

Imagine Schools *ENCORE*



*PERFORMING ARTS PROGRAM
FOR GRADES 3-5*



Developing Character

Enriching Minds

Imagine Schools Presents
"Let's Sing It Again!"



An Encore
Performing Arts Program
For Grades 3-5

Table of Contents

Week 1:	Life Changes	Songs for Special Occasions
Week 2:	Revolutionary Music	Marching and Musical Notation
Week 3:	“Vary Musical America”	Journey through Genres Down the Mississippi
Week 4:	Move Your Feet to a Changing Beat	Dance and Movement
Week 5:	Come Join the Circle	New Thoughts About Singing
Week 6:	Class-Band Together	Exploring Instruments
Week 7:	Rock and Roll Renovations	Improvising Melodies
Week 8:	Fantasia and Musical Centers	From Games to Compositions
Assessment and Communication		
Music Background Information		
Materials and Resources		

Introduction to Intermediate Performing Arts

An Encore Performing Arts Program for Grades 3-5

You are about to embark on a musical adventure that will introduce you to music that shapes cultures, expresses and evokes emotions, and tells stories. Music can provide cross-curricular and experiential learning opportunities for children that inspire exploration and creative expression. Every song can be connected with literacy/language development, geography, history, multiculturalism, dance, and/or the creative arts. Children teach themselves about their world by building on memories through experiencing sounds, movements, and sights. This Encore program is designed to bring out the musician within each of your students by showing them how to “feel the rhythm and think the melody.”

The intermediate Encore Performing Arts curriculum focuses on teaching children to listen critically, analyze, and to describe musical melodies and rhythms. Songs and projects have been selected to provide children with the opportunity to improve their singing voices. Students will sing songs which may be unfamiliar to them because most American songs are arranged using major chords and common meters. However, in this curriculum, students will be exposed to songs using minor chords and unusual meters. They will journey down the Mississippi River while feeling the culture of the people through their music, they will imagine pictures and stories while viewing *Fantasia*, and they will move their feet to the changing beat in a unit on dance.

The following lesson plans have a thematic focus. Teachers are encouraged to arrange the units to correlate with their studies during the “Core” day. Each of the eight week units has a different focus, ranging from familiar family songs to classical pieces. Musical selections include patriotic songs, environmental songs, and songs for building character. You, as the teacher, will have to make this program work for your specific group of children. You may need to lengthen or shorten a particular week’s focus to meet your students’ needs. For example, the week of centers may be distributed throughout the year on a designated day. Keep the purpose for teaching the song in mind when you make substitutions. Some songs teach melody while others teach rhythm, and still others teach meaning. Some songs may be too lengthy, so listen to the entire song first, then work on the most difficult verses, and finally teach the chorus. In this intermediate curriculum, attention has been paid to music notation and interpretation. Students will be able to share a variety of experiences with both their peers and invited guests, when they perform their selected songs during the culminating ninth week’s activities.

Several models for assessment have been provided, including standards-based rubrics, observation checklists, self-assessments, and peer and portfolio assessments. Furthermore, students will keep “Musical Notes” to record learning and reflections. As you help your students to pave a path down their musical highway, they should make memories, develop as musicians, and above all – have fun!

Program Description

An Encore Performing Arts Program for Grades 3-5

The Encore hour is broken into three blocks of time to provide a routine that will assist with both classroom management and pacing of lessons, and the blocks also create a structure upon which classroom teachers are to build. It is important to begin the year by teaching your expectations to your students and practicing the procedures that you will be using throughout the Encore program:

Listen Up!



♪ Listen Up! activities will start each Encore music lesson. They should take 10 to 15 minutes. During this time students will gain an appreciation for music, develop listening skills, identify specific musical instruments, and classify different musical genres. As students walk into the music class, they should hear music playing.

♪ Students will complete an entry in their *Musical Notepad* (see Materials and Resources section at the back of this curriculum guide) at the beginning and end of the lessons. The Listen Up! activity can be recorded there. Some Listen Up! activities are lesson-specific; some, however, can be inspired by your or your students' preference. This can also be a time when students share the song which they are composing in their private lessons. Parents and grandparents should be welcomed to come in and share a piece.

Routine:

- ♪ Pick a musical selection to play as the students enter your classroom.
- ♪ Have students listen to the piece for 5 minutes.
- ♪ Conduct a discussion about the selection using the following questions:
 - 1) How did this piece of music make you feel?
 - a) Identify mood
 - b) Discussion should focus on melody, dynamics and rhythm.
 - 2) What is the dominant instrument in this piece?
 - a) Identify the instrument and its family—brass, percussion, strings, or woodwinds.
 - b) Discuss how that instrument makes music and why it is used as the dominant piece in this selection (relate to mood in question #1).
 - 3) Into what genre (form) of music would you classify this piece?
 - a) Discuss the types of music—jazz, blues, rock, country, classical, etc.
 - b) Discuss why this piece would fall into this classification.

Listen Up!

This chart can be created and posted or made into a transparency for use throughout the year. These are the types of questions you will ask as students listen to the music selections. They will record their answers and make reflections each day in their *Musical Notepad*.

Content Focus	Discussion
Selection	Insert name of piece, composer and where it is located (CD #).
Mood	Insert the mood and what sounds and rhythms created this mood.
Dominant Instrument	Insert name and family classification—strings, brass, percussion, woodwinds—of the instrument.
Genre or Form	Insert type of selection—classical, jazz, country—and the reason for its classification.

Sound Off!



Sound Off! activities comprise the main section of each lesson. They should take 30-40 minutes. During this time students will sing a culturally-diverse repertoire of songs, perform rhythmic patterns, improvise accompaniments to music through dance and movement, and compose and arrange songs and instrumental pieces.

- ♪ Lesson plans relate to the music standards.
- ♪ Units incorporate the grade level theme.
- ♪ The unit lessons end in a culminating activity.
- ♪ Lessons may take more than one day.
- ♪ Units will have lessons that focus on singing, playing, dancing and composing.

Round Up!



Round Up! activities will end each Encore music lesson. They should take 10 to 15 minutes. During this time students will summarize the lesson in creative ways and set the tone for the next day of music. This section contains:

- ♪ Closure questioning strategies to encourage communication and reflection
- ♪ Assessment ideas for the Encore music objectives
- ♪ Activities or assessments that review the day's skills and provide a lesson link for the culminating project or performance



Musical Variety Show

A musical variety show will culminate the performing arts program. This show is to be held during the ninth week of the program. Your students will prepare a performance of their favorite pieces. Get together with the other performing arts teachers to develop your variety show. Here are a few ideas:

- ♪ Variety Show (reminiscent of Carol Burnett)
- ♪ *Name that Tune* – type game show
- ♪ A musical (needs to be coordinated at the beginning of the unit)
- ♪ Star Search or American Idol—type reality show
- ♪ Camp Songs
- ♪ Performances on a theme (e.g., patriotic)

Music background for the teacher can be found after the assessment tools at the end of this guide. There, the elements of music, the language of music, and musical forms are discussed. Give yourself some time to become familiar with the music standards for the grade levels you will be teaching. The curriculum guides contain a thorough description of what your students should know and what they should be able to do by the end of their Encore experience. Welcome to the Encore Performing Arts Program. We know your class will give an Encore performance!

“Let’s Sing It Again!”

Grade Level Themes and Selections

	Third Grade	Fourth Grade	Fifth Grade
	Changing Rhythms and Melodies	Musical Systems	An Environment of Sounds
Life Changes	Songs will vary according to students’ family culture—songs sung at holidays, birthdays and for other family gatherings. CD: <i>100 Classics for Kids</i>		
Revolutionary Music	Students learn musical notation while marching to a steady beat. The degree of difficulty will vary by grade levels. CD: <i>Celebrate America</i>		
“Vary-Musical America!” A River of Song Project (see addendum section)	“Americans Old and New” Episode One	“Midwestern Crossroads” Episode Two	“Southern Fusion and Louisiana, Where Music is King” Episodes Three and Four
	<i>River of Song: A Musical Journey Down the Mississippi River</i> A PBS Project		
Move Your Feet to a Changing Beat!	Teacher and/or students select from a variety of dances. CD: <i>Salsa, Soul and Swing</i>		
Come Join The Circle Of Song	Students discover their singing voices. Musical selection will vary by grade level		
	Bongos	Come Join the Circle	Environmental Songs
Class-Band Together!	Students become players of instruments in rounds and with harmony. The degree of difficulty will vary by grade level.		
Rock and Roll Renovations	Students learn the art of improvisation. Teacher favorites will guide the lessons.		
Disney’s <i>Fantasia</i>	Dramatics and dynamics will be the focus this week. The teacher and students will select from the award-winning production.		
	“Carnival of the Animals”	Beethoven’s Symphony no.5	“Rhapsody in Blue”
Music Centers	Changing Raps	A System of Raps	Environmental Songs
	Self-paced, self directed musical experiences. The degree of difficulty will vary by grade levels.		

Life Changes



Family Music Traditions

Life Changes

Week 1

Day One

Objectives

Students will:

- ❖ Know the daily format and procedures of performing arts class
- ❖ Know the behavioral expectations for the performing arts class

Materials

Diagram of procedural format on the board

Colored pencils/crayons/pens

3 x 5 blank card for each student

The Lesson

THIS DAY ONE LESSON IS IMPORTANT TO ESTABLISH PROCEDURES!

Before the first class begins, create clear procedural guidelines for the students to follow in each phase of the class. “Lead” them to this list as you explain. Have “Listen Up!”, “Sound Off!” and “Round Up!” written on the board. Leave space for a short list of guidelines that the class will generate during this lesson.

Listen Up!

To describe the “Listen Up!” portion of class, say something like...

“During the first ten minutes of class every day we will be listening to different types of music. Often you will be given a short worksheet to complete while you silently listen to the piece. This part of class will be called ‘Listen Up!’. We will be listening to many famous pieces of music. Sometimes you will like what you hear, and sometimes you won’t. You will have a chance to express yourself on the worksheet—so let the other children listen and form their own opinions. Sometimes the music will make you want to leap out of your desk and jump around for joy—this is exactly how you should express yourself on your worksheet! I think that you might be surprised by all the different and wonderful types of music that have been written!”

“Can anyone think of a few guidelines that the class should follow during ‘Listen Up!’?” Summarize student answers into one or two positive directives and write them on the board.

Sound Off!

Say, “The next part of the class will no doubt be your favorite—‘Sound Off!’ This is when we will be singing and playing instruments. When we sing together we will be standing in a group. I will tell you where you will stand. Have them move to where you want them to stand. Arrange them like a choir, with the tall kids in back. Place them in several rows (perhaps three), in a half circle, and you will stand in the middle. Be

certain all can see you and you can see them! Practice getting into the singing positions. Sometimes “Sound Off!” will take place at their desks with instruments.

Ask: “Can anyone raise your hand and tell me a few important guidelines for the ‘Sound Off!’ part of class?” (be sure to lead them to “never make fun of someone else’s art singing...”). Have a student to come and write a summarized phrase on the board.

Round-Up

Say, “The last part of class will be ‘Round Up!’ which will be a time to find out what you’ve learned during the lesson. It might be a game, some questions, or a performance. What if a small group of you is asked to perform? Let’s think of some things to remember for “Round Up!”

- Leave the diagram of the procedural format on the board for the first week of class.

Class Work Assignment

(finish for homework if necessary)

Say, “Draw a picture of a celebration that includes music on the 3 x 5 card that I give you.” Let the students work on this in the time remaining. Play some quiet background music. While they are working circulate, and find out which students read music, play an instrument, etc. Collect any completed cards.

Day Two

Objectives

Students will:

- ❖ Contribute examples defining the importance of music to our culture in celebrations of change
- ❖ Create a class collage
- ❖ Use call-and-response method to memorize a short African welcome song
- ❖ Create body movements in small groups to the welcome song
- ❖ Differentiate between the beat and rhythm of the song
- ❖ Pat the beat and clap the rhythm of the song in groups

Background:

Lessons will vary by culture. Students share the family songs they know and love.

Materials:

Words and music for “Funga Alafia” on the overhead transparency

Percussion instruments

CD – “Funga Alafia” song or other song from CD

100 Classics for Kids CD – Party Time (Disc 1)

Music Together – *Bongos*

Listen Up!

- Students pick up worksheet to complete on their way into class.
- Play selected piece. Have the name and composer written on the board, and include any relevant information. It may be necessary to play the piece twice so that all may finish their worksheet.
- Have two or three students share what they wrote (rotate the sharing so that everyone has shared by the end of the week). Collect.
 - Play “The Toreadors” from *Carmen*, Suite no. 1, by Bizet (*Party Time* CD, track 5) or other song from *Party Time* CD.

Sound Off!

- Have a poster board taped to the whiteboard. Have students come to the front and tape their 3 x 5 homework card to the collage. Lead a brief discussion of the ceremonies about changes in life that we go through (graduations, weddings, funerals, and birthdays) and the important role that music plays in them. There are even welcoming songs that have been written (be sure to define/explain a welcome song).
- Have the students go to their singing spots. Teach the words to “Funga Alafia” by having the class repeat them after you. Next, show the melody to them with your hands (chop the air to show different pitches) while singing it, or play the tune on the

piano for them. After they have a good grasp of the song, show them the words and music on the overhead (you may have to project this on the wall so they can see it).

- Sing it again. This time have the class pat the beat on their legs.
- Now have the class clap the rhythm of the words. Explain the difference between beat and rhythm to them (a beat is.... rhythm is).
- Have half the class to pat their feet to the beat and the other half to clap their hands to the rhythm—and sing!
- Give out a few percussion instruments. Have students play either the beat or the rhythm.

Round Up!

- Ask the class to sing “Happy Birthday.” Have half clap the rhythm and half pat the beat (consider having the boys pat the beat and the girls clap the rhythm). Switch roles.
- Go back to seats. In groups of three (3), have students think of small hand movements that they could do to show the rhythm of “Funga Alafia” and some large arm movements to show beats. Give them very little time. Have them perform and ask the class to guess whether they are showing the rhythm or beat
- Tell them, “Tomorrow we will learn what our fun African song means” (now they can’t wait to come back!).

Day Three

Objectives:

Students will:

- ❖ Use movements to demonstrate the beat of a song while singing it (feel 4/4 beat pattern)
- ❖ Improvise percussive accompaniment
- ❖ Identify high and low pitches—show with hand movements
- ❖ Understand that a melody is a series of pitches
- ❖ Follow the melodic movement with hand motions

Background:

“Lil Liza Jane” is a traditional African-American folksong. Its source is believed to be “Funga Alafia”. The two songs can be sung together.

Materials:

Overhead transparency of “Lil Liza Jane”

100 Classics for Kids CDs —*Imagination*, *Mozart for Kids*, *Sleepytime*, *Let’s Play*

Music Together – *Bongos*

Listen Up!

Grade Level Variations

CD2:1 “The Wedding March” from *A Midsummer Night’s Dream* by Mendelssohn

1. *Imagination* CD 2:17 (children) Tchaikovsky’s *The Nutcracker*
2. *Sleepytime* CD 3:4 (baby) Brahms’s *Lullaby*
3. *Let’s Play* CD 5:13 (graduation) Elgar’s *Pomp and Circumstance*

Sound Off!!

1. Teach the following motions for “Funga Alafia.” Tell students what the song means:
“*With my head I welcome you, with my voice I welcome you, with my heart I welcome you. Peace*”
Funga—tap head twice—right foot step right
Alafia—tap mouth twice—left foot close
A-shay—cross arms and tap opposite shoulders twice—right foot step right
A-shay—pulse open hands in front of body twice—left foot close
2. Listen to the song “Lil Liza Jane” on the *Bongos* CD. It breaks into the round with “Funga Alafia”—tell students, “You will try that tomorrow!”
3. Listen again with the music on the overhead. Have the students show the melody with their hands as it is played.
4. Teach by call and response
 - Sing the first phrase, and have the class respond with “Lil Liza Jane!”
 - Sing the second phrase, and have them respond with “Lil Liza Jane!”

- Continue...point out that there are two different little melodies for “Lil Liza Jane,” one that goes up and one that goes down. Have them show you with their hands as they sing.
5. Pass out percussion instruments and have them improvise to “Lil Liza Jane.”

Round Up!

- Ask the class to clap the beat of “Lil Liza Jane.”
- Ask them to sing and show the melody to “Lil Liza Jane.”
- Ask a volunteer to be the “caller” and join in the response. This is an opportunity for a strong voice to solo.

Days Four and Five

Objectives:

Students will:

- ❖ Sing a round or canon
- ❖ Choreograph movements for their part in the round
- ❖ Write lyrics, one syllable per rhythmic beat, to the tune of “Lil Liza Jane”
- ❖ Display proper audience conduct during student performances

Listen Up!!

Day Four

- Play Pachelbel’s Canon in D (*Imagination*, CD 2:3)
- Tell them that a canon is a piece in which two melodies are repeated over and over; when they overlap, there is beautiful harmony.

Day Five

- Play “The Minute Waltz”—a piano solo from Chopin’s Waltz in D flat minor (*Imagination*, CD 2:4). Ask if they know that the piano is a percussion instrument. There are little “hammers” inside hitting strings.

Grade Level Variations

The Marriage of Figaro: Overture (*Mozart for Kids*, CD 4:3)

Sound Off!!

This activity will take two class periods

1. Warm up by singing “Funga Alafia” with the motions.
2. Then sing “Lil Liza Jane.”
3. Divide the students and try the round! It is found on page 41 of the *Bongos* songbook. If successful, add accompaniment.
4. Free dance! Or, have each part of the round invent some simple hand motions to accompany their singing.
5. Have students compose new lyrics to “Lil Liza Jane.” Tell them that they can substitute the name of another person but to pay attention to syllables. Have the music on the overhead. Count out the syllables for/with them. This can be done in groups or alone. Give them time to work, and have them write out the new lyrics. If a group is done early, give them percussion to quietly work out some accompaniment, or have them make up hand motions to go with their song.
6. Have the groups perform their versions of the song.
7. Choose the best lyrics, write them on the board, and sing then all together.

Round Up!

- What is a round?
- What are some characteristics of a good audience?
- Is it easier to create hand motions for the beat of a song or for the song's rhythm?

Revolutionary Music



A Collection of Patriotic Songs

Revolutionary Music!

Week 2

Day One

Objectives

Students will:

- ❖ Visualize rhythms that are in 4/4 time (most common time signature).
- ❖ Identify quarter, whole, half, and eighth notes and rests
- ❖ Identify meter signature, bar lines, double bar, and measure.
- ❖ Draw the treble clef.

Background:

The degree of difficulty will vary by grade level with note patterns and rhythms.

Materials:

Listen Up! Sheets
Four (4) chairs
Blank index cards
Pencils
Staff paper worksheet
Copy of staff paper on overhead
100 Classics for Kids CDs – *Party Time* (Disc 1)

Listen Up!

- Select songs that sound like something (an animal, an object), and relate them to how words often sound like what they mean, which is called onomatopoeia.
- Play CD1:10 - “Flight of the Bumble Bee” by Rimsky-Korsakov. Keep the name of the piece a secret until after they have recorded their impressions. See if anyone puts “bee” without knowing the title!
- Have the following on the board with drawings for the class to copy on staff paper: (see Music Background Information section in this packet.)
 - Notes - quarter, whole, half, and eighth
 - Rests - quarter, whole, half, and eighth
 - Treble clef
 - Meter signature (4/4)
 - Bar lines, double bar
 - Measure

Sound Off!

1. Put 4 chairs in a row. Have students sit in the chairs. Tap the chairs in a steady beat. Say, “*beat, beat, beat, beat.*” These are quarter notes.
2. Draw a measure of four quarter notes on the staff on the overhead. Have the students copy this. The time or meter signature would be 4/4. There are four beats to a measure and the quarter note gets one “count.” Show the bar lines, etc.
2. Remove a student. How would this be counted? The chairs are still there even though they are empty of people they still take up space. The empty chairs are called quarter rests. Count it: “*beat, beat, rest, beat.*”
3. Have six students try to figure out how to sit on the four chairs. They will soon double up and share seats. This will give the class a picture of eighth note pairs.
4. Continue with the other note values. (For a whole note, have a student lay across all four chairs.)
5. Each time you change the arrangement on the chairs, notate it on the overhead and have the students copy it onto their staff paper.
6. Pass out eight cards to each student. Have them write the notes and rests, one per card, and draw them in pencil. These will serve as playing cards for a game of “Go Fish” for tomorrow.

Round Up!

- Have students clap various simple patterns from the board. For added fun, have them say “UH” where the quarter rests are and “UH UH” where half note rests are.
- What does the double bar mean?
- What does the meter signature tell you?
- Who can draw a treble clef on the board?

Extensions for 4th and 5th grade or very musical students:

- Include 16th, dotted eighth, quarter, and half notes.
- Change the time signature to $\frac{3}{4}$ and have them write new measures for others to clap.
- What does changing the meter do to the feeling of the rhythm?

Day Two

Objectives

Students will:

- ❖ Practice learning note values using a card game.
- ❖ Write notation for simple patterns using half notes, quarter notes, and quarter rests in a 4/4 meter.
- ❖ Play simple notation written by classmates on unpitched instruments.
- ❖ Give feedback to composers about their rhythm patterns.

Materials:

“Go Fish” cards from yesterday

A prize

Blank paper

Pencils

Unpitched instruments

CD – *100 Classics for Kids, Party Time*

Listen Up!

Grade 3: Play CD 1:13 - Overture to “Die Fledermaus” by Strauss.

Grade 4: Play CD 1:18 - Dvorak, “Slavonic Dance #1”

Grade 5: Play CD 1:7 - Mussing Sky, “Night in Bold Mountain”

Sound Off!

1. Pair up the students and hand out the cards for a game of “Go Fish”. From each group take a winner and pair him/her with another winner for a tournament that will narrow them down to a final winner! Give a prize!
2. Save the cards! Reuse them any time as music “filler.”
3. After the card game, have pairs of students work together to write a four bar rhythm pattern using only half notes, quarter notes, and quarter rests. It must be in 4/4 time. Put musically stronger students with weaker ones. Model an example on the board.
4. Put two pairs of students together to make groups of four. Give each group two unpitched instruments. Have pair “A” play “B’s” notation. During this time have the students fan out all over the room because it will be quite noisy!

Round Up!

- Select several students to play their rhythms for the class.

Extensions:

4th grade: make 6 bar rhythms

5th grade: make 8 bar rhythms

Days Three and Four

Objectives

Students will:

- ❖ Determine the meter of a simple song (3/4 or 4/4).
- ❖ Practice rhythm patterns.
- ❖ Discuss the importance of patriotic songs.
- ❖ Introduce the concept of “tone color.”
- ❖ Choreograph simple movements to go with songs.

Background:

Tone color is the special and unique sound of each voice or instrument. Composers choose specific instruments so that the music will have a certain feel to it.

What kinds of instruments are heard in the recordings of patriotic music?

The tonal center of a piece is the pitch that the melody hangs around on.

Materials:

CD—*Celebrate America* (Grade levels may vary the song)

Download the sheet music for the songs used from the CD

Listen Up! sheets

Overhead transparencies of music for songs

Listen Up!

Day Two: Play the CD “*Celebrate America*” track 6—“Stars and Stripes Forever” by Sousa. Marches are written in 4/4 and really make you want to march!

Day Three: Play track 17 and switch the speakers so there are no voices. To do this, turn balance knob on stereo to the left speaker only.) Don’t tell them what song it is—see how many know.

Day Four: Play track 19 again without voices, this is the British National Anthem – the lyrics were rewritten by Samuel Francis Smith to become our familiar “My Country ‘tis of the” or “America”

Sound Off!:

1. Teach the song “You’re a Grand Old Flag” Clap the rhythm following the notes. Talk and then sing the rhythm pattern using the call and response method. Do not use words; just use “pah.” Now sing the melody incorporating the rhythm to “pah”.
2. If time allows, begin to learn the lyrics.
3. Listen to the song several times.

4. Put students in groups of four and ask them to choreograph hand and arm movements to make as a group while marching in place. Encourage them to make simple movements. (One person in the group could quietly call out signals so they stay together like a marching band.)

Extensions

Choose children to solo on different lines.

Sing without the CD accompaniment and try some harmonies using the piano

3rd Grade:

Teach the songs “Yankee Doodle” and “Yankee Doodle Dandy” using similar techniques.

4th Grade:

Sing “The Star-Spangled Banner” and “There Are Many Flags.”

5th Grade

Sing “America the Beautiful”, “The Armed Services Medley”, and “Battle Hymn of the Republic”.

Round Up!

- What kinds of instruments are heard in the recordings of patriotic music?
- What kinds of feelings do these instruments bring out?
- What do these songs teach?
- Split the class into two groups. The first group will clap the rhythm; the other group will pat the beat of the songs.

Day Five

Objectives

Students will:

- ❖ Practice matching pitch.
- ❖ Revisit favorite songs learned.
- ❖ Complete “Listen Up!” books.

Materials:

CD - *100 Classics for Kids*

Bongos CD

Celebrate America CD

Pencils

Paper (one sheet for each pair)

Folders with their Listen Up! sheets in them

Construction paper cut to make cover for “Listen Up!” book (with holes)

Markers/colored pencils

Glue sticks

Cut pieces of staff paper that will fit on the front cover of the book (or use sample cover provided)

Yarn to tie the books or stapler

Listen Up!:

Celebrate America CD Track 19 (instrumental only): Unknown: “America” or also called “My Country ‘Tis of Thee”

Variations: (*100 Classics for Kids*)

1. *Let’s Party* CD, track 20 - Sousa: “The Washington Post March”
2. *Let’s Party* CD track 2 – Mozart: “Turkish March”
3. *Let’s Party* CD track 3 – Elgar: “Pomp and Circumstance March”

After everyone has listened to the selections, compare the marches.

Sound Off!

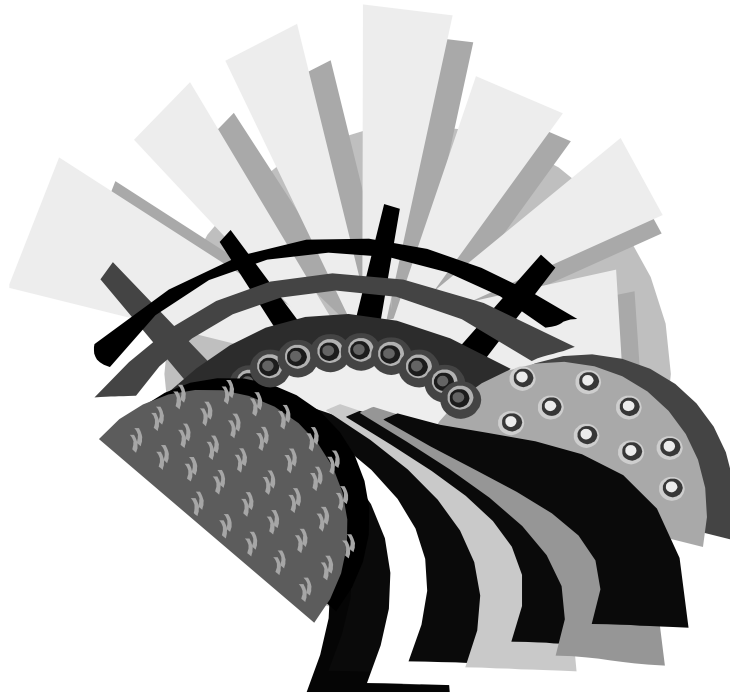
1. Ask students to name the songs you have sung in class.
2. List them on the board. Vote for the favorite.
3. Sing the favorite.
4. Put on the *Bongos* CD and play the tonal patterns. After hearing a pattern, students should try and sing it.
5. Pause the CD after an easy one and draw the pattern on the board as a bumpy line that shows the ups and downs. Practice as many as possible until their interest wanes.

6. In pairs have the students draw a line on their paper to show ups and downs of the first line of any song learned so far. Some pitches are close together while others are far apart. They should consider this while drawing their lines.
7. Have volunteers go up to the board and draw their lines.
8. Have the class tries to guess which song it is.
9. Pass out the folders and have students construct their “Listen Up!” books. Have them put their names on the front cover on the staff paper. Collect the books and evaluate. Use stamps or stickers and lots of positive feedback.
10. Generate a “top ten list” of classical favorites. Play the top two again and allow “free dancing”
11. Send the books home for the parents to see.

Round Up!

- While circulating the room, ask students about tonal color—which instrument they think could “be” Sponge Bob, the Hulk, etc. And which one definitely would NOT be.
- Have the students silently show you the melodic pattern for “Happy Birthday” by waving their hands in the air in front of them.

“Vary” Musical America!



Journey through Genres down the Mississippi

“Vary” Musical America!

River of Song Unit

Days One - Five

Objectives

Grade Three students will study Episode One: “Americans Old and New” and will:

- ❖ Identify the instrument families.
- ❖ Become familiar with types of music.
- ❖ Understand the purpose of music.
- ❖ Comprehend the diversity of American music and how music reflects community and culture.
- ❖ Understand how emotions are expressed through music and how music evokes emotion in the listener.

Grade Four students will study Episode Two: “Midwestern Crossroads” and will:

- ❖ Identify the instrument families
- ❖ Become familiar with types of music
- ❖ Understand the purpose of music
- ❖ Comprehend the diversity of American music and how music reflects community and culture.
- ❖ Understand how emotions are expressed through music and how music evokes emotion in the listener.

Grade Five will study Episode Three and Four: “Southern Fusion” and “Louisiana, Where Music is King” and will:

- ❖ Identify the instrument families
- ❖ Become familiar with types of music
- ❖ Understand the purpose of music
- ❖ Comprehend the diversity of American music and how music reflects community and culture.
- ❖ Understand how emotions are expressed through music and how music evokes emotion in the listener.

Background:

Each grade level will focus on a different episode of the *River of Song* Project.

Materials:

Desk maps of the US and/or class wall map
www.pbs.org/riverofsong/project-Web-site on computer, speakers hooked up to main computer for class lessons, computer hooked up to TV for class lessons (make sure

you have downloaded Real Player Software to be able to hear the music. It can be downloaded without charge at the site).

Listen Up!

River of Song Teacher Overview

(Use this script when introducing the program)

www.pbs.org/riverofsong/project

The river described in the *River of Song Project* series is the Mississippi River--a river that flows through the heartland of America, and along which people of all sorts live, work, and make music. Ask students if they know where the Mississippi is. How many have actually seen the Mississippi River or traveled down the river on a boat? (Show the area on the map. Have students find the Mississippi River and the states it flows through.)

As you listen to and watch the show, please pay attention to the musicians.

List these questions on a chart to use with each episode.

- What are they saying when they describe their music?
- What do they tell you about the reasons they play music?
- When they play the music itself, what do you think of their playing?

The last question is especially important. Remember that different kinds of music will have to be evaluated in different ways, but there are some basic sorts of questions that you can ask about a piece of music that will always be useful:

- Are people enjoying the music?
- Are people--either the musicians or the community they live with--getting something from the music?
- Do the musicians appear to be experts in performing the music?
- Would you like to hear more of this music?
- Would you like to know more about this music?

Of course, each listener answers these questions in a different way about each new piece. The important thing is that you give every new piece in every new style a chance. And that brings up your expectations as a listener: What do you think that music along the Mississippi will sound like? (One hint)--this program is not primarily about what types of music were played along the Mississippi fifty years ago, but about what people are playing and listening to today.

Brainstorm musical genres that they might know on a K-W-L chart. Ask students what they think are the attributes of each genre. (some might be about the beat and instruments, or about the purpose of the song: e.g to tell a story, entertain, express emotion)

- Blues
- Native American Music

- Rock
- ...and more styles. (see chart)

We'll keep the list that we arrived at as a class, and look back at the end of the program to see if our guesses were close to the reality of music in this part of America. And we'll look back at the list to see if the categories we've suggested to label different musical genres really work. We may find that this list of categories is really too simple for the creative mix of musical styles that exist along the "River of Song."

As you start to watch and listen to the tape, please fill out the appropriate parts of the handout. For each selection we hear, you should place a check by the instruments used, a check by the type of music played, and a check by the purpose that the music serves. Pay attention--when we finish watching and listening, we'll have some questions to answer.

Sound Off!

1. Grade Three will follow the lesson plans for Episode One: "Americans Old and New" which exposes students to musicians from Native American tribes to the singers in the factories of the Twin Cities. Students can listen to interviews with the artists, discuss and compare the music in the region, and appreciate the meaning the songs hold for those who share and enjoy them.
2. Grade Four will follow the lesson plans for Episode Two: "Midwestern Crossroads" in which students will enjoy a St. Louis High School Band and be inspired by the gospel sounds of Fontell and Martha Bass.
3. Grade Five will follow the lesson plans for Episode Three: "Southern Fusion", in which they will learn what influenced Sonny Burgess to become a musician and why a southern location would make a difference at a Memphis recording studio. This grade level will also work with Episode Four: "Louisiana, Where Music is King." Country, rock and folk will highlight this unit. Students will listen to guitars, drums, washboards, mandolins, and accordions being played. They will acquire likes and dislikes and be able to discuss what influences their preference in music.
4. All grades may use the lesson prepared at the "edsitement" website. These sets of lessons will teach students the instrument families while using the *River of Song* music selections. They will begin to understand the rich diversity of American music and how music reflects community and culture. They will also reflect on how emotions are expressed through music and how music evokes emotion in the listener.

Round Up!

- Pick one musician from the segments you have seen and think about the instrument that he or she plays. Reflect in your Musical Notepad on these five questions:
 - What influenced the musician to play that instrument, and what meaning do you think that the instrument holds for the performer?
 - If you play an instrument, what influenced you to choose that instrument?
 - How does their musician's music reflect his/her community and culture?
 - How did he/she express his/her emotions through music?
 - What emotions did his/her music evoke in you?

Move Your Feet to the Changing Beat!



A Study in Dance and Movement

Move Your Feet to the Changin' Beat!

Week 4

Days One – Five

The teacher should select one dance tune from each of the following genres.

- Salsa
- Soul
- Swing

Objectives:

Students will:

- ❖ Be able to differentiate between salsa, soul, and swing music.
- ❖ Clap the beat.
- ❖ Follow both written and oral directions for body movement.
- ❖ Use a variety of basic and advanced movement forms.
- ❖ Combine steps to perform certain dances showing rhythmic skills.

Materials:

- CD: *Salsa, Soul and Swing* (dances for kids)
- Directions on board/overhead

Listen Up!

- Listen to the music that the class will dance to.
- Have students' close their eyes and listen. Turning off the lights may help.
- After they have heard the music, have them clap the beat.

Sound Off!

- Have the directions found on the insert inside the CD printed on the board or on the overhead.
- Have a student (or the teacher) call out what the class should do. Do not put on the music yet!
- Slowly guide them through the steps, breaking the dance up and then adding the music!

An interesting alternative would be to take one of the easier dances and put the directions on a worksheet. Put students in groups, give the directions to each, and see what they come up with. Give them time to practice and have them perform for each other or have a giant Charleston!

Round Up!

- Why do people dance?
- What can you learn from dancing?
- What type of emotions do you think this music expresses?
- What are some ways composers can change the mood of a song? (Louder, softer [dynamics]; instrument choices [tone color]; speeding up or slowing down [tempo])

Ideas for time fillers:

- Play the Go Fish game again with note values
- Play instrument family tag. The teacher calls out an instrument family such as “Percussion!” The kids who are “it” run around and try and tag the others. A kid is “safe” for 5 seconds if he/she sits and says the name of a percussion instrument. Play this outside! If a child is tagged, he/she become “it”. Have at least five kids be “it”. Change the families you call out!
- Sing!

Move Your Feet to the Changin' Beat

Lessons will vary by grade level because dances will depend on teacher and student selection (see list below)

Song

"The Cup of Life"

"Shake a Tail Feather"

"In the Mood"

"Get on your Feet"

"Land of 1,000 Dances"

"Little Brown Jug"

"Soul Man"

"Rhythm Divine"

"Take the A Train"

"Freeway of Love"

"Need to Know"

"Twist & Shout"

Dance

Merenga

The Bird

Continental

The Grapevine & The Jazz Clap

The Pony

Flying Charleston & Standard Charleston

The Shadow Boxer

Salsa

Shorty George & the Black Bottom

Electric Bus Stop

The Cha Cha

Shimmy

Come Join the Circle of Song



A Unit for Singing

Come Join the Circle of Song

Week 5

Days One - Five

Objectives

Students will:

- ❖ Use appropriate singing posture and vocal control.
- ❖ Understand pitch and register.
- ❖ Use different singing styles using ornamentation (slides, bending notes) and dynamics.
- ❖ Utilize dynamics, which is a change in volume.
- ❖ Utilize tempo, which is a change in speed.

Background:

Lessons will vary by grade level by varying the song selection.

Materials:

Putamayo CD: *"World Playground"* (borrow from grade 3 teachers)

Bongos CD and music

Come to the Circle CD (grade 4)

Environmental Songs for Kids CD for grade 5

100 Classics for Kids – Party Time

Dr. Seuss books

Listen Up!

- Putamayo *"World Playground"* CD—daily selections
- Draw, color, or just discuss instruments used and feelings evoked. Guess country of origin.

Sound Off!

- Vocal warm up with tonal patterns—*Bongos* CD, tracks 6/11/27: repeat after the voice.
- Teach posture first this week, but the rest of the topics may be taught in any order.

Finding the voice and vocal control lesson:

(adapted from a lesson found at <http://www.lessonplanspage.com> by Jess Buice)

Have students hunch their shoulders and rest their elbows on their knees. Now have them sing “Happy Birthday”. What is the problem? (can’t breathe!) The better the breath, the better the sound. **The first rule of singing is SIT UP! (or STAND TALL!)** Now make room for sound.

Everyone close your mouth and rest your tongue on the roof of your mouth. Close your teeth too. Now hum—keep humming and try to feel where the sound is vibrating.

Stop. Who could feel it in their nose? That’s because your tongue is cutting off the air carrying the vibration from your vocal chords. We need to get the tongue out of the way by laying it flat in the mouth. Now do it.

WOW! That was much better. What is vibrating?

Do it again—tongue down, teeth together, now hummmm.

Can you feel your teeth vibrate? Now your teeth are in the way. Let’s move them. Do not do this (teacher stretches mouth wide with lips closed)

Just relax your jaw and your teeth will separate.

Keep your tongue down; relax your jaw, teeth apart, and now hummmm

The only things that should be vibrating are your lips! If they tickle you are doing it right!

Second rule is tongue flat! Third rule is relax the jaw! Fourth rule is teeth apart!

Let’s focus our hum so that it starts in our chest, moves up the neck and around the nose, and comes out the front of our head. We will start on as low a pitch as we can manage and slide slowly up to a high pitch. We want the high pitch to come out of our heads! Remember to keep the tongue flat and the teeth apart. (Practice moving the vibrations several times.) Did you feel the vibrations? This is what we call “head voice”—when the vibrations come out of your head. **Rule number five is that vibrations should be focused in your head!**

Matching pitch: Now we need to find the same pitch. I am going to hum again and find the head vibrations. As I go up, this time I will stop on a specific pitch. Listen, then repeat what I did. (Time to match everyone is not needed. Use your fingers to point “higher” and “lower” to tune up the choir. Find notes on the piano to match for practice, or let them practice playing three notes to mimic for each other.

Register: Everyone has a lower, heavier voice and a higher, lighter voice. These are the two registers. If you have them sing up the scale of C by la la la la la, there will be a point at which they will change register. Point out that there are singers who sing only in one register. Some female pop singers sing in a high, light voice. Sing some familiar songs in different registers. Speaking can be done in a heavy or light voice. Have students read poems or children’s stories in different registers. A Dr. Seuss story could be explored through different registers and rhythm.

Ornamentation: This is how singers make a song their own. Discuss what the word ornate means (or talk about ornaments.) In addition to changing tempo or singing softly, a singer can slide up to notes, hit the note above and below the note they are supposed to hit. This is called a trill. Instruments can also do this Many popular singers

do this. Find some examples to play for the class! Have them “ornament” a song or movement.

Dynamics: Play the William Tell Overture, track 1 of the 100 Classics for Kids CD. How does the orchestra know when to play at different volumes? Write and go over the “*p*,” “*mf*,” and “*f*” markings. They also look at the conductor for guidance on when to speed up and slow down. The conductor is showing the beat by waving a baton or stick. Have some fun conducting! Play the overture again and everyone can guest conduct. If a piece is in 4/4 time try making a capital letter “L” with the left hand and a backwards “L” with the right. Both hands go down on “1”, turn towards each other on “2” go back apart on “3,” and go back up on “4”

Suggested songs to sing and practice this week:

All from *Bongos*:

“Ding a Ding”—get the clapping/snap down first. Then there are a million variations the group can do. Add voices, sounds, and percussion. The songbook has suggestions.

“Hey Diddle Diddle”

“My Bonnie”—this is a familiar song that they may have heard at a different tempo. A fun variation of this song is to sing it very fast. Stand on the first “B” word you sing and sit on the next “B” word: “My Bonnie (stand) lies over the ocean-my Bonnie (sit) lies over the sea.” Keep going - the “bring backs” are a hoot.

Singing Teaching Techniques:

- Listen to the song, follow the beat
- Identify the ways the song was performed.
- Echo the song in eight beat sections, starting with the hardest verse, first speaking, and then singing.
- Sing the song.

Extensions:

- 4th Grade: Teach “Cool Cooperation” and “Come to the Circle” from the Paulette Meir CD
- 5th Grade: Teach “Water, Water” and any others that are appealing from *Environmental Songs for Kids*.

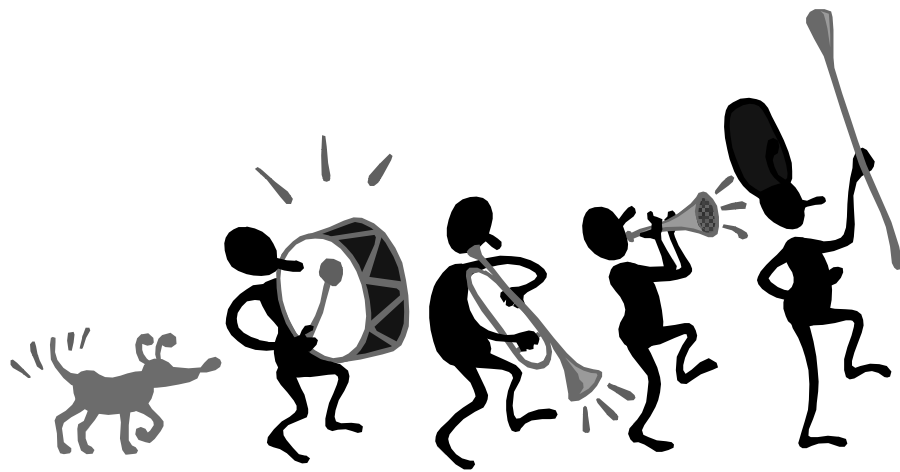
Round Up!

- Have students show you with their hands the melody line of songs they are learning.
- Clap beats and rhythms.
- Name three ways that you can change a song without changing the words
- Why must we stand tall to sing?
- What are the other rules for good singing?

- How does singing in a group make you feel?
- Can you change your mood by singing?
- Play “who is singing.” Close eyes and guess by listening to their register and tone color! Have students try to disguise their voice...

Last day: Use rubric A for evaluation.

Class Band Together!



An Instrument Study of Rhythm

Class Band Together!

Week 6

Days One - Two

Objectives:

Students will:

- ❖ Play pitched instruments in a “band.”
- ❖ Follow dynamics and tempo set by the conductor.
- ❖ Match pitch with each other.

Background:

Lessons will vary by grade level depending on the round chosen and the melodies known to the class.

Materials:

Kazoos for everyone

CDs of songs selected. (Select songs that emphasize a woodwind or horn.)

Listen Up!

Back to the Classics

Day one:

- *Imagination* CD Track 20: Vivaldi; Allegro
Listen for main instrument. In which family of instruments is it found? What feelings does this sound/tone color evoke?

Day two:

- “*Let’s Play*” CD Track 16: Joplin, “Ragtime”
Which instrument? Family? Mood?
Variations
Let’s Play CD Track 14: Prokofiev, *Peter & The Wolf*.

Sound Off!

1. Pass out kazoos for each child.
2. Let them fool around with them for a few minutes and explore the sounds they can make. Encourage them to do some simple songs.
3. Choose a round that the students know well, such as “Row, Row, Row Your Boat”
4. Find the starting pitch on the piano.
5. Have the students match the pitches one by one. Signal to them up/down if they need it.
6. Say the words of the song while clapping the rhythm.

- Clap the rhythm without the words and identify the number of beats in the verse.
 - Sing the song and clap the rhythm
 - Divide the class in two groups. One group will say the words in the round, with the second group beginning after the first verse (identify how many beats that is).
 - Sing the song in 2 parts.
7. Try a slower piece and work on loud and soft dynamics.

Other ideas:

8. See if anyone can recall a classical piece by memory.
9. Play “name that tune” in groups with kazoos.
10. Turn them into a marching band and take them out!

Round Up!

- Have a student conduct the “band.”
- How does posture affect the performance on a kazoo?
- What kind of ornamentation can be done on a kazoo?

Day Three

Objective:

Students will:

- ❖ Play various songs on pitched instruments.

Materials:

Mozart CD from *100 Classics for Kids*

Sheet music-eighth note pieces

Listen Up!

- “*Let’s Play*” CD Track 16: Joplin, “Ragtime”
Which instrument? Family? Mood?
- “*Let’s Play*” CD Track 13: Elgar, “Pomp and Circumstance March”
Which instrument? Family? Mood? Where might you hear this?

Sound Off!

1. Play a few rounds of note card “Go Fish” to review note values.
2. Show students a “helping staff” on the board of the C scale. Have them play it on their instruments.
3. Tell them that the spaces spell E A C E.
4. Tell them that the lines are Every Good Bird Does Fly.
5. Provide numbers (C=1, D=2) on keyboard type instruments.
6. Provide sheet music. Play the same song at the same time.
7. Direct students in dynamics changes.
8. Once the piece is learned, assign some students to play percussion.

Days Four – Five

(Adapted from “Composing Music” by Doug Haley—an AskEric lesson plan)

Objectives:

Students will

- ❖ Copy four measures (eight measures for grades four and five) of rhythms using quarter, eighth, and half notes.
- ❖ Given the pitches C, D, E, G, and A, assign them to the rhythms to create melodies.
- ❖ Write lyrics to their songs.
- ❖ Play what they compose.
- ❖ Perform what they compose.

Materials:

Blank paper

Pencils

Staff paper

Staff on overhead

Pitched instruments; one for every two students

Mozart CD from “100 Classics for Kids”

Listen Up!

Day Four

- “Mozart for Kids” CD Track 16
- Which instrument? Family? Mood created?

Day Five

- “Mozart for Kids” CD Track 18: Concerto in D
- Which instrument? Family? Mood?

Sound Off!

1. On plain white paper students copy a 4/4 rhythm from the board. The rhythm should be four measures long for 3rd graders and eight measures long for 4th and 5th graders. Use quarter notes, eighth notes, and half notes. Review their values.
2. Give the students a set of pitches to work with: C, D, E, G, A for 3rd and D, E, G, A, B for 4th and 5th.
3. Let the students work with pitched instruments to compose and write pitch names underneath the notes on their rhythm page. (Mark the pitches on keyboard instruments with tape.)
4. Show the students a “helping staff” on the board or overhead. This will show them where their pitches “live” on the staff. Give them blank staff paper and let them make their music look “real”
5. Do a lot of modeling on the overhead.
6. Have plans for those who finish early, such as writing lyrics to their melodies.

7. Have them try and play each other's music. Transfer the best one onto the overhead and have the entire class play it.

Round Up!

- Did they copy the rhythm correctly?
- Did they use the pitches they were supposed to?
- Did they transfer onto staff paper successfully?
- Can they play what they wrote?

Rock and Roll Renovations



A Study in Improvisation and
Composition

Rock and Roll Renovations

Week 7

Days One – Five

Objectives

Students will:

- ❖ Change a common song through dynamics, tempo, and/or ornamentation
- ❖ Write new lyrics on a subject given to them.
- ❖ Count syllables and assign a rhythm for the lyrics.
- ❖ Write out a song by copying notation.
- ❖ Compose accompaniment for the song.
- ❖ Perform the song.

Materials

Two different artists' interpretations of the same song (e.g. "Hey Diddle Diddle" on the *Bongos* CD vs. the standard version)

Paper-plain and staff

A "hat" with various subjects in it—"summer," "pools," "mosquitoes," etc.

Percussion instruments

Listen Up!

Teacher's favorites! Play some music from your era—what was "cool" when you were in school?

Or how about some pieces from your favorite musicals?

Go to www.niehs.nih.gov/kids/music.htm

Sound Off!

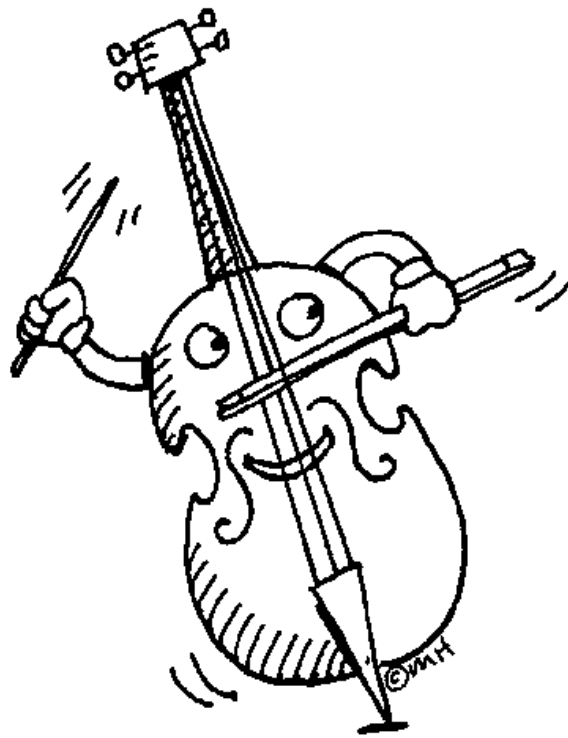
1. Take a common song (pick something in the 8 note range so they can play it) and explore it by changing the tempo and dynamics. Sing it as a group several times.
Play recordings of two different artists doing the same song, such as remakes of Beatles songs or Madonna singing "American Pie." This can all be heard over the Internet.
2. Group students.
3. Have students pick a subject out of a hat
4. They must write new lyrics to the song about the subject they chose.
Give them many examples of how this is done very often. Have them brainstorm "jingles" they have heard to songs they know. The "Battle Hymn of the Republic" has been many different songs, including "Hang Abe Lincoln on a Sour Apple

- Tree” in the Confederacy. Another song that was changed was “The Star-Spangled Banner,” It was a British drinking song and Mr. Key changed the lyrics.
5. Help them write out their songs on staff paper using the overhead.
 6. Allow them time to work out accompaniment
 7. Perform songs.

Round Up!

Use appropriate rubrics.

Fantasia And Music Centers



From Games to Compositions

A Study
In a
Symphony of Sounds
“Fantasia”



Music You Hear and Pictures You See

Disney's Fantasia

Imagination Station!

Days One - Five

Objectives

Grade Three students will study Saint-Saens' "Carnival of the Animals" and will:

- ❖ Relate music elements to animals' characters.
- ❖ Compare their own ideas with those of the composer.

Grade Four students will study Beethoven's Symphony #5 and will:

- ❖ Appreciate the structure and systems in music.
- ❖ Identify the motivic (recurring theme) development in a piece of music.
- ❖ Compare this piece to other musical selections that have a motif (recurring theme).

Grade Five will study Gershwin's "Rhapsody in Blue" and will:

- ❖ Listen for tempo changes.
- ❖ Create and perform syncopated rhythms.
- ❖ Research the popular music of past generations.

Background:

Each grade level will focus on a different part of Walt Disney's *Fantasia*.

Materials:

Lessons have been downloaded from www.fantasia2000.com. Click on "Study Guides", then scroll down to "Music." Make charts on transparencies: 3rd grade needs Section 5 Animal Chart, 4th grade needs Section 1 Motif Chart, 5th grade needs Section 3 Syncopation Chart, Fantasia 2000 video, & the 1st Fantasia Video.

100 Classics for Kids CDs if you want to use the music in conjunction with or without the video.

Let's Play CD: # 5 Gerschwin's "Rhapsody in Blue"
 #13 Elgar's "Pomp and Circumstance"
Party Time CD: # 4 Beethoven's Fifth Symphony
Sleepy Time CD: # 7 Saint-Saens' Carnival of the Animals

100 Classics for Kids CD if you want to use other songs from Fantasia not found in the website lesson plans.

Let's Play CD: #4 Tchaikovsky's *The Nutcracker*. "Waltz of the Flowers"
 #15 *The Nutcracker*. "March"
 #17 *The Nutcracker*. "Dance of the Toy Flutes"
 #5 Beethoven's Symphony No. 6: "Pastoral Symphony"
Party Time CD: #7 Mussorgsky's "Night on Bald Mountain"
 #11 Toccata and Fugue in D Minor
Sleepy Time CD: # 15 Ave Maria

Listen Up!

- Introduce Walt Disney's *Fantasia* (see overview) in packet. Have students discuss what they know about Walt Disney. Play the beginning of the first *Fantasia* video, in which the narrator describes the purpose for music:
 - To tell a story with a definite plot
 - To paint a series of pictures, but with no specific story line or plot
 - To value music for the sake of music (absolute music). This is music that produces abstract images which might pass through your mind if you were hearing it in a concert hall. It may cause you to imagine colors, clouds, landscapes, or vague shadow or geometrical objects, without having a specific picture or story line.

Play the middle section of the first video, in which the narrator introduces the instruments of the orchestra by bringing out the character "Sound Track." List on the board the sections of the orchestra: Strings (harp and violin), woodwinds (flute), brass (trumpet and bassoon) percussion (bass drum) Have them list other instruments that belong in each family (see instrument chart). Show pictures of instruments (see resource section).

Sound Off!

1. Grade Three will follow the lesson plans for "Carnival of the Animals," Section 5. They will listen to the music first and predict the animal that the instruments represent. (Students can copy chart from an overhead.) Have a discussion about why they think it is that animals. Chart how many students think alike. Now watch the video (*Fantasia* 2000) and record what the composer imagined. Compare your answers. Continue with other activities for this selection.
2. Grade Four will follow the lesson plans for Beethoven's Symphony No. 5; Section 1. Students will work on their listening skills by identifying a repeating song pattern. Prepare students with the background information found in the lesson plan. Complete the Motif Chart Part 2 while listening to the piece. Try it with the CD first, then try it again with the video. Did the students do better when they could hear it and see it or did seeing it distract them from listening? Complete other activities suggested for this piece.
3. Grade Five will follow the lesson plans for Gershwin's "Rhapsody in Blue", Section 3. Students will be working with this jazzy tempo and create their own syncopated rhythm using the syncopation chart. Work on other ideas in this lesson plan for the remainder of the week.

Round Up!

- Draw a picture of your favorite part of *Fantasia*. Describe what you learned about that piece in your Musical Notepad.

Using the Disney *Fantasia* Lesson Plans

The lesson in the guide use the music from the film and the Disney animators' interpretations of that music to engage students in active listening exercises designed to provide them with an increased appreciation for classical music and jazz. These are the selections from the video presented on the website (the * sections are recorded on the *100 Classics for Kids* and are suggested for your use):

- Section 1: *Beethoven's Symphony No. 5
- Section 2: Respighi's pines of Rome
- Section 3: *Gershwin's Rhapsody in Blue
- Section 4 Shostakovich's Piano Concerto No. 2
- Section 5: *Saint-Saens' Carnival of the Animals
- Section 6: Dukas' The Sorcerer's Apprentice
- Section 7: Elgar's Pomp and Circumstance
- Section 8: Stravinsky's Firebird Suite

The lessons contain one reproducible activity master, which can easily be put on the overhead for students to recreate on their paper. The activity in the center text box with the maracas is highly recommended for each lesson. The lessons are rated in degree of difficulty by a symbol. Those for elementary age students have the notes and treble clef symbol.

You are welcome to use the other lessons provided on the web site, as well as to create your own from other pieces not developed on the lesson plan. Have fun and inspire your students to

“Hear the Music and See the Pictures!”

Music Centers

Week Eight

Objectives:

Centers:

- ❖ Listening: Students will know and apply appropriate criteria to music and music performances.
- ❖ Instrumental: Students will perform on instruments, alone and with others, a varied repertoire of music.
- ❖ Game: Students will read and notate music.
- ❖ Writing: Students will compose and arrange music within specified guidelines.
- ❖ Composer: Students will improvise melodies, variations, and accompaniments.
- ❖ Reading: Students will understand the relationship between music and history and culture.
- ❖ Computer: Students will know and apply appropriate criteria to music and music performances.

Background:

Teachers may want to use these ideas as whole group activities or as centers on a designated day each week. If these activities will be used each week, use the Fantasia Unit for your main lesson for Week 3. Grade level lessons should vary according to the level of difficulty of the games, the rap selections (see resource section), and music selections.

Materials:

100 Classics for Kids CDs (pre-selected), CD player, pens, paper, Go Fish note game (from previous unit) instruments, [optional: tennis balls, popsicle sticks, pictures that might inspire a poem or story, plastic eggs, selected library books, including *The World's Great Artist Series*, and *The Nutcracker*, *Peter and the Wolf*, *Sleeping Beauty*], oatmeal containers, large balloons, large sturdy rubber bands, index cards, zip-lock bags, game boards and dice (may borrow from math Encore teachers or ask students to bring them in), staff liner – use to make floor staff on bulletin board paper), bean bags (or other object you can toss without them bouncing)

Listen Up!

Music Centers!!

Set up a series of music exploration stations (4, 6, or 7 see below) in the classroom that students visit by rotation. This is a labor intensive endeavor for the teacher; however it lasts for days and is lots of fun. Stations can be shared by several teachers. Enlist help in creating stations!

Pre-teaching and Preparation:

- Examples of the activities during music lessons:
 - Set up the system of rotation and a signal that tells students when to clean up and when to move to the next station (lights out, or an egg timer ringing).
 - Divide students into groups of 4 or 5. The centers are all marked and include an instruction sheet.
 - Plan stations and time spent at each—for example five stations with ten minutes at each. It is possible to set up two sets of identical stations for larger groups.
 - Expect noise! It will be productive noise!

Sound Off!!

Choose a Center

- **Listening Center:** Students listen to something classical that you've been studying.
 - Illustrate the song's mood or sequence the main instruments by parts (movements).
 - Listen to a classical song of a story (e.g. *Sleeping Beauty*, *100 Classics for Kids: Party Time* #14; *Nutcracker Let's Play* # 16, *Peter and the Wolf: Let's Play* #15) and compare it to the book or play.
 - Create a mural of the song's story.
 - Draw objects that represent the sounds in the song (for example: oboe sounds like a duck, flute sounds like a bird, drums sound like thunder.)
 - The group creates a puppet for characters or objects they imagine for a selected song. Perform a puppet show (like Fantasia – no talking) to go with the musical piece. Perform for the class.
- **Game Center:**
 - GO FISH: Students play "Go Fish" note game made in previous unit.
 - MUSICAL TRIVIA: Students create "Rock and Roll History" trivia game. Each group member must make up one question and put the answer on the back (you may want to assign this to the class for homework so you have many for this center). The teacher should approve the questions and answers for accuracy and appropriateness. Set guidelines: Do you want to emphasize notes or rhythm, composers or lyrics? Place all approved questions and answers at the game center in a plastic zip-lock bag. Student can play this game using any game board (ask students to bring in a game board) and dice. Students elect a card from the deck. If they answer it correctly, they shake the dice and move the indicated number of spaces. If they are incorrect, play moves to the next player. The winner is the person who reaches "home" first.
 - MATCH GAME: Match the beats of favorite poems and/or nursery rhymes using rhythm instruments or tennis balls. The children say the rhyme while bouncing the beat.

- Students play a card game like War (prepare note cards on index cards). The card with the longest note value wins the stack.
- TIC TAC TOE: Students play tic tac toe with song titles. Students hum a song they have learned in class. The opponent tries to “Name that Tune.” If correct his/her X gets the spot, if incorrect the hummer’s O gets the spot.
- TWISTER: Play twister with musical notes. Design notes on index cards and tape notes to the colors: for example, quarters in red, eighths in yellow, half’s in blue, wholes in green (depending on level of difficulty for your class). Also, label the notes student spinner the spinner says the name of the note instead of the color: for example, “right hand on quarter note” instead of “right hand on red.” Students identify the note by putting their hand on the correct note.
- BINGO: Students create a musical instrument bingo game. First they make 9 boxes on their paper. In each box they draw an instrument. Pre-select the instruments you want them to learn (see musical background section for instrument groups). You may also make this board and have the students cut them out and arrange differently on their boards.
- BEAN BAG TOSS: Make a floor chart of a music staff (prepare on bulletin board paper). Students throw five bean bags (or other objects) on the staff. They must play the resulting piece on the xylophone.
- **Instrumental Center:** Students create or perform using various instruments.
 - Create a rhythm piece in a certain form such as a rondo (see glossary).
 - Create rhythm patterns using a tub of Popsicle sticks and/or unpitched percussion instruments (maracas, drums, egg shakers etc.). The children make four beat patterns and play them on the instruments.
 - Students use an empty plastic egg and a tub of "junk" (legos, buttons, stones, metal objects, etc.) to make a shaker. Players shake a rhythm and have their partner try to repeat it.
 - Create a prepared melody on pitched instruments (bells, boom whackers, xylophones). Each person will need an instrument. Choose one person to assign groups (or individuals) to play the notes B, C, and D. Students clap and say note names together. Students practice learning their parts.
 - Students create harmony using pitched instruments or voices. Choose one person to assign groups (or individuals) to play parts Have students create parts (or use previous lesson and play in a round). Students should clap and say note names together. Students practice learning their parts. Perform for the class.
 - Compose a melody using pitched instruments (xylophone, bells, boom whackers).
 - Students make instruments.
 - Stringed instruments with rubber bands and a cardboard box:
 - Guitar:
 - Cut a hole about 4 ½ to 5” inches wide in the center of the bottom of a shoe box and a hole about 2 inches wide on one end of the box.
 - Tape the lid to the box.

- Use colored paper, glue, markers, or paint to decorate your box.
 - Stretch four rubber bands (of different widths) from one long end to the other over the hole on the top of the box. Leave space between each rubber band. Be careful not to stretch the rubber bands too tightly.
 - Now play your new guitar.
 - Wind instrument with bottles and colored water: Fill four to five bottles (salad dressing bottles with a long neck work well) with water at different heights. Blow over the bottle top like you are blowing into flute – across the top, not into the bottle. Compare the pitches to the pitches on a xylophone. Put food coloring into your bottles to match the color of the pitch that goes with the xylophone's colored bars.
 - Wind instruments with paper tubes (towel or toilet paper rolls): Blow in the end for the sound. Cut holes across one side to imitate a clarinet. See what happens when you cover the holes. Compare your horns to the boom whackers.
 - Drums: Use an empty oatmeal container, large balloons and a large rubber band. Cut the balloon so it opens up and can lay flat. Stretch the balloon over the top of the oatmeal container. Place the rubber band around the top of the container to hold the balloon in place.
- **Writing Center:** Students practice their writing skills.
 - Write a script to go with an instrumental piece. (*Peter and the Wolf* and *The Matrix* are good examples).
 - Write out the lyrics of a song and identify the syllables
 - **Composer Center:**
 - Write a very short story about a picture (8-10 lines). Assign instruments to each character in your story. One instrument must play an ostinato throughout entire story (drum, bells, xylophone, rhythm sticks). Use other instruments. To accent characters, phrases, actions, etc., in your story. Give each character a theme (melody or just rhythm), and each time that character is mentioned you must follow the name with that theme.
 - Compose music to use as background music for their current reading story or one of their favorites. (Use *Peter and the Wolf*, *100 Classics for Kids: Let's Play #14* as an example. *The Matrix* (instrumental pieces only) is also a great example if you have it.
 - Create a Sound Story by having one student narrate a poem or story while the rest of the group produces sounds and music. Rules: all sounds made with instruments, everyone participates, perform for class.
 - Write a limerick about a picture. Create sound effects with instruments to accent some words or phrases. These accents usually sound best when placed at the end of a phrase or group of words. Try to match instruments to the description of the phrase. Example: Birds walking...drums or triangle? Giant walking....drum or triangle?

- Write “Rappin’ Rhythms & Rhymes”
 - Recipe Raps: Decide on a recipe. You may want to supply some recipes or assign students to bring in a recipe for homework. Select instruments based on the ingredients for what you are making (cake, cookies, etc.) Write out the beats for each direction in the recipe starting with a verb. For example: Measure 1 cup of sugar and dump it in at will, pour in 1/2 cup of milk, but don’t let it spill.) The rap must have a rhythmic ostinato (using rhythm and rhyme). Perform your rap for class.
 - Create raps for a concept you are studying in another subject (see *Schoolhouse Rock* resources at the end of this unit). Put any facts you are trying to memorize into a rap: math facts, planet order, continents, state capitals, grammar rules, etc. The ideas are endless.
- **Reading Center:** Read about a composer (*The World’s Great Artists* series in the library)
 - Prepare a book report about the composer. Or
 - Prepare a research paper about the composer.
 - Present your report to the class using audio (musical expert) and visual (illustration of composer)
- **Computer Center:** Work at a music website. Make sure you previously view these sites and bookmark them. It will save the downloading time for your students and a mistaken typing of the URL. Have students complete a reflection sheet in their Musical Notes Journals to account for their activities here.
 - Go on the “*River of Song*” Web site to follow up on previous lessons.
 - www.pbs.org/riverofsong
 - Go on Disney’s “*Fantasia*” Web site to listen to follow-up on previous lessons.
 - www.fantasia2000.com
 - Go to Music websites:
 - Music Room: <http://www.dsokids.com/2001/rooms/musicroom.asp>
 - Music Notes: <http://www.thinkquest.org>
 - Click on “libraries”, then “challenge libraries”, then “music”. There are many sites to choose from. Once you get to the activity appropriate for your students, bookmark it!

Round Up!

- What was the highlight of the lesson for you?
- What was a challenge?
- What did you learn that you didn’t know before?
- Would you like to do this type of lesson again?

Resource for Composition Center

“Rappin’ Rhythms and Rhymes”

These lyrics and many more are found on the “School House Rock” Web site
<http://www.schoolhouserock.tv>

Third Grade The Changing Weather

“Introducing the Greatest Show on Earth – The Weather”

Welcome everyone,
It's the weather show!
Bring your bathing suits,
Don't forget your boots and coats.
Folks, we guarantee the show that we perform
Is never dull, if there's a lull,
It's just the calm before the storm.

Watch it change from icy cold to toasty warm,
And rearrange from sunny days to crazy storms.
The curtain's rising, we're so glad to have you here!
Come see a new show daily in the atmosphere!

ACT ONE: THE SUN!

The sun shines down
On field and town!
On forest, mountain, desert, sea and snow.
Some heat's absorbed,
Some bounces off, (ha ha ha!)
So here it's hot, where there it may be cold.
The heated Earth heats up the air,
Just like a big hot air balloon, up up it flows.
The cooler air
Sneaks in below,
It's heated too, now look out folks, 'cause up it goes!

The sinking air is called a "high", which means it has high pressure. Low pressure air is on the rise, and as they move together...

ACT TWO: THE WIND!

Those lows and highs,
They sink and rise.
The air begins to move and flow.
It circulates
At different rates,
And that creates the winds that blow.

The highs are nice,
They bring fair skies, (ah ha!)
But a low will often bring you clouds or rain.

And when they bump,
They form a front.
A changing of the weather in between.

**As the highs and lows push and shove, the weather front begins to move! And if
a front moves into town, it means a storm may just come down!**

ACT THREE: THE HUMIDITY!

Because of heat,
Drops evaporate,
From lakes and rivers, puddles, even trees.
The air can fill
Right to the gills
With water vapor, that's humidity.
When clouds appear,
Rain may be near, (Oooohhh!)
'Cause the vapor's cool and starting to condense.
And if those drops (Oooohhh!)
Begin to plop, (Plop, plop, plop!)
That's precipitation, folks, you all get drenched!

That's the weather folks,
You got your money's worth.
Hot or cold or soakin' wet,
Hey, how lucky can you get?
The weather show's the greatest show,
The greatest show on Earth!

Yes sir!

Music and lyrics by Lynn Ahrens

Third Grade

Multiplication Tables- The Fours

Four Legged Zoo

We went to the four-legged zoo
To visit our four-footed friends.
Lions and tigers, cats and dogs,
A goat and a cow and a couple o' hogs
A rhinoceros and of course a hippopotamus
And, oh yes, a horse!

There were elk and bison, a gnu or two,
Giraffes and elephants, quite a few,
A llama, alpaca, vicuna too,
Zebras, ibexes, and one big kudu.
It was swell. I liked the gazelle.

Now Miss Simpson said...
She teaches school, you know -
Yeah, she took us there.
Well, Miss Simpson said -
If we counted every head on these quadrupeds,
Then multiplied that number by four,
We'd know how many feet went through the door,
If we turned 'em all loose.
Oh no, don't do that!
It's really a groovy zoo.
But, anyway, what Miss Simpson said,
It was a good chance to work on our fours in our head.
One, two, three, four!

I'll take a lion... (One times four)
He's got four legs and maybe a roar.
Gimme two camels... that's two times four
Eight legs walking 'cross the desert floor.

A tiger and a lamb and a fat kudu,
Would be three times four (equals 12 legs too).
But we might have to subtract
When that tiger was through! (Rowwwr!)

Four four-footed friends, no matter who,
Would have 16 legs, and it's always true
That four times four equals 16,
And five times four is 20.

Now a coach and six, if you were Cinderella,
Would have you home by midnight
If those 24 legs ran fast as lightning...
Six times four equals 24 and seven times four equals 28
Anyone knows that, who cares about seven...

And 8 antelope have 32 legs 'cause eight times four is 32.

Here come a small herd of buffalo.
They say they're getting extinct, you know.
I can count nine - that's 36 legs.
Nine times four equals 36.
Here comes a baby buffalo.
That's good! That's ten!
And ten times four, you know, is 40.

Eleven coyotes... (Eleven times four)
Went slinkin' over the prairie floor
On all of their legs...
Equals 44.

Now twelve times four is as high as we go...
Twelve times four equals 48.
But there were so very, very, many, many more
Animals standing there by the gate.

But we'd have to use a pencil if we counted them all.
And we really had fun,
And we saw every one.
A bear, a cougar, a jackal, a yak,
A fox, some deer, and a sweet giraffe.

And I can't remember how many, many more,
But we multiplied them all by four.
And some of them thanked us with a roar.

Music and Lyrics: Bob Dorough

Fourth Grade

Human body Systems

Them Not-So-Dry Bones

Them bones, them bones, them dry bones
Now they're the working of the Lord.

Bones I've heard of, but seldom seen
'Cept each year 'round Hallowe'en
But I've got a shock-a-roo
Right now there's a skeleton locked up inside of you!

Minus bones you're... just a blob!
Being framework's their main job.
All your organs, muscles too,
They need your bones to hold them safe and sound inside for you.

Your heart and lungs are tucked away
And they're behind your ribs.
Those bones have been protecting them
Since we were little kids.

Look out! Here comes a bone-head play!
Burned his brain! (tweet tweet!) What a day!

Don't take much to overwhelm it,
But luckily those bones up there work like a built-in helmet!

Shin bone connected to the knee bone...
(That means the tibia connects to the patella).

Knee bone connected to the thigh bone...
(That means the patella connects to the femur).
And here's how they really fit together!

Ligaments are what link... bone to bone.
Cartilage that cushions... in between.
Muscles hook on... by the tendons.
So here's what's happening in your knees most every time you bend them!

Now there's a lot of skeleton
We never get to see.
But it holds other little parts
That show quite obviously.
Talkin' bout those thirty-two

That we all call our teeth
You got to feed 'em right and keep 'em clean,
Or they can come to grief. (OUCH! Ow!)

So please remember,
You've got to do it while you're young!
Feed your bones some good ol' calcuim.
Drinking milk, a... glass or two,
Will help your bones to stay in shape and do their job for you.

Your skeleton
It's a framework - yes, yes - holding you together.
Shielding organs - yeah, that's its job too.

Music and lyrics by George Newall

Fourth Grade A System of Grammar – Adjectives

“Unpack Your Adjectives”

Got home from camping last spring.
Saw people, places and things.
We barely had arrived,
Friends asked us to describe
The people, places and every last thing.
So we unpacked our adjectives.

I unpacked "frustrating" first.
Reached in and found the word "worst".
Then I picked "soggy" and
Next I picked "foggy" and
Then I was ready to tell them my tale.
'Cause I'd unpacked my adjectives.

Adjectives are words you use to really describe things,
Handy words to carry around.
Days are sunny or they're rainy
Boys are dumb or else they're brainy
Adjectives can show you which way.

Adjectives are often used to help us compare things,
To say how thin, how fat, how short, how tall.
Girls who are tall can get taller,
Boys who are small can get smaller,
Till one is the tallest
And the other's the smallest of all.

We hiked along without care.
Then we ran into a bear.
He was a hairy bear,
He was a scary bear,
We beat a hasty retreat from his lair.
And described him with adjectives.

Next time you go on a trip,
Remember this little tip:
The minute you get back,
They'll ask you this and that,
You can describe people, places and things...
Simply unpack your adjectives.
You can do it with adjectives.

Tell them 'bout it with adjectives.
You can shout it with adjectives.

Music and lyrics by George Newall

Fifth Grade
An American Environment
Learning the Declaration of Independence

Fireworks

Ooh, there's gonna be fireworks (**Fireworks!**)
On the Fourth of July (**red, white, and blue!**)
Red, white, and blue fireworks
Like diamonds in the sky. (**diamonds in the sky!**)
We're gonna shoot the entire works on fireworks
That really show, oh yeah,
We declared our liberty 200 years ago.

Yeah!

In 1776 (**fireworks!**)
There were fireworks too (**red, white, and blue!**)
The original colonists,
You know their tempers blew (**They really blew!**)
Like Thomas Paine once wrote:
It's only common sense (**only common sense**)
That if a government won't give you your basic rights
You'd better get another government.

And though some people tried to fight it,
Well, a committee was formed to write it:
Benjamin Franklin, Philip Livingston,
John Adams, Roger Sherman, Thomas Jefferson,
They got it done (**Oh yes they did!**)
The Declaration, uh-huh-huh,
The Declaration of Independence (**Oh yeah!**)
In seventeen hundred seventy six (**Right on!**)
The Continental Congress said that we were free (**We're free!**)
Said we had the right of life and liberty,
...And the pursuit of happiness!

Ooh, when England heard the news, (**Kerpow!**)
They blew their stack (**They really blew their cool!**)
But the colonies lit the fuse,
There'd be no turning back (**no turnin' back!**)
They'd had enough of injustice now
But even if it really hurts, oh yeah,
If you don't give us our freedom now
You're gonna see some fireworks!

And on the Fourth of July they signed it
And 56 names underlined it,
And now to honor those first 13 states,
We turn the sky into a birthday cake.
They got it done **(Oh yes they did!)**
The Declaration, uh-huh-huh,
The Declaration of Independence **(Oh yeah!)**
In seventeen hundred seventy six **(Right on!)**
The Continental Congress said that we were free **(We're free!)**
Said we had the right of life and liberty,
...And the pursuit of happiness!

**We hold these truths to be self-evident,
That all men are created equal
And that they are endowed by their creator
With certain inalienable rights.
That among these are life, liberty, and the pursuit of happiness.**

And if there's one thing that makes me happy,
Then you know that it's **(ooh)**
There's gonna be fireworks!

Music and lyrics by Lynn Ahrens

Fifth Grade An Environment of Words - Adverbs

Lolly, Lolly Lolly, Get Your Adverb Here!

Hmmmmm... hmmmmm... hmmmmm!!!

Ready pop?

Yep.

Ready son?

Uh-huh.

Let's go!

Let's go!

One! two!

Lolly, Lolly, Lolly, get your adverbs here.
Lolly, Lolly, Lolly, got some adverbs here.
Come on down to Lolly's, get the adverbs here!
You're going to need
If you write or read,
Or even think about it.

Lolly Lolly Lolly, get your adverbs here.
Got a lot of lolly, jolly adverbs here.
Anything you need and we can make it absolutely clear...

An adverb is a word
(That's all it is! and there's a lot of them)
That modifies a verb,
(Sometimes a verb and sometimes)
It modifies an adjective, or else another adverb
And so you see that it's positively, very, very, necessary.

Lolly, Lolly, Lolly, get your adverbs here.
Father, son, and Lolly selling adverbs here.
Got a lot of adverbs, and we make it clear,
So come to Lolly! (Lolly, Lolly, Lolly)

Hello, folks, this is Lolly, Sr., saying we have every adverb in the book, so come on down and look.

Hello folks, Lolly, Jr. here. Suppose your house needs painting -- how are you going to paint it? That's where the adverb comes in. We can also give you a special intensifier so you can paint it very neatly or rather sloppily.

Hi! Suppose you're going nut-gathering; your buddy wants to know where and when. Use an adverb and tell him!

Get your adverbs!

Use it with an adjective, it says much more,
Anything described can be described some more.
Anything you'd ever need is in the store,
And so you choose very carefully every word you use.

Use it with a verb, it tells us how you did,
Where it happened, where you're going, where you've been.
Use it with another adverb -- that's the end.
And even more...

How, where, or when,
Condition or reason,
These questions are answered
When you use an adverb.

Come and get it!

Lolly, Lolly, Lolly, get your adverbs here.
Quickly, quickly, quickly, get those adverbs here.
Slowly, surely, really learn your adverbs here.
You're going need 'em if you read 'em,
If you write or talk or think about 'em ... Lolly! (Lolly, Lolly, Lolly)

Announcer: If it's an adverb, we have it at Lolly's! Bring along your old adjectives, too - like slow, soft, and sure. We'll fit 'em out with our L-Y attachment and make perfectly good adverbs out of them!

(Get your adverbs here!) **Lots of good tricks at Lolly's so come on down.**

(Lolly, Lolly, Lolly!)

Adverbs deal with manner, place, time,

(Lolly, Lolly, Lolly!)

Condition, reason,

(Father, son, and Lolly)

Comparison, contrast

(Lolly, Lolly, Lolly)

Enrich your language with adverbs!

(Lolly, Lolly, Lolly)

Besides, they're absolutely free!

(Lolly, Lolly, Lolly)

At your service!

Indubitably!

Music and lyrics by Bob Dorough

Assessment and Communication

The following supplements are provided to assist you in assessing your students learning in the performing arts program. The course will be graded on a Satisfactory and Unsatisfactory basis. Each week teachers should record how students are doing and evaluate the effectiveness of the lessons. A portfolio should be kept for each student, which will contain examples of their learning and growth in the program. Examples for the portfolio could include musical notes, audiotapes, video tapes, interest inventories, self and peer assessments, teacher observation checklists, activity pages, reports and/or group projects. A portfolio evaluation form should accompany all work samples.

The lessons in the Performing Arts Encore module are standards-based and reflect the skills and concepts students should know and be able to do in a music class. Each unit will culminate with students showing what they have learned in a performance, which will be assessed by the teacher and the student's peers.

This section contains the following assessment supplements:

Standards-based rubrics	Skills and Concepts Assessment
Music Notes	Listening and Reflection Notes
Portfolio Evaluation Forms	Teacher and Student Evaluation
Self-Assessment Sheet	Student Self-Assessment
Peer Assessment Sheet	Collaborative Group Ratings
Interest Inventory	Portfolio Entry
Class Record Chart	Class Participation Rating
Student Record Chart	Student Weekly Records
Parent Communication Forms	Progress, Information, and Invitation

Standards-based Rubrics

Directions: Teachers use these rubrics to assess daily skill and concept work. These are the five types of rubrics referenced in the music lesson plans:

Rubric A = Singing
Rubric B = Rhythm
Rubric C = Music Appreciation

Rubric D = Music Classification
Rubric E = Music Language

Music Rubric A

To be used to assess SINGING MU1, MU3 (Melody and Harmony)

Score	Representation	Criteria
3	Exceeded the standard	Sings melodic patterns and songs, alone and with others, demonstrating accurate pitch, rhythm, and tone quality as well as enhancing the music by using phrasing, dynamic contrast, and tempo change.
2	Met the standard	Sings melodic patterns and songs, alone and with others, demonstrating accurate pitch, rhythm, and tone quality.
1	Attempted the standard	Unsuccessfully attempts to sing melodic patterns and songs, alone and with others, demonstrating accurate pitch, rhythm, and tone quality.
0	Did not attempt the standard	Did not attempt to sing melodic patterns and songs, alone and with others, demonstrating accurate pitch, rhythm, and tone quality.

Music Rubric B

To be used to assess RHYTHM MU2, MU3 (tempo)

Score	Representation	Criteria
3	Exceeded the standard	Independently performs and improvises complicated patterns and melodies on rhythmic and melodic instruments and maintains a steady beat while accompanying, dancing, and moving.
2	Met the standard	Independently performs and improvises simple patterns and melodies on rhythmic and melodic instruments and maintains a steady beat while accompanying, dancing, and moving.
1	Attempted the standard	Unsuccessfully attempts to independently perform and improvises simple patterns and melodies on rhythmic and melodic instruments and maintains a steady beat while accompanying, dancing and moving.

Music Rubric C
To be used to assess MUSIC APPRECIATION MU4, MU6

Score	Representation	Criteria
3	Exceeded the standard	Describes how expressive qualities are used to convey feelings, images, moods, and events through music and creates superior compositions or performances to do the same.
2	Met the standard	Describes how expressive qualities are used to convey feelings, images, moods, and events through music and creates compositions or performances to do the same.
1	Attempted standard	Unsuccessfully attempts to describes how expressive qualities are used to convey feelings, images, moods, and events through music and creates compositions or performances to do the same.
0	Did not attempt standard	Did not attempt to describe how expressive qualities are used to convey feelings, images, moods, and events through music and creates compositions or performances to do the same.

Music Rubric D
To be used to assess MUSIC CLASSIFICATION MU5, MU 6, MU7

Score	Representation	Criteria
3	Exceeded the standard	Describes and reproduces various styles of music representing diverse cultures, historical settings and seasonal applications. Identifies the instruments that produce a unique sound and uses appropriate terminology to explain musical performances.
2	Met the standard	Describes various styles of music representing diverse cultures, historical settings and seasonal applications. Identifies the instruments that produce a unique sound and uses appropriate terminology to explain musical performances.
1	Attempted the standard	Unsuccessfully attempts to describe various styles of music representing diverse cultures, historical settings, and seasonal applications. Attempts to identify the instruments that produce a unique sound and tries to use appropriate terminology to explain musical performances.
0	Did not attempt standard	Does not attempt to describe various styles of music representing diverse cultures, historical settings and seasonal applications. Cannot identify the instruments that produce a unique sound or use appropriate terminology to explain musical performances.

Rubric E
To be used to assess MUSIC LANGUAGE MU6

Score	Representation	Criteria
3	Exceeded the standard	Reads complex rhythmic and melodic notation, using traditional and nontraditional symbols and demonstrates pitch direction by using visual representation.
2	Met the standard	Reads simple rhythmic and melodic notation, using traditional and nontraditional symbols and can demonstrate pitch direction by using visual representation.
1	Attempted the standard	Unsuccessfully attempts to read simple rhythmic and melodic notation using traditional and nontraditional symbols and demonstrate pitch direction by using visual representation.
0	Did not attempt the standard	Does not attempt to read complex rhythmic and melodic notation using traditional and nontraditional symbols or demonstrate pitch direction by using visual representation.

Musical Notes

For Intermediate Listen Up!

Students make these into a music journal to write reflections, take notes, and share thoughts during the LISTEN UP! Section of the Performing Arts Encore program.

Five per student (front to back) to be folded into a booklet for the week's unit.



Listen Up!

Impressions shared by:

(The following Listen Up! Musical Notes are specific for Intermediate Music Week 1)

*Listen Up! Week 1 Day 1 Student's Name*_____

Piece of music played: _____

By: _____

Complete this sentence:

This piece of music made me think
about_____

Draw what you think this piece of music expresses

*Listen Up! Week 1 Day 2 Student's Name*_____

Piece of music played:_____

By:_____

Would you have this piece played at your wedding? Why or why not.

Draw one thing that came to your mind while listening. Use your imagination!

Listen Up! Week 1 Day 3

Student's Name _____

Piece of music played: _____

By: _____

Complete these sentences:

This would be really great music to listen to when I _____

One thing I like about this music is _____

If I were to make a movie, I would use this piece of music for a part about _____

Make a drawing about this piece

Listen Up! Week 1 Day 4

Student's Name _____

Piece of music played: _____

By: _____

Circle the best answer:

A person listening to this piece of music might be inspired to think about:

- a. snails
- b. big loud trucks
- c. butterflies chasing each other
- d. sleeping

Explain why you picked the answer that you did:

Listen Up! Week 2 Day 1 Student's Name _____

Piece of music played: _____

By: _____

What kinds of feelings did you have while listening to this music? _____

Did it remind you of any animals? _____

Draw a picture to represent this piece:

Listen Up! Week 2.2 Student Name _____

Piece of music played: _____

By: _____

List two instruments that you
hear _____

This piece is called "The Bat". Why do you think they call it that?

Picture:

Listen Up! Week 2.3 *Student Name* _____

Piece of music played: _____

By: _____

What does this piece make you want to do? _____

Would this be good music to play at a parade? Explain your answer:

Listen Up! Week 2.4 *Student's Name* _____

Piece of music played: _____

By: _____

When you hear this piece of music what are you supposed to do?

Where might you hear this piece played? _____

Draw a picture:

Listen Up! Week 2.5 *Student's Name* _____

Piece of music played: _____

By: _____

Where might you hear this piece played?

Have you heard it before?

Where?

How does it make you feel?

Draw a picture:

.....

Musical Notes

For INTERMEDIATE Listen Up!

Students make these into a music journal to write reflections, take notes, and share thoughts during their LISTEN UP! in the Performing Arts Encore program. Make five copies per student (front to back) to be folded into a booklet for the week's unit.

Listen Up!

Impressions shared by:

(These Musical Notes can be used for any Intermediate Listen Up! Lesson)

♫ Listen Up! Week _____ Student's Name _____

Piece of music played: _____ By: _____

What are the main instruments being played? _____



Percussion



Woodwind



String



Brass



Keyboard

How does it make you feel (mood)? _____

What do you think was the performer's purpose for playing or writing this piece? What is the musical form (genre)? _____

Draw a picture:

.....

♫ Listen Up! Week _____ Student's Name _____

Piece of music played: _____ By: _____

What are the main instruments being played? _____



Percussion



Woodwind



String



Brass



Keyboard

How does it make you feel (mood)? _____

What do you think was the performer's purpose for playing or writing this piece? What is the musical form (genre)? _____

Draw a picture:

♫ Listen Up! Week _____ *Student's Name* _____

Piece of music played: _____ By: _____

What are the main instruments being played? _____



Percussion



Woodwind



String



Brass



Keyboard

How does it make you feel (mood)? _____

What do you think was the performer's purpose for playing or writing this piece? What is the musical form (genre)? _____

Draw a picture:

♫ Listen Up! Week _____ *Student's Name* _____

Piece of music played: _____ By: _____

What are the main instruments being played? _____



Percussion



Woodwind



String



Brass



Keyboard

How does it make you feel (mood)? _____

What do you think was the performer's purpose for playing or writing this piece? What is the musical form (genre)? _____

Draw a picture:

♪ Listen Up! Week _____ *Student's Name* _____

Piece of music played: _____ By: _____

What are the main instruments being played? _____



Percussion



Woodwind



String



Brass



Keyboard

How does it make you feel (mood)? _____

What do you think was the performer's purpose for playing or writing this piece? What is the musical form (genre)? _____

Draw a picture:

♪ Listen Up! Week _____ *Student's Name* _____

Piece of music played: _____ By: _____

What are the main instruments being played? _____



Percussion



Woodwind



String



Brass



Keyboard

How does it make you feel (mood)? _____

What do you think was the performer's purpose for playing or writing this piece? What is the musical form (genre)? _____

Draw a picture:



Observation Checklist

Prepare a table set (5 students) of these and staple them together.
Keep them on a clipboard and conduct table observations when appropriate.

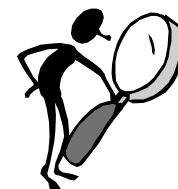


Table _____ Student's Name _____

Criteria	-	+	Comments
Does the student know what to do?			
Does the student get right to work?			
Is the student organized?			
Can the student do the required task independently?			
Can the student do the required task with peer assistance?			
Can the student do the required task with teacher assistance?			
Has the student done the task accurately?			
Can the student explain the work?			
How does the work look?			
Does the student work well with others?			
Does the student use time wisely?			
Other			



Observation Checklist

Prepare a table set (5 students) of these and staple them together.
Keep them on a clipboard and conduct table observations when appropriate.



Table _____ Student's Name _____

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Has the student done the task accurately?			
Can the student explain the work?			
How does the work look?			
Does the student work well with others?			
Does the student use time wisely?			
Other			

Portfolio Evaluation Form

Directions: Teacher and student discuss the contents of his/her portfolio and assign a score of 0-3 for each criterion. A satisfactory or unsatisfactory rating will result from the average of the scores.





_____ 's Encore Evaluation

Encore Program _____

	Write in the earned score and total at the bottom to calculate the student's report card grade.			
Evaluation of Contents	Unsatisfactory Did not Attempt Goals	Satisfactory Attempted Goals	Good Met Goals	Excellent Exceeded Goals
	0	1	2	3
1. Completeness: Meets portfolio requirements. (Use portfolio Table of Contents)				
2. Variety: Tries new things.(Use portfolio selection form)				
3. Quality: Sets high standards for completed work. (Use rubrics)				
4. Effort: Sets goals and works on them. (Use portfolio selection form)				
5. Reflection: Defines strengths and weaknesses (Use self-assessment form)				
6. Growth: Shows improvement over time. (Use portfolio selections)				
7. Cooperation: Works well with others (Use peer form)				
8. Other:				
Criteria Score (add the columns)				
Total Score (add the column totals)				
Average Score (Total /7)				
Achieved the program standards Average of 0 = Unsatisfactory (U) Average of 1-3 = Satisfactory (S)				

Portfolio Table of Contents



Directions: Students attach this form to the inside right hand side of their portfolio folder.


_____’s Portfolio




	Quarter -1-	Quarter -2-	Quarter -3-	Quarter -4-	
Work Sample	Date	Date	Date	Date	Comments

Portfolio Evaluation Forms

Directions: Students and teachers complete this portfolio form and attach to the work to be placed in the portfolio. At least four items should be selected for the Encore Portfolio. (For example: beginning and end of each 4-week module).



Portfolio Selection Form for	
(Name)	
(Unit)	(Date)
Student Evaluation:	
Student Goal:	
Teacher's Comments:	



Portfolio Selection Form for	
(Name)	
(Unit)	(Date)
Student Evaluation:	
Student Goal:	
Teacher's Comments:	



Self-Assessment Sheet



Directions: Students reflect on their strengths and weaknesses.

When I sing I feel good about:

When I perform I feel good about:

I have gotten better in:

I still need work on:

I am proud of:



Name of performer:

I helped my group by:

Next time, I hope:

These are the things I did well:

These are the things I would like to do better:

Ideas:

Singing

Playing music

Listening

Dancing

Composing

Performing

Working with my group

Following direction



Peer Assessment Sheet



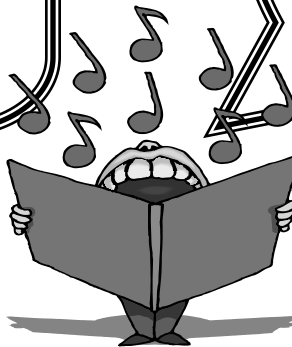
Directions: Students ask their classmates to give them feedback on their collaborative projects and performances.

I enjoyed when you:

Signed by:

I like the way you:

Signed by:



Name of performer:

You helped our group by:

Signed by:

Next time, I hope:

Signed by:

Interest Inventory

Directions: Students fill this out on their first visit to your class and keep as a portfolio entry.

Music Interest Inventory

Rate your feelings about the following on a scale of 0-4
0= not particularly fond of and 4=your favorite thing to do

Listen to Music _____

Play Music _____

Sing Songs _____

Make up Music _____

Perform for Others _____

Move to Music _____

Do you play an instrument or sing in a choir? _____ If yes, what
instrument and how long have you been playing or singing? _____

If no, would you like to play an instrument? Why or why not? _____

What instrument would you like to play? Why? _____

What is your favorite kind of music? _____ Why? _____

Who is your favorite musician? _____ Why? _____

What would you like to know more about in music? _____

What might you like to try in music? _____



Student Record Chart

Keep weekly records of students' work by using rubrics or assessment resources.

[illegible]

Parent Communication Form

Directions: Fill out a parent communication form to introduce each unit and request supplies or give other information (field trips, guest speakers, etc.)

Performing Arts Encore Program Parent Communication:

Dear Parents,

In the Performing Arts Encore program we are about to begin our unit on _____

_____. We would like to request _____

Thank you so much,

Performing Arts Encore Program Parent Communication:

Dear Parents,

In the Performing Arts Encore program we are about to begin our unit on _____

_____. We would like to request _____

Thank you so much,

Performing Arts Encore Program Parent Communication:

Dear Parents,

In the Performing Arts Encore program we are about to begin our unit on _____

_____. We would like to request _____

Thank you so much,

Parent Communication Form

Directions: Fill out a parent communication form to invite parents and guests to your culminating Encore performance.

Performing Arts Encore Program Parent Communication:

Dear _____,

We would like to cordially invite you to attend our culminating Encore performance

Scheduled for _____

We hope you will be able to attend.

Sincerely,

Performing Arts Encore Program Parent Communication:

Dear _____,

We would like to cordially invite you to attend our culminating Encore performance

Scheduled for _____

We hope you will be able to attend.

Sincerely,

Performing Arts Encore Program Parent Communication:

Dear _____,

We would like to cordially invite you to attend our culminating Encore Performance

Scheduled for _____

We hope you will be able to attend.

Sincerely

Music Background

Elements of Music

The sound in music usually has a definite **pitch** that can be described as “high” or “low.” A musical sound, called a **tone**, is produced when something causes a series of vibrations that occur many times each second. Tones can be long or short. The same tone played on different instruments produces a different quality of the tone. A tone often has other tones that support and accompany it. This is called **harmony**.

A **scale** is a series of tones arranged according to rising or falling pitches. The piano has a regular pattern of white and black keys. The distance from one key to the next, whether black or white, is always a half step. The half step above any white key is called its **sharp**, and the half step below any white key is called its **flat**. Composers use many kinds of scales. Most are based on an **octave** (which means eight), which is the interval between two tones with the same name.

A **melody** is a succession of musical tones which make a tune. Beautiful songs are remembered more for their melody than their words. A melody is a series of tones played in a set pattern of **rhythms** and **pitches**. It may be repeated, expanded, or varied according to the composer’s wishes. Not all music has long, tuneful melodies. Composers often use a short series of notes, called a **motive**, as the basis for the development of their musical ideas. A theme arises when this motive is repeated and varied.

Harmony is produced when composers use **chords**, a group of three or more related tones played at the same time. Chords are built on a scale. Chords can be either **major** or **minor**.

Rhythm is everything that has to do with the duration of the musical sounds. **Accents** are important factors in musical rhythm. Patterns are created in music, which can be divided into measures or bars. We can easily recognize the difference between a waltz (ONE, two, three, ONE, two, three) and a march (ONE, two, ONE, two).

Tempo is the speed at which music is played. It is related to, but not part of rhythm. Meaning in a song can be changed by varying the tempo.

Tone color is the quality of sound that can be heard when many voices sing the same **range** of notes, yet produce widely different sounds. Different choices of chords give varying colors. Instruments can affect the tone color of the music they play. A melody may seem dark and mysterious when played by the English horn. The same melody may sound bright and cheerful when played by the flute or violin.

Musical Language

Music is written and printed in a language of symbols called **notation**. Notation represents the pitch of the tones, their place in a sequence of tone, the duration of the tones and the composer's ideas about how the notes should be performed. **Notes** are symbols that represent musical sounds. The notes are written on a **staff**, which is a set of five horizontal lines. The higher the composer places the note on the staff the higher its pitch. The sequence of play is from left to right. A **clef sign** determines the position of the notes on the staff. The **treble clef** is for higher notes and the **bass clef** is for lower notes. For example, on the piano the right hand plays the notes which fall on the treble clef and the left hand tackles those on the bass clef.

A **key signature** appears on the staff to indicate changes in the notes from sharp to flat. **Sharps** and **flats** are represented by another symbol. The composer can indicate how the music should sound with these symbols, and this shows the key of the work.

A **time signature** also appears on the staff to indicate the duration a beat shall receive. It is written as a fraction. The numerator shows how many beats there are to a measure and the denominator shows what kind of note receives one beat (or the whole). Notes change shape to show how they are played. **Rests** are also part of a musical piece; they are used to show when there is silence. Silence is used by composers to make interesting contrasts in their pieces.

Musical Genres or Forms

People love music. Music in the morning can set the mood for the whole day. What is your favorite type of music? Whatever your preference or mood, there is plenty of music to choose from. Here is a short description of different musical genres and their origins.

Classical music is music played by instruments. The main musical form is the **sonata**, most often associated with Mozart and Beethoven. It originated in the 1700's and developed in the next century. We call a sonata for orchestra a **symphony**. A sonata is divided into major sections called movements; you can compare them to the chapters in a book or acts in a play. In most sonatas, the longest movement opens the work and sets the theme. A **canon** and **fugue** are many-voiced forms in which one instrument or singer projects a musical theme and the other instruments or performers repeat it.

In the middle ages, most music was only performed in church by the priests, who chanted. These hymns became known as **Gregorian chants**. During the Renaissance, composers moved away from the church and began writing songs that were called **madrigals**. These madrigal songs were usually pastoral songs in which two or more voices sang separate melodies to a simple text. They usually had no instrumental accompaniment.

Baroque music replaced the Renaissance style after 1600 and dominated Europe until about 1750. Baroque music was elaborate and emotional. It was perfectly suited for the new entertainment form called the opera. Bach was the greatest member of the musical world in the 1700's. He wrote music for religious services.

In the late 1700's **Haydn**, **Handel**, and **Mozart** were the dominant composers. They wanted to express music in a refined, elegant way. Handel wrote over 40 operas. Haydn wrote over 100 symphonies, and Mozart wrote over 600 works in that time.

The next generation of composers was the **romantics**. They moved away from the reserved style and played with imagination. **Beethoven** was a master of this classical form. He specialized in piano music, string quartets, and orchestral works. Beethoven only wrote nine symphonies, but they were very complex.

As nationalism took hold in the 1800's, composers began to write about their countries and people. Some composers began studying folk music and used folk melodies in their work. In the 1900's, the world still was influenced by a profound sense of nationalism, but also at this time American and Latin American composers emerged. New harmonic structures and influences were created by composers like Aaron Copland and Claude Debussy.

By the 1960's nationalism had dissipated and new sounds were created as technology became a driving force. Electronic devices opened many possibilities to composers. There are many wonderful composers today however; it is a very difficult profession.

Folk music tells us about people's feelings. There are three main sources for folk music. They are British culture, religion, and African American Culture. The British

influence comes from their **ballads**, which tell stories. During the past few hundred years these stories became the old tunes that everyone knows. This music became the basis for the 19th and 20th century popular music. Western and cowboy songs contain the ballad quality. Joan Baez is one of the greatest balladeers and influences in this music. Woody Guthrie was a great folk singer and composer. His songs and vocal style influenced many later folksingers. He wrote songs to tell the story of the depression, migrant workers, and people who suffered during his era. His classic song is "This Land is Your Land." Bob Dylan created contemporary folk music. He was the most influential folk song writer of the 1960's. His music has always been a variation of the delta rhythm and blues. Today he is back to ballads and country and western story telling songs. Other type of folk music includes the wonderful songs that go back to the early Spanish settlers. From Alaska, we have the songs of the Inuit people. From Hawaii come the folk songs of the Islands.

Blues is a kind of music that originated with African slaves in America. It developed from a mixture of African rhythms, black plantation workers' songs, English ballads, and southern spirituals. It was used as a form of communication among the slaves. It began as a vocal form of music, but later, instruments began to accompany the blues singers. Traditional blues songs are played in a 12-bar form that is divided into three sections of four bars each. Most blues lyrics consist of several three-line stanzas. Many blues lyrics reflect loneliness or sorrow, but others declare a humorous or defiant reaction to life's troubles.

In the late 1800's, a type of blues known as rambling songs were created in regions around the Mississippi River. They were filled with powerful imagery. They told of a longing for the open road, no-good men, lost loves, and bad luck. The blues started to become popular in the early 1900's with W.C. Handy's Memphis Blues and St. Louis Blues. In the 1920's, Bessie Smith became a powerful blues singer. During the depression at the end of the 1900's people were in need of happier music, and the blues lost its popularity. John Lee Hooker, B.B. King, and Muddy Waters are famous 20th century blues singers. Billie Holiday and Ethel Water are two well known women blues singers. Blues has had a great influence on jazz and is still kept alive today by musicians such as Eric Clapton. Some classical music and many compositions of rock music and folk music also reflect the influence of the blues.

No one really knows just where **jazz** was born; some say New Orleans. This American creation is a mixture of rhythms of West Africa, harmony from European classical music, religious music, work songs, and minstrels. Much of the early music that developed into jazz was played at African American funerals or strummed on worn out banjos and guitars. Ragtime was the first organized music to become jazz. Many ragtime songs had three different sections, each with its own melody. The best known ragtime composer was Scott Joplin, who wrote "Maple Leaf Rag" in 1899.

When jazz bands started to emerge, they began with one or two cornets, a trombone, a clarinet, a banjo or guitar, a tuba or string bass, and drums. Early jazz could be identified by the mournful notes called "blue notes." This referred to certain notes of a scale (usually the third or seventh) that were played or sung a quarter or half tone flat. Another characteristic of jazz which has survived from its earliest days is its special syncopated beat. This is produced by shifting the accent to a normally unaccented beat.

The golden age of jazz was in the 1920's. Mamie Smith recorded "Crazy Blues". Louie Armstrong was one of the first great stars of jazz. He became an outstanding cornet player while still a teenager. Duke Ellington, Benny Goodman, and Glenn Miller are other jazz names most Americans know.

Big Bands and **Swing** dominated the 1930's and '40's. These types of music emphasized four beats to a bar. Count Basie and Jimmy Dorsey were some of the most popular band leaders of the era. The clarinet was the dominant instrument. It produced a smooth mellow sound that provides the melody. Jazz vocalists became popular during this time. Ella Fitzgerald, Nat "King" Cole, and Sarah Vaughan were favorites.

Bop and **Cool Jazz** emerged when saxophonists emphasized a lagging beat and produced unusual orchestrations that included the use of the French horn and tuba. The first big jazz festival was in 1954 in Newport Rhode Island. The saxophone continues to dominate jazz music today. Jazz musicians such as Miles Davis, Herbie Hancock, and Herbie Man combine elements of rock music in their playing.

Spirituals, hymns, and gospel are all kinds of **religious music**.

Spirituals are songs for deliverance. They are very emotional and have a strong rhythm. Many spirituals are based on characters in the Bible. "Swing Low Sweet Chariot" and "Deep River" are examples of spirituals.

Hymns are religious songs of prayer, adoration, and praise. Most hymns glorify God. The early hymns sung in America were European. In the 19th century, new hymns grew out of the revival meetings held across the country. At these meetings, the preacher used singing and dancing to bring about religious fervor. Most religious groups publish their own hymns.

Gospel songs are a mixture of hymns, spirituals, and maybe even some blues. At the beginning of the twentieth century, four part harmony became popular. Quartets (four people singing together in harmony) sang in most black churches. Tommy Dorsey wrote "Peace in the Valley" and "Precious Lord". Mahalia Jackson was a great gospel singer during the 1930's. She was blessed with a deep voice and sang at JF Kennedy's presidential inauguration and at Martin Luther King, Jr's funeral.

Mountain Music consists of bluegrass and country and western.

Bluegrass music originated in the rural mountain region of Kentucky, North Carolina and Tennessee. This kind of folk music is performed by a group of musicians who form a string band consisting of fiddle, guitar, banjo and mandolin. Much of the music is played at a fast speed with a complex vocal and instrumental solo, which might also include difficult harmonies. Bill Monroe is the father of bluegrass. Earl Scruggs became famous for his style of banjo picking. Bluegrass music continues to be popular with singers Emmylou Harris and Ricky Skaggs and bands like Union Station.

Country and Western is a style of music that evolved from the southern region of the United States. It was influenced by British and Anglo-American folk music. It also includes blues, religious music and popular songs. Today country music combines the sounds of jazz, rock 'n' roll, and pop music. Bluegrass, Cajun, western swing, honky-tonk, rockabilly, and the Nashville sound are all part of the country music scene.

Cajun music is an expression of the local culture of Louisiana. This music has stayed the most isolated of all genres. This style of music is played by a band consisting of a fiddle, an accordion, and a triangle. Today, Cajun music is considered to be a type of country music. It combines blues and gospel with the traditional songs of the areas' French speaking people. The accordion and the fiddle are still the main instruments of any Cajun band.

Rock 'n Roll moved music away from bland and monotonous rhythms. The 1950's had been dominated by crooners such as Perry Como, Harry Belafonte and Frank Sinatra. Their ballads were not that interesting to the youth of the time. Bill Haley and the Comets changed all that with the song "Rock around the Clock." Rock 'n Roll became very popular when *American Bandstand* became a big hit. Elvis Presley will be best remembered for his musical style that combined the blues, the electric guitar and a powerful beat. Motown hits also happened around this time. Smokey Robinson, Stevie Wonder and Diana Ross created the Motown sound. The Beatles brought Rock 'n Roll to new heights. Their early music was influenced by Buddy Holly, Chuck Berry and the Everly Brothers. Boy groups are still popular today.

A new type of Rock 'n Roll is **Heavy Metal**, which utilizes amplified guitars and a heavy drum beat. It is not about the lyrics or the melody but about the volume. **Reggae** is a popular style of music that originated in Jamaica. It includes elements of **Calypso** and rhythm and blues with a strong accentuated off beat. **Punk Rock** was a rebellion against the expensive rock concerts and techno sound of disco. Punk Rock songs were expressive. **Rap** began in the 1960's in the Harlem and Bronx areas. New York deejays began half-singing and half-talking over dance recordings they were playing. This music is characterized by spoken or chanted rhyming lyrics with a repetitive accompaniment. **Hip Hop** is a more general type of rap which encourages dancing because of its beat.

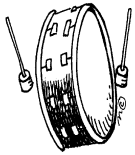
From composers of symphonies to poets of rap, music has changed but also stayed the same, for it will always be a part of our lives. From ceremonies and celebrations to sounds at the mall and in the elevator, we will always have a nice tune ringing in our ears.

Music's Purpose

There are many reasons for listening to music, performing music, and composing music. We have just outlined some of the many forms of music. Sometimes the purpose of the music defines the form. For example, gospel music's purpose is to **express emotion** in a spiritual way. Some music is performed to **entertain** or provide the background to a screen play. The music may be for **inspiration, to tell a story, or build excitement**. Do you know of some music that is only for **special occasions**? Music doesn't always have to tell a story or express a feeling; sometimes musicians perform it just for **the glory of the sounds**. We can learn something from all types of music. All of us have a purpose for music each day.

Instrument Families

Almost all the musical instruments can be grouped into three major classes: string, wind, and percussion. They make sounds in three different ways. Vibrating strings produce the musical sounds in the string group. Wind blown into or through a tube produces the sounds in the second group. Something being struck produces the sounds in the third group. However, because of the way musical instruments are made, they are usually divided into five major groups and another for those that don't quite fit any group. These five groups are percussion, woodwind, string, brass and keyboard.



Percussion



Percussion Instruments include two basic types: those that produce definite pitches and those that do not produce definite pitches. The kettledrum is an example of a pitched instrument along with the xylophone and bells. Unpitched instruments include triangles, tambourines, maracas, and all other types of drums.



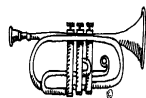
Woodwind

Woodwind Instruments are grouped together because at one time they were all made of wood. Today, they may be made of metal or plastic. Woodwinds produce sounds when the musician blows air into or through a tube, either directly or past a vibrating reed. Holes are covered to produce different pitches. Examples of woodwind instruments are flutes, clarinets, oboes, saxophones, bassoons, and English horns.



String

There are three common types of **Stringed Instruments**. Bowed instruments are played with a bow (long o) to produce sounds. These include violins, violas, cellos and bass (long a). In the next group, the musician plucks the strings. These instruments include the guitar, banjo, and ukulele. The third group of stringed instruments have strings that are hammered to produce the sound. The dulcimer and clavichord belong here. The piano also belongs here, but is claimed in the keyboard and also percussion family at times.



Brass

Brass Instruments all have rather long tubes with mouthpieces at one end and flared openings at the other. Pitches are lowered and raised by using valves. The trumpet, bugle, and tuba belong to this family. The trombone also is classified in the brass family; however, to change sound, the musician uses a slide.



Keyboard

The **Keyboard Instruments** include all instruments that have keyboards that are connected to a sound producing mechanism. The harpsichord has plucked strings, the piano has hammered strings, the celesta has hammered metal bars and the organ has pipes. Unlike other keyboard instruments, the organ can sustain a tone indefinitely.¹⁰⁴

Music Glossary

<i>Music Term</i>	<i>Definition</i>
Augmentation	Changing a rhythm by making it twice as long
Aurally	Relating to the ear or sense of hearing
Barred Instrument	Percussion instrument containing metal or wood bars (e.g. xylophone)
Chest Tone	Medium or low pitched sound produced in the chest (also called <i>chest voice</i> or <i>natural voice</i>); opposite of head voice
Diatonic	Notes that occur naturally in a scale without being modified, once the key of the piece or line has been established
Diminution	Lowering or reducing (esp. a note or key)
Duplet	A group of two notes which are performed in the time of three notes of the same kind (e.g., two quarter notes performed with three beats)
Dynamics	The degrees of loudness or softness of a musical work and the symbols that represent them
Head Tone	The upper register of the singing voice (also called <i>false alto</i>)
Legato	Smooth, flowing or connected notes / sounds in a piece or line of music
Ornamentation	Extra pitches or groups of pitches added to a melody to "decorate" it
Ostinato	A rhythmic or melodic pattern that repeats over and over
Pitch	The highness or lowness of a sound
Pitched Instrument	An instrument which produces a definite musical sound (e.g., piano, trumpet)
Rondo Form	Music in which certain sections are repeated with contrasting section between (also called <i>ABACA Form</i>)
Staccato	Separate; sounded in a short, detached manner (opposite of legato)
Syncopation	Stressing sounds occurring between the beats instead of on the beats of a rhythm pattern
Tempo	The speed of the beat of a piece or line of music
Timbre	The quality of a musical tone which distinguishes voices and instruments
Triad	A chord consisting of three notes
Triple	A group of three notes which are performed in the time of two notes of the same kind (see also duplet)
Unpitched Instrument	An instrument which does not produce a definite musical sound (e.g., drum, cymbals)

Dance Glossary

Moving from one place to another is called locomotion. Most of our moving is done with our feet. Basic locomotor movements that use alternate feet include walking, running, and leaping. Basic locomotor movements that do not alternate feet include: hopping and jumping. Other common forms of locomotion combine two of the basic forms and are set apart by their rhythm, such as galloping, skipping, sliding, and step-hopping.

Every dance has a traditional spatial arrangement called a formation. The formation will determine how the dancers will stand or sit as the dance commences. Some common formations include circle, double circle, concentric circles, line, and contra dance lines.

Term	Meaning
Arch	The spine bends backwards.
Body percussion	The sounds created when body parts are used as percussion instruments. Examples: pat, clap, snap, rub, stamp
Circle dance	A dance done in circle formation without partners.
Contra dance formation	Two facing lines
Counterbalance	A balance created when two persons holding hands and leaning away from each other. The partners depend on one another for balance.
Echo	Copy a leader's movement.
Elbow Swing	A turn with a partner done by linking right and left elbows.
Formation	A design or spatial arrangement of a group.
Gallop	A combination of a step and a leap done in 6/8 time. The step gets the quarter-note value; the leap gets an eighth-note value. The same foot always leads in a gallop.
Hop	A non-alternating basic locomotor form performed by first standing on one foot. That foot then leaves the ground and the same foot returns to the ground.
Jog	A slow run.
Jump	A non-alternating basic locomotor form in which both feet leave the ground at the same time and land on the ground at the same time.

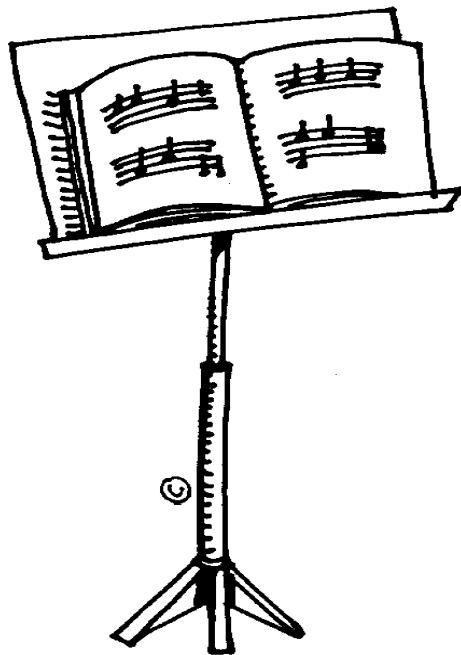
Leap	A basic loco motor movement where weight is transferred from one foot to the other, with a moment in which neither foot is on the floor. A leap differs from a run because it is done for either height or distance, not speed.
Lunge	A large step-like movement forward or to the side that feels like a fall. The back foot does not leave the ground and weight is divided between the two feet.
March	A walk variation in $\frac{3}{4}$ or $\frac{1}{4}$ time that uses quick, military-style steps. Alternate knees are raised and lowered with each step, and there is one step for each underlying beat.
Minuet	Seventeenth-century social dance in $\frac{3}{4}$ time.
Pantomime	Gestures used to simulate an activity without the objects that would usually be present.
Partners	Two people who move with coordinated movements in a dance or game.
Pat	When both hands tap thighs.
Pat-clap	Tap thighs with both hands and then clap hands together.
Sashay	A slide or sideways gallop, often done facing a partner and holding hands.
Skaters' hold	A traditional position for dance in which partners stand side by side with the same body facing, holding right hand with right hand and left hand with left hand.
Skip	A locomotor movement involving a step and a hop in $\frac{6}{8}$ time.
Slide	A sideways gallop.
Slow motion	Moving more slowly than one would normally move, without sudden starts or stops.
Sway	Shift weight from one foot to the other without taking feet from the ground.
Swing	Dance step in which partners join hands or elbows and turn each other around.
Tiptoe	A walk variation done on the balls of the feet, often with a light quality of movement.
Trot	A series of small leaps in which knees are bent to simulate the movement of a horse.

Turn	A continuous change of body facing.
Twirl	A form of turning like spinning but performed on one foot.
Unison movement	At least two people moving identically.
Walk	A series of steps by alternating feet. The common walk forms are giant step/baby step, tiptoe, sneak/strut, crab walk, and scurry.
Wiggle	Shake gently with no particular direction, focus, or control.

Materials and Resources

for

Encore Performing Arts Curriculum



Musical CD and Instrument Guide

Table of Contents

This guide lists the music collections that have been purchased for your school. They are categorized by the lesson plans that have referenced them. This does not mean that primary teachers cannot access the other CDs or vice versa. A description of each CD follows so that you may more easily incorporate them into your plans.

Intermediate Materials and Resources

Order the CDs:

Environmental Songs for Kids

<http://www.amazon.com/Environmental-Songs-Kids-Coco-Kallis/dp/B000S9CDSU>

Celebrate America

http://www.amazon.com/Celebrate-America-Social-Studies-4/dp/1575835878/ref=sr_1_1?s=books&ie=UTF8&qid=1430712963&sr=1-1&keywords=celebrate+america+cd

Come Join the Circle

<https://www.youtube.com/watch?v=sxdfvaQ-Q3Y>

Order: <http://www.amazon.com/Come-Join-Circle-Lessonsongs-Peacemaking/dp/B00078GGFS>

Salsa, Soul and Swing

<http://www.amazon.com/Salsa-Soul-Swing-Dances-Kids/dp/156346103X>

Music Together: Bongos and Fiddle

http://www.amazon.com/s/ref=nb_sb_noss_1?url=search-alias%3Dstripbooks&field-keywords=music+together&rh=n%3A283155%2Ck%3Amusic+together

100 Classics for Kids

<http://www.amazon.com/Classics-Mozart-Sleepytime-Party-Imagination/dp/B001ANV2XK>

Encore Music Materials & Resources

Intermediate (3-5)

Environmental Songs for Kids – Coco Kallis

<https://itunes.apple.com/us/album/environmental-songs-for-kids/id261174959>

If We Don't Fix It, Nobody Else Will. Learning about the environment and how to preserve it is fun when you learn through singing. These singable songs in a variety of styles feature guitar, mandolin, banjo, and other instruments. New compositions and environmental classics are sung by Vermont musician/schoolteacher Coco Kallis. Booklet contains song texts, bibliography, resource list, and activities parents and teachers can use to educate children

Synopsis: Environmental Songs for Kids teaches about the environment and how to protect it. This recording was produced for children, parents, teachers and care providers to teach about these important issues in an appealing way.

About the singer: Coco Kallis is a performer from Vermont. She is a recording artist, folk musician as well as a teacher.

Educational Value: Music styles include the blues, folk songs and calypso. Enclosed with this CD is a 24 page booklet, for teachers and parents, that provides suggested activities and questions dealing with environmental concerns. Lyrics are also included.

Song Titles:

If We Don't Fix it (Calypso Version)
Recycle
Water, Water
Pretty Paper
God Bless the Grass
The Strangest Dream
Don't Dump Trash
What Have They Done to the Rain?
When We First Came to This Land
Keep Off the Beach
Let It Be
If We Don't Fix it (Blues Version)

Sound: Instruments used include:

Guitar, mandolin, harmonica, keyboard, accordion, banjo, fiddle

Conclusion: Coco Kallis spreads important environmental messages through songs. Children can learn through song about the importance of protecting the environment, conserving natural resources and recycling.

Music for Dance and Rhythm Activities

Salsa, Soul & Swing

<http://www.allmusic.com/album/salsa-soul-swing-dances-mw0001436664>

“Get On Your Feet”! Four exciting Salsa songs and dances, five great Soul choreographed classics and three Swing, big band rhythms represent three great eras of musical styles – the 40’s to today’s popular Latin beat. The dances have been created for children 4 to 10 years of age and up. Guide with lyrics and instructions.

SONGS:

- 1.) The Cup of Life
- 2.) Shake a Tail Feather
- 3.) In the Mood
- 4.) Get on Your Feet
- 5.) Land of 1,000 Dances
- 6.) Little Brown Jug
- 7.) Soul Man
- 8.) Rhythm Divine
- 9.) Take the "A" Train
- 10.) Freeway of Love
- 11.) I Need to Know
- 12.) Twist & Shout

Song Collections

The Center for Music and Young Children (CMYC)

<http://legacy.musictogether.com/OurMusic>

has developed many song collections containing fun, simple, musically interesting songs, both movement traditional and original, that will appeal to the whole family. The music is pitched in just the right range for children's voices and includes songs, (with and without words), rhythmic chants, tonal and rhythm development for patterns, and instrumental "play-alongs," all in a rich variety of tonalities and meters.

Outstanding instrumentalists are recorded playing a variety of instruments, including guitar, oboe, flute, keyboards and percussion. The song collections, including songbooks, CDs and tapes, are designed to be used consecutively, one each semester. The other primary collections are suitable for mixed-age groups, so that daycare centers and families with children of different ages can enjoy the same music.

The song collections are research-based, artistically conceived and produced, and are classroom and family tested. The feedback of hundreds of teachers and thousands of families over more than ten years has been incorporated in these constantly evolving materials. They work!

Classical Instrumental Music For Listening and Learning

Time Life

100 Classics for Kids

Classical Music: <http://www.pandora.com/music/classical/classical>

Order Time-Life *100 Classics for Kids* Compact Disc Series

Guide to Classical Music Selections

<http://www.amazon.com/Classics-Mozart-Sleepytime-Party-Imagination/dp/B001ANV2XK>

(to be played during Art Start)

**Classical music children will love from
Mozart, Tchaikovsky, Brahms and more. 5 CD Set.**

Disc 1 : Party Time

Track Listing	Artist/Composer	Time
1  Guillaume Tell (William Tell), Overture, Tbilisi Symphony Orchestra, Conductor: Vakhtang Kakhidze	Rossini	03:10
2  Hungarian Dances, No. 5, "New Philharmonia" Orchestra, Conductor: Alexander Titov	Brahms	02:57
3  Festival Overture 1812, Op. 49, Tbilisi Symphony Orchestra, Conductor: Jansug Kakhidze	Tchaikovsky	03:43
4  Symphony No. 5 In C Minor, Op. 67, I. Allegro Con Brio, Tbilisi Symphony Orchestra, Conductor: Jans	Beethoven	02:52
5  Carmen Suite No. 1, Les Toreadors, St. Petersburg Chamber Orchestra "Canon", Conductor: Alexander T	Bizet	02:18
6  Music For Royal Fireworks, La Rejouissance (Joy). Allegro, St. Petersburg Radio And TV Orchestra, C	Handel	02:14
7  Night On The Bare Mountain, Tbilisi Symphony Orchestra, Conductor: Jansug Kakhidze	Mussorgsky	09:05
8  Symphony No. 94 In G Major Surprise Menuetto. Allegro Molto, New Philharmonia Orchestra, Conductor:	Haydn	05:47
9  Symphony No. 3 In A Minor (Scottish), Op. 56, Vivace Con Troppo, Tbilisi Symphony Orchestra, Conduc	Mendelssohn	04:35
10  The Flight Of The Bumblebee From: The Tale Of The Tsar Saltan: Camerata Rhenania-Conductor: Hanspet	Rimsky-Korsakov	01:36
11  Toccata And Fugue In D Minor, BWV 565, Jurgis Grinkiavichius: Organ	Bach	02:53
12  Symphony No. 9 In D Minor Op. 125 Choral, Molto Vivace, Tbilisi Symphony Orchestra, Conductor: Jans	Beethoven	04:48

13	🔊 Overture To "Die Fledermaus" Tbilisi Symphony Orchestra, Conductor: Vakhtang Kakhidze	Strauss	01:41
14	🔊 The Sleeping Beauty, Op. 66, Excerpts From The Ballet, Act I, No. 6 Valse (Waltz), St. Petersburg R	Tchaikovsky	02:11
15	🔊 The Valkyrie - Ride Of The Valkyries, Southwest Studio Orchestra, Conductor: Carlos Ungar	Wagner	02:36
16	🔊 Tritsche-Tratsch Polka, Tbilisi Symphony Orchestra, Conductor: Vakhtang Kakhidze	Strauss	02:43
17	🔊 Two Marches In D Major, K. 335, No. 1, St. Petersburg Musical Theatre "Zazerkalye" Chamber Orchestr	Mozart	04:17
18	🔊 Slavonic Dance No. 1 In C Major, St. Petersburg Radio And TV Orchestra, Conductor: Stanislav Gorkov	Dvorak	04:20
19	🔊 The Damnation Of Faust, Op. 24 Sylphides' Dance, Tbilisi Symphony Orchestra, Conductor: Vakhtang Ka	Berliotz	02:40
20	🔊 Bolero, Tbilisi Symphony Orchestra, Conductor: Jansug Kakhidze	Ravel	08:48

Disc 2 : Imagination Classics

Track Listing	Artist/Composer	Time
1 🔊 Wedding March From A Midsummer Night's Dream, Symphonic Orchestra Bamberg, Conductor: Christian Rai	Mendelssohn	02:39
2 🔊 Fur Elise (For Elise), Eliso Bolkvadze: Piano	Beethoven	04:21
3 🔊 Canon In D Major, Stuttgart Chamber Orchestra, Conductor: Bernhard Guller	Pachelbel	04:44
4 🔊 Waltz In D Flat Major Op. 64/1 "Waltz By Minutes", Peter Schmalfluss: Piano	Chopin	01:52
5 🔊 Serenade In G Major K. 525 "Eine Kleine Nachtmusic" Allegro, St. Petersburg Musical Theatre, "Zazer	Mozart	05:51
6 🔊 Kinderszenen, Op. 15 (Children's Scenes) Von Fremden Landern Und Menschen (Of Foreign Lands And Peo	Schumann	01:29
7 🔊 Mazurka In F Minor Op. 68, Now. 4, Eliso Bolkvadze: Piano	Chopin	04:08
8 🔊 Brandenburg Concerto No. 2 In F Major, BWV 1047, Allegro Moderato, Vladimir Aleshkov: Trumpet, Alex	Bach	05:21
9 🔊 The Blue Danube (Waltz) Op. 314, Tbilisi Symphony Orchestra, Conductor: Vakhtang Kakhidze	Strauss	02:39
10 🔊 Sinfonia In G Major, I. Allegro, Chamber Orchestra "Renaissance", Conductor: Leo Korchin	Albinoni	03:11
11 🔊 Barber Of Seville, Overture, Tbilisi Symphony Orchestra, Conductor: Vakhtang Kakhidze	Rossini	05:15
12 🔊 Water Music Suite No. 3 In G Major Rigaudon (Attacca) & Untitled Proceeding Piece, St. Petersburg R	Handel	03:11
13 🔊 Carmen Suite No. 2, Habanera, St. Petersburg Chamber Orchestra "Canon", Conductor: Alexander Titov	Bizet	02:05
14 🔊 Choral Prelude In E Flat Major, BWV 645, Jurgis Grinkiavichius: Organ	Bach	04:22
15 🔊 Swan Lake, Op. 20 (Excerpts From The Ballet) Pas D'action. Andante-Andante Non Troppo-Allegro, Tbil	Tchailovsky	04:22
16 🔊 Suite Bergamasque-Clair De Lune, Peter Schmalfluss: Piano	Debussy	05:10

17	🔊 The Nutcracker Op. 71, Var. II: Dance Of The Sugar-Plum Fairy, Tbilisi Symphony Orchestra, Conducto	Tchaikovsky	02:23
18	🔊 Walzer Op. 39/15, In A Flat Major, Isabel Jourao: Piano	Brahms	01:55
19	🔊 Rosamunde, Entr'acte And Ballet Music, D 797 Op. 26, Entr'acte Music No. 2. Andantino-Minore I-Mino	Schubert	02:39
20	🔊 Flute Concerto, RV 108:I.Allegro, Collegium Del L'Arte, Conductor: Leo Korchin, Alexander Kiskachi:	Vivaldi	03:40

Disc 3 : Sleepytime Classics

Track Listing	Artist/Composer	Time
1 🔊 The Four Seasons. Concerto No. 1 In E, RV 269 "Spring" Allegro, Bela Vanfalvi: Violin, Budapest Str	Vivaldi	03:39
2 🔊 Moonlight Sonata, Adagio Sostenuto, Evelyne Dubourg: Piano	Beethoven	05:26
3 🔊 The Tales Of Hoffman (Barcarolle), Budapest Philharmonic Orchestra, Conductor: Janos Sandor	Offenbach	03:33
4 🔊 Lullaby, Budapest Strings	Brahms	01:47
5 🔊 12 Variations K. 265 "Ah, Vous Dirai-Je, Maman", Margarete Babinsky: Piano	Mozart	12:15
6 🔊 Morning (From "Peer Gynt"), Budapest Philharmonic Orchestra, Conductor: Janos Sandor	Grieg	03:33
7 🔊 Carnival Of The Animals The Swan, Miklos Perenyi-Cello; Zoltan Kocsis-Piano: Franz Liszt Chamber Or	Saint-Saens	03:06
8 🔊 A Midsummer Night's Dream, Fairies' March, Budapest Philharmonic Orchestra, Conductor: Adam Fischer	Mendelssohn	01:51
9 🔊 Pastorale (Greensleeves), (From Partita In D Flat Major) Andrea Vigh: Harp	Anonymous	03:06
10 🔊 Water Music Suite No. 1 In F Adagio (E Staccato), Wind Ensemble, Budapest Strings	Handel	02:30
11 🔊 Serenade Op. 3, No. 5, Budapest Strings	Haydn	04:41
12 🔊 Nocturne In C Sharp Minor Op. Posth., Evelyne Dubourg: Piano	Chopin	04:02
13 🔊 Violin Romance No. 1 In G Major Op. 40, Miklos Szenthelyi-Violin, Hungarian National Philharmonic O	Beethoven	04:39
14 🔊 Carmen Suite No. 1, Intermezzo, Budapest Philharmonic Orchestra, Conductor: Janos Sandor	Bizet	02:43
15 🔊 Ave Maria (Instrumental), Budapest Strings	Schubert	02:31
16 🔊 The Sleeping Beauty, Panorama, Symphonieorchester Des Bayerischen Rundfunks, Conductor: Hans Vonk	Tchaikovsky	03:03
17 🔊 Mandoline Concerto, Budapest Strings, Lajos Meyer: Mandoline, Conductor: Bela Banfalvi	Vivaldi	02:20
18 🔊 Impromptu No. 4 Op. 66 - Fantasy, Halina Czerny-Stefanska	Chopin	05:07
19 🔊 Serenade For String Orchestra, 1st Movement, Berlin Chamber Orchestra, Conductor: Peter Wohlert	Dvorkak	04:03
20 🔊 Air (From Orchestral Suite No. 3), German Bach Soloists, Conductor: Helmut Winschermann	Bach	04:28

Disc 4 : Mozart For Kids

Track Listing	Artist/Composer	Time
1 Serenade In G Major K. 525 "Eine Kleine Nachtmusik" Romance. Andante, St. Petersburg Musical Theatr	Mozart	05:03
2 Sonata No. 15 In C Major K. 545, I. Allegro, Peter Schmalfuss: Piano	Mozart	03:20
3 The Marriage Of Figaro Overture, Tbilisi Symphony Orchestra, Conductor: Vakhtang Kakhidze	Mozart	04:09
4 Violin Sonata In E Minor KV 304, Allegro, Igor Ioff: Violin, Igor Uljash: Piano	Mozart	03:18
5 Piano Sonata In A Major, K. 331, Finale (Alla Turca), Eliso Bolkvadze: Piano	Mozart	03:25
6 Symphony No. 40 In G Minor, K. 550, Molto Allegro, Tbilisi Chamber Orchestra, Conductor: Vakhtang K	Mozart	04:05
7 Rondo For Piano In A Minor, K. 511, Andrei Ivanovitch, Piano	Mozart	04:48
8 Divertiment No. 137, St. Petersburg Chamber Orchestra, Conductor: Vitas Antonavichius	Mozart	03:42
9 Serenade In D Major ("Posthorn"), K. 320, II. Menuetto. Allegretto, St. Petersburg Musical Theatre	Mozart	01:16
10 Piano Concerto No. 21 In C Major "Elvira Madigan" K 467, Andante, Svetlana Stanceva, Piano, Mozart	Mozart	05:37
11 Concerto For Piano And Orchestra No. 24 In C Minor K. 491, Larghetto, Tbilisi Symphony Orchestra, C	Mozart	05:30
12 Symphony No. 35 In D Major: ("Haffner"), K. 385, I. Allegro Con Spirito, Lithuanian Chamber Orchest	Mozart	05:08
13 Serenade No. 6 In D Major "Serenata Notturna", K. 239, Menuetto, Pavlovsk Symphony Orchestra, Condu	Mozart	01:40
14 Serenade No. 6 In D Major "Serenata Notturna", K. 239 Rondo. Allegretto-Adagio-Allegro, Pavlovsk Sy	Mozart	02:24
15 Symphony No 41 In C Major, K. 551 "Jupiter" I. Allegro Vivace, St. Petersburg Radio And TV Symphony	Mozart	07:32
16 Quartet For Oboe, Violin, Viola & Violoncello In F Major, KV 370, Moscow Virtuosi-Principles	Mozart	04:11
17 Piano Concerto No. 20 In D Minor, K. 466, II Romanze, Andante, Svetlana Stanceva: Piano, Mozart Fes	Mozart	03:51
18 Violin Concerto No. 4 In D Major With Cadenza By Fritz Kreisler, K. 218, I. Allegro, Lithuanian Cha	Mozart	01:52
19 Clarinet Concerto In A Major K. 622, Adagio, Tbilisi Symphony Orchestra, Conductor: Vakhtang Kakhid	Mozart	02:42
20 Rondo For Violin And Orchestra K. 373 (Arranged For Flute) Lithuanian Chamber Orchestra, Conductor:	Mozart	01:17

Disc 5 : Let's Play

Track Listing	Artist/Composer	Time
1 Sabre Dance (From Gayaneh), Hungarian State Orchestra, Conductor: Adam Fischer	Khatchaturian	02:30
2 Turkish March, Evelyne Dubourg: Piano	Mozart	03:39
3 Light Cavalry, Hungarian National Philharmonic Orchestra, Conductor: Janos Sandor	Suppe	06:48

4	🔊 The Nutcracker, No. 13 Waltz Of The Flowers, Berlin Symphony Orchestra	Tchaikovsky	05:34
5	🔊 Symphony No. 6 In F Major "Pastorale" IV. Allegro - The Storm, Dresden Philharmonic, Conductor: Her	Beethoven	04:14
6	🔊 Minuet, Budapest Strings	Beethoven	02:31
7	🔊 Rhapsody In Blue, Budapest Symphony Orchestra, Jeno Jando: Piano, Conductor: Janos Sandor	Gershwin	05:50
8	🔊 Hungarian Rhapsody No. 2, Budapest Symphony Orchestra, Conductor: Andras Korodi	Liszt	05:16
9	🔊 Peer Gynt Suite No. 1, Op. 46, In The Hall Of The Mountain King, Budapest Philharmonic Orchestra, C	Grieg	02:38
10	🔊 Dance Of The Hours (From "La Gioconda"), Budapest Philharmonic Orchestra, Conductor: Andras Korodi	Ponchielli	01:59
11	🔊 Also Sprach Zarathustra (Opening Fanfare), Hungarian National Philharmonic Orchestra, Conductor: Ja	Strauss	01:34
12	🔊 Spring Song In A Major, Jeno Jando: Piano	Mendelssohn	02:26
13	🔊 Pomp And Circumstance, March No. 1, Dresden Philharmonic Orchestra, Conductor: Herbert Kegel	Elgar	06:04
14	🔊 Peter And The Wolf - 9:39 - 10:00 + Grandfather Locking Door 10:12 - 10:42, Prague Festival Orchest	Prokofiev	01:04
15	🔊 The Nutcracker No. 2 March, Berlin Symphony Orchestra, Conductor: Peter Wohler	Tchaikovsky	02:48
16	🔊 Ragtime, Franz Liszt Kammerorchester	Joplin	03:37
17	🔊 The Nutcracker: Dance Of The Toy Flutes, Staatskapelle Dresden Conductor: Hans Vonk	Tchaikovsky	02:39
18	🔊 Hollengalopp, Das Kolner Rundfunkorchester, Conductor: Pinchas Offenbach Steinberg		01:42
19	🔊 Symphony No. 9 Op. 125 D Minor/D-moll "Choral", Presto-Allegro Assai, Hungarian Philharmonic Orches	Beethoven	11:02
20	🔊 Washington Post, The Parade Brass & Symphony Orchestra, Conductor: Bedros Papazian	Sousa	02:30

Websites for Intermediate Performing Arts Resources for lessons and song tracks

Speakers are recommended for the teacher to broadcast the songs.



RIVER OF SONG UNIT

www.pbs.org/riverof_song/project/

http://edsitement.neh.gov/printable_lesson_plan.asp?id=252

DISNEY FANTASIA UNIT

www.fantasia2000.com

SCHOOLHOUSE ROCK

<http://www.schoolhouserock.tv/>

MUSICALS

<http://www.newmusicals.pwp.blueyonder.co.uk/>

Other

www.niehs.nih.gov/kids/music.html

<http://www.lessonplanspage.com>

<http://www.dsokids.com/2001/rooms/musicroom.asp>

<http://www.thinkquest.org>

<http://www.allmusic.com/album/kids-celebrate-america-turn-up-the-music-mw0000017289>

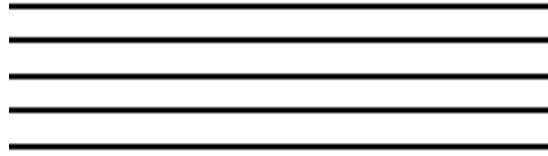
Instruments

(Number of sets varies depending on the size of your school.)

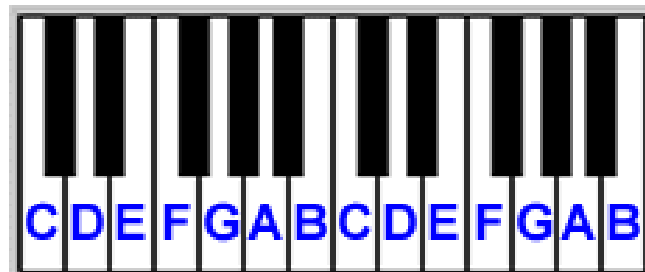
Rhythm Sticks (set of 12)
Chicken Eggs (set of 12)
Wrist Bells
6 note Boom whackers
5" Cymbals pair
Snare Boy (drum)
Tambourine
Glockenspiel
Sand Block
Crow Sounder
Maracas Dozen
Kazoos 72 pcs
Line Master Whiteboard Staff Liner
6' Parachute

Basic Music Theory

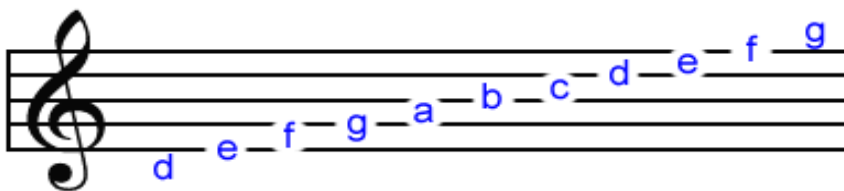
A **staff** is made up of five horizontal lines and four spaces:



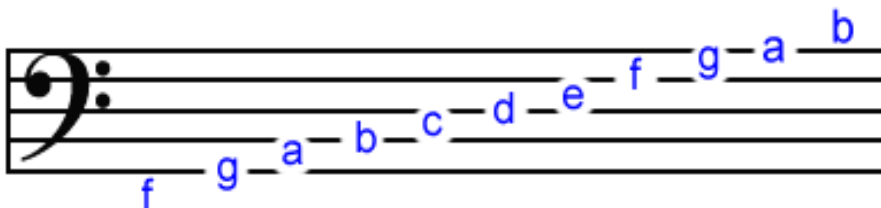
Pitches are named after the first seven letters of the alphabet (A, B, C, D, E, F, G). Each pitch (letter) is called a **note**:



A **clef** is a musical symbol placed at the beginning of the staff that determines the letter names of the lines and spaces. The two main clefs are the **treble** and the **bass**:




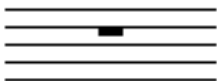

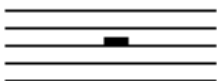

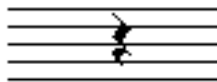

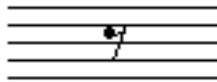

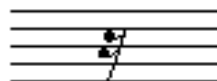
Treble Clef



Bass Clef

continued

Each note has a specific **duration** (number of beats that the note should last). When there is a break in the song, this is called a **rest**. Like a note, a rest has a specific duration. The duration is the same for a note and a rest of the same name. Durations listed here are for *simple meter* (see next section on meter):

Name	Note	Rest	
Whole Note			duration = 4 beats
Half Note			duration = 2 beats (2 half notes = 1 whole note)
Quarter Note			duration = 1 beat (4 quarter notes = 1 whole note)
Eighth Note			duration = $\frac{1}{2}$ beat (2 eighth notes = 1 quarter note)
Sixteenth Note			duration = $\frac{1}{4}$ beat (4 sixteenth notes = 1 quarter note)

Meter is the regular recurring pattern of strong and weak beats of equal duration; also known as time. The meter or **time signature** in a musical composition is indicated by a fraction, and located at the beginning of a piece of music. The lower number of the fraction tells what kind of note receives one beat. The upper number tells how many beats are in a measure.

In Western music there are two types of meter, **simple** and **compound**. In simple meter the upper number is 2, 3, or 4. Each beat is subdivided by two. You will only need to know simple meter.

