

Sing & Play

• Dance

LEARNING MUSIC GOD'S WAY



by Sandra A. Walters
in partial fulfillment of
Doctor of Education
Southeastern University

2nd Grade
Instructors Manual



Notes from the Author:

Greetings from North Carolina!

I thank you for allowing me to share my love of Jesus and music with you as you delve into this pilot curriculum. This curriculum comes from my heart and from my experience teaching for 10 years in a private Christian school with little to no curriculum, not to mention the lack of biblical integration in the curriculum I came across. My desire is that music education in a Christian school is held in high esteem and held to standards that edify our Lord and Savior, Jesus Christ. To accomplish this goal, I am committed to completing a curriculum that is both musically sound and biblically integrated through meaningful and critical thinking activities that will teach our students to live like Jesus' example. You are an integral part of the completion of such a curriculum.

Here is what I need from you:

1. A willing spirit, open to implementing *Sing, Dance, Play: Learning Music God's Way* for four weeks in the last quarter of the 2021-2022 school year.
2. A cooperative administration team that allows participation in the pilot study.
3. Open, continued communication with me, Sandra A. Walters, as I collect data for my study.
4. Participation in a Professional Development Zoom meeting where you will receive detailed instructions and be able to ask questions in real-time.
5. Signed consent form from Southeastern University regarding permission to use your thoughts and experiences in my study.
6. Provide required classroom instruments such as drums, Orff instruments, an accompaniment instrument, and Boomwhackers.
7. Ability to use a SMART board, Promethean board, or other projection devices (ex: screen and projector).
8. Pre and post-implementation interviews (roughly 30 minutes each).
9. Prayer, prayer, and maybe some more prayer surrounding this entire project. (I appreciate your prayers!)
10. An energetic and exciting attitude/behavior as you work through the lessons.

My commitment to you:

1. I will answer your questions within 24 hours.
2. I will remain open to all of your constructive criticism.
3. I will keep your identity confidential and all data secure.
4. I will communicate my expectations with you and help you through any issues that may arise.
5. I will provide the two children's books, materials for manipulation, and Google slides for presentation pre-made and ready for you to use so that your job is not consumed with the preparation of materials. (I value your time!)
6. I will do all of this for the glory of God!

As you look through the curriculum, you will notice that I have left weeks 5-9 blank. Weeks 1-4 are complete, and the remaining weeks are under development as I receive data from this study. I have, however, left the scripture and theme for each of weeks 5-9 so that you can see where the curriculum will continue when completed. The guiding scripture for this curriculum is Psalm 150, "Let everything that hath breath praise the Lord" (NIV). Know that I am praying for you as you implement this curriculum in your classroom. Again, thank you so very much for helping me reach my goals and attain my degree.

"Sing"cerely His,

Thought bubbles that appear throughout the curriculum are suggestions, notes, or personal tidbits to help you!



Sandra A. Walters, MME
Doctoral Candidate,
Doctor of Education
Southeastern University

Scope and Sequence

Yearly
Objectives
Second Grade



By the end of 2nd Grade, students will...

Rhythm

- Replicate a steady beat
- Utilize and recognize eighth notes, quarter notes, quarter rests, half rest, and half notes
- Define tempo, allegro, largo, and moderato
- Experience meter in 2/4, 3/4, 4/4, 6/8 time
- Contrast paired eighth notes vs. single eighth notes
- Identify and define tied notes
- Draw the connection that two quarter rests equal one half rest
- Recognize time signatures
- Actualize rhythmic phrases

Melody

- Recognize and demonstrate knowledge of musical contour
- Demonstrate proper vocal technique
- Develop a repertoire of songs (folk, seasonal, multicultural, religious, and patriotic)
- Experience MRD melodies
- Utilize Do and Re scale tones and hand signals
- Perform MRD/SMRD/SMD/SMLD solfege patterns

Harmony

- Develop proper mallet technique
- Demonstrate ostinato
- Experience major/minor
- Experience vocal ostinato
- Demonstrate simple bordun (broken)
- Experience suspended pitch

Form

- Delineate a phrase
- Identify Coda
- Explore time/space/shape/force in movement
- Identify barline, double barline, and measure
- Perform movement to an AB form piece of music

Expression

- Articulate the differences between forte and piano
- Discern the difference in pitched percussion (xylophone, metallophone/glockenspiel) and unpitched percussion (cowbell, woodblock, triangle, cymbal)
- Demonstrate proper hand drum technique
- Identify accent

Create/ Improvise

- Create or improvise rhythmic and melodic patterns
- Create or improvise short musical phrases
- Create lyrics for a song in collaboration with others

Scope and Sequence

Essential Questions
and
Enduring
Understandings



Creating

Enduring Understandings

- The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources
- Musicians' creative choices are influenced by their expertise, context, and expressive intent
- Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria
- Musicians' presentation of creative work is the culmination of a process of creation and communication

Essential Questions

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- When is creative work ready to share?

Performing

- Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire
- Analyzing creators context and how they manipulate elements of music provides insight into their intent and informs performance
- Performers make interpretive decisions based on their understanding of context and expressive intent
- To express their musical ideas, musicians analyze, evaluate and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria
- Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response

- How do performers select repertoire?
- How does understanding the structure and context of musical works inform the performance?
- How do performers interpret musical works?
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

Responding

- Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes
- Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music
- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent
- The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria

- How do individuals choose music to experience?
- How does understanding the structure and context of music inform a response?
- How do we discern musical creators' and performers' expressive intent?
- How do we judge the quality of musical works and performances?

Connecting

- Musicians connect their personal interests, experiences, ideas, and knowledge by creating, performing, and responding
- Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding

- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts, and daily life inform creating performing, and responding to music?

Scope and Sequence

Quarter 4
Week at a Glance
Second Grade



MUSIC ACTIVITIES

Week 1 Theme: **World Music: Music of Ireland**
Activities: Irish Jig movement in triple meter, creating a melody with SMD, singing our best
Songs: *Rakes of Mallow, Trinity Song, Who Sang the First Song?*
Assessment: Personal reflection worksheet
Concepts: 6/8 time, meter, composition, singing with others

Week 2 Theme: **Spring Time: The Music of God's Creation**
Activities: Spring critters rhythm patterns, Mallet Time, High or Low?
Songs: *Blue Bird, This is My Father's World*
Assessment: Observation of mallet technique
Concepts: Pitched percussion, mallet technique, bordun

Week 3 Theme: **World Music Drumming**
Activities: "My Name Is...", Literature connection *One Big Heart*, Making a melodic pattern
Songs: *One Big Heart* composition
Assessment: Final class project putting solfege syllables to the existing rhythm
Concepts: Unpitched percussion, High/low tones on drums, repeat sign, double barline

Week 4 Theme: **Music Centers: student-directed learning**
Activities: Listening center, reading center, forte/piano center, improvisation center
Songs: *Agnus Dei* (Third Day), *Agnus Dei* (Samuel Barber)
Assessment: Compare/Contrast *Agnus Dei*, improvisation for teacher, forte/piano worksheet
Concepts: Focused listening, forte/piano dynamics, improvisation

Week 5 Theme: **The Orchestra**
Activities:
Songs:
Assessment:
Concepts:

Week 6 Theme: **Ukulele**
Activities:
Songs:
Assessment:
Concepts:

Week 7 Theme: **Dictation and Composition**
Activities:
Songs:
Assessment:
Concepts:

Week 8 Theme: **Expressing Music through Movement**
Activities:
Songs:
Assessment:
Concepts:

Week 9 Theme: **Review of Essential Elements**
Activities:
Songs:
Assessment:
Concepts:

Scope and Sequence

Quarter 4
Weekly Biblical
Integration
Second Grade

Scripture retrieved from biblegateway.com in the New International Version



- Week 1

St. Patrick and the Shamrock

 - **(Mark 28:19-20)** "Therefore go and make disciples of all nations, baptizing them in the name of the Father and of the Son and of the Holy Spirit, and teaching them to obey everything I have commanded you. And surely I am with you always, to the very end of the age."
 - The Holy Trinity
- Week 2

God's Creation is Musical!

 - **(Psalm 147:8-9)** "He covers the heavens with clouds; prepares rain for the earth; he makes grass grow on the hills. He gives to the beasts their food, and to the young ravens that cry."
- Week 3

Praise Him with Cymbals!

 - **(1 Chronicles 15:16)** "Then David spoke to the chiefs of the Levites to appoint their relatives the singers, with instruments of music, harps, lyres, loud-sounding cymbals, to raise sounds of joy."
- Week 4

Encourage One Another!

 - **(1 Thessalonians 5:11)** "Therefore encourage one another and build each other up, just as in fact you are doing."
- Week 5

God Loves All His People

 - **(1 John 4:7-8)** "Dear friends, let us love one another, for love comes from God. Everyone who loves has been born of God and knows God. 8 Whoever does not love does not know God, because God is love."
- Week 6

Praising the Lord with instruments David made for giving praise.

 - **(2 Samuel 6:5)** "David and all Israel were celebrating with all their might before the Lord, with castanets, harps, lyres, timbrels, sistrums, and cymbals."
- Week 7

God Created Us to Make Music

 - **(Psalm 98:1-7)** "1 Sing to the LORD a new song, for he has done marvelous things; his right hand and his holy arm have worked salvation for him. 2 The LORD has made his salvation known and revealed his righteousness to the nations. 3 He has remembered his love and his faithfulness to Israel; all the ends of the earth have seen the salvation of our God. 4 Shout for joy to the LORD, all the earth, burst into jubilant song with music; 5 make music to the LORD with the harp, with the harp and the sound of singing, 6 with trumpets and the blast of the ram's horn— shout for joy before the LORD, the King. 7 Let the sea resound, and everything in it, the world, and all who live in it."
- Week 8

Praise Him with the Dance!

 - **(Psalm 150)** "Praise the Lord. Praise God in his sanctuary; praise him in his mighty heavens. Praise him for his acts of power; praise him for his surpassing greatness. Praise him with the sounding of the trumpet, praise him with the harp and lyre, praise him with timbrel and dancing, praise him with the strings and pipe, praise him with the clash of cymbals, praise him with resounding cymbals. Let everything that has breath praise the Lord. Praise the Lord."
- Week 9

To Everything, There is a Season

 - **(Ecclesiastes 3:1-8)** "There is a time for everything, and a season for every activity under the heavens: a time to be born and a time to die, a time to plant and a time to uproot, a time to kill and a time to heal, a time to tear down and a time to build, a time to weep and a time to laugh, a time to mourn and a time to dance, a time to scatter stones and a time to gather them, a time to embrace and a time to refrain from embracing, a time to search and a time to give up, a time to keep and a time to throw away, a time to tear and a time to mend, a time to be silent and a time to speak, a time to love and a time to hate, a time for war and a time for peace."

Scope and Sequence

Concept Map
Second Grade



YEAR AT A GLANCE

Quarter 1

Rhythm

Melody

Harmony

Form

Expression

Quarter 2

Quarter 3

Quarter 4

Iconic notation
Standard notation
Quarter note
Half note
Paired eighths
Quarter rest

Creating Melody
Singing SMD
Pitched Percussion playing

Bordun
Listening Center
Ukulele

AB Form
Repeat
Double barline
phrase

History connections
Forte/ Piano
Dynamics
Movement

Scope and Sequence

National
Standards
Second Grade



Creating

Anchor 1

Imagine

(MU: Cr 1 .1 .2)

1. Generate and conceptualize artistic ideas and work
 - a. Improvise rhythmic and melodic patterns and musical ideas for a specific purpose
 - b. Generate musical patterns and ideas within the context of a given tonality

Anchor 2

Plan and Make

(MU: Cr 2 .1 .2)

1. Organize and develop artistic ideas and work
 - a. Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent
 - b. Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas

Anchor 3.1

Evaluate and Refine

(MU: Cr 3 .1 .2)

1. Refine and complete artistic work
 - a. Interpret and apply personal, peer, and teacher feedback to revise personal music

Anchor 3.2

Present

(MU: Cr 3 .2 .2)

1. Refine and complete artistic work
 - b. Convey expressive intent for a specific purpose by presenting a final version of personal musical ideas to peers or an informational audience

Performing

Anchor 4.1

Select

(MU: Pr 4 .1 .2)

1. Select, analyze, and interpret artistic work for presentation
 - a. Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections

Anchor 4.2

Analyze

(MU: Pr 4 .2 .2)

1. Select, analyze, and interpret artistic work for presentation
 - a. Demonstrate knowledge of concepts (such as tonality and meter) in music from a variety of cultures selected for performance
 - b. When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation

Scope and Sequence

National
Standards
Second Grade

**Anchor 4.3**

Interpret

(MU: Pr 4 .3 .2)

1. Select, analyze, and interpret artistic work for presentation
 - a. Demonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent

Anchor 5

Rehearse, Evaluate, and Refine

(MU: Pr 5 .1 .2)

1. Develop and refine artistic techniques and work for presentation
 - a. Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performance

Anchor 6

Present

(MU: Pr 6 .1 .2)

1. Convey the meaning through presentation of artistic work
 - a. Perform music for a specific purpose with expression and technical accuracy
 - b. Perform appropriately for the audience and the purpose

Responding

Anchor 7.1

Select

(MU: Re 7 .1 .2)

1. Perceive and analyze artistic work
 - a. Explain and demonstrate how personal interests and experiences influence musical selection for specific purpose

Anchor 7.2

Analyze

(MU: Re 7 .2 .2)

1. Perceive and analyze artistic work
 - a. Describe how specific music concepts are used to support a specific purpose in music

Anchor 8

Interpret

(MU: Re 8 .1 .2)

1. Interpret intent and meaning in artistic work
 - a. Demonstrate knowledge of music concepts and how they support the creators' /performers' expressive intent

Anchor 9

Evaluate

(MU: Re 9 .1 .2)

1. Apply criteria to evaluate artistic work
 - a. Apply personal and expressive preferences in the evaluation of music for specific purposes

Scope and Sequence

National
Standards &
Vocabulary

National Standards

Connecting

Anchor 10

Connect

(MU: Cn 10 .1 .2)

- 1. Synthesize and relate knowledge and personal experiences to make art
 - a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music

Anchor 11

Connect

(MU: Cn 11 .1 .2)

- 1. Relate artistic ideas and works within a societal, cultural, and historical context to deepen understanding
 - a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life

Vocabulary

2nd Grade Vocabulary

The following terms should be known by all 2nd Grade students by the end of the school year.

AB Form	decrescendo	melody	singing voice
allegro	dynamics	moderato	skips
audience	duple	ostinato	sound
ballance	expression	pattern	spaces
barline	fermata	performance	staccato
beat	forte	performer	steps
blend	key signature	piano	talking voice
breathing	largo	pitch	tempo
call and response	legato	posture	texture
calling voice	lines	rehearsal	timbre
cannon	long/short/silence	repeat	triple
compare	major/minor	repetition	unison
contrast	measure	round	whisper voice
crescendo	melodic direction	rhythm	

Scope and Sequence

Symbols Explained



These symbols indicate the type of exercise or activity that is being taught, performed, or evaluated. Each symbol represents the standards that are aligned with the activity. You will find them in the left margin next to a new learning activity.



Reading Music

MU: Pr 4.3.2 MU: Pr 4.2.2

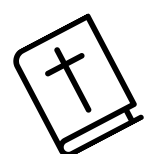
Applying music reading skills to a new piece of music. Can be rhythm patterns, melodic patterns, or a combination of both.



Moving to Music

MU: Re 8.1.2 MU: Pr 5.1.2

Responding to music using our bodies as instruments. Can be body percussion, movement with scarves, choreography, or riser movements



Biblical Integration

Connecting God's intentions for the use of music as a method of praise and the knowledge and skills of music making



Literature Connections

MU: Cn 11.1.2

Utilizing children's literature to make connections between music and reading/literature. Can be a rhyming book or a book about music making



Listening Exercises

MU: Pr 4.1.2 MU: Re 7.1.2

MU: Re 7.2.2

Analyzing music that we hear, discerning quality over popularity
Performing with high standards is the result



Respond

MU: Cr 2.1.2 MU: Cr 3.1.2

MU: Re 7.1.2 MU: Cn 10.0.2

Explaining reasons for personal choices in music selection
Revising personal music compositions
Responding to music with emotion, explaining our feelings
Making connections between others and ourselves



Expressive Qualities

MU: Pr 4.3.2 MU: Re 8.1.2

Expressing emotion through loud and soft dynamics, high and low pitches, fast and slow tempos, and other expressive qualities of music



Present/Perform

MU: Cr 3.2.2 MU: Pr 6.1.2

MU: Pr 5.1.2 MU: Pr 4.3.2

Presenting to the class or to an audience new creations, compositions, or responses to music
Performing music learned in class for others or an audience



Exit Ticket Greetings!

These two symbols are procedural and have no connection to the NAfME standards. They are, however, a good chance to assess or build relationships!



Evaluate

MU: Pr 5.1.2 MU: Re 7.1.2

MU: Cr 3.1.2 MU: Re 8.1.2

Discerning quality of music or of a performance
Responding to a performance using music vocabulary



Rhythm Reading

MU: Pr 4.2.2 MU: Cr 2.1.2

Demonstrating knowledge of rhythm concepts and symbols and performing those rhythms from reading iconic or traditional notation



Singing Our Best

MU: Pr 4.2.2 MU: Cn 10.1.2

Performing using learned skills of posture, breathing techniques, placement, and resonance



Creating Music

MU: Cr 1.1.2 MU: Cr 2.1.2

MU: Cr 3.1.2 MU: Cr 3.2.2

Creating short rhythmic or melodic patterns
Creating a short musical theme
Writing our own song



Melodic Reading

MU: Pr 4.2.2 MU: Cr 2.1.2

Demonstrating knowledge of melody concepts and symbols and performing those melodies from reading notation (iconic or traditional notation)



Playing Instruments

MU: Pr 4.2.2 MU: Cr 2.1.2

Utilizing pitched and unpitched instruments to create or perform short selections or complete pieces of music. Can be Orff, Boomwhackers, handbells, or classroom percussion



Pencil/Paper Activity

MU: Pr 4.2.2 MU: Cn 10.1.2

Assessing gained skills and knowledge to show growth



Meter or Steady Beat

MU: Pr 4.2.2

Demonstrating knowledge or performing meters of 2/4, 3/4, 4/4, or 6/8 time

Performing a steady beat without demonstration or prompting



Culture Connections

MU: Pr 4.2.2

Connecting to the world with a common language - music. Learning to appreciate all different styles and genres of music even if we do not prefer that style



Form and Structure

MU: Pr 4.2.2 MU: Pr 4.3.2

Demonstrating knowledge of the form and structure of music in AB form, ABA form, or Rondo form



World Music: Ireland, St. Patrick, and the Shamrock

Materials

- Rakes of Mallow recording
- Stretchy band for circle dance
- YouTube video *Sing* by Ellie Holcomb
- *Who Sang the First Song* book by Ellie Holcomb
- Crayons and Personal Reflection worksheet
- Google Slides - Quarter Four

Stage of Learning: Exploration, imitation, connection

I Can Statements:

- I can learn about the Holy Trinity
- I can move to 6/8 time
- I can recognize music of different cultures

Biblical Integration

- **(Mark 28:19-20)** "Therefore go and make disciples of all nations, baptizing them in the name of the Father and of the Son and of the Holy Spirit, and teaching them to obey everything I have commanded you. And surely I am with you always, to the very end of the age."
- The Shamrock is a representation of the Holy Trinity: God the Father, Son, and Holy Spirit.



Greetings!

Tune of "Happy Birthday"

Good Morning to you, Good morning to you

It's time to start music, Good morning to you!



Warming-Up

- Echo teach the Trinity Song
- Have the students make up movements for the Father, Son, and Holy Spirit
- Perform the song with movements
- ADVANCED - Sing the song in cannon/round

Tune of "Are you Sleeping?"

God the Father, God the Father

God the Son, God the Son

God the Holy Spirit, God the Holy Spirit

Three in One, Three in One.



Biblical Integration: St. Patrick's Story

- Talk about all things St Patrick's Day (explore their a priori knowledge)
- Discuss St. Patrick's life and his contributions to Christianity
- Read aloud the Great Commission
 - **(Mark 28:19-20)** "Therefore go and make disciples of all nations, baptizing them in the name of the Father and of the Son and of the Holy Spirit, and teaching them to obey everything I have commanded you. And surely I am with you always, to the very end of the age."
- Show the google slide with the picture of the shamrock, explain how it has three leaves
- Draw a connection with the shamrock and the Holy Trinity: Father, Son, Spirit
- Sing the Trinity Song again



Moving to the Music: Irish Jig

- Make a connection with St. Patrick being from Ireland to the sound of Irish Music
- Ask the students to get comfortable and listen to the music.
- Tell the students to try to imagine the scene in which this music would be played
- Teach the dance
 - Gather in a circle using the stretchy band so the students do not hold hands
 - A section - turn clockwise 16 counts
 - Turn counterclockwise 16 counts
 - Left foot heel toe 8 counts, right foot heel toe 8 counts
 - Ask the students to come up with the moves for the B section
- Perform the dance with the music. **TITLE Imbedded** <https://www.youtube.com/watch?v=9HgMA87SHmA>
- Repeat performance





Actualizing Melody and Rhythm



- Find the Google Slide of the sheet music for Rakes of Mallow and project it or display it
- Play the song on the piano or other instrument and have the students follow along with one student acting as the pointer, pointing to each note as it goes by (you will have to start playing slowly so that the student who is pointing can keep up)

The Rakes of Mallow (Jolly Sailor)

Sandy Lent the Man His Mill

(1733)



Book: Walsh, "Caledonian Country Dances", 1733, p. 34

Burke Thumoth collection (as "Rakes of Marlow"), 1745

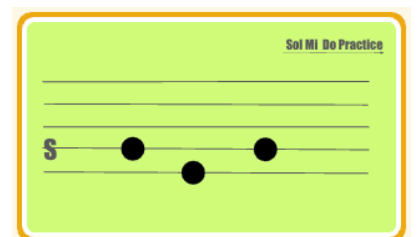
Transcription: John Chambers <jc@trillian.mit.edu>



Melody Reading



- Use the Google Slides entitled "SMD Melody Reading" and project or display it
- The first time - sing each card giving the first note a starting pitch (any pitch will do, CDEF are easy)
- The second time - do not give the pitch to the students, let them choose the starting pitch.
- The third time - students create their own patterns.





Literature Connections: *Who Sang the First Song?*

- Expressively read aloud the story *Who Sang the First Song?* by Ellie Holcomb
- Question the students: "Who sang the first song? Was it the birds? etc."
- Help the students to draw conclusions from the text
- Show the video of Ellie Holcomb singing her song *Sing* based on the book
https://www.youtube.com/watch?v=O7fa_SNipwk
- Demonstrate moving on the strong beat in 6/8 time 1 2 3 4 5 6
- Have the students move on the strong beat with you
- Echo talk the following passage and rhythm
- Echo sing the song
- Combine movement and singing to create the class' rendition of *Who Sang the First Song?*

Who Sang the First Song?

Book and Song by Ellie Holcomb arr. Sandra A. Walters

God said you are good you are won - der - fully made and

I'll ne-ver stop lov - ing you all of your days so sing sing sing - Sing sing

sing - Sing sing sing - sing sing sing - Sing!



Personal Reflection

- Hand out the Personal Reflection worksheet
- Hand out a crayon and a pencil
- Ask the students to think about the music you learned in class today
- Ask them to color the face that matches how they feel regarding the music
- Ask the students to explain why they had that feeling (remind the students that it is their opinion and therefore there cannot be a wrong answer).

This is a good chance to use the *Colors of the World* crayons that have recently hit the stores.



EXIT TICKET

- Collect the personal reflection worksheets
- Line students up for transition back to class
- Any rewards or words of praise can happen here

Spring Time: Music of God's Creation

Materials

- Google Slides - Quarter Four
- YouTube
- Orff Instruments
- Mallets for each student
- White board or chart paper (Expo markers or Markers)

Stages of Learning: evaluation, transfer, presentation

I Can Statements:

I can play the mallet instruments with proper technique
I can learn about God's creation and praise Him

Biblical Integration

Psalm 147:8-9 "He covers the heavens with clouds; prepares rain for the earth; he makes grass grow on the hills. He gives to the beasts their food, and to the young ravens that cry."



Greetings!

- Meet your students at the door. As each student comes in, give them one compliment that will stay with them through class. Relationship builder!

If you have a bluebird puppet or a bluebird whistle, this would be a great lesson to get them out!



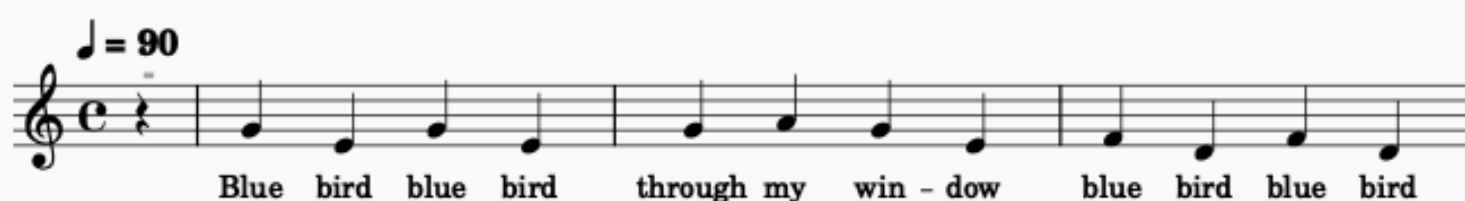
Warming-up

- Inquire - "Tell me about Spring? What do you know about springtime?"
- Talk about bluebirds
- Echo sing the Bluebird
- Perform and ask for student input on how to improve the performance

Source:
Library of Congress
AFS 311 B11
<http://kodaly.hnu.edu>

Bluebird

arr. Sandra Walters





Melodic Reading

- Open the google slide and project it for the students to look at
- Differentiate between High and Low sounds
 - Ask the students, "which note is the highest?"
 - Ask the students "which note is the lowest?"
- Point out that the first note is on SOL
- Determine the solfege syllables
 - Ask the students to help you figure out which solfege syllable comes next
- Echo sing on the solfege syllables

Bluebird

arr. Sandra Walters



Moving to Music

- Play the Bluebird Game:
 - students stand in a circle holding hands
 - Lift hands up high so that there are "windows" in between each student
 - Choose a student to be the bluebird who flies in and out of the arches or "windows"
 - When you repeat the song again, the 1st "bird" chooses a partner by patting him/her on the shoulder
 - The second student "bird" then follows holding the 1st bird's shoulders while they pass through the "windows"
 - Then the game continues until all the kids make a chain and there are only 2 children left forming the window
 - The last two windows are the first two bluebirds in the next round

pandemic fix
use scarves where each
child holds one end of
the scarf



God's Creation

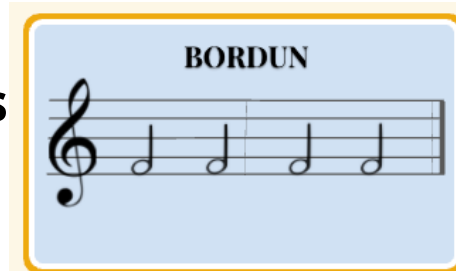
- Recite the lesson scripture
 - **Psalm 147:8-9 "He covers the heavens with clouds; prepares rain for the earth; he makes grass grow on the hills. He gives to the beasts their food, and to the young ravens that cry."**
- Discuss how God created the birds and he loves them with all of his heart - and he loves the children too
- Introduce Chris Tomlin's *This is my Father's World*
 - <https://www.youtube.com/watch?v=32dsCyNCYGE>
- Echo sing *This Is My Father's World* (lyrics on the Google slide)





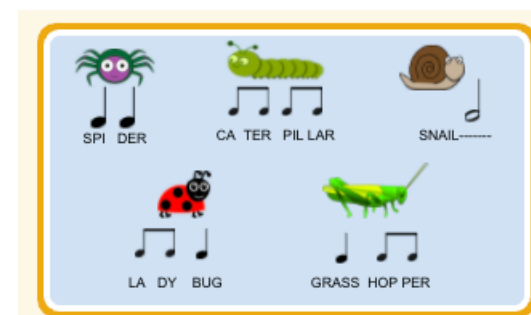
Playing Instruments

- Transition to Orff Instruments
- Introduce vocabulary word
 - **bordun - the constant drone of sound played on the instruments**
- Inquire - "What kind of note gets two beats?"
- Remind the students to hold the mallets correctly (motorcycle arms)
- Find the Google Slide with the bordun. NOTE: You can move the half notes to any key that you would like to play in
- Instruct half of the students to sing the song learned in the previous exercise *This is My Father's World*, and instruct the other half to play the bordun on the Orff instruments
- Switch groups so that both groups have a chance to play the bordun and sing the song



Rhythm Reading

- Open the Google slide to the spring critters page
- Say the first critter's name and clap the beats of that critter
 - caterpillar ti-ti-ti-ti
 - spider ta ta
 - snail ta-a
 - ladybug ti-ti ta
 - grasshopper ta ti-ti
- Clap each of the rhythms for each of the critters on the page
- Observe and repeat if necessary



Creating Rhythm Patterns

- On the whiteboard or chart paper, have the students arrange the critters in patterns creating a larger rhythm pattern
- Have the students say the names of the critters on the rhythm
- Have the students transfer from the names of the critters to the "musicians terms" using Ta and Ti



Exit Ticket

- As the students line up, ask them to clap their favorite critter
- This is a great time for some positive feedback and relationship building

World Music Drumming

Materials

- Hand drums, tubanos, or djembe
- *One Big Heart* book by Linsey Davis
- Google Slides for Quarter Four

Stages of Learning: exploration, creating, imitation

I Can Statements:

- I can play instruments with care
- I can create a melody
- I can improvise high and low tones on a drum

Biblical Integration

(1 Chronicles 15:16) "Then David spoke to the chiefs of the Levites to appoint their relatives the singers, with instruments of music, harps, lyres, loud-sounding cymbals, to raise sounds of joy."



Greetings!

- Greet each student at the door making a heart with your hands and saying "Jesus loves you, and so do I"

This saying is a little piece of me and my family. My Nana ended every card, every letter reminding us of God's enduring love



Creating Rhythms

- Explain that rhythm is all around us, that even our names have rhythm
- Sitting in a circle, have the students each clap their names with this echo chant:
 - Student: All students echo:



Biblical Connections

- Read aloud **(1 Chronicles 15:16) "Then David spoke to the chiefs of the Levites to appoint their relatives the singers, with instruments of music, harps, lyres, loud-sounding cymbals, to raise sounds of joy."**
- God loves the sound of music, the sound of praise using cymbals and trumpets and voices



Playing Instruments

- Explain to the students that they are going to play the drums today but first, they need to know HOW to play the drums
- Establish Rules:
 - No playing when the teacher is talking
 - Hands off the drums when you see the teacher's hands in the air
 - No leaning on the drums or elbows on the drums
- Move the students to the drums or hand out hand drums
- Explain that the drum is like a "hot stove", you don't rest your hands on a hot stove or they will burn
 - The "hot stove" technique is performed by tapping the drum head with the fingertips and lift your hands off the drum after tapping

Playing Instruments Continued

- Apply the "hot stove" technique
- Next, tell the students that there are high tones and low tones on the drum
 - The high tones are played on the edge of the drum with fingertips
 - The low tones are played in the middle of the drum with your palm
- Apply the skills of playing low and high tones using a rhythm pattern of your choice



Literature Connections: *One Big Heart*

- Move the students away from the drums
- Read aloud the book *One Big Heart* by Linsey Davis while students keep a steady beat on their laps
- Echo teach the following rhythm from the book. You can choose to project this as well

One Big Heart
arr. Sandra Walters

Our fa - ces make a rain - bow but the most im - por - tant part God

gave us all a spe - cial gift we each have one big heart!

- Observe - When you feel like the students know it, move back to the drums and perform the rhythm with the words



Playing Instruments

- Move back to the drums or hand the drums back out
- Apply the rhythm using high tones on the edge of the drum and low tones in the middle of the drum
- Creating patterns - Have the students come up with which tones to use
 - Example: all high tones for measure one, all low tones for measure 2



Creating Melody

- If time allows, take the rhythms for "One Big Heart" and have the students make up a melody using the solfege syllables Sol and Mi



Exit Ticket

- As the students line up, have them repeat their name in rhythm using the example from the beginning of class

Music Centers: Student Lead Learning

Materials

- Baskets for centers materials
- Signs for rotation, center numbers, directions
- Google Slides for Quarter Four
- Boomwhackers (one octave)
- Rhythm dice
- Journal for listening worksheet
- Forte/piano cards for the memory game
- Show what you know worksheet
- Crayons and pencils

Stages of Learning: thinking, exploration, observation

I Can Statements:

- I can collaborate with my friends
- I can determine if music is forte or piano
- I can improvise on an instrument

Biblical Integration

Encourage One Another!

- (1 Thessalonians 5:11) "Therefore encourage one another and build each other up, just as in fact you are doing."



Greetings!

- As the students come into the room, compliment them, demonstrate encouragement in action!



Biblical Connection

- Read aloud **1 Thessalonians 5:11 "Therefore encourage one another and build each other up, just as in fact you are doing."**
- Remind students that as they work through centers today, that they are to encourage one another, to help each other, and to learn cooperatively
- As they move from each center, students are to complement their partner's work

Music Centers Procedures

- Set up
 - Gather your supplies and put them in a basket for each station
 - Pick out places in your room for each station
 - Put out the rotate signs so that the students know where to go when its time to rotate to the next station
 - Project the station directions on the screen
 - Project a timer from the google slides
- Walkthrough each station with the students using the directions on the Google Slides
- Project the timer on the board/screen so that the students are aware of the time allotted
- Each station takes only five minutes (if you have a longer class period, you can extend it to 10 minutes for more in-depth exploration)
- Practice rotating with your students before starting the clock!





Center One: Listening/Responding

- Materials in the basket
 - Crayons and pencils
 - Listening journals
 - Agnus Dei* by Third Day <https://www.youtube.com/watch?v=OteBvF8IBHI>
 - Agnus Dei* by Samuel Barber <https://www.youtube.com/watch?v=fRL447oDId4>
- Student Directions:
 - Bring your headphones to this station.
 - Plug into the iPad or computer and listen to the music.
 - Take a piece of paper and a set of crayons and draw a picture of how this music makes you feel
 - Try to imagine where you would hear the music and what is happening
 - Now, listen to the next piece
 - Compare and contrast the two with your partner

Agnus Dei is
Latin for
Lamb of God



Center Two: Forte or Piano Memory Game

- Materials in the basket
 - Forte and Piano Cards
- Student Directions:
 - Play memory with the cards in the bag
 - Once you make a pair, you have to say whether the picture is forte or piano
 - This is not a competition, remember you are encouraging one another



Center Three: Show What You Know Assessment

- Materials in the basket
 - Pencils
 - Show What You Know worksheet
- Student Directions:
 - Get the worksheet and a pencil out of the station basket
 - Complete the worksheet - you may work together



Center Four: Improvisation on Boomwhackers

- Materials in the basket
 - Boomwhackers
 - Crayons
 - Worksheets
- Student Directions:
 - Use the boomwhacker colors to color in the pictures of the boomwhackers
 - Try to play your new composition!



Center Five: Rhythm Dice

- Materials in the basket
 - Dice with notes on them
 - Pencils
 - Worksheets
- Student Directions:
 - Roll the rhythm dice
 - Draw the note you rolled in the circle on the paper
 - Repeat
 - Clap your new rhythm

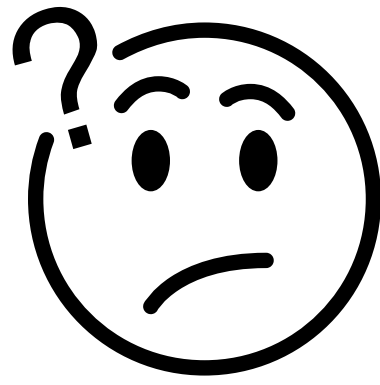


Exit Ticket

- Students will have four worksheets to turn in
- Collect the worksheets as they line up

Personal Reflection

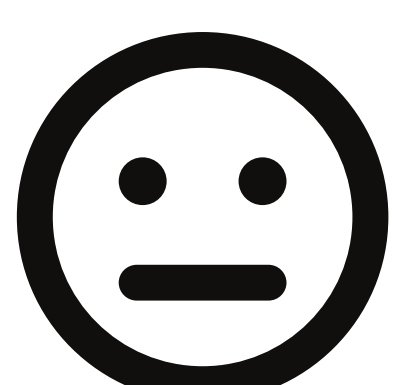
NAME: _____



Why did you feel that way about this piece of music?

Personal Reflection

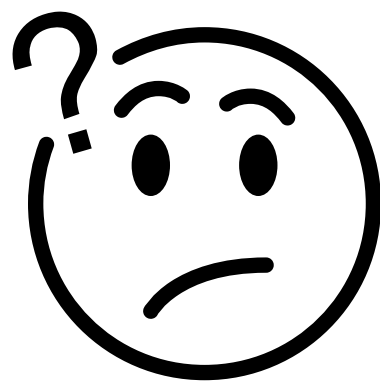
NAME: _____



Why did you feel that way about this piece of music?

Personal Reflection

NAME: _____



Why did you feel that way about this piece of music?



1.Song #1 Think about the song you are listening to. Imagine a place where you would hear this piece of music.
Draw what you are imagining!

2. Song #2. Think about the song you are listening to. Imagine a place where you would hear this piece of music.
Draw what you are imagining!

Compare and Contrast the two different pieces of music with the same lyrics

Rhythm Dice

NAME: _____



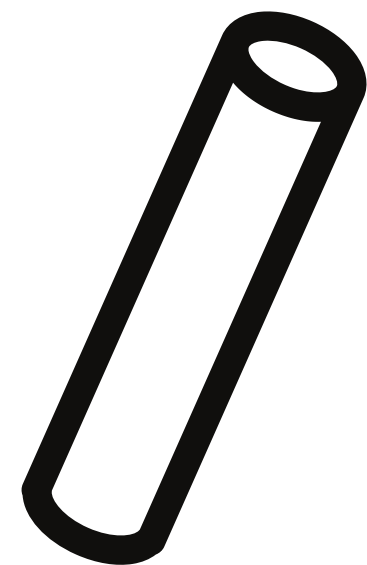
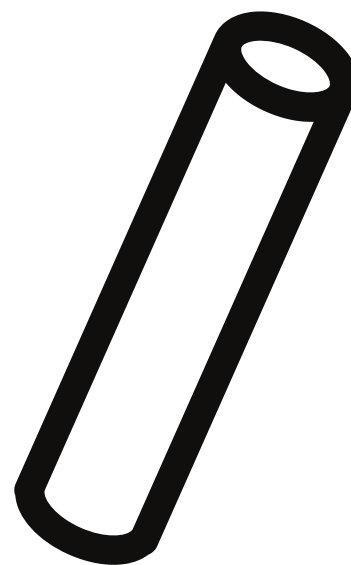
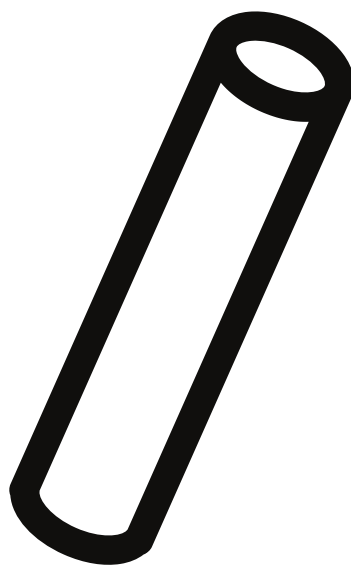
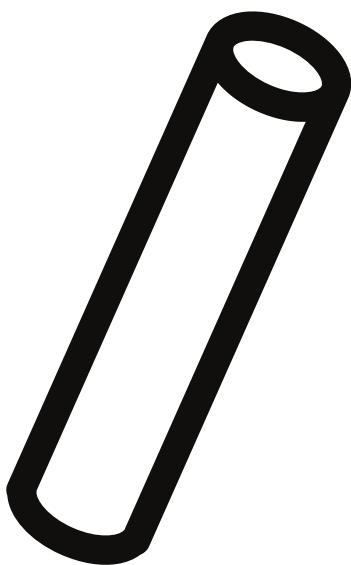
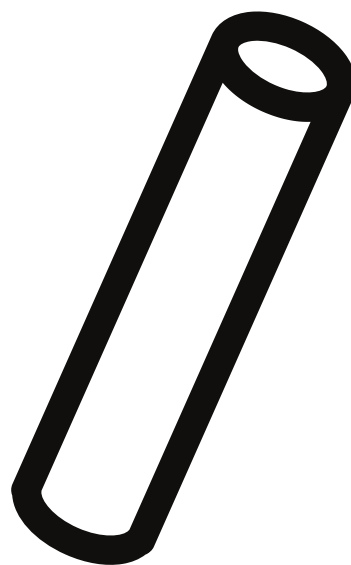
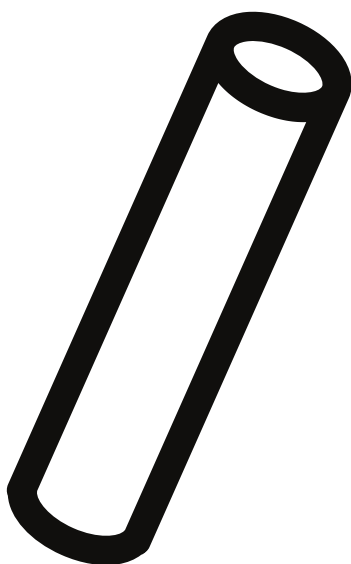
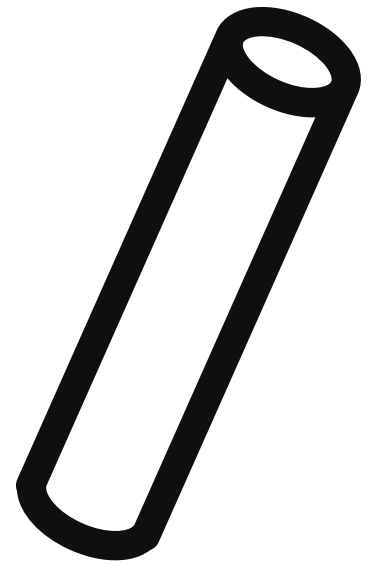
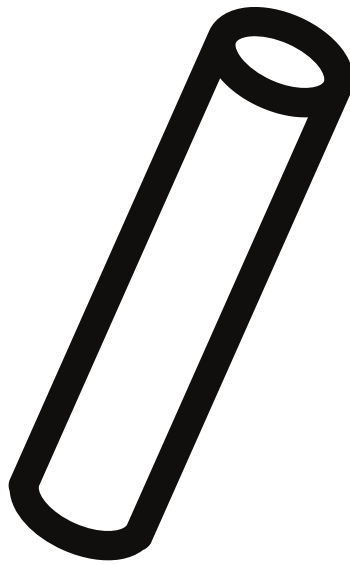
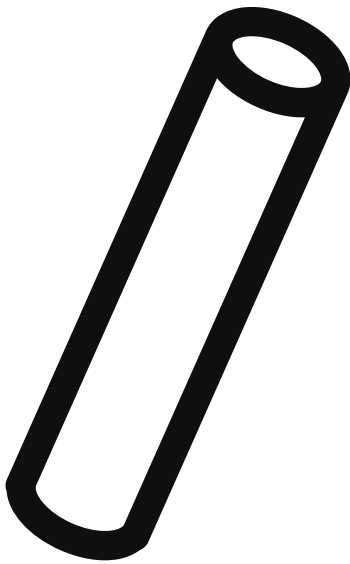
1. Roll the dice
2. In the box, write the note that you rolled
3. Repeat until all the blanks are filled
4. Clap your rhythm

Boomwhacker Improv

NAME: _____



1. Improvise (make it up right now) a melody on the Boomwhackers
 - a. Pick up the Boomwhackers and play a pattern of your choice using different colored tubes
 - b. Remember your pattern and the colors you used
2. Color in the Boomwhacker pictures below with the pattern of colors that you made up.
3. Try to play what you have written!



Congratulations, You just wrote a song! You are officially a COMPOSER
(a composer is a person who writes music)

Forte/Piano Memory

**FORTE
OR
PIANO?**

**FORTE
OR
PIANO?**

**FORTE
OR
PIANO?**

**FORTE
OR
PIANO?**

**FORTE
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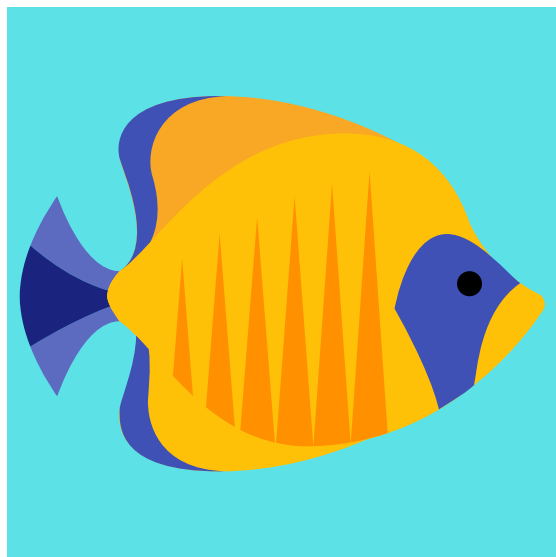
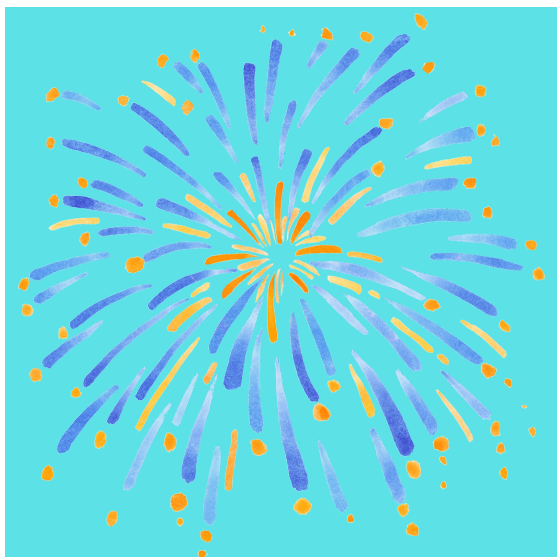
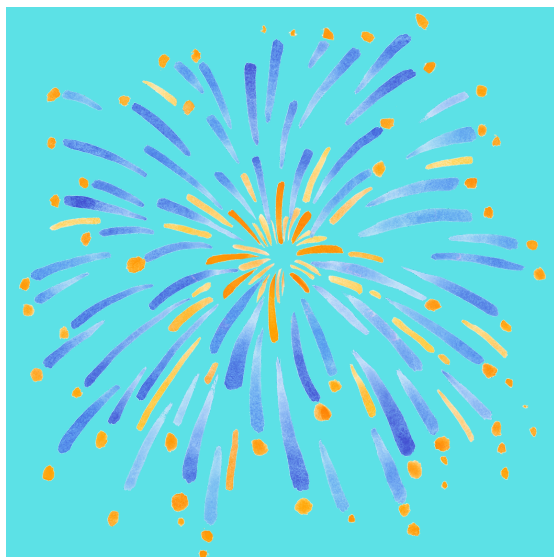
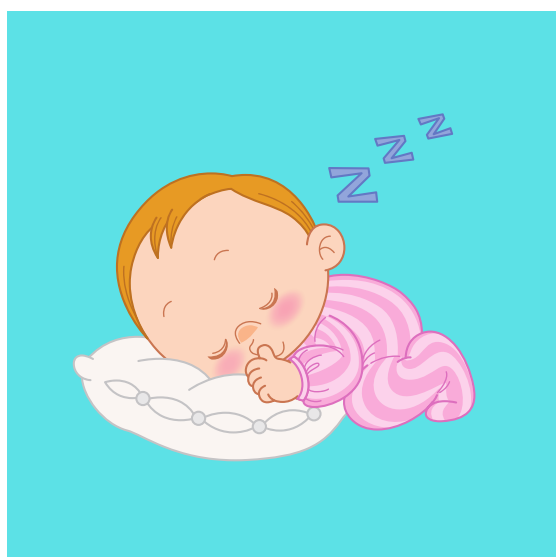
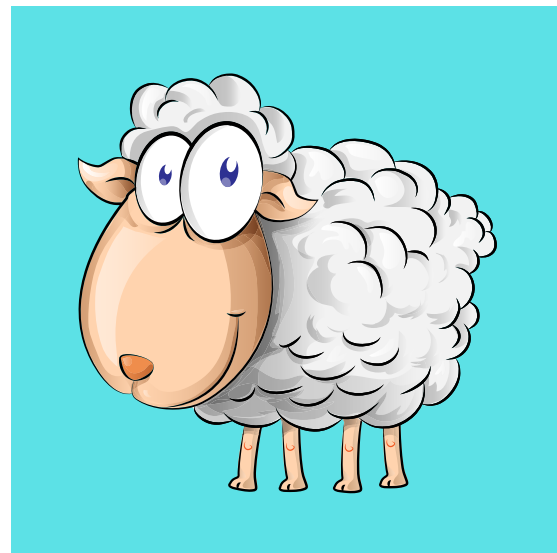
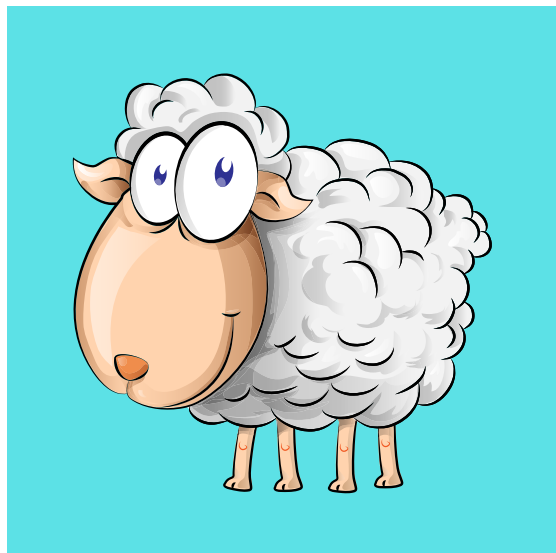
**FORTE
OR
PIANO?**

**FORTE
OR
PIANO?**

**FORTE
OR
PIANO?**

**FORTE
OR
PIANO?**

Forse/Piano Memory



Show What You Know

NAME: _____



This is a _____ note. It gets _____ beat



This is a _____ note. It gets _____ beats



This is a _____ note. It gets _____ beats



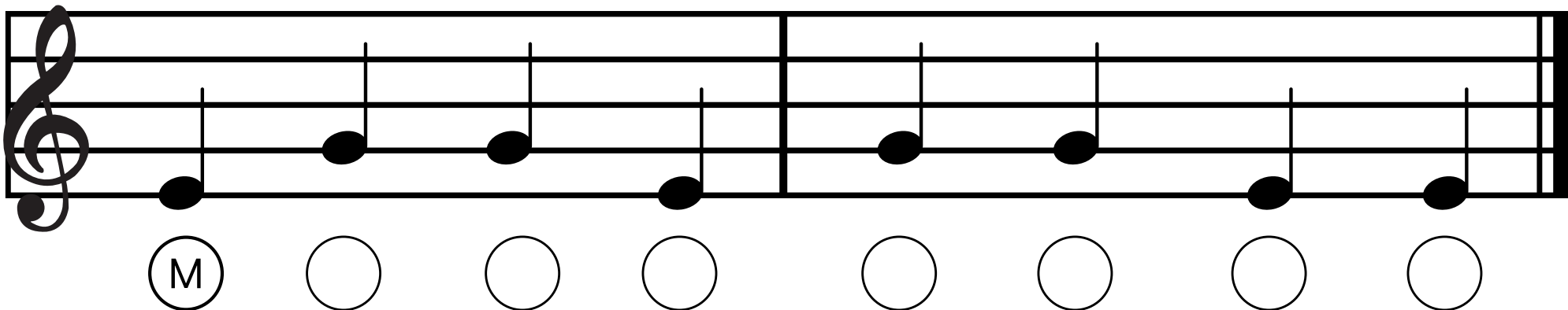
This is a pair of _____ notes. Together they get _____ beat



This is a _____ rest. It gets _____ beat of silence

The first note is MI

Label each note after with either S for Sol or M for MI



Show What You Know

NAME: Answer Key



This is a quarter note. It gets 1 beat



This is a half note. It gets 2 beats



This is a whole note. It gets 4 beats



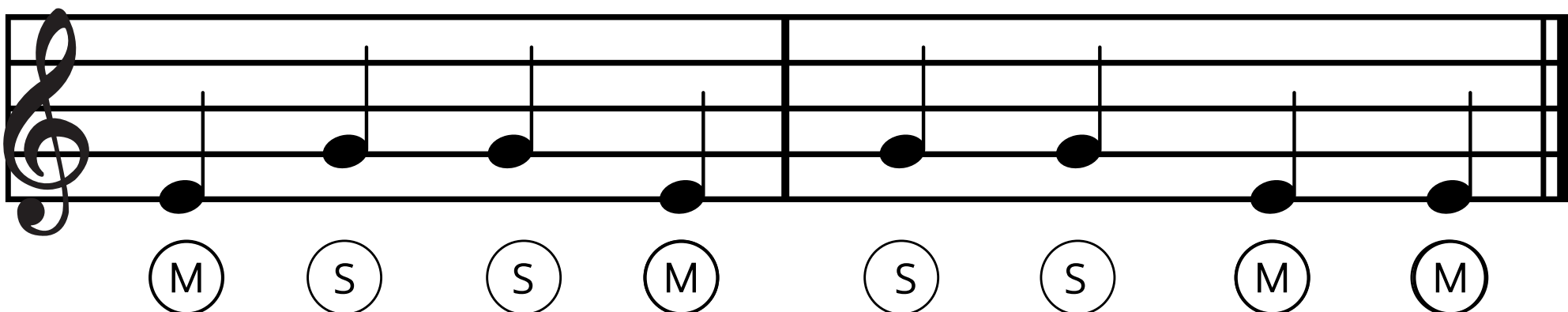
This is a pair of eighth notes. Together they get 1 beat



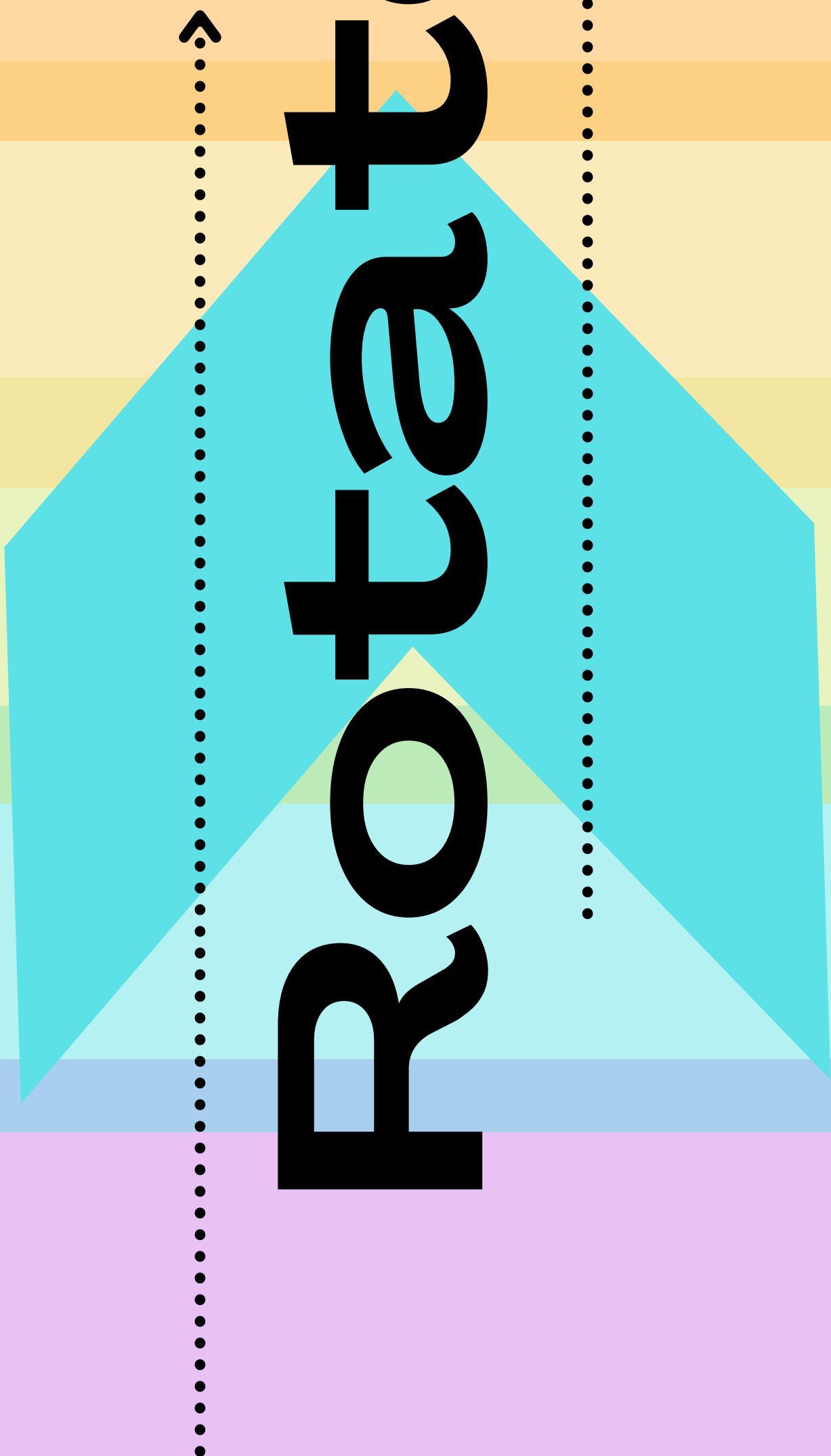
This is a quarter rest. It gets 1 beat of silence

The first note is MI

Label each note after with either S for Sol or M for MI



retreat



center
ore



center Two



center
Tree



center for



center five



Student Glossary

AB Form - a piece of music with two different sections, the A section and the B section

allegro - tempo marking indicating fast, quick

balance - the adjustments of parts within a group of performers so all can be heard

barline - vertical lines that divide music into measures

beat - the pulse within music

bordun - used in the Orff methods, a drone of the interval of the major 5th

canon - a song where one part starts and is followed by another part performing the same melody

crescendo - gradually getting louder

decrescendo - gradually getting softer

dynamics - how loud or soft, the varying degrees of volume

duple - grouping of time units in groups of two

expression - signs or words which indicate how the performer should interpret the notes and rhythms

fermata - to hold or pause until told to stop by the conductor

form - the design of a piece of music

forte - loud

key signature - a symbol that tells the performer where DO is (the tonal center)

largo - very slow

legato - play very smoothly

major - used to describe a scale that uses Do, Re, Mi, Fa, Sol, La, Ti, and Do'

measure - the distance between two barlines

melodic direction - how the melody moves up and down the staff

melody - single notes played one after another

minor - used to describe the scale that uses La, Ti, Do, Re, Mi, Fa, Sol, La (in that order)

moderato - moderate speed

ostinato - a repeated melody or rhythm

piano - soft, quiet

pitch - the highness or lowness of sound

posture - standing tall with your hands at your side, shoulders back and down, and feet shoulder width apart.
sitting tall with hands in your lap, back away from the chair, feet flat on the floor, chest raised, and chin straight

repeat - a symbol that indicates a repeat of the music

round - a tune that can be played with itself, each entrance starting at a different time

rhythm - an organization of beats in music

staccato - detached, played short

tempo - the speed of the steady beat

timbre - the distinct sound of each instrument or voice

triple - the grouping of time units into groups of three

unison - everyone sings or plays the same melody

Instructor Glossary and Abbreviations

Boomwhackers - instruments made of plastic tubes that are cut to a specific pitch and colored to represent that pitch. (in the Key of C)

C /Do is red

D/Re is orange

E/Mi is yellow

F/Fa is lime green

G/Sol is dark green

A/La is purple

B/Ti is hot pink



Bordun - a drone that is played throughout a piece of music, usually in the interval of a major 5th. Can be played together (as seen in the picture) or separated one note at a time with alternating hands.



Curwin Hand Signs - signs used to represent the steps of the scale

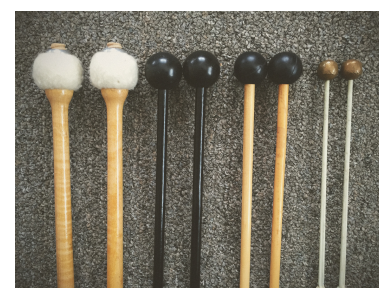
Kodály-Curwen Hand Signs



Djembe - an african drum



Mallets - sticks with yarn, rubber, cotton, or wood heads used to play the Orff instruments or xylophones



NAfME - National Association for Music Education

Orff Instruments - An approach to music education as defined by Carl Orff. Xylophones are available in soprano, alto and bass versions in diatonic or chromatic models. Metallophones, with their unique timbre, are available in soprano, alto and bass diatonic models, and glockenspiels are available in soprano and tenor, including both diatonic and chromatic models.



Solfege - In music, solfège or solfeggio, also called sol-fa, solfa, solfeo, among many names, is a music education method used to teach aural skills, pitch and sight-reading of Western music.

Solfege Syllables - Do Re Mi Fa Sol La Ti and Do'

Abbreviations: MRD = Mi Re Do

SMSS = Sol Mi Sol Mi



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Mrs. Walters is excited to be sharing what she has learned over her 20 year career in music education. She has recently completed coursework for the EdD (Doctor of Education) in curriculum and instruction at Southeastern University in Lakeland, Florida. She also holds a Masters of Music Education from the Florida State University and a Bachelor of Arts in Music from Brevard College in Brevard, North Carolina. Mrs. Walters currently resides in North Carolina with her husband Christofer, her son Finnian, and her daughter Lydia.



*"Sing"cerely His,
Sandie Walters*



.....
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