

Music

Brain



THE
POWER OF
MUSIC



Curriculum Guide



2016 - 2017 School Year Calendar K - 12

August 2016							September 2016							October 2016						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
	1	2	3	4	5	6					1	2	3							1
7	8	9	10	11	12	13	4	5	6	7	8	9	10	2	3	4	5	6	7	8
14	15	16	17	18	19	20	11	12	13	14	15	16	17	9	10	11	12	13	14	15
21	22	23	24	25	26	27	18	19	20	21	22	23	24	16	17	18	19	20	21	22
28	29	30	31				25	26	27	28	29	30		23	24	25	26	27	28	29
														30	31					
November 2016							December 2016							January 2017						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
		1	2	3	4	5					1	2	3	1	2	3	4	5	6	7
6	7	8	9	10	11	12	4	5	6	7	8	9	10	8	9	10	11	12	13	14
13	14	15	16	17	18	19	11	12	13	14	15	16	17	15	16	17	18	19	20	21
20	21	22	23	24	25	26	18	19	20	21	22	23	24	22	23	24	25	26	27	28
27	28	29	30				25	26	27	28	29	30	31	29	30	31				
February 2017							March 2017							April 2017						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
			1	2	3	4				1	2	3	4							1
5	6	7	8	9	10	11	5	6	7	8	9	10	11	2	3	4	5	6	7	8
12	13	14	15	16	17	18	12	13	14	15	16	17	18	9	10	11	12	13	14	15
19	20	21	22	23	24	25	19	20	21	22	23	24	25	16	17	18	19	20	21	22
26	27	28					26	27	28	29	30	31		23	24	25	26	27	28	29
														30						
May 2017							June 2017													
S	M	T	W	T	F	S	S	M	T	W	T	F	S							
	1	2	3	4	5	6					1	2	3							
7	8	9	10	11	12	13	4	5	6	7	8	9	10							
14	15	16	17	18	19	20	11	12	13	14	15	16	17							
21	22	23	24	25	26	27	18	19	20	21	22	23	24							
28	29	30	31				25	26	27	28	29	30								

(Note: School emergency closure days will be made up first on Presidents Day and then during Spring Recess)

- | | |
|--|--|
| <ul style="list-style-type: none"> New Teacher Orientation Teachers at School (contract days) Start and End of School Year First Day of School for Kindergarten K-8 Trimester End Midterm Quarters Quarter Term End | <ul style="list-style-type: none"> No Student Day No Student Day K-8 Parent/Teacher Conferences <div style="border: 2px solid black; padding: 5px; width: fit-content; margin-top: 10px;"> <p style="color: red; margin: 0;">Red A Day</p> <p style="margin: 0;">Black B day</p> </div> |
|--|--|

- New Teacher Orientation Aug 18
- Teachers at School (Contract Days) Aug 19, 22, 23
- First Day of School Aug 24
- First Day of School for Kindergarten Aug 29
- Labor Day Recess Sept 5
- No Student Day Sept 23
- Midterm Quarter Sept 23
- Parent/Teacher Conferences High Schools Sept 26, 27
- Parent/Teacher Conferences Middle Schools Sept 27, 28
- Parent/Teacher Conferences Elementary Schools Sept 28, 29
- Early Out Elementary Schools Sept 29
- No Student Day (Compensatory Day) Sept 30
- Fall Recess Oct 20, 21
- End of 1st Quarter Term Oct 31
- No Student Day Nov 4
- Trimester End Date K-8 Nov 21
- Thanksgiving Recess Nov 23 - 25
- Midterm Quarter Dec 7
- Winter Recess Dec 22-Jan 2
- Martin Luther King Jr. Day Recess Jan 16
- End of 2nd Quarter Term Jan 18
- No Student Day Jan 20
- No Student Day Feb 10
- Parent/Teacher Conferences High Schools Feb 13, 14
- Parent/Teacher Conferences Middle Schools Feb 14, 15
- Parent/Teacher Conferences Elementary Schools Feb 15, 16
- Early Out Elementary Schools Feb 16
- No Student Day (Compensatory Day) Feb 17
- Presidents' Day Recess Feb 20
- Midterm Quarter Feb 22
- Trimester End Date K-8 Mar 2
- End of 3rd Quarter Term Mar 27
- Spring Recess Apr 3 - 7
- Midterm Quarter May 5
- Memorial Day Recess May 29
- No Student Day Grades K-8 Jun 2
- Last Day of School Jun 7

*Every Friday is an Elementary Student Early Out Day
 **June 2 Directed Data Day for elementary and middle schools only
 ***Elementary early out Sept 29 and Feb 16
 ****This calendar is not for Brighton students.

Canyons School District Academic Framework to Support Effective Instruction

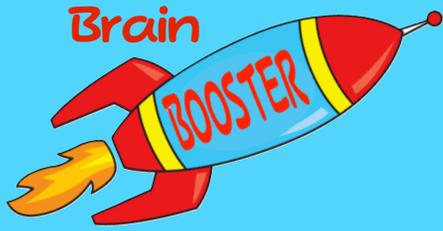
Multi-Tiered System of Supports (MTSS) for Academics and Behavior

RTI Multi-Tiered System of Support	(1) Providing high quality core instruction (and intervention) matched to students' needs	(2) using data over time (i.e. rate of learning, level of performance, fidelity of implementation)	(3) to make important educational decisions.
 Student Achievement Principles	<ul style="list-style-type: none"> All CSD students and educators are part of ONE proactive educational system. Evidence-based instruction and interventions are aligned with rigorous content standards. 	<ul style="list-style-type: none"> Data are used to guide instructional decisions, and allocate resources. CSD educators use assessments that are reliable, valid, and connected to standards 	<ul style="list-style-type: none"> CSD educators problem solve collaboratively to meet student needs.
	<ul style="list-style-type: none"> Culture centers around building positive relationships, setting high expectations, and committing to every student's success. Ongoing, targeted, quality professional development and coaching supports effective instruction for ALL students. Leadership at all levels is vital. 		

Core Expectations for ALL Teachers in the Classrooms and Common Areas

Standards for Instruction	Evidence-based Instructional Priorities	Time Allocation for Instruction	Teacher Learning Data	Student Performance Data	Collaborative Problem Solving for Improvement
Standards clarify what we want students to learn and do.	Planning, instruction, and assessment techniques to increase student engagement and achievement.	School culture ensures that instructional time is maximized to increase student growth.	Teacher learning and professional growth fostered through public practice and ongoing feedback.	Student academic and behavioral performance is assessed using a variety of reliable and valid methods.	Use data to problem solve and make decisions
Curriculum maps with common pacing guides	Classroom Positive Behavioral Interventions and Supports (PBIS)	Master schedule takes into consideration the learning needs of the student population.	Annual setting of goals and documentation of progress (e.g. CSIP, LANDTrust, CTESS)	Assessment practices:	Problem solving process: identify, analyze, plan, and evaluate
Instructional content aligned with the Utah Core Standards	Explicit Instruction (I, We, Y'all, You)	Scheduling is ensured for:	Supporting teacher growth	<ul style="list-style-type: none"> Inform instruction Provide feedback about learning to students, parents, and teachers Build student efficacy Monitor student achievement and behavioral growth Celebrate teaching and learning successes 	Early warning system for identification of risk (academic, behavior, and attendance)
Scientifically research-based programs	Instructional Hierarchy: Acquisition, Automaticity, Application (AAA)	<ul style="list-style-type: none"> Intervention and skill-based instruction Special Education services English Language Development (ELD) 	Formalized protocols and checklists to monitor and support implementation	<ul style="list-style-type: none"> Monitor student achievement and behavioral growth Celebrate teaching and learning successes 	Timely and consistent review of relevant data by teams (e.g. BLT, IPLC, CST):
Standards-based grades and report cards	Systematic Vocabulary Development	Classroom instructional time is prioritized for instruction of standards	Public practice applications:	Assessment Types:	<ul style="list-style-type: none"> Evaluate effectiveness of academic and behavior instruction for all groups of students using valid and reliable data (student and teacher data) Determine needs for academic and behavior intervention
Cognitive Rigor (Depth of Knowledge – DOK)	Maximizing Opportunities to Respond (OTR)	Individual and team planning time is used to intentionally increase the application of evidence-based instructional priorities and standards for instruction	<ul style="list-style-type: none"> Coaching cycles with peer coaches, teacher specialists, achievement coach, and/or new teacher coach Instructional Professional Learning Communities (IPLCs) Learning walkthroughs and targeted observations Lesson Study Video Analysis 	<ul style="list-style-type: none"> Classroom Assessing Teams and Schoolwide Assessment Districtwide Standards-based Benchmarks Comprehensive Assessments Screening Assessments (DIBELS, SRI, SMI) Specialized Assessments (WIDA, IDEA, eligibility assessment, Phonics surveys) 	
International Society for Technology in Education Standards (ISTE)	Feedback Cycle				
School-wide Positive Behavioral Interventions and Supports (PBIS)	Scaffolded Instruction & Grouping (SIG) Structures				
World-class Instructional Design and Assessment (WIDA)					
Federal and state requirements (IEP, 504, ELs)					

Public Practice and Coaching Supports



CSD Instructional Priorities

Instructional Priorities	Critical questions to ask about instructional practices and techniques.
Explicit Instruction (I, We, Ya'all, You)	<ul style="list-style-type: none"> • Are directions clear, straightforward, and unequivocal, without vagueness, or ambiguity? • Are skills introduced in a specific and logical order, easier to more complex? Do the lesson activities support the sequence of instruction? Is there frequent and cumulative review? • Is there explicit use of prompts, cues, examples and encouragement to support the student? Are skills broken down into manageable steps, when necessary? • Do students have sufficient opportunities to practice skills independently? • Are the skills and strategies included in instruction clearly demonstrated for the student?
Maximizing Opportunities to Respond (OTR)	<ul style="list-style-type: none"> • Are all students actively engaged in the learning by saying, writing, or doing? • Does the pace of the instruction allow for frequent student responses? • Is the teacher familiar enough with the lesson to present it in an engaging manner?
Feedback cycle	<ul style="list-style-type: none"> • Are students receiving timely prompts that indicate what they have done correctly and incorrectly? • Do students have the opportunity to use the feedback to continue the learning process? • Are peers involved in the process for providing feedback? • Are student's given opportunities to self-monitor and reflect?
Systematic Vocabulary Development	<ul style="list-style-type: none"> • Are critical vocabulary explicitly taught before students are expected to use it in context? • Are students able to say, define and use critical vocabulary with routine and novel tasks? (automaticity and application) • Are common academic vocabulary, (e.g. system, change, perspective) explicitly taught across all content areas?
Scaffolded Instruction and Grouping (SIG) Structures	<ul style="list-style-type: none"> • Is information presented at various levels of complexity? • Has data been analyzed for the purpose of creating small groups to target specific skills? • Are groups flexible, providing students opportunities to move within groups, depending on their needs?
Classroom Positive Interventions and Supports (PBIS)	<ul style="list-style-type: none"> • Has the school identified 3-5 school rules? Can students state these rules? • Has a school-wide reinforcement system been put in place for appropriate behavior? Is it routinely evaluated for effectiveness? • Have significant numbers of students received recognition through the school-wide positive behavior support system for demonstrating appropriate behavior?



Classroom Management

The heart of classroom management is developing routines and environments that help students succeed through the active teaching of positive social behaviors.

A positive classroom management system that is implemented well will:

- Increase positive behavior in students.
- Help students feel more positive towards their teacher, administrators and schools.
- Help student feel safer in schools.
- Decrease teacher time spent in correcting problem behaviors while increasing time for academic instruction.

PBIS, or Positive Behavioral Interventions and Supports, is an evidence-based system that helps define the key components of a well-managed classroom. The key components include:

- Clearly establishing student expectations
- Explicitly teaching expectations
- Reinforcing positive behaviors
- Correcting negative behaviors

Key Component	Definition
Clearly Establishing Student Expectations	<ul style="list-style-type: none"> • Select 3-5 positively stated & easy to remember expectations that align with the school-wide expectations in your building. <ul style="list-style-type: none"> ○ For Example: The schools rules at your building might be: Be Safe, Be Kind, Be Responsible. It is appropriate to adopt these same expectations for your classroom, and just explain what these rules look like in your classroom. <ul style="list-style-type: none"> ▪ For example in the STEM brain booster, Be Safe, might be described as not touching equipment until instructed to do so, wearing appropriate eye goggles, etc. • Publicly post classroom expectations in the classroom. • Determine the routines for your classroom. <ul style="list-style-type: none"> ○ Walking in the hallway ○ Starting class ○ Ending class ○ Sharpening pencils ○ Going to the restroom ○ Transitioning from one activity to the next, etc.

Key Component	Definition
Explicitly Teach Expectations	<ul style="list-style-type: none"> • Explicitly teach classroom expectations to students. <ul style="list-style-type: none"> ○ Define what the expectations looks like in your classroom. ○ Describe examples and non-examples of what the expectations looks like in your classroom. ○ Have students practice performing the desired behaviors. ○ Provide positive reinforcement during practice of desired behaviors. • Review the expectations regularly with students. <ul style="list-style-type: none"> ○ It is important to review and practice expectations throughout the school year. <ul style="list-style-type: none"> ▪ Expectations should be reviewed briefly at the beginning of each class period, as students will only see you once each week. ▪ A more robust review of the expectations is needed at the beginning of each trimester. • Explicitly teach and practice any routine for your classroom. <ul style="list-style-type: none"> ○ If you have a routine for lining up to leave the classroom, describe the routine to your students, have students practice lining up, and going back to their seats. Make sure that 100% of students do it the right way. This may require you to practice several times while providing positive and corrective feedback.
Reinforcing Positive Behaviors and Correcting Negative Behaviors	<ul style="list-style-type: none"> • It is important that students are monitored closely while in your classroom, and that feedback about behavior is given often. • It is important to publicly recognize positive behavior, while individually giving feedback about negative behavior. • Positive Behavior Example: <ul style="list-style-type: none"> ○ Public recognition example: you might say “I really like the way that Sarah is waiting for instructions. She’s got her pencil and paper ready, and she’s sitting quietly at her desk.” Often times this prompts other students to also exhibit the same positive behavior. • Negative Behavior Example: <ul style="list-style-type: none"> ○ When correcting negative behavior, it works best to inform the student they weren’t performing the behavior correctly, defining how to perform the behavior correctly, and then giving them an opportunity to show you how to perform the behavior correctly while providing positive feedback. ○ Correcting behavior example: “Sarah, the rule in our class is that we walk to our lineup spot instead of run. I need you to go back to your seat, and show me how to do it the right way.” While Sarah is performing the desired behavior, you might say, “Sarah, I really like how you walked quietly to line up. Great job.”

Structured or “Precision” Partnering

Developing a Classroom Seating Arrangement Conducive to Structured Partnering

Develop a seating arrangement that is conducive to alternate partnering, one that allows students to easily partner with two different classmates. You might have students work with partner one for an entire week, then change to partner two the subsequent week. Here are some possible seating arrangements for regular structured partnering:

- rows – one partner to the left and one partner behind
 - tables - one partner across and one beside
 - chevron – one partner to the side and one behind
- * The ideal arrangement (regardless of room configuration, tables, chairs, etc) is one that makes it simple and expedient to move instantly from teacher led whole group, to partners, to small cooperative groups of four students.

Assigning Appropriate Partners

✓ Allow random partnering the first few weeks of the school term until you have had a chance to observe student behavior and social skills and analyze academic performance. Consider allowing students to submit a form to you identifying four students within the class with whom they would feel comfortable and productive working on partnering tasks. Tell students that you will do your best to accommodate their requests and that you will try to at least partner them with a few of their choices over the course of the school year. Assign partners but change at the beginning of a new school term, unit, grading period or some other routine so students can experience working with different individuals (and no single student is stuck with a “difficult” partner.

- ✓ Consider the following variables when determining appropriate partners:
 - English communicative competence, including speaking and listening
 - English reading and writing proficiency (consider data from state tests, grades, etc.)
 - subject matter knowledge
 - performance on assigned tasks to date in the class
 - personality traits: reserved, insecure, extroverted, class clown, domineering, etc.
 - ✓ As a general partnering rule of thumb, don’t put high students with low students in terms of academic competence. High students can be placed with other high or mid-level students but not with low. Here is a process for assigning partners taking into consideration literacy and language skills. Rank your students numerically from highest (1, 2, 3) to lowest (28, 29, 30).
 1. is paired with 16.
 2. is paired with 17.
 3. is paired with 18.
 4. is paired with 19.
 5. is paired with 20.
 6. is paired with 21.
 7. is paired with 22.
 8. is paired with 23.
 9. is paired with 24.
 10. is paired with 25.
 11. is paired with 26.
 12. is paired with 27.
 13. is paired with 28.
 14. is paired with 29.
 15. is paired with 30.
- Observe how these partners work together and adjust as appropriate.

✓ Designate two “floaters” or “pinch hitters” who are flexible, reliable, friendly and socially competent. If a student is absent, have one of the floaters go work with the student missing a partner. Have the other floater go work with a pair of students who could benefit from an extra contributor. The floater will be an additional number 2 in structured partnering tasks.

✓ Instruct students early in the term to notify you immediately if their partner is absent. In that way, you can efficiently assign a floater before beginning instruction. Be sure to pair up any singletons if their partner is absent.

Explicitly Teach the “4Ls of Precision Partnering

- 1) Look at your partner – without staring, turn and face your partner in a comfortable manner.
- 2) Lean in toward your partner – without invading their personal space, lean in so you can hear them.
- 3) Listen carefully – be prepared to paraphrase what your partner said, agree/disagree explaining why, etc.
- 4) Low voice used so no single voice stands out over the class “buzz” during partner discussions.

Structure Academic Language (“Accountable Talk”) and Critical Thinking

Prompt students to use recently taught **academic vocabulary** during the directions for the partner activity. Tactics such as a vocabulary word wall, student vocabulary notebook, providing a word bank etc. work quite well. In addition, routinely provide a sentence frame or “starter” to ensure students are using complete sentences with appropriate syntax/grammar using newly learned terms, provide “Accountable Talk” stems, model usage, etc.

In terms of **critical thinking**, be attuned to the level of questions asked (a range from identify to analyze, evaluate, etc.) taking care to prompt students to explain their thinking (the “why” and “how do you know” questions) When teaching a new strategy for thinking (e.g. inference), be sure to model it clearly, including thinking aloud.



Music Brain Booster Curriculum Guide

General Information

Welcome to the Music Brain Booster Curriculum Guide. This guide was created as a support for elementary music specialists. Be sure and familiarize yourself with the material. We gratefully acknowledge the work of those who have contributed to this guide:

Joanne Andrus
Terri Culberson
Katie Thames
Debby Wetzel

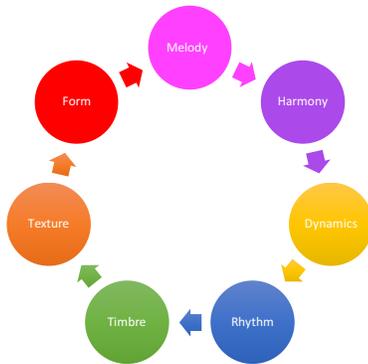
Debbie Beninati
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Sherise Longhurst
John VanWagoner

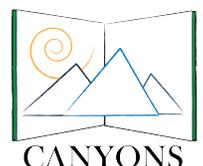
The lessons provided are organized around the elements of music including: Pitch, Rhythm, Melody, Harmony, Timbre, Dynamics, Texture. Knowledge and understanding of the elements are aligned with the Utah Core Elementary Music Standards. Some lessons from 2015-16 are included, having been updated with the new music core, as well as many new additional lessons. They are dated at the bottom so you know when that particular lesson was added to the guide. We will continue to add new lessons to the guide each and every year so that there will be MANY to choose from.

Learning Through the Elements of Music:

Learning music is a very ongoing process. Elementary children should be actively involved in music making! Singing, Listening, Playing, Doing, and Creating are incorporated into the music curriculum. This approach introduces students to the Elements of Music. Basic information is presented on each element that is built upon with subsequent lessons and activities. While you may have a unit on “Melody,” learning about melody is a never ending process. As with all elements, you move from simple to more complex concepts throughout the year. While prior knowledge is important for moving to complex skills, the order of teaching the elements can be flexible and more than one element can be covered throughout one lesson.



To assist you, a suggested sequence is provided below, however, you are welcome to follow a sequence that fits the needs of your school and classroom best. Teachers are required to

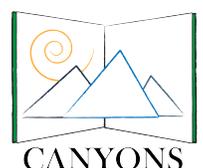


cover the various elements throughout the school year and can utilize the lessons provided, make adjustments to them, or use their own lessons created around the themes. Many lessons cover more than one topic, so they are organized in the guide in alphabetical order by title. Most are written with specific grade levels in mind but are easily adaptable for other grades as well. For your convenience, a directory of lessons is provided both by element AND alphabetical order by title.

Teachers are strongly encouraged to collaborate with classroom teachers to integrate and reinforce English Language Art, Math, Social Studies, Science and other core contents into the music lesson. Some lessons provided are already integrated into various core topics and others can be easily adapted. For your convenience, 'Year at a glance' guides for English Language Art and Math for each grade level are included on pages 29 - 38. If you would like suggestions and assistance with integration, please let us know.

Suggested Scope and Sequence:

1. Rhythm (beat, meter, tempo, syncopation)
 - a. Steady beat
 - b. Split beats
 - c. Beat maps
 - d. Various tempos
 - e. Various meters
 - f. Ostinato
 - g. Translate into notation
2. Melody (pitch, theme, conjunct, disjunct)
 - a. Melody shape/contour
 - b. Solfege
 - c. Repeated notes
 - d. Steps
 - e. Skips
 - f. Leaps
 - g. Main theme
 - h. Motif
 - i. Ostinato
3. Dynamics (forte, piano, [etc.], crescendo, decrescendo)
 - a. Forte
 - b. Piano
 - c. Mezzo
 - d. Crescendo
 - e. Decrescendo
 - f. Use of various dynamics for specific moods or effects
4. Harmony (chord, progression, consonance, dissonance, key, tonality, atonality)
 - a. Happy (Major)
 - b. Scary (Minor)
 - c. Simple chords (or harmony in thirds)



5. Texture (monophonic, homophonic, polyphonic, imitation, counterpoint)
 - a. Examples of the above
 - b. Unison
 - c. Harmony
6. Form (binary, ternary, strophic, through-composed)
 - a. AB
 - b. ABA
 - c. ABACA
 - d. Theme and Variation
 - e. Verse, Refrain (chorus)
7. Timbre (tone) (register, range, instrumentation)
 - a. Various instruments, including the human voice
 - b. How timbre affects the mood of a song

“My discovery of music was rather like coming upon an unsuspected city – like discovering Paris or Rome if you had never before hear of their existence. The excitement of discovery was enhanced because I came upon only a few streets at a time, but before long I began to suspect the full extent of this city.” -- Aaron Copland

Lessons by Element of Music:

Element	Lesson Title & suggested grade level
Rhythm	Allegro & Largo (K-1) Alpine Song (4-5) Baroque & Tempo (2-3) Beethoven’s 5 th Symphony (all grades) Brush Your Teeth (2-3) Candy Rap (4-5) Charlie Over the Ocean (K-1) Creating Rhythm Patterns (4-5) Dad’s Old Fashioned Root Beer (2-5) Erie Canal (4-5) Fire in the Mountain (4-5) Follow the Drinking Gourde (5) Going to the Zoo (K-2) Grand Old Duke of York (2-3) I Can Keep a Steady Beat (K-1) Icka Baka Soda Cracker #1 (2-3) Icka Baka Soda Cracker #2 (2-3) Imitating the Rhythm of Words (K-2) In the Tall, Tall Grass (2-3) Intro to Conducting (K-1) Intro to Split Beats (K-1) Jello in the Bowl (K-1)



	<p>Lorax (2-3) Make New Friends (all grades) Maori Stick Game (4-5) Music Has a Steady Beat (2-3) Music Math (all grades) Musical Continents (3-5) Notation and Beats (4-5) Old Brass Wagon (K-2) Paw, Paw Patch (2-3) Picnic of the World (2-3) Recognizing Patterns in Music and Children’s Literature (K-2) Rhythmic Dictation (all grades) Rig a Jig Jig (K-3) Sally Go Round the Sun (K-1) Shoo Fly (2-3) Silence, We’re Resting (2-3) Strong Beat, Weak Beat (2-3) There Was a Pig Who Went Out to Dig (all grades) Tinga Layo (4-5) Touchdown! (all grades) Using Instruments to tell a Story (K-3) Whole Note Pizza (2-5) Whole World (2-3)</p>
Melody	<p>Baroque & Bach (1-2) Charlie Over the Ocean (K-1) Danse Macabre (4) Erie Canal (4-5) Going to the Zoo (K-2) Hokey Pokey Shapes (K) Intervals (2-5) Make New Friends (all grades) Paw, Paw Patch (2-3) Pitch vs. Length Part 1 (4-5) Pitch vs. Length Part 2 (4-5) Rig a Jig Jig (K-3) Same and Different (K-1) Story Behind the Music (all grades) Surprise Symphony #1 (3-5) Surprise Symphony #2 (3-5) Surprise Symphony #3 (3-5) Using Instruments to Tell a Story (K-3) Whole World (2-3)</p>
Dynamics	<p>Beethoven’s 5th Symphony (all grades) Danse Macabre (4) Forte & Piano (K-1)</p>

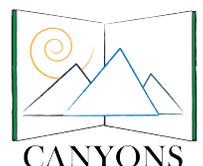


	<p>Hokey Pokey Shapes (K) Patriotic Songs (all grades) Same and Different (K-1) Story Behind the Music (all grades) Surprise Symphony #1 (3-5) Surprise Symphony #2 (3-5) Surprise Symphony #3 (3-5) There Was a Pig Went Out to Dig (all grades)</p>
Harmony	<p>Danse Macabre (4) Erie Canal (4-5) Story Behind the Music (all grades) Surprise Symphony #1, #2, #3 (3-5)</p>
Texture	<p>Baroque & Bach (1-2) Beethoven's 5th Symphony (all grades) Clouds (4) Danse Macabre (4) Erie Canal (4-5) Follow the Drinking Gourde (5) Intervals (2-5) Make New Friends (all grades) Story Behind the Music (all grades) There Was a Pig Went Out to Dig (all grades)</p>
Form	<p>Erie Canal (4-5) Intervals (2-5) Picnic of the World (2-3) Pop, Goes the Weasel (K-1) Shoo Fly (2-3) Tinga Layo (4-5)</p>
Timbre	<p>Allegro & Largo (K-1) Baroque & Bach (1-2) Baroque & Tempo (2-3) Clouds (4) Dad's Old Fashioned Root Beer (2-5) Danse Macabre (4) Erie Canal (4-5) Follow the Drinking Gourde (5) Forte & Piano (K-1) Lorax (2-3) Pop, Goes the Weasel (K-1) Same and Different (K-1) Timbre (K-2) Timbre Fairytales (2-3)</p>



Lessons by Title:

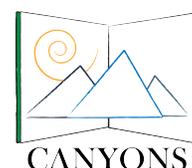
Lesson Title & suggested grade level	Element(s)
Allegro & Largo (K-1)	Rhythm Timbre
Alpine Song (4-5)	Rhythm
Baroque & Bach (1-2)	Melody Texture
Baroque & Tempo (2-3)	Rhythm Timbre
Beethoven's 5 th Symphony (all grades)	Dynamics Rhythm Texture
Brush Your Teeth (2-3)	Rhythm
Candy Rap (4-5)	Rhythm
Charlie Over the Ocean (K-1)	Melody Rhythm
Clouds (4)	Texture Timbre
Creating Rhythm Patterns (4-5)	Rhythm
Dad's Old Fashioned Root Beer (2-5)	Rhythm Timbre
Danse Macabre (4)	Dynamics Harmony Melody Texture Timbre
Erie Canal (4-5)	Form Harmony Melody Rhythm Texture Timbre
Fire in the Mountain (4-5)	Rhythm
Follow the Drinking Gourde (5)	Rhythm Texture Timbre
Forte & Piano (K-1)	Dynamics Timbre
Going to the Zoo (K-2)	Melody Rhythm
Grand Old Duke of York (2-3)	Rhythm
Hokey Pokey Shapes (K)	Dynamics Melody
I Can Keep a Steady Beat #1 & #2 (K-1)	Rhythm



Icka Baka Soda Cracker #1 & #2 (2-3)	Rhythm
Imitating the Rhythm of Words (K-2)	Rhythm
In the Tall, Tall Grass (2-3)	Rhythm
Intervals (2-5)	Form Melody Texture
Intro to Conducting (K-1)	Rhythm
Intro to Split Beats (K-1)	Rhythm
Jello in the Bowl (K-1)	Rhythm
Lorax (2-3)	Rhythm Timbre
Make New Friends (all grades)	Melody Rhythm Texture
Maori Stick Game (4-5)	Rhythm
Music Has a Steady Beat (2-3)	Rhythm
Music Math (all grades)	Rhythm
Musical Continents (3-5)	Rhythm
Notation and Beats (4-5)	Rhythm
Old Brass Wagon (K-3)	Rhythm
Patriotic Songs (all grades)	Dynamics
Paw, Paw Patch (2-3)	Melody Rhythm
Picnic of the World (2-3)	Form Rhythm
Pitch vs. Length #1 and #2 (4-5)	Melody
Pop, Goes the Weasel (K-1)	Form Timbre
Recognizing Patterns in Music and Children's Literature (K-2)	Melody Rhythm
Rhythmic Dictation (all grades)	Rhythm
Rig a Jig Jig (K-3)	Melody Rhythm
Sally Go Round the Sun (K-1)	Rhythm
Same and Different (K-1)	Dynamics Melody Timbre
Shoo Fly (2-3)	Form Rhythm
Silence, We're Resting! (2-3)	Rhythm
Story Behind the Music (all grades)	Dynamics Harmony Melody Texture



Strong Beat, Weak Beat (2-3)	Rhythm
Surprise Symphony #1, #2, & #3 (3-5)	Dynamics Harmony Melody
There Was a Pig Went Out to Dig (all grades)	Dynamics Rhythm Texture
Timbre (K-2)	Timbre
Timbre Fairytales (2-3)	Timbre
Tinga Layo (4-5)	Form Rhythm
Touchdown! (1-5)	Rhythm
Using Instruments to Tell a Story (K-3)	Harmony Melody Rhythm
Whole Note Pizza (2-5)	Rhythm
Whole World (2-3)	Melody Rhythm



Routines

What:

- Routines are anything done REGULARLY to help your classroom run smoothly
- Every transition should be done with a routine

Why:

- Routines allow class to flow more smoothly and therefore gives you more time for instruction and creation
- Routines allow students to know what is coming next. That lets them be comfortable in the environment and focus on instruction
- Provides solid expectations for your students

When:

- **Establish on DAY 1 and teach explicitly**
- **Practice every routine regularly!!**
- **Be consistent in routine use- If it applies 1 day it applies every day. If it applies to 1 student it applies to every student**
- **Reteach as often as necessary- The loss of time spent teaching will be more than made up once the routine is solidly in place**

Possible things that need a routine:

- Getting student attention
- Handing out supplies
- Transitions (lecture to activity/activity to lecture/changing activities...)
- Entering/Exiting as a class
- Entering/Exiting as individual (bathroom/drink/came late/leaving early...)
- Cleaning Up
- Sharpening pencil

Routine Examples

Attention Getters

Good for noise control, PBIS support, and transitions of ANY kind

Choose one to teach that kids that you can use for as much as possible (don't try to use 1 attention getter for noise and a different one for transitions)

Always choose a routine that will CALM the students not ramp them up. Be sure what they give back to you is lower energy than you give them.

- Teacher says "Mona" students say "Lisa" then mimic the Mona Lisa (Arms folded, mouth closed, eyes looking up front).
 - Really helps to have a picture of the Mona Lisa in your room
 - This is traditionally an art class attention getter. However, I've seen it in regular ed classrooms. No reason it can't be used in dance, drama, or music.
- Teacher says "Music starts" students say "in silence" then fold arms, close mouths, and look forward.
- Teacher says "class class class" students say "yes yes yes" then fold arms, close mouths, and look forward.
- Teacher says "1, 2, 3 eyes on me" Students say "1, 2 Eyes on you." then fold arms, close mouths, and look forward.
- Teacher says "Marshmallow" or "Bubble". Students put the "marshmallow" or "bubble" in their mouth and can no longer speak. Arms are folded, eyes up front.

Supply Routines

- Pick up: bins in front of room. 1 row at a time goes up and gets supplies.
- Assign kids by seat for the different jobs in class
 - All seats in a table are color-coded. Reds get supplies, Greens clean up, Etc...
 - Could be done with numbers as well
- Have baskets on each table with the supplies for the day already in them

Transition Routines (lecture to activity/activity to lecture/changing activities...)

(These ideas are intended to be used together, not alone. Together they create a clean transition)

Use an attention getter to get their attention before ANY transition.

Give explicit instruction on what they will now be transitioning to AND how you want them to transition.

Establish a "go" word or signal that is used for every transition so students know when to move.

Set a time limit to help eliminate student wandering and getting off task.

- EX of First Time Transition:
 - Teacher: "Mona"
 - Students: "Lisa!"- then all proceed with attention signal routine
 - Teacher: "We will now begin work on your project. In this class we will use the go word "create" as a signal it is time to begin working. Remember, don't move until you hear "Create". Let's try it. When I say "create" you all stand up. Ready? Create!!"
 - Students: Stand up.
 - Teacher: "Great job! Remember to always listen for the go word before you move or begin working. On the board you will see a list to tell you what students are responsible for supplies today. Read with me "Green- Paper and Paint" Good! As you can see, all jobs are represented on the chart. The student in green chair will go to the back of the room and get your paper and paint while the student in red seat will go get a cup of water and brushes. What do the red students get?"
 - Students: Water and brushes
 - Teacher: "Good! Water and brushes. What will the green students get?"
 - Students: "Paper and paint"
 - Teacher: "Excellent! Paper and paint. You must have your supplies and be seated to begin in 1 minute. Please keep voices to a level 1 while the students are getting supplies. Ready? Create!"
- Ex of Routine Already in Place
 - Teacher: "Mona"
 - Students: "Lisa!"- then all proceed with attention signal routine
 - Teacher: "We will now begin work on your project. Please look at the assignment chart on the board to see your assignments for the day. You will have 1 minute to get your supplies and be seated, you will then have 20 minutes to work on your piece. Ready? Create!"

Entering/Exiting Routines

- Each student is to enter with arms folded and mouths closed, go their assigned seat, and wait for instruction.
- Each student enters with arms folded and mouths closed, go to their assigned seat, and begin their starter work.
- Students enter the room and begin their private focus and body warm up.
- Students enter the room, sit Mona Lisa Ready in their assigned rows on the floor, and wait for instruction.
- Students are called up 1 table/row at a time to line up at the door to leave based on their behavior/cleanliness or area.

- Here is a cute “song” that you could use for lining up and exiting the room. (Sung like an army chant, mi, do, do, la, do, do, mi) Teacher sings the line, then students repeat.
 - _____ grade fall into line
 - Talking now would be a crime
 - Turn around and face the door
 - Or we’ll do this more and more

Cleaning Up

- Have an assignment chart for the day that includes clean up assignments (Red chair gets paper, blue chair gets water and brushes, yellow chair gets paints, green chair cleans up water cups and brushes, orange chair cleans up paints, etc.)
- Have a clean up alarm. When the alarm sounds all students stop working and clean their own desk. Stand behind chair when clean so teacher can check off your area and you can line up.

Sharpening pencil

- Only sharpen pencils during independent work time.
- Do not sharpen your own pencils, put the pencil in the bucket next to the sharpener and get a new one (This is good for younger kids or when you have a sharpener that is hard to use)

Starting Class Routines

- Start every lesson with the same song/warm up. Helps them know what to expect at start of class.
 - EX: Music class starts EVERY class with a short song about the rules
 - EX: Art class starts EVERY class with a chant about the elements of art

Suggestions from experienced teachers:

- **Explicitly teach routines just like any other concept in class.**
- **PRACTICE the routine when you teach it so they know what to do once it really needs to happen. Practice UNTIL THEY HAVE IT.**
- **Demonstrate examples AND NON-EXAMPLES of each routine. Kids love to see the teacher do the non-examples. Having a student do the non-examples can be counter-productive as it usually turns into a laughing fest.**
- Until supply routine is firm, be very specific about what they are to get.
 - I.E: Tell them specifically what instrument they must pick up instead of letting them go up there and grab whatever they want.
- Show how to treat each individual supply and make that care part of the routine.
 - How to hold and use each individual instrument
 - How to use a brush
 - How to clean a brush
 - How to treat different types of paint
 - How to treat costumes
 - Etc.
- Once you give an expectation, have them repeat it back to you to insure they understand. Eventually, as routines become engrained, you can do this less and less.

Orff Instrumentation Addendum

Because few have access to Orff instruments, this section briefly outlines how to adapt any lesson for a non-Orff classroom.

1. If the lesson includes a section utilizing un-pitched rhythm instruments to accompany Orff, simply eliminating the Orff parts is the easiest option. Doubling up on the un-pitched instruments or playing the song more times will give more children the opportunity to perform.
2. Tone bells may be substituted for Orff instruments. Although the contrasting timbres will be missing (soprano vs. bass, xylophone vs. metallophone), the melodic element will remain.
3. To simplify Orff orchestrations for tone bells, separate out the bells needed to create the pentatonic scale for whatever key the piece is in. At that point, the teacher can re-create, as best as he/she can, the orchestrations using sets of tone bells.
4. To simplify further, the tone bells can be handed out to the students (one bell to each student) and a steady beat can be maintained while the song is sung. Just use the triad for this option to eliminate any dissonance that might otherwise be created. To enhance the lesson, switch from steady beat to half notes only, an interesting rhythm pattern, or have students come up with an idea.

Suggestions from Veterans

- Ask principal at BEGINNING of year what your performance/informance/show requirements are so you can plan them into your schedule early
 - Holiday concerts
 - End of year shows
 - Combined shows
- Have a seating chart!!!! You will have more control if you know their names. It also helps keep routines tighter. (You have A LOT more control when you can call students by name)
- Find out at the start of the year what students are noise sensitive- differentiate for them
- Put the class schedule on the board. Allows students to focus on what's happening now instead of wondering what will be happening next.
- Time out chair; Still have to participate but do not get supplies (instrument)
 - This would need to be worked out for each individual classroom. It might not work as well in all subjects.
- No tolerance policy with supply treatment- Take away as soon as expectation for care is broken
- Show students how to treat each individual supply and make that care part of the routine
 - How to hold and use each individual instrument
 - How to use a brush
 - How to clean a brush
 - How to treat different types of paint
 - How to treat costumes
 - Etc
- Make sure there is someone else who knows your performance pieces in case of emergency
 - If you end up in the hospital or have an emergency on performance day, you need someone who can run things for you. (This HAS happened in the past!)

Classroom Mantras

- "Music starts in silence and ends in silence"
- "I can do hard things"

Free Resources

- Get paint samples to use in projects
 - Gradient colors can be used for monochromatic projects
- Wallpaper stores will give you wallpaper sample books
 - Use for torn paper projects, teaching about patterns, or textures
- UEN- Lesson plans and resources www.uen.org
- Art Works for Kids- Lesson plans and resources <http://www.artworksforkids.org>

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CHAPTER 1

THE ELEMENTS OF MUSIC

You are embarking on an adventure through musical time, and this journey will be more pleasurable if you first become familiar with some basic musical concepts. Keep in mind that most new experiences require some initial adjustment and insight. The process is similar to visiting a distant country for the first time: You are instantly immersed in a different culture and surrounded by people who speak an unusual language or follow unfamiliar customs. This new experience could be either very exciting—or quite unbearable—depending on your perspective. If you were not prepared for this journey, your naive responses and actions might bring you embarrassment or instill the anger of others. Worst of all, you would get very little from a potentially rewarding experience.

These new ideas will be introduced gradually, systematically and actively, so for now, focus on learning the fundamental elements of music and their related terms. Listen carefully for these aspects in the music you hear, and—in time—you will attain a heightened understanding that will open your ears, mind and soul to the deeper levels of musical thought.

ELEMENT	Basic Related Terms
Rhythm:	(beat, meter, tempo, syncopation)
Dynamics:	(forte, piano, [etc.], crescendo, decrescendo)
Melody:	(pitch, theme, conjunct, disjunct)
Harmony:	(chord, progression, consonance, dissonance, key, tonality, atonality)
Tone color:	(register, range, instrumentation)
Texture:	(monophonic, homophonic, polyphonic, imitation, counterpoint)
Form:	(binary, ternary, strophic, through-composed)

RHYTHM

Rhythm is the element of "TIME" in music. When you tap your foot to the music, you are "keeping the **beat**" or following the structural rhythmic pulse of the music. There are several important aspects of rhythm:

- **DURATION**: how long a sound (or silence) lasts.
- **TEMPO**: the speed of the BEAT.

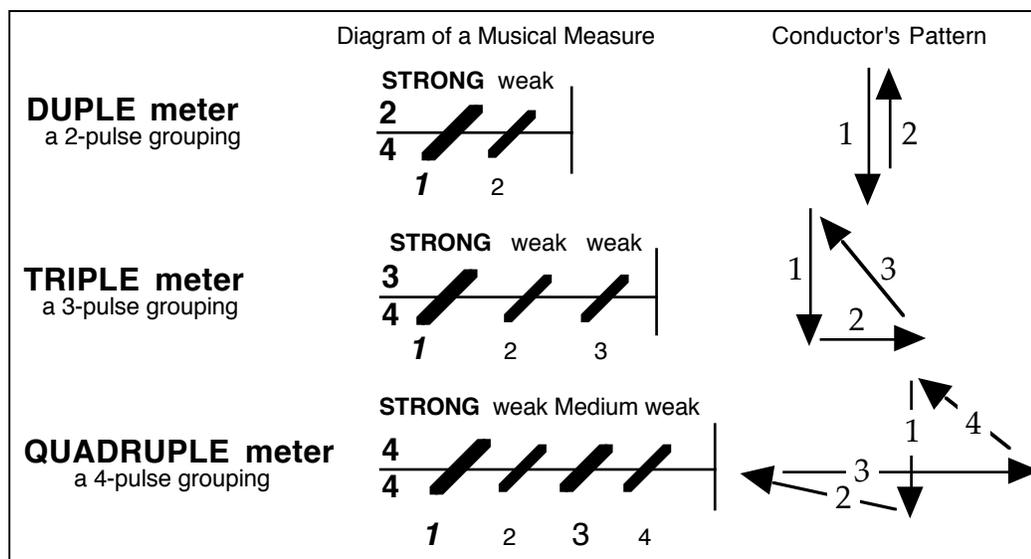
(Note: **Tempo indications** are often designated by Italian terms):

Largo = "large" or labored (slow)
Adagio = slow
Andante = steady "walking" tempo
Moderato = moderate
Allegro = fast ("happy")
Presto = very fast

	← SLOWER			FASTER →		
	Largo	Adagio	Andante	Moderato	Allegro	Presto
Beats per minute	40-65	66-75	76-107	108-119	120-167	168-208

NOTE: These tempos are not specific—but RELATIVE to each other.

- **METER**: **Beats** organized into recognizable/recurring accent patterns. **Meter** can be seen/felt through the standard patterns used by conductors.



Other basic terms relating to **Rhythm** are:

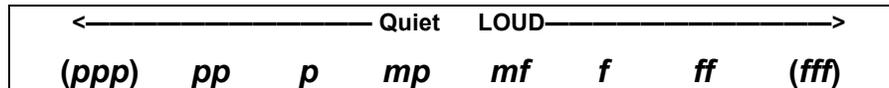
- **Syncopation**: an "off-the-beat" accent (between the counted numbers)
- **Ritardando**: gradually SLOWING DOWN the tempo
- **Accelerando**: gradually SPEEDING UP the tempo
- **Rubato**: freely and expressively making subtle changes in the tempo.
 (a technique commonly encountered in music of the *Romantic* era)

DYNAMICS

All musical aspects relating to the relative loudness (or quietness) of music fall under the general element of DYNAMICS.

The terms used to describe dynamic levels are often in Italian:

<i>pianissimo</i>	[pp]	= (very quiet)
<i>piano</i>	[p]	= (quiet)
<i>mezzo-piano</i>	[mp]	= (moderately quiet)
<i>mezzo-forte</i>	[mf]	= (moderately loud)
<i>forte</i>	[f]	= (loud)
<i>fortissimo</i>	[ff]	= (very loud)

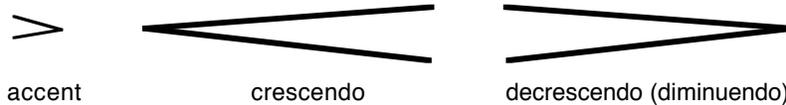


Other basic terms relating to **Dynamics** are:

Crescendo: gradually getting LOUDER

Diminuendo (or decrescendo) : gradually getting QUIETER

Accent: "punching" or "leaning into" a note harder to temporarily emphasize it.



MELODY

Melody is the LINEAR/HORIZONTAL presentation of **pitch** (the word used to describe the highness or lowness of a musical sound). Many famous musical compositions have a memorable **melody** or **theme**.

THEME: a *melody* that is the basis for an extended musical work

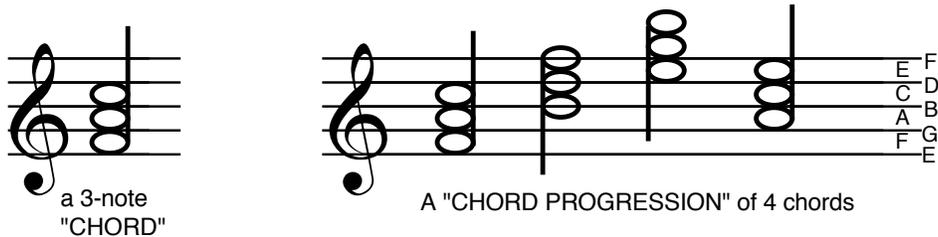
Melodies can be derived from various **scales** (families of pitches) such as the traditional **major** and **minor** scales of **tonal** music, to more unusual ones such as the old church **modes** (of the Medieval and Renaissance periods: c. 500–1600), the **chromatic scale** and the **whole tone scale** (both used in popular and art-music styles of the late 19th and 20th-century periods), or unique scale systems devised in other cultures around the world.

Melodies can be described as:

- **CONJUNCT** (smooth; easy to sing or play)
- **DISJUNCT** (disjointedly ragged or jumpy; difficult to sing or play).

HARMONY

Harmony is the VERTICALIZATION of *pitch*. Often, harmony is thought of as the art of combining pitches into **chords** (several notes played simultaneously as a "block"). These chords are usually arranged into sentence-like patterns called **chord progressions**.



Harmony is often described in terms of its relative HARSHNESS:

- **DISSONANCE:** a harsh-sounding harmonic combination
- **CONSONANCE:** a smooth-sounding harmonic combination

Dissonant chords produce musical "tension" which is often "released" by resolving to **consonant** chords. Since we all have different opinions about consonance and dissonance, these terms are somewhat subjective.

Other basic terms relating to **Harmony** are:

Modality: harmony created out of the ancient Medieval/Renaissance **modes**.

Tonality: harmony that focuses on a "home" **key** center.

Atonality: modern harmony that AVOIDS any sense of a "home" **key** center.

TONE COLOR (or TIMBRE -pronounced "TAM-BER")

If you play a "C" on the piano and then sing that "C", you and the piano have obviously produced the same *pitch*; however, your voice has a different sound quality than the piano. Although the scientific principles of musical acoustics are beyond the scope of this course, it is safe to say that each musical instrument or voice produces its own characteristic pattern of "overtones," which gives it a unique "**tone color**" or **timbre**. Composers use **timbre** much like painters use colors to evoke certain effects on a canvas. For example, the upper **register** (portion of the **range** or **compass**) of a clarinet produces tones that are brilliant and piercing, while its lower register gives a rich and dark timbre. A variety of timbres can also be created by combining instruments and/or voices.

EXAMPLE of ORCHESTRAL TONE COLORS
BRITTEN: *The Young Persons' Guide to the Orchestra*
 See MUSIC GUIDE 1 (page 8)

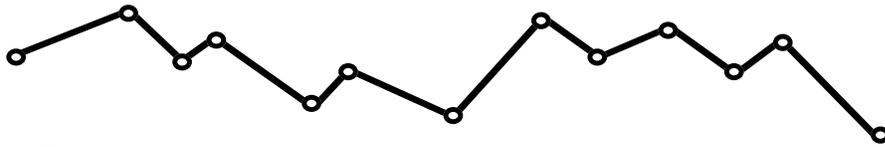
TEXTURE

Texture refers to the number of individual musical lines (melodies) and the relationship these lines have to one another.

NOTE: Be careful not to confuse the number of musical lines with the number of performers producing the musical lines.

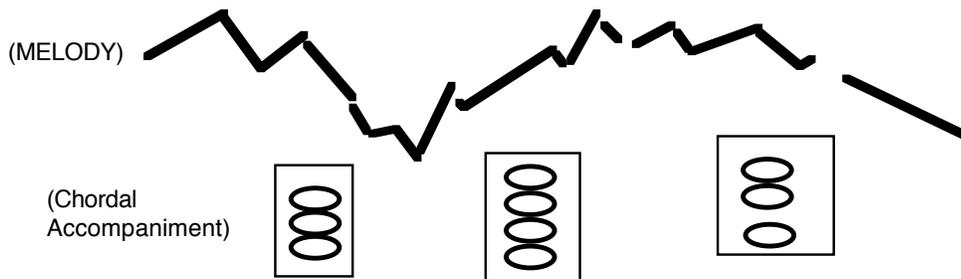
Monophonic (single-note) texture:

Music with only **one note sounding at a time** (having no harmony or accompaniment).



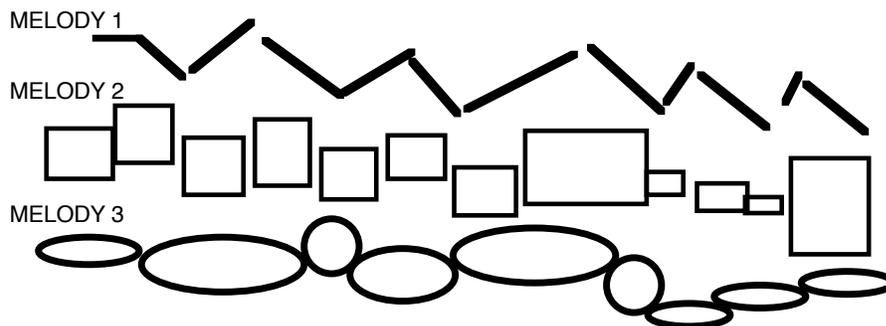
Homophonic texture:

Music with **two or more notes sounding at the same time**, but generally featuring a **prominent melody** in the upper part, **supported by a less intricate harmonic accompaniment** underneath (often based on homogenous chords—BLOCKS of sound).



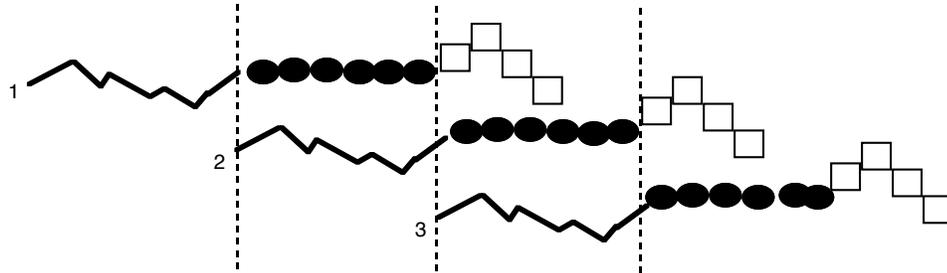
Polyphonic texture:

Music with two or more **independent melodies** sounding at the same time. The most intricate types of polyphonic texture—**canon** and **fugue**—may introduce three, four, five or more independent melodies simultaneously! **This manner of writing is called COUNTERPOINT.**



Imitative texture:

Imitation is a special type of polyphonic texture produced whenever a musical idea is ECHOED from "voice" to "voice". Although imitation can be used in monophonic styles, it is more prevalent in polyphonic art-music—especially from the Renaissance and Baroque periods.



MUSICAL FORM

The large-scale **form** of a musical composition can be projected via any combination of the musical elements previously studied. Traditionally, however, musical form in Western music has been primarily associated with the order of melodic, harmonic and rhythmic events (or the text) in a piece. Letters (*i.e.*, A, B, C) are used to designate musical divisions brought about by the repetition of melodic material or the presentation of new, contrasting material. Some of the most common musical forms are described below:

BASIC FORMS (*more sophisticated forms will be covered later in this book*)

Strophic Form: a design in VOCAL music, in which the same music is used for several different verses (strophes) of words. [Example: "Deck the Halls" has many verses of words sung to the same music.]

Verse 1 . . . Verse 2 . . . Verse 3 (etc.)

Through-composed a structure in which there is no repeat or return of any large-scale musical section. [Example: Schubert's "Erlkönig".]

A B C D E . . .

Binary Form a two-part form in which both main sections are repeated (as indicated in the diagram by "repeat marks"). The basic premise of this form is CONTRAST:



Ternary Form a three-part form featuring a return of the initial music after a contrasting section. Symmetry and balance are achieved through this return of material:



MUSICAL STYLE

Knowing the unique style traits of particular historical eras can greatly enhance your musical experiences by offering clues about what the composer was trying to express, and what you should listen for when hearing a piece.

The Six Historical Style-Periods of Western Art Music:

Middle Ages (approximately 450-1450):

An era dominated by Catholic sacred music, which began as simple **chant** but grew in complexity in the 13th to 15th centuries by experiments in harmony and rhythm. Leading composers of the later Middle Ages include Pérotin and Machaut.

Renaissance (approximately 1450-1600):

A more personal style emerged in this era with a greater focus on Humanism, and a rebirth of learning and exploration. During this "golden age of vocal music," the leading composers include Josquin Desprez, Palestrina, and Weelkes.

Baroque (approximately 1600-1750):

This era—the last great age of aristocratic rule—is represented by extremely ornate and elaborate approaches to the arts. This era saw the rise of instrumental music, the invention of the modern violin family and the creation of the first orchestras. Great composers of the late Baroque include Vivaldi, Handel and JS Bach.

Classic (approximately 1750-1820):

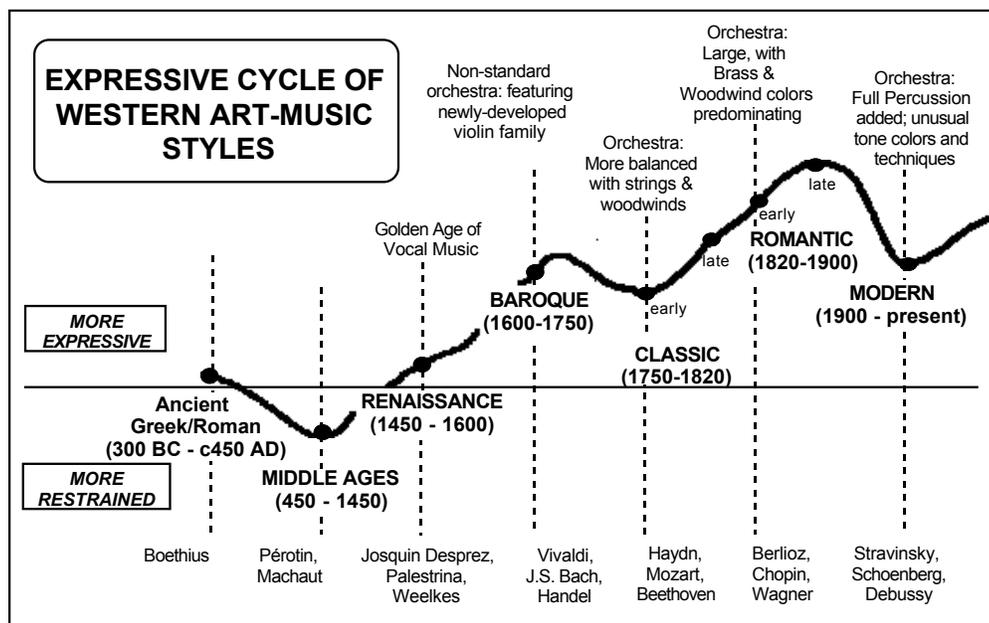
The music of this politically turbulent era focused on structural unity, clarity and balance. The new expressive and dramatic approaches to composition and performance that were developed in this era became the standards that all "Classical" music are judged by. Great composers of the Classic era include Haydn, Mozart and Beethoven.

Romantic (approximately 1820-1900):

This era witnessed an explosion of flamboyance, nationalism, the rise of "superstar" performers, and concerts aimed at middle-class "paying" audiences. Orchestral, theatrical and soloistic music grew to spectacular heights of personal expression. Among the leading Romantic composers are Berlioz, Chopin, Wagner

Modern (approximately 1900-present):

Since approximately 1900, art-music has been impacted by daring experimentation and advances in musical technology, as well as popular/non-Western influences. Leading composers of the early 20th century were Debussy, Schoenberg and Stravinsky, while many of the most prominent composers since 1950 have come from the US.



Misc.
Orchestral
1934

Young Person's Guide to the Orchestra

by Benjamin BRITTEN (1913–76)

Music Guide



Outline of the structure of this work:

Theme (8-measure theme in D minor presented six times to demonstrate the full orchestra and its four main families):

1. Full Orchestra
2. Woodwinds
3. Brass
4. Strings
5. Percussion
6. Full Orchestra

13 Variations (each demonstrating a different instrument or combination of instruments):

Featured Instrument(s)

Accompanied by

Woodwinds:

- Variation 1: Flutes and piccolo
- Variation 2: Oboes
- Variation 3: Clarinets
- Variation 4: Bassoons

- Violins, harp & triangle
- Strings & timpani
- Strings & tuba
- Strings & snare drum

Strings:

- Variation 5: Violins
- Variation 6: Violas
- Variation 7: Cellos
- Variation 8: Double basses
- Variation 9: Harp

- Brass & bass drum
- Woodwinds & brass
- Clarinets, viola & harp
- Woodwinds & tambourine
- Strings, gong & cymbal

Brass:

- Variation 10: French horns
- Variation 11: Trumpets
- Variation 12: Trombones, tuba

- Strings, harp & timpani
- Strings & snare drum
- Woodwinds and high brass

Percussion:

- Variation 13: various combinations
 - Timpani, bass drum & cymbals
 - Timpani, tambourine & triangle
 - Timpani, snare drum & wood block
 - Timpani, castanets & gong
 - Timpani, whip and entire percussion

Fugue (based on a fragment of Purcell's theme, played in imitation by each instrument in order of the previous variations—*woodwinds, strings, brass, percussion, full orchestra*)

Benjamin Britten was the most important British composer of the 20th century. He wrote over 100 major works including operas, songs, string quartets and other chamber works, a violin concerto, choral works, incidental music, symphonies and other orchestral works. Of these, he is best known for the *Young Person's Guide to the Orchestra*, Op. 34 (1934)—a sixteen minute work designed to introduce listeners to the various instruments and families of the modern orchestra. This work features a **theme and variations** design based on the melodic *theme* from the English Baroque composer Henry Purcell's incidental music to the play *Abdelazar* ("The Moor's Revenge").



What is solfège for?

The idea behind the solfège system is to help develop pitch memory, which is the most basic type of musical memory. It does so by requiring the student to hear the note in their mind's ear, thus honing their listening and aural skills. Because solfège focuses on the use of voice (rather than an instrument) it is the perfect way for young children to learn pitch naturally.

There are two types of pitch – perfect and relative pitch. Perfect pitch (also called absolute pitch) is the ability to identify or re-create a given musical note without the help of a reference tone. Famous singers with perfect pitch include Michael Jackson, Mariah Carey and Ella Fitzgerald. Relative pitch is the ability to recognize and produce pitches in relation to each other. There are also two methods of teaching solfège – the ‘fixed do’ system and the ‘movable do’ system. The ‘fixed’ do system is based upon the C major scale and is more in line with building perfect pitch because C is always sung as “Do” and A is always sung as La etc. However, with the Movable-Do solfège system “Do” is sung as the root (first note) of the scale so any scale or key can be used, thus aiding the development of relative pitch.

Whether you use the ‘fixed do’ or ‘movable do’, both systems are tools for helping to develop the muscle memory for pitch, especially if you add the Curwen/Glover hand signs.

Curwen Hand Signs

Hand signs give a physical placement for vocal pitches which helps with memory and singing on pitch. Solfège syllables were created by Guido d'Arezzo, an Italian monk (990-1050) and hand signs by the Englishman Rev. John Spencer Curwen (1816-1880).

Use either one or two hands. Some countries use “sol” and/or “si” rather than “so” and “ti”.

do (forehead level)

ti

la

so (chin level)

fa

mi

re

do (waist level)

hand sign for “so”

drawing adapted from www.classicsforkids.com

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First Grade
English Language Arts
Scope and Sequence At-A-Glance
2016-17

Dates	AUG 24 – SEPT 16	SEPT 19 – NOV 11	NOV 14– JAN 27	JAN 30 – MAR 17	MAR 20 – MAY 12	MAY 15 – JUNE 7
Instructional Days	17 days	35 days	42 days	32 days	35 days	16 days
Unit	Unit R	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
Big Question	What is all around me?	How are people and animals important to one another?	What is a community?	What is changing in our world?	What do we treasure?	How are people and animals important to one another?
Phonics Skills	<i>m, s, t, c, p, n, b, g, f, d, l, h, r, w, j, k, v, y, z, qu</i> short <i>a, i, o, e, u</i>	<i>ck, x /ks/,</i> plural <i>-s, s /z/</i> inflected ending <i>-s</i> inflected ending <i>-ing</i> initial and final consonant blends short <i>a, i, o, e, u</i>	<i>sh, th, wh, ch, tch, ph</i> vowel sound in ball <i>a_e, i_e, o_e, u_e, long e, ee</i> <i>c /s/, g /j/</i> contractions <i>-ed</i> syllables <i>VC/CV</i>	Vowel sounds- <i>y</i> Syllable pattern <i>CV</i> Patterns <i>-ng, -nk</i> Compound words Ending <i>-es</i> , Plural <i>-es</i> R-controlled vowels: <i>or, ore, ar, er, ir, ur</i> Contractions <i>'s, 've, 're</i> Inflected endings Comparative endings <i>-er, -est, -dge</i>	<i>ai, ay, ea, oa, ow, ie, igh, ue, ew, ui, oo</i> in moon <i>kn, wr</i> Compound words <i>-ly, -ful</i> Adding Endings Singular & Plural Possessives Three-Letter Consonant Blends	<i>ow, ou, oo</i> in foot, <i>oi, oy, ie, aw, au</i> <i>er, or</i> <i>V/CV, VCV</i> Inflected endings Syllable patterns
High Frequency Words	<i>a, green, l, see, like, the, one, two, three, we, do, look, was, yellow, you, are have, that, they, he, is, to, with, for, go, me, here, where</i>	<i>come, in, on, my, way, she, take, up, what, blue, get, from, help, little, use, eat, five, four, her, this, too, saw, small, tree, your, home, into, many, them</i>	<i>catch, good, no, put, said, want, be, could, horse, of, old, paper, live, out, people, who, work, down, inside, now, there, together, around, find, food, grow, under, water, also, family, new, other, some, their</i>	<i>always, become, day, everything, nothing, stays, things, any, enough, ever, every, own, sure, were, away, car, friends, house, our, school, very, afraid, again, few, how, read (both pronunciations), soon, done, know, push, visit, wait, before, does, good-bye, oh, right, won't</i>	<i>about, enjoy, gives, surprise, worry, would, colors, draw, drew, great, over, show, sign, found, mouth, once, took, wild, above, eight, laugh, moon, touch, picture, remember, room, stood, thought, across, because, dance, only, opened, shoes, told</i>	<i>along, behind, eyes, never, pulling, toward, door, loved, should, wood, among, another, instead, none, against, goes, heavy, kinds, today, built, early, learn, science, through, answered, carry, different, poor</i>

1st Grade

Year-at-a-Glance 2016-2017

Flexible Pacing	Strands/Standards	enVision 2.0 Math Topic Titles	TOPICS	District Assessment Dates
Aug 29-Nov-18 57 Days	Mathematical Practices: 2, 3, 7 Operations and Algebraic Thinking: Standards 1-6 (1.OA.A, 1.OA.B, 1.OA.C)	• Solve Addition and Subtraction Problems to 10 (9 Lessons)	Topic 1	Due by November 11 District-Wide Standards-Based Benchmark #1
		• Fluently Add and Subtraction Within 10 (10 Lessons)	Topic 2	
		• Addition Facts to 20: Use Strategies (10 Lessons)	Topic 3	
		• Subtraction Facts to 20: Use Strategies (9 Lessons)	Topic 4	
Nov 21-Feb 9 46 Days	Mathematical Practices: 1, 6, 7, 8 Operations and Algebraic Thinking: Standards 1-8 (1.OA.D) Measurement and Data: Standard 4 (1.MD.C) Numbers & Operations in Base 10: Standards 1-3 (1.NBT.A & B)	• Work with Addition and Subtraction Equations (7 Lessons)	Topic 5	Due by February 24 District-Wide Standards-Based Benchmark #2
		• Represent and Interpret Data (5 Lessons)	Topic 6	
		• Extend and Counting Sequence (7 Lessons)	Topic 7	
		• Understand Place Value (6 Lessons)	Topic 8	
Feb 13 – Apr 28 48 Days	Mathematical Practices: 1, 4, 5 Numbers & Operations in Base 10: Standards 2-6 (1.NBT.B & C) Measurement and Data: Standards 1-2 (1.MD.A)	• Compare Two-Digit Numbers (6 Lessons)	Topic 9	Due by April 28 District-Wide Standards-Based Benchmark #3
		• Use Models and Strategies to Add Tens and Ones (9 Lessons)	Topic 10	
		• Use Models and Strategies to Subtract Tens (7 Lessons)	Topic 11	
		• Measure Lengths (5 Lessons)	Topic 12	
May 1 – June 6 25 Days	Mathematical Practices: 1, 2, 4 Measurement and Data: Standard 3 (1.MD.B) Geometry: Standards 1-3 (1.G.A)	• Time (4 Lessons)	Topic 13	Due by June 6 District-Wide Standards-Based Benchmark #4
		• Reason with Shapes and Their Attributes (9 Lessons)	Topic 14	
		• Equal Shares of Circles and Rectangles (4 Lessons)	Topic 15	

Second Grade
English Language Arts
Scope and Sequence At-A-Glance
2016-17

Dates	AUG 24 – OCT 7	OCT 10– DEC 2	DEC 5– FEB 3	FEB 6 – MAR 17	MAR 20 – MAY 5	MAY 8 – JUNE 7
Instructional Days	30 days	34 days	35 days	27 days	30 days	21 days
Unit	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6
Big Question	What can we learn from exploring new places and things?	How can we work together?	What does it mean to be creative?	How do things change? How do they stay the same?	What does it mean to be responsible?	Are traditions and celebrations important in our lives?
Target Skills & Strategies	<ul style="list-style-type: none"> • Character • Setting • Plot • Theme • Main Idea • Sequence 	<ul style="list-style-type: none"> • Cause and Effect • Compare and Contrast • Main Idea and Supporting Details 	<ul style="list-style-type: none"> • Sequencing • Drawing Conclusions • Author’s Purpose 	<ul style="list-style-type: none"> • Fact & Opinion • Sequence/ Plot • Generalize 	<ul style="list-style-type: none"> • Main Idea and Supporting Details • Cause and Effect • Compare and Contrast 	<ul style="list-style-type: none"> • Author’s Purpose • Compare and Contrast • Cause and Effect • Plot & Theme
Phonics/ Word Analysis	Short Vowels, Consonants VC/CV, VCCV, Long Vowels VCe, Consonant Blends, Inflected Endings, Consonant Digraphs	Vowels: r-controlled <i>ar, or, ore, oar, er, ir, ur</i> Contractions, Plurals, Vowel Patterns <i>a, ai, ay</i>	Vowel Patterns: <i>e, ee, ea, y, o, oa, ow, i, ie, igh, y</i> Compound Words, Comparative Endings	Final Syllable <i>-le</i> , Vowel Patterns <i>oo, u,</i> Diphthongs <i>ou, ow, oi, oy,</i> Syllable Patterns, Vowel Digraphs <i>oo, ue, ew, ui</i>	Suffixes: <i>-ly, -ful, -er, -or, -ish,</i> Vowel Digraphs: <i>loo, ue, ew, ui,</i> Prefixes: <i>un-, re-, pre-, dis-,</i> Consonant Patterns: <i>kn, wr, gn, mb, ph, gh, ck, ng</i> Vowel Patterns: <i>aw, au, au(gh)</i>	Inflected Endings, Abbreviations, Final Syllables: <i>-tion, -ture, -ion,</i> Suffixes: <i>-ness, -less, -able, -ible,</i> Prefixes: <i>mis-, mid-, micro-, non-</i>
Writing Focus	Narrative	Informative/ Explanatory	Opinion	Informative/ Explanatory	Narrative	Opinion

2nd Grade Year-at-a-Glance 2016-2017

Flexible Pacing	Strands/Standards	enVision 2.0 Math Topic Titles	TOPICS	District Assessment Dates
Aug 24-Nov-11 52 Days	Mathematical Practices: 3, 4, 5 Operations and Algebraic Thinking: Standard 2 2.OA.B Operations and Algebraic Thinking: Standard 3 & 4 (2.OA.C) Numbers and Operations in Base 10: Standards 5-9 (2.NBT.B)	• Fluently Add and Subtract Within 20 (10 lessons)	Topic 1	Due by November 11 District-Wide Standards-Based Benchmark #1
		• Work with Equal Groups (5 lessons)	Topic 2	
		• Add Within 100 Using Strategies (9 lessons)	Topic 3	
		• Fluently Add Within 100 (8 lessons)	Topic 4	
Nov 14-Feb 9 51 Days	Mathematical Practices: 2, 3 Numbers and Operations in Base 10: Standards 5-9 (2.NBT.B) Operations and Algebraic Thinking: Standard 1 2.OA.A Measurement and Data: Standards 7-8 (2.MD.C)	• Subtract Within 100 Using Strategies (9 lessons)	Topic 5	Due by February 9 District-Wide Standards-Based Benchmark #2
		• Fluently Subtract Within 100 (9 lessons)	Topic 6	
		• More Solving Problems Involving Addition and Subtraction (6 lessons)	Topic 7	
		• Work with Time and Money (8 lessons)	Topic 8	
Feb 13 – Apr 28 48 Days	Mathematical Practices: 1, 6, 7, 8 Numbers & Operations in Base 10: Standards 1-4 (2.NBT.A) Numbers & Operations in Base 10: Standards 5-9 (2.NBT.B) Measurement and Data: Standards 1-4 (2.MD.A)	• Numbers to 1,000 (10 lessons)	Topic 9	Due by April 28 District-Wide Standards-Based Benchmark #3
		• Add Within 1,000 Using Models and Strategies (7 lessons)	Topic 10	
		• Subtract Within 1,000 Using Models and Strategies (7 lessons)	Topic 11	
		• Measuring Length (9 lessons)	Topic 12	
May 1 – June 6 25 Days	Mathematical Practices: 2, 5, 8 Measurement and Data Standards: 5-6 (2.MD.B) Measurement and Data: Standard 9-10 (2.MD.D) Geometry: Standards 1-3 (2.G.A)	• More Addition, Subtraction, and Length (5 lessons)	Topic 13	Due by June 6 District-Wide Standards-Based Benchmark #4
		• Graphs and Data (6 lessons)	Topic 14	
		• Shapes and Their Attributes (8 lessons)	Topic 15	

Third Grade
English Language Arts
Scope and Sequence At-A-Glance
2016-17

Dates	AUG 24 – OCT 7	OCT 10 – DEC 2	DEC 5 – FEB 3	FEB 6 – MAR 17	MAR 20 – May 5	MAY 8 – JUNE 7
Instructional Days	30 days	34 days	35 days	26 days	30 days	21 days
Unit	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6
Big Question	Which skills help us make our way in the world?	What are smart ways that problems are solved?	How are people and nature connected?	What does it mean to be unique?	What happens when two ways of life come together?	What does freedom mean?
Target Skills & Strategies	<ul style="list-style-type: none"> • Character, Setting, Plot, Theme • Sequence • Compare and Contrast 	<ul style="list-style-type: none"> • Main Idea and Supporting Details • Compare and Contrast • Draw Conclusions • Author's Purpose 	<ul style="list-style-type: none"> • Draw Conclusions • Compare and Contrast • Cause and Effect • Author's Purpose 	<ul style="list-style-type: none"> • Generalize • Graphic Sources • Fact and Opinion • Author's Purpose • Cause and Effect 	<ul style="list-style-type: none"> • Compare and Contrast • Main Idea and Supporting Details • Draw Conclusions 	<ul style="list-style-type: none"> • Graphic Sources • Theme, Plot • Sequence • Cause and Effect
Phonics/Word Analysis	Short Vowels, Syllables VC/CV, Plurals, Base Words and Endings, Vowel Digraphs, Vowel Diphthongs	Syllables V/CV, VC/V, Final Syllable -le, Compound Words, Consonant blends, Consonant Digraphs	Contractions, Prefixes, Spellings /j/, /s/, /k/, Suffixes, Consonant Patterns	Irregular plurals, r-controlled vowels, Prefixes, Suffixes, Syllables VCCCV	Syllable Pattern CVVC, Homophones, Vowel Patterns for /ô/, Vowel Patterns: ei, eigh, Suffixes	Vowels Sounds: /ü/ and /û/, Schwa, Final Syllables, Prefixes, Related Words
Writing Focus	Narrative	Opinion	Informative/ Explanatory	Narrative	Opinion	Informative/ Explanatory

3rd Grade Year-at-a-Glance 2016-2017

Flexible Pacing	Strands/Standards	enVision 2.0 Math Topic Titles	TOPICS	District Assessment Dates
Aug 24-Nov-11 52 Days	Mathematical Practices: 1, 4, 5, 8 Operations and Algebraic Thinking: Standards 1-6 (3.OA.A & 3.OA.B)	<ul style="list-style-type: none"> Understand Multiplication and Division of Whole Numbers (7 lessons) 	Topic 1	Due by November 11 District-Wide Standards-Based Benchmark #1
		<ul style="list-style-type: none"> Multiplication Facts: Use Patterns (6 lessons) 	Topic 2	
		<ul style="list-style-type: none"> Apply Properties: Multiplication Facts for 3, 4, 6, 7, 8 (8 lessons) 	Topic 3	
		<ul style="list-style-type: none"> Use Multiplication to Divide: Division Facts (9 lessons) 	Topic 4	
Nov 14-Feb 3 47 Days	Mathematical Practices: 4, 6, 7 Operations and Algebraic Thinking: Standard 7 (3.A.C) Measurement and Data: Standards 5-7 (3.MD.C) Measurement and Data: Standards 5-7 (3.MD.B) Numbers and Operations in Base 10: Standards 1-3 (3.NBT.A)	<ul style="list-style-type: none"> Fluently Multiply and Divide Within 100 (8 lessons) 	Topic 5	Due by February 3 District-Wide Standards-Based Benchmark #2
		<ul style="list-style-type: none"> Connect Area to Multiplication and Addition (7 lessons) 	Topic 6	
		<ul style="list-style-type: none"> Represent and Interpret Data (5 lessons) 	Topic 7	
		<ul style="list-style-type: none"> Use Strategies and Properties to Add and Subtract (9 lessons) 	Topic 8	
Feb 6 – Apr 14 42 Days	Mathematical Practices: 1, 3, 7 Numbers & Operations in Base 10: Standards 1-3 (3.NBT.A) Operations and Algebraic Thinking: Standard 8-9 (3.OA.D) Number and Operations in Fractions: Standards 1-3 (3.NF.A)	<ul style="list-style-type: none"> Fluently Add and Subtract Within 1,000 (8 lessons) 	Topic 9	Due by April 14 District-Wide Standards-Based Benchmark #3
		<ul style="list-style-type: none"> Multiply by Multiples of 10 (4 lessons) 	Topic 10	
		<ul style="list-style-type: none"> Use Operations with Whole Numbers to Solve Problems (4 lessons) 	Topic 11	
		<ul style="list-style-type: none"> Understand Fractions as Numbers (8 lessons) 	Topic 12	
Apr 17 – June 6 35 Days	Mathematical Practices: 2, 3, 6 Number and Operations in Fractions: Standards 1-3 (3.NF.A) Measurement and Data Standards: 1-2 (3.MD.A) Geometry: Standards 1-2 (3.G.A) Measurement and Data: Standard 8 (3.MD.D)	<ul style="list-style-type: none"> Fraction Equivalence and Comparison (8 lessons) 	Topic 13	Due by June 6 District-Wide Standards-Based Benchmark #4
		<ul style="list-style-type: none"> Solve Time, Capacity, and Mass Problems (9 lessons) 	Topic 14	
		<ul style="list-style-type: none"> Attributes of Two-Dimensional Shapes (4 lessons) 	Topic 15	
		<ul style="list-style-type: none"> Solve Perimeter Problems (6 lessons) 	Topic 16	

Fourth Grade
English Language Arts
Scope and Sequence At-A-Glance
2016-17

Dates	AUG 24– OCT 7	OCT 10 – DEC 2	DEC 5 – FEB 3	FEB 6 – MAR 17	MAR 20 – MAY 5	MAY 8 – JUNE 7
Instructional Days	30 days	34 days	35 days	27 days	30 days	21 days
Unit	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6
Big Question	What can we discover from new places and people?	What is the value of teamwork?	What are some patterns in nature?	Is there an explanation for everything?	What makes an adventure?	What does it take to achieve our goals and dreams?
Target Skills & Strategies	<ul style="list-style-type: none"> Plot & Characters Author's Purpose Main Idea & Details 	<ul style="list-style-type: none"> Draw Conclusions Fact/Opinion Main Idea and Supporting Details 	<ul style="list-style-type: none"> Cause and Effect Generalize Fact and Opinion 	<ul style="list-style-type: none"> Compare & Contrast Plot, Sequence, & Characters Cause and Effect 	<ul style="list-style-type: none"> Author's Purpose Characters Plot, Theme Sequence 	<ul style="list-style-type: none"> Fact and Opinion Draw Conclusions Graphic Sources
Phonics/Word Analysis	<ul style="list-style-type: none"> -ed -or, -er -ing Compound Words Related Words 	<ul style="list-style-type: none"> un- and in- Word Origins Latin Prefixes: dis-, re-, non- Compound Words -ly 	<ul style="list-style-type: none"> Word Origins: Latin Greek Roots: bio-, phon, and graph Related Words Latin Roots: struct, scrib, script 	<ul style="list-style-type: none"> -ian, -ist, -ism aqua-, dict- im-, in- trans-, tele- amphi-, anti- 	<ul style="list-style-type: none"> Word Origins: French Suffixes: -ous, -able, -ible Related Words Suffix: -ion Word Origins: German 	<ul style="list-style-type: none"> Latin Roots: gener, port, dur, ject Word Origins: French Related Words Prefix: astro- Greek and Latin Roots
Writing Focus	Narrative	Opinion	Informative/ Explanatory	Narrative	Opinion	Informative/ Explanatory

4th Grade Year-at-a-Glance 2016-2017

Flexible Pacing	Strands/Standards	enVision 2.0 Math Topic Titles	TOPICS	District Assessment Dates
Aug 24 - Nov 11 52 Days	Mathematical Practices: 1, 2, 3, 4 Number and Operations in Base Ten; Standards 1-6 (4.NBT.A & B)	• Generalize Place Value Understanding (5 Lessons)	Topic 1	Due by November 11 District-Wide Standards-Based Benchmark #1
		• Fluently Add and Subtract Multi-Digit Whole Numbers (6 Lessons)	Topic 2	
		• Use Strategies and Properties to Multiply by 1-Digit Numbers (10 Lessons)	Topic 3	
		• Use Strategies and Properties to Multiply by 2-Digit Numbers (11 Lessons)	Topic 4	
Nov 14 - Feb 3 47 Days	Mathematical Practices: 1, 3, 4, 8 Number and Operations in Base Ten; Standards 4-6 (4.NBT.B) Operations and Algebraic Thinking: Standards 1-3 (4.OA.A) Operations and Algebraic Thinking: Standard 4 (4.OA.B) Number and Operations in Fractions: Standards 1- 2 (4.NF.A)	• Use Strategies and Properties to Divide by 1-Digit Numbers (10 Lessons)	Topic 5	Due by Feb 3 District-Wide Standards-Based Benchmark #2
		• Use Operations with Whole Number to Solve Problems (5 Lessons)	Topic 6	
		• Factors and Multiples (5 Lessons)	Topic 7	
		• Extend Understanding of Fraction Equivalence and Ordering (7 Lessons)	Topic 8	
Feb 6 – Apr 21 43 Days	Mathematical Practices: 3, 4, 7 Number and Operations in Fractions: Standards 3-4 (4.NF.B) Measurement and Data: Standard 4-7 (4.MD.B) Number and Operations in Fractions: Standards 5-8 (4.NF.C)	• Understand Addition and Subtraction of Fractions (11 Lessons)	Topic 9	Due by April 21 District-Wide Standards-Based Benchmark #3
		• Extend Multiplication Concepts to Fractions (6 Lessons)	Topic 10	
		• Represent and Interpret Data on Line Plots (4 Lessons)	Topic 11	
		• Understand and Compare Decimals (6 Lessons)	Topic 12	
April 24 – June 6 30 Days	Mathematical Practices: 3, 5, 6, 7 Measurement and Data: Standard: 1-3 (4.MD.A) Operations and Algebraic Thinking: Standard 5 (4.OA.C) Measurement and Data: Standards 5-7 (4.MD.C) Geometry: Standards 1-3 (4.G.A)	• Measurement: Find Equivalence in Units of Measure (7 Lessons)	Topic 13	Due by June 6 District-Wide Standards-Based Benchmark #4
		• Algebra: Generate and Analyze Patterns (4 Lessons)	Topic 14	
		• Understand Concepts of Angle and Angle Measurement (6 Lessons)	Topic 15	
		• Lines, Angles, and Shapes (6 Lessons)	Topic 16	

Fifth Grade
English Language Arts
Scope and Sequence At-A-Glance
2016-17

Dates	AUG 24 – OCT 7	OCT 10 – DEC 2	DEC 5 – FEB 3	FEB 6 – MAR 17	MAR 20 – MAY 5	MAY 8 – JUNE 7
Instructional Days	30 days	34 days	35 days	27 days	30 days	21 days
Unit	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6
Big Question	What kinds of challenges do people face and how do they meet them?	What makes people want to do the right thing?	What do people gain from the work of inventors and artists?	How do people and animals adapt to different situations?	Who goes seeking adventure and why?	What can we learn from encounters with the unexpected?
Target Skills & Strategies	<ul style="list-style-type: none"> • Characters, Setting, Plot, & Theme • Sequence • Cause & Effect 	<ul style="list-style-type: none"> • Compare and Contrast • Draw Conclusions • Sequence • Author's Purpose 	<ul style="list-style-type: none"> • Main Idea and Supporting Details • Fact and Opinion 	<ul style="list-style-type: none"> • Generalize • Draw Conclusions 	<ul style="list-style-type: none"> • Author's Purpose • Graphic Sources 	<ul style="list-style-type: none"> • Main Idea and Supporting Details • Draw Conclusions
Word Analysis	Suffix –ly, -ing, Greek & Latin Roots, Compound words, Shades of Meaning	Spanish Word Origins, French Word Origins, Suffixes: -tion, -ion, Word Families	Shades of Meaning, Greek & Latin Roots, -tion, -sion, -ous, Compound Words	Word Endings: -ing, -ed, -s, Suffixes: -ly, -ian, -ize, -ible, -able, Negative Prefixes	Multi-syllabic Words, Related Words, Greek Word Parts, Latin Roots	Suffixes: -ous, -sion, -ion, -ation, Final Syllable: -ant, -ent, -ance, -ence, Latin Roots, Related Words, Easily Confused Words
Writing Focus	Informative/ Explanatory	Narrative	Opinion	Informative/ Explanatory	Opinion	Narrative

5th Grade Year-at-a-Glance 2016-2017

Flexible Pacing	Strands/Standards	enVision 2.0 Math Topic Titles	TOPICS	District Assessment Dates
Aug 24 - Nov 11 52 Days	Mathematical Practices: 3, 4, 7 Number and Operations in Base Ten: Standards 1-3 (5.NBT.A) Number and Operations in Base Ten: Standards 5-7 (5.NBT.B)	• Understand Place Value (7 Lessons)	Topic 1	Due by November 11 District-Wide Standards-Based Benchmark #1
		• Add and Subtract Decimals to Hundredths (7 Lessons)	Topic 2	
		• Fluently Multiply Multi-Digit Whole Numbers (7 Lessons)	Topic 3	
		• Use Models and Strategies to Multiply Decimals (10 lessons)	Topic 4	
Nov 14 - Mar 3 64 Days	Mathematical Practices: 1, 2, 4 Number and Operations in Base Ten: Standards 5-7 (5.NBT.B) Number and Operations in Fractions: Standards 1-2 (5.NF.A) Number and Operations in Fractions: Standards 3-7 (5.NF.B)	• Use Models and Strategies to Divide Whole Numbers (8 Lessons)	Topic 5	Due by March 3 District-Wide Standards-Based Benchmark #2
		• Use Models and Strategies to Divide Decimals (6 Lessons)	Topic 6	
		• Use Equivalent Fractions to Add and Subtract Fractions (12 Lessons)	Topic 7	
		• Apply Understanding of Multiplication to Multiply Fractions (9 Lessons)	Topic 8	
Mar 6 – Apr 28 35 Days	Mathematical Practices: 3, 5, 6, 8 Number and Operations in Fractions: Standards 3-7 (5.NF.B) Measurement and Data Standards: 3-5 (5.MD.C) Measurement and Data Standard: 1 (5.MD.A) Measurement and Data Standard: 2 (5.MD.B)	• Apply Understanding Division to Divide Fractions (8 Lessons)	Topic 9	Due by April 28 District-Wide Standards-Based Benchmark #3
		• Understand Volume Concepts (6 Lessons)	Topic 10	
		• Convert Measurements (8 Lessons)	Topic 11	
		• Represent and Interpret Data (4 Lessons)	Topic 12	
May 1 – June 6 25 Days	Mathematical Practices: 1, 2, 3 Operations and Algebraic Thinking: Standards 1-2 (5.OA.A) Geometry: Standards 1-2 (5.G.A) Operations and Algebraic Thinking: Standard 3 (5.OA.B) Geometry: Standards 3-4 (5.G.B)	• Algebra: Write and Interpret Numerical Expressions (5 Lessons)	Topic 13	Due by June 6 District-Wide Standards-Based Benchmark #4
		• Graph Points on the Coordinate Plane (4 Lessons)	Topic 14	
		• Algebra: Analyze Patterns and Relationships (4 Lessons)	Topic 15	
		• Geometric Measurement: Classify Two-Dimensional Figures (4 Lessons)	Topic 16	



Music – Allegro and Largo 30 Min Element: Rhythm, Timbre K – 1st Grade		
Standard	K.M.CR.1: Explore music concepts of steady beat, timbre, and melody, and generate musical ideas using limited tone sets and simple meters. K.M.P.2: Explore the effects of various timbres, dynamic levels and tempos using voice, movement, and simple instruments. K.M.P.3b: Sing a variety of simple songs in tune. K.M.P.3e: Perform steady beat with body percussion or un-pitched percussion. K.M.P.3f: Perform beat versus rhythm. K.M.R.1: Listen to and interact with a variety of contrasting music while recognizing steady beat, repeating patterns, and expressive elements. K.M.R.3: Show feelings conveyed by music through movement. K.M.R.4: Identify which of two strongly contrasting selections of music is the favorite, and tell why by naming the element or feeling.	
I canidentify the sound of the violin. ...tell the difference between slow and fast tempos. ...sing and participate in action songs.	
Theme	Fast/Slow, Violin	
Materials Needed	Listening Resource Kit (LR) Level 1 w/CD Listening Resource Kit (LR) Level 3 w/CD Device to play CD Drum w/mallet (for teacher use only) Violin OR picture of violin (from instrument posters packet) Song – “Tony Chestnut” http://schools.utah.gov/CURR/fineart/Elementary/Songbook/Music.aspx	
Vocabulary	Baroque (1600-1750) Violin (the smallest of the 4 homogeneous string instruments) Tempo (how fast or slow) Allegro (quick and lively) Largo (very slow)	
Notes & Resources	Make sure to have all resources (recordings, materials) readily available and in order to avoid transition time.	
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review information from previous lesson as well as skills and concepts needed for today's lesson
	Lesson:	
Step 1:	Tell students, <i>Today, we are going to listen to the sounds of the VIOLIN.</i> Ask students if anyone has ever seen a violin. Show the picture and talk briefly about how the violin works. (ie: bowed, plucked, fingers on the strings to	



	change the pitch, etc.) If you have a real violin, demonstrate a little bit for the students. Discuss the TIMBRE or the <i>sound</i> that the violin makes.
Step 2:	The violin was popular during the Baroque time period (1600 – 1750). Play a segment of <i>Il Largo, Winter from The Four Seasons</i> , Vivaldi, Listening Resource I, p. 42. Ask students to raise their hands when they hear the sound of the violin. As they continue to listen, have them keep the beat by tapping 2 fingers in their palm.
Step 3:	Teach TEMPO using the graphic from Listening Resource 1, p. 9. Have students march in place to various tempos as you keep the beat with a drum. Introduce the words ALLEGRO and LARGO. As you vary the beat on the drum, ask students to tell you whether the tempo is allegro or largo.
Step 4:	Have students sit down. Listen to segments of <i>Wild Donkeys</i> , St. Saens, Listening Resource 1 p. 23 and <i>Tortoises</i> , St. Saens, Listening Resource 1 p. 23 (from <i>Carnival of the Animals</i>). Ask students to tell you the tempo, allegro or largo. Tell them the animals represented in the music. Ask them which is allegro or largo.*
Step 5:	Ask students which is their favorite tempo and why. Be sure to have them use the correct musical terminology of allegro and largo.
Step 6:	Teacher sing <i>Tony Chestnut</i> from USOE Songbook gradually increasing tempo each time (you could also just use the recording on the webpage). Touch parts of body each time they are mentioned in the song. (toe, knee, chest, head, nose, eye, hug self, point away). Clap twice on words “that’s what”). Students can join in singing if they know the song or when they feel comfortable.
EXPANSION AND DIFFERENTIATION	If time allows, add rhythm instruments to the beat as students march to allegro and largo.
	*Have students move to the music the way a turtle or donkey would move.
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Briefly review the day’s vocabulary and concepts. Have students rate themselves with a simple non-verbal response, e.g. thumbs up or down, fingers one through 5, etc. Then have the students learn a fun song to use as a choice song.



Music – Alpine Song 30 Min Element: Rhythm 3rd – 4th Grade							
Standard	5.M.CR.1: Improvise rhythmic and melodic patterns and musical ideas. 5.M.CR.2: Explain the connection to specific purpose and context. 5.M.P.1: Explain how the selection of performance music is influenced by personal interest, purpose, context, knowledge, and skills. 5.M.P.2: Explore and demonstrate possible interpretations of a piece by varying tempo, dynamics, timbre, articulations and/or phrasing. 5.M.P.4: Sing folk, traditional, and rounds in tune, with good vocal tone and clear diction. 5.M.P.7: Perform and identify rhythm patterns in two-, three-, and four-beat meters using body percussion, voice, and simple instruments. 5.M.R.2: Listen for and identify form, meter, rhythm, timbre, mood, tempo, melody, texture, and harmony/tonality. 5.M.R.5: Identify possible intent of a music selection, and the elements used to convey it. 5.M.R.7: Identify music elements that are characteristic of different genres of music. 5.M.CO.4: Experience and explore music which connects us to history, culture, heritage, and community. 5.M.CO.5: Identify connections between a music genre and cultural or historical contexts.						
I cansing. ...keep a steady beat in duple and triple meter. ...imitate my teacher using body percussion to keep a steady beat. ...recognize the difference between beat and rhythm. ...perform rhythm patterns using body percussion and rhythm instruments. ...identify the difference between duple and triple meter aurally, write new lyrics to a song.						
Theme	Triple meter, 3/4 time.						
Materials Needed	- White board w/marker - Rhythm instruments -* Video: "The Alpine Song: https://www.youtube.com/watch?v=GXeE10s0mu4 https://www.youtube.com/watch?v=mAafm5h7_7c Both videos show young children (cute!) and are not intended to be viewed by the students. They are included here as instructional guides only. *Lyrics for this version are different than the ones on the YouTube videos and are listed (with motions) at the end of this lesson.						
Vocabulary	Time signature <table style="margin-left: 100px;"> <tr> <td style="padding: 0 20px;">2</td> <td style="padding: 0 20px;">3</td> <td style="padding: 0 20px;">4</td> </tr> <tr> <td style="padding: 0 20px;">4</td> <td style="padding: 0 20px;">4</td> <td style="padding: 0 20px;">4</td> </tr> </table>	2	3	4	4	4	4
2	3	4					
4	4	4					
Notes & Resources							
Lesson	Introduction						
Step 1: Call to Attention	Focus students' attention with rhythm echo clapping exercises.						
Step 2: Review Routines and Procedures	Review rules and procedures as needed						



Step 3: Review Previous Lesson	Review concepts from last week's lesson. Review symbol for time signature and meaning.
Lesson:	
Step 1:	Introduce "The Alpine Song." Let the students know that today's song will also be in $\frac{3}{4}$ time, but that it comes from a very different place: Austria.
Step 2:	Talk a little about Austria: - Mostly mountainous - Spoken language is German - On European continent - Lots of winter sports and mountaineering
Step 3:	Sing the song once through for the students, having them keep the beats steady using this body percussion: Beat 1—tap knees Beat 2—clap Beat 3—snap *Lyrics for this version are different than the ones on the YouTube videos and are listed (with motions) at the end of this lesson.
Step 4:	At the end of verse two, mention that this song is called a "cumulative song." Say, "Any guesses as to what that means?" (It accumulates!)
Step 5:	Have students join you once they get the hang of it.
Step 6:	At the end, review all the interruptions the yodeler encountered and list them on the board.
Step 7:	Transition to rhythm instruments. Brainstorm what classroom rhythm instruments would best represent each interruption.
Step 8:	Hand out instruments to students displaying excellent behavior.
Step 9:	Sing the song, replacing each "interruption" with an instrument (students can still perform the sounds and motions).
Step 10:	Transition to small group activity. Say, "I'd like everyone to have a chance to play an instrument today, but in order to do that, we have to break into small groups. You'll need to get into groups of five, but try to choose a different group of people than the ones you worked with for the Candy Rap activity. When you find your group, sit on the floor, criss-cross. You have 30 seconds. Ready, go." *There can be a group of four, but a group of six is too large.
Step 11:	Once everyone is settled, explain activity: - Each person in the group is responsible for coming up with something that interrupts the yodeler, the sound it makes, a motion, and the instrument that will make the sound. They get to play the instrument for the part they wrote. - The group must sing the song, verbalize the sound the "interrupter" makes, and perform the motion. - Interrupters can be silly, but must be school-appropriate and non-violent.
Step 12:	As students work, teacher should walk around the room monitoring behavior and offering assistance.
Step 13:	Students should rehearse final composition before performing in front of class.
Step 14:	Once everyone is ready, all groups will perform for the class, volunteers first.
Step 15:	Collect instruments.
EXPANSION AND DIFFERENTIATION	
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate	Briefly review the day's vocabulary and concepts. Have students rate themselves with a simple non-verbal response, e.g. thumbs up or down, fingers one through 5, etc. Then have the students learn a fun song to use as a choice song.



themselves on the daily I can . . .	
--	--

***Lyrics and motions for “The Alpine Song:”**

Verse 1: Avalanche—“Rumble, rumble!” hit fists on knees.

Verse 2: Skier—“Shushh, shushh!” Arms to side, hands mimicking holding ski poles.

Verse 3: St. Bernard—“Pant, pant!” Stick tongue out, hold hands in front like paws.

Verse 4: Guernsey cow—“Moo moo!” Mimic milking a cow.

Verse 5: Pretty girl—Blow a kiss!

Verse 6: Martian—“Beep Beep!” Put fingers on head like antennae.

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Music- Baroque & Bach 20 - 30 Min. Element: Texture, Melody, Timbre 1st - 2nd Grades		
Standard	1.M.P.2: Explore the effects of various timbres, dynamic levels and tempos, using voice, movement, and simple instruments. 1.M.R.1: Listen to and interact with a variety of contrasting music while recognizing steady beat, repeating patterns, and expressive elements. 1.M.CO.2: Sing folk songs and singing games from other cultures, and share a favorite song learned at home or describe a musical family tradition.	
I can ...	I can sing, listen to music, respond (with body movement) to skips and steps in music.	
Theme	Baroque style, Melody shapes	
Materials Needed	Document camera OR copy of the song "I'm a Great Big Snowman" Large staff (made with tape on the floor) Bach Video https://www.youtube.com/watch?v=PhRa3REdozw Harpsichord music: https://www.youtube.com/watch?v=GVg8Oz2xqe4 Picture of piano, harpsichord, J.S. Bach (optional)	
Vocabulary	Step: The pitch difference between two notes next to each other in a scale Skip: The pitch equal to the distance of two steps Leap: An interval larger than a skip Fugue: A song where one or two themes are used repeatedly with variation JS Bach: Famous composer/musician from the Baroque period Piano: A large keyboard musical instrument with a wooden case enclosing a soundboard and metal strings, which are struck by hammers when the keys are depressed. Harpsichord: A keyboard instrument with horizontal strings that run perpendicular to the keyboard in a long tapering case and are plucked by points of quill, leather, or plastic operated by depressing the keys.	
Notes & Resources		
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review routines and procedures as necessary
	Step 3: Review Previous Lesson	Review information from previous lesson as well as any information needed for today's lesson.
	Lesson:	
	Step 1:	Introduce Johann Sebastian Bach. Show picture of him.
Step 2:	Listen to Organ Fugue in g minor (https://www.youtube.com/watch?v=PhRa3REdozw) Explain what a fugue is and introduce the organ as an instrument. Point out the entrance of the "theme" in the lower register when it comes in. Talk to the students about textures (in material, paper, etc.) Texture in music is much like that where there are several things combined to create a specific quality.	



Step 3:	Listen to music played on a harpsichord as you show a picture of the harpsichord. https://www.youtube.com/watch?v=GVg8Oz2xqe4 Talk about the difference between piano and harpsichord in sound AND in the way it looks. Demonstrate different sounds (tone colors) with your voice, a tense voice, husky voice, a stuffy voice (like a cold), etc. Discuss the different quality of the sounds. Relate that to the different sound between the piano and the harpsichord and organ. (Timbre) (Play a piano if there is one available, only a few notes are necessary to let students hear the sound).
Step 4:	Transition to singing: Teach by rote: (music provided at end of lesson) <u>I'm a Great Big Snowman ("I'm a Little Teapot")</u> I'm a great big snowman, Tall and fat. Here is my tummy, here is my hat. Raisins for my eyes and a carrot nose. I'm all snow from head to toe. Sing as a class, reminding students of proper singing voice, natural, not shouting.
Step 5:	Put 5 long strips of tape on the ground (like a staff) and discuss steps and skips.
Step 6:	Show the song "I'm a Great Big Snowman" on the screen. Point out the steps, skips, and leaps. Point out the repeated patterns. Assign students to a group, they can be a "step", "skip", or "leap." Sing the song slowly and have students raise their hand when their interval is used. Combinations of steps, skips and leaps help to create the shape or contour of the Melody!
Step 6:	Have 4-5 kids come up at a time and practice stepping and skipping up and down on the staff. Each group will have increasingly difficult instructions.
Step 7:	End with 5 instructions they hear in order and respond appropriately. (Example: Step up, Skip up, Skip up, step down, skip down.)
Expansion & Differentiation	You can label the steps, skips and leaps in the song on the document to help younger students, if needed.
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Review the standards and skills learned today Formatively assess students learning



I'm a Great Big Snowman

To the tune of "I'm a Little Teapot"



I'm a great big snow - man, Tall and Fat, Here is my tum - my, here is my hat.



Rai - sins for my eyes and a car - rot nose. I'm all snow from head to toe.

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Music – Baroque & Tempo 30 Min Element: Rhythm, Timbre 2nd – 3rd Grade		
Standard	2.M.P.3: Explore the effects of various timbres, dynamic levels, and tempos using voice, movement, and simple instruments. 2.M.P.4: Sing folk, traditional, and call-and-response songs in tune, using a natural, unstrained voice. 2.M.P.7: Perform and identify beat versus rhythm, of strong and weak beats, and short, simple rhythm patterns. 2.M.R.1: Listen to and interact with a variety of contrasting music while recognizing form, meter, beat versus rhythm, timbre, mood, dynamics, tempo, and melody.	
I can . . .	I can identify the sound of the string family. I can tell the difference between fast and slow tempos. I can sing and participate in action songs.	
Theme	Strings instruments of the Baroque, Tempo/speed	
Materials Needed	Listening Resource Kit Level 2 and CD Listening Resource Kit Level 3 and CD Device to play CD Computer with access to USOE Songbook http://www.schools.utah.gov/CURR/fineart/Elementary/Songbook/Music.aspx	
Vocabulary	Baroque (1600 – 1750) Strings Trill (a wavering sound, 2 notes played very fast back and forth) Tempo (fast or slow, speed) Allegro (quick and lively) Moderato (medium speed) Adagio (slow)	
Notes & Resources	Make sure to have all resources (recording, materials) readily available and in order to avoid long transition time.	
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review information learned in the previous lesson as well as any skills or concepts needed for todays lesson
	Lesson:	
	Step 1:	<i>Allegro (Spring)</i> from <i>The Four Seasons</i> , Vivaldi, Listening Resource Kit Level 2 p. 45-47 Give a brief background on Vivaldi. Remind the students that this is baroque music. Have them listen for the sounds of the string family, and the trills .
	Step 2:	<i>Gigue</i> , Handel, Listening Resource Kit Level 2, p. 23 and <i>Grave</i> , Rosenmuller, LR 2 p. 25 Teach vocabulary word tempo using graphic from LR 2 p. 9, allegro , moderato , adagio . Listen to both pieces to tell the difference between the fast and slow tempos . Have



	students use body percussion to tap the beat of each song.
Step 3:	Sing <i>Tony Chestnut</i> from USOE Songbook (link above) gradually increasing tempo each time. Touch parts of body each time they are mentioned in the song. (toe, knee, chest, head, nose, eye, hug self, point away, clap twice on words that's what. See below) Have fun with this! REALLY slow and REALLY fast. See who can keep up!
EXPANSION AND DIFFERENTIATION	During listening of the Baroque music, you can have students draw a picture of what the music reminds them of. Then begin discussion by showing contrasting pieces of student art work.
	Point out repeated patterns in the phrases of the song <i>Tony Chestnut</i> .
	Additional extension and integrated ideas on page two of the song <i>Tony Chestnut</i> .
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can ...	Briefly review the day's vocabulary and concepts. Have students rate themselves with a simple non-verbal response, e.g. thumbs up or down, fingers one through 5, etc. Then have the students learn a fun song to use as a choice song.

Tony Chestnut

C
G7
C

s m s m s l s m
r m f
m f s

To - ny Chest-nut knows I love you. To - ny knows, To - ny knows.

C
G7
C

s m s m s l s m
r f m r
d

To - ny Chest-nut knows I love you. That's what To - ny knows.

- | | |
|-------------|--|
| To- | touch your toes |
| -ny | touch your knees |
| Chest | touch your chest |
| Nut | touch your head |
| Knows | touch your temple |
| I | point to self |
| Love | cross arms to chest (like "love" in sign language) |
| You | point to class |
| That's what | point to the air |
| To- | clap |
| -ny | clap |
| knows | clap |



Music – Beats that are Silent 30 Min Element: Rhythm & Melody K – 1st Grade		
Standard	K.M.P.2: Explore the effects of various timbres, dynamic levels and tempos using voice, movement, and simple instruments. K.M.P.3b: Sing a variety of simple songs in tune. K.M.P.3c: Sing and identify two-note melodic patterns. K.M.P.3d: Perform a rhyme or song with teacher accompaniment. K.M.P.3e: Perform steady beat with body percussion or un-pitched percussion. K.M.R.1: Listen to and interact with a variety of contrasting music while recognizing steady beat, repeating patterns, and expressive elements.	
I cansing and keep a steady beat. ...imitate my teacher using body percussion. ...move to a steady beat. ...recognize the musical symbol for a beat. ...play rhythm sticks properly and keep a steady beat. ...recognize the symbol for a rest (silent beat). ...respond to music when it changes speed (tempo).	
Theme	Music has a steady beat. is the musical symbol for a beat. Moments of silence in music are called rests. } is the symbol for a rest, or silent beat. Changing the speed of the beats changes the speed, or tempo, of the music. Pitch... 'sol' 'mi'	
Materials Needed	-Previously learned songs/ finger plays *-Nursery rhyme; "Peas Porridge Hot," first verse only, with rhythm stick activity (outlined at end of this lesson) -White board/ marker -Rhythm sticks	
Vocabulary	Beat Rest Beat map Tempo: How fast or slow, speed	
Notes & Resources	Before beginning any song/ activity (with or without instruments), it's helpful to give the children a 4-beat prep in tempo: "1-2-ready go!" to emphasize the need for a common steady beat (established by you), starting together, staying together, and ending together.	
Lesson	Introduction	
	Step 1: Call to Attention	Enter room as outlined in previous lessons and use a previously learned song/finger play to focus attention.
	Step 2: Review Routines and Procedures	Remind children that in music, we start together, stay together and end together.
	Step 3: Review Previous Lesson	Review concepts from previous lesson. Review concept of steady beat using "Walk to School" or other familiar song.
	Lesson:	
	Step 1:	Review "Chop, Chop, Chippity Chop." Mention that "Chop, Chop, Chippity Chop" also has a steady beat and recite the finger play, noting that we are keeping the beat with our "chopping" hand motions.
Step 2:	Introduce/review "tempo." Say, "Let's see what happens if we make the beats go	



	<p><i>slower,” Try the finger play again with slower beats (the entire chant is slower). Try it with faster beats. Emphasize that with anything musical, if the speed of the beats change, the speed of the music changes. Try changing the speed of a few “old” songs. Introduce the word “tempo” as the musical term for “speed.”</i></p>
Step 3:	<p>Introduce “Peas Porridge Hot,” first verse only. Learn verse one of “Peas Porridge Hot” by rote, keeping beats steady by tapping on knees. Once most of the children have learned it, sing it again and make a beat map on the white board (like Step 3 of Rhythm lesson #2).</p>
Step 4:	<p>Introduce silent beat, or rest. Say, “Do we sing on all of these beats or are some of them silent?” Sing the song again, pointing along with the beat map. (Some of them are silent.) Identify which beats are silent and change them to } .</p>
Step 5:	<p>Say, “We call these silent beats ‘rests’ and we put our hands out to the side when we get to them instead of tapping our knees to make a sound. Even though they don’t make a sound, they still count—just like the quiet student in your class. They may not speak, but they still count during attendance!”</p>
Step 6:	<p>Sing the song again, tapping rhythm (including executing the correct movement for rests!)</p>
Step 7:	<p>Transition to playing rhythm instruments. Remind children the rules for playing instruments (they’re hot until I say they’re cool enough to touch) and hand out rhythm sticks. Play along to the beat map with rhythm sticks (while singing), making sure to execute the rests correctly. Remember: start together, stay together, and end together.</p>
Step 8:	<p>Rhythm stick activity listed at end of this lesson. Teach the children the rhythm stick activity that goes with the song and try it along with the beat map.</p>
Step 9:	<p>Introduce “broken voice” activity: this is essentially lip-synching so that the children can hear the rhythm created by the instruments. Lip-synching helps them stay together and keep the beat steady. Have the children pretend that their voices are broken (you do it, too!) and that no matter how hard they try, no sound comes out when they sing. Demonstrate. Try the rhythm stick routine with “broken voices” and discuss the sounds/ pattern of sound and silence the instruments made.</p>
Step 10:	<p>Sing the song again while turning the circle into a line. March around the room, keeping beats in the feet and rhythm sticks. Stop on the silent beats. March past the box where rhythm sticks are stored to carefully drop-off their instruments.</p>
Step 11:	<p>Add a “melody” to the song by singing “Sol” (G above middle C) and “Mi” (E above middle C). Challenge students to “sing” the melody. Start by using your hand to indicate the pitch for “sol” and then lower it for the pitch “mi.”</p>
Step 12:	<p>Tell the students that there are hand signals for the different pitches. Use the Hand Signs for “Sol” and “Mi” to help children know what pitch to use. (chart in front of curriculum guide)</p>
EXPANSION AND DIFFERENTIATION	<p>Teach the hand signs to the children. Challenge them to sing AND do the correct hand signs at the same time.</p>
	<p>Come up with your OWN song using ‘sol’ and ‘mi’ combinations. Add words, learn and perform.</p>
Wrap Up:	
<p>Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .</p>	<p>Review the new vocabulary. End with any favorite songs or finger plays if time allows. Have the children pretend to be rests when lining up! Not a sound....</p>



*** Rhythm stick activity and Song for “Peas Porridge Hot:”**

Rhythm stick pattern: On “peas” and “porridge,” tap the rhythm sticks on the ground. On “hot,” “cold,” or “in the pot,” tap the rhythm sticks together on the beat. Be sure to follow the beat map exactly.

Song: The notes for the melody are indicated using solfege (*do, re, mi*, etc.). In these lessons, *sol* can be played on the piano using G above middle C, *mi* is E above middle C. These notes and, specifically, the *sol-mi* interval are the most natural for young children to hear and sing. Therefore, they are the most common ones found in music used to teach young children musical concepts.

Peas Porridge Hot

Peas por-ridge hot, Peas por-ridge cold, Peas por-ridge in the pot Nine days old.

Sol mi mi sol sol mi mi sol sol mi mi sol sol mi sol mi sol

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Music- Beethoven Symphony #5 30 Min. Element: Rhythm & Timbre All Grades	
Standard	3.M.CR.2: Select and demonstrate musical ideas to express intent while connecting to purpose and context, and organize personal musical ideas using iconic notation or recordings to combine and/or sequence personal rhythmic and melodic ideas. 3.M.CR.3: Evaluate and refine work, apply teacher-provided criteria and collaboratively developed guidelines and feedback, and present the final version of created music and describe connection to expressive intent. 3.M.P.2: Explore the effects of various dynamic levels, tempos, and articulations.
I can ...	I can listen carefully to Ludwig van Beethoven, Symphony no. 5. I can hear the motif of the song. I can recognize different moods in music. I can place notes on a staff.
Theme	Rhythmic Motif, Style, Sounds and Moods
Materials Needed	Videos: https://www.youtube.com/watch?v=7jh-E5m01wY https://www.youtube.com/watch?v=NWEVKyEwi4A Tonebells Meet the Great Composers Book 1 (Beethoven on pg. 27) Staff cards or some depiction of a staff (drawn on board, for example)
Vocabulary	Subito: Immediately or suddenly Score: A musical composition in written form where all parts are shown Note: A sign used in musical notation to represent the relative duration and pitch of a sound; A pitched sound itself. Movement: is a self-contained part of a musical composition or musical form Interval: The distance between two pitches Motif: a short musical idea
Notes & Resources	This lesson can be modified to accommodate different grade levels.
Introduction	
Step 1: Call to Attention	Use your attention signal
Step 2: Review Routines and Procedures	Review routines and procedures as needed
Step 3: Review Previous Lesson	Review information learned in previous lesson as well as anything needed for this lesson
Lesson:	
Step 1:	Briefly introduce Beethoven. Be sure to mention that he lost his hearing.
Step 2:	Before playing his 5th Symphony have them listen for the following: -Stormy sounds: https://www.youtube.com/watch?v=6xXmIys03hw -Sunny sounds: https://www.youtube.com/watch?v=RpPKLQgg8yQ Discuss the differences in sounds. Discuss the differences in the MOOD. (especially for younger groups- I had visuals of a sun and a storm cloud)



Step 3:	- <u>Repeating rhythm</u> : Tell them that some historians believe that since Beethoven was deaf when he composed this symphony. The repeated rhythm of the first movement was actually Beethoven's irregular heartbeat that he heard. Have them tap the beat on their chest like the famous rhythm of the 5 th symphony. This 4 notes MOTIF is heard throughout the song (three notes of the same pitch followed by one a M3 or m3 lower with slight variations). See if you can count how many times you hear it!
Step 4:	- <u>Subito</u> - Listen for when the music is suddenly soft or suddenly loud. -Listen for all the <u>instrument groups</u> – especially the brass instruments
Step 5:	Have classes listen to a good section of the 1 st movement, and parts each of the 2 nd , 3 rd and 4 th movements. Introduce the term “movement” and how each movement can have a different mood, tempo and melody. Guide listening by asking questions (Is this stormy? Can you raise your hand when it turns sunny again?)
Step 6:	Show video (https://www.youtube.com/watch?v=NWEVKyEwi4A) that has a moving score. Tell class this is what Beethoven's score, or complete music, looks like.
Step 7:	Introduce tonebells. Perform a short clip of the melody of Beethoven's 5 th Symphony (main motif from first movement) on the tonebells.
Step 8:	As a class, decide which notes are used to perform the main motif, using the staff cards/ staff boards/ staff written on the board.
Step 9:	Divide the class into 6 different groups with each group having their own set of tonebells. Give each child a chance to play the motif on the tonebells.
Expansion and Differentiation	The classes that struggle - I had one tonebell instrument and we worked together to figure out notes and then I chose a student to come play the motif.
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Review skills and concepts learned today Formatively assess students learning



Music- Brush Your Teeth 30 Min Element: Rhythm 2ND – 3rd Grade		
Standard	3.M.CR.3: Evaluate and refine work, apply teacher-provided criteria and collaboratively developed guidelines and feedback, and present the final version of created music and describe connection to expressive intent. 3.M.P.2: Explore the effects of various dynamic levels, tempos, and articulations. 3.M.P.3: With guidance, discuss and explore expressive elements in music to be performed. 3.M.P.4: Sing folk, traditional, and call-and-response songs in tune, with good vocal tone. 4.M.R.2: Recognize form, meter, beat versus rhythm, timbre, mood, dynamics, tempo, melody, texture and harmony/tonality. 4.M.CO.3: Experience and explore music which connects us to history, culture, heritage, and community, and identify connections between a music genre and cultural or historical contexts.	
I can ...	I can sing <i>Brush Your Teeth</i> with a clear, natural singing voice. I can perform the brushing rhythm, and relate the song to showing time on my individual manipulative clocks. I can use movement to perform a rhythm to accompany a melody.	
Theme	Rhythm, repeated patterns,	
Materials Needed	Brush Your Teeth https://youtu.be/yYP2wWf4bm0 Manipulative clocks: one for each student and one for the teacher Sandblocks (optional)	
Vocabulary	Minute Hand: The large hand on the clock that indicates minutes Hour Hand: The medium hand on a clock that indicates hours	
Notes & Resources	The fact that almost all clocks were analog until the past few decades also explains other expressions about time that refer to the round clock face, beyond the expressions using "quarter" and "half." They may also hear the terms: "top of the hour," and "bottom of the hour" referring to the position of the minute hand, regardless of what hour it is. All of these expressions easily make sense if it is assumed that people are talking about analog clocks.	
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review information learned in the previous lesson as well as any skills or concepts needed for today's lesson
	Lesson:	
Step 1:	In a storytelling format, the teacher helps the children understand the nature of cuckoo and grandfather clocks that chime the hour once every 60 minutes. Before the chimes, time would be described as a certain number of minutes or portion of an hour "til" or "until" a given hour, and after the chimes, time would be described as a certain number of minutes or portion of an hour "past" the hour. A child waiting for the cuckoo bird to emerge would simply have to wait until the clock struck the hour. There was no rushing the clock. Sometimes the wait would be long, other times short. (The teacher models	



	these wait times by showing the times on the teacher's manipulative clock.)
Step 2:	How would a child in that setting tell what time it was in the middle of the night with no lighted clocks? They would wait for the clock to chime. The teacher asks the children to imagine they have woken up in the middle of the night and are waiting for the clock to chime so they can know what time it is. If they knew the clock had chimed recently, they would probably go back to sleep or do something else to fill in the rest of the hour before it would chime again. If they thought it might be chiming soon, they might struggle to stay awake to hear it.
Step 3:	Play the audio only of a recording of <i>Brush Your Teeth</i> . https://youtu.be/yYP2wWf4bm0
Step 4:	Have the children join in on the brushing rhythm (ch-ch-ch-ch-ch-ch-ch) and the repeated parts of the song as soon as they are comfortable doing so. You can also use Sandblocks for the sound of the brushing teeth.
Step 5:	Help them enjoy the song more by projecting the lyrics or putting key words on the board so they can sing along. One--fun Two--do Three--tweedle dee dee Four--knock at the door Five--come alive
Step 6:	You may want to have your class make up their own lyrics for additional verses to complete a 12-hour cycle. The published song has only five verses.
Step 7:	Have the children get out their manipulative clocks. Ask them to return in their imagination to the middle of the night when they are waiting for the clock to chime.
Step 8:	Set your teacher clock to show 12:45. Remind the students that the minute hand makes a full circle each hour. If that is the case, when the clock is at 12:45, how much of an hour (what fraction) must a person wait before the clock chimes? (One quarter) When it chimes, how many times will it chime? (Once). An old-fashioned way of saying that time is "Quarter to (or quarter 'til) one."
Step 9:	Practice this process with several other "quarter 'til" times until they understand that 12:45 = Quarter to one. The focus is on how close the time is to the clock chiming. Help them understand that "quarter 'til" and "quarter to" mean the same thing.
Step 10:	Sing or listen to the song again, having the students set their clocks at the appropriate time for each verse.
EXPANSION AND DIFFERENTIATION	If you wish to extend the idea, perhaps on another day, set your teacher clock to 1:15. Discuss with the children when the clock chimes. Is this time before or after the chime? (The chime just passed. It will be a long time before it chimes again.) How much time (what fraction of an hour) has passed since the clock chimed? (One quarter of an hour) How many times did the clock chime a quarter hour ago? (once). So, the old-fashioned way of saying this time is: "Quarter past one."
	If they get confused, help them stop to think whether they would be sitting by the clock waiting UNTIL ('til) it to chimed, or would they have already heard it chime (in the PAST) and find something else to do until it was time to chime again?



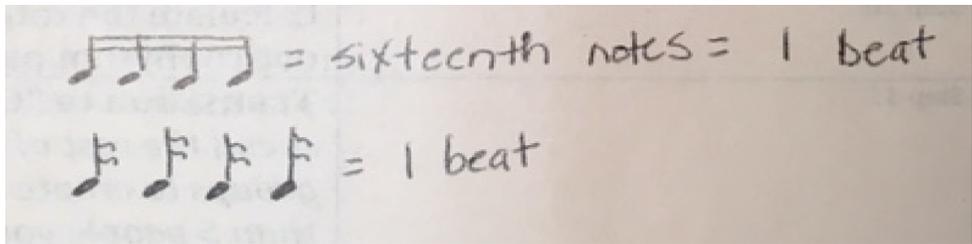
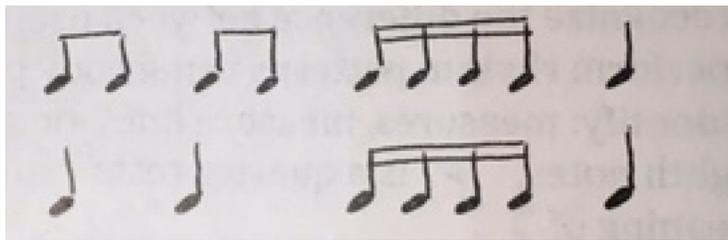
		<p>The fact that almost all clocks were analog until the past few decades also explains other expressions about time that refer to the round clock face, beyond the expressions using "quarter" and "half." They may also hear the terms: "top of the hour," and "bottom of the hour" referring to the position of the minute hand, regardless of what hour it is. All of these expressions easily make sense if it is assumed that people are talking about analog clocks.</p>
		<p>Consider singing or listening to other "clock" songs that refer to analog clocks that chime or cuckoo, such as <i>Hickory Dickory Dock</i>. Discuss the kinds of clocks they have seen in movies, games, and cartoons.</p>
Wrap Up:		
	<p>Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .</p>	<p>Review skills and concepts learned today Formatively assess student learning</p>

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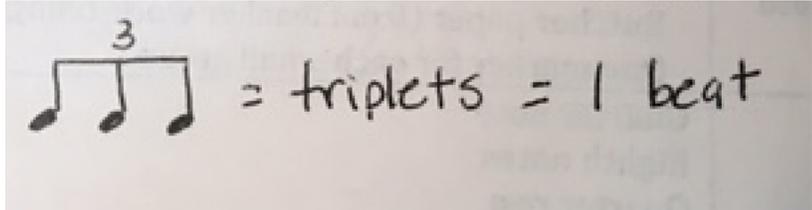
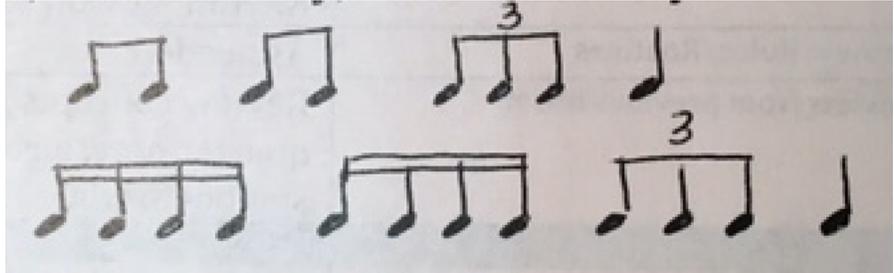


Music – Candy Rap 60 Min Element: Rhythm 4th – 5th Grade	
Standard	4.M.CR.1: Improvise rhythmic and melodic patterns and musical idea. 4.M.CR.2: Explain the connection of musical ideas to specific purpose and context. 4.M.CR.4: Select and demonstrate musical ideas to express intent while connecting to purpose and context. 4.M.CR.5: Organize personal musical ideas using iconic notation or recordings to combine and/or sequence personal rhythmic and melodic ideas. 4.M.CR.6: Evaluate and refine work; apply teacher-provided criteria and collaboratively developed guidelines and feedback; and present the final version of created music and describe connection to expressive intent. 4.M.P.8: Respond with body percussion, voice, or simple instruments to visual representation of rhythm patterns. 4.M.P.10: Demonstrate persistence and cooperation in refining performance pieces. 4.M.P.11: Perform music with expression, technical accuracy and appropriate interpretation; watch and respond to the conductor to perform dynamics and start, stop, and stay together; and demonstrate performance decorum.
I cansing. ...keep a steady beat. ...imitate my teacher using body percussion to keep a steady beat. ...recognize the difference between beat and rhythm. ...perform rhythm patterns using body percussion and rhythm instruments. <div style="border: 1px solid black; padding: 5px; background-color: #f0f0f0;"> <p>...Identify: measures, measure lines, time signature, ♩ is a quarter note, ♪ are 2 eighth notes, ♪♪ is a quarter rest, ♪♪♪ are sixteenth notes, ♪♪♪ is a triplet, the meaning of 4 .</p> </div>
Theme	Quarter note, eighth notes, sixteenth notes, triplets, and quarter rests can be combined to make interesting rhythm patterns. A time signature helps organize beats into sets. Use all knowledge of rhythms so far to create an original “Candy Rap.”
Materials Needed	<ul style="list-style-type: none"> - White board w/marker - Scrap paper from recycle bin, pencils. - Butcher paper (from teacher workroom), approximately 24”x12”, one sheet per small group. - One marker for each small group.
Vocabulary	Quarter note Eighth notes Quarter rest Time signature Measures/bars Measure lines/ bar lines



	Sixteenth notes Triplets: 3 notes that take up the same amount of “time” as two notes.	
Notes & Resources	This lesson is designed to encompass two 30 min. class sessions. For peak effectiveness, it might be best to complete this lesson in two consecutive weeks, without interruption, or one full hour lesson.	
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review concepts from last week’s lesson. Review names/ symbols for quarter note, eighth notes, quarter rest. Review their values. Review symbol for time signature and meaning.
	Lesson:	
	Step 1:	Introduce sixteenth notes and triplets. Say, “So far, we’ve focused on quarter notes, eighth notes, and quarter rests. Today, I’m going to introduce you to two new rhythms:” Draw the first: 
	Step 2:	Say, “Sixteenth notes are one beat that has been split into 4 pieces. It’s like a Kit-Kat bar: one candy bar that can break off into 4 smaller pieces. If you want to hear what it sounds like, say ‘huckleberry.’”
	Step 3:	Draw a single sixteenth note. Say, “Like eighth notes, they can be by themselves, but they usually hang out in groups of 4 buddies, with their arms around each other’s shoulders.”
	Step 4:	Write on the board and have the kids recite, using “pie,” “pizza,” and “huckleberry:” 
	Step 5:	Calculate total number of beats in the pattern. (8) Add the 4/4 time signature and ask for a volunteer to add in measure lines. (bars)



<p>Step 6:</p>	<p>Draw the second new rhythm on the board:</p> 
<p>Step 7:</p>	<p>Say, "These are called triplets. Together, they also equal only one beat, split into three pieces. But unlike eighth notes and sixteenth notes, these guys never appear alone. They're always linked together with their buddies. If you want to hear what they sound like, say the word, 'blueberry.'"</p>
<p>Step 8:</p>	<p>Write on the board and have the kids recite, using "pie" (for quarter notes) "pizza" (for eighth notes) "huckleberry" (for sixteenth notes) and "blueberry" (for triplets).</p> 
<p>Step 9:</p>	<p>Combine both rhythm patterns into one long line and change the time signature to 2/4. Have a volunteer come to the board and draw in the correct measure lines.</p>
<p>Step 10:</p>	<p>Calculate the total number of measures and then recite the entire rhythm pattern again.</p>
<p>Step 11:</p>	<p>Transition to "Candy Rap" activity. Say, "We're going to spend the rest of the class playing with these rhythms in small groups to create something original. Choose a group of no more than 5 people you can work with. Don't choose a group that will encourage off-task behavior. This will be a fun activity, but you must stay focused. I'll give you to the count of 30 to get into a group of 5, sitting on the floor criss-cross, focused on me. Ready? Go."</p>
<p>Step 12:</p>	<p>Once everyone is settled, say, "Whenever you see me move to the center of the room and raise my hand in the air like this, that means stop what you're doing and look at me." Use this strategy to re-focus the students anytime you are doing a small group activity. It's better than shouting to get their attention!</p>
<p>Step 13:</p>	<p>Say, "What does candy usually come in?" (A wrapper!) "Today's activity is called 'Candy Rap' because you're going to write a rap about candy. After all, rap is just spoken rhythms, sometimes--but not always—with a beatbox or instrumental back up. Here are the parameters:"</p>



	<p>-Must be 8 measures long in $\frac{4}{4}$ time.</p> <p>- You can use ♪, ♪♪, ♪♪♪, ♪♪♪♪, and ♩, in any combination, as long as each measure has 4 beats.</p> <p>-Everyone in your group must perform the rap, beatbox is optional.</p> <p>- You must notate the rhythm of your rap on a piece of butcher paper (provided by the teacher).</p> <p>- You can choose from the word bank or come up with your own words, but the word and the rhythm must match correctly.</p> <p>-All words will be written down on scrap paper from the recycle box. Rough drafts of rhythms can be done this way as well.</p>
Step 14:	Take questions, clarify parameters.
Step 15:	Have each group elect a scribe for the words and a scribe for the rhythms.
Step 16:	Once scribes have been elected, say, <i>"It's called a Candy Rap because all the words we generate for our word bank are going to be kinds of candy, brands of candy—or other sweet stuff—or ways to describe those sweet things."</i>
Step 17:	<p>Brainstorm words for the word bank and list them on the board like this example:</p>
Step 18:	Once a list is generated, have the scribes get scrap paper from the recycle bin and pencils from their desks.
Step 19:	As students work on their raps, teacher should walk around room, monitoring behavior and offering assistance as needed.
Step 20:	When a rough draft is completed, teacher should check it, and then hand out a sheet of butcher paper and a marker for a final draft.
Step 21:	Groups should rehearse their raps to get "performance ready."
Step 22:	When everyone is ready, each group gets to perform their rap for the entire class. Volunteers go first!
Step 23:	*Note: This lesson is designed to take two class periods. However, some <i>classes</i> will move through it quicker than others, some <i>small groups</i> will finish quicker than others.
Step 24:	For fast finishers: Assign a "Candy Rap II." Create a two-part rap where an ostinato part (a part that repeats over and over) is performed by some of the group members while the rest perform the main rap. This is different than a beatbox. The ostinato can be something simple like, "candy bar, candy bar, candy bar, candy bar," or something more complex: "juicy little, fruity little, gummy gummy bear!"



EXPANSION AND DIFFERENTIATION	This is a great project to do during ELA small group instruction using vocabulary words being studied. Make sure students can articulate the correct notation!
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Close lesson with self-assessment and review. What was easy? What was hard? What did we do well? What could we improve? How? Spend a little time reviewing new vocabulary.

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Music - Charlie Over The Ocean 10-20 Min. Element: Rhythm/Melody K - 1st Grade	
Standard	K.M.P.2: Explore the effects of various timbres, dynamic levels and tempos using voice, movement, and simple instruments. K.M.R.1: Listen to and interact with a variety of contrasting music while recognizing steady beat, repeating patterns, and expressive elements. K.M.CO.1: Sing folk songs and singing games from other cultures. K.M.CO.2: Describe how music relates to personal and social experience K.M.CO.4: Explore and demonstrate learning in another content area through music.
I can ...	Sing the song "Charlie Over the Ocean" and move in accordance with the prepositions sung in the song.
Theme	Rhythm, Melody shape, call and response
Materials Needed	Notation and recording of <i>Charlie Over the Ocean</i> : http://schools.utah.gov/CURR/fineart/Elementary/Songbook/Music.aspx
Vocabulary	Ocean: A very large expanse of sea, in particular, each of the main areas into which the sea is divided geographically Sea: The expanse of salt water that covers most of the earth's surface and surrounds its landmasses Preposition - A word or phrase that connects a noun or pronoun to a verb or adjective in a sentence OR it is a word that shows the relationship between a noun or a pronoun and another word in the sentence.
Notes & Resources	You will need space for students to move, preferably seated in a circle formation.
Step 1: Call to Attention	Use your attention signal
Step 2: Review Routines and Procedures	Review rules and procedures as needed
Step 3: Review Previous Lesson	Review information from previous lesson as well as skills or concepts needed for todays lesson
Lesson:	
Step 1:	Sing or play a recording (Play 1) of the song, <i>Charlie Over the Ocean</i> . Help the children find patterns in the lyrics and melody as you repeat the song for them. Invite them to join you in singing as soon as they are comfortable. Have the children lightly pat the beat on their knees while you sing the song and as they learn it.
Step 2:	When children are comfortable singing the song, add a movement on the word "over" to suggest the meaning of that word. Feel free to adapt the movements in any way that will make your students successful.
Step 3:	Model and reinforce having the students move with the beat of the music as they sing. Do not lose the joy of the song by being overbearing about moving with the beat, but do use this as an opportunity for students to practice steady beat.



Step 4:	Teach the game as described on the notation page. Many students will recognize it as being similar to Duck, Duck, Goose.
Step 5:	When playing the game, have "Charlie" improvise a move to complement the word "over" while the class makes their "over" moves where they are sitting. Let the children enjoy their creativity and the joy of the game. After students are comfortable playing the game in this manner, change the word "over" to another preposition, such as under, through, by, or around. Play at least one round of the game with each preposition. Create complementary moves the children can do with each word. "Charlie" always gets to make up his or her own move to go with the word.
Step 6:	Repeat a favorite version of the game. When asking the children to return to their seats, continue to use prepositions in your transition instructions, such as, "Return to your desk with one baby finger under your chin and your other hand over your head."
Expansion and Differentiation	Children who have difficulty with locomotor movement can walk their fingers or move manipulatives with a partner on their desks.
	This is a call and response song, meaning that the teacher (or leader) sings a phrase and then the class echoes the same phrase. This makes the song very easy to learn and appropriate for ELLs and students with language or cognitive difficulties. Prepositions can pose a challenge to ELLs. This game provides enjoyable, appropriate practice to learn prepositions.
	Once the children know the song it can be sung as a review in 5 minutes or less. It can also be used as an indoor or outdoor recess game.
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can ...	Review skills and concepts learned today Formatively assess student learning



Music- Clouds 45 Min. Element: Texture & Timbre 4th Grade		
Standard	4.M.CR.2: Explain the connection of musical ideas to specific purpose and context. 4.M.P.10: Demonstrate persistence and cooperation in refining performance pieces.	
I can ...	Use musical themes and movement to understand cloud classifications.	
Theme	Style, Texture, Musical themes, Timbre	
Materials Needed	Cliffe, Symphony #1, Largo, mvmt. #5: <i>Clouds and Sunshine</i> http://www.allmusic.com/album/frederic-cliffe-symphony-no-1-cloud-and-sunshine-mw0001944427 Pillow Batting	
Vocabulary	Cumulus Clouds: Puffy clouds with a flat base and rounded top; produce little to no precipitation Cirrus Clouds: A cloud generally characterized by thin, wispy strands Stratus Clouds: are low-level cloud characterized by horizontal layering with a uniform base; carry precipitation Cumulonimbus Clouds: A dense towering vertical cloud associated with thunderstorms and atmospheric instability, forming from water vapor carried by powerful upward air currents.	
Notes & Resources		
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review previous lesson as well as skills and concepts needed for today's lesson
	Lesson:	
	Step 1:	Talk about the 4 types of clouds. (If they have learned about them in class already simply review, if not teach about the difference between them. Use the internet to show pictures of different types of clouds.)
	Step 2:	Listen and analyze first 3 minutes of <i>Clouds and Sunshine</i> . Have children raise their hands or make another body motion when the music themes change. Listen again. Be ready to pause the music when the motif or theme changes. Ask the students what type of cloud does that music sound like? Continue this process until the students have found four different cloud types. This part of the lesson may spark a great deal of focused discussion. For example, students may have slightly differing opinions what cloud type is represented in the music. At a few points it may sound like there is more than one type of cloud in the sky. Does that happen in real life? Of course.



	Thunderclouds may be lurking on the horizon. The most important part is that the students hear and collectively define when the music changes. The teacher could map the order depending on how well the students identify the cloud types.
Step 3:	Divide the students into four teams. Give each student a big handful of batting. The students work together in their team to use the batting and create a visual of their cloud type. They decide how the cloud will look and how it will move to the music. Let the students be creative.
Step 4:	Have the students perform their cloud dances for each other
Expansion & Differentiation:	
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can ...	Review skills and concepts learned today Formatively assess student learning



Music – Creating Rhythm Patterns 30 Min Element: Rhythm 4th – 5th Grade		
Standard	5.M.P.7: Perform and identify rhythm patterns in two-, three-, and four-beat meters using body percussion, voice, and simple instruments. 5.M.P.8: Respond with body percussion, voice, or simple instruments to visual representations of rhythm patterns.	
I cansing. ...keep a steady beat. ...imitate my teacher using body percussion to keep a steady beat. ...recognize the difference between beat and rhythm. ...perform rhythm patterns using body percussion and rhythm instruments. ...identify: ♩ is a quarter note, ♪♪ are 2 eighth notes, ♩̣ is a quarter rest, the meaning of 4/4 .	
Theme	Quarter note, eighth notes, quarter rests can be combined to make interesting rhythm patterns. A time signature helps organize beats into sets.	
Materials Needed	-White board w/marker -Rhythm instruments -Song, “Pumpkin Stew” https://www.youtube.com/watch?v=hn0cgJFwMSc This video features very young children (cute!), but it is not intended to be viewed by the students. Its only purpose is to teach you (the teacher) the song. The activity in this lesson is appropriate for older students.	
Vocabulary	Quarter note Eighth notes Quarter rest Time signature Measures/ bars: the space between the bar lines Measure lines/ bar lines: Lines that separate the measures	
Notes & Resources	This lesson is best when taught close to Halloween.	
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review information from previous lesson as well as skills and concepts needed for todays lesson
	Lesson:	
Step 1:	Have these rhythms written on the board upon the students’ arrival:	



Step 2:	Choose volunteers to come to the board to draw “dividing lines” so that each group of rhythms is correctly divided into 4 beats per set.
Step 3:	Have the class determine if each line is correct, fix any mistakes.
Step 4:	Introduce vocabulary: measure/ bar, measure lines/bar lines. Say, “These dividing lines are called ‘measure lines’ or ‘bar lines’ in music. So what do you think the sections they create must be called?” (measures or bars)
Step 5:	Turn the last bar line in each example into a double bar line and explain that this is how we know we are at the end of a particular piece of music.
Step 6:	Introduce vocabulary: time signature. Say, “The symbols up front that tell you how many beat to a measure are called the ‘time signature.’”
Step 7:	Erase the time signature and bar lines. Replace the  with 2 . . Say, “What if I change the time signature to this? I need volunteers to put in new measure lines. Don’t forget the double bar line at the end.”
Step 8:	Discuss what the effect was. (created more measures)
Step 9:	Transition to “Pumpkin Stew” song. Say, “We’ve talked about how ‘beat’ is the pulse and ‘rhythm’ is the way the words go or the pattern of the melody. Why do you think we started off with ‘pie’ for a quarter note and ‘pizza’ for two eighth notes?” Discuss syllables and how they correspond to quarter and eighth notes.
Step 10:	Brainstorm a list of one-syllable words that could be used for quarter notes and two-syllable words that could be used for two eighth notes.
Step 11:	Choose words from the list and substitute them into each of the four rhythms written on the board.
Step 12:	Say, “What holiday is coming up?” (Halloween). “Listen to my very easy song.” Sing “Pumpkin Stew.” Repeat it with students joining you.
Step 13:	Brainstorm a list Halloween words (not worrying about syllables for now) that might be fun ingredients to put in the Pumpkin Stew. Examples: black cats, scary bats, creepy eyeballs, witch’s broom, jack-o-lantern, black cauldron, poison apple, noisy ghost.
Step 14:	Choose 8 and divide them into 2 “recipes” with 4 “ingredients.”



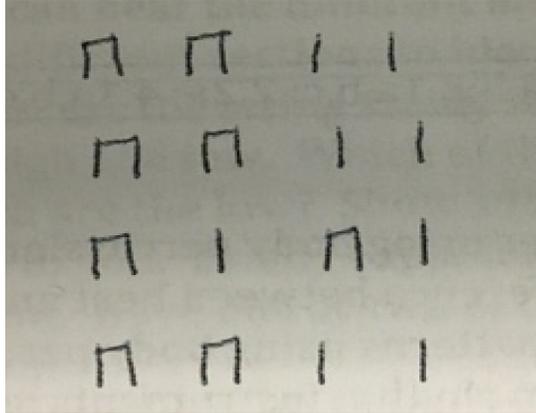
Step 15:	Sing "Pumpkin Stew" two times, reciting a "recipe" between each singing, creating an ABAC form.
Step 16:	Try it again, whispering the "recipes" to make it sound "creepy!"
Step 17:	<p>Decipher what the rhythm pattern would be for each "ingredient" in the "recipes." Example: (beam the 1/8 notes together!)</p> <p>Black cats= ♪ ♪</p> <p>Scary bats= ♪♪ ♪</p> <p>Creepy eyeballs= ♪♪ ♪♪</p> <p>Witch's broom= ♪♪ ♪</p> <p>Jack-o-lantern= ♪♪ ♪♪</p> <p>Black Cauldron= ♪ ♪♪</p> <p>Poison apple= ♪♪ ♪♪</p> <p>Noisy ghost= ♪ ♪ ♪</p>
Step 18:	4 ingredients at a time, line up the rhythms and have volunteers divide them into 4/p .
Step 19:	Have students perform the song again, but tap the rhythms on their knees.
Step 20:	Transition to rhythm instruments. Bring out instruments and choose an instrument to represent each instrument with student input. Have students shadow your movements as you demonstrate playing the rhythm on the instrument. Choose a deserving student to play each one.
Step 21:	After the first performance, have each instrument player hand his or her instrument off to someone who has not had a turn yet. Repeat until everyone has had a turn on an instrument.
EXPANSION AND DIFFERENTIATION	
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Briefly review the day's vocabulary and concepts. Have students rate themselves with a simple non-verbal response, e.g. thumbs up or down, fingers one through 5, etc. Then have the students choose a fun song already learned to end class.

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Music – Dad’s Old Fashioned Root Beer 30 Min Element: Rhythm, Timbre 2nd – 5th Grade		
Standard	3.M.P.8: Respond with body percussion, voice, or simple instruments to visual representation of rhythm patterns. 3.M.R.2: Recognize form, meter, beat versus rhythm, timbre, mood, dynamics, tempo, melody, texture and harmony/tonality.	
I cansing. ...keep a steady beat. ...imitate my teacher using body percussion to keep a steady beat. ...recognize the difference between beat and rhythm. ...perform rhythm patterns using body percussion and rhythm instruments. ...identify classroom rhythm instruments as belonging to the percussion family and play them correctly.	
Theme	Music has a steady pulse, called a beat. Rhythm is “the way the words go,” or the pattern the melody makes in music. The speed of the beats changes the speed, or tempo, of the music.	
Materials Needed	- White board w/marker - Chant and body percussion for “Dad’s Old Fashioned Root Beer” (at end of this lesson) - Classroom set of rhythm instruments.	
Vocabulary	Beat (pulse) Rhythm (a pattern of beats) Tempo (fast or slow, speed)	
Notes & Resources	After each time a task is performed (a song is sung, a rhythm played, etc.), take time to praise a job well done. Individual children may be singled out for their improvement, the group may be praised as a whole, or an activity can be repeated to encourage a better result. The children themselves can evaluate their own performance. Genuine feedback using “I” statements (“I like the way Jeremy kept the beats steady on his knees” or “I see that Amanda placed her rhythm sticks in the bin carefully”) work well. This is true for all ages/ grade levels.	
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review information from previous lesson as well as skills and concepts needed for todays lesson
	Lesson:	
Step 1:	<p>When students enter room, have them sit on the floor facing the white board. When everyone is seated, say, “Do you know what an echo is?” Choose volunteers to give responses. Say, “I’m going to clap a pattern. I want you guys to echo me, but you have to wait until I’m done with my pattern. Ready?” Clap several 4 beat patterns for children to echo, being mindful of steady tempo.</p> <p>Try to make each pattern progressively harder, to include using different parts of the body to tap rhythms (knees, shoulders, head, etc.).</p>	



	*Super Challenge: while the students are clapping their turn, keep 4 steady beats on your knees and have them echo <i>that</i> while you've moved on to the next rhythm pattern.
Step 2:	Have rhythm map for “Mug Old Fashioned Root Beer” on the white board: 
Step 3:	Say, “Listen to this cool chant we’re going to focus on today.” Have students keep a steady beat on their knees while you recite the chant.
Step 4:	Explain that all music, spoken or played with instruments, has a pulse called a beat . Say, “That’s what you’re tapping on your knees.”
Step 5:	Say, “Let’s see what happens to the chant if we make the beats move faster.” Try it and discuss results.
Step 6:	Repeat with slower beats, discuss results.
Step 7:	Introduce vocabulary term tempo as the speed of the beats in music.
Step 8:	Transition to the rhythm map. Say, “Take a look at these musical symbols on the board. Whenever I point to , say ‘pie.’ Whenever I point to □ , say ‘pizza.’ But you must always remember that in music class, we start together, stay together, and end together or it’s not music. 1-2-ready-go!”
Step 9:	Say, “Does that sound familiar?” (It is the way the words go to “Mug Old Fashioned Root Beer”)
Step 10:	Explain that just like “beat” means the pulse of the music, “rhythm” is the way the words go or the pattern of the melody in music.
Step 11:	Say the chant and tap the rhythm (on knees) together using “pizza” and “pie.” Repeat saying the words to the chant. Repeat just tapping the rhythm.
Step 12:	Add the note heads to the rhythm chart and say, “Usually, we see rhythms written like this. They look more like actual music notes. We call this thing on the board a rhythm map.”
Step 13:	Go through the map to find lines that are the same. Check to see if the words are the same, too. (They are)
Step 14:	Have the girls recite lines one, two, and four, and the boys recite line three. Switch. Self-evaluate the performances.
Step 15:	Repeat step 14, but take away the words and use body percussion only (tapping knees, clapping, etc.) Repeat once more, but whisper—this is fun!



Step 16:	Introduce (or review) body percussion pattern. Say, <i>“I have a cool thing we’re going to add to this chant, but it’s a little tricky. Every syllable of this chant is going to be ‘played’ on a different part of your body. Watch.”</i> Demonstrate body percussion (instructions found at end of this lesson).
Step 17:	Demonstrate at least once more before taking the class through it step-by-step, beginning with pattern for lines 1, 2, and 4.
Step 18:	Progress to the pattern for line 3 only when most of the class can perform 1,2, and 4 successfully.
Step 19:	Perform it together, emphasizing the need to start, stay, and end together. *Super Challenge: Eliminate the spoken chant and perform the body percussion only. It’s fun for the students to hear the different timbres created by the body percussion alone.
Step 20:	Transition to classroom rhythm instruments. Introduce the instruments as members of the percussion family. For members of this family, sound is produced by striking the instrument either directly or with a mallet or stick.
Step 21:	Have students name some percussion instruments. Discuss the piano as potentially a percussion instrument: when a key is depressed, a felt wrapped hammer strikes a string(s). Organ, no. Air is forced through pipes. Harpsichord, no. A pick, called a plectrum, plucks the string. They can all be classified as keyboard instruments, however.
Step 22:	Say, <i>“For classroom instruments like these, we often use a secondary classification: wood or metal.”</i>
Step 23:	Display several instruments so everyone can see them. Lead a discussion about how to properly play each one, which group each should belong in (wood or metal), and why. Some instruments, like the tambourine, will cause some confusion. Clarify that, although it is made primarily of wood, the thing that generates the sound is metal, so it belongs with metal instruments. Discuss that drums belong in their own group called “membrane.” That’s because they have an animal hide (usually fake these days), or “membrane,” stretched across a resonating chamber.
Step 24:	Say, <i>“Sometimes, you’ll find a percussion instrument, like sand blocks, that don’t really fit into any group. But that’s OK because you can even slide paper plate together or crinkle pop tart wrappers and get a great musical sound, so it still counts as a percussion instrument!”</i>
Step 25:	Say, <i>“I’m going to pass out these rhythm instruments and everybody will get one. However, there are some rules we always follow about playing instruments:”</i> -They are hot until I say they are cool enough to touch. -Play them appropriately or not at all. -We start together, stay together, and end together or it’s not music.
Step 26:	Play rhythm map together on rhythm instruments.
Step 27:	Repeat Step 24, using different variations to see how the sound quality (timbre) changes. Examples: - Wood instruments play lines 1, 2, and 4; metal plays line 3. Switch. - Girls play lines 1, 2, and 4; boys play line 3. Switch. - Have students come up with other ideas.
Step 28:	At the end of the lesson, collect instruments in an orderly fashion (e.g. wood first, metal second).



EXPANSION AND DIFFERENTIATION	
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Before lining up, self-evaluate performances on rhythm instruments: What was easy? What was hard? Which combination of instrumentation sounded the best? Why? Which didn't sound as good? Why? What did we do that helped make the performance effective? Why? What didn't work so well? What could we do to make it better?

*** Chant and body percussion for "Dad's Old Fashioned Root Beer:"**


 Dad's old fash- ioned root beer,


 Dad's old fash- ioned root beer,


 Gin- ger ale, Gin- ger ale,


 Dad's old fash- ioned root beer.

Body percussion:

Pattern 1:

"Mug"—tap knees
 "old"—clap
 "fash"—snap
 "ioned"—clap
 "root"—knees
 "beer"—snap

(repeat Pattern 1)

Pattern 2:

"Gin"—tap knees
 "ger"—clap
 "ale"—snap
 "Gin"—tap knees
 "ger"—clap
 "ale"—snap

(repeat Pattern 1 again)



Music- Danse Macabre 60 Min. Elements: Melody/Harmony/Timbre/Texture/Dynamics 4th Grade		
Standard	4.M.P.2: Explore the effects of various dynamic levels, tempos, and articulations. 4.M.P.3: Discuss and explore, with guidance, expressive elements in music to be performed. 4.M.R.4: Describe feelings or imagery conveyed by a music selection. 4.M.R.6: Explore/express feelings conveyed by a music selection through movement or drawing.	
I can . . .	I can create sounds to express characters, feelings, and ideas.	
Theme	Instrument sounds and how they affect mood	
Materials Needed	Poem excerpt “Danse Macabre” by Henry Cazalis Song- “Danse Macabre” by Camille Saint-Saens https://www.youtube.com/watch?v=71fZhMXlGT4 Instrument Cards Pitched and Non-Pitched instruments for class	
Vocabulary	Program Music – Music that tells a story Foley Artist – person that makes sound effects for movies and plays	
Notes & Resources	When Camille Saint-Saens was about two years old, he showed great interest in noises and how they were made. (Most children do!) By age three he had composed his first piece. (Was he a child prodigy, or raised in an environment where he had more opportunities than usual to listen to, make, and explore sounds?) He maintained an interest in sounds throughout his life. Saint-Saens used the poem "Danse Macabre" by Henry Cazalis as the basis for his ideas in his composition Danse Macabre.	
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review previous lesson as well as skills and concepts needed for today's lesson
	Lesson:	
	Step 1:	Ask the children if they have ever been interested in sounds. Introduce the term Foley Artist and explain that not all sounds are made with musical instruments. Demonstrate a sound and ask children what the sound could represent. Challenge the children to try creating an idea with sound. What sound might be used to express the following ideas? WIND NIGHT MOONLIGHT SADNESS SKELETON RUNNING
Step 2:	Read the poem excerpt (at end of lesson) and discuss how you might express the ideas in sound. Consider using classroom instruments, orchestra instruments available to children, or sounds that might be found around the home. (piece of	



	pipe, blocks of wood, etc.)
Step 3:	Introduce French composer Camille Saint-Saens and how he used this poem as the basis for a piece he wrote of the same name. He did not compose his music verse by verse but he did express most of the ideas. Explore with the class what orchestra instruments Saint-Saens might have used for death? For the fiddle? For the striking hour? For a skeleton? For a ghost? For the first cock crow? etc
Step 4:	Listen to the music to determine if predictions were correct. Discuss the instruments used. Show pictures of the instruments or actual instruments if available.
Step 5:	Invite children to listen to the music again, and imagine what is happening as the sounds tell a story. Can they identify the lively melody that represents the skeletons and a smoother melody with longer sounds that represents the ghosts?
Step 6:	Go over the theme chart (provided at the end of lesson) and help students to recognize the different themes as they listen to the song.
Step 7:	Have students take on the role of the characters (ghosts, skeletons, fiddle) in the song and add movement for their character. Perform the dance as they listen to the song.
Expansion and Differentiation	Ask children to write their own story then enhance the story with sounds. Record the finished story with sound effects. Listen to it and allow children to make suggestions for improving the composition. Allow time for children to re-do any parts they wish, then record again. Save the recording to play again on another day.
	Have the students draw pictures that represent the sounds they hear in the music.
Wrap Up:	
Step 1: Review Standard	Review skills and concepts learned today
Step 2: Have kids rate themselves on the daily I can . . .	Formatively assess student learning

Excerpt from Danse Macabre by Henri Cazalis

Zig, Zig, Zig

Death is striking a tomb with his heel in cadence

Death is playing a dance tune on his violin at midnight

The winter wind blows and the night is dark

From the linden trees come moans.

White skeletons move across the shadows, running and leaping in their shrouds

Zig, Zig, Zig, each one gives a tremor and the dancers' bones rattle.

Hush! They suddenly leave off dancing.

They jostle one another,

The cock has crowed.



Below are some of the themes from
Danse Macabre

Danse Macabre tells the story of a happy graveyard dance.
'Tis midnight, and the [clock](#) strikes twelve: (harp)



A violin playing [skeleton tip-toes](#) out to the graveyard: (harp or cello)

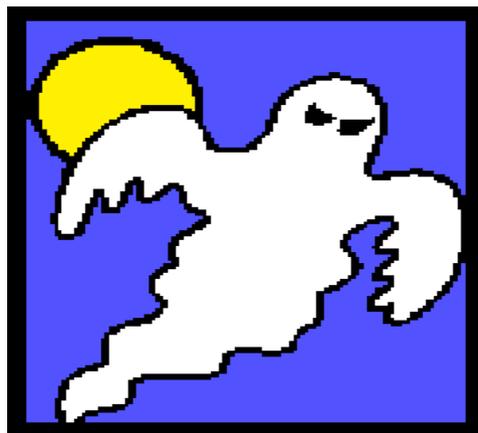
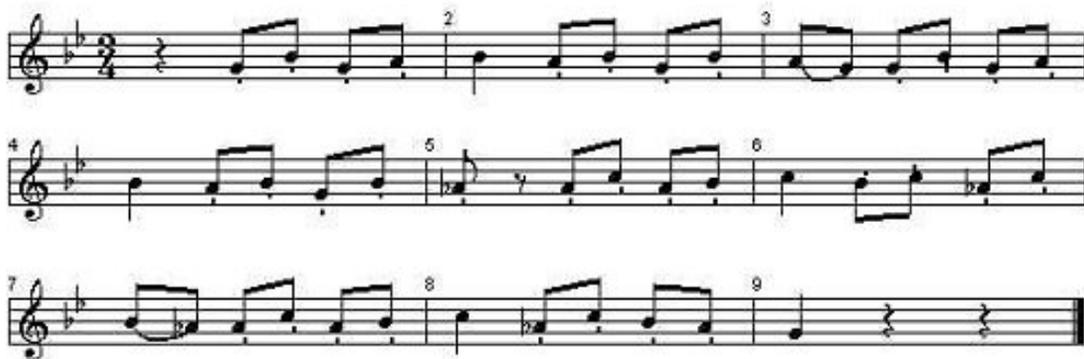


He tunes up his [fiddle](#): (violin)





The rattling bones of the skeletons are heard: (short/quick notes of flute, violin and/or xylophone)



The ghosts join the fun:
(long, flowing notes of the violin)



After much wild dancing, the musical "party" comes to an end. This is clear when the rooster crows: (oboe)



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Music – Erie Canal 30 - 60 min.** Elements: Melody, Harmony, Timbre, Rhythm, Texture, (Form- see expansion) 4th – 5th Grade	
Standard	4.M.CR.1: Improvise rhythmic and melodic patterns and musical ideas. 4.M.CR.4: Select and demonstrate musical ideas to express intent while connecting to purpose and context. 4.M.P.4: Sing folk, traditional, and call-and-response songs in tune, with good vocal tone and clear diction. 4.M.P.6: Perform two- and three-part pentatonic rounds, partner songs and rhythmic or pentatonic ostinatos. 4.M.P.7: Perform and identify rhythm patterns in two-, three-, and four-beat meters using body percussion, voice and simple instruments. 4.M.P.8: Respond with body percussion, voice, or simple instruments to visual representation of rhythm patterns. 4.M.P.10: Demonstrate persistence and cooperation in refining performance pieces. 4.M.P.11: Perform music with expression, technical accuracy and appropriate interpretation; watch and respond to the conductor to perform dynamics and start, stop, and stay together; and demonstrate performance decorum. 4.M.R.2: Recognize form, meter, beat versus rhythm, timbre, mood, dynamics, tempo, melody, texture and harmony/tonality. 4.M.CO.3: Experience and explore music which connects us to history, culture, heritage, and community, and identify connections between a music genre and cultural or historical contexts.
I can . . .	I can create and perform a beat pattern to change the sound of the song. I can choose instruments with the appropriate timbre. I can play instruments with the correct beat and rhythm. I can play a recorder part to add harmony to a song. I can improvise using a pentatonic scale. I can sing with a clear, natural voice.
Theme	Melody contour/shape. Adding different timbres to a song to change or add to the texture. Improvisation.
Materials Needed	Recording of “The Erie Canal” sung by Bruce Springsteen https://www.youtube.com/watch?v=roqhd3yG3Qk Song: <i>The Erie Canal</i> from the USOE songbook http://schools.utah.gov/CURR/fineart/Elementary/Songbook/Music/ErieCanal.aspx Soprano recorder part (see end of lesson) Ukulele(s) (Optional) Document Camera (Optional)
Vocabulary	Canal: an artificial waterway constructed to allow the passage of boats or ships inland. Timbre: The quality of a musical note, sound, or tone that distinguishes different types of sound Melody Shape/Contour: The direction of the notes in the melody, repeated, steps, skips, leaps, etc. Improvisation: the creative activity of immediate (in the moment) musical composition. Pentatonic scale: a musical scale or mode with five notes per octave.
Notes & Resources	**If students already know the song from a previous lesson, you can skip to STEP 3 OR STEP 5 after a brief review and discussion of the song. **This lesson can easily be divided into two - three separate class periods. Suggested end AFTER recorder parts, next lesson focused on improvisation. **This lesson can cover SO MANY standards and elements. You are encouraged to use the extension suggestions, your own creative ideas, and turn this lesson into many lessons!



Introduction	
Step 1: Call to Attention	Use your attention signal
Step 2: Review Routines and Procedures	Review rules and procedures as needed
Step 3: Review Previous Lesson	Review information from previous lesson as well as skills and concepts needed for today's lesson
Lesson:	
Step 1:	Begin a discussion about “work” songs. Before technology, workers would often sing unaccompanied songs together to mark the beat and keep the work activity synchronized. For this song, it was sung by men working outdoors at the canal, so it should be sung very robust. (Additional history: <i>The Erie Canal</i> , as it is commonly known by today, was written in 1905 by Thomas Allen under the title <i>Low Bridge, Everybody Down</i> about life on the Erie Canal. In addition, the song has also been referred to by the following names over the years: <i>Fifteen Years on the Erie Canal</i> ; <i>Mule Named Sal</i> ; and <i>Fifteen Miles on the Erie Canal</i> . Around 1905 mule powered barge traffic had converted to steam power and diesel power was about to take over). http://www.eriecanalsong.com Discuss with students how a canal works.
Step 2:	Teach the song to the students by rote or played by the teacher on piano. (You could also use the “music only” recording found on the USOE website listed above. You could also show the music using a doc camera).
Step 3:	Divide the class into several small groups. Have each group create a simple 4 beat rhythmic phrase to which they will add as body percussion indicative of work sounds and actions. Practice the patterns until the students can sing and play their body percussion patterns at the same time.
Step 4:	When proficient, discuss as a class, rhythm instruments that could appropriately represent the work activity they had in mind. Have students get those instruments and substitute instruments for the body percussion.
Step 5:	Follow your routine for getting our recorders and being ready to play. When ready, review the following notes: D-F-B-C (the C above middle C)
Step 6:	Pass out recorder notation sheet. Have the students look for any repetition or patterns in the music. Which musical lines are the same? Which ones are different? Briefly discuss how they are the same and/or different.
Step 7:	How many times does the first line appear in the music? (3) Ask the students to describe the melody shape/contour of the first phrase. Do the notes go up, down or stay the same? How many times do you play each note in a row? Are all of the notes the same length, or are some of the notes held longer than others?
Step 8:	After you have analyzed the notation, practice playing the first phrase on the recorder. <i>You may want to have students just doing the fingerings first while they sing/say the letter names of the notes so you can check for understanding. You could also have half the class sing/say and finger while the other half plays so that you can assess them more easily.</i>
Step 9:	After the students have learned to play the first phrase, add the singing part to the end of the phrase (<i>on the Erie Canal</i>).
Step 10:	Now that the students are able to play the first phrase, they can play it each time it appears in the song. (If time allows, you can add the 2 nd and/or 3 rd phrase of the recorder part to the song OR save this for another lesson).
Step 11:	Orff instruments or another melody instrument should be set up in a Pentatonic

Lesson



	scale (notes: D-E-F-A-Bb) <i>Students could also improvise on recorders but NOT play G or C)</i>
Step 12:	<p>To practice improvisation, play 4 or 8 beat “questions” to the students. Vary the rhythms and direction of notes. Here are some options to try:</p> <ul style="list-style-type: none"> • Ask the students to respond as closely as possible (same rhythm and general direction of notes). • Ask the students to respond in an opposite direction (for example, if your notes go up, theirs should go down). • Ask the students to individually decide if they want to respond in a similar or contrasting musical answer. • Give each student a colored piece of paper or colored rhythm stick. As you play a “question” hold up a color – only students with that color respond to that question. Keep changing colors, or try holding up two colors at once! • If you have a variety of timbres (wooden xylophones, metallophones, recorders, etc.), you can also take turns improvising responses in timbre groups. • Have half of the class add some rhythmic ostinatos (egg shakers, sand blocks, etc) on the beat while the other half of the class improvises on the melodic instruments.
Step 13:	Come up with your own sequence and combinations of instruments, etc. and perform. Record the performance for class assessment and self-evaluation.
EXPANSION AND DIFFERENTIATION	To integrate Social Studies, use a map of the United States. Have the students locate Albany and Buffalo (cities named in the song) and hypothetically trace the route that the Erie Canal most likely took between these two cities. Discuss the fact the the canal was an important asset to northeastern commerce at the time.
	Students could research other transportation methods and routes of the time. Discover what caused the demise of the Erie Canal.
	This is also a great song to use to discuss FORM. (AABAC) You can reorder the sections of the song and see if it makes sense! Have students create their own order and perform with or without instruments.
	This is a great song to add ukulele as well, either by students OR by the teacher.
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Briefly review the day’s vocabulary and concepts. Have students rate themselves with a simple non-verbal response, e.g. thumbs up or down, fingers one through 5, etc.



Erie Canal

American Folk Song

Dm Gm A7 Dm

1. I had a mule her name was Sal, Fifteen miles on the Erie Canal! She's a
 2. Git up there, Sal, we passed that lock, And

Dm Gm A7 Dm

good old worler and a good old pal, Fifteen miles on the Erie Canal! We've
 we'll make Rome fore six o'clock, Just

F C Dm A7

hailed some barges in our day, Filled with lumber, coal and hay, And
 one more trip and back we'll go Through the rain and sleet and snow, 'Cause

Dm Gm A7 Dm C7

we know ev'ry inch of the way From Albany down to Buf-fa-lo.
 we know ev'ry inch of the way

F C7 F C7 F

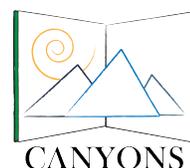
Low bridge, ev'ry-bod-y down, Low bridge, 'cause we're go-in' through a town;

F C7 F C7

And you'll al-ways know your neigh-bor, You'll al-ways know your pal,

F Bb F C7 F

If you ev-er nav-i-gat-in' on the Erie Ca-nal.





Erie Canal (recorder)

phrase 1 (A)

5

phrase 2 (B)

13

phrase 3 (C)

17

21

Ukulele Chord Chart

C 	D 	E 	F 	G 	A 	B
Cm 	Dm 	Em 	Fm 	Gm 	Am 	Bm

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Music- Fire in the Mountain 30 Min Element: Rhythm & Pitch 4th - 5th Grade		
Standard	4.M.CR.1: Improvise rhythmic and melodic patterns and musical ideas. 4.M.P.2: Explore the effects of various dynamic levels, tempos, and articulations. 4.M.P.3: Discuss and explore, with guidance, expressive elements in music to be performed. 4.M.P.4: Sing folk, traditional, and call-and-response songs in tune, with good vocal tone and clear diction. 4.M.P.8: Respond with body percussion, voice, or simple instruments to visual representation of rhythm patterns. 4.M.P.9: Respond to musical terms and markings for tempo. 4.M.R.2: Recognize form, meter, beat versus rhythm, timbre, mood, dynamics, tempo, melody, texture and harmony/tonality. 4.M.CO.3: Experience and explore music which connects us to history, culture, heritage, and community, and identify connections between a music genre and cultural or historical contexts.	
I can ...	-Sing a new folk song using the correct pitches. -Perform a steady beat on a drum. -Respond to signals performed on a drum. -Play a game using the song I just learned. -Compose new rhythms to go with the song.	
Theme	Rhythm, pitch, solfege, tempo	
Materials Needed	-Song "Fire in the Mountain" (included at the end of this document) -Hand drum or snare drum (district has one that can be checked out as needed) -Pictures depicting fife and drum players -Optional: the book "Drummer Boy: Marching to the Civil War" by Ann Warren Turner and Mark Hess. It's about the Civil War instead of the Revolutionary War, but it offers insight into what the life of a drummer boy would have been like.	
Vocabulary	Beat: The basic unit of time or the pulse of a composition; tempo at which the conductor leads an orchestra Rhythm: The pattern of regular and irregular pulses caused in music by strong and weak melodic beats Percussion: A family of musical instruments that are played by hitting or shaking. Solfege: A system of naming the notes of a musical scale by syllables instead of letters. Revolutionary War: War between America and Great Britain that granted America freedom Communication: Expressing something to another being	
Notes & Resources	Here is a link to an article that provides a lot of interesting information about musicians' roles during the Revolutionary War: http://www.fifeanddrum.army.mil/kids_fife_drum.html	
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review routines and procedures as needed
	Step 3: Review Previous Lesson	Review previous lesson and any previous information needed for this lesson



Lesson:	
Step 1:	Have students step or hop to the beat as teacher plays drum. Have them respond to different types of sounds from the drum. (Faster/slower, louder/softer, etc.) Ask how they knew what the teacher wanted them to do. Tell students that they will learn about how drums and other instruments were used to communicate during the Revolutionary War.
Step 2:	Teach the song "Fire in the Mountain" by rote. (Whole-part-whole. Sing whole song, then have students echo short phrases as teacher sings. Students then echo longer phrases, then whole song.)
Step 3:	If necessary, introduce Solfege. Review "sol-mi" pattern in the same key and ask students to find the pattern in the song
Step 4:	Students show "sol-mi" hand signs at the appropriate place. (On "You with the red" and the second "Fire in the moun-")
Step 5:	Talk about the role of drummer boys during battle. Guide students to realize that this was the only way for commanding officers to communicate with their soldiers in the days before radios/cell phones. Show pictures/paintings depicting fife and drum players. Point out that playing an instrument might not seem like a dangerous job, but in this case, it was. When the fighting began, drummers generally moved to the rear, and stayed away from the shooting. However, battlefields were extremely dangerous places, and drummers were known to be killed or wounded.
Step 6:	Play the game that goes with the song: Students get into one circle, and number off in 1s and 2s. The 1s sit down, and each 2 stands behind a 1. One student goes in the middle and plays a drum to the beat while the students sing, and the 2s walk around the circle. Whenever the person in the middle stops playing, he/she runs and finds someone to stand behind, and all the other 2s do the same (much like musical chairs). The person left without someone to stand behind goes in the middle with the drum, and all students switch spots and play again. (Those standing sit, those sitting, stand.)
Step 7:	If students master the game, modify by having the drummer come up with different signals that the class responds to. Students decide individually or collectively what rhythmic signals to use. Drummer performs signals and class responds.
Step 8:	Reinforce that drums and other instruments were vital during the Revolutionary War. They were the only way for armies to communicate, especially in the noise and chaos of battle.
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Review standards and skills learned today Formatively assess students learning



Fire in the mountain

Fire in the moun-tain, run, boys, run. You with the red coat, fol-low with the gun. The
drum shall beat and you shall run. Fire in the moun-tain, ru-n bo-ys run.

We've all heard of Do, Re, Mi thanks to Maria and the Von Trapp children from the *Sound of Music*... It's one of those songs you can't help but sing along to. (Yes you will be thanking me all day for getting that one stuck in your head!) When we think about the purpose and importance of solfège in musical education it is a good idea to keep in mind the wise words of Maria " *When you know the notes to sing...you can sing most anything!*"

What is Solfège?

C	D	E	F	G	A	B	C
1	2	3	4	5	6	7	8(1)
do	re	mi	fa	so	la	ti	do

Solfège (or Do-Re-Mi) is like the alphabet for music - just as the ABC's provide the building blocks for reading, solfège provides the building blocks for musical education. It is one of the most widely known and popular systems of teaching pitch, which brings together listening, singing and in due course, playing music. Each note of the musical scale is given a different syllable – Do, Re, Mi, Fa, So, La and Ti. With their open vowel endings, the solfège names are much easier to vocalise than traditional 8-note scale names: C-D-E-F-G-A-B-C, which have lots of sounds that strain the voice (eeee sounds). What's more, singing letter names for a musical scale has the potential to confuse young children who are learning the alphabet in the context of language.

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Music- Follow the Drinking Gourde 30-45 Min Element: Rhythm, Timbre, Texture 5th Grade	
Standard	5.M.CR.2: Explain the connection to specific purpose and context. 5.M.P.1: Explain how the selection of performance music is influenced by personal interest, purpose, context, knowledge, and skills. 5.M.P.6: Perform two- and three-part rounds, partner songs, descants, and layered ostinatos. 5.M.P.7: Perform and identify rhythm patterns in two-, three-, and four-beat meters using body percussion, voice, and simple instruments. 5.M.P.8: Respond with body percussion, voice, or simple instruments to visual representations of rhythm patterns. 5.M.R.2: Listen for and identify form, meter, rhythm, timbre, mood, tempo, melody, texture, and harmony/tonality. 5.M.R.4: Describe feelings or imagery conveyed by a music selection. 5.M.CO.3: Deepen understanding of another content area through music. 5.M.CO.4: Experience and explore music which connects us to history, culture, heritage, and community. 5.M.CO.5: Identify connections between a music genre and cultural or historical contexts.
I can ...	Perform spoken chants, demonstrate various timbres of simple instruments, judge success in using proper playing techniques on a variety of classroom instruments, perform with others simple accompaniments (rhythmic) on classroom instruments, rate success in playing with a sense of texture (4-part layering), explain how music can communicate a certain meaning or serve a specific purpose. I will understand the importance of "Follow the Drinking Gourd" to the plight of escaped slaves during the American Civil War. Music can communicate a certain meaning or serve a specific purpose.
Theme	Rhythm, texture, timbre, integration to social studies
Materials Needed	Book - "Follow the Drinking Gourd" by Jeanette Winter. ISBN 978-0-394-89694-6. Available on Amazon.com and in many school and public libraries. Set of 6-8 (depending on class size) tone bells: D, F, and A to create a d minor triad. 6-8 jingle bells, triangles, or finger cymbals or a combination of the three. 6-8 sets of rhythm sticks 6-8 set of sand blocks YouTube video: https://www.youtube.com/watch?v=kjBZEMkmwYA
Vocabulary	Slavery: The state of being owned by another person Slave songs/Spirituals: Generally Christian songs that were created by African slaves in the United States. Spirituals were originally an oral tradition that imparted Christian values while also describing the hardships of slavery Civil War: A war between citizens of the same country; War in the United States between the north and the south where the south tried to become their own country Underground Railroad: A network of secret routes and safe houses used by 19th-century slaves in the United States to try to escape North for freedom. Triad: A chord of 3 tones Texture (layering): How the melody, harmony, and rhythm combine in a piece of music Rhythm: The pattern of regular and irregular pulses caused in music by strong and weak melodic beats



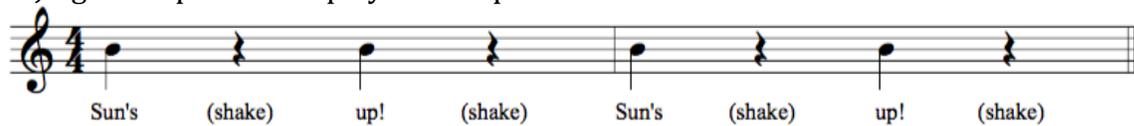
Notes & Resources	"Orchestrations" provided are just suggestions and different instruments can be substituted.	
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review routines and procedures as needed
	Step 3: Review Previous Lesson	Review information from previous lesson as well as any information needed for this lesson
	Lesson:	
	Step 1:	<p>Begin by reading "Follow the Drinking Gourd" to the class, singing the new portions of the song as they appear in the book.</p> <p>Take time to point out certain elements of the story and their meaning:</p> <ul style="list-style-type: none"> - "the sun comes back and the first quail calls" means "springtime" - The Big Dipper: resembles the ladle slaves were allowed to use to scoop drinking water, hence the nickname "drinking gourd," which were hollowed out gourds used by various African tribes to carry drinking water - Trees were marked with Peg Leg Joe's footprints-- "left foot, peg foot;" etc.
	Step 2:	<p>- Listen/ watch the YouTube video of Eric Bibb performing "Follow the Drinking Gourd:"</p> <p>https://www.youtube.com/watch?v=kjBZEMkmwYA</p> <p>- Lead a discussion about the performance: assess quality of the performance, how it enhances the story, etc.</p>
	Step 3:	<ul style="list-style-type: none"> - Divide class into 4 small groups. Assign/ teach each group a rhythm/ instrument part to play (parts/ rhythms listed below lesson) - Have each group practice their part using only speech and body percussion before adding pitched and un-pitched percussion.
	Step 4:	<p>- Add pitched and un-pitched instruments to each part. Parts are listed at the end of this lesson.</p> <p>"Sun's Up"—Jingle bells on each quarter rest.</p> <p>"Left Foot, Peg Foot"—Tone bells, d minor triad, on the last quarter rest.</p> <p>"Follow"—Rhythm sticks tap on the rests.</p> <p>"Quail"—Sand blocks scrape the beat.</p> <p>- Have each group practice their part individually before starting to layer parts together.</p>
	Step 5:	<p>Perform: beginning with "Sun's up," add each part, creating a layered 4-part chant with accompaniment. Sustain that ensemble for at least 4 measures before eliminating each layer, part by part, until only "Sun's up" remains.</p>
Step 6:	<p>Discuss with the class how working together in a small group to create a larger musical piece enhanced the overall musical experience of the class. Incorporate the word "texture" when describing the layered effect of the four-parts being added one at a time.</p>	
Expansion and	This lesson can be divided into two 30 minute lessons, depending on how	



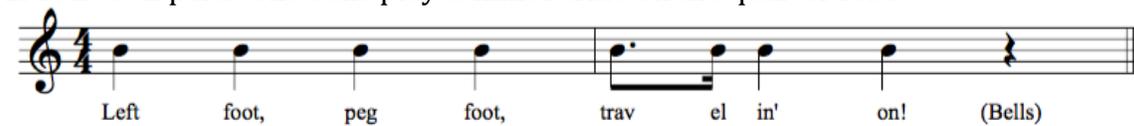
Differentiation	much time you wish to spend on reading the story and covering the historical elements. For example, if a U.S. map is available in the classroom, spend time locating where the three rivers mentioned in the book are located, especially in relation to the Canadian border. Discussions about The Fugitive Slave Act, Harriet Tubman, or any other elements covered in social studies may be reviewed or enhanced at this point. If divided into two lessons, the second lesson would commence immediately with "Demonstration" section, Step 1.
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	-The Closure/ Summary can be expanded to include discussions about the story itself as well as a compare/contrast of different performances of "Follow the Drinking Gourd."

Rhythm Instrument Parts:

1. Jingle bell part: bells play on the quarter rests.



2. Tone bell part: tone bells play d-minor triad on the quarter rest.



3. Rhythm stick part: rhythm sticks play on the rests.



4. Sand block part: sand blocks keep the steady beat.



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Music – Forte & Piano 30 Min Element: Dynamics, Timbre K – 1st Grade		
Standard	K.M.CR.1: Explore music concepts of steady beat, timbre, and melody, and generate musical ideas using limited tone sets and simple meters. K.M.P.2: Explore the effects of various timbres, dynamic levels and tempos using voice, movement, and simple instruments. K.M.P.3d: Perform a rhyme or song with teacher accompaniment. K.M.P.3e: Perform steady beat with body percussion or un-pitched percussion. K.M.P.3f: Perform beat versus rhythm.	
I canrecognize the string family in a classical piece. ...identify the sound of the clarinet in the woodwind family. ...demonstrate dynamic changes. ...participate in choral speaking.	
Theme	Loud/Soft, Woodwinds	
Materials Needed	Listening Resource Kit Level 1 and CD (LR) Clarinet OR picture of a clarinet (from instrument poster packet) Various rhythm instruments	
Vocabulary	Tempo (how fast or slow) Clarinet (a member of woodwind family) Dynamics (how loud or soft) Piano (soft) Forte (loud) Decrescendo (gradually get softer)	
Notes & Resources		
Lesson	Introduction	
	Step 1: Call to Attention	When students are entering the room, play <i>Balletmusik</i> , Mozart, Listening Resource Kit, Level 1, p. 36
	Step 2: Review Routines and Procedures	Remind children of expectations for following rules as established. Praise students for good behavior and focus.
	Step 3: Review Previous Lesson	Review information from previous lesson as well as skills and concepts needed for today's lesson.
	Lesson:	
	Step 1:	Ask students about the song that was playing as they walked in. Play a small part of it again. Review TEMPO. Have them tap the beat using body percussion. If there is time, you could do this with rhythm instruments or rhythm sticks.
Step 2:	Show a picture of the clarinet and give a brief explanation of the instrument. Play a segment of Cuckoo in the Heart of the Woods, Saint-Saens, LR 1 p. 25 Listen for the sound of the CLARINET. Ask students to count how many times they hear the cuckoo in the piece (21 times). Briefly discuss the sound the clarinet makes and how it is unique.	



<p>Step 3:</p>	<p>Introduce vocabulary word dynamics using graphic LR 1 p. 8. Play a segment of <i>Contradance II</i>, Mozart, LR 1 p. 37. Have the students demonstrate where the music is PIANO by holding their own hands close together, and where it is FORTE by holding their own hands apart. If there is time, play along with rhythm sticks to the rhythm on pg. 37.</p>
<p>Step 4:</p>	<p><i>In a Dark, Dark, Wood</i> Speak this poem to the students, using dynamics that get softer with each line, until the last word, which is very loud!</p> <p style="text-align: center;"> <i>In a dark, dark wood there was a dark, dark house. In this dark, dark house there was a dark, dark room. In this dark, dark room, there was a dark, dark closet. In this dark, dark closet, there was a dark, dark shelf. On this dark, dark shelf, there was a dark, dark box. In this dark, dark box there was a</i> BOO!!! </p> <p>Have the students say it with you, practicing their dynamics. Explain to students that they are performing a DECRESCENDO (gradually getting softer). Show the symbol for Decrescendo and talk about how it starts BIG and goes smaller. (Can have a card with the symbol OR draw it on the board).</p> <p>**If it is near Halloween, have the students listen to <i>Fossils</i> from <i>Carnival of the Animals</i>, LR 1 p.27. The xylophone sounds like rattling bones, and the clarinet is prominent.</p>
<p>Step 5:</p>	<p>If time, add body movements that reflect the dynamics. For example: Have student start standing tall then crouch down a little every time you get softer. For the contrast to FORTE at the end, students jump back up!</p>
<p>EXPANSION AND DIFFERENTIATION</p>	<p>For future lessons, you can use signs for FORTE and PIANO when it is okay for students to be LOUD and when they need to be SOFT.</p>
	<p>Combine the poem above with tempo as well as dynamics. Discuss with students where they might say the words faster and where they might slow down and why.</p>
<p>Wrap Up:</p>	
<p>Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .</p>	<p>Review DYNAMICS. Ask students to see how “PIANO” they can line up and leave the room.</p>



Music- Going To The Zoo 15-30 Min. Element: Melody/Rhythm K/1st/2nd Grades	
Standard	Strand: PERFORM (1.M.P) Students will analyze, interpret, and select artistic work for performance. They will develop techniques and concepts to refine artistic work, and express meaning through the presentation of musical works (Standards 1.M.P.1–4).
I can ...	I can choose and then sing nuanced words to augment verses from the song, "Going to the Zoo." I can explain the difference between verbs and nouns.
Theme	Melody, rhythm, nouns, verbs,
Materials Needed	White board or document camera Prefer 2 colors for writing Sound system to play digital music recording Recording and notation of Going to the Zoo: http://schools.utah.gov/CURR/fineart/Elementary/Songbook/Music.aspx
Vocabulary	Noun: A word used to identify a person, place, or thing Verb: A word used to describe an action, state, or occurrence
Notes & Resources	
Introduction	
Step 1: Call to Attention	Use your attention signal
Step 2: Review Routines and Procedures	Review rules and procedures as needed
Step 3: Review Previous Lesson	Review information from previous lesson as well as skills and concepts needed for todays lesson
Lesson:	
Step 1:	Play and sing along with the vocal recording of Going to the Zoo (Click on Play 1, which is the recording with vocals. For printed notation, click on the title). For younger students, the teacher sings the verses and invites the students to sing along on the refrain as they become comfortable doing so. If simple, consistent motions are added to each phrase of the refrain, the children can learn it very quickly. Older students may be able to read most of the lyrics to the song if they are projected for the class to see and the teacher helps the children track their place in the text.
Step 2:	Prepare to have the children help you create very simple new verses by modeling the process. Choose one animal, followed by a single-word description of something that animal might do. Turn that into a new verse, such as: See the lion roar, roar, roaring, Roar, roar, roaring, Roar, roar, roaring. See the lion roar, roar, roaring,



	We can stay all day... (then sing the refrain).
Step 3:	Using suggestions given by the children, create a vertical list of several zoo animals on the board.
Step 4:	Then have the children suggest single-word ideas of what each animal might do. Because young children are inclined to suggest either adjectives or entire phrases, it may be helpful to choose one animal from the list and ask the children to act out how that animal would move. Then ask them to think of a word that describes how they were moving. After taking several suggestions, choose one of the words to write next to that animal's name on the board.
Step 5:	After repeating this process several times, we have two parallel lists on the board. There is a list of animals on the left side (nouns) and a list of matching action words (verb) on the right. EX: First-graders who were preparing to visit an aquarium: Sting ray floating Dolphin jumping Penguin waddling Then sing: See the stingray float, float, floating... etc. The recording has 7 verses, with the 6th verse becoming very slow, and the 7 th verse resuming the original, quick tempo. If you use the "Play 2" recording for this activity, it will play the accompaniment only and will not interfere with your new lyrics. The children enjoy moving while they sing their new words.
Expanding and Differentiation	It is simple to extend the lesson to teach identification of nouns and verbs. Simply write the word "Noun" above the list of animals and "Verb" above the list of actions. Discuss how all the words on the Noun list are things that can be touched and picked up. Verbs are the things that the nouns do, such as float.
	Props can be helpful in teaching this concept. If each child has a cutout or stick puppet of the various animals they will be singing about, they can hold the noun in their hands, and then move it the way the verb describes.
	Children can demonstrate nouns, by making themselves into a statue of the animal word the teacher is pointing to. They then demonstrate verbs by making the action the verb describes. When the children have mastered this, the teacher might point to a pair of words (i.e. lion, roar), then call out "Noun!" or "Verb!" and have the children respond accordingly.
	This activity is easily adapted to visits to aquariums, aviaries, etc. However, the lyrics still work best if the refrain is still sung with the word "zoo" because of the rhyming scheme.
	This is a lesson in which students with limited verbal skills (ELL, communication disorder, etc.) can shine because they are often very eloquent in expressing themselves through movement. It can be effective to have those students model a movement and other students to help them name that movement.
Wrap Up:	
Step 1: Review Standard	Review skills and concepts learned today
Step 2: Have kids rate themselves on the daily I can ...	Formatively assess student learning



Music – Grand Old Duke of York 30 - 40 Min Element: Rhythm 2nd – 3rd Grade		
Standard	2.M.P.3: Explore the effects of various timbres, dynamic levels, and tempos using voice, movement, and simple instruments. 2.M.P.4: Sing folk, traditional, and call-and-response songs in tune, using natural, unstrained voice. 2.M.P.8: Respond with body percussion, voice or simple instruments to visual representations of rhythm patterns. 2.M.P.10: Demonstrate persistence and cooperation in refining performance pieces. 2.M.R.1: Listen to and interact with a variety of contrasting music while recognizing form, meter, beat versus rhythm, timbre, mood dynamics, tempo, and melody.	
I cansing. ...keep a steady beat. ...imitate my teacher using body percussion. ...move to a steady beat. ...perform a split beat pattern using body percussion and rhythm instruments. ...understand the difference between “beat” and “rhythm,” sing, move to a steady beat in $2/\bullet$, $3/\bullet$, and $4/\bullet$.	
Theme	Music has a steady beat. Music has rhythm. Beats can come in sets of 2, 3, or 4.	
Materials Needed	Song, “My Hat it Has Three Corners.” White board w/marker Hand drum Song, “The Grand Old Duke of York:” https://www.youtube.com/watch?v=ktkM2GtaSMk (This is a cute video) Assorted rhythm instruments divided into groups: wood and metal.	
Vocabulary	Beat(s) Split beat Echo	
Notes & Resources		
Lesson	Introduction	
	Step 1: Call to Attention	When children enter room, have them sit in a circle, knees almost touching neighbor’s. Echo clap several 4 beat patterns to focus attention for the day’s lesson.
	Step 2: Review Routines and Procedures	Remind children that whenever we sing or perform anything in music class, we start together, stay together and end together.
	Step 3: Review Previous Lesson	Review concepts from previous lesson. Sing “My Hat it Has Three Corners” with hand motions, or another song in $3/4$ time. Review that this song has three beats to a set. Say, “Does anyone remember what you call a dance that has 3 beats to a set?” (waltz)
	Lesson:	
Step 1:	Introduce marching in place activity. Write $2/\bullet$, $4/\bullet$, and $3/\bullet$ on the board. Have the children tell you what each one represents. (2, 3, and 4 beats to a set, respectively). Remind them that the top number tells you how many beats to	



	a set and the bottom tells you that symbol counts as one beat.
Step 2:	Say, “Let’s put some beats in our feet, starting with (point to 2/♩). <i>How many beats to a set? (2). I’ll keep the beats steady on my hand drum and I’ll really emphasize beat 1. You stand up and march in place. I want you to stomp a little harder on beat 1 so we can really hear the 2 beats to a set pattern.</i>
Step 3:	Perform march in place activity using 2/♩ pattern. Have children stand in place. When everyone is focused, start a pattern on the hand drum. Say, “1-2-ready-go” and have children march the steady beat in place. Continue pattern for a few measures, then stop. Praise any children who stopped right when you did: we start, stay, and end together!
Step 4:	Say, “Did you notice that in this case, beat 1 always happened on the same foot? Try it again.” Repeat activity.
Step 5:	Say, “Let’s see what happens if that’s true if we have 4 beats to a set.” Repeat step 3.
Step 6:	Repeat step 4.
Step 7:	Say, “Let’s try the last pattern, 3 beats to a set.” Repeat step 3 once again.
Step 8:	Say, “What happened this time?” (Beat one didn’t happen on the same foot—it changed each time.) Repeat activity.
Step 9:	Transition to listening activity. Have children sit in place. Say, “We’re going to try a listening game that’s kind of tricky, but fun.”
Step 10:	Explain activity. Say: <ul style="list-style-type: none"> -Everyone spreads out to find his or her own space. -I will play a beat pattern on the hand drum, either 2, 3, or 4 beats to a set. -You listen very carefully to figure out how many beats to a set. -When you think you know the answer, hold up either 2, 3, or 4 fingers to show your answer. -When I see that everyone has an answer, I’ll give you the correct one. -Then, I’ll say ‘OK,’ which gives you permission to walk around the room with that beat pattern in your feet. -When I want you to stop, I will play this pattern on my drum:
Step 11:	Explain major rule of the game! NO BUMPING INTO PEOPLE OR THINGS. IF YOU DO, YOU WILL SIT OUT. Be strict about enforcing this rule.
Step 12:	Give the children to the count of 25 to spread out. Begin the game. After a few rounds, make it more challenging. Say, “Now, when you hear me say ‘freeze!’ freeze into an interesting statue—but with both feet on the floor. If you try to balance on one foot, you could fall over and bump into someone or something and have to sit out. When I say ‘unfreeze,’ we’ll start again.”
Step 13:	Try several challenge rounds, randomly choosing a time to say, “freeze!” Point out interesting statues and say, “Look at Marcus! Freeze like him.” Or “Mary looks like a superhero. Freeze like her.”
Step 14:	Play as many rounds as children can maintain focus. On the last round, have the children remain “standing straight and tall like soldiers.”
Step 15:	Transition to “Grand Old Duke of York.” Walk around the room, assigning each child either the number 1 or the number 2. Have all the number ones make one long line, shoulder to shoulder. Have all the number two’s make another long line, shoulder to shoulder, facing the number ones. Allow about five feet of space between the two lines.
Step 16:	Say, “Now you look like 2 regiments of soldiers facing each other for inspection. That’s good because our next song is about a troop of soldiers. Have a seat right where you are and I’ll teach it to you.”



Step 17:	Teach song, “The Grand Old Duke of York.” Sing the song for the children with movements. Have them keep steady beats on their knees while you sing. -“Grand Old Duke of York:” march in place. -“10,000 men:” salute with right hand. -“Top of the hill:” stand at attention. -“Down again:” squat down. -“When they were up:” stand up straight. -“When they were down:” squat down. -“When they were only half way up:” crouch half way. -“Up:” stand up straight. -“Down:” squat down. *This lesson is a good workout!!
Step 18:	Have the children join you in performing the movements while you sing.
Step 19:	Third time through, have the children move and sing.
Step 20:	Transition to adding rhythm instruments. Have the “troops” take a rest (sit down in place). Bring out rhythm instruments, but don’t distribute them yet.
Step 21:	Review rules of playing instruments: -They’re hot until I say they’re cool enough to touch. -We start, stay, and end together or it’s not music.
Step 22:	Go through each instrument available and show how the proper way it is played, group it by wood or metal.
Step 23:	Hand out instruments: Group one gets wood, group two gets metal.
Step 24:	Explain rhythm instrument activity. The wood group will keep the beat steady on their instruments during the first half of the song. They in place while they play.
Step 25:	The metal group starts keeping beats during the second half. The second half of the song begins during the part that goes, “When they were up, they were up.” Group two has the added challenge of performing the movements while playing their instruments!
Step 26:	Let each group practice their part once.
Step 27:	Put it all together!
Step 28:	Have the groups trade instruments and repeat from step 25.
EXPANSION AND DIFFERENTIATION	Younger grades love this song as well!
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	When time is up, say, “OK, your instruments are hot again. When I come to you with the bin, they’ll be cool enough to put inside the bin.” When instruments are collected, close the lesson by discussing/ evaluating their performance: what was challenging? What was easy? What helped? What would make this lesson easier? How could we make it more challenging?

Oh, the Grand old Duke of York He had ten thousand men
 He marched them up the hill And marched them down again

And when you’re up, you’re up
 And when you’re down, you’re down And when you’re only half-way down You’re
 neither up nor down!

Oh, the Grand old Duke of York He had ten thousand men
 He marched them up the hill And marched them down again



And when you're up, you're up
And when you're down, you're down And when you're only half-way up You're neither
up nor down!

Oh, the Grand old Duke of York He had ten thousand men
He marched them down the hill And marched them up again

And when you're up, you're up
And when you're down, you're down And when you're only half-way up You're neither
up nor down!

Oh, the Grand old Duke of York He had ten thousand men
He marched them up the hill And marched them down again

And when you're up, you're up
And when you're down, you're down And when you're only half-way up You're neither
up nor down!



Music- Hokey Pokey Shapes 20 Min. Element: Melody, Pitch, Dynamics Kindergarten		
Standard	K.M.P.2: Explore the effects of various timbres, dynamic levels and tempos using voice, movement, and simple instruments. K.M.P.3b: Sing a variety of simple songs in tune. K.M.P.3c: Sing and identify two-note melodic patterns. K.M.P.3h: Perform music with expression. K.M.CO.4: Explore and demonstrate learning in another content area through music. 1.M.P.3c: Responding to visual representation of melodic contour and pitch patterns.	
I can . . .	I can recognize different shapes. I can sing in tune. I can sing “forte” and “piano.”	
Theme	Melody, pitch, dynamics, shapes	
Materials Needed	Cutout shapes (triangle, circle, rectangle, square, and oval) of different colors (felt is best because it lasts longer, but paper can work) Whiteboard w/markers Signs for “forte” and “piano”	
Vocabulary	Melody – the main tune of the song Pitch – how high or low the sound (some kids confuse high and low with volume, be careful) Forte - loud Piano - soft Triangle Circle Rectangle Square Oval	
Notes & Resources		
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review information learned in the previous lesson as well as any skills or concepts needed for todays lesson
	Lesson:	
	Step 1:	Have the pre-cut shapes on the floor in front of each child. Explain to the kids that you are going to teach them a new song.
Step 2:	Sing one verse of the Hokey Pokey as follows: <i>“Put your circle in, put your circle out, put your circle in and you shake it all about, You do the Hokey Pokey and you turn yourself around, that’s what it’s all about!”</i>	



Step 3:	Explain that the “MELODY” is the main tune of the song. Ask children to listen to parts that sound the same as you sing the song again. Create a melody shape or map of the song on the whiteboard (example at end of lesson)
Step 4:	Explain that the melody has a shape. Point out to students the repeated patterns in the song. Point out that the PITCH is lower, then higher, then lower again. Have students sing through the repeated patterns with you. As you sing, use different elevations of your hand to represent the lower pitch and the higher pitch.
Step 5:	Go over the shapes in each student’s “set.” Tell them that you are going to sing the song and call out different shapes. When they hear the shape, they will find it in their “set” and hold it up as they do the movement with the song. Invite the children to sing with you.
Step 6:	Have students sit back down. Explain the word “DYNAMICS.” Write the words “forte” and “piano” on the board. Explain that the piano is an instrument. Ask children if they have seen a piano. Show them a picture of the grand piano. The full name of the piano is “PianoForte.” That is because the piano can play loud and soft (some previous keyboard instruments could only play one volume.)
Step 7:	Give an example of singing “forte” reminding students that they don’t shout, but still use their singing voice. Give an example of singing “piano” reminding students to still have energy in their voice.
Step 8:	Do the Hokey Pokey Shapes again, but this time use the signs for forte and piano to signal students when to sing loud and when to sing soft. You can still use the shapes OR only concentrate on the dynamics.
EXPANSION AND DIFFERENTIATION	For ELL students or those struggling with shapes, reinforce the color as well.
	**This lesson can be used for older students to teach whole note, half note, quarter note. Substitute notes for the shapes. Have students identify and pick up the correct note for the song.
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Review skills and concepts learned today Formatively assess student learning

Hokey Pokey Shapes



(etc.)

Put your circle in, put your circle out, put your circle in and you shake it all about,

You do the Hokey Pokey and you turn yourself around, that’s what it’s all about.



Music – I Can Keep a Steady Beat #1 30 Min Element: Rhythm K – 1st Grade		
Standard	K.M.P.3b: Sing a variety of simple songs in tune. K.M.P.3d: Perform a rhyme or song with teacher accompaniment. K.M.P.3e: Perform steady beat with body percussion or un-pitched percussion. K.M.R.1: Listen to and interact with a variety of contrasting music while recognizing steady beat, repeating patterns, and expressive elements.	
I cansing with a clear voice. ...keep a steady beat. ...imitate my teacher using body percussion. ...move to a steady beat and sing.	
Theme	Steady Beat	
Materials Needed	-Nursery rhyme: “Jack Be Nimble” -Fingerplay: “Chop, Chop, Chippity Chop:” http://waynepotash.com/chop-chop-chippity-chop -Song: “Walk to School:” This is an awful video, just use it to learn the melody of the song! I don’t recommend using clapping—see ‘notes and resources’ section—and marching motions should be used for feet because of balance issues. https://www.youtube.com/watch?v=lcSs2GjS7BI -Song and movement activity: “Looby Loo:” Rather than linking arms during chorus as video shows, just stand in a large circle, tapping knees to the beat. http://www.mamalisa.com/?t=es&p=2352&c=23	
Vocabulary	Beat	
Notes & Resources	-Body percussion at this age should be bilateral, meaning both arms moving at the same time: tapping knees with both hands, tapping the head lightly with both hands, tapping the floor with both hands. Clapping should only be used sparingly to keep the beat and snapping never. Clapping gets loud and out of control, losing the concept of steady beat, and snapping is often not mastered until much later. -After each time a task is performed (a song is sung, a rhythm played, etc.), take time to praise a job well done. Individual children may be singled out for their improvement, the group may be praised as a whole, or an activity can be repeated to encourage a better result. The children themselves can evaluate their own performance. Genuine feedback using “I” statements (“I like the way Jeremy kept the beats steady on his knees” or “I like the way Amanda placed her rhythm sticks in the bin carefully”) work well. This is true for all ages/ grade levels.	
Lesson	Introduction	
	Step 1: Call to Attention	Have the children stay in a line and follow you into making a circle on the floor. Sit criss-cross. Immediately ask them to copy you. Chant “Jack Be Nimble” while putting the beat, using bilateral body percussion, different places (on your knees, on your head, on the floor, etc.). Each time you reach the end of the rhyme, freeze and call out the kids that did a great job copying you and freezing just right. Repeat activity several times, changing the places you put the beat, ending with your hands in your lap.
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review information from previous lesson as well as skills and concepts needed for today’s lesson



Lesson:	
Step 1:	Introduce “Chop,Chop, Chippity Chop.” Children at this age learn by rote. Say, <i>“I have something I want you to try—just copy what I’m doing with my hands.”</i> Eventually, they’ll join in with the chant. At this point, just do the chant, not the “add ingredients” part of the activity. Repeat the fingerplay until most of the class can chant/ perform it well.
Step 2:	Introduce “Walk to School.” Say, <i>“Remember how you were copying me when you first came in the room and we were tapping our knees and different places on our bodies? Well, those taps are called “beats.” It’s kind of like a heartbeat for music. Listen to my new song and keep the beats on your knees.”</i> Sing “Walk to School” while children keep the beats on their knees with you. Praise those that stopped with you.
Step 3:	Change the motion and the words to match the motion for a few verses: tap your head (emphasize, if necessary, that this should be done lightly!), touch your nose, tap the floor, flap your wings, etc.
Step 4:	Stand up and change the words to “march to school” as the children follow you around the room, turning the circle into a long, snaking line. Keep the beats in your feet while singing the song. Sing a few more verses, changing the motions of your arms, while marching to the beat. End up back in a circle.
Step 5:	Transition to “Looby Loo.” While still standing, learn “Looby Loo” song and movement activity by rote. End the activity by sitting down.
Step 6:	Refocus attention. Say, <i>“Remember how we started today’s class with a rhyme about a boy named Jack? If you remember how it goes, say it with me—and keep the beats on your knees!”</i> After one time through the rhyme, put a candlestick or a “pretend” candlestick (a glue bottle) in the middle of the floor. Choose a volunteer to be Jack (or Jill) to come to the middle and “act out” the part of Jack as you say the rhyme, keeping the beat steady. Have the child in the middle choose the next “Jack” or “Jill” and even mix up the movements: “Jack be nimble, Jack be quick, Jack walk around the candle stick,” for example. You can have the children come up with others like, dance, tiptoe, fly, etc. Emphasize that we have to obey the classroom rules.
EXPANSION AND DIFFERENTIATION	*Nursery rhymes are an excellent way to introduce/ reinforce steady beat. Any children’s books you may have in your personal collection that contain nursery rhymes can and should be brought into the music classroom. Reading these aloud at the end of any rhythm lesson is an excellent way to “wrap-up” and gets the students re-focused to go back to their regular classroom. They can tap the beat quietly on their knees as you chant the nursery rhymes. They can even “read along’ to those they know.
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	After a few rounds, bring everyone back to the circle and end the lesson by reviewing the new word, “beat.” Sing one last verse of “Walk to School,” using the words “Keep the Beat.” Have the children keep the beat anywhere they choose. Have them “turn their circle into a line” as they line up at the door while you continue singing the song. Have them keep the beats in their feet.



Music – I Can Keep a Steady Beat #2 30 Min Element: Rhythm K – 1st Grade		
Standard	K.M.P.3b: Sing a variety of simple songs in tune. K.M.P.3d: Perform a rhyme or song with teacher accompaniment. K.M.P.3e: Perform steady beat with body percussion or un-pitched percussion. K.M.R.1: Listen to and interact with a variety of contrasting music while recognizing steady beat, repeating patterns, and expressive elements.	
I cankeep a steady beat. ...imitate my teacher using body percussion ...move to a steady beat. ...recognize the musical symbol for a beat. ...play rhythm sticks properly and keep a steady beat.	
Theme	Music has a steady beat. is the musical symbol for a beat. Different songs/ rhymes have a different number of beats.	
Materials Needed	-Previously learned songs/ fingerplays -Fingerplay: “Five Little Monkeys Jumping on the Bed” -White board/ marker -Rhythm sticks Song: “Walk to School.” This is an awful video, just use it to learn the melody of the song! I don’t recommend using clapping—see ‘notes and resources’ section—and marching motions should be used for feet because of balance issues. https://www.youtube.com/watch?v=lcSs2GjS7BI	
Vocabulary	Beat Beat map – represents the “pulse” or steady beat of the song, NOT the rhythm. Rhythm sticks	
Notes & Resources	Begin to emphasize that in music, we start together, stay together and end together, or it’s not music!	
Lesson	Introduction	
	Step 1: Call to Attention	Have the children stay in a line and follow you into making a circle on the floor. Sit criss-cross. Begin “copy-cat” game with “Jack Be Nimble,” putting the beat different places (using body percussion) and freezing after each time. Mix it up by freezing at different times: “Jack be nimble” –freeze-. “Jack be quick”—freeze-, etc. Turn it into a “don’t let me trick you!” game. End by completing the entire rhyme uninterrupted. Review vocabulary: “beat”
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review information from previous lesson as well as skills and concepts needed for today’s lesson. Review “Chop, Chop, Chippity Chop”
	Lesson:	
	Step 1:	New Fingerplay: “Five Little Monkeys” Teach “Five Little Monkeys Jumping on the Bed” with hand motions by rote. Repeat once.
	Step 2:	Review song “Walk to School.” Keep steady beat on knees. Ask for new actions: drive to school, swim to school, fly to school, run to school (run in place only!), etc.
Step 3:	Introduce concept of beat maps. Go to white board and ask the kids to sing the song again while tapping the beat on their knees. As they sing, write beat symbols on	

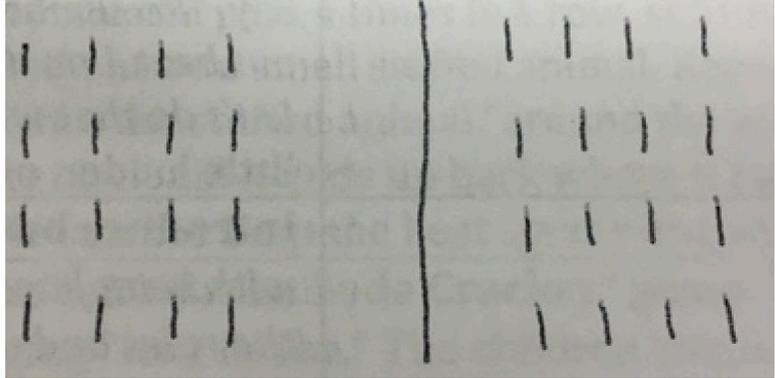


		<p>the white board in 4 lines (phrases) to make a “beat map” as follows:</p> <p style="text-align: center;"> </p> <p>Explain that these are the musical symbols for beats. Sing again, pointing to the beats, as the children keep the beats on their knees.</p>
Step 4:		<p>Count the number of beats in the beat chart together as you point to them (16). Count how many are in each line (4). Keeping a steady beat and giving the children a “1,2, ready go” at tempo, have children tap beats on their knees while you point to the beat chart. Make it a game to see if they can start together, stay together, and end together. Emphasize the importance of doing this in music. Try to make it harder by stopping at the end of each line to see if the children can follow your lead.</p>
Step 5:		<p>Transition to playing rhythm instruments. Show the children one set of rhythm sticks and tell them they will get a set of their own, but a few things have to be discussed first. Demonstrate the proper way to play them: tap them lightly together, no scraping or hitting them too hard. Also—NO HITTING ANYONE! Next, explain that they cannot play them until you say so. Say, “<i>Pretend they are hot and you can’t touch them until I say they’re cool enough to pick up.</i>” Remind them that in music, we start together, stay together and end together. Otherwise, it’s not music, its just noise.</p>
Step 6:		<p>Pass out rhythm sticks, keep them on the floor in front of each child. Once everyone has a set in front of them, explain that you are going to play the beat chart with the rhythm sticks, following the same procedure outlined in Step 4. Try it a second time while singing the song, too. You can change the words to “Tap Your Sticks” if you prefer.</p>
Step 7:		<p>Make a beat chart for “Jack Be Nimble.” Refocus children’s attention to the white board. Make a beat chart for “Jack be Nimble” while children “help” you by keeping a steady beat on their rhythm sticks. Again, remind them to start, stay and end together.</p>
Step 8:		<p>Put the rhythm sticks on the floor. Say, “<i>the rhythm sticks are hot again!</i>” Compare the two beat charts for “Walk to School” and “Jack Be Nimble.” Say, “<i>Are they the same?</i>” (No.) Compare number of beats, number of lines (phrases), etc.</p>
EXPANSION AND DIFFERENTIATION		
Wrap Up:		
<p>Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .</p>		<p>Review that music has a steady beat. State that although music has a steady beat, the number of beats may be different. End the lesson with a familiar song from last lesson: “Looby Loo” with rhythm sticks or “Walk to School” with rhythm sticks, turning the circle into a long line (follow the leader) and marching around the room (like in Rhythm Lesson #1). If the latter is chosen, have the children march past the box where rhythm sticks are stored to carefully drop-off their instruments before lining up at the door.</p>

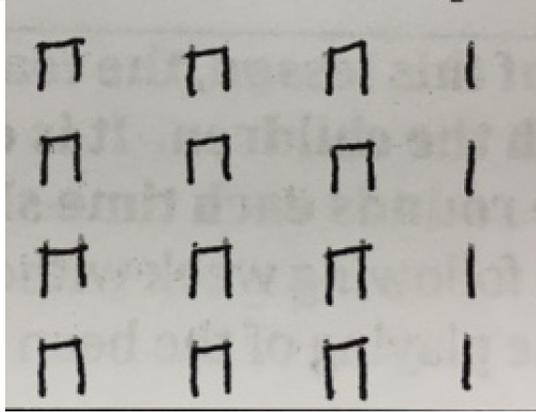


Music – Icka Backa Soda Cracker #1 30 Min Element: Rhythm 2nd – 3rd Grade		
Standard	2.M.P.3: Explore the effects of various timbres, dynamic levels, and tempos using voice, movement, and simple instruments. 2.M.P.4: Sing folk, traditional, and call-and-response songs in tune, using a natural, unstrained voice. 2.M.P.7: Perform and identify beat versus rhythm, of strong and weak beats, and short, simple rhythm patterns.	
I cansing. ...keep a steady beat. ...imitate my teacher using body percussion. ...move to a steady beat. ...perform a split beat pattern using body percussion and rhythm instruments. ...understand the difference between “beat” and “rhythm.”	
Theme	Music has a steady beat. Music has rhythm.	
Materials Needed	-White board and marker -Song: “Engine, Engine, Number Nine *-Song: “Icka Backa Soda Cracker.” Notated at the end of this lesson. -Bean bags, classroom set. -One odd-colored beanbag or small stuffed animal.	
Vocabulary	Beat(s) Split beat Echo Silent beat	
Notes & Resources	Starting with step 16 of this lesson, the teacher should be part of the circle, participating in all beanbag activities with the children. It is easier to model and monitor correct behavior this way. The first practice rounds each time should be started by the teacher. Rhythm Lesson Plan #3 should be taught the following week without interruption for peak effectiveness. Although it is not absolutely necessary, the playing of the bean bag game should immediately follow the lesson where it is taught.	
Lesson	Introduction	
	Step 1: Call to Attention	When children enter room, have them sit in rows facing the white board. Review what echo means. Echo clap several 4 beat patterns to focus attention for the day’s lesson.
	Step 2: Review Routines and Procedures	Praise class for remaining focused and keeping patterns steady and together. Review classroom rules.
	Step 3: Review Previous Lesson	Review concepts from last week’s lesson. Review song “ Engine, Engine, Number Nine, ” keeping a steady beat on your knees. Remind children to start together, stay together, and end together.
	Lesson:	
	Step 1:	Review “beat map.” Sing “Engine, Engine, Number Nine” a second time while creating a beat map for the song on the marker board. Say, “ <i>What did I just make?</i> ” (a beat map). Say, “ <i>Why isn’t it a rhythm map?</i> ” (it shows the pulse, it’s not the way the words go, etc.)
	Step 2:	Introduce “Icka Backa Soda Cracker.” Say, “ <i>I have a new song. I’m going to make a beat map for it while I sing it.</i> ” Sing “Icka Backa Soda Cracker” for children while making following beat map, next to the one for “Engine, Engine.”



			
	<p>Step 3:</p>	<p>Say, “Are these beat maps the same or different?” (same) Say, “Not every song will have the same beat map. Some will be longer, some shorter. There is another interesting thing about this new song’s beat map. Listen again and see if you can find any beats that don’t have any words on them at all.”</p>	
	<p>Step 4:</p>	<p>Introduce silent beats/ rests. Sing song again for children while pointing to the beat map. Ask for volunteers to help you find the silent beats. This may take a few repetitions of the song to find them (they are the last beat in line 2 and the last beat in line 4).</p>	
	<p>Step 5:</p>	<p>As each one is found, change the  to a  and explain that these symbols are called silent beats, or rests. Say, “We call these silent beats ‘rests’ and we put our hands out to the side when we get to them instead of tapping our knees to make a sound. Even though they don’t make a sound, they still count—just like the quiet student in your class. They may not speak, but they still count during attendance!”</p>	
	<p>Step 6:</p>	<p>Sing song again, tapping beats and performing hand motions to rests.</p>	
	<p>Step 7:</p>	<p>Compare beat maps. Say, “Let’s go back to ‘Engine, Engine, Number Nine to see if it has any rests in its beat map.” Sing song, pointing to the beat map, while children tap steady beat on their knees. Say, “Does this song have any rests?” (no)</p>	
	<p>Step 8:</p>	<p>Create rhythm maps for both songs. Review what rhythm maps show (the way the words go) and, beginning with “Engine, Engine,” find all the split beats in the song. Do this line by line. Ask for student volunteers to come to the board to help find them. The end result should look like this:</p>	



	
Step 9:	Repeat step 8 with “Icka Backa Soda Cracker.”
Step 10:	Compare the two rhythm maps, noting that the two are very different. Discuss visible patterns, or lack thereof, in each map. Say, “ <i>Just like beat maps can be different, rhythm maps can be different—sometimes WAY different.</i> ”
Step 11:	Sing “Icka Backa” together once more to re-focus attention.
Step 12:	Create new words to the song. Focus on “Icka Backa.” Say, “ <i>Any two syllable word could fit a split beat rhythm. Any one- syllable word could fit a single beat. For example, when you see a beat, say ‘pie.’ When you see a split beat, say ‘pizza.’ Let’s sing ‘Icka Backa’ with our new silly words.</i> ” Remind children of the correct hand motion to use on the silent beat.
Step 13:	After the song, ask for volunteers to suggest other one and two syllable words to substitute for beats and split beats. Sing the song a few more times (as long as attention remains focused) with the new words.
Step 14:	Transition to beanbag activities. Sing the song one more time, using real words, to re-focus attention. Have children make a large circle, knees almost touching neighbor’s.
Step 15:	Say, “ <i>Remember when we did a pattern of beats to ‘Engine, Engine’ where we put beat 1 on the floor—gently—with our fists and beat 2 on our knees? Let’s do that with this new song. 1,2, ready, GO!</i> ” Discuss how beat one is a little louder, or stronger, than beat two.
Step 16:	Introduce beanbag activity. Say, “ <i>We’re going to learn some activities with bean bags today. These activities lead to a game, but if you can’t follow the rules and use the proper technique, you can’t play the game. Here are the rules.</i> ”
Step 17:	Rules of bean bag handling in music class: -No tossing or throwing, this is not PE -You must use your right hand for these particular activities, even if you are left-handed. Sorry! (You can explain that violinists, for example, hold the instrument with their left hand and bow with their right, no matter what hand they write with. Always.) -Like instruments, they are hot until I say they are cool enough to touch.
Step 18:	Place one beanbag on the floor in front of each child. Remind them that they are hot until you say they are cool.
Step 19:	Before learning the activity, allow children to pick up the bean bags, on your cue, and squeeze it, move it hand to hand (no tossing or throwing), pat it gently, etc. This will allow them to get their “Ya-yas” out about the exciting beanbags. Say, “ <i>OK, they’re cool.</i> ” After about a minute, say, “ <i>1-2-3-4 put those bean bags on the floor! They’re hot again.</i> ”
Step 20:	Demonstrate proper “music room bean bag technique.” Say, “ <i>When I say ‘up,’ squeeze the bean bag gently and lift it up to about chest level. When I say ‘down,’ you</i>



	<i>place it, not drop it, back down on the floor in front of you.” Demonstrate.</i>
Step 21:	Try it together as a class, slowly. Make sure everyone has the beanbag in their right hand. Say, “Place your right hand on the bean bag. Ready? Up, down, up, down.” Repeat until a slow, steady beat is established and maintained. Correct technique as needed. Immediately take away the beanbag of anyone who throws or tosses it.
Step 22:	When everyone has grasped the concept, say, “1-2-3-4, put that bean bag on the floor.”
Step 23:	Say, “Remember when we were keeping steady beats to the Icka Backa song with the strong beat on the floor and the weak beat on our knees? Let’s try that again, but with the bean bag in our right hand.” Repeat this step as many time as needed until everyone can keep the beat steady in this manner.
Step 24:	Transition to passing the beanbag. Say, “Now that you’ve got that down, let’s make it trickier! Point to the person on your right.” Assist anyone having trouble with this. Once everyone is pointing to the correct person, say, “This time, when I say ‘up,’ pick your bean bag up with your right hand. When I say ‘down,’ put it down, don’t drop it down, on the floor in front of the person you are pointing to. Don’t hand it to them, put it on the floor in front of them.” Double check to make sure everyone has the beanbag in their right hand. Say, “Point to that person now.” Correct as needed.
Step 25:	*Try one pass only. This may come very easy to some children/ classes, and painfully slowly to others. Keep trying only one pass until everyone gets the bean bags to the right person, using the correct hand, and placing it, not dropping it or handing it, on the floor in front of the person to their right.
Step 26:	Once everyone can accomplish this, try 4 passes in a row. Again, repeat as many times as necessary until everyone can do this.
Step 27:	Once everyone can pass 4 times in a row, substitute one bean bag for an odd-colored one or a small stuffed animal. Repeat the passing activity, trying to send the stuffed animal “around the world.” i.e. all the way around the circle till it ends up back where it started. Make sure you say “up” and “down” to keep the beat steady and the class together.
Step 28:	Introduce “Icka Backa Soda Cracker” game. Try “around the world” again, singing “Icka Backa.” The children should begin to understand that when the song ends, somebody’s going to be out.
Step 29:	Explain the game. -Only one beanbag is used. -It is passed only on the strong beat. -You must use your right hand and pass it to the person on your right. -Place the beanbag on the floor, do not hand it to the person, do not take it from the person handing it to you. -If the beanbag is in front of you when the song ends, you have to go into the middle of the circle (the “stew pot!”)
Step 30:	Try one practice round. Correct any problems with passing the beanbag. Let the children know that the game will be played in its entirety next class!
Step 31:	If there is time left at the end of this lesson the, “Engine, Engine, Number Nine” activity with rhythm instruments from Lesson #1 can be repeated.
EXPANSION AND DIFFERENTIATION	
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Before lining up, review vocabulary from the lesson: beat, rhythm, beat map, rhythm map, rest. Collect all beanbags. Say, “Once I have your bean bag, you may line up quietly at the door.”



Music – Icka Backa Soda Cracker #2 30 Min Element: Steady Beat & Rhythm 2nd – 3rd Grade	
Standard	2.M.P.3: Explore the effects of various timbres, dynamic levels, and tempos using voice, movement, and simple instruments. 2.M.P.4: Sing folk, traditional, and call-and-response songs in tune, using a natural, unstrained voice. 2.M.P.7: Perform and identify beat versus rhythm, of strong and weak beats, and short, simple rhythm patterns.
I cansing. ...keep a steady beat. ...imitate my teacher using body percussion. ...move to a steady beat. ...understand the difference between “beat” and “rhythm.”
Theme	Music has a steady beat. Music has rhythm.
Materials Needed	-Song: “Icka Backa Soda Cracker.” -One bean bag.
Vocabulary	Beat(s) Split beat Echo
Notes & Resources	Playing this game should take the entire class period. Teacher should join the game—it’s fun! If there is any remaining time left at the end, “Engine, Engine, Number Nine” can be performed with rhythm instruments (rhythm lesson #1).
Introduction	
Step 1: Call to Attention	When children enter room, have them sit in rows facing the white board. Review what echo means. Echo clap several 4 beat patterns to focus attention for the day’s lesson.
Step 2: Review Routines and Procedures	Praise class for remaining focused and keeping patterns steady and together. Remind children that in music, we start together, stay together, and end together.
Step 3: Review Previous Lesson	Review concepts from last week’s lesson. Review song, “Icka Backa Soda Cracker” while keeping beats steady. Beat one should be on the floor, beat two should be on knees.
Lesson:	
Step 1:	Transition to playing the bean bag passing game. Have the children make a large circle, knees almost touching neighbor’s. Teacher should be part of the circle at this point.
Step 2:	Say, “Remember last time, we spent the whole class learning the proper way to handle and pass bean bags for this game. Let’s talk about what we learned. What are the rules of handling the bean bags in music class?” -No tossing or throwing, this is not PE -You must use your right hand for these particular activities, even if you are left-handed. -Like instruments, they are hot until I say they are cool enough to touch.
Step 3:	Review how to pass the bean bag. -To pick it up, squeeze the bean bag gently and lift it up to about chest level. To put it down, you place it, not drop it, back down on the floor in front of the person on your right.



Step 4:	Practice the game. Take out one bean bag. Ask the children to point to the person they will pass their bean bag to. Correct as needed.
Step 5:	Say, <i>"We are going to do one practice round and I'll start the bean bag going around. Remember, this one doesn't count!"</i>
Step 6:	Try one practice round, correcting anything that needs to be corrected as you go (passing technique, passing on the strong beat, etc.). You may need to remind the class that this game is NOT "Hot Potato." The object is not to pass as fast as you can. You must pass on the strong beat and keep it steady.
Step 7:	Play the game. Once a practice round has been successfully completed (more than one might be necessary), say, <i>"Now, let's play for real!"</i> Place the bean bag in front of a random child (so the class can't "calculate" who will be out next) and start the game.
Step 8:	Each time a person is "out," they sit in the middle of the "stew pot." When the middle of the circle gets crowded, those that are in the middle move outside the circle and look over the shoulders of those still in the game. They can observe and help monitor.
Step 9:	Make sure that when you (the teacher) go out, you sit in the middle, too!
Step 10:	The last one to survive the mayhem is declared winner. **When you get to the last two players, the tendency (due to sheer excitement) will be for the children to forget about the correct way to pass the bean bag. You may have to restart several times and help by saying, "Pass" at the correct time while the children sing.
Step 11:	This game will leave the class excited and they will need to be re-focused. Give them to the count of 20 to remake the original circle.
EXPANSION AND DIFFERENTIATION	
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Re-focus attention by echo clapping several 4 beat rhythms. When everyone is quiet and focused, spend a little time discussing what was easy about the game and what was difficult about the game.



Icka Backa Soda Cracker Song:

Sol sol mi mi sol sol mi mi
Ick - a back- a so- da crack- er,

Sol sol mi mi sol
Ick- a back- a boo!

Sol sol mi mi sol sol mi mi
Ick - a back- a so- da crack- er,

Sol mi sol
Out goes you!

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Music- Imitating the Rhythm of Words 30 Min. Element: Rhythm K – 2nd Grade		
Standard	1.M.P.3: Develop techniques and concepts to refine work for presentation by: a. Exploring the range and various qualities of the voice. b. Singing a variety of simple songs. c. Responding to visual representations of melodic contour and pitch patterns. d. Performing a rhyme or song with one rhythmic ostinato. e. Performing beat versus rhythm. f. Responding with body percussion, voice, or simple instruments to visual representation of rhythm patterns. g. Demonstrating persistence and cooperation in refining performance pieces. 1.M.P.4: Watch and follow the conductor to start, stop, and stay together, and demonstrate appropriate performance behavior.	
I can ...	I can examine and repeat the rhythmic patterns that are found in words and develop an understanding and appreciation of rhythm.	
Theme	Rhythm, syllables	
Materials Needed	Rhythm Instruments	
Vocabulary		
Notes & Resources		
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review previous lesson as well as skills and concepts needed for today's lesson
	Lesson:	
	Step 1:	Explain and demonstrate to students that we speak with rhythm. Emphasize the syllables in our words by talking and clapping to the syllables at the same time. Also emphasize the natural pauses that exist when we speak.
	Step 2:	Hand out percussion instruments to each student, let them play around with them for a little while to get them used to the instruments
Step 3:	After this time, ask students to repeat the rhythm of what you say through their instruments. Start by giving them a one syllable word, move on to multi-syllabic words and sentences, and then songs or poems. For example, if you say "bird" the students should tap or shake their instrument once, because there is only one syllable in "bird". If you say "woodpecker", you should hear tap pause taptap Here's a list that you can follow: You say: You hear:	



	<ol style="list-style-type: none"> Bird Blue jay Woodpecker I saw a woodpecker 	<p>tap</p> <p>tap tap</p> <p>tap, taptap</p> <p>tap, taptap, tap, taptap</p>
Step 4:	Try asking students to think of words and sentences for the class.	
Step 5:	Work backwards by tapping a rhythm and asking students to think of a word or sentence to match it.	
Step 6:	Create a “rap” together as a class (older students could do this in small groups). Choose a topic (or assign one) and have students come up with a 4 bar phrase on that topic. Perform the raps for each other.	
Expansion & Differentiation:	Use the words to teach the actual notation match. Put together songs with words and rhythm combinations.	
	Students could choreograph the rap. Older students could write their rap out on paper and notate it using correct musical notation.	
Wrap Up:		
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can ...	Review skills and concepts learned today Formatively assess student learning	



Music- In The Tall Tall Grass 40-45 Min Element: Rhythm 2nd/3rd Grades		
Standard	2.M.CR.1: Improvise rhythmic and melodic patterns and musical ideas for a specific purpose using limited tone sets and simple meters. 2.M.P.3: Explore the effects of various timbres, dynamic levels, and tempos using voice, movement, and simple instruments. 3.M.P.5: Respond to visual representations of melodic contour and simple melody patterns. 3.M.R.2: Recognize form, meter, beat versus rhythm, timbre, mood, dynamics, tempo, melody, texture and harmony/tonality.	
I can ...	I can perform the song, "Tall Tall Grass" and perform the spoken chants pulled from the text of the story. I can perform the chants on rhythm instruments. I can maintain a steady beat on Orff instruments.	
Theme	Steady Beat	
Materials Needed	1. Book - "In the Tall Tall Grass," by Denise Fleming. ISBN 0-8050-1635-X. Available on Amazon.com, YouTube as a video story, and in many school libraries. 2. Set of bass, alto, and soprano xylophones; bass, alto, and soprano metallophones; soprano and alto glockenspiels; maracas, triangles, and crow sounders or wood blocks. 3. Song and chants, listed at the end of this lesson plan. 4. Optional posters or photographs of a caterpillar, hummingbird, and beetle to use as visual cues.	
Vocabulary	Beat: The basic unit of time or the pulse of a composition; tempo at which the conductor leads an orchestra Rhythm: The pattern of regular and irregular pulses caused in music by strong and weak melodic beats	
Notes & Resources	https://www.youtube.com/watch?v=5jibsOGntgo (example only)	
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review routines and procedures as needed
	Step 3: Review Previous Lesson	Review information from previous lesson as well as information needed for this lesson
	Lesson:	
	Step 1:	-Begin with a brief discussion about exploration and ways people can explore. -Explain that in music today, we will: explore a new book that is about exploring backyard nature, then we will explore the book further through music! -Read the book aloud to the students and have them, as a group, echo each page. Be sure to read each page rhythmically and with a steady beat.
	Step 2:	-Teach the song by rote (Song is listed after this lesson)
Step 3:	-Add Orff accompaniment to song. Emphasize that these instruments will help to keep a steady beat.	



Step 4:	<p>-Teach spoken chants (listed after this lesson) and practice all of them as a group while keeping a steady beat on your knees. The words can be written ahead of time on the board.</p> <p>-Add un-pitched percussion instruments to play the rhythms as you speak them. Emphasize that these instruments will play the rhythm:</p> <p>Caterpillars: maracas Hummingbird: Triangle Beetles: Crow sounder (tapped) or wood block.</p>
Step 5:	-Put it all together: song, Orff, and un-pitched instruments.
Step 6:	-Rotate instrument parts so everyone has a turn on an instrument. Everyone sings all the time! Depending on whether your class period is 30 minutes or 45 minutes, you can divide this into two lessons.
Expansion and Differentiation	If your students still have difficulty with steady beat, have them keep a steady beat on their un-pitched instruments rather than play the rhythm.
	The “orchestrations” provided are just suggestions and different instruments can be substituted. Students can even offer suggestions as to which instruments would be best to use.
	Visual cues, such as photographs of a caterpillar, hummingbird, and beetle, can be used to help the students remember which group they are in. These visuals can also be used to expand the lesson: choose a “conductor” to hold up the visuals at random to cue the groups.
	ABA or Rondo form can be created in this way, expanding the lesson further.
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	<p>-Review by asking the students which instruments kept the steady beat and which played the rhythm. If time allows, choose other passages from the book to orchestrate or add verses that aren’t in the book (e.g. “What else might we find exploring in the backyard that wasn’t in the book? Can we make a rhyming sentence about it?”). This can also be done as a follow-up lesson if desired.</p>



Go ing for a walk through the tall, tall grass. Go ing for a walk through the tall, tall grass.

Soprano and Alto glockenspiels: improvised quarter notes on a C-pentatonic scale (steady beat), bilateral movement.

Bass Instrument ostinato:

Alto Instrument ostinato:

Maracas:

Crunch! Munch! Cat er pil lars lunch!

Triangles:

Dart, dip, hum ming birds sip.

Crow sounder or wood block:

Skit ter, scur ry, beet les hur ry.

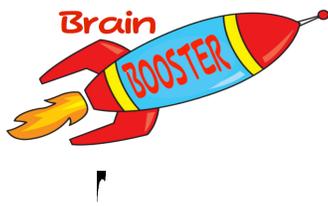
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Music – Intervals 30 Min Element: Melody & Texture (Form – see expansion) 2nd – 5th Grade		
Standard	3.M.CR.1: Improvise rhythmic and melodic patterns and musical ideas for a specific purpose using a specific tone set and simple meters. 3.M.P.4: Sing folk, traditional, and call-and-response songs in tune, with good vocal tone. 3.M.P.5: Respond to visual representations of melodic contour and simple melody patterns. 3.M.R.2: Recognize form, meter, beat versus rhythm, timbre, mood, dynamics, tempo, melody, texture and harmony/tonality.	
I cansing with a clear and natural voice. ...identify and sing various intervals. ...create lyrics to a song. ...identify Monophonic songs.	
Theme	Medieval, Monophonic, Solfege, Intervals	
Materials Needed	Computer and screen w/sound reinforcement Internet connection Whiteboard w/marker Listening Guide Resource Kit, 4 Song – Chumbara http://schools.utah.gov/CURR/fineart/Elementary/Songbook/Music.aspx	
Vocabulary	Medieval (450 – 1450) Gregorian Chant (church music sung as a single melody with no specific beat pattern) Monophonic (music consisting of a single musical line, without accompaniment) Melodic Shape/Contour Interval (the distance between two pitches) Step (The pitch difference between two notes next to each other in a scale) Skip (an interval of a third, ie: C - E (D is skipped)) Leap (an interval more than a skip)	
Notes & Resources		
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review information from previous lesson as well as skills and concepts needed for today's lesson
	Lesson:	
	Step 1:	Present the new genre Medieval at their level. Can use Listening Resource Kit Level 4, pg. 15 for guidance. Discuss church music and the place Gregorian chant had in music. Play example of Gregorian Chant: https://www.youtube.com/watch?v=eC60KIYXBxQ
	Step 2:	Explain that chant is MONOPHONIC. When everyone sings the same thing with no specific beat and with no accompaniment, that is MONOPHONIC.
	Step 3:	Teacher sing <i>Happy Birthday</i> with no specific beat as a modern day example



	of MONOPHONIC. Have class try it while you conduct the “tempo.” Then sing <i>Happy Birthday</i> WITH a beat (as normal) and ask students which they like best and why. (they will probably say the normal version, because that is what they are used to. Give some examples of why sometimes when something is different, we don’t like it as much. Encourage them to try different things and approaches)
Step 4:	Review solfege DO RE MI, etc. Sing one of the songs from past lessons and draw the Melody shape on the whiteboard. Ask students to identify where the repeated notes and steps are. Point out that Gregorian chant is a series of intervals.
Step 5:	Introduce Melodic Contour, leap . Teach solfege DO RE MI FA SOL. Sing DO MI SOL to point out skips. Draw the syllables on the board and erase the RE and FA to show students that you are “skipping a note.” Sing DO SOL to point out that you are skipping MORE than one note. This is called a LEAP. Sing various combinations of the above pointing out skips, leaps, repeated notes, steps having students identify what they are doing. Write the solfege scale on the board and erase the notes leaving out to help students visually SEE that they are singing a <i>repeated note, step, skip or leap</i> .
Step 6:	Teach song <i>Chumbara</i> from the USOE songbook. Show the song on the screen and ask students to identify the various intervals.
Step 7:	When students are familiar with the songs, notice that it is made up entirely of three syllable words that do not make sense to the students. Have the student brain storm three syllable words or combination of words that come from their experience and do make sense when sung as replacement lyrics to the song. (i.e. ham-bur-ger, piz-za pie, el-e-phant, big blue sky, end of school etc. This can be done as a whole class for younger grades OR in small groups for older grades). Sing new lyrics. (can use the pre-recorded accompaniment from the website)
EXPANSION AND DIFFERENTIATION	Create an ABA song by singing on the A part and playing instruments only on the B part. Use various combinations to create different forms.
	Sing the song using only solfege and add the hand signs.
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Briefly review the day’s vocabulary and concepts. Have students rate themselves with a simple non-verbal response, e.g. thumbs up or down, fingers one through 5, etc.



Chumbara

Folk Song from Quebec

1. Chum - ba - ra, chum - ba - ra, Chum - ba - ra, chum - ba - ra,

Chum - ba - ra, chum - ba - ra, Chum, chum, chum, chum, chum, chum, chum, chum,

Chum - ba - ra, chum - ba - ra, Chum - ba - ra, chum - ba - ra,

Chum - ba - ra, chum - ba - ra, chum, chum, chum!

2. *Fy-do-lee*

3. *Chow-ber-ski*

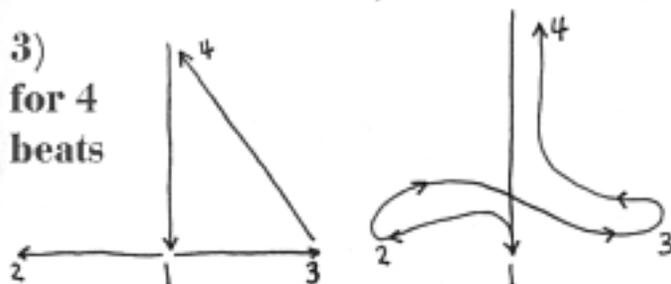
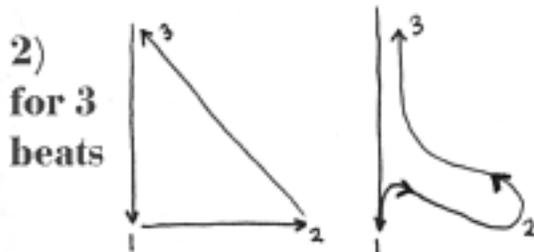
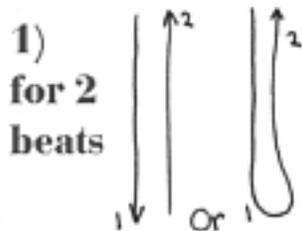
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Music- Intro to Conducting 20-30 Min Element: Rhythm K - 1st Grade		
Standard	1.M.P.3: Develop techniques and concepts to refine work for presentation by: a. Exploring the range and various qualities of the voice. b. Singing a variety of simple songs. c. Responding to visual representations of melodic contour and pitch patterns. d. Performing a rhyme or song with one rhythmic ostinato. e. Performing beat versus rhythm. f. Responding with body percussion, voice, or simple instruments to visual representation of rhythm patterns. g. Demonstrating persistence and cooperation in refining performance pieces. 1.M.P.4: Watch and follow the conductor to start, stop, and stay together, and demonstrate appropriate performance behavior.	
I can ...	I can keep a steady beat and the correct pattern while conducting the music.	
Theme	Rhythm, style, expression	
Materials Needed	Songs for each time signature, 2/4; 3/4; 4/4 Video link of 8 year old child conducting an orchestra: https://www.youtube.com/watch?v=v436IGbKL_o	
Vocabulary	Conductor: A person who directs an orchestra or chorus, communicating to the performers by motions of a baton or the hands his or her interpretation of the music. Conduct: is the art of directing a musical performance, such as an orchestral or choral concert. Rhythm: The pattern of regular and irregular pulses caused in music by strong and weak melodic beats Baton: a thin stick used by a conductor to direct an orchestra or choir	
Notes & Resources		
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review previous lesson as well as skills and concepts needed for today's lesson
	Lesson:	
	Step 1:	Play a song the students know. Have them listen for the beat and begin to tap along on their legs to the beat
	Step 2:	Introduce a conductor. The primary duties of the conductor are to set the tempo, ensure correct entries by various members of the ensemble, and to "shape" the phrasing where appropriate.
	Step 3:	Show students a segment of the video clip (referenced above). Ask them to identify the beat and any other expressive movements made and why.



Step 4:	Teach a basic 2 beat conducting pattern. Have the students practice with you. Once they have the motion down play a 2/4 song and have them conduct along.
Step 5:	Repeat with a 3 beat and a 4 beat song.
Step 6:	Once they have the idea of each time signature, play songs and have the students figure out what the time signature is and then conduct along.
Step 7:	If time allows, have students come up and conduct the class in singing songs you are learning.
Expansion and Differentiation	Have the students conduct with a baton in addition to their hand.
	Older students could also incorporate dynamics into the movements by making them smaller or larger.
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can ...	Review skills and concepts learned today Formatively assess student learning





Music – Introduction to Split Beats (eighth notes) 30 Min Element: Rhythm, Form K – 1st Grade		
Standard	K.M.P3g: Perform and identify one sound per beat and two sounds per beat. 1.M.P.2: Explore the effects of various timbres, dynamic levels and tempos, using voice, movement, and simple instruments. 1.M.P.3b: Sing a variety of simple songs. 1.M.P.3e: Perform beat versus rhythm. 1.M.P.3f: Respond with body percussion, voice, or simple instruments to visual representation of rhythm patterns. 1.M.P.4: Watch the conductor to start, stop, and stay together, and demonstrate appropriate performance behavior.	
I cankeep a steady beat ...imitate my teacher using body percussion ...move to a steady beat ...play rhythm instruments properly and keep a steady beat ...recognize the symbol for a beat and a rest (silent beat) ...recognize a beat map for a song/finger play and perform it with body percussion or rhythm instruments.	
Theme	Beat and silence can come in different patterns, creating unique beat maps for each song. Split beats, or eighth notes  are introduced in this lesson, but only aurally.	
Materials Needed	-Previously learned songs/finger plays -White board/marker -Song: “Hurry Little Pony” https://musicactivityplans.wordpress.com/?s=hurry+little+pony (This is a very helpful website—an excellent resource!) -Collection of wood and metal rhythm instruments. Wood=woodblocks, rhythm sticks, sand blocks, etc. Metal=jingle bells, jingle sticks, tambourines, triangles, etc.	
Vocabulary	Beat Rest Beat map Split beat: Cut the beat in half Tempo	
Notes & Resources		
Lesson	Introduction	
	Step 1: Call to Attention	Enter room as outlined in previous lessons and use a previously learned song/finger play to focus attention.
	Step 2: Review Routines and Procedures	Remind children that in music, we start together, stay together and end together.
	Step 3: Review Previous Lesson	Review concepts from last week’s lesson. Review concept of steady beat using previously learned songs and fingerplays.



Lesson:	
Step 1:	Introduce “Hurry Little Pony.” Say, “I have a new song. Listen and keep the beats. See if you can tell me what it’s about when we’re done.” Sing “Hurry Little Pony” for the children. Have them learn the song by rote, keeping the steady beat using body percussion.
Step 2:	<p>Make a beat map for the new song:</p> <pre> } } } </pre> <p>Find all the silent beats and turn them into rests.</p>
Step 3:	Compare beat maps. Compare the beat map with one of the other beat maps for a previously learned song. Ask, “Are they the same or are they different?” (Different) “How are they different?” Discuss possible answers (new one is longer, different patterns, etc.) Expand on answers by counting beats, rests, number of lines (phrases), etc.
Step 4:	Review tempo. Sing the song again and then ask, “What if we want our song to move faster, like we’re in a hurry to get to town. What has to happen?” (Beats must move faster). Try it, but emphasize that the beats must remain steady. Try the same exercise with “slower.” Review vocabulary “tempo.”
Step 5:	Transition to movement activity. Turn the circle into a line, as in previous lessons, by saying, “Let’s stand and pretend we’re riding our horses to town. I’m the leader! Hold on to your reigns!” Remember to give the children a 4 beat prep in tempo: “1-2- ready, Go!” March around the room, keeping beats in the feet while singing the song.
Step 6:	After one round, say, “We need something more. Sometimes, horses have bells on them and it sounds pretty cool.” Take out one set of jingle bells (for teacher only at this point). Say, “I’ll do the sound effects, you keep the beat in your feet. 1-2- ready, Go!”
Step 7:	As the kids march in a line following you, play eighth notes  on the jingle bells. The children are hearing the pattern of eighth notes with their quarter note beats in their feet for the first time. This introduces, aurally, the concept of the split beat. End the march in a circle.
Step 8:	Transition to playing rhythm instruments. Divide the class in half, in two lines, facing each other. Assign one line as “wood instruments” and the other as “metal instruments.” Remind the children: “The instruments are hot until I say they are cool enough to touch. We start together, stay together, and end together or it’s not music.”
Step 9:	Have the wood instruments play the first half of the beat map and the metal play the second half, or the “counting part” of the beat map. Let each group practice alone first before you play as a group. Switch parts and repeat procedure just followed.



Step 10:	“Broken voices” activity. Try playing the beat map with “broken voices” so the children can hear the beat map through the timbre of the instruments.
Step 11:	Clean up materials. Have a “contest” to see which group (wood or metal) can return their instruments to the correct bin the quietest. Show the jingle bell players how to “mute” their instruments by holding on to the bells themselves.
EXPANSION AND DIFFERENTIATION	For older students, teach the verse in Spanish.
	This song can be used for a beginning discussion on FORM.
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Review how beat maps vary in music. Review vocabulary: beat, rest, tempo. Discuss the different quality of sound the instruments made (wood vs. metal). If time allows, finish with familiar songs.



Hurry Little Pony

Spanish Folk Song

G G D7

Hur-ry lit-tle po-ny, to the town we go. Hur-ry lit-tle po-ny, not too fast or
 Hur-ry lit-tle po-ny, back to home we go. Hur-ry lit-tle po-ny, not too fast or
 Ar-ré ca-ba lli-to! Va-mos a Be-lén Que ma-ña-naes fie-sta,y,pa-sa-do tam-bi-

8 G 1.

slow. One, two, three, four, five, six, se-ven, eight! Po-ny, po-ny, you are great!
 slow. én

17 2.

U - no, dos, tres, cua - tro, cin - co, seis, si - e - te, o - cho!

21

Ar - ré ca - ba - lli - to, Us - ted me gu - sta mu - cho.



Music – Jello in the Bowl 30 Min Element: Rhythm K – 1st Grade		
Standard	K.M.CR.1: Explore music concepts of steady beat, timbre, and melody, and generate musical ideas using limited tone sets and simple meters. K.M.CR.3: Organize musical ideas using iconic notation or recordings. K.M.P.2: Explore the effects of various timbres, dynamic levels and tempos using voice, movement, and simple instruments. K.M.P.3b: Sing a variety of simple songs in tune. K.M.P.3e: Perform steady beat with body percussion or un-pitched percussion. K.M.P.3i: Respond to the conductor to start, stop, and stay together.	
I cansing with a clear voice. ...keep a steady beat. ...imitate my teacher using body percussion. ...move to a steady beat. ...play rhythm instruments properly and keep a steady beat. ...recognize the symbol for a beat and a rest (silent beat). ...recognize a beat map for a song/finger play and perform it with body percussion or rhythm instruments.	
Theme	Beat and silence can come in different patterns, creating unique beat maps for each song.	
Materials Needed	-Previously learned songs/finger plays -White board w/markers *-Song: "Jello in the Bowl" (song and actions outlined on last page of lesson.) -Song: "Lucy Locket." Found in USOE songbook. http://schools.utah.gov/CURR/fineart/Elementary/Songbook/Music.aspx -Collection of wood and metal rhythm instruments. Wood=woodblocks, rhythm sticks, sand blocks, etc. Metal=jingle bells, jingle sticks, tambourines, triangles, etc.	
Vocabulary	Beat Rest Beat map Tempo	
Notes & Resources	Before beginning any song/ activity (with or without instruments), it's helpful to give the children a 4-beat prep in tempo: "1-2-ready go!" to emphasize the need for a common steady beat (established by you), starting together, staying together, and ending together. This is true for all grade levels.	
Lesson	Introduction	
	Step 1: Call to Attention	Use previously learned song/finger play to focus attention.
	Step 2: Review Routines and Procedures	Remind children that in music, we start together, stay together and end together.
	Step 3: Review Previous Lesson	Review concepts from last week's lesson. Review concept of steady beat using previously learned songs and fingerplays.
	Lesson:	
	Step 1:	Introduce "Jello in the Bowl." Say, "I have a new song about jello!" Teach "Jello in the Bowl" by rote, using body movements.
Step 2:	Create new verses. When a majority of the children can follow the movements and sing the song, change the words/movements to create new verses: "Jello on my spoon," "Jello in my mouth (sing it like your mouth is full!)," "Jello in my belly," etc.	



<p>Step 3:</p>	<p>Repeat song and actions for fun.</p>
<p>Step 4:</p>	<p>Make a beat map for “Jello in the Bowl” Draw attention to the white board and sing the song again, creating a beat map for the song. Find all the silent beats and replace them with rests.</p> <p style="text-align: center;"> } } } } </p>
<p>Step 5:</p>	<p>Compare beat maps. Compare it to the beat maps of “Jello in the Bowl” and “Peas Porridge Hot” by singing those songs to the newly created map. (they all share the same map.) Ask the question, “Do you think all songs have the same beat map?” Let children give their ideas.</p>
<p>Step 6:</p>	<p>Introduce “Lucy Locket” song. Test their ideas by learning “Lucy Locket” by rote. Once a majority of the children can sing it, tapping along to the beat, create a beat map for the new song:</p> <p style="text-align: center;"> </p>
<p>Step 7:</p>	<p>Find rests/ silent beats. Check for any silent beats/rests. Note that this song doesn’t have any. Emphasize that in music, rests can be anywhere, or not there at all.</p>
<p>Step 8:</p>	<p>Change the beat map by adding rests in different places, thus creating different patterns of sound and silence. Have students use body percussion to perform these different beat maps. Remind them, “Don’t get caught on the rests!”</p> <p>Examples:</p> <p style="text-align: center;"> } } } } } } } } } } } } } </p>



Step 9:	Find rests/ silent beats in “Jello in the Bowl” Recreate the correct beat map for “Jello in the Bowl,” line by line. Call individual students to the board to help “fix” the map, if desired.
Step 10:	Transition to playing rhythm instruments. Divide class into two groups and review rules for playing instruments: “They are hot until I say they are cool enough to touch. We start together, stay together, and end together or it’s not music.” Give one group wood instruments and the other metal instruments. Demonstrate the proper way to play each one.
Step 11:	Have the wood instruments play the part of the beat map where the words, “Jello in the bowl” are sung. Identify that these are lines 1,2, and 4. Assign the “wibble, wobble” part of the map to the metal instruments. Identify that part as line 3.
Step 12:	Allow each group to practice individually, and then play it all together. Switch parts and allow each group to practice individually, and then play it all together.
Step 13:	“Broken voices” activity. Try it with “broken voices” (lip-synching) so the children can hear the rhythm with the different timbres: wood vs. metal. Collect the instruments.
EXPANSION AND DIFFERENTIATION	Talk about Jello and have students help create different lyrics for the song <i>Jello in the Bowl</i> .
	Teach the songs emphasizing the solfege. Have students sing using the solfege syllables and/or hand signs.
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Review how beat maps vary in music. Review vocabulary: beat, rest. Discuss the different quality of sound the instruments made (wood vs. metal). If time allows, finish with familiar songs, varying tempo and review vocabulary word “tempo.”

*** Song and movements for “Jello in the Bowl:”**

The notes for the melody are indicated using solfege (*do, re, mi*, etc.).



Jel-lo in the bowl,



Jel-lo in the bowl,



Wib-ble wob-ble, wib-ble, wob-ble



Jel-lo in the bowl,

Body Movements:

During the words “Jello in the bowl,” pantomime holding a bowl. During “wibble, wobble,” wiggle upper body.



Jello in the Bowl

Musical score for the song "Jello in the Bowl". The score is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of two staves. The first staff contains the first two measures of the melody, with lyrics "Jel - lo in the bowl, Jel - lo in the bowl,". The second staff contains the next two measures, with lyrics "Do do mi mi sol Do do mi mi sol". The third staff contains the final two measures, with lyrics "wib - ble wob - ble wib - ble wob - ble Jel - lo in the bowl." and "sol sol la la sol sol la la mi mi re re do".

Jel - lo in the bowl, Jel - lo in the bowl,
Do do mi mi sol Do do mi mi sol
wib - ble wob - ble wib - ble wob - ble Jel - lo in the bowl.
sol sol la la sol sol la la mi mi re re do



Music- Lorax 45 Min. Element: Rhythm & Timbre 2nd - 3rd Grade		
Standard	Strand: CREATE (2.M.CR.) Students will conceptualize, generate, and organize artistic ideas and work. They will complete and refine musical works (Standards 2.M.CR.1–3). 2.M.P.2: Discuss basic elements of music to be performed. 2.M.P.3: Explore the effects of various timbres, dynamic levels, and tempos using voice, movement, and simple instruments. 2.M.P.7: Perform and identify beat versus rhythm, patterns of strong and weak beats, and short, simple rhythm patterns. 2.M.P.8: Respond with body percussion, voice or simple instruments to visual representations of rhythm patterns.	
I can ...	I can tell a story by myself and with a group. I can make my own musical instrument.	
Theme	Rhythm, instruments	
Materials Needed	Book – “The Lorax” by Dr. Seuss (school libraries should have a copy of this book) Art supplies – drawing Instrument supplies (plastic eggs, rice, glue) Projector https://www.youtube.com/watch?v=_gGbCMS7XWg http://www.youtube.com/watch?v=629clJ5VZFc	
Vocabulary	Recycle: Convert waste into reusable material Renew: To make fresh, new, and strong again Reuse: Use something again Beat: The basic unit of time or the pulse of a composition; tempo at which the conductor leads an orchestra Rhythm: The pattern of regular and irregular pulses caused in music by strong and weak melodic beats Timbre: (pronounced “tam-bur”) The quality of a musical note, sound, or tone that distinguishes different types of sound	
Notes & Resources	Recycling Resource: http://greenplanet4kids.com/rrr/why-reduce-reuserecycle-01?gclid=CMXp9N3ohsYCFVKVfgodn0wA4Q	
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review information from previous lesson as well as skills and concepts needed for today's lesson
	Lesson:	
Step 1:	Introduce "The Lorax" and the purpose of this lesson – language arts comprehension, recycling and environmental awareness, and beat/rhythm exploration.	



Step 2:	Introduce the book, show them the pictures, and ask what they think is happening and what they think will happen?
Step 3:	Read the book to students. Ask them to think of the message in the story.
Step 4:	Display the teacher product of the egg shaker instrument for further use.
Step 5:	Recycling Application: Ask what the class knows about nature's resources and what happens if they disappear.
Step 6:	Make transfers to the book and move into the topic of recycling.
Step 7:	Introduce the three R's (recycle, renew, reuse)
Step 8:	Teach song: https://www.youtube.com/watch?v=_gGbCMS7XWg
Step 9:	Make instruments out of recycled products (save Easter eggs for egg shakers, paper towel tubes make great rain sticks...) - practice keeping a steady beat with the homemade instruments. Discuss the difference between beat and rhythm.
Step 10:	Divide the class into two groups having one group keep the steady beat with their instruments while the other group plays along with the rhythm. Switch groups and repeat.
Step 10:	Ask the students what they thought of the land at the beginning of the story compared to the end of it? What colors were used in the beginning and the end? What kind of feelings do you have when you see bright, cheery colors compare to dark and gloomy colors?
Expansion and Differentiation	Arrange a field trip to the Recycling Plant. Prepare students first with a list of questions they will be expected to answer for homework. Afterwards, got to see the new movie "The Lorax" in theaters!
	Art Application: The "Once-ler" appears in the story however, you never see his entire figure... <ul style="list-style-type: none"> • Have the students draw what they imagine this greedy creature to look like. • Discuss the illustration with students. • Ask the students what they thought of the land at the beginning of the story compared to the end of it? What colors were used in the beginning and the end? What kind of feelings do you have when you see bright, cheery colors compare to dark and gloomy colors?
	When using instruments, some ingenuity may be needed to fasten the instrument to the hand so that the student may play the instrument without a firm grip.
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can ...	Review skills and concepts learned today Formatively assess student learning



Music – Make New Friends 30 - 40 Min Element: Pitch, Texture, Rhythm All grades		
Standard	3.M.P.4: Sing folk, traditional, and call-and-response songs in tune, with good vocal tone. 3.M.P.6: Perform two- and three- part pentatonic rounds, partner songs, and rhythmic or pentatonic ostinatos. 3.M.P.7: Perform and identify rhythm patterns in two-, three-, and four-beat meters using body percussion, voice, and simple instruments.	
I cansing correct pitches. ...learn the names of the students in my class. ...understand texture in music by singing a “round.” ...play an ostinato with a steady beat. ...move to a steady beat.	
Theme	Pitch, Texture, Steady Beat	
Materials Needed	Song – <i>Make New Friends</i> (optional use of music tracks provided at the following link: http://www.schools.utah.gov/CURR/fineart/Elementary/Songbook/Music.aspx) Drum w/mallet Tone bells (F & C) w/mallet for each bell (you can have multiple sets if you would like) Metronome (optional)	
Vocabulary	Beat – the basic unit of time or the pulse of a song. Metronome – a device that helps keep the beat steady. Ostinato – a continually repeated musical phrase or rhythm.	
Notes & Resources	<i>If this is an early lesson on steady beat, maintain the same tempo throughout so students are not confused between beat and tempo.</i>	
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review information from previous lesson as well as skills and concepts needed for today's lesson
	Lesson:	
	Step 1:	Teach/remind students about steady beat. Use a metronome to help. Using the drum, demonstrate examples of correct steady beat and a non-steady beat. Have students tell you what was right and what was wrong or have students identify steady beat with a hand up, and non-steady beat by putting their hand down.
	Step 2:	Practice steady beat by having students use body percussion, tapping their legs, patting their head, etc.
	Step 3:	After students are consistent with beat, have them stand up and march in place to steady beats as you use the drum. If space allows, you can have them follow you in single file as you march around the room.
	Step 4:	Transition to a chant: Teach the chant – “ <i>Hey there, hi there, walking down the street, Nod your head, shake a hand, never miss a beat.</i> ” (at end of lesson) Have students practice the chant to the steady beat of the drum. (Drum should play quarter notes while students chant the rhythm)



Step 5:	When the chant is familiar, have students walk around the room stepping to the beat while they repeat the chant. Then have them greet a partner with a nod of head and shake of hand. Do this several times until students have “greeted” many new friends.
Step 6:	Introduce/review PITCH . Use the solfege hand signs to teach FA – DO – FA. Have students echo you then eventually stop singing so that students respond to your hand signals and not your voice. (For younger students, you may need to continually sing).
Step 7:	Demonstrate FA – DO – FA on the tone bells. Have students sing FA – DO – FA while you play on the bells. (For older students, have them play the tone bells while you give the appropriate hand signs).
Step 8:	Teach the song “Make New Friends.” Be sure students keep a steady beat.
Step 9:	When song is familiar, add the tone bells on FA – DO – FA throughout the song as an ostinato (♩ ♩ ♩)
Step 10:	Introduce the word “Round.” Explain that in a round, everyone sings the same song, they just begin at different times. This adds “Texture” to the song.
Step 11:	Sing “Make New Friends” as a two-part round. For older children, you can choose a student to lead each group.
Step 12:	When the children are familiar with the round, you can add the ostinato and/or drum.
EXPANSION AND DIFFERENTIATION	For a Language Art Connection, talk with older grades about a metaphor. What does it mean when we say of friends that “one is silver and the other gold?”
	A fun activity is to replace the words with student names. Example provided at end of lesson. This is a good way for students to learn the names of those in the class as well as reinforce and discuss syllables.
	This lesson could be extended to include rhythmic notation with the chant, ostinato, song, student names, etc. Do rhythmic notation for student names.
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Briefly review the day’s vocabulary and concepts. Have students rate themselves with a simple non-verbal response, e.g. thumbs up or down, fingers one through 5, etc. Then have the students learn a fun song to use as a choice song.

Chant:

♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ |
 Hey there, hi there, walking down the street,

♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ |
 Nod your head, shake a hand, never miss a beat



Make New Friends

Traditional round

voice

Make new friends, but keep the old.

One is silver and the other gold.

Make New Friends

Sample Name Song

A - my, Su - san, Jo - ey, Bran - don, Hi - lar - y, Ted. Pe - dro, Paul

Chris - ti - an - na, Hew - son. Chad, and Mar - i - anne.

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Music – Maori Stick Game 30 Min Element: Rhythm 4th – 5th Grade	
Standard	4.M.CR.2: Explain the connection of musical ideas to specific purpose and context. 4.M.CR.4: Select and demonstrate musical ideas to express intent while connecting to purpose and context. 4.M.P.1: Explain how the selection of music to perform is influenced by personal interest, purpose, context and knowledge and skills. 4.M.P.7: Perform and identify rhythm patterns in two-, three-, and four-beat meters using body percussion, voice and simple instruments. 4.M.R.2: Recognize form, meter, beat versus rhythm, timbre, mood, dynamics, tempo, melody, texture and harmony/tonality. 4.M.CO.3: Experience and explore music which connects us to history, culture, heritage, and community, and identify connections between a music genre and cultural or historical contexts.
I cansing. ...keep a steady beat in duple and triple meter. ...imitate my teacher using body percussion to keep a steady beat. ...recognize the difference between beat and rhythm. ...perform rhythm patterns using body percussion and rhythm instruments. ...identify the difference between duple and triple meter aurally. ...perform a Maori stick game in $3/\text{♩}$ time.
Theme	Triple meter, $3/\text{♩}$ time, Maori culture.
Materials Needed	<ul style="list-style-type: none"> - White board, marker. - Video/listening example: “Blue Danube Waltz” https://www.youtube.com/watch?v=N1FBWo-Cbz8 -Video of traditional Maori Haka: https://www.youtube.com/watch?v=BI851yJUQQw This video is of a very traditional Maori Haka, with men dressed in traditional Maori warrior garb—impressive and intimidating! -Video of New Zealand soldiers performing a Haka: https://www.youtube.com/watch?v=BI851yJUQQw This video shows New Zealand soldiers performing a Haka for fallen comrades in Afghanistan—very moving. Choose whichever video you think is most appropriate—or both! - Recording to use for Maori stick game: “E Papa Waiari” https://www.youtube.com/watch?v=mvDEGp0Vr0Q -Examples of stick game patterns created by children: https://www.youtube.com/watch?v=yA2zjZLK8RY https://www.youtube.com/watch?v=g-dl-g85knk https://www.youtube.com/watch?v=xFcbQSQnhuw - Rhythm sticks. - Maori stick game patterns, described at the end of this lesson.
Vocabulary	Time signature $2/\text{♩}$ $3/\text{♩}$ $4/\text{♩}$ Haka (see lesson plan, step 11) Maori New Zealand



Notes & Resources		
Lesson	Introduction	
	Step 1: Call to Attention	Focus students' attention with rhythm echo clapping exercises.
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review concepts from last week's lesson. Review symbol for time signature and meaning.
	Lesson:	
	Step 1:	<p>Introduce actual symbols for time signatures. After you have reviewed $2/\mu$ and $4/\mu$, say, "When you look at a real piece of music, the time signatures are written like this:" Draw on board:</p> <div style="text-align: center; margin: 10px 0;"> $\begin{array}{cc} 2 & 4 \\ 4 & 4 \end{array}$ </div> <p>"It looks more like a fraction without the line, but it means the exact same thing. The bottom 4 still stands for quarter note, kind of like how you can call this fraction $1/4$ one fourth or one quarter." Take any questions and make necessary clarifications.</p>
	Step 2:	Write $3/\mu$ on board and introduce it as a new time signature. Discuss, as a class, how many beats there will be in a measure with this time signature. (3)
	Step 3:	Say, "Music with this time signature has a completely different feel. The most common kind of music in Western or European culture with this time signature is a dance called a waltz."
	Step 4:	Transition to listening example. Say, "Listen to a section of this famous waltz by a German composer names Johann Strauss called 'The Blue Danube Waltz.'"
	Step 5:	Part way through, start counting the beats aloud softly and have the students join you. After about two minutes, stop the listening example and ask the students to stand in place.
	Step 6:	Say, "If you march in place in $4/4$ time, the strong beat, or beat one, always lands on the same foot, like this:" Demonstrate marching in place while counting the beats. Have the students join you after a few measures.
	Step 7:	Experiment with $4/4$ time and discuss findings. (beat one always lands on same foot)
	Step 8:	Repeat with $3/4$ time and discuss findings. (beat one falls on a different foot each time)
Step 9:	Transition to Maori culture. Say, "We're going to try an activity today that is in $3/4$ time. But before we do, I have to do a bit of an intro about where it comes from."	
Step 10:	<p>Introduce Maori culture:</p> <ul style="list-style-type: none"> - Maori people are the indigenous, or native, people of New Zealand. - New Zealand is an island off the southern coast of Australia. - Although they have adopted modern ways, they are very proud of and in tune with their native culture and pass down these traditions to future generations. - Some of their native traditions have become very popular worldwide, especially the Haka, or warrior dance. 	



Step 11:	<p>Information about Haka:</p> <ul style="list-style-type: none"> -Haka were dances and chants performed by Maori warriors before entering battle. - They were designed to intimidate and instill fear in their enemy. - Performers would, and still do (for ceremonial purposes), open their eyes wide to look crazy and scary, and they stick out their tongues to symbolize devouring the enemy. - Haka have become very popular among rugby, soccer, and football players worldwide. Teams write and perform them before games to pump themselves up and intimidate opponents. - Rhythm and body percussion are very important in performing Haka.
Step 12:	Show video(s). Discuss.
Step 13:	<i>Say, "Haka aren't the only traditions passed on generation to generation. Complicated rhythm games using sticks are taught to young children and performed with songs. We're going to learn one today that is in 3/4 time."</i>
Step 14:	Transition to Maori stick game. Break the class into groups of two. If there is someone that does not have a partner, be that student's partner for now.
Step 15:	Hand out rhythm sticks, reminding everyone the rules: -They are hot until I say they are cool, play them appropriately or not at all, and we start, stay, and end together.
Step 16:	Teach the Maori stick game, one pattern at a time, by demonstrating with your partner or by choosing a "demo partner" from the class. * Patterns are described at the end of this lesson.
Step 17:	Once the can successfully perform the patterns, try them with the recording, "E Papa Waiari." *Teacher should call out patterns. Pattern 1 during chorus, Pattern 2 during verses.
Step 18:	Show video examples of children who have created their own stick patterns.
Step 19:	<i>Say, "You'll now have the opportunity to create you own unique pattern with your partner. However, there are some guidelines:"</i> - No throwing sticks in the air. - No hurting anyone (that includes hitting!). - It is more important to keep the tempo and your particular pattern steady than to make a super complicated pattern. If you can't perform it, you've missed the point! - You don't have to do multiple patterns. One's enough.
Step 20:	If teacher has a partner, have that student join a partnership to make a group of three for this part of the lesson. It will be a fun an interesting challenge to create a 3-way pattern!
Step 21:	Give the students adequate time to work on creating interesting patterns.
Step 22:	Everyone should perform their newly created pattern to the recording. Choose a few interesting ones to show the class.
Step 23:	Collect instruments.
EXPANSION AND DIFFERENTIATION	
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Briefly review the day's vocabulary and concepts. Have students rate themselves with a simple non-verbal response, e.g. thumbs up or down, fingers one through 5, etc. What was easy? What was hard? What did we do well? What could we improve? How?



*** Patterns for Maori Stick Game**

Pattern One:

Beat one—tap floor

Beats two and three—tap own sticks together

Pattern Two:

Beat one—tap floor

Beat two—tap own sticks together

Beat three—tap right stick to partner's right stick

Beat one—tap floor

Beat two—tap own sticks together

Beat three—tap left stick to partner's left stick

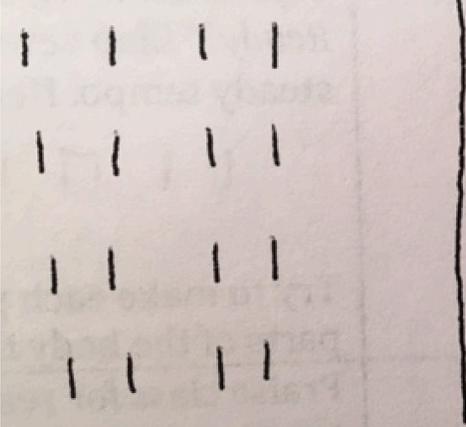
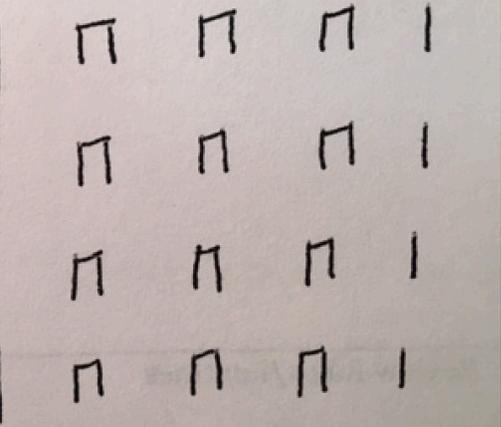
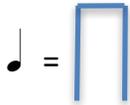


Music – Music has a steady beat 30 Min Element: Rhythm 2nd – 3rd Grade		
Standard	2.M.P.3: Explore the effects of various timbres, dynamic levels, and tempos using voice, movement, and simple instruments. 2.M.P.4: Sing folk, traditional, and call-and-response songs in tune, using a natural, unstrained voice. 2.M.P.7: Perform and identify beat versus rhythm, of strong and weak beats, and short, simple rhythm patterns.	
I can ...	I can sing with a natural singing voice. I can keep a steady beat. I can imitate my teacher using body percussion. I can move to a steady beat. I can perform a split beat pattern using body percussion and rhythm instruments. I can understand the difference between “beat” and “rhythm.”	
Theme	Steady Beat, beat maps, notation	
Materials Needed	White board & marker Song: “Engine, Engine, Number nine” (notated at the end of this lesson) Rhythm sticks Sandblocks	
Vocabulary	Beat(s): The basic unit of time or the pulse of a composition; tempo at which the conductor leads the orchestra Split beat: cut the beat in half Echo: listen then repeat	
Notes & Resources	After each time a task is performed (a song is sung, a rhythm played, etc.), take time to praise a job well done. Individual children may be singled out for their improvement, the group may be praised as a whole, or an activity can be repeated to encourage a better result. The children themselves can evaluate their own performance. Genuine feedback using “I” statements (“I like the way Jeremy kept the beats steady on his knees” or “I like the way Amanda placed her rhythm sticks in the bin carefully”) work well. This is true for all ages/ grade levels.	
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review information learned in the previous lesson as well as any skills or concepts needed for today's lesson
	Lesson:	
Step 1:	When children enter room, have them sit in rows facing the white board. When everyone is seated, say, “Do you know what an echo is?” Choose volunteers to give responses. Say, “I’m going to clap a pattern. I want you guys to echo me, but you have to wait until I’m done with my pattern. Ready?” Clap several 4 beat patterns for children to echo, being mindful of steady tempo. Here are some examples: <div style="text-align: center; margin-top: 10px;"> </div>	



	Try to make each pattern progressively harder, to include using different parts of the body to tap rhythms (knees, shoulders, head, etc.)
Step 2:	Praise class for remaining focused and keeping patterns steady and together. Introduce yourself and welcome the children to music class. No first names! You are the teacher—establish that immediately by how they will address you. State your classroom rules—even if you are teaching in their regular room! If there are “core rules” for the school, use them. For Example: Canyons uses the “Big 3—Respect, Responsibility and Safety.” Briefly discuss how they apply to music class.
Step 3:	Introduce “Engine, Engine Number Nine.” Review meaning of the word “echo. Say, “I want you to echo me again, but this time, I want you to echo me with your voices because we’re going to learn a song.” Have children echo you line by line (in 4 beat phrases).
Step 4:	Say, “Now, I’m going to leave a word out. You fill it in for me.” Teacher sings song, line by line, leaving out the last word of each line for the children to fill in. Sing the song all together.
Step 5:	Introduce “beat map.” Sing the song together a second time while making a beat map on the white board. <div style="text-align: center;"> </div>
Step 6:	Say, “This is called a beat map. Music has a steady beat, kind of like a heartbeat, and these are musical symbols for beats. This is a shortcut way of drawing them. You’re probably used to them looking more like this:” Add note heads. <div style="text-align: center;"> ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ </div>
Step 7:	Count how many beats per line, then how many total.
Step 8:	Say, “Sing the song with me again and you tap the beats on your knees while I point to the beats. But in music, we always start together, stay together, and end together or it’s not music. One, two, ready, GO!”
Step 9:	Introduce split beats. Say, “Did you notice any beats that had more than one sound, or syllable?” (Yes)



<p>Step 10:</p>	<p>Sing the song again, line by line, and find which beats have more than one syllable and circle them. It should be the first three in each line. Say, "Do you notice a pattern?" (Yes) Briefly discuss the class's findings.</p>
<p>Step 11:</p>	<p>Introduce "rhythm map." Sing the song again while creating a new map next to the beat map. This one should show the rhythm of the song like this when placed next to the beat map:</p> <div style="display: flex; justify-content: space-around; text-align: center;"> <div data-bbox="553 443 1019 905"> <p>Beat map</p>  </div> <div data-bbox="1019 443 1520 905"> <p>Song map</p>  </div> </div>
<p>Step 12:</p>	<p>Say, "These (point to ) are called split beats. It's like when you and your friends split, or share, a candy bar. You get half and your friend gets half." Draw this on the board:</p> <div style="text-align: center; margin-top: 20px;">  <p>1 = ½ ½</p> </div>
<p>Step 13:</p>	<p>Introduce "rhythm." Say, "When we make a map of the beats, or 'pulse,' of a song, it's a beat map. When we make a map of the way the words go, like this one (point to rhythm map), it's called a rhythm map. Beat is the heartbeat, rhythm is the way the words go."</p>
<p>Step 14:</p>	<p>Transition to playing beat and rhythm with body percussion. Say, "Will you please follow me in a long line, like a train, while we sing the song again? Keep the beats on your knees." March around the room as the children fall in line behind you. End in a circle. Say, "What shape did we just make?" (circle)</p>
<p>Step 15:</p>	<p>Have children sit down, criss-cross, with knees almost touching their neighbor's. Say, "Let's sing the song again, but add some sound effects. Have you ever noticed that when a train is moving along, it makes the sound of a steady beat like this?"</p>
<p>Step 16:</p>	<p>Demonstrate a steady beat by "pounding" your fists together (bilaterally) on the floor in front of you for beat one and tapping your knees lightly for beat two. Once kids see you and hear the steady beat for a few beats, ask them to join you. Say, "Don't pound your fists too hard. Remember, this is music class and nobody should end up in the ER because of something we do in music class!"</p>
<p>Step 17:</p>	<p>Sing the song while keeping the beat steady with this movement. Say, "1,2, ready, GO!" in tempo before starting.</p>
<p>Step 18:</p>	<p>Say, "Did you ever notice that along with that steady beat, trains also have a split beat</p>



	<p><i>rhythm going along with it like this?" Demonstrate the  pattern by sliding hands, open palm, together as if playing sandblocks.</i></p>
Step 19:	<p>Have the children try it with you. When they have the concept, ask them to sing the song with you while playing the split beat pattern.</p>
Step 20:	<p>Transition to playing rhythm instruments. Cut the circle in half, making two lines facing each other. Say, <i>"We're going to make this even better!"</i> Assign one line the steady beat part and the other line the split beat part. Let each line try their part alone first, then sing the song together, performing the corresponding body percussion.</p>
Step 21:	<p>Show the class one set of rhythm sticks and one set of sandblocks. Say, <i>"Each of you is going to get one of these instruments to play either the beats or the split beats. But first, I need to show you the proper way to play them."</i> Demonstrate proper playing technique for each instrument. Be sure sandblocks are scraped together, not hit together.</p>
Step 22:	<p>Say, <i>"I'll pass these out now, but the rule is: They are hot until I say they are cool enough to pick up. You'll know they are cool enough to touch because I'll say 'OK.' If you pick them up when you are not supposed to, you must give them back and you will not get a turn.</i> It is very important that you, as the teacher, enforce this rule strictly on the first day. It will set the tone for how kids interact with instruments for the rest of the year. They are not toys, they need to be handled appropriately, and you call the shots.</p>
Step 23:	<p>Hand out the instruments. When everyone has one, remind each line what their part is: Rhythm sticks play steady beats (beat one on the floor, beat two tap the sticks together) and sandblocks play the split beats.</p>
Step 24:	<p>Have each line sing/ play their part by themselves one time through before playing together. Don't forget to say, "OK" when you want a group to pick up their instruments.</p>
Step 25:	<p>Play/sing the song together. After one time through as a class, have the lines switch instruments and repeat from Step 25. If there is time, you can reform a long classroom line (train) and march around the room while playing your part on the instruments.</p>
EXPANSION AND DIFFERENTIATION	<p>Can spend time on review or introduction of solfège. Practice singing song with the hand signals.</p>
Wrap Up:	
<p>Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .</p>	<p>Briefly review the day's vocabulary and concepts. Have students rate themselves with a simple non-verbal response, e.g. thumbs up or down, fingers one through 5, etc. Then have the students learn a fun song to use as a choice song.</p>



Music – Music Math 15-30 Min. Element: Rhythm All Grades		
Standard	1.M.P.3f: Responding with body percussion, voice, or simple instruments to visual representation of rhythm patterns. <i>(conducting from teacher)</i> 1.M.P.4: Watch and follow the conductor to start, stop, and stay together, and demonstrate appropriate performance behavior.	
I can ...	I can do mental math. I can identify instrument sounds. I can use instruments to give answers to math problems	
Theme	Rhythm, Steady Beat, math facts	
Materials Needed	5 distinctly different sounding rhythm instruments. For this lesson plan, we will use: Drum (represents the number 1) Tone bell (any pitch, represents the number 2) Triangle (represents the number 3) Woodblock (represents the number 4) Cymbal (represents the number 5)	
Vocabulary	The names of the 5 instruments Steady Beat Conductor Cue: a motion from the conductor for something specific to happen	
Notes & Resources	This method takes away the need for numbers and encourages mental math, quantity analysis, different variations and sequences of numbers and also encourages and educates students musically. For the purpose of language in this lesson plan, we will use 1 st grade math, but can be adapted to include math of any grade level. (see Expansion & Differentiation) HAVE FUN WITH THIS LESSON!	
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review information learned in the previous lesson as well as any skills or concepts needed for today's lesson
	Lesson:	
	Step 1:	Begin by telling the children the names of the instruments and let them hear the different sounds.
	Step 2:	Ask the children what number they think the drum represents; they will instinctively tell you number one and then realize the other instruments' numbers without any help. (number the instruments 1-5) <i>You may want to put a sign with the actual written number by the instrument OR keep the instruments in number order for ease of work.</i>
	Step 3:	Choose a child and tell them to listen to two sounds, i.e. the drum (1) and the triangle (3).
Step 4:	Ask them to hit the instrument that is the sum of both numbers. (They should hit the woodblock – 4).	



Step 5:	After a short amount of practice, this can be done without speaking or involving numbers. When you hit two instruments, the children can hit the answer.
Step 6:	Go over steady beat with the children. Show examples of Steady Beat on one of the instruments. Have a child play an example of steady beat as you conduct. Then have a child play an example of one beat while you conduct.
Step 7:	To involve the whole group, pass out instruments, one to each child. Hold up a picture of a drum (or the word “drum”). Children that have a drum will play as you conduct. Then hold up a picture of a triangle (or the word “triangle”). Children that have a triangle will play as you conduct. Those children holding the woodblock will play the answer under your conducting direction.
Step 8:	You can continue this process with either individual children or whole group using different math problems and numbers.
EXPANSION AND DIFFERENTIATION	For Kindergarten, simply hit the drum and ask the children to hit the instrument that matches the amount of times you strike it. If you hit the drum three times, the child will work out that three is the triangle.
	For older children, use multiplication, subtraction, etc. For 2×3 , hit the triangle and the tone bell. The answer is 6 and can be done by striking the drum 6 times, the tone bell three times, the triangle two times, and so on. Have students get creative and come up with their OWN problems to solve using the instrument sounds.
	To help students become familiar with the instrument sounds, have the children do the problems with their eyes closed (or have them face away from the instruments) and then speak the answer.
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Review skills and concepts learned today Formatively assess student learning



Engine, Engine, Number Nine



En - gine, en - gine, num - ber nine. go - ing down the rail - way line.

Sol sol mi mi sol sol mi sol sol la la sol sol mi



If the train jumps off the track, Will I get my mon - ey back?

sol sol mi mi sol sol mi sol sol la la sol sol mi

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Music- Musical Continents 30 Min. Element: Rhythm 3rd Grade		
Standard	3.M.P.2: Explore the effects of various dynamic levels, tempos, and articulations. 3.M.P.4: Sing folk, traditional, and call-and-response songs in tune, with good vocal tone. 3.M.P.7: Perform and identify rhythm patterns in two-, three-, and four-beat meters using body percussion, voice, and simple instruments.	
I can . . .	I can use the 4 different categories of rhythm instruments to learn the continents.	
Theme	Rhythm, continents, social studies	
Materials Needed	Large Drum Non-pitched percussion instruments (woods, metals, drums, shakers/scrapers)	
Vocabulary	Continent: any of the world's continuous expanses of land (Africa, Antarctica, Asia, Australia, Europe, North American, South America)	
Notes & Resources		
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review previous lesson as well as skills and concepts needed for today's lesson
	Lesson:	
	Step 1:	Place the instruments on the floor in a circle alternating woods, metals, drums, and shaker/scrapers. Children are then seated behind an instrument. There should be one instrument for each child. After they are seated teach them the continents song.
	Step 2:	After teaching the song to everyone, add the chant with woods playing the first line, metals playing the second etc. All the students play the last line together. After each playing of the chant, students sing the song as they set down their instrument and move one place to the right. This continues until the children have played several instruments.
	Step 3:	Once they are warmed up and have a good idea of how to use the drum it's time to create phrases. Talk to the students about how rhythm in music is the same as word rhythms in stories- different words have different numbers of beats and differ
	Step 4:	Have two children at a time in the center of the circle playing a large drum, strumming an autoharp, or playing a bass xylophone to keep the whole ensemble together. Have one student watching while the other takes his/her turn so you can make quick transitions on the beat keeping instrument.
	Wrap Up:	
Step 1: Review Standard	Review skills and concepts learned today Formatively assess student learning	



Step 2: Have kids rate themselves on the daily I can ...

oice

C C C G7

There are sev - en land mass - es sur - round - ed by four seas.

G7 G7 G7 C

3 They are known as con - ti - nents so lis - ten if you please!

Woods

North A - - - mer - i - ca

Metals

South A - - - mer - i - ca,

Drums

Eu - - - rope, A - - - sia,

Shakers

Af - ri - ca, Aus - tra - - - lia,

All

Don't for - get Ant - arc - ti - ca.

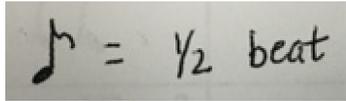
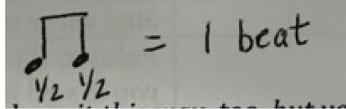
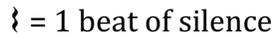


Music – Notation and Beats 30 Min Element: Rhythm 4th – 5th Grade		
Standard	5.M.P.7: Perform and identify rhythm patterns in two-, three-, and four-beat meters using body percussion, voice, and simple instruments. 5.M.P.8: Respond with body percussion, voice, or simple instruments to visual representations of rhythm patterns.	
I cansing. ...keep a steady beat. ...imitate my teacher using body percussion to keep a steady beat. ...recognize the difference between beat and rhythm. ...perform rhythm patterns using body percussion and rhythm instruments. ...identify: ♩ is a quarter note, ♪♪ are 2 eighth notes, ♩̣ is a quarter rest, the meaning of 4/4 .	
Theme	Quarter note, eighth notes, quarter rest, time signature (symbol only).	
Materials Needed	- White board, marker. - *Song: “Great Big House.” Found in the USOE Songbook, alphabetical table of contents. * Movement activity described at the end of this lesson.	
Vocabulary	Quarter note Eighth notes Quarter rest Time signature (symbol only- don’t discuss meaning)	
Notes & Resources	This lesson is largely music theory based. The movement exercise at the end will be a welcome opportunity for the students to get up and move around. Make it fun, but remember safety.	
Lesson	Introduction	
	Step 1: Call to Attention	Focus students’ attention with rhythm echo clapping exercises.
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review information from previous lesson as well as skills and concepts needed for todays lesson
	Lesson:	
Step 1:	Two rhythm maps (“Dad’s” on the left and “Great Big House” on the right) that should already be on the board upon the students’ arrival:	



Step 2:	Say, "I have a new song today about a house that might be kind of nice to live in. The rhythm map for it is on the right. You tap the beats on your knees while I point to the rhythm map and sing the song."
Step 3:	Sing verse one only.
Step 4:	Point to the last beat and say, "What about this last beat? Does it exist? Did you tap on it? (Yes) But did I sing anything/ were there any words on it?" (No)
Step 5:	Add the $\text{ } \downarrow$. Say, "This is a silent beat, or a rest . It definitely counts as one beat, but one beat of silence. It's like the really quiet kid on your class. Even though he or she may not say anything in class, they still get counted for attendance."
Step 6:	Show hand gesture for a rest (hands and arms out to side in a "I don't know" gesture).
Step 7:	Sing the song again, having kids tap beats and rest on knees. Third time through, have kids sing with you.
Step 8:	Talk a little about New Orleans: <ul style="list-style-type: none"> - City along Gulf of Mexico in Louisiana. - Home of Mardi Gras. - Associated with jazz music. - Interesting trivia: the Utah Jazz used to be the New Orleans Jazz until they relocated to Salt Lake. Kept the name.
Step 9:	Compare the rhythm maps of new song and "Dad's:" What is the same/ different about the two?
Step 10:	Introduce or review using the words "pie" and "pizza" for quarter notes and eighth notes, respectively.
Step 11:	Divide the class into two groups (boys and girls, count off into group 1 and 2, whatever is quick and easy). Using the words "pie" and "pizza," have one group recite the rhythm map for "Dad's" while the other recites the map for "Great Big House" at the same time * Remind the class to start together, stay together, and end together or it's not music!
Step 12:	Switch groups.
Step 13:	Lead a discussion on results: <ul style="list-style-type: none"> -Did we all still end at the same time? (Yes) - Was there a time when we all recited the same rhythm? (Yes, line 2) -Note that even though the students were performing different rhythms, it sounded good because it created a "layered" sound that you hear regularly in



	all performing groups (rock, jazz, symphonic, rap, church music, etc.).
Step 14:	Say, "Different people often play different parts in performing groups. As long as they start, stay, and end together, it sounds like music—AS LONG AS EVERYONE KNOWS THEIR PART REALLY WELL."
Step 15:	Transition to learning proper names for quarter note and eighth notes. Say, "In reality, musicians don't call these rhythms 'pie' and 'pizza,' We call this a quarter note and these guys eighth notes. A single eighth note looks like this (draw it on the board) but in this class, you'll usually see it paired with a buddy, arms hooked over shoulders like this." (Draw two eighth notes together).
Step 16:	<p>Explain that one quarter note, most of the time, is the note that equals one beat. Draw on board:</p> <p></p> <p>One eighth note is only half a beat. Draw:</p> <p></p> <p>Say, "What if two eighth notes are hooked together pizza-style? How many beats? (One) Draw on board:</p> <p></p> <p>"You could draw it this way, too, but you usually see them with arms hooked over. It's faster and easier to draw!" Draw:</p> <p></p> <p>Answer any questions, re-teach as necessary.</p>
Step 17:	Focus attention back to "Dad's" rhythm map. Say, "Knowing what you know about quarter notes and eighth notes, how many beats are in line one of this map?" (4) Point them out.
Step 18:	Take a little time to calculate the number of beats in the remaining lines and the total number of beats in the map. The purpose of this exercise is to ensure that students understand that two eighth notes equal one beat.
Step 19:	Repeat Step 19 with rhythm map for "Great Big House." Give special attention to the rest in the last line: it counts as one beat even though it is silent.
Step 20:	Add quarter rest to the board. Draw: 



Step 21:	Compare the two maps: same number of beats per line, same number of total beats, but very different rhythm patterns. Point out that not all songs will have the same number of beats per line or total number of beats.
Step 22:	<p>Transition to time signature (symbol only). Say, “When a piece of music has 4 beats to a set, we write a symbol at the beginning that looks like a fraction without the lines.” Draw and explain meaning of top and bottom symbols:</p> <p style="text-align: center;">4 = 4 beats to a set</p> <p style="text-align: center;">♩ = 1 beat</p>
Step 23:	Say, “The stem of the quarter note on the bottom can go either up or down. Doesn’t change a thing.” Take questions, clarify and re-teach as needed.
Step 24:	Transition to movement activity. Say, “We’ve crammed our brains with a lot of important information today. Now, we’ve got to get up and move! But first, you have to learn the second half of ‘Great Big House!’”
Step 25:	Sing second verse of song. Discuss meaning of the words: What’s a mill house? Why fetch a pail of water? Etc.
Step 26:	Once the students can sing the second verse with you, have them make one large circle, standing, in the middle of the room.
Step 27:	Have them count off “1-2-1-2-1-2-1-2” all the way around the circle, effectively creating two groups (ones and twos). Tell them to remember their number and no switching, because it’s important that every person is standing next to someone with a different number!
Step 28:	Teach movement activity step by step, emphasizing safety: no pulling, yanking, wiggling, or leaning your weight on someone! Any non-compliant student should be pulled out immediately, no warnings, no second chances!!
EXPANSION AND DIFFERENTIATION	
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	After successful completion of movement activity, drop hands/arms, move out to large circle and sit criss-cross. End lesson with self-evaluation: What was easy? What was hard? What did we do well? What could we improve? How? Spend a little time reviewing new vocabulary.

* “Great Big House in New Orleans Movement Activity:” The steps for your feet in this activity are a “step-slide” motion. For example, when the circle goes clockwise, the left foot moves to the side on beat one and the right foot slides over on beat two.

First Verse: (Clockwise or left)



Great big house in New Or- leans, for- ty sto-ries hi- gh,



Music- Old Brass Wagon 10-20 Min. Element: Rhythm K/1st/2nd Grades	
Standard	1.M.P.2: Explore the effects of various timbres, dynamic levels and tempos, using voice, movement, and simple instruments. 1.M.P.3: Develop techniques and concepts to refine work for presentation by: a. Exploring the range and various qualities of the voice. b. Singing a variety of simple songs. c. Responding to visual representations of melodic contour and pitch patterns. d. Performing a rhyme or song with one rhythmic ostinato. e. Performing beat versus rhythm. f. Responding with body percussion, voice, or simple instruments to visual representation of rhythm patterns. g. Demonstrating persistence and cooperation in refining performance pieces. 1.M.P.4: Watch and follow the conductor to start, stop, and stay together, and demonstrate 1.M.R.1: Listen to and interact with a variety of contrasting music while recognizing steady beat, repeating patterns, and expressive elements.
I can ...	I can sing the song “Old Brass Wagon” and move in accordance with the directions sung in the song.
Theme	Rhythm, movement, patterns
Materials Needed	Notation and recording of Old Brass Wagon: http://schools.utah.gov/CURR/fineart/Elementary/Songbook/Music.aspx
Vocabulary	
Notes & Resources	
Introduction	
Step 1: Call to Attention	Use your attention signal
Step 2: Review Routines and Procedures	Review rules and procedures as needed
Step 3: Review Previous Lesson	Review previous lesson information as well as skills and concepts needed for today's lesson
Lesson:	
Step 1:	Sing or play a recording (Play 1) of the song “Old Brass Wagon”. Help the children find patterns in the lyrics and melody as you repeat the song for them. Invite them to join you in singing as soon as they are comfortable. Have the children lightly pat the beat on their knees while you sing the song and as they learn it.
Step 2:	As described in the lesson ideas on the notation PDF file, whenever you sing "You're the one my darling" pat the rhythm of the words "You're the one my" on the knees and then clap on each syllable of "darling." This makes a fun, uniform closing phrase for the children to anticipate at the end of each verse.
Step 3:	When children are comfortable singing the song, add the play party movements suggested by the song. Feel free to adapt the movements in any way that will make your students successful. Whenever possible, model and reinforce having



	the students move with the beat of the music, rather than at random times. Do not lose the joy of the song by being overbearing about moving with the beat, but do use this as an opportunity for students to practice steady beat.
Step 4:	After students have mastered the first verses to whatever degree of difficulty you feel is appropriate, change the words to explore additional directional language and move accordingly. (Use the Play 2 recording, which is accompaniment only, so there is no interference with your new words.) example: Step to the north, Old Brass Wagon Step to the north, Old Brass Wagon, Step to the north, Old Brass Wagon, You're the one my darling (Always use the same pat and clap movements on the last phrase)
Step 5:	Repeat a favorite version of the game. When asking the children to return to their seats, continue to use directional words in your transition instructions, such as, "Return to your desk with your nose always pointing north."
Expansion and Differentiation	Traditionally, singers would join hands in a circle (one large circle or several, small ones, or perhaps a left hand star) and circle to the left on the first verse and then perform the other verses as directed by the lyrics. However, movements performed in circle formations are often difficult for young children because the child perceives people on the opposite side of the circle to be going the opposite direction. Very young children have trouble forming a group circle at all. Some variations that might be more successful for young children might include: - Individually twirling left or right. - Walking in their own, individual small circle patterns left or right - Tracing around an imaginary circle on the floor or in the air, left or right. - Changing the words to "step to the left," having the children all face the same direction (e.g. stand by their desks facing the teacher) and all stepping left at the same time as they mirror the teacher's movement. - Walk around the perimeter of the room counterclockwise or clockwise while singing.
	For younger children it might be appropriate to tell them the direction ahead of time and then continue to model the direction during the singing.
	A challenge for older students might include listening to whatever the teacher may sing and responding in real time without previous instruction. In this case, the children will not know what the move is supposed to be until the end of the phrase, so they will need to listen to the teacher sing "Three steps to the north" and then take those three steps on the words "Old Brass Wagon." The teacher could then change the direction on every new phrase if desired.
	Children who have difficulty with locomotor movement can walk their fingers or move manipulatives on their desks.
	The lyrics of this song are simple and repetitive enough of allow ELL's and children who are developing vocabulary to practice responding to new vocabulary in a safe, enjoyable, and repetitive setting.
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves	Review skills and concepts learned today. Formatively assess student learning



Step slide step slide step slide step slide
L R L R L R L R

(Change direction to counter-clockwise or right)



Eve- ry room that I've been in, filled with pump- kin pie.

Step slide step slide step slide step slide.
R L R L R L R L

Second Verse:

“Went down to the old mill house:” Group one takes one step forward and joins hands.

“To fetch a pail of water:” Group two takes a step forward, dangles arms inside the circle that group one made and joins hands.

“Put one arm around my wife:” Group two carefully brings their joined hands over the heads and behind the backs of group one.

“The other round my daughter:” Group one carefully brings their joined heads over the heads and behind the backs of group two.

Everyone’s hands should still be linked with members of their own groups and arms should be woven behind the backs of everybody. You’ve made a woven basket!

Sing verse one again, repeating the steps, with everyone linked together. This is fun, but can be dangerous if everyone doesn’t remain focused. Emphasize safety!!

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Music- Patriotic Songs 30 Min (very easy to shorten or lengthen as needed) Element: Dynamics 2nd/3rd Grade Lesson (can be adapted easily for any grade level)		
Standard	3.M.P.1: Explain how the selection of music to perform is influenced by personal interest, purpose, and context. 3.M.P.2: Explore the effects of various dynamic levels, tempos, and articulations. 3.M.P.3: With guidance, discuss and explore expressive elements in music to be performed. 3.M.R.2: Recognize form, meter, beat versus rhythm, timbre, mood, dynamics, tempo, melody, texture and harmony/tonality. 3.M.CO.1: Describe how music relates to personal, social, emotional, and intellectual development; use life experience and additional content knowledge to inspire and respond to music and deepen understanding of another content area through music. 5.M.R.4: Describe feelings or imagery conveyed by a music selection. 5.M.R.8: Describe, verbally or in writing, the reason for selecting certain music to listen to or perform, including reference to music elements, skills, purpose, cultural, or historical connections. 5.M.CO.5: Identify connections between a music genre and cultural or historical contexts.	
I can ...	I can understand the purpose of Patriotic Music. I can correctly identify mf, f, and crescendo. I can correctly perform mf, f, and crescendo.	
Theme	Dynamics, patriotic, patriotism	
Materials Needed	<ul style="list-style-type: none"> • Flash card of vocabulary words with definitions (or written on the board) • Book(s) illustrating patriotic songs (see list in “notes and resources”) • Hoberman sphere OR a slinky-like spring, tongs or any other visual aid that will visibly expand and contract 	
Vocabulary	Mezzo forte – medium loud Forte – loud Crescendo – gradually get louder (word and symbol) Decrescendo – gradually get softer (word and symbol) Patriotic – having or expressing devotion and support for one’s country	
Notes & Resources	<ul style="list-style-type: none"> • America the Beautiful by Katharine Lee Bates and illustrated by Chris Gall, a great-great-grandnephew • Purple Mountain Majesties, The Story of Katharine Lee Bates and “America the Beautiful” by Barbara Younger and illustrated by Stacey Schuett • America the Beautiful pop-up book by Calbert Gamwell • America the Beautiful commemorative edition by Scholastic Inc. • Yankee Doodle by Patti Goodnow • You’re a Grand Old Flag by George M. Cohan and illustrated by Norman Rockwell • From Sea To Shining Sea, A Treasury of American Folklore and Folk Songs compiled by Amy L. Cohn an illustrated by 11 Caldecott Medal and 4 Caldecott Honor Book Artists • This Land Is Your Land by Woody Guthrie and paintings by Kathy Jakobsen • God Bless America with words and music by Iving Berlin and illustrated by Lynn Munsinger 	
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed



Step 3: Review Previous Lesson	Review information learned in the previous lesson as well as any skills or concepts needed for today's lesson
Lesson:	
Step 1:	Discuss the word "PATRIOTIC" and what makes a song "PATRIOTIC."
Step 2:	Have students create a list of songs that are PATRIOTIC. Write them on the board.
Step 3:	Have students identify events or occasions when PATRIOTIC music would be used or performed. Have them identify where they have personally heard PATRIOTIC music.
Step 4:	Discuss students' feelings when they hear PATRIOTIC music.
Step 5:	Go over dynamic markings, mf, f, and crescendo. For younger students have them respond in unison or point to the correct dynamic marking when spoken by the teacher. (Teacher says, "Mezzo Forte" and students point to "mf") Use reminders and clues to help students remember the correct dynamics and their definitions.
Step 6:	Choose a PATRIOTIC song, to teach to students (depending upon grade level of the students). Have students listen to a recording of the song, video, OR use book referenced.
Step 7:	Once students are comfortable with the song (or a couple of the phrases), use the dynamic flash cards (or point to the symbol on the board) and have students adjust their singing for the appropriate dynamic level. Be sure students do not shout for "forte."
Step 8:	Use the Hoberman sphere (or other visual aid) to help students perform crescendo and decrescendo. (Expanding the sphere from mf to f visually is helpful to young singers in order to control their dynamic levels. Using the sphere to demonstrate the crescendo is a more controlled method. Young singers want to go too quickly from one dynamic level to the next and not a gradual crescendo.
EXPANSION AND DIFFERENTIATION	<ul style="list-style-type: none"> • Sing the song without any dynamic changes and discuss the difference in the feeling of the song. • Share books with the students of a PATRIOTIC nature, of immigrants and of national pride. • Discuss what is an "American dance." Would you consider the Virginia Reel an American dance? What other dances would be considered truly American? • Dance the Virginia Reel with the students.
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can ...	Review skills and concepts learned today Formatively assess student learning



Music- Paw Paw Patch 10-30 Min. Element: Rhythm & Melody 2nd – 3rd Grade		
Standard	2.M.P.3: Explore the effects of various timbres, dynamic levels, and tempos using voice, movement, and simple instruments. 2.M.P.4: Sing folk, traditional, and call-and-response songs in tune, using a natural, unstrained voice. 2.M.P.7: Perform and identify beat versus rhythm, patterns of strong and weak beats, and short, simple rhythm patterns. 2.M.P.8: Respond with body percussion, voice or simple instruments to visual representations of rhythm patterns.	
I can ...	I can sing “Paw Paw Patch” and substitute classmates' names and positive adjectives to create new verses.	
Theme	Rhythm, adjectives, culture	
Materials Needed	Paw Paw Patch, http://schools.utah.gov/CURR/fineart/Elementary/Songbook/Music.aspx A small stuffed animal, toy, or puppet to use as a prop in the game. Word strips with positive adjectives written on them (preferably at least as many as you have students in your class). Some words may be repeated. (It is possible to have students create these word strips prior to or at the beginning of the lesson.	
Vocabulary	Paw Paw: Papaya; a tropical fruit shaped like an elongated melon with edible orange flesh and small black seeds. Adjective: a word or phrase naming an attribute, added to or grammatically related to a noun to modify or describe it.	
Notes & Resources		
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review information from previous lesson as well as skills and concepts needed for this lesson
	Lesson:	
	Step 1:	Sing or play a recording of the first verse of the song, Paw Paw Patch. (Play 1 has words of all three verses, which are not useful for this activity. Play 2 has no words, so you can sing the first verse three times in a row for practice.) Invite the students to sing along with you as soon as they are comfortable. In keeping with the style of the music, have the children move to the beat of the music and as they listen to, learn, and sing it. Help the children find patterns in the lyrics and melody as you sing the song with them again.
	Step 2:	Create a body percussion pattern for everyone to perform each the class sings "Way down yonder in the paw paw patch." The rhythm of the body percussion pattern should match the rhythm of the words of that phrase. Create something that is fun and that everyone can do fairly easily. One possibility might be, to pat hands on knees on each syllable of "Way down yon-der in the", then snap (or



	pretend to snap) fingers of one hand and then the other on "paw paw," and clap on the word "patch." Create a pattern that is works and is enjoyable for you and your students. Perform this pattern each time you sing the last phrase of a verse.
Step 3:	Have the students get into a circle. Place the word strips in the middle, spread out face up
Step 4:	The teacher brings out the stuffed animal (or toy or puppet) to "lead" the singing. You might choose to call it "Suzy" and use the traditional words of the song. Or you might give the stuffed animal a different name and change the words of the song to use the animal's name. For purposes of this example, the animal will be named "Suzy."
Step 5:	While the whole class sings the first three phrases of the song ("Where oh, where is pretty little Suzy? three times) the teacher plays with the animal, perhaps pretending it is hiding or running away. However, during this process, the teacher and/or animal picks up an adjective from the center of the circle and places it on the floor in front of one of the children in the class. This needs to occur rather quickly so this process is completed during the first three phrases of the song.
Step 6:	By the time the song reaches "Way down yonder in the paw, paw patch" the teacher/animal has set the adjective on the floor in front of a child and hands the animal to that child. While singing the last phrase, the whole class performs the body percussion pattern they practiced when first learning the song.
Step 7:	For the next verse, the class sings the song using the name of the child who just received the stuffed animal, and the adjective that has been placed on the floor in front of the child. If the child were named "Ben" and the the adjective were "thoughtful," the child would play with the animal, pick up a word strip, and place it in front of another child while everyone in the class would sing: "Where, oh where, is thoughtful Ben? Where, oh where, is thoughtful Ben? Where, oh where, is thoughtful Ben?"
Step 8:	Then, on the final phrase, the child would pass the animal to the new child while the whole class sings and performs the body percussion to: "Way down yonder in the paw paw patch."
Step 9:	Continue this process until all children have had a turn. Because children who have had a turn will have a word strip on the floor in front of them, it is not necessary to have turns proceed from one child to the next directly around the circle. The word strips make it clear who has or has not had a turn, so turn taking should usually run smoothly even when children are free to choose any child in the circle who has not yet been chosen. This element of unpredictability tends to help children stay more fully engaged in the game.
Step 10:	Create and enjoy one final verse about something important to the class, perhaps about an adult in the school or the stuffed animal that was used to play the game.
Expansion and Differentiation	Children with limited reading ability may need help choosing an adjective, or perhaps they can write one and keep it near them while playing the game so they can choose it when it is their turn, and they will already know what it says.
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Review skills and concepts learned today Formatively assess student learning



Music- Picnic of the World 30 Min Element: Form & Tempo 2nd & 3rd Grade (flexible for any grade level)		
Standard	3.M.P.1: Explain how the selection of music to perform is influenced by personal interest, purpose, and context. 3.M.P.2: Explore the effects of various dynamic levels, tempos, and articulations. 3.M.P.9: Respond to musical terms and markings for tempo. 3.M.R.2: Recognize form, meter, beat versus rhythm, timbre, mood, dynamics, tempo, melody, texture and harmony/tonality.	
I can . . .	I can perform song using correct posture, correct rhythms, and accurate pitches. I can explain the difference between Introduction, Verse, Refrain (chorus) and Coda by moving appropriately, playing percussion instruments, and arranging shapes to designate musical sections.	
Theme	Refrain, verse, speed	
Materials Needed	Computer to playback audio: https://www.youtube.com/watch?v=WVrKPaiTmk Copy of words to “The Picnic of the World” (see end of lesson) OR display with Doc camera Foam shapes OR word strips	
Vocabulary	Introduction Verse Refrain (chorus) Coda: an Italian word for “tail.” In Music it is the ending passage of the song, typically forming an addition to the basic form. (the “tail” end) Tempo: the speed of the song, how fast or how slow Accelerando: gradually get faster Metronome: A device that helps keep the beat steady	
Notes & Resources	https://www.youtube.com/watch?v=-5CGLm8Ej20 The above link shows a second grade program using this song with student created country FLAGS.	
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review information learned in the previous lesson as well as any skills or concepts needed for todays lesson
	Lesson:	
	Step 1:	Sing the opening 4 phrases of the song for the students. Ask them to predict what they think the remainder of the song will be like. (Possible answers: It may mention picnic foods; it may list countries, it may speak about peace and war)
	Step 2:	Have students listen to the entire song (song recording or performed by teachers) to check which of their predictions were accurate. Ask them to listen again and try to determine how many different sections are in the song. Have the raise their hands when they think they hear musical changes.
	Step 3:	Ask students if they noticed any repeated sections in which the words were the same each time. (Refrain: “All sitting on the same big blanket...the picnic of the



	world.”) Briefly explain “Refrain” or some people call it the “chorus”, and ask students to listen to the entire song, singing only during the refrain.
Step 4:	With teacher guidance, have students create actions that depict the words of the refrain and sing this section of the song using the actions.
Step 5:	Play the opening two measures (Introduction) and have students sing the next 4 measures. Help students develop simple motions to "accompany" the Verse (list of nations). For example: Face right and step in place for phrase 1; face right again and step in place for phrase 2; continue for phrases 3 and 4 so that students are facing "front" again at the end of phrase 4.
Step 6:	Help students determine how the song ends. Does it end with singing or with instrumental accompaniment? Explain that this section is called a "Coda." Help them develop motions for the coda.
Step 7:	Perform the entire song with motions. Help students participate in singing the names of the countries by showing the words to the song (document camera OR handout) <i>(For younger students, only sing the refrain together)</i>
Step 8:	Define the word “Tempo” and “Accelerando.” Experiment by singing the song at different speeds and gradually speeding up. HAVE FUN WITH IT! Use a metronome if you want, explaining about the metronome and how it is used.
Step 9: (if time, or save for another lesson)	Add selected percussion instruments to accompany each section of the song (e.g.: no instruments for the Introduction, woodblocks for Verse, sandblocks for Refrain, triangles for Coda). Students play instruments on the steady beat.
Step 10: (if time, or save for another lesson)	<i>(For Younger Students)</i> Give students foam or paper shapes that represent each section of the song. Ask them to arrange the shapes to describe the form of the song. <i>(For Older Students)</i> Give students word strips of each portion of the song, introduction, verse, refrain, coda. Have them arrange the word strips in the correct order for each section and repeated section of the song. Review definition of each section as they place the word strip or foam shape.
Step 11: (if time, or save for another lesson)	If time, or at another lesson, compare this song to “Can-Can” by Jacques Offenbach (from his opera “Orpheus in the Underworld”) and compare its form to the form of “The Picnic of the World.” Go behind the scenes to learn why Offenbach composed this piece.
EXPANSION AND DIFFERENTIATION	Visual Art Connection: This lesson could be expanded to two lessons and greater discussion about the different countries mentioned. Students could make flags of the country they are from (if applicable) or assign students to a country. Note the video listed under “Notes and Resources” above.
	Language Arts Connection: <i>(For older students)</i> Help students develop an understanding of “Metaphor.” Share the example of “The Picnic of the World” and all things common to a picnic shared by people of the world. Invite students to work in pairs or small groups. Choose a topic of interest and develop a metaphor to create a poem or new words for a song.
	Social Studies Connection: Students could be assigned a country (either individually or in small groups) and gather information about that country. Economy, climate, terrain, culture, etc.
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Review skills and concepts learned today Formatively assess student learning



The Picnic of The World

Lyrics by John Forster

Music by Jacques Offenbach

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All the nations sitting on a blanket
Having a picnic, the Picnic of the World.

There's Holland and there's Poland
And there's Iceland and there's Thailand.
There's England and there's Scotland and America (that's my land).
There's Canada and Panama; there's Sweden and Aruba,
Korea, Tanzania, not to mention Greece and Cuba.

Mali, Bali, Mexico and Martinique.
Hungary, Turkey, India and Mozambique.
Haiti, Fiji, Israel and Senegal.
Kenya, Ghana, Jordan and Nepal

All sitting on the same big blanket
With the same big basket
Full of sandwiches and deviled eggs.
We're all drinking from the same big thermos
At the same big picnic.
It's the Picnic of the World.

There's Pakistan, Afghanistan, Malaya and Nigeria.
There's Luxembourg and Liechtenstein. Let's not forget Liberia.
There's Paraguay and Uruguay; there's Russia and there's Syria,
Sudan, Japan, Iraq, Iran and what about Algeria?

Finland, Greenland, Switzerland and Vietnam.
Denmark, Norway, Swaziland and Suriname.
Chile, China, Guatemala, Trinidad.
Tonga, Togo, Portugal and Chad

All sitting on the same big blanket
With the same warm soda
As the ants crawl on our sandwiches.
We're all swatting at the same mosquitoes,
Eating burned up burgers
At the Picnic of the World.

There's Gambia and Zambia and Laos and Guyana.
There's Libya, Namibia, Andorra and Botswana.



Then there's Singapore and Ecuador, El Salvador and Lebanon,
Albania, Rumania. There's Burma and Bhutan

All sitting on the same big blanket
With the same big basket
Full of problems and annoyances,
But all knowing at the deep down heart of it
We're all a part of it,
The Picnic of the, Picnic of the, Picnic of the World.



Music- Pitch vs. Length – Part One 45 Min Element: Pitch 4th – 5th Grade		
Standard	5.M.CR.1: Improvise rhythmic and melodic patterns and musical ideas. 5.M.CR.3: Generate musical ideas using specific tonalities, meters and simple chord changes. 5.M.CO.3: Deepen understanding of another content area through music. Utah Science Core Standards, Grade 6: Standard IV: Students will understand properties and behavior of heat, light, and sound. Utah Science with SEEd Standards, Grade 6: Strand 6.2: Energy affects matter	
I can ...	I can understand how sound is produced. I can understand that the length of the vibrating source affects its pitch.	
Theme	Pitch, science integration	
Materials Needed	Rulers (one per groups; wooden rulers perform best; very stiff plastic rulers will work as well) 2-inch PVC pipe in various lengths, from 19” to 79-1/2” (cut according to attached document) Rounded end caps that fit the cut pipes. Three per group. Ping-pong racket, rubber paddle, or rubber sandal (optional)	
Vocabulary	Pitch – How high or how low a sound	
Notes & Resources	<ul style="list-style-type: none"> • The resonance of 2" and greater diameter pipes works best. • The 2" pipes are easier to store. • Lengths longer than 20" resonate well; short lengths are not very useful. • Since the width has no effect on the frequency, you may wish to add experimentation with the same length, but different widths. • There is a cheap type of end cap available that is used for pipes that are not under pressure. You may wish to try to find this option rather than the more expensive caps designed for pressurized applications. <p>This lesson could be split into two class periods: Steps 1-4, class one; steps 5-10, class two.</p> <p>For additional information on making your own various instruments, go to: https://www.yumpu.com/en/document/view/11662527/in-harmony-with-education-program-bose </p>	
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review information learned in the previous lesson as well as any skills or concepts needed for today's lesson
	Lesson:	
Step 1:	Divide the class into groups. Have each group place a ruler on a desk or table so that about 8” of the ruler extends beyond the edge of the table. The student performing the activity should hold the ruler to the table firmly, with his or her	



	hand about 1” from the edge. Bend the ruler slightly upward and quickly release it, causing the ruler to vibrate. Have the students listen to the sound produced.
Step 2:	Ask them to shorten the distance the ruler extends over the table by 1”. Again, they should hold the ruler firmly and make it vibrate.
Step 3:	As the students to repeat this several times, altering the length that the ruler extends over the table and noting the changes in sound.
Step 4:	As the students to answer the following questions (either in their groups or individually. If you do this written, could be a tie in to ELA, can do it orally and share out answers to save time): <ul style="list-style-type: none"> • <i>What do you think causes the sounds? What evidence do you have to believe this?</i> • <i>How do the sounds change as you move more of the ruler onto the table?</i> • <i>Do the vibrations appear faster or slower as you move more of the ruler onto the table?</i> • <i>If you wanted to build a “ruler-a-phone,” an instrument that make sounds with rulers, how many rulers would you need to produce eight musical notes?</i>
Step 5:	Have a student in each group take three lengths of PVC pipe and hold them in the air with one hand. Then, have them strike one of the open ends with an open hand or paddle. Ask the students to listen to the sounds produced by all three lengths.
Step 6:	Ask the students to answer the following questions (either in their groups or individually): <ul style="list-style-type: none"> • <i>When you line up the pipes from lowest to highest pitch, what do you notice about the lengths of the pipes? Draw a picture to help demonstrate what you observed.</i> • <i>Can you vary the pitch by changing the force used to strike the pipe? Is there any change in the sound produced if the pipe is struck harder or softer?</i> • <i>Find something else in the room to strike one end of the tube. Did the pitch change?</i> • <i>If you wanted an instrument made from open tubes and you wanted it to play 10 different notes, how many pipes would you need? Why do you think this answer is correct?</i>
Step 7:	Have each group place a rounded end-cap on one of the tubes. Then, have them strike the tube with an open hand and then tap the open end lightly on the floor.
Step 8:	Ask the students to answer the following question (either in their groups or individually). <i>What happened to the pitch of the sound? How would you explain this change?</i>
Step 9:	Have the students in each group cap their remaining two tubes on one of the open ends and line up the pipes from lowest to highest pitch.
Step 10:	Ask the students to answer the following questions (either in their groups or individually): <i>What do you notice about the lengths of the pipes? Draw a picture to help demonstrate what you observed. Did the order of the pipes change from the way you lined them up when both ends were open?</i>
EXPANSION AND DIFFERENTIATION	Have students use different length pipes to create a piece of music.
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate	Review skills and concepts learned today Formatively assess student learning



themselves on the daily I can . . .	
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Preparing the PVC Pipes

Cut the pipes into the following lengths:

Note	Length (<i>upper octave</i>)	Length (<i>lower octave</i>)
E	19"	79 1/2"
D	22"	45 1/8"
C	24 3/4"	50"
B	26 1/4"	55"
A	29 1/3"	61"
G	33	68 3/8"
F	37 3/4"	

Note that a closed pipe (either capped or tapped on the ground) gives a sound that is one octave lower than an open tube because the wavelength of a pipe with a closed end is twice its measured length.

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Music- Pitch vs. Length – Part Two

30-45 Min

Element: Pitch

4th – 5th Grade

Standard	<p>5.M.CR.1: Improvise rhythmic and melodic patterns and musical ideas. 5.M.CR.3: Generate musical ideas using specific tonalities, meters and simple chord changes. 5.M.CO.3: Deepen understanding of another content area through music.</p> <p>Utah Science Core Standards, Grade 6: Standard IV: Students will understand properties and behavior of heat, light, and sound. Utah Science with SEEd Standards, Grade 6: Strand 6.2: Energy affects matter</p>	
I can . . .	<p>I can understand how sound is produced. I can understand that the length of the vibrating source affects its pitch.</p>	
Theme	Pitch, science integration	
Materials Needed	<p>$\frac{3}{4}$" electrical conduit, cut to the lengths specified at the end of the lesson (three lengths per group). [Note that standard conduit from a local hardware store should work. There may be some variance in pitch due to different materials within the conduit.] Rubber O-rings to fit around the electrical conduit (six per group) Hard mallets (optional)</p> <p>Long board Nail String (preferably thick fishing line) Weight Pencils</p>	
Vocabulary	<p>Pitch – How high or low a sound Frequency – the rate at which vibration occurs that constitutes a sound wave</p>	
Notes & Resources	This lesson could be split into two class periods: Steps 1-5 first class; Steps 6-10 second class.	
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review information learned in the previous lesson as well as any skills or concepts needed for today's lesson
	Lesson:	
	Step 1:	You may wish to bring in a very long piece of conduit and suspend it from the middle. Strike it to demonstrate to the class the low frequency produced.
Step 2:	Divide the class into groups, giving each group here lengths of conduit and six O-rings. Have the students place the rubber O-rings $\frac{1}{4}$ of the distance in from each end of the electrical conduit. (An easy way to do this is to take a piece of paper equal to the length of the conduit and fold it in half twice. Then measure off the distance of the folded paper from the ends of the conduit. You may wish to mark this distance for other classes to save time.)	



Step 3:	Laying the conduit on a hard surface, have the students strike it with a mallet or pen or pencil. Ask them to repeat this on the other two lengths, making note of any changes in sound.
Step 4:	Have the students move the rubber O-rings to several different positions other than where they were originally marked, being sure to keep the conduit from resting directly on the table. Have the students strike it with a mallet or pen or pencil. Ask them to observe and and record what happens.
Step 5:	<p>Ask the students to answer the following questions (either in their groups or individually):</p> <ul style="list-style-type: none"> • <i>When you line up the conduit from lowest to highest pitch, what do you notice about the lengths of the conduit? Draw a picture to help demonstrate what you observed.</i> • <i>Did the pitch change if you struck the conduit harder or softer? Is there any change in the sound provided if the conduit is struck harder or softer?</i> • <i>If you wanted a very low pitched sound, what length pipe would you use?</i> • <i>Why do you think each length of conduit can only produce one type of sound?</i> • <i>If you wanted an instrument with 50 different pitches (like a xylophone), how many different lengths of pipe would you need?</i> • <i>As you move the O-rings from their original positions, what happens to the sound?</i> • <i>Why do you think the sound changed as the O-rings were moved?</i>
Step 6:	Get a long board with a nail near one end.
Step 7:	Place several books near the nail to keep the board from tipping over (see diagram at end of lesson.) Tie a string on the nail; tie a weight on the other end of the string. Set two pencils on top of the board and under the string as shown in the diagram at end of lesson. Place a round pencil at the end of the string to keep the string from binding on the board.
Step 8:	<p>Ask the class to observe while you strum the string between the pencils. Ask them to answer, either in class or in writing:</p> <ul style="list-style-type: none"> • <i>When the string is strummed, why is a sound produced?</i> • <i>When the pencils are moved closer together, does the pitch of the sound change?</i> • <i>If you wanted to produce a high-pitched sound, how would you arrange the pencils? Draw a picture to help explain your thoughts.</i> • <i>Are you limited to a few different pitches or can you make many different pitches?</i> • <i>Why do you think musicians playing many string instruments press down on the strings with their fingers while playing?</i> • <i>List two string instruments that musicians press down on the strings to play.</i>
Step 9:	<p>Without touching the pencils, pull on the string by the weight as you continue to strum the string. Caution: Do NOT pull too hard or the weight will fall, possibly causing an injury. Ask the students to answer:</p> <ul style="list-style-type: none"> • <i>How is the pitch affected as you pull on the string?</i> • <i>There are adjusters at the top of a guitar to change the tension (pull) on the strings. How do you think this is used in tuning the instrument?</i>
Step 10:	Summary: Based on the four different activities they used to study sound, ask students what general rule they can make about the length of the object and the pitch it will produce. NOTE: In the summary questions to these activities, we expect students to see the relationship between size and frequency (pitch). It may



	be important to note there are a few exceptions. For example, the mass of two strings of equal length also will affect their frequency. Those with more mass move slower and have a lower frequency (pitch); as on a guitar where all the strings are the same length, but some are thicker than others. If you discuss Newton's laws of motion in your curriculum, this is a good example.
EXPANSION AND DIFFERENTIATION	
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Review skills and concepts learned today Formatively assess student learning



Preparing the Conduit

Cut the conduit to following lengths and file all ends smooth:

Note	Length (<i>upper octave</i>)	Length (<i>lower octave</i>)
E	19"	79 1/2"
D	22"	45 1/8"
C	24 3/4"	50"
B	26 1/4"	55"
A	29 1/3"	61"
G	33	68 3/8"
F	37 3/4"	

- To make things run smoothly, you may wish to spray paint the different lengths of pipe with different colors. With the ends painted, students easily can find three different lengths.
- The lengths of conduit can be suspended with a small loop of string on one end and played like chimes.
- When you strike a simple bar or tube, rules for finding the frequency do not apply. When the tube itself resonates, many factors can affect the frequency.



Vibration in the Conduit

The equations below show how to calculate the frequency. (Don't let the formulas confuse you or the students. Should students ask how to figure out the lengths involved in building instruments using bars or tubes, simply explain that when the material itself vibrates, many things affect the frequency. Vibrating air columns are much easier to study.)

The important concept is that all things have a natural vibrating frequency—even objects as common as a pipe used to shield electrical wires.

- Longitudinal vibration (bar with free ends):

$$f_n = n \frac{v_L}{2L}$$

where v_L = speed of sound of that material

L = length

$n = 1, 2, 3 \dots$

- Transverse wave

$$f_n = \frac{\pi v_L K}{8 L^2} m^2$$

where v_L = speed of sound of that material

L = length

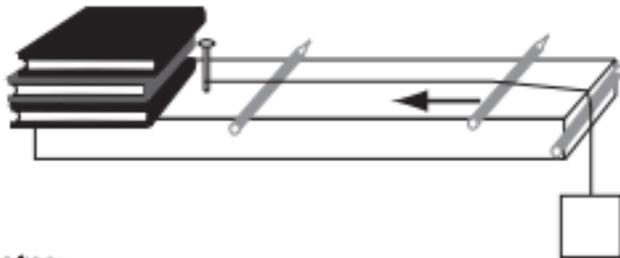
$m = 3, 5, 7 \dots (2n + 1)$

K = radius of gyration

$(1/2 \sqrt{a^2 + b^2})$

a = inner radius

b = outer radius



Notes:

- Just about any reasonably sized board will do. Be sure to leave enough room for several books or a large weight to rest on the end of the board with the nail. Another alternative is to use C-clamps and clamp the board to the table.
- Make sure the nail is bent back slightly. This keeps the string from lifting off the pencils.
- Any reasonable mass will work as a weight.

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Music- Pop Goes the Weasel! 30 Min Element: Form & Timbre K – 1st Grade Lesson (flexible for any grade level)		
Standard	K.M.CR.2: Demonstrate favorite musical ideas and state personal reasons for choosing them. K.M.CR.4: Apply personal, peer, and teacher feedback to refine personal musical ideas. K.M.P.3b: Sing a variety of simple songs in tune. K.M.P.3d: Perform a rhyme or song with teacher accompaniment. K.M.R.4: Identify which of two strongly contrasting selections of music is the favorite, and tell why by naming the element or feeling. 1.M.CR.2: Demonstrate and discuss personal reasons for choosing favorite musical ideas. 1.M.CR.4: Apply personal, peer and teacher feedback to refine personal musical ideas.	
I can . . .	I can identify the theme of the song. I can create variations for a poem or song. I can sing with a clear tone matching the correct pitches.	
Theme	Theme and Variation	
Materials Needed	Computer for internet and audio playback Pop! Goes the Weasel: use one of your own or the link below... https://www.youtube.com/watch?v=sWksh2VSkMQ Variations on Pop Goes the Weasel by Cailliet: https://www.youtube.com/watch?v=mRVx3rQ24Js 8 Balloons by Shel Silverstein: For older children: https://www.youtube.com/watch?v=ZHBhmkTZ9i8 For younger children: https://www.youtube.com/watch?v=xndz-sD4Bgw 8 different colored balloons (real ones or paper ones)	
Vocabulary	Theme: The main idea/tune of the song Variation: A section of music where the theme is repeated but changed up in one or multiple ways.	
Notes & Resources		
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review information learned in the previous lesson as well as any skills or concepts needed for today's lesson
	Lesson:	
	Step 1:	Teach the song, "Pop! Goes the Weasel" (or have students sing the song if previously learned.)
Step 2:	Lead students in a discussion of musical elements (melody, patterns, tempo, dynamics, form, timbre, etc.)	



Step 3:	Introduce the concept of “Theme and Variation” and invite students to consider how the song could be varied or changed.
Step 4:	Have students listen to the first part only of Cailliet’s “Variations on Pop Goes the Weasel” https://www.youtube.com/watch?v=mRVx3rQ24Js and identify different ways that the POP in the melody is produced (approximately the first 1:30 of the music)
Step 5:	Read the poem, “8 Balloons” by Shel Silverstein (end of lesson) OR use one of the video clips referenced above. Students identify that the variations are again in the word “POP.”
Step 6:	Guide the class into coming up with different ways to represent the POP of each balloon using vocal sound effects, found sounds, or traditional instrument sounds.
Step 7:	Put 8 different colored balloons on the whiteboard. Read the poem again, leaving out the word “POP” and allowing student groups to insert their variation of the sound. At the end of the poem, all my perform their sound once more for the final POP.
Step 8:	Discuss with students the effectiveness of each variation for the word POP. Which was most creative, most unique, etc.
Step 9:	Listen to the entire selection of “Variations on Pop Goes the Weasel” and discuss the different sounds heard, different instruments used, tempos, etc.
EXPANSION AND DIFFERENTIATION	<p>1. For older students: Give them a simple tune, such as “Hot Cross Buns” and have students develop a set of variations, manipulating various musical elements (melody, harmony, rhythm, etc.)</p> <p>2. Listen to other examples of theme and variation (examples: “American Salute” by Gould, based on “When Johnny Comes Marching Home; https://www.youtube.com/watch?v=1gdjVelqk4A</p> <p>“Twinkle, Twinkle Little Star” melody by Mozart with variations https://www.youtube.com/watch?v=l4KpBBdwKSs</p> <p>Could make either of these songs into another lesson on theme and variation. “American Salute” is also good for talking about instruments of the orchestra and using the video for demonstrations of the various instruments and sounds.</p> <p>3. For younger students: Depict the emotion for each variation of the word POP or Twinkle, Twinkle little star using motion. Discuss which variation is a favorite and why.</p>
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Review skills and concepts learned today Formatively assess student learning



Eight balloons no one was buyin'
All broke loose one afternoon.
Eight balloons with strings a-flyin',
Free to do what they wanted to.
One flew up to touch the sun - POP!
One thought highways might be fun - POP!
One took a nap in a cactus pile - POP!
One stayed to play with a careless child - POP!
One tried to taste some bacon fryin' - POP!
One fell in love with a porcupine - POP!
One looked close in a crocodile's mouth - POP!
One sat around 'til his air ran out - WHOOSH!
Eight balloons no one was buyin' -
They broke loose and away they flew,
Free to float and free to fly
And free to pop where they wanted to.

Shel Silverstein

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Music- Recognizing Patterns in Music and Children’s Literature 30-50 Min. Element: Rhythm & Melody K/1st/2nd		
Standard	1.M.P.2: Explore the effects of various timbres, dynamic levels and tempos, using voice, movement, and simple instruments. 1.M.P.3: Develop techniques and concepts to refine work for presentation by: b. Singing a variety of simple songs. d. Performing a rhyme or song with one rhythmic ostinato. f. Responding with body percussion, voice, or simple instruments to visual representation of rhythm patterns. 1.M.R.1: Listen to and interact with a variety of contrasting music while recognizing steady beat, repeating patterns, and expressive elements.	
I can ...	I can learn and explore about patterns in music giving them an opportunity to practice echoing simple song phrases.	
Theme	Animals, patterns	
Materials Needed	Whiteboard Book - “Old MacDonald Had a Dragon” by Ken Baker (ISBN 0761461752) Visuals examples of patterns Visual examples of animals (optional) Guitar or other musical instrument (optional)	
Vocabulary	Pattern/Repetition: The use of an element more than once.	
Notes & Resources		
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review previous lesson as well as skills and concepts needed for today's lesson
	Lesson:	
	Step 1:	Introduce “pattern” to the students. Tell them you can sometimes see a pattern and talk about visual patterns. Show or draw examples of patterns on the board
	Step 2:	Explain that patterns can also be heard and many songs use patterns with words, beats, or notes.
	Step 3:	Ask the class to raise their hand if they have ever heard the song “Old MacDonald Had a Farm”. Talk about how that is a song with patterns. It has repeating words and melodic phrases. Ask them to listen for the repeating patterns as you sing the song together.
	Step 4:	Lead the students singing the song with the following animals (from the book); Cow, Pig, Sheep, and Dog. You can hold up a picture of each one to indicate which animal they will be singing that verse.
	Step 5:	After singing the song, ask the students what patterns they noticed. Answers should include:



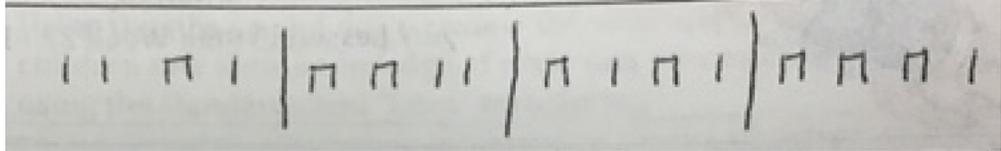
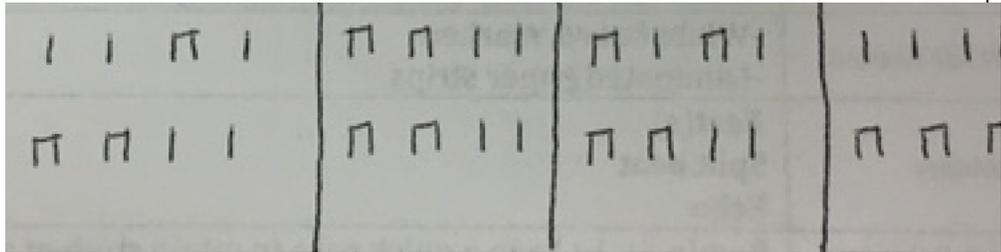
	<p>EIEIO Old MaDonald had a farm On that farm he had a...</p> <p>As the children reply put their answers on the board</p>
	<p>Tell the class you are going to read them a story about old MacDonald, but one different than the song. Explain that in this story some of the patterns from the song are broken. Ask them to listen for any time the patterns from the song are broken. Read the class "Old MacDonald Had a Dragon" If desired, you can sing the song/music portions of the book.</p>
Step 6:	<p>After the story ask the students who or what broke the pattern. Ask the students to explain what patterns where broken and when. If needed, re-read sections of the book to show an occurrence of pattern break.</p>
Step 7:	<p>Tell the students you are going to sing the song again. This time as you sing, have them count how many times a specific pattern is repeated. Then lead the students in singing the song, but this time add a verse with the dragon. The animals should be introduced in the following order: cow, pig, sheep, dog, and dragon. Again, hold up visuals to indicate the animal for each verse.</p> <p>When you're done singing ask the students how many times the specified patter was repeated. If desire, sing the verses again to have the students count other patterns.</p>
Expansion and Differentiation	<p>To introduce the concept of comparing and contrasting patterns. Explain to the students that in addition to repeating patterns in the song, the story Old MacDonald had a Dragon has repeating patterns and phrases. These are similar (compare) to the ones in the song, but a little different (contrast). Explain that as you re-read the book they should listen for those repeating patterns.</p>
	<p>Project the book overhead as you read so the students can read certain sections aloud with you</p>
Wrap Up:	
<p>Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can ...</p>	<p>Review skills and concepts learned today Formatively assess student learning</p>



Music – Rhythmic Dictation 30 Min Element: Rhythm 2nd – 3rd Grade	
Standard	2.M.P.3: Explore the effects of various timbres, dynamic levels, and tempos using voice, movement, and simple instruments. 2.M.P.8: Respond with body percussion, voice or simple instruments to visual representations of rhythm patterns. 2.M.R.1: Listen to and interact with a variety of contrasting music while recognizing form, meter, beat versus rhythm, timbre, mood, dynamics, tempo, and melody.
I cansing. ...keep a steady beat. ...imitate my teacher using body percussion. ...move to a steady beat. ...perform a split beat pattern using body percussion and rhythm instruments. ...understand the difference between “beat” and “rhythm” ...take 4 and 8 beat rhythmic dictation using ♩, and ♪♪.
Theme	Music has a steady beat. Music has rhythm. Beats can come in sets of 2 or 4. Rhythmic dictation.
Materials Needed	-White board, marker. -Laminated paper strips.
Vocabulary	Beat(s) Split beat Echo
Notes & Resources	Reminder to keep a quick pace to retain student attention and engagement.

Lesson	Introduction	
	Step 1: Call to Attention	When children enter room, have them sit in a circle, knees almost touching neighbor’s. Echo clap several 4 beat patterns to focus attention for the day’s lesson.
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review concepts from previous lesson. Review “Shoo Fly” song. Review “ABA” form, 4 beats to a set.
	Lesson:	
	Step 1:	Introduce “rhythmic dictation.” Show the children one Ziploc bag with laminated strips. Take out a few and show them how they can be used to make beats and split beats, minus the note head.
	Step 2:	Say, “Everyone is going to get their own bag of these strips. Each bag has 20 strips. At the end of the lesson, each bag must still have 20 strips! Keep track of your own strips, please. We are going to play a rhythmic dictation game. I will give you a 4 beat rhythm, using the word ‘pie’ for a single beat and ‘pizza’ for a split beat.
	Step 3:	Draw a beat and a split beat, minus note heads, on the board with the words “pie” and “pizza” written underneath them, respectively.
	Step 4:	Say, “For example, I might say, ‘pie, pie, pizza, pie.’” As you say the rhythm, hold up a finger for each beat, totaling 4, so the children can see that you are giving them a 4 beat rhythm.
	Step 5:	Say, “As soon as I’ve given you all 4 beats, use your strips to make the rhythm patter I just said—but wait till I give you all four beats before you start. I’ll say the rhythm multiple times so don’t worry about that. When you’re done, sit with your arms crossed



	<p><i>so I know you're finished."</i></p> <p>Take any questions and make any necessary clarifications.</p>
Step 6:	Pass out rhythm strips. Say, "I'm going to pass out the bags of rhythm strips, but do not open them until I say, 'OK.' What word am I going to say?" (OK!)
Step 7:	Have everyone spread out in their own space, with room to lay out rhythm strips then pass out the bags.
Step 8:	<p>Begin rhythmic dictation: When everyone is quiet and settled, say, "OK," and begin with the first 4 beat rhythm. Some examples to use are:</p> 
Step 9:	Repeat each rhythm at least 3 times with pauses between. Be sure to hold up a finger for each beat so the children can keep track of them.
Step 10:	Walk around the room to monitor progress. After everyone has dictated a rhythm, write the correct answer on the board.
Step 11:	After the second or third round, erase the beat and split beat with "pie" and "pizza" written underneath from the board to increase the challenge.
Step 12:	<p>Once the class shows proficiency with 4 beat rhythms, progress to 8 beat rhythms. Suggestions:</p> 
Step 13:	At the end of class, have the children gather their own strips, count to make sure they have 20, and put them back in the bag.
EXPANSION AND DIFFERENTIATION	Depending upon the age and ability of the students, you can do more complex or longer rhythms or shorter, easier rhythms. You could turn this into a game for teams to solve or individuals.
Wrap Up:	
<p>Step 1: Review Standard</p> <p>Step 2: Have kids rate themselves on the daily I can . . .</p>	End the day discussing what was hard and what was easy about this lesson, what challenged them the most, what helped make it less challenging, etc.



Music - Rig A Jig Jig 10-20 Min. Element: Rhythm & Melody K/1st/2nd/3rd		
Standard	Strand: PERFORM (2.M.P.) Students will analyze, interpret, and select artistic work for performance. They will develop techniques and concepts to refine artistic work, and express meaning through the presentation of musical works (Standards 2.M.P.1–11) 2.M.R.1: Listen to and interact with a variety of contrasting music while recognizing form, meter, beat versus rhythm, timbre, mood, dynamics, tempo, and melody. 2.M.R.2: Describe imagery conveyed by a music selection, identify elements in a music selection that elicit feelings or inspire imagery, show feelings conveyed by music through movement or drawing, and predict the use of a music selection.	
I can ...	I can recognize the dramatic increase in value when numbers are doubled several times and identify the exact values of doubling the number 1 several times.	
Theme	Patterns, addition	
Materials Needed	White board or document camera Notation and/or recording of Rig-a-Jig-Jig, http://schools.utah.gov/CURR/fineart/Elementary/Songbook/Music.aspx	
Vocabulary	Addition: the action or process of adding something to something else. Double: Twice as many.	
Notes & Resources		
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review information from previous lesson as well as skills and concepts needed for today's lesson
	Lesson:	
	Step 1:	Students may be seated at desks or on the floor in any configuration. There needs to be space in the room to move. After learning the song, older students will be able to learn the game simply by having the teacher model playing the full game with them
	Step 2:	Sing the song (or play the recording) for the students. Ask students to summarize the story the song is telling (i.e. I am walking down the street, I unexpectedly meet a friend, and we continue down the street together). Clarify words the students may not know, such as "chanced."
	Step 3:	As you repeat the song or phrases of the song in the course of this discussion, invite the students to sing along with you as soon as they are comfortable doing so.
	Step 4:	Once children know the song, introduce the singing game, showing the movements while everyone sings the song.
	Step 5:	1. "As I was walking down the street..." teacher walks in place or in a small area. 2. "A friend of mine I chanced to meet..." teacher waves at students. Continue



	<p>waving through "Heigh, ho" section.</p> <p>3. "A rig-a-jig-jig" teacher does a motion a little like "The Twist" dance in place, with elbows at waist level.</p> <p>4. "And away we go, away we go, away we go" teacher skips in place</p> <p>5. "A rig-a-jig-jig" teacher repeats "Twist" motion.</p> <p>6. "And away we go..." to end. Teacher skips in place.</p>
Step 6:	Have students do these actions in place with you while singing the song. They will remember the lyrics much better if they perform the movements while they sing.
Step 7:	Next, demonstrate the full game. Using the same phrase segments listed above, use the full actions of the singing game. Be sure students sing with you in a natural, unstrained singing voice while you demonstrate.
Step 8:	<p>1. "As I was walking down the street..." teacher walks among students.</p> <p>2. "A friend of mine I chanced to meet..." teacher shakes hands with a student. Continue shaking hands through "Heigh, ho" section.</p> <p>3. "A rig-a-jig-jig" teacher keeps holding student's right hand while also grasping student's left hand. Arms will cross and make an X. See-saw hands back and forth as if in a sawing motion. The more energetic it is, the more fun it is.</p> <p>4. "And away we go, away we go, away we go" teacher and student skip, with hands still joined, anywhere in the room.</p> <p>5. "A rig-a-jig-jig" teacher and student stop their feet and repeat hand motion.</p> <p>6. "And away we go..." to end. Teacher and student resume skipping about the room until the song stops.</p> <p>7. Teacher and student drop hands. The next time the song is sung each one completes the steps above, choosing a new partner for a total of four players. The number of participants doubles each time.</p> <p>8. On the last verse, if there is not the correct number of students for partners to come out even, pause the song just before "A rig-a-jig-jig" and make sure everyone has found a partner before finishing the game.</p> <p>9. When the last verse is over, invite students to "rig-a-jig-jig" back to their seats.</p>
Step 9:	After completing the game once, write the number "1" on the board. Play one round of the game, ending with the teacher and first partner standing. Count how many people are standing, then write the number "2" beneath the "1" on the board.
Step 10:	Play another round of the game, ending with four people standing, count the number of people standing, then write the number "4" beneath the "2" on the board.
Step 11:	Ask the children to look for patterns as you continue this process. The series, written in a vertical column, will become: 1, 2, 4, 8, 16, 32. Count the number of students standing at the end of each round of the game.
Step 12:	<p>During your discussion with the children, gradually turn the column of numbers into a column of equations:</p> <p>1+1=2</p> <p>2+2=4</p> <p>4+4=8</p> <p>etc.</p> <p>Explore patterns in this list of equations.</p>
Step 13:	When modeling doubles addition, it is important for each student who is standing at the end of each round, to find a partner on the next round who has not yet stood to have a turn.
Expansion and	If students will be uncomfortable with the words "a pretty girl I chanced to meet"



Differentiation	they can be changed to "a friend of mine I chanced to meet."
	Older children may be able to learn two or three of the game steps at once or skip directly to learning the full
	When modeling doubles addition, it is important for each student who is standing at the end of each round, to find a partner on the next round who has not yet stood to have a turn. This can be a problem in the transition from 16 to 32, if there are not 32 students in the class. One way to solve this problem is to have any of the 16 students (who were standing at the end of the fifth round) who cannot find a classmate partner (because everyone has already been chosen) grab a book or other common classroom item to "rig-a-jig-jig" with on the end of the last round. Then, when counting students who are standing at the end of that round, count each book-partner as a "child," too. The total should come out to 32.
	In the event that a child leaves the room in the middle of the game, or there is some mix-up in choosing partners, then the doubles addition may not come out exactly right on the chart on the board. One way to handle this, for slightly older children, is to explain, for example, that a child left, so now we have 7 people standing instead of 8. Then predict the double of 7, and of 14, etc. It is not always necessary to start over if there is a mix-up. This simply provides an excuse to play the game one more time to find out what the real double series would be.
	Another variation is to start with a number other than 1. For example, have three students start out choosing partners all at once on the first verse. Have students predict what the doubles series would be if it were to start on 3, then check their predictions by playing the game.
	Students with physical disabilities can perform the actions they are able to in place while partners come to them.
	More advanced students can predict the numbers in the series then check their predictions by counting the number of people standing at the end of each round.
Management Note:	Classroom management is very rarely an issue with this game if a few simple rules are strictly observed: 1. Whenever the singing stops, partners drop hands and all body movement and voice sounds stop, also. Players may move only while singing. 2. Quickly choose the closest partner as soon as the word "friend" is sung so the new partner gets a full turn.
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Review skills and concepts learned today Formatively assess student learning

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Music – Sally Go Round the Sun 30 Min Element: Rhythm K – 1st Grade		
Standard	K.M.P.3b: Sing a variety of simple songs. K.M.P.3d: Perform a rhyme or song with teacher accompaniment. K.M.P.3e: Perform steady beat with body percussion or un-pitched percussion. K.M.R.1: Listen to and interact with a variety of contrasting music while recognizing steady beat, repeating patterns, and expressive elements.	
I cansing. ...keep a steady beat. ...imitate my teacher using body percussion. ...move to a steady beat. ...recognize the musical symbol for a beat. ...play rhythm instruments properly and keep a steady beat. ...recognize the symbol for a beat and a rest (silent beat).	
Theme	Music has a steady beat. is the musical symbol for a beat. Moments of silence in music are called rests. } is the symbol for a rest, or silent beat. Changing the speed of the beats changes the speed, or tempo, of the music.	
Materials Needed	-Previously learned songs/finger plays -White board/marker -Song: “Sally Go Round the Sun.” Use the video to learn the melody, do not use the chant section. The activity that corresponds with this lesson is different than the one shown in the video. If you have access to hula-hoops, you can do the activity shown in the video as a time-filler in a later lesson. https://www.youtube.com/watch?v=ATHwSEf6AV8 -Hand drum (for teacher use only)	
Vocabulary	Beat Rest Beat map Tempo	
Notes & Resources		
Lesson	Introduction	
	Step 1: Call to Attention	Use previously learned song/finger play to focus attention.
	Step 2: Review Routines and Procedures	Remind children that in music, we start together, stay together and end together.
	Step 3: Review Previous Lesson	Review concepts from previous lesson. Review old songs and finger plays. Vary the speed of the beats discuss with the children what happens to the speed of the music. Review vocabulary: “tempo.”
	Lesson:	
Step 1:	Introduce “Sally Go Round the Sun” Teach song “Sally Go Round the Sun” by rote. Make a beat map for the song.	



Step 2:	Review rests/ silent beats. Find any silent beats in the song and replace the “beat” with a “quarter rest.” Ask the children if this beat map looks familiar (it is the same as the one for “Peas Porridge Hot”).
Step 3:	Compare structure of beat maps of 2 songs. Double check to see if “Peas Porridge Hot” does, in fact, follow the same beat map as “Sally Go Round the Sun.” Point out that some songs do share the same beat map.
Step 4:	Find rests/ silent beats. Count the number of beats and rests in the beat map.
Step 5:	Introduce movement activity for “Sally Go Round the Sun.” Have children stand and march in place, with “beats in your feet,” while singing “Sally Go Round the Sun.” Sing it a second time, but this time, have everyone sit on the word, “BOOM!”
Step 6:	Sing it a third time with a variation: Say, “ <i>I’m going to try to trick you, so be ready! This time, I’m going to change around when I say, ‘BOOM!’ You still have to sit down when you hear it, though! Here we go!</i> ” Take the hand drum and keep beats steady while children march in place. Strike the drum louder on “BOOM” at random points. Hilarity ensues.
Step 7:	On the last round, place “BOOM” in its correct place and introduce the next activity when everyone is sitting criss-cross quietly like rests: Say, “ <i>I’m going to let you find your own place in the room so we can march around freely, not in a line. There are some rules for this game. No touching people and no touching things. If you can’t play by the rules, you have to sit out.</i> ” Emphasize safety. As the teacher, you MUST be diligent about making sure the children follow these rules. The instant someone bumps into another child or object, <i>immediately</i> have that person sit out in a designated area (a table with chairs, for example). Otherwise, bumping into each other and things becomes the game of choice.
Step 8:	When the song starts, everyone gets to march around the room freely, keeping beats in the feet. When you get to “BOOM,” everyone freezes like a statue, any way they want (superhero, silly pose, etc.), just not on one foot or you might fall over. Emphasize safety again.
Step 9:	Find “interesting” statues and say, “ <i>Everyone freeze like Michael!</i> ” Repeat for several rounds, choosing different “statues” for kids to imitate. On the last round, have everyone freeze in a sitting position, criss-cross.
Step 10:	If there is time, re-form the circle and end with familiar songs/finger plays. Review the vocabulary learned, especially “rest” and “tempo.” If time is up, just review the vocabulary from where the children are sitting and then have them line up like rests. Nice and quiet....
EXPANSION AND DIFFERENTIATION	
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Briefly review the day’s vocabulary and concepts. Have students rate themselves with a simple non-verbal response, e.g. thumbs up or down, fingers one through 5, etc.



Sally Go Round the Sun

Sal - ly go round the sun Sal - ly go round the moon

Sal - ly go round the chim - ney top ev - 'ry af - ter-noon. BOOM!

The image shows a musical score for the song 'Sally Go Round the Sun'. It consists of two staves of music in G major (one sharp) and 4/4 time. The first staff contains two measures of music. The first measure has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), a dotted quarter note (D5), and a half note (E5). The second measure has a triplet of eighth notes (F5, G5, A5) followed by a quarter note (B5), a dotted quarter note (C6), and a half note (D6). The second staff also contains two measures. The first measure has a triplet of eighth notes (E5, F5, G5) followed by a quarter note (A5), a dotted quarter note (B5), and a half note (C6). The second measure has a quarter note (D6), a dotted quarter note (E6), a quarter note (F6), a quarter note (G6), and a quarter rest. The lyrics are written below the notes.

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Music- Same and Different 30 Min. Element: Dynamics, Melody, Timbre K/1st		
Standard	Strand: PERFORM (1.M.P.) Students will analyze, interpret, and select artistic work for performance. They will develop techniques and concepts to refine artistic work, and express meaning through the presentation of musical works (Standards 1.M.P.1–4).	
I can ...	I can begin to understand personal characteristics that differ from one person to another, including vocal timbre. I can solo sing and develop my personal singing voice. I can gain exposure to basic traffic signs and understand their use.	
Theme	Traffic signs	
Materials Needed	Traffic signals on large popsicle sticks or paint stirring sticks: Red traffic light Yellow traffic light Green traffic light Yield sign Stop sign Merge sign White gloves and police hat Classroom space with room for one chair in the middle "Who's that tapping at the Window" song https://www.youtube.com/watch?v=p9WaB0abVtg Guitar, piano, ukulele, or other accompaniment instrument	
Vocabulary	Characteristic: A feature or quality belonging typically to a person, place, or thing and serving to identify it Similar: Resembling without being identical Different: not the same as another or each other; unlike in nature, form, or quality. Traffic signal: A set of automatically operated colored lights, typically red, amber, and green, for controlling traffic at road junctions and crosswalks Yield: Stop only if needed Merge: Combine or cause to combine to form a single entity. Solo: Alone; Only 1	
Notes & Resources		
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review information from previous lesson as well as skills and concepts needed for today's lesson
	Lesson:	
Step 1:	Tell your students that today you will be learning about differences in people and in the world around them. Begin to make a class list of differences we can see or hear among people. Facilitate this discussion so that the children discover that	

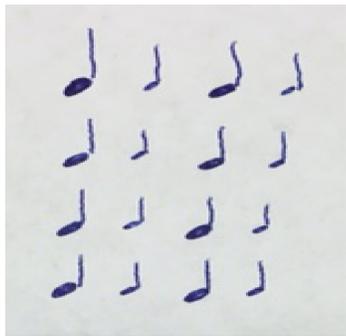


	<p>their voices (both speaking and singing) are different. Next, make a list of the different traffic signals they see in the world around them.</p>
Step 2:	<p>By rote, teach "Who's that tapping at the window?"</p> <p>After the class sings the song successfully twice through without teacher assistance, place one chair in the middle of the room.</p> <p>Choose one child to be blindfolded in the chair. That child will have to guess which two classmates were singing the solos to the song.</p> <p>With eyes closed and a blindfold on, choose your two soloists. (Be sure to leave them scattered throughout the room)</p> <p>Instruct the entire class to sing "Who's that tapping at the window?, Who's that knocking at the door?"</p> <p>Soloist 1: "I am tapping at the window!"</p> <p>Soloist 2: "I am knocking at the door!"</p> <p>Take the blindfold off the child in the middle of the room and have him/her guess who the soloists were and reveal why.</p>
Step 3:	<p>Repeat this activity with a new child chosen to sit in the middle. Bring in more descriptive factors by allowing the soloists to give clues in their response: for example, "Blue eyes tapping at the window" or "Brown hair knocking at the door."</p>
Step 4:	<p>Differences not only exist between people or living things, but also in objects we see around us every day. Traffic signals are an important part of our surroundings that keep us moving safely.</p> <p>Review the list of traffic signals listed on the board in the beginning of class.</p> <p>Show the students the traffic signals on sticks. (Students may also make these with construction paper, glue, and large popsicle sticks).</p>
Step 5:	<p>Choose a favorite song of the children - perhaps a class song, school song, holiday song, or you may teach a new one of your choosing.</p> <p>Sing through the song a cappella to be sure the class knows it very well.</p> <p>Introduce the traffic signals (begin with only red, yellow, and green circles).</p> <p>Review their purpose.</p> <p>Use these traffic signals to direct the song in which children will sing normally when the green signal is being raised. When the red signal is raised, children will stop singing entirely. Naturally, when the yellow signal is raised, children will sing slowly.</p>
Step 6:	<p>One child may be chosen to hold the traffic signals and direct traffic. A white glove and police hat may be used to bring to life the character of the director!</p>
Step 7:	<p>When the children are comfortable with this activity, you may introduce the yield and merge signs used when the class is divided into two groups of singers. The yield sign pointed towards one group will instruct them to decrescendo into pianissimo singing. The merge sign will instruct the group to crescendo back to normal volume of singing, etc...</p>
Step 8:	<p>For a closing activity, students may continue to use the traffic signals to direct the chosen song. The teacher will accompany the students this time and pay no attention to the signals. This will require the students to fade out and come back in intermittently testing how well they know the lyrics to the song!</p>
Wrap Up:	
<p>Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can ...</p>	<p>Review skills and concepts learned today</p> <p>Formatively assess student learning</p>



Music – Shoo Fly 30 Min Element: Rhythm, Movement & Form 2nd – 3rd Grade		
Standard	2.M.P.3: Explore the effects of various timbres, dynamic levels, and tempos using voice, movement, and simple instruments. 2.M.P.4: Sing folk, traditional, and call-and-response songs in tune, using a natural, unstrained voice. 2.M.P.7: Perform and identify beat versus rhythm, patterns of strong and weak beats, and short, simple rhythm patterns. 2.M.P.8: Respond with body percussion, voice or simple instruments to visual representations of rhythm patterns. 2.M.R.1: Listen to and interact with a variety of contrasting music while recognizing form, meter, beat versus rhythm, timbre, mood, dynamics, tempo, and melody.	
I cansing. ...keep a steady beat. ...imitate my teacher using body percussion. ...move to a steady beat. ...perform a split beat pattern using body percussion and rhythm instruments. ...understand the difference between “beat” and “rhythm.” ...move to music. ...understand that music can have 2 beats to a set or 4 beats to a set. ...identify ABA form.	
Theme	Music has a steady beat. Music has rhythm. Beats can come in sets of 2 or 4. ABA form	
Materials Needed	-Recording: “Navajo Happy Song.” -White board and marker. -Song: “Shoo Fly.” Corresponding circle dance instructions are found in the body of the lesson. Song can be found here: https://www.youtube.com/watch?v=p0VwQmB8uA0 This is not a great video, but it gives you the tune and the ABA form used in this lesson.	
Vocabulary	Beat(s) Split beat Echo	
Notes & Resources		
Lesson	Introduction	
	Step 1: Call to Attention	When children enter room, have them sit in a circle, knees almost touching neighbor’s. Echo clap several 4 beat patterns to focus attention for the day’s lesson.
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review concepts from last week’s lesson. Review “Navajo Happy Song” super challenge activity. Review all 4 patterns first!
	Lesson:	
Step 1:	Review 2 beats to a set. Break circle and have children sit in rows facing the white board. Say, “Remember “Navajo Happy Song” had this kind of beat map:” Draw beat map on white board:	



		
<p>Step 2:</p>		<p>Say, "How many beats per set did it have?" (2) "Does anybody remember the symbol we put at the beginning that lets us know there are 2 beats to a set?" Have a volunteer come to the board to draw 2</p> <p style="text-align: center;">  </p> <p>Review that the 2 means there are 2 beats to a set and the  counts as one beat. Remind children that the stem can go either up or down.</p>
<p>Step 3:</p>		<p>Introduce 4 beats to a set. Say, "I have a new song that uses this beat pattern." Write this on the board:</p> 
<p>Step 4:</p>		<p>Say, "Does this symbol (point to 2</p> <p style="text-align: center;">  </p> <p>fit this beat map?" (no) "What do we need to do to change it?" Ask for a volunteer to change the "2" to a "4". Say, "How do you know this is the right answer?" Lead discussion.</p>
<p>Step 5:</p>		<p>Introduce song "Shoo Fly." Say, "The song we're going to learn today that uses this beat map dates all the way back to the time of Abraham Lincoln. Children used to sing it and play a circle game for entertainment, because they had no TV, iPods, video games, or things like that. Keep the beats while I sing it and make a beat map."</p>
<p>Step 6:</p>		<p>Sing verse one. Say, "That's great! But—that's only half the song. Here's the second half." Make the next section of beat map while singing second half:</p>



	Be sure to add note heads.
Step 7:	Say, “Do the 2 parts have the same beat map or different beat maps?” (Same) “What about the words, same or different?” (Different)
Step 8:	Introduce “ABA” form. Say, “Believe it or not, we’re still not finished! We actually have to sing the first part of the song one more time. So, if we call part one ‘A’ and part 2 ‘B,’ and then we sing part one again, what pattern do we get?” (ABA)
Step 9:	Sing the song using the ABA pattern. Sing it a second time, adding “Oh!” between B and A.
Step 10:	Transition to circle game. Say, “The circle game that goes with this song is pretty cool because you get to turn a circle inside out. We have to go through a lot of steps first, though. Step one is to get in a group of 5 people. When you have a group of five, spread out from other groups and sit together with your group. Ready? Go.”
Step 11:	You may have to facilitate getting the class into groups of 5. If necessary, a group of 6 is OK, but no groups less than 5.
Step 12:	Introduce circle game. Go over ground rules of the circle game: -We have to hold hands, so no squeezing. -We have to move together while holding hands, so no yanking or pulling each other’s arms. -If you violate any of these rules, it is not safe or respectful and you will have to sit out. As the teacher, be very strict about enforcing this ground rules. This will set the tone for any future activities similar to this one.
Step 13:	Choose one group to be the “demo” group and you, as the teacher, join that group. Have the rest of the class focus their attention on this group—this is how they will learn the steps.
Step 14:	Circle game steps: “A” Section -Join hands. -During the words, “Shoo fly, don’t bother me,” group takes 4 steps toward center of circle, keeping beats in your feet. -During second time singing, “Shoo fly, don’t bother me,” take 4 steps back out, keeping beats in your feet. -Third time singing “Shoo fly, don’t bother me,” take 4 steps back in again. During, “I belong to somebody,” take 4 steps back out again.
Step 15:	Have all groups join hands and try part one (A section) of the song.
Step 16:	Circle game steps: “B” Section, turning the circle inside out. - 2 children form a bridge, linked hands/ arms upraised.



	<p>-The child directly opposite the bridge (this should be the teacher’s position in the demo group) goes under the bridge while everyone is still holding hands. This should bring everyone under the bridge with hands held.</p> <p>The two children that made the bridge will go under their own arms (“wringing the washboard” in folk dancing) and the inside out circle will be complete: everyone will still be holding hands, but facing outward.</p>
Step 17:	<p>Have all groups try the “B” section of the circle game. The teacher should choose which two children will form the bridge for each group and identify which child will go under the bridge first. This will minimize confusion and chaos. Leave your demo group to try it on their own as you monitor the rest of the groups. Correct any problems as needed.</p>
Step 18:	<p>Once all groups have made their inside out circle, have them freeze in place (inside out, hands joined). Explain that on the word, “Oh!” let go of each other’s hands, clap, and jump back around to face the inside of the circle again. Emphasize that they must let go of each other’s hands!</p>
Step 19:	Let all groups try the new move.
Step 20:	Once all groups can master the “B” section, start all over from the beginning and put the whole dance together.
Step 21:	If time allows, repeat enough times so that everybody gets a change to form the bridge.
EXPANSION AND DIFFERENTIATION	*Super Challenge: If things move very quickly and concepts are grasped readily, make one large classroom circle and try the “Shoo Fly” circle game. You will have to repeat the “B” section several times until everyone gets under the bridge. Only try this if the class has good self-control.
Wrap Up:	
<p>Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .</p>	<p>Briefly review the day’s vocabulary and concepts. Have students rate themselves with a simple non-verbal response, e.g. thumbs up or down, fingers one through 5, etc. Then have the students learn a fun song to use as a choice song.</p>



Shoo Fly

F C7 F

Shoo, fly, don't both - er me, Shoo, fly, don't both - er me,

F C7 F

Shoo, fly, don't both - er me, For I be-long to some-bo - dy. I

F C7

feel, I feel, I feel, I feel like a morn-ing star, I

F

feel, I feel, I feel, I feel, I feel like a morn-ing star.

F C7 F

Shoo, fly, don't both - er me, Shoo, fly, don't both - er me,

F C7 F

Shoo, fly, don't both - er me, For I be-long to some-bo - dy.

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Music- Silence, We're Resting: Rhythm and Rests 30 Min Element: Rhythm 2nd/3rd Grade Lesson		
Standard	2.M.P.3: Explore the effects of various timbres, dynamic levels, and tempos using voice, movement, and simple instruments. 2.M.P.4: Sing folk, traditional, and call-and-response songs in tune, using a natural, unstrained voice. 2.M.P.8: Respond with body percussion, voice or simple instruments to visual representations of rhythm patterns. 3.M.P.4: Sing folk, traditional, and call-and-response songs in tune, with good vocal tone. 3.M.P.8: Respond with body percussion, voice, or simple instruments to visual representation of rhythm patterns.	
I can ...	I can tell the difference between quarter notes and quarter rests. I can perform quarter notes and quarter rests correctly. I can use correct musical terms to orally notate rhythms.	
Theme	Notation, quarters, money	
Materials Needed	Rhythm sticks Whiteboard w/marker Song "Counting Coins" written on the board Song "Hot Cross Buns"	
Vocabulary	Quarter note Quarter rest	
Notes & Resources	Could use document camera to display song instead of white board.	
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review information learned in the previous lesson as well as any skills or concepts needed for today's lesson
	Lesson:	
	Step 1:	Sing the song "Counting Coins" following the written notation written on the board. Introduce (or review) quarter notes.
	Step 2:	Erase the words. Set a beat and ask the class to say "TA" for each quarter note on the board. Then repeat adding a "CLAP" for each quarter note.
	Step 3:	Hand out rhythm sticks. Remind students they are not to touch them until instructed.
	Step 4:	Draw three quarter notes and a quarter note rest on the board. Write the word "REST" above the symbol. Explain that the REST is silence, just like you are when you are asleep.
	Step 5:	Perform the four beats, with voice (TA-etc.) then with rhythm sticks. Repeat until the entire class is silent during the rest.
	Step 6:	Do multiple examples of quarter notes and rests, keeping a 4/4 time signature.



Step 7:	Ask the class to give you some examples.
Step 8:	Work up from 1 measure to 2, 3, or 4 measure examples depending upon how successful the students are at doing it correctly.
Step 9:	Use similar process with the song "HOT CROSS BUNS" http://schools.utah.gov/CURR/fineart/Elementary/Songbook/Music/HotCrossBuns.aspx above link has copy of music and other suggestions to use the song
EXPANSION AND DIFFERENTIATION	<ul style="list-style-type: none"> • Can have students write the rhythms on the board. • Can use magnetic notes for ease in creating rhythms. • Add words or short phrases to the rhythms created. • Have some students play while some students sing OR have students sing and play at the same time.
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can ...	Review skills and concepts learned today Formatively assess student learning

Counting Coins

Sung to the tune of "Twinkle, Twinkle Little Star"

Pen - ney, Pen - ny, eas - i - ly spent cop - per brown is worth one cent.

5

 Nick - el, nick - el, thick and fat, you're worth five cents, I know that.

9

 Dime, Dime, lit - tle and thin, I re - mem - ber you're worth ten.

13

 Quart - er, quart - er, big and bold, You're worth twen - ty five I'm told.



History

Hot cross buns are fruit cakes decorated with a white cross on the top. They are served with a butter spread. This treat was sold in the streets of England to the cry of "Hot Cross Buns!", and dates back to the nineteenth century.

Hot Cross Buns

The musical notation is written on a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of two lines of music. The first line contains two phrases: "Hot cross buns." and "Hot cross buns." Each phrase is marked with rhythmic letters: 'm' for a half note and 'r' for a quarter note. The second line contains the phrase "One a pen - ny, two a pen - ny, hot cross buns." with rhythmic markings: 'd' for quarter notes, 'r' for eighth notes, and 'm' for a half note. The lyrics are placed below the notes.

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Music- Story Behind Music 30-45 Min. Element: Melody/Harmony/Dynamics/Texture All Grades		
Standard	3.M.R.4: Describe feelings or imagery conveyed by a music selection. 3.M.R.6: Explore/express feelings conveyed by a music selection through movement or drawing.	
I can ...	I can understand how music tells a story. I can create a piece of art based on the story told by a piece of music.	
Theme	Style, mood, program music	
Materials Needed	A song with no words that varies in speed and emotion. Some suggestions include: "Grand Canyon Suite" "Peter and the Wolf" "Carnival of the Animals" "Fantasia" Drawing Paper Crayons/Colored Pencils/Markers/or Paint	
Vocabulary	Program Music – music that tells a story.	
Notes & Resources		
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review previous lesson as well as skills and concepts needed for today's lesson
	Lesson:	
	Step 1:	Explain to students that when people write music it is usually based on some sort of story. (Program Music) The story behind music with words are usually easier to figure out because the story is explained through the words. The story behind music without words is explained through the music itself.
	Step 2:	Play a piece of music and ask students to close their eyes and imagine what they think the story behind the music is.
	Step 3:	Stop the music, and ask students to open their eyes. Hand out the drawing paper and materials.
	Step 4:	Play the music again while students draw what they imagined the story behind the music is.
	Step 5:	Have students present their work and the story behind them to a small group or the class.
	Expansion and Differentiation	Have the students write out a story that they think is behind the music
	Wrap Up:	
	Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can ...	Review skills and concepts learned today Formatively assess student learning

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Music – Strong Beat, Weak Beat 30 Min Element: Rhythm 2nd – 3rd Grade		
Standard	2.M.P.3: Explore the effects of various timbres, dynamic levels, and tempos using voice, movement, and simple instruments. 2.M.P.4: Sing folk, traditional, and call and response songs in tune, using a natural, unstrained voice. 2.M.P.7: Perform and identify beat versus rhythm, patterns of strong and weak beats, and short, simple rhythm patterns. 2.M.R.2: Describe imagery conveyed by a music selection, identify elements in a music selection that elicit feelings or inspire imagery, show feelings conveyed by music through movement or drawing, and predict the use of a music selection.	
I cansing. ...keep a steady beat. ...imitate my teacher using body percussion. ...move to a steady beat. ...perform a split beat pattern using body percussion and rhythm instruments ...understand the difference between “beat” and “rhythm.” ...identify that beats can come in sets of 2.	
Theme	Music has a steady beat. Music has rhythm. Beats can come in sets of 2.	
Materials Needed	-White board and marker. -Song: “Icka Backa Soda Cracker.” -Recording: “Navajo Happy Song.” Hand clapping game is included in the body of the lesson. https://www.youtube.com/watch?v=pNkUgEE21vA https://www.youtube.com/watch?v=qeqKL9z1hhw	
Vocabulary	Beat(s) Split beat Echo	
Notes & Resources	Remember to keep a quick pace to retain student interest.	
Lesson	Introduction	
	Step 1: Call to Attention	When children enter room, have them sit in rows facing the white board. Echo clap several 4 beat patterns to focus attention for the day’s lesson.
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review concepts from last week’s lesson. Review song, “Icka Backa Soda Cracker” while keeping beats steady. Beat one should be on the floor, beat two should be on knees. Make a beat map as you sing this. Review term “beat map” as representative of the pulse of the song. <div style="text-align: center;"> </div> <p style="text-align: right;">Remember to add note heads.</p>



Lesson:	
Step 1:	Introduce concept of beats in sets of 2. Say, “Remember how we played the game and passed the beanbag on the strong beats? Let’s sing the song again and see if we can figure out which beats were the strong beats: 1,2,3, or 4.”
Step 2:	Sing the song while pointing to the beat map with emphasis beats 1 & 3. Children should be able to identify beats 1 & 3 as the strong beats.
Step 3:	Say, “Let’s make those beats a little bigger, just to show they are the stronger beats.” Alter beat map to look like this: 
Step 4:	Introduce early symbol for time signature. Say, “Do you see a pattern?” (Yes) “If we wanted to group these beats into sets, how many beats would be in each set?” (2)
Step 5:	Say, “We can represent this idea with this symbol: 2  The top number tells you how many beats in each set. The bottom note just tells you what counts as one beat. The stem is pointing down and the note head is at the top, but that’s OK. You can write beats either way.” Show these examples that mean the same thing. $\text{♩} = 1 \text{ beat}$ $\text{♪} = 1 \text{ beat}$
Step 6:	Transition to “Navajo Happy Song” and corresponding hand-clapping game. Say, “Let’s make a circle and listen to a song that uses the same pattern of two beats to a set. While, we’re listening, keep the beats steady on your knees.” Play recording of “Navajo Happy Song” one time.
Step 7:	Say, “Can you guess where this song comes from?” Take a few responses from the class. If no one guesses correctly, say, “This is actually a Native American song from the Navajo tribe. It’s called the “Navajo Happy Song.” Do you hear the drum making the pattern from this beat map?” Point to the beat map that shows the $2/\text{♩}$ pattern of strong and weak beats.
Step 8:	Listen a second time, keeping beats steady again, emphasizing the strong beats. Before starting the recording, ask the students to make note of how many times they repeat the song. At the end, have the children to hold up the number of fingers that corresponds to their answer. (4)



Step 9:	Learn hand movements to “Navajo Happy Song,” Say, “ <i>This song goes with a rather tricky hand movement game. Since it is sung four times, there are four different movements and each one gets harder and harder. We’ll learn them one at a time.</i> ”
Step 10:	Introduce each movement one at a time. Give the children time to practice each movement without the music. Then, have them perform each movement throughout the entire song (all four repetitions). It is best to say the movements aloud as you perform them.
Step 11:	<p>Pattern 1: <i>Knees, knees, ground, ground.</i> Tap knees twice with both hands, tap ground twice with both hands.</p> <p>Pattern 2: <i>Knees, knees, left, left, knees, knees, right, right.</i> On “knees, knees,” tap your own knees. On “left, left,” shift your hands so that your left hand taps your neighbor’s right knee while your right hand taps your own left knee. On “right, right,” shift your hands the opposite direction so that your right hand taps your neighbor’s left knee while your left hand taps your own right knee.</p> <p>Pattern 3: <i>Knees, knees, left, left, knees, knees, ground, ground. Knees, knees, right, right, knees, knees, ground, ground.</i> Use same left and right motions as pattern 2.</p> <p>Pattern 4: <i>Knees, left, knees, ground. Knees right, knees, ground.</i> Use same left and right motions as patterns 2 and 3.</p>
Step 12:	Be sure to perform each pattern all the way through the entire song before learning a new pattern. The song is sung 4 times so it will provide lots of time to practice each pattern before the last “super challenge” activity.
Step 13:	Super Challenge Activity: Once all 4 patterns have been learned and practiced to the song, try the song one last time. This time, however, change patterns each time the song is repeated!
Step 14:	If there is time at the end of the lesson, hand out a variety of rhythm instruments (wood and metal) and sing the song again. Have the children keep a steady beat, but emphasize beats 1 & 3, making them stronger.
EXPANSION AND DIFFERENTIATION	
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Review the meaning of the symbol $2/\bullet$, discussing what the top number and the bottom beat mean. Have the children line up while listening to “Navajo Happy Song,” keeping beats steady in their feet and stomping louder on the strong beats.



Navajo Happy Song

A musical score for the 'Navajo Happy Song' in 2/4 time, key of D major. The score consists of four staves of music with lyrics underneath. The lyrics are: 'Hi - yo hi yo ip si na ya Hi yo hi yo ip si na ya. Hi yo hi yo ip si na ya. Hi yo hi yo ip si na ya. Hi yo hi yo.'

Hi - yo hi yo ip si na ya Hi yo

5 hi yo ip si na ya. Hi yo hi yo ip si

9 na ya. Hi yo hi yo ip si na ya.

13 Hi yo hi yo

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Music- Surprise Symphony #1 30-45 Min. Element: Form, Rhythm, Dynamics 3rd/4th/5th		
Standard	3.M.CR.3: Evaluate and refine work, apply teacher-provided criteria and collaboratively developed guidelines and feedback, and present the final version of created music and describe connection to expressive intent. 3.M.P.2: Explore the effects of various dynamic levels, tempos, and articulations. 3.M.P.3: With guidance, discuss and explore expressive elements in music to be performed. 3.M.P.8: Respond with body percussion, voice, or simple instruments to visual representation of rhythm patterns.	
I can ...	I can listen and respond with movement to a selection in theme and variations form. I can read a 4-part score and perform it using body percussion and non-pitched percussion instruments with correct rhythms in 2/4 time. I can create a theme and variations with other rhythms using the score.	
Theme	Theme & variations	
Materials Needed	"The Surprise Symphony"- Hayden recording https://www.youtube.com/watch?v=VOLy6jxEDLw Rhythm Instruments Meet the Composers Book 1 – Haydn, pg. 15	
Vocabulary	Theme: Material, usually a recognizable melody, upon which part or all of a composition is based. Variation: a different or distinct form or version of something; a change or difference	
Notes & Resources	Designed to be lesson 1 of 3 on The Surprise Symphony with: Form and Composition Harmony, Haydn, and History	
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review previous lesson as well as skills and concepts needed for today's lesson
	Lesson:	
Step 1:	Tell students that you are feeling particularly hungry right now and could eat some pizza. Ask the students to raise their hand if they like pizza. Then tell them that "pizza" is like a "theme" or main idea. Introduce "Theme" and use explicit vocabulary instruction to teach about it. But not everyone likes the same kind of pizza and if you ate the exact same kind all the time, you might get tired of it. Because different people like different kinds of pizza, there are "variations," or a variety of kinds of pizza. Introduce "variation" and use explicit vocabulary instruction to teach about it. Ask students to share what variations or kinds of pizza they like or have tried	



Step 2:	Tell the class that we have “theme and variations” in music too, where a composer writes a main idea or theme, and then changes it to give it variety. The music they are about to hear uses this type of form called theme and variations
Step 3:	Show the sheet music for “Surprise Symphony” Point out the 2/4 time signature, which tells us that there are 2 beats in each measure (between each bar line), and that the quarter note gets 1 beat (just like there are 4 quarters in a whole dollar). Have students count and clap the rhythm, using ti-ti for eighth notes, ta for quarter notes, and rest (no clap) for the quarter rest. Review as needed. Tell students to listen for this rhythm as you play the first part of the recording.
Step 4:	Play the recording of the main theme while pointing to the rhythm as students just listen, then stop the recording (from 0:00 to approximately 0:16). Ask how many students could hear and follow the rhythm of the theme. Ask how many students recognize this music. Tell the class the name of the piece and its composer, Haydn. Tell them that they probably don’t know why it’s called “Surprise Symphony” and that if they do, don’t give away the answer. Play the recording excerpt again as students clap the rhythm
Step 5:	Invite the class to move to various rhythms around the room, first practicing ti-ti (tiptoe), ta (slide), and rest (stop and gesture a rest with hands). Remind students about your rules or expectations regarding movement in the classroom. Practice moving to the entire sequence; next, move to the recording excerpt, but this time let the recording continue to the “surprise” loud chord at the end of that section, half of the way through the main theme (0:00–0:32).
Step 6:	Return to seats and discuss what students heard (the loud chord) and why Haydn wrote that into his symphony (audience members were sleepy after a heavy meal and sometimes fell asleep or didn’t listen to his music; the loud chord surprised them and made sure they were paying attention). Listen to several variations and then ask the class what things Haydn changed in the theme to give it more variety. (There were changes of rhythm, a change of tonality to a minor key, changes of volume or expression; various “decorations” of the theme) Times for each section (Times could vary based on recording) Theme 0:00-1:03 Variation 1 1:04-2:05 Variation 2 2:06-3:10 (minor) Variation 3 3:11-4:12 Variation 4 4:13-5:13 Transition 5:14-5:28 Coda 5:29-5:51 Review that this form is called theme and variations
Step 7:	Read and perform “Surprise Symphony, 4-line percussion score” with body percussion (drum=stamp; woodblock=pat legs; claves=clap; triangle/finger cymbals=snap). Or non-pitched percussion instruments indicated.
Step 8:	Next, introduce 4 sixteenth notes (ti-ri-ti-ri or ti-ka-ti-ka). Choose various eighth note pairs or quarter notes in the 4-line score to substitute with 4



	sixteenth notes, thus creating a rhythmic variation. Perform.
Expansion and Differentiation	Have students create theme and variations form compositions in small groups by writing notation using note values or patterns listed on the board (quarter note, quarter rest, eighth notes, sixteenth notes), then performing, using body percussion or non-pitched percussion instruments. Use student-set criteria to evaluate and involve the class in respectful, constructive assessment and comments.
	Listen to other pieces in theme and variations form such as Russian Sailors Dance by Glière, Variations on “Ah vous dirai-je, maman” by Mozart, Variations on “America” by Ives, Appalachian Spring by Copland, or American Salute by Gould
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Review skills and concepts learned today Formatively assess student learning



Music- Surprise Symphony #2 30-45 Min Element: Rhythm/Melody/Harmony/Form 3rd, 4th, 5th Grades		
Standard	3.M.P.5: Respond to visual representations of melodic contour and simple melody patterns. 3.M.P.7: Perform and identify rhythm patterns in two-, three-, and four-beat meters using body percussion, voice, and simple instruments. 3.M.P.8: Respond with body percussion, voice, or simple instruments to visual representation of rhythm patterns. 3.M.P.9: Respond to musical terms and markings for tempo.	
I can ...	I can listen and respond with movement to a main theme's rhythm and melody. I can create rhythmic and melodic patterns.	
Theme	Melody shape, theme, patterns	
Materials Needed	Recording of Symphony No. 94 in G Major "Surprise," second movement by Franz Joseph Haydn http://www.classicsforkids.com/music/hear.asp Pitched instruments such as xylophones, metallophones, glockenspiels, or chromatic bells (will need F# and Bb). Meet the Composers Book 1 – Haydn, pg. 15	
Vocabulary		
Notes & Resources	Designed to be lesson 2 of 3 on The Surprise Symphony with: Theme and Variations Harmony, Haydn, and History	
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review previous lesson as well as skills and concepts needed for today's lesson
	Lesson:	
	Step 1:	Display "Surprise Symphony" (rhythm of first half of theme) of Haydn's "Surprise Symphony"–second movement. Ask students to find similarities and differences. (The rhythm is: ti-ti, ti-ti, ti-ti, ta repeated three times, followed by ti-ti, ti-ti, ta, ta; then again ti-ti, ti-ti, ti-ti, ta repeated three times, this time followed by ti-ti, ti-ti, ta, TA.) Have students count and clap the rhythm, using a sliding motion for the quarter notes to show they are longer. If you wish, have students walk the rhythm, stepping lightly for eighth notes and sliding for quarter notes. Tell students that this section is the first half of the main theme. (If you wish, substitute an eighth note and eighth rest for the quarter note preceding the loud TA, for complete agreement with Haydn's actual score.) Listen to the recording of the first half of the main theme (approximately 0:00–0:32).
Step 2:	Compare and apply the pattern of "3 units the same followed by 1 different" to a poem. Compose a class poem by using the same rhythm as Haydn's	



	<p>theme.</p> <p>For example: “We are hav-ing lunch to-day” to the rhythm ti-ti, ti-ti, ti-ti, ta three times, followed by something different to the rhythm ti-ti, ti-ti, ta, ta. A second stanza for the poem can be created that uses an exclamation mark for the last word.</p> <p>Use “Surprise Symphony” (rhythm of first half of theme) by writing each syllable of text under the corresponding note on an overhead transparency or using a document camera, if possible</p>
Step 3:	<p>Display “Surprise Symphony” (melody of first half of theme in C Major). [This is actually both the melody and the rhythm.] Ask students to find similarities and differences in the pattern of the melody. (The first two measures are the same as measures 5 and 6; these are also the same as measures 9-10 and 13-14. Measures 7-8 are very similar to measures 15-16; measures 3-4 are the same as measures 11-12.) Sing the melody on “loo,” beginning on the pitch E for a more age-appropriate range (you can use “Surprise Symphony” (first half of main theme in E with solfege).</p> <p>Have students show the direction of the melody in the air in front of them (a melody elevator or “melo-vator”). If you wish, use Curwen hand signs beginning on Do and introduce Fi (like Fa, only with thumb pointed upward) as an advanced skill for fourth or fifth grade</p>
Step 4:	<p>Display the Listening Map of “Surprise Symphony”-theme.</p> <p>Ask students whether this map shows the rhythm or the melody (trick question-it shows both rhythm and melody). Have students follow the map with their fingers in the air if you are using an overhead (or on their individual paper copy).</p>
Step 5:	<p>Return to “Surprise Symphony” (melody of first half of theme in C Major). In the key of C, go over the note names, noting the measures that are the same or nearly the same. Have students say the note names as they practice “playing” the melody on the Paper Practice Xylophone with F#. Go over the “sticking” you prefer (right hand or left hand). [Note: Most Orff-Schulwerk teachers advocate alternating the hands for repeated notes.]</p>
Step 6:	<p>After first practicing with fingers, have students play the theme on pitched mallet instruments after setting them up to include both an F and an F#, beginning on a C that will allow you to play the G below the treble staff. If you wish, all other bars may be carefully removed from the instrument.</p>
Step 7:	<p>Take turns so that all students have a chance to play. (If no mallet instruments are available, piano keyboards can be used.) Evaluate as a class and perform again, making improvements</p>
Step 8:	<p>Using the rhythm and selection of pitches of Haydn’s theme, have students compose their own melodic variation of the first half of Haydn’s theme with a partner (using low G, low B, C, D, E, F, F#, G, and high C). Have them begin on C; they could also end on C for the theme to sound finished. Also, have them repeat pitches on each pair of eighth notes in the manner that Haydn did. Each pair of students can write the note names above the rhythm using their own copy of “Surprise Symphony” (rhythm of first half of theme) for ease of composing their piece, which they may title.</p> <p>Have students perform their pieces for the class. Evaluate student work using</p>



		the Assessment below, telling the class in advance what the criteria is for success.
	Expansion and Differentiation	Spend more time with the second half of the main theme. Listen to the recording and practice counting and clapping the eighth notes, sixteenth notes, and quarter notes. Introduce the dotted eighth-sixteenth that occurs in this section of the main theme
Wrap Up:		
	Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Review skills and concepts learned today Formatively assess student learning

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Music- Surprise Symphony #3 30-45 Min. Element: Melody/Harmony/Dynamics 3rd/4th/5th Grades		
Standard	3.M.P.2: Explore the effects of various dynamic levels, tempos, and articulations. 3.M.P.3: With guidance, discuss and explore expressive elements in music to be performed. 3.M.P.5: Respond to visual representations of melodic contour and simple melody patterns. 3.M.P.8: Respond with body percussion, voice, or simple instruments to visual representation of rhythm patterns. 3.M.P.9: Respond to musical terms and markings for tempo.	
I can ...	I can play melody or harmony parts in an arrangement of "Surprise Symphony," (second movement, main theme). I can select dynamic markings and use conducting gestures. I can read and discuss a brief biography of Haydn's life.	
Theme	Dynamics, classical style	
Materials Needed	Recording of Symphony No. 94 in G Major "Surprise," second movement by Franz Joseph Haydn http://www.classicsforkids.com/music/hear.asp Conductor's baton (optional) or a substitute, such as a recorder cleaning rod, rhythm stick, or chopstick Pitched Mallet Instruments Meet the Composers Book 1 - Haydn, pg. 15	
Vocabulary	Dynamics - Volume or the louds and softs in music Piano - soft Forte - loud Classical - a musical time period between 1750 and 1830 (approx.)	
Notes & Resources	Designed to be lesson 3 of 3 on The Surprise Symphony with: Theme and Variations Form and Composition	
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review previous lesson as well as skills and concepts needed for today's lesson
	Lesson:	
	Step 1:	Have the recording of "Surprise Symphony, second movement" playing as students enter the classroom. Review the title and composer with the class.
	Step 2:	Display the Score for Orff instruments (C Major) on document camera (if possible), or as individual paper copies. Beginning with the Bass Xylophone (BX) part, have students first pat their legs with alternating hands, starting with the left hand. "Mirror" the students and have them move their left hand over to the right thigh to reflect the change of left hand notes in measure 3.
Step 3:	Next, teach the Alto Metallophone (AM) and Soprano Metallophone (SM)	



	<p>parts, noting how the SM “follows” the AM part. Divide class in half and have students snap both fingers simultaneously, following one of the Metallophone parts. Divide the class into 3 groups and perform the BX, AM, and SM parts together with leg patting and snapping. Repeat as you sing the melody on “loo” or “doo.” Challenge the class to be able to sing the melody while performing their body percussion part.</p>
Step 4:	<p>Distribute paper practice xylophone, basic to those students who will play the BX part and paper practice xylophone with F# to those students who will play the AM, SM, or melody. (You may want to take the time to teach all students to play the melody or) Students can say the note names while practicing (“C, G, C, G, F, G, F, G...” for the BX part). Ask students to look for a pattern of how many times each set of notes occurs.</p>
Step 5:	<p>Transfer parts to pitched mallet instruments, first setting them up to look like the paper xylophone (you will need F natural and F# for AM/SM, and melody). Use glockenspiels (Ag or SG) or resonator bells for the melody (if the instrumental range precludes this, have students sing the melody on “loo,” or ask for volunteers to play it on the piano). Play several times and have the class evaluate the performance, noting areas needing improvement.</p>
Step 6:	<p>Listen to the recording of Haydn’s “Surprise Symphony, second movement” first half of main theme (0:00-0:32), asking students to be able to describe the expression levels used. Explain that we call the symbols in written music that indicate expression dynamics. Ask questions such as, “What dynamic did the composer (Haydn) have at the end of this section?” (loud on the last chord). Explain that an <i>f</i> is used to represent the word forte, which means loud in Italian, the language chosen for composers to use for musical terms and symbols. Display the forte portion of the Teacher Resource for Dynamics, or write <i>f</i> – forte on the board. “What dynamic was used for the phrases leading up to the last chord?” (soft-[begins at 0:17]). Similarly, explain that a <i>p</i> is used for piano, meaning soft. “What dynamic was used in the beginning of the piece, compared to the other places we’ve discussed?” (medium soft) Explain that an <i>m</i> is used to represent mezzo, meaning “medium.”</p>
Step 7:	<p>Ask, “How would a conductor show loud, soft, and medium soft with his/her gestures?” (large gestures for loud, small gestures for soft, medium-sized for medium soft) First, show the class a basic conducting pattern for 2/4 time (see conducting gestures resource), being sure you “mirror” the pattern or turn around to demonstrate it. Next, have students experiment with the size of the basic conducting pattern to represent soft, medium, or loud dynamics. Last, have students add their left hand to indicate these levels of sound. (If you wish, have student conductors for the Orff arrangement in step #5, or for the next step of this lesson.)</p>
Step 8:	<p>Display/distribute the paper practice xylophone with Bb and the Score for Orff instruments (F Major). Explain that instead of using C as our “home tone,” now F will be. Show the key signature for the music in C and in F. Point out that the key of F has one flat, Bb; in order to play a major scale beginning on F, you need to play B as</p>



	Bb (demonstrate), whereas in the key of C there are no sharps or flats to play a major scale beginning on C. Play the Orff arrangement in the key of F, setting up the instruments with both a Band a Bb to fit the melody instrument part and the AM/SM part.
Expansion and Differentiation	Reading and History connection -Have various students read aloud the biography of Franz Joseph Haydn. Summarize each paragraph for the class to help them comprehend the meaning, asking questions as you go. Emphasize how Haydn's life events (particularly his jobs) influenced his ability to write music and whether he had the financial support to compose
	Ask the class if they know how to say "goodbye" in German (auf wiedersehen), and then play the ending of the "Farewell Symphony," also by Joseph Haydn, as students leave the classroom (optional).
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Review skills and concepts learned today Formatively assess student learning

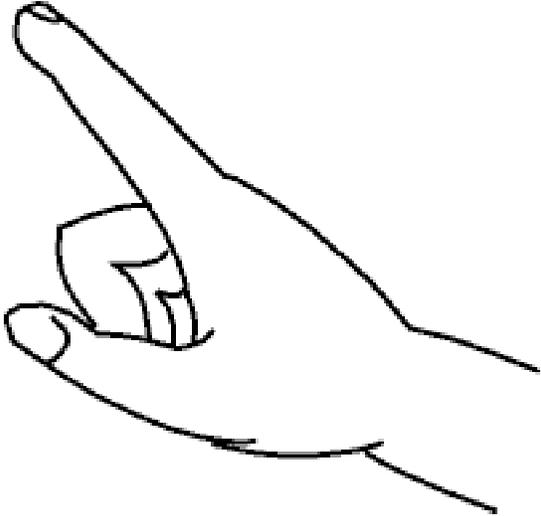
Teacher's Resource 3-5

Haydn Symphony No. 94, "Surprise" Listening Map

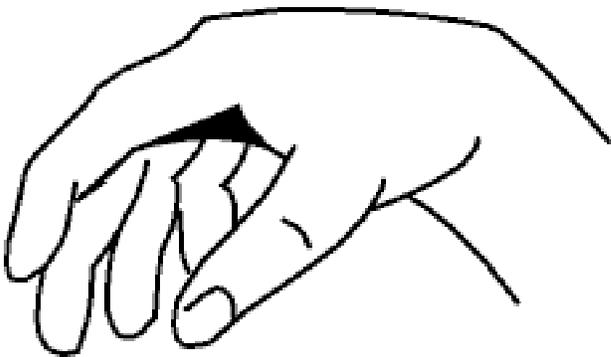




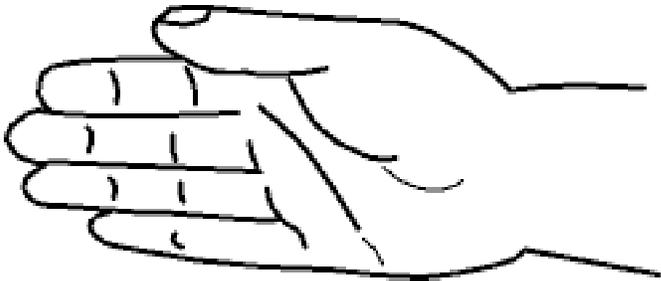
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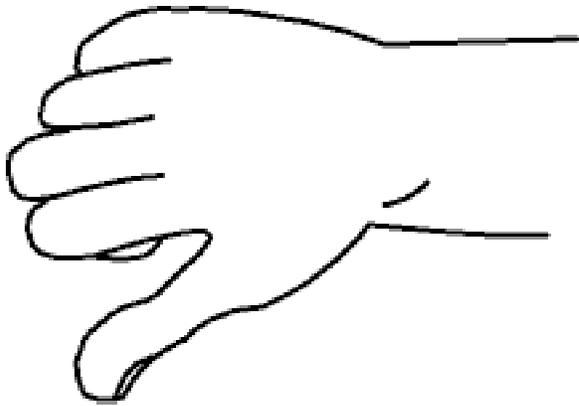
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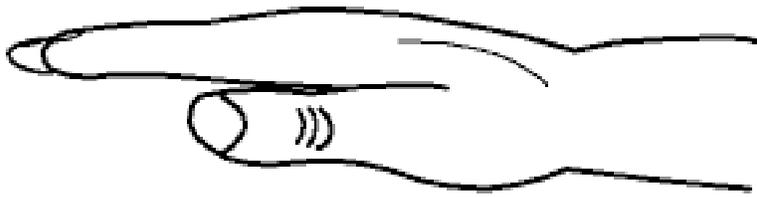
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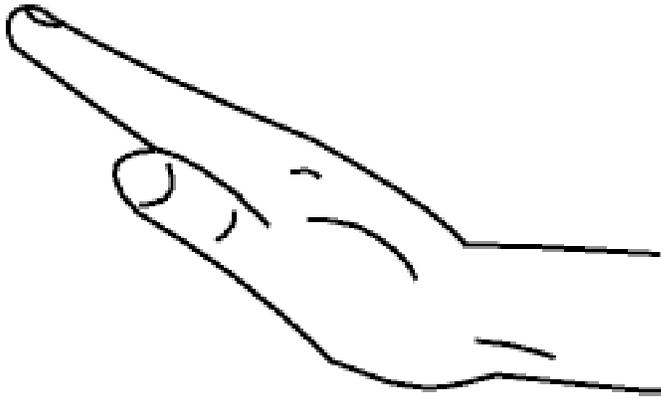
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Paper Practice Xylophone, With F#

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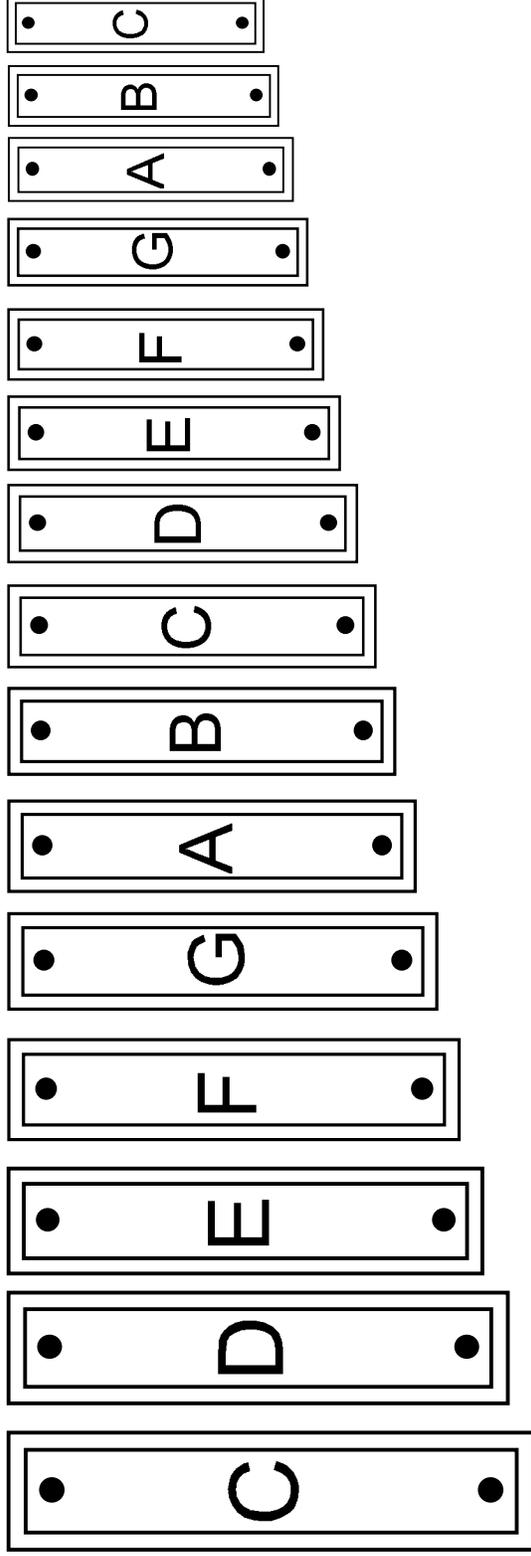
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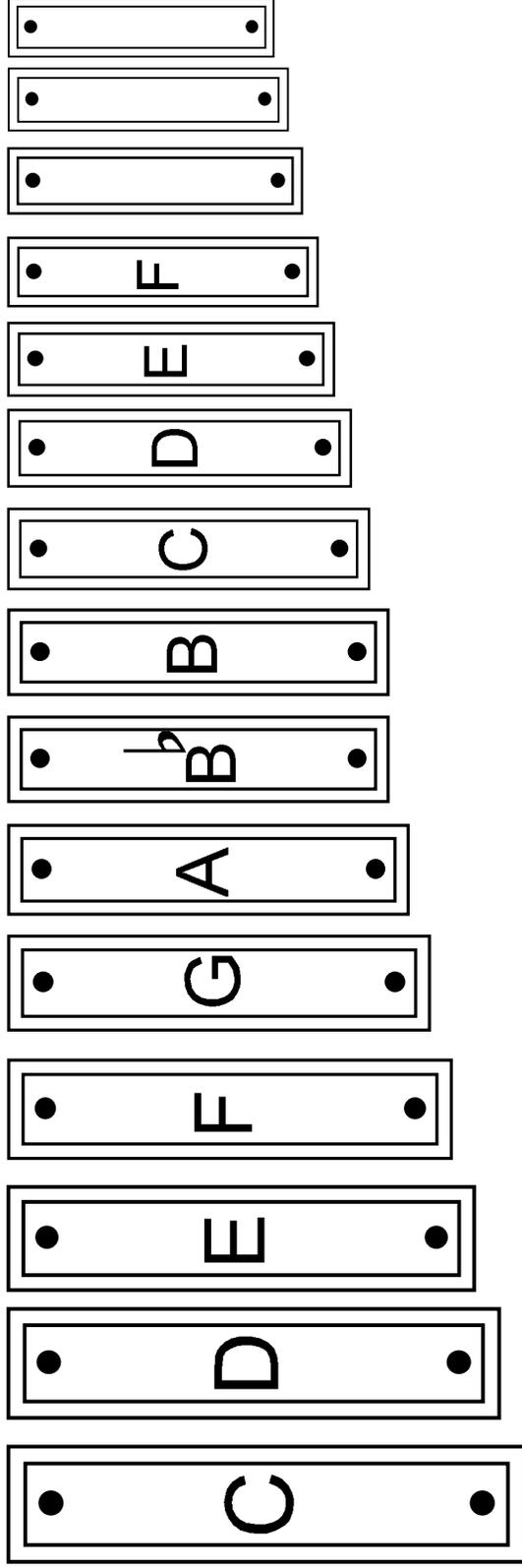
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Paper Practice Xylophone, Basic



Paper Practice Xylophone, With B^b



Haydn Symphony No. 94, 2nd Mvt. “Surprise Symphony” (first half of main theme)

Arr. Edwards

D - D - M - M - S - S - M, F - F - R - R - T - T - S,

mp

5 D - D - M - M - S - S - M, D - D - Fi - Fi - S, S,

9 D - D - M - M - S - S - M, F - F - R - R - T - T - S,

p

13 D - D - M - M - S - S - M, D - D - Fi - Fi - S, *f* **S!**

Haydn Symphony No. 94, 2nd Mvt. "Surprise Symphony" (first half of main theme in C Major)

Arr. Edwards

mp

5

p

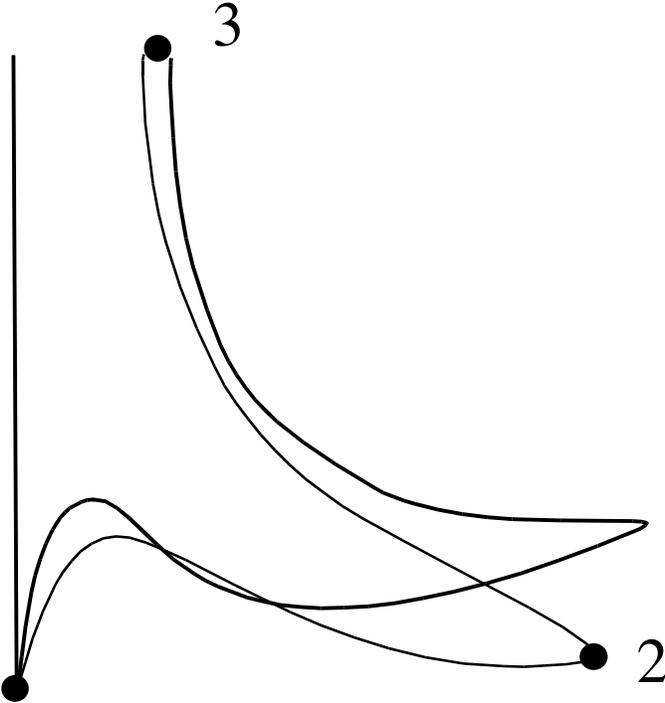
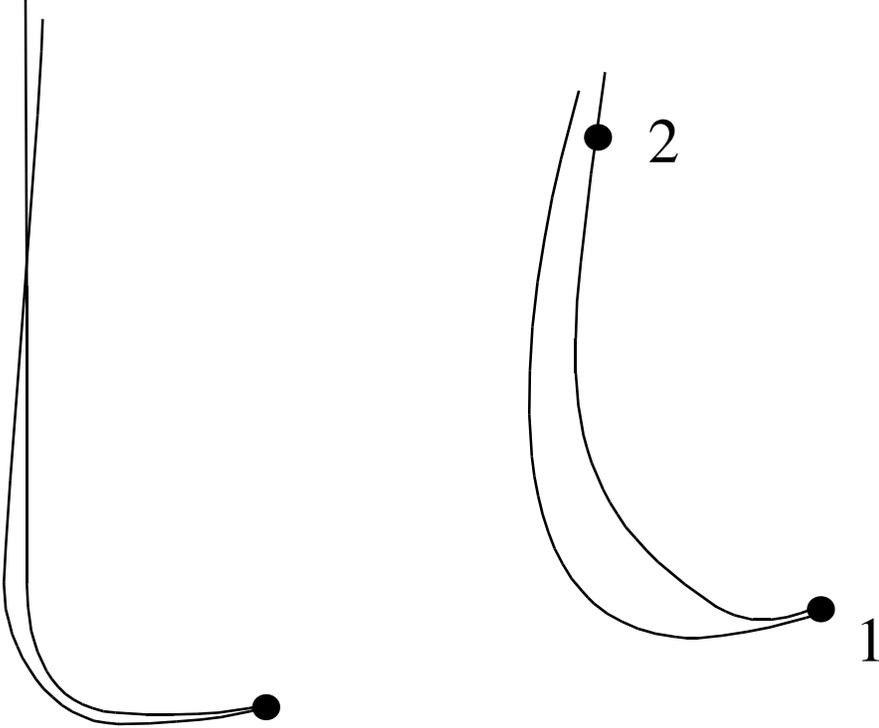
13 *f*

Haydn Symphony No. 94, 2nd Mvt. “Surprise Symphony” (rhythm of first half of main theme)

Arr. Edwards



Conducting Gestures



Score For Orff Instruments

C Major

Haydn Symphony No. 94, 2nd Mvt. "Surprise Symphony"

Arr. Edwards

AG, SG
Resonator Bells

AM/SM

BX

5

AG, SG,
Res. Bells

AM/SM

BX

9

AG, SG,
Res. Bells

AM/SM

BX

This musical system contains measures 9 through 12. It features three staves: AG, SG, Res. Bells (top), AM/SM (middle), and BX (bottom). The top staff has a treble clef and contains a melodic line of eighth notes. The middle staff has a treble clef and contains a series of chords. The bottom staff has a treble clef and contains a bass line of eighth notes.

13

AG, SG,
Res. Bells

AM/SM

BX

This musical system contains measures 13 through 16. It features three staves: AG, SG, Res. Bells (top), AM/SM (middle), and BX (bottom). The top staff has a treble clef and contains a melodic line of eighth notes, ending with a fermata. The middle staff has a treble clef and contains a series of chords, with a sharp sign (#) appearing in the third measure. The bottom staff has a treble clef and contains a bass line of eighth notes, ending with a fermata.

Score For Orff Instruments

F Major

Haydn Symphony No. 94, 2nd Mvt. "Surprise Symphony"

Arr. Edwards

AX, SX,
AG, SG

AM/SM

BX

This system contains the first four measures of the piece. The top staff (AX, SX, AG, SG) features a melodic line in F major, 2/4 time, starting with a quarter rest followed by quarter notes G4, A4, B4, C5, and ending with a quarter rest. The middle staff (AM/SM) provides harmonic accompaniment with chords: F4-A4-C5 (quarter), F4-A4-C5 (quarter), F4-A4-C5 (quarter), and F4-A4-C5 (quarter). The bottom staff (BX) plays a bass line with quarter notes: F3, A3, B3, C4, and a quarter rest.

5

AX, SX,
AG, SG

AM/SM

BX

This system contains measures 5 through 8. The top staff (AX, SX, AG, SG) continues the melodic line: quarter notes D5, E5, F5, G5, quarter rest, quarter notes A4, B4, C5, quarter rest. The middle staff (AM/SM) provides harmonic accompaniment with chords: F4-A4-C5 (quarter), F4-A4-C5 (quarter), F4-A4-C5 (quarter), and F4-A4-C5 (quarter). The bottom staff (BX) plays a bass line with quarter notes: F3, A3, B3, C4, and a quarter rest.

9

AX, SX,
AG, SG

AM/SM

BX

13

AX, SX,
AG, SG

AM/SM

BX

Teacher's Resource for Dynamics

pp

pianissimo
Very Soft

p

piano
Soft

mp

mezzo piano
Medium Soft

mf

mezzo forte
Medium Loud

f

forte
Loud

ff

fortissimo
Very Loud



Music- There Was a Pig Went Out to Dig 30-60 Min. Element: Rhythm/Dynamics/Texture All Grades		
Standard	Strand: CREATE (3.M.CR.) Students will conceptualize, generate, and organize artistic ideas and work. They will complete and refine musical works (Standards 3.M.CR.1–3). Strand: PERFORM (3.M.P.) Students will analyze, interpret, and select artistic work for performance. They will develop techniques and concepts to refine artistic work, and express meaning through the presentation of musical works (Standards 3.M.P.1–11). 3.M.R.2: Recognize form, meter, beat versus rhythm, timbre, mood, dynamics, tempo, melody, texture and harmony/tonality.	
I can ...	-I can name more than one winter holiday. -I can sing a new folk song. -I can find rhymes in the song. -I can use rhythm instruments and compose sounds to represent the animals in the song. -I can perform my composition with the class.	
Theme	Motif, patterns, cultures	
Materials Needed	-Book: "On Christmas Day in the Morning: A Traditional Carol," by John Langstaff -Battery operated candle -A variety of pitched and unpitched percussion instruments.	
Vocabulary	Beat: The basic unit of time or the pulse of a composition; tempo at which the conductor leads an orchestra Rhythm: The pattern of regular and irregular pulses caused in music by strong and weak melodic beats Motif: A short musical idea	
Notes & Resources		
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review routines and procedures as needed
	Step 3: Review Previous Lesson	Review information from previous lesson and information needed for this lesson
	Lesson:	
	Step 1:	Hold up the candle and turn it on. Ask the students if it adds much light to the classroom. (No.) Why not? (Because the classroom has electric lights that give off a lot more light than one little candle.) Then cover the windows and turn off the lights. Now how much do you notice the light in the room? (A lot more!) When it's dark, we notice and appreciate the light. Tell the students that today you will discuss how different cultures celebrate light.
	Step 2:	Introduce the book "Christmas Day in the Morning." Sing the first verse of the song (music is printed at the end of the book) as you show the illustrations. Explain that cultures all across the world have holidays celebrating light,



	which usually take place during the darkest time of the year. Ask the students if they can name any winter holidays. (Christmas, Hanukkah, Kwanzaa, Winter Solstice, etc.) Depending on time constraints and student interest, you can discuss the details of how these holidays are celebrated.
Step 3:	Explain that this song celebrates the planting that would begin in early spring. Farmers believed that their singing and dancing helped push the plants up through the soil. Continue teaching the verses of the song, teaching vocabulary words as necessary.
Step 4:	Divide students into small groups, and assign each group one of the verses of the song. The group picks an instrument and composes a short rhythmic motif to represent the animal mentioned in that verse. (For younger grades, the teacher can pick the instrument and compose the motif. Older students can work more independently.) Make sure that you practice instrument procedures before the students actually have the instruments in their hands. Decide how they will get their instruments and what signal you will use to start and stop playing. Remember, to make music we need to start together, stay together, and stop together!
Step 5:	After each group has composed their motif, perform the song as a class. At the end of each new verse, after the new animal is introduced, work backward through the previous verses and have each group perform their motif again: "A drake to rake! A sparrow to harrow! A pig to dig! Christ-i-mas day in the morning."
Expansion and Differentiation	Reinforce that cultures around the world have festivals celebrating light in the middle of winter.
	You could talk about how primitive cultures believed they were responsible for singing the sun back every year, and how this belief changed as they learned more about astronomy and the movement of celestial bodies.
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Review skills and concepts learned today Formatively assess student learning



Music- Timbre 30-45 Min. Theme: Timbre K/1st/2nd Grades	
Standard	1.M.P.2: Explore the effects of various timbres, dynamic levels and tempos, using voice, movement, and simple instruments.
I can ...	Recognize the timbre of different instrument types
Theme	Timbre, instrument families
Materials Needed	Various pitched and non-pitched instruments OR video or recorded examples: https://www.youtube.com/watch?v=RxFNHeXKmrY (string instruments) https://www.youtube.com/watch?v=2EvgkO_bwQA (brass instruments) https://www.youtube.com/watch?v=7OjqeyOvC1c (woodwind instruments) https://www.youtube.com/watch?v=nrmCbsM6eyk (percussion instruments) Pictures of the instruments cards (provided) Each of the above video links are short and are good examples of instruments
Vocabulary	Timbre: The quality of a musical note, sound, or tone that distinguishes different types of sound production.
Notes & Resources	

Introduction		
Lesson	Step 1: Call to Attention Use your attention signal	
	Step 2: Review Routines and Procedures Review rules and procedures as needed	
	Step 3: Review Previous Lesson Review previous lesson as well as skills and concepts needed for today's lesson	
	Lesson:	
	Step 1: Begin by explaining to the students that all instruments, including our own voices, have a "special sound" that is unique to them. Give them a brief example by asking them to close their eyes, as you play one of two familiar instruments. After they correctly identify the instruments, explain that they were able to name the instruments due to their "special sound".	
	Step 2: Choose a word. It can be any word that all students know and can pronounce well. If the class is particularly restless, make it a ridiculous word that you know will guarantee some laughs like "Hippety-hoo"	
	Step 3: Ask three (or more) students to hide behind a partition in the classroom or go to the back of the room where the other students can't see them.	
	Step 4: Have each student speak the word you chose and ask the rest of the class to identify the student who spoke. Continue until the class has correctly identified all three students. Then, bring up a new group of students and continue playing the game.	
	Step 5: Introduce Timbre using explicit vocabulary instruction. Explain that they were able to figure out what student was speaking because of that student's timbre.	



Step 6:	Use different instruments and discuss the timbres of each. Explain that their timbre is determined by how the instrument produces sound. Go through the timbres of each instrument class. Help the students brainstorm a list of words to describe each timbre.
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can ...	Review skills and concepts learned today Formatively assess student learning



Visual Art- Timbre Fairytales 60 Min. Element: Timbre 2nd – 3rd Grades		
Standard	3.M.CR.2: Select and demonstrate musical ideas to express intent while connecting to purpose and context, and organize personal musical ideas using iconic notation or recordings to combine and/or sequence personal rhythmic and melodic ideas. 3.M.P.3: With guidance, discuss and explore expressive elements in music to be performed.	
I can . . .	I can tell a story using the timbre of different instruments.	
Theme	Timbre, instruments, fairytales integration	
Materials Needed	Wood instrument (Rhythm stick, guiro, etc...) Metal instrument (Triangle, bell, etc...) Skin instrument (Hand drum, tom tom, etc) "Goldilocks and the Three Bears" Collection of fairytales	
Vocabulary	Timbre: The quality of a musical note, sound, or tone that distinguishes different types of sound production.	
Notes & Resources	"Goldilocks and the Three Bears" retold by James Marshall is a great version of the story for this lesson The following link is an example of different fairy tales set to music: http://www.sikorski.de/media/files/1/13/27/4358/sikorski_magazine_03_10.pdf	
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review previous lesson and skills and concepts needed for todays lesson
	Lesson:	
	Step 1:	Read a fairytale to the children changing the timbre of your voice for different characters and sounds. Then explain to the children that you can use instrument sounds for the characters as well.
	Step 2:	Read the story playing the wood instrument for every large object, the metal instrument for every medium object and the skin instrument for every small object. There will be an obvious difference between sounds
	Step 3:	Introduce "Timbre" using explicit vocabulary instruction. Discuss with the students the different timbres used during the story. What did those tones convey? What did they visualize with each instrument?
	Step 4:	Now go back and read the story a second time. This time, drop out the words when reading the different objects and only play the sounds associated with them. See if the students can name the sizes and objects just by hearing the sounds.



Step 5:	Break the students into groups. Have each group pick a fairytale. As a group they must use the timbres of the instruments to tell their fairy tale. All instrument types must be used in the story. They can decide what characters/objects/actions each one represents.
Step 6:	Have the students perform their fairy tales for each other.
Expansion & Differentiation	Students could write their OWN fairytale or story to present to the class. Could be done in small groups OR together as a class with teacher guidance. Could be a great ELA project for Group 1 students during small group instruction. Talk to the classroom teacher!
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can ...	Review skills and concepts learned today Formatively assess student learning



Music- Tinga Layo 30 Min Element: Form & Rhythm 4th/5th Grade Lesson		
Standard	4.M.CR.1: Improvise rhythmic and melodic patterns and musical ideas. 4.M.CR.3: Generate musical ideas using specific tonalities, meters and simple chord changes. 4.M.CR.4: Select and demonstrate musical ideas to express intent while connecting to purpose and context. 4.M.P.3: Discuss and explore, with guidance, expressive elements in music to be performed. 4.M.P.7: Perform and identify rhythm patterns in two-, three-, and four-beat meters using body percussion, voice and simple instruments.	
I can . . .	I can perform rhythmic patterns on simple instruments. I can identify the form of a song. I can improvise by rearranging the form sequence of a song.	
Theme	ABA, syncopation	
Materials Needed	Computer for audio-playback using link: http://schools.utah.gov/CURR/fineart/Elementary/Songbook/Music.aspx Various rhythm instruments. Document camera to display song “Tinga Layo” OR copies of the song (available at above link) Magnetic music notes OR whiteboard w/marker Signs for “A” and “B” section (optional)	
Vocabulary	Form (e.g.; ABA, AABA, etc.) Syncopation – a shift of the accent in a beat pattern that occurs when a normally weak beat is stressed (a beat pattern of short then long with the short note on the strong beat)	
Notes & Resources	Tinga Layo has a Spanish text. Good to use for Dual Immersion Spanish classes OR regular ed classes.	
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review information learned in the previous lesson as well as any skills or concepts needed for today's lesson
	Lesson:	
	Step 1:	As students enter the room OR right at the beginning of the lesson, play the recording of “Tinga Layo.” (link above)
	Step 2:	Ask students to listen to the first section again (A section) and have them find the repeated rhythm of the melody (“Come, Little Donkey, Come). Have them tap, pat, or clap the rhythm as they identify it. Add singing to the A section.
	Step 3:	After the students have listened few times and are familiar with the rhythm, ask them to create an iconic or graphic chart that shows the repeated rhythm to which they have listened and/or moved. Allow students to listen to the A section of the music again as they create their charts. <i>(this could be done in groups, individually, or as a class with teacher guidance. For younger students, teacher can have two charts already created and have students choose which one they think represents the rhythm the best)</i>
Step 4:	When finished, have students point or hold up their charts when they hear the	



	rhythm. For variety, can have students play the rhythm on various rhythm instruments when they hear it.
Step 5:	Ask students to describe the rhythm of the melody and other qualities of the music. Explain that the rhythm is SYNCOPATED. Define the word SYNCOPATION.
Step 6:	Write the rhythm on the whiteboard. <i>(For older students, explain and show where the beat lies in the pattern)</i> . Have students create a movement that fits the rhythm. This can be done in groups, individually or as a whole class with guidance from the teacher.
Step 7:	Listen to the rest of the song. Have students identify where the song “changes” from the A section. Tell them you are going to call that the B section, because it is different. Have students sing the A and B section.
Step 8:	Ask students how the song ends. Help them to identify that the song is in ABA form. Ask them to identify other songs in ABA form. <i>(For younger students, teacher can sing other songs in ABA form and have students identify the A and B sections. E.g.; Twinkle, Twinkle Little Star)</i>
Step 9:	Improvise the song(s) by switching around the A and B sections and create your own combinations of patterns. E.g.: AABA, ABBA, etc.
EXPANSION AND DIFFERENTIATION	<ul style="list-style-type: none"> • For older children, have them create their own C section to the song. Then create their own FORM for the song. E.g.; ABC, AABCA, etc. • Assign half of the class to sing part A and other other half to sing part B. Perform the song and then switch parts. • Teacher can switch the order of the song by holding up signs for A and B sections. • Sing song with different dynamic levels for the repeated rhythm section. • Additional suggestions on page two of the sheet music.
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Review skills and concepts learned today Formatively assess student learning



Music – Touchdown!
15-20 Min (flexible)
Element: Rhythm
1st – 5th Grade

Standard	3.M.P.2: Explore the effects of various dynamic levels, tempos, and articulations. 3.M.P.3: With guidance, discuss and explore expressive elements in music to be performed. 3.M.P.9: Respond to musical terms and markings for tempo. In Grade 2 Mathematics: 2) building fluency with addition and subtraction. For each grade: building fluency in grade level math facts.	
I can . . .	I can march to a steady beat of various tempos. I can represent answers to simple math problems using my body.	
Theme	Tempo, Steady Beat, math integration	
Materials Needed	Drum and mallet	
Vocabulary	Steady beat Tempo: how fast or slow (speed)	
Notes & Resources	**Use appropriate math for the grade level.	
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review information learned in the previous lesson as well as any skills or concepts needed for today's lesson
	Lesson:	
	Step 1:	Tell students, "Let's play a game. This game is called TOUCHDOWN because you have to touch a certain number of body parts to the floor to show the answer for a math problem."
	Step 2:	Tell students, "During this game you have to march to a steady beat. Sometimes I will play a beat on the drum at a slow tempo. Sometimes I will play a beat at a fast tempo. When I begin to play a steady beat on the drum, I would like you to listen to the tempo, and then begin marching around the room to the beat. (Students can march in place dependent upon space available) Let's have everyone stand up." Practice several different tempos to make sure students understand steady beat. Review steady beat as necessary.
Step 3:	Tell students, "It looks like you are ready to learn the rules for the game. As I told you before, you have to touch a certain number of body parts to the floor to show the answer for a math problem. If I asked you to show me $2 + 2$, you would first say the answer out loud, and then touch 4 body parts to the floor. To show 4, you can use two feet and two hands. (Demonstrate). Let's try an addition problem with bigger numbers: $3 + 7$. For this one your hand is no longer counted as one. Instead, you will count each of your fingers as one, giving you up to ten body parts on your hands. To show 10, you can use 2 feet, your seat, two elbows and five fingers. (Demonstrate and/or have children try to make sure everyone understands.	



Step 4:	Try a practice problem to make sure all students understand. Begin with a steady beat on the drum and students will march around the room to the steady beat. (Students can march in place depending on space available). Call out a math problem. Give students a few seconds to do the mental math. Then stop the drum. Students show the answer using body parts. Point out the different possibilities that some students used to show the answer. Encourage creativity!
Step 5:	Tell students, “We’re ready to play. Let’s have everyone stand up. When you hear the drum, figure out how fast or slow the tempo is and then begin marching.” Play 12-18 beats on the drum and stop. Call out a math fact. Wait for the answer, check for understanding. Give positive reinforcement. Play again.
Step 6:	This game is fun for about 7-8 rounds usually. On the last round, ask the students to add $0 + 0$. It’s fun to see how creative they are in trying to touchdown zero! If they are not sure what to do, start jumping up and down. HAVE FUN!
EXPANSION AND DIFFERENTIATION	For struggling students, you can have the class call out the answer to help them OR say the answer AFTER they have “touched down.”
	Expand on steady beat by playing a song instead of the beat on the drum. See if students recognize the correct beat by marching.
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Briefly review the day’s vocabulary and concepts. Have students rate themselves with a simple non-verbal response, e.g. thumbs up or down, fingers one through 5, etc. Then have the students learn a fun song to use as a choice song.



Music- Using Instruments to Tell a Story 45 Min. Element: Rhythm/Melody/Timbre K/1st/2nd/3rd	
Standard	2.M.CR.1: Improvise rhythmic and melodic patterns and musical ideas for a specific purpose using limited tone sets and simple meters. 2.M.P.3: Explore the effects of various timbres, dynamic levels, and tempos using voice, movement, and simple instruments. 2.M.P.11: Perform music with a specific purpose, expression, and technical accuracy; watch and follow the conductor to perform dynamics and to start, stop, and stay together; and demonstrate appropriate performance behavior.
I can ...	Keep the beat while listening to music
Theme	Beat, movement
Materials Needed	Rhythm Instruments- Variety "What Would I Do?" http://www.reverbnation.com/play_now/song_3329056 "Peter and the Wolf"- Disney Movie https://www.youtube.com/watch?v=Ot7m9i70JDg
Vocabulary	Program Music – Music that tells a story.
Notes & Resources	
Introduction	
Step 1: Call to Attention	Use your attention signal
Step 2: Review Routines and Procedures	Review rules and procedures as needed
Step 3: Review Previous Lesson	Review previous lesson as well as skills and concepts needed for today's lesson
Lesson:	
Step 1:	Tell the kids they are going to hear a story (Program music). But this story has no words. The story is told through music only. Each character is represented by a specific instrument. Show "Peter and the Wolf". Then discuss how the story was told.
Step 2:	Play the song "What Would I Do" for the students then talk about what happens in the song
Step 3:	Select 6 students and have them come up. Assign each student an action. Then have them choose instruments to represent their action. 1st student: action of rain 2nd student: action of jumping in a puddle 3rd student: action of walking in the mud 4th student: action of hopping in grass 5th student: action of skipping in the driveway 6th student: action of running in the backyard



Step 4:	Sing through the song while the students use their instruments during their action. Have the students who are singing do a physical action that represents the action in the song.
Step 5:	Break the class into groups. Give each group a short story or a passage of a longer story. Each group will create a musical phrase to tell their story. Instruments can either be actions or characters. Once each group has created their story, pair groups up to “tell” each other their stories.
Expansion and Differentiation	Some classes may be able to write their own stories, would be a great English integration.
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Review skills and concepts learned today Formatively assess student learning



Music – Whole Note Pizza 30 Min Element: Rhythm 2nd – 3rd Grade		
Standard	2.M.P.4: Sing folk, traditional, and call-and-response songs in tune, using a natural, unstrained voice. 3.M.P.8: Respond with body percussion, voice, or simple instruments to visual representation of rhythm patterns.	
I can . . .	I can identify a whole note, half note and quarter note. I understand the relationship between a whole note, half note and quarter note. I understand that the relationship of notes is similar to the relationships of money, fractions, etc.	
Theme	Rhythm, Beat, Notation	
Materials Needed	Use three different colors of paper to create: Large paper circle, draw a whole note in the center. Large paper circle cut in half, draw a half note on each half. Large paper circle cut into quarters, draw a quarter note on each quarter piece. (be sure ALL of the initial circles are the same size. For ease of use, laminate them and put a magnet on the back for quick and easy use on a magnetic whiteboard)	
Vocabulary	Whole note Half note Quarter note	
Notes & Resources	This lesson can be short OR can be stretched for up to a full hour if needed. Remember to keep the same concept going and just change it up often between singing, playing, speaking, using the Pizza Pieces, etc.	
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review information learned in the previous lesson as well as any skills or concepts needed for today's lesson
	Lesson:	
	Step 1:	Show students the WHOLE NOTE circle. Discuss how it is like a WHOLE PIZZA. Hang on the board.
	Step 2:	Show students what happens when you cut the “pizza” in half. You now have TWO HALVES. Hang on the board. Explain that two halves are the same as one whole. This is ALWAYS true! Two halves of a sandwich, make a whole sandwich. Two half dollars make one dollar, etc. So two half notes is the same as one whole note.
Step 3:	Explain to the students that we have FOUR people who want to eat pizza, so we cut the Halves in Half to get four slices OR four quarters of the pizza. Show students the “pizza” cut into fourths. Hang on the board. Explain that these are Quarter notes. Two quarters equal one half, four quarters equal one whole. This is ALWAYS true, in money, fractions, etc.	



Step 4:	Create different rhythm patterns using the notes and have students use instruments or body percussion to play back the rhythms. You can extend this activity for quite a while using different instruments, different sounds, different groups of students on different patterns, etc. Be creative.
Step 5:	Sing the song “Hot Cross Buns.” (at end of this lesson plan) Ask students which notes (puzzle pieces) fit with the rhythm to the words of the song. Use the puzzle pieces to represent the notes. Point out repeated patterns for the students.
Step 6:	Use the song to create variety by splitting it into two parts, sung by two separate groups in order OR sung at the same time. Add instruments to the song. A certain instrument for the whole note, an instrument for the half note, an instrument for the quarter notes. Have children play and sing. Again, BE CREATIVE.
EXPANSION AND DIFFERENTIATION	For older students, draw a circle and cut into 8 pieces to create 8 th notes. You can then have students create different combinations of notes that make a whole. For example, ask if someone can find 7 “pizza pieces” that make a whole, then ask if someone can find a different combination of 7 pieces, etc. Write the rhythms on the board using traditional notation. Have students practice playing them with simple instruments or body percussion. Re-arrange the notes into a different sequence and play that rhythm.
	For ELL’s or non-verbal students, just have them play the rhythms instead of sing.
	For older students, have them write down as many different combinations of notes there are that equal a whole, using only half notes, quarter notes, and eighth notes. Could make it contest or game.
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Review skills and concepts learned today Formatively assess student learning

Soprano

Hot Cross Buns Hot Cross Buns

S

one a penny, two a penny, hot cross buns



Music- Whole World 30 Min. Element: Melody/Rhythm 2nd/3rd Grades		
Standard	Strand: CREATE (2.M.CR.) Students will conceptualize, generate, and organize artistic ideas and work. They will complete and refine musical works (Standards 2.M.CR.1–3). Strand: PERFORM (2.M.P.) Students will analyze, interpret, and select artistic work for performance. They will develop techniques and concepts to refine artistic work, and express meaning through the presentation of musical works (Standards 2.M.P.1–11) 2.M.R.1: Listen to and interact with a variety of contrasting music while recognizing form, meter, beat versus rhythm, timbre, mood, dynamics, tempo, and melody.	
I can ...	I can use song to learn about continents, oceans, and/or poles and the equator. I can sing correct pitches with a free and natural singing voice.	
Theme	Melody/Rhythm	
Materials Needed	“He’s Got the Whole World in His Hands”: http://schools.utah.gov/CURR/fineart/Elementary/Songbook/Music.aspx White board or document camera Sound system	
Vocabulary	Continent: any of the world's main continuous expanses of land (Africa, Antarctica, Asia, Australia, Europe, North America, South America) Ocean: A very large expanse of sea, in particular, each of the main areas into which the sea is divided geographically Pole: Either of two variable points on the earth's surface towards which a magnetic needle points, where the lines of force of the earth's magnetic field are vertical Equator: an imaginary line drawn around the earth equally distant from both poles, dividing the earth into northern and southern hemispheres and constituting the parallel of latitude 0°	
Notes & Resources		
Lesson	Introduction	
	Step 1: Call to Attention	Use your attention signal
	Step 2: Review Routines and Procedures	Review rules and procedures as needed
	Step 3: Review Previous Lesson	Review previous lesson as well as skills and concepts needed for today's lesson
	Lesson:	
	Step 1:	Project the lyrics of the song, and sing or play a recording (Play 1) of all the verses of the song, <i>He's Got the Whole World in His Hands</i> .
	Step 2:	Teach the melody by rote. Sing one phrase at a time and have the students echo. Then have them echo larger and larger chunks until they can sing the whole song.
	Step 3:	In keeping with the style of the music, have the children move to the beat of the music and as they listen to, learn, and sing it.
Step 4:	Help the children find patterns in the lyrics and melody as you sing the song with them again and discuss it. You may wish to note that the lyrics are metaphorical	



	and refer to the feeling that many people have that they do not need to go through life all alone.
Step 5:	Model changing the lyrics of the song to create a new verse. You may choose to either name all seven continents in this verse, or focus on the characteristics of one continent. This example will proceed as if focusing on a one continent per verse.
Step 6:	Create new lyrics for one verse, focusing on the characteristics of a single continent. It is helpful to first brainstorm a list of words that might fit in with the theme of the verse and then select words from that list that fit with the melody. Make the syllabic emphasis of the words match the music as much as possible so the lyrics sound natural. You may decide whether you want each line to end in "in His hands" or if you are willing to let the new lyrics create a new rhyming scheme.
Step 7:	Students might create something like: He's got South America in his hands, He's got the Amazon and jungles in his hands, He's got the Andes and equator in his hands, He's got the whole world in his hands.
Step 8:	After completing a first draft of a verse, sing it with your students. The "Play 2" recording is accompaniment only and has no recorded words to interfere with your new lyrics. Decide whether the lyrics are satisfactory or if they need revision. Revise, if necessary, until you are satisfied, then sing the verse for enjoyment.
Step 9:	Repeat this process for as many additional verses as desired. The recording has five verses.
Step 10:	Sing and enjoy the verses you have created. See if the children can remember what they wrote without having to look at the lyrics. Help students remember to use natural singing voices and relax their bodies to move with the beat of the music as they sing.
Expansion and Differentiation	This lesson plan was written as if the lesson is focused on continents. The lesson can just as easily be structured around oceans, the poles and equator, or all of the above.
	When soliciting ideas for the song, accept input from children of all abilities. Writing ideas on the brainstorming list first, before trying to fit them into specific spots in the verse, allows every child's idea to be honored, whether or not it fits into the exact meter of the text. Some children who may not necessarily excel in many academic settings often do excel at generating creative ideas to contribute to a class project.
	Spirituals hold an important place in American history, and are especially significant in black history and the civil rights movement. Many of our most cherished styles of modern American popular music have their roots in spirituals and gospel music. This lesson would be especially appropriate in February during Black History Month.
Wrap Up:	
Step 1: Review Standard Step 2: Have kids rate themselves on the daily I can . . .	Review skills and concepts learned today Formatively assess student learning