



Monday 12/16/2024 School Day 70	Tuesday 12/17/2024 School Day 71	Wednesday 12/18/2024 School Day 72	Thursday 12/19/2024 School Day 73	Friday 12/20/2024 School Day 74
Breakfast Duty 8:00am - 8:20am	Breakfast Duty 8:00am - 8:20am	Breakfast Duty 8:00am - 8:20am	Breakfast Duty 8:00am - 8:20am	Breakfast Duty 8:00am - 8:20am
Choir - 7 & 8 8:35am - 9:30am	Band - 7 & 8 8:35am - 9:30am	Choir - 7 & 8 8:35am - 9:30am	Band - 7 & 8 8:35am - 9:30am	Choir - 7 & 8 8:35am - 9:30am
Instrument Selection	Instrument Selection	Instrument Selection	Instrument Selection	Instrument Selection
Standards	Standards	Standards	Standards	Standards
<p>MU:Cn10.0 Connect 10 - Synthesize and relate knowledge and personal experiences to make music.</p> <p>MU:Cn10.0.7a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cr1.1 Imagine - Generate musical ideas for various purposes and contexts.</p> <p>MU:Cr2.1 Plan and Make - Select and develop musical ideas for defined purposes and contexts</p> <p>MU:Cr3.1 Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.</p> <p>MU:Pr4.2.7a Explain and demonstrate the structure of contrasting pieces of music selected for performance and how elements of music are used.</p> <p>MU:Pr4.1 Select - Select varied musical works to present based on interest,</p>	<p>MU:Cn10.0 Connect 10 - Synthesize and relate knowledge and personal experiences to make music.</p> <p>MU:Cn10.0.7a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cr1.1 Imagine - Generate musical ideas for various purposes and contexts.</p> <p>MU:Cr2.1 Plan and Make - Select and develop musical ideas for defined purposes and contexts</p> <p>MU:Cr3.1 Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.</p> <p>MU:Pr4.2.7a Explain and demonstrate the structure of contrasting pieces of music selected for performance and how elements of music are used.</p> <p>MU:Pr4.1 Select - Select varied musical works to present based on interest,</p>	<p>MU:Cn10.0 Connect 10 - Synthesize and relate knowledge and personal experiences to make music.</p> <p>MU:Cn10.0.7a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cr1.1 Imagine - Generate musical ideas for various purposes and contexts.</p> <p>MU:Cr2.1 Plan and Make - Select and develop musical ideas for defined purposes and contexts</p> <p>MU:Cr3.1 Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.</p> <p>MU:Pr4.2.7a Explain and demonstrate the structure of contrasting pieces of music selected for performance and how elements of music are used.</p> <p>MU:Pr4.1 Select - Select varied musical works to present based on interest,</p>	<p>MU:Cn10.0 Connect 10 - Synthesize and relate knowledge and personal experiences to make music.</p> <p>MU:Cn10.0.7a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cr1.1 Imagine - Generate musical ideas for various purposes and contexts.</p> <p>MU:Cr2.1 Plan and Make - Select and develop musical ideas for defined purposes and contexts</p> <p>MU:Cr3.1 Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.</p> <p>MU:Pr4.2.7a Explain and demonstrate the structure of contrasting pieces of music selected for performance and how elements of music are used.</p> <p>MU:Pr4.1 Select - Select varied musical works to present based on interest,</p>	<p>MU:Cn10.0 Connect 10 - Synthesize and relate knowledge and personal experiences to make music.</p> <p>MU:Cn10.0.7a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p>MU:Cr1.1 Imagine - Generate musical ideas for various purposes and contexts.</p> <p>MU:Cr2.1 Plan and Make - Select and develop musical ideas for defined purposes and contexts</p> <p>MU:Cr3.1 Evaluate and Refine - Evaluate and refine selected musical ideas to create musical work(s) that meet appropriate criteria.</p> <p>MU:Pr4.2.7a Explain and demonstrate the structure of contrasting pieces of music selected for performance and how elements of music are used.</p> <p>MU:Pr4.1 Select - Select varied musical works to present based on interest,</p>



<p>knowledge, technical skill, and context. MU:Cr3.1.7b Describe the rationale for making revisions to the music based on evaluation criteria and feedback from others (teacher and peers).</p>	<p>knowledge, technical skill, and context. MU:Cr3.1.7b Describe the rationale for making revisions to the music based on evaluation criteria and feedback from others (teacher and peers).</p>	<p>knowledge, technical skill, and context. MU:Cr3.1.7b Describe the rationale for making revisions to the music based on evaluation criteria and feedback from others (teacher and peers).</p>	<p>knowledge, technical skill, and context. MU:Cr3.1.7b Describe the rationale for making revisions to the music based on evaluation criteria and feedback from others (teacher and peers).</p>	<p>knowledge, technical skill, and context. MU:Cr3.1.7b Describe the rationale for making revisions to the music based on evaluation criteria and feedback from others (teacher and peers).</p>
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<p>Prep 9:33am - 11:30am</p>	<p>Prep 9:33am - 11:30am</p>	<p>Prep 9:33am - 11:30am</p>	<p>Prep 9:33am - 11:30am</p>	<p>Prep 9:33am - 11:30am</p>
<p>Lunch 11:30am - 12:15pm</p>	<p>Lunch 11:30am - 12:15pm</p>	<p>Lunch 11:30am - 12:15pm</p>	<p>Concert at Airport 10:30am - 11:30am</p>	<p>Lunch 11:30am - 12:15pm</p>
<p>Music - Pre K 12:15pm - 1:00pm</p> <p>Unit 9: Celebrations: Lesson 3: Christmas</p> <p>Standards</p> <p>MU:Cn11.0.PreKa Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p>MU:Cr2.1.PreKa With substantial guidance, explore favorite musical ideas (such as movements,</p>	<p>PE - Pre K 12:15pm - 1:00pm</p> <p>Standards</p> <p>2.1f Perform increasingly more sophisticated actions requiring hand-eye coordination.</p> <p>2.2b Develop muscle tone and strength in trunk, neck, head, arms and legs.</p> <p>2.2c Use developing motor skills to move more independently.</p> <p>2.2d Develop coordination to use motor skills with toys.</p>	<p>Music - Kindergarten 12:15pm - 1:00pm</p> <p>Section 4: Unit 3: Lesson 3: Christmas</p> <p>Standards</p> <p>MU:Cr1.1.Ka With guidance, explore and experience music concepts (such as beat and melodic contour).</p> <p>MU:Cr2.1.Kb With guidance, organize personal musical ideas using iconic notation and/or recording technology.</p> <p>MU:Pr4.2.Ka With guidance, explore</p>	<p>PE - 1 12:15pm - 1:00pm</p> <p>Standards</p> <p>1.PE.7 Actively engage in health enhancement class.</p> <p>1.PE.10 Accept personal responsibility by using equipment and space appropriately.</p> <p>1.PE.11 Follow the rules or parameters of the learning environment.</p>	<p>Music - 1 12:15pm - 1:00pm</p> <p>Section 4: Unit 3: Lesson 3: Christmas</p> <p>Standards</p> <p>MU:Cr1.1.1a With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose.</p> <p>MU:Pr4.1.1a With limited guidance, demonstrate and discuss personal interest in, knowledge about, and purpose of varied musical selections.</p>



vocalizations, or instrumental accompaniments).

Objectives:

- Children will explore differences in musical sound makers.

Lesson / Instruction

INTRODUCTION

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

LINKS | Art Gallery - ART GALLERY | Sleighing in Snow

Invite children to:

- Listen as you read the title Sleighing in Snow and the artist's name on the slide.
- Describe the scene. (Answers will vary, such as winter, sleigh horses, sleds, ski, snow)
- Discuss what time of the year it might be. (winter)
- Discuss what is celebrated at the end of the year. (Answers will vary. Accept all reasonable answers.)

Explain to children that before cars, people traveled over the snow in sleighs.

LET'S BEGIN | Sleigh Horses

iSONG | Trot, My Pony, Trot!

- Invite children to listen as you read the rhyme below. (If you wish to sing the song, see Unit 7, Lesson 4.)

*Trot, trot, trot!
Trot, my pony, trot!
Where it's smooth
or where it's stony,
trot along, my little pony.
Go and never stop.
Trot, my pony, trot!*

ACTIVITY | Trot, My Pony, Trot! again.

- Suggest they create sounds for the trotting horses with sound makers they find in the classroom.
- Encourage children to examine the sound makers and ask them to describe the sounds they make. Say the rhyme as you use the sound makers.

LISTEN | Jingle Bells

2.2e Demonstrate skills to move in the environment.

2.2g Demonstrate increased ability to use skills requiring balance.

2.2h Perform large motor movement alone or with others.

2.2i Manipulate objects with large muscles.

2.3a Respond to touch, movement, and sound.

2.3b Focus eyes on near and far objects.

2.3c Calm with assistance.

2.3h Adapt movements to specific situations.

2.4a React to participation in daily routines.

2.4g Participate in bathroom routines with growing independence.

2.6a Attempt new large and small motor activities.

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

2.7c Respond to warnings and redirection for unsafe behaviors in situations, although not consistently.

2.7d Recognize rules and follow basic safety instructions.

2.7f Understand and anticipate potential consequences of disregarding rules.

and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance.

MU:Pr4.3.Ka With guidance, demonstrate awareness of expressive qualities (such as voice quality, dynamics, and tempo) that support the creators' expressive intent.

MU:Pr5.1.Kb With guidance, use suggested strategies in rehearsal to improve the expressive qualities of music.

MU:Re7.1.Ka With guidance, list personal interests and experiences and demonstrate why they prefer some music selections over others.

MU:Re7.2.Ka With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.

MU:Re8.1.Ka With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.

MU:Re9.1.Ka With guidance, apply

1.PE.12 Respond appropriately to general feedback from a teacher.

1.PE.13 Exhibit the established protocols for class activities.

1.PE.14 Work independently with others in a variety of class environments.

1.PE.15 Discuss ways to accept other's ideas, cultural diversity, and body types.

1.PE.16 Follow teacher directions for safe participation and proper use of equipment without teacher reminders.

Lesson / Instruction

- Rock Wall

Music - 3 1:00pm - 1:45pm

Section 4: Unit 3: Lesson 3: Christmas

Standards

MU:Cn11.0.3a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

MU:Pr4.2.3b When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.

Objectives:

- Sing a verse-refrain song with soloists and identify eighth-note patterns.
- Sing in two groups and create contrasting dynamic levels.

MU:Pr4.2.1a With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.

MU:Pr4.2.1b When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.

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

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

MU:Re9.1.1a With limited guidance, apply personal and expressive preferences in the evaluation of music for specific purposes.

Objectives:

- Sing a Christmas song accompanied by unpitched instruments.
- Create an accompaniment with instruments for a poem about a Christmas tree.
- Move to the steady beat.
- Sing and accompany a Christmas song.
- Sing a song with a steady beat.
- Sing and accompany a Christmas song.

Lesson / Instruction



- For this activity, have jingle bells and wood blocks available for children to play. Say: "Let's take a sleigh ride."

Have children:

- Form a sled by sitting in pairs, one behind the other, with their hands on the shoulders of the child in front of them.
- Listen to "Jingle Bells," while balancing with the strong beat from one side to the other.
- Listen again, repeating the pattern **beamed 1/8th note and 1/4 note** during the refrain.

TEACHER TO TEACHER
| Teaching Tip
Children learn concepts by experiencing them with their bodies.

- You can reinforce this development by labeling physical experience, such as your feet moved faster!

SING / PLAY | Jingle Bells
Invite children to:

- Tell how many sections there are in "Jingle Bells." (two) (If children need help, guide them to think about the sled and the jingle bells sections.)
- Look around and show where jingle bells are in the classroom.
 - (Repeat with the wood blocks. If those instruments are not available, you may want to use the virtual instruments and the glossary of instrument slides, available in Resources.)
- Listen to the sound of both instruments.
- Look at the slide. (Guide children to notice the letter A in a red triangle and the letter B in a blue circle to indicate the sections.)
- Form two groups representing the two sections. (Distribute wood blocks and jingle bells for each child.)
- Play the instruments in the corresponding section.
- Play the instruments and sing as they are able.

REACHING ALL LEARNERS | Inclusion
Inclusion: Playing Instruments

2.7g Recognize and describe the reasons for rules.

Lesson / Instruction

- Rock Wall

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

Standards

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

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

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

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

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

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

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

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

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

personal and expressive preferences in the evaluation of music.

Objectives:

- Experience beats of silence with "Must Be Santa."
- Move to the beat of "March of the Toys."
- Move to demonstrate the form of "Mama, Bake the Johnnycake."
- Identify individual vs. group singing with "What You Gonna Call Your Pretty Little Baby?"
- Notate and read iconic beat symbols for "Tree of Peace."
- Experience triple meter with "O Tannenbaum!"

Lesson / Instruction
LISTEN | Must Be Santa

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

iSONG | Must Be Santa: Interactive

- Have children listen to the song "Must Be Santa," mirroring you with these motions:
- Clap on long and white and put your finger to your lips and "shh" on the rest.
 - (Children should perform this action at the same place for each verse that follows.)

Resource Master C-4, p. 106

- Review the sequence of the verses.

Resource Masters S-7, p. 121

- Sign language for "Must Be Santa"

SING | Must Be Santa

- Sing along
- Clap the pattern

LINKS | Art
Art: Santa Claus

- Have children draw a picture of Santa Claus.
 - Children may draw him as described in the song (long beard, red suit, long cap, black boots), or use their own creative interpretations.
 - After the pictures have been completed, have the children share them with the class and discuss whether their drawings were based on the song or not.

- Accompany a song using pitched and unpitched instruments.
- Show melodic direction using movement and play a pattern with a song.
- Play an accompaniment using resonator bells.

Lesson / Instruction
INTRODUCTION | It's Time to Get Ready for Christmas

- Give students an overview of the song they will learn in this lesson using this slide.

SING | It's Time to Get Ready for Christmas
Have students:

- Listen to the information you provide about Christmas. (See HISTORY AND CULTURE | Christmas.)
- Listen to "It's Time to Get Ready for Christmas."
- Describe the story being told, including the setting, characters, and plot.

iSONG | It's Time to Get Ready for Christmas
There are presents to buy, boxes to wrap, and yummy goodies to bake. There is so much to do before Christmas Day! Sing this song and find out which jolly fellow also has lots to do before the big day!

Have students:

- Refer to the Song Anthology p. 118 and read aloud the verses, counting the number of phrases beginning with "I," (line 5)
- Decide which character sings the last line of each verse. (Santa)
- Volunteer to sing the verses as the rest of the class sings the refrain. (Select one student to sing Santa's part throughout the song.)

HISTORY AND CULTURE | Santa Claus
Santa Claus

- The American Santa Claus is not the only St. Nicholas-inspired gift-giver at Christmas.
- Similar figures appear around the world.
 - In Switzerland and Germany, Kris Kringle delivers presents to children

SING | Jolly Old Saint Nicholas

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

Display the Song Anthology notation for "Jolly Old Saint Nicholas," p. 98.
Have children:

- Listen to "Jolly Old Saint Nicholas," following the notation from the Song Anthology.
- Tap and then clap with the steady beat as they listen again.
- Echo-speak and then echo-sing the song phrase by phrase, as you point to the notation.
- Sing the song.
- Add unpitched instruments to the different verses. (Verse 1: woodblock; Verse 2: triangles, finger cymbals; Verse 3: sleigh bells)

PERFORM | Jolly Old Saint Nicholas

- Invite students to find movements to perform with the song.
 - (Suggestions: Lean your ear this way —place a hand on the ear; Don't you tell a single soul —shake the index finger describing a no comment; Whisper —index finger over lips)

You may wish to sing with the class the third verse to "Jolly Old Saint Nicholas."
Johnny wants a pair of skates;
Suzy wants a sled;
Nellie wants a storybook,
Yellow, blue, and red.
Now I think I'll leave to you
What to give the rest.
Choose for me, dear Santa Claus,
You will know the best.

LISTEN / PERFORM | Christmas Tree

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

POETRY | S4U3L3: Christmas Tree: Interactive
Have children:

- Listen as you read aloud the poem "Christmas Tree."
- Listen again and ask the following questions as each line is read:



When forming groups to play instruments, group special learners with more able children.

- Seat all of the players directly in front of the slide and be sure that you have eye contact with all of the players when you give instructions.
- If possible, have the special learner repeat the directions to you.
- Encourage the special learner to play accurately at the correct time, but give him or her extra time to respond.
- Be sure to compliment any children who play their parts correctly.

SCHOOL TO HOME

Document

We are learning these

songs:

- "Jingle Bells," p. 36
- "Trot, My Pony, Trot!," p. 72

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

**Section 4: Unit 3:
Lesson 3:
Christmas**

Standards

MU:Cn11.0.2a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

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

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

MU:Pr6.1.2a Perform music for a specific purpose with

and physical activities.

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

Lesson / Instruction

- Rock Wall

Recess 1:45pm - 2:00pm

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

Standards

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

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

3.PE.7 Engage in the activities of health enhancement class without teacher prompting

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

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

3.PE.11 Work independently for extended periods of time.

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

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

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

INTRODUCTION | March of the Toys

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

Resource Master LM-12,

p. 113. Teacher directions are on p. 110.

- Tell children they will hear a piece of music called "March of the Toys." (See HISTORY AND CULTURE | Victor Herbert.)

Victor Herbert

(1859–1924) was born in Dublin, Ireland. In 1886 he came to the United States as a cellist to play with the orchestra of the Metropolitan Opera. Beginning in 1903, with Babes in Toyland, he wrote operettas that commanded the musical stage for the next 30 years. His operettas Naughty Marietta and Rose Marie were made into popular musical films. Herbert was one of the founders of ASCAP, the organization that protects the rights of composers.

- Ask them to describe what they see. (trumpets, jack-in-the-boxes, toy soldiers)

LISTEN | March of the Toys

Have children:

- Listen to "March of the Toys," and decide what musical event each picture represents. Discuss their ideas. (Trumpets represent fanfares, jack-in-the-boxes represent a melody that returns twice, toy soldiers represent a second melody that returns once.)
- Plan a way to move to the music. (For example, one child pretends to play the fanfares, a group moves to the beat as jack-in-the-boxes on the A melody, and another group as toy soldiers on the B melody.)
- Listen again, moving as they planned.

If time:

LISTEN | Mama, Bake the Johnnycake
HISTORY AND CULTURE

| African American Spirituals

PLAY | Mama, Bake the Johnnycake

- In Russia, an elderly woman named Babouschka leaves gifts at their bedside.
- In France, Père Noël fills the shoes of children.

GOAL: Identify eighth-note patterns.

ANALYZE | Rhythms of Song

Have students:

- Read the words of the refrain as they tap the rhythm of the words.
- Tap the rhythm of the words of the refrain again, this time substituting hurry for two eighth notes and pack for quarter notes.
- Find the measure where Santa must hurry the most. (third measure)
- Find other measures with similar rhythmic patterns in the refrain. (hurry pack, hurry pack: mm 1 and 5; hurry hurry pack pack: mm 7, 9, and the two measures after the coda.)
- Sing the song as they tap the eighth notes.

GOAL: Sing a song in two groups and create contrasting dynamic levels.

INTRODUCTION | Deck the Hall

- Give students an overview of the song they will learn in this lesson using this slide.

LOCATOR MAP | Wales

- Tell students that "Deck the Hall" is a song originally from Wales, a part of the United Kingdom.
- Locate Wales on your map.

Have students:

- Listen to "Deck the Hall" while sitting for the first two measures of each line and standing for the last two measures.
- Form two groups. (Group one sings the first two measures of each line, and group two sings the last two measures.)
- Listen as a volunteer sings the first two measures of each line. (Have them sing together at Fa la la la, la la la la.)

ISONG | Deck the Hall

- Have students learn John Jacobson's

- What is covered in silver?
- What things are sparkling in gold?
- What wears hundreds of balls on its arms?
- Who is Greensleeves in from the cold? (Christmas tree)

- Read the poem along with you.
- Invite children to select instruments to play with some of the words of the poem.
 - (Suggestions: silver-finger cymbals, sparkling sleigh bells)

LISTEN | Waltz of the Flowers

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

LISTENING MAP | Waltz of the Flowers (excerpt) from The Nutcracker:

Interactive

Have children:

- Listen to "Waltz of the Flowers."
- Describe some of the instruments heard in the selection.
- Form a circle and listen again as they step to the steady beat.

MUSIC SKILLS | Listen Waltz of the Flowers

Before starting, have children look at the still iListening Map and identify the instruments shown in the butterflies. (2 flutes, 2 oboes, 2 clarinets) Then have them identify the instruments shown in the flowers. (triangle, 6 violins, 2 violas, two trumpets, two French horns, 2 cellos, two basses)

Ask children to guess the role of the sunflower in the middle of the scene. (conductor)

Beat

- Show children how to conduct a steady beat in one.
- Explain to them that when music with beats in sets of three is fast, we sometimes conduct just the strong beat.
- Play the animation and invite children to conduct in one while they listen and watch the animation.

Tone Color

- Explain that each instrument picture or group of pictures will be highlighted when heard.



expression and technical accuracy.

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

Objectives:

- Identify instrumental tone color in *The Nutcracker*.
- Play instruments with the song "Up on the Housetop" in AB form.
- Read and sing rhythm patterns in "We Wish You a Merry Christmas."

Lesson / Instruction

INTRODUCTION | The

Nutcracker

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

MEET THE MUSICIAN |

S4U3L3: Piotr Ilyich

Tchaikovsky: Interactive

- The Nutcracker is an historical example of brilliant orchestration and orchestral colors. In each of the following pieces, students will hear a wide range of instrumental tone color, dynamics, and tempo. Guide them as they listen to each excerpt (from the Lesson Overview) to pay attention to the particular instruments used to create dramatic effects. (You may choose to play short excerpts that feature an instrument or section of the orchestra.)
- After each listening assess whether students grasp the main idea presented in this music from the late 1800s, whether it is about tone color or form.
- Have students read the Meet the Musician slide and the student text about the ballet.

LISTENING | Overture

from The Nutcracker

Have students:

- Listen to "March."
- Identify the trumpets and brass section as portraying a march.

LISTENING MAP | Dance

of the Sugar Plum Fairy

from The Nutcracker:

Interactive

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

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

Lesson / Instruction

- Rock Wall

Practice Time 2:45pm - 3:30pm

SING | Mama, Bake the Johnnycake

MOVE | Mama, Bake the Johnnycake

LISTEN | What You

Gonna Call Your Pretty Little Baby?

SING | What You Gonna

Call Your Pretty Little Baby?

LISTEN | Tree of Peace

LISTEN | O

Tannenbaum!REACHING

ALL LEARNERS |

English Language

Learners

SING | O Tannenbaum!

MOVE | O Tannenbaum!

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

Section 4: Unit 3:

Lesson 4:

Christmas

(Continued)

Standards

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

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

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

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

- performance choreography for "Deck the Hall."
- SOM G3 | JJ Choreography Deck the Hall Front
 - SOM G3 | JJ Choreography Deck the Hall Back
 - SOM G3 | JJ Choreography Deck the Hall Split Screen

REACHING ALL LEARNERS | Inclusion

Inclusion

- For students with behavior difficulties, eye contact with the teacher is very important.
- Be sure that these students understand that you expect eye contact with them when you are speaking to the class.
- Look at these students frequently, and do not speak to the class until you have their attention.

ANALYZE | Dynamic

Markings

Have students:

- Create flashcards with one of these symbols on each: (soft), (medium soft), (medium loud), and (loud).
- Identify the dynamics by dynamic symbols, by name/term, and describe what they mean.
- Sing the song according to the dynamic markings on the flashcards held up by volunteers.
- Sing a different dynamic level for each verse. (Have some students face away from the singers and identify the dynamic aurally by holding up the appropriate card.)

GOAL: Accompany a song using pitched and unpitched instruments.

INTRODUCTION | Pat-a-

Pan

- Give students an overview of the song they will learn in this lesson using this slide.

LOCATOR MAP | France

- Explain that this Christmas carol, "Pat-a-Pan," was first sung many years ago in France. Locate France on your map.

Have students:

- Play the animation and have children pantomime playing instruments they hear, to help them recognize featured instruments visually as well.
- Using the Audio Only button, play the music and, as above, have children show which instruments they hear without the aid of the animation.

Form

- Point out the A and B form icons in the form diagram along the bottom.
- Then point out the word Coda. Explain that a coda is an ending that helps listeners to feel that the music is finished.
- Click the first A icon, clicking the "Stop" button after six seconds.
- Next, click the first B icon, clicking the "Stop" button after 0:41.
- Then click the "Coda" icon, playing to the end.
- Finally, play the entire map and have children show when each section begins with a triangle hand shape, a circle hand shape, or a "C" hand shape.
- The animation will guide them to know when each section is playing.

HISTORY AND CULTURE

| Nutcrackers

One of the world's most popular ballets is *The Nutcracker*, by Pieter Ilyich Tchaikovsky. The setting is a home at Christmas time, so it is usually performed at this time of year. The ballet's popularity has made people interested in the history of wooden nutcrackers. Most nuts come inside hard shells, of course, and nutcrackers were invented to crack them open. While some were made in the form of birds and animals, others were made to look like little men with big jaws.

LISTEN | Jingle Bells

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

Have children:

- Listen to "Jingle Bells" and talk about the song's meaning.



- Explain that in the next selection a special keyboard instrument called a celesta will be heard.
- Have students listen to "Dance of the Sugar Plum Fairy" and describe the tone color of the celesta. (*like bells*)
- Have students find the Key at the top right of the blue area on the map. Explain that one white bar represents one measure in 2/4 meter.
- Play the map again and have students tap (2-beamed 8th notes) or (2-8th notes) in time with the music as they follow the ballerina dancing from bar to bar.

MUSIC SKILLS | Listen

Tone Color Assist students in identifying instruments pictured at the right side of the map. (2 violins, viola, cello, bass, oboe, English horn, clarinet, flute, bass clarinet, celesta) Let students know that these instruments have important parts to play in the music they will hear. Play the map and have students point to instruments they hear.

Form Have students find the form diagram at the bottom of the listening map and tell the form using letters (ABA). Then have them tell the whole form. (Note: You may wish to explain the terms interlude and coda.) Play the map again and have students identify sections by name. Using the Audio Only button, play the music and challenge students to aurally identify the A and B sections on the form diagram without the animation.

Tempo Play the map and have students raise a hand whenever they hear the tempo change. (Coda)

LISTEN | The Nutcracker: Waltz of the Flowers

Have students:

- Listen to "Waltz of the Flowers" and describe the instruments they

MU:Pr4.3.5a Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, timbre, and articulation/style).

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

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

MU:Re7.2.5a Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical).

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

Objectives:

- Sing and conduct the Christmas song "The Holly and the Ivy" in 3/4 meter.
- Identify soprano, alto, tenor, and bass voice lines in a recording of Hallelujah Chorus, a

- Listen to the information you share with them about Christmas in France. (See HISTORY AND CULTURE | Christmas in France.)
- Listen to "Pat-a-Pan" while tapping the steady beat.
- Find the shared phrase in each verse. (tu-re-lu-re-lu, pat-a-pat-a-pan)
- Name the pitches used in the tu-re-lu-re-lu pattern. (D, E, F, G, A)
- Clap the rhythm for pat-a-pat-a-pan.
- Volunteer to play the first pattern on a pitched instrument. (Have another volunteer play the second pattern on an unpitched instrument.)
- Sing the song while volunteers take turns playing the added accompaniment.

iSONG | Pat-a-Pan

- Listen for which instruments play in "Pat-a-Pan," and then sing the song.

HISTORY AND CULTURE | Christmas

Christmas

- This holiday is one of the most important in the Christian calendar.
- It celebrates the day Christians believe God sent Jesus to bring the world salvation.
- According to the Bible, a carpenter named Joseph and his pregnant wife Mary traveled to Bethlehem from Nazareth.
- They stopped at an inn, seeking shelter for the night, but the inn was full, so they stayed in a stable, where Jesus was born.

HISTORY AND CULTURE | Christmas in France

Christmas in France

- People in France gather on the night of December 24 for a midnight church service, followed by a late-night dinner known as a réveillon, or "wake-up."
- It is also a French tradition to have a sponge cake Yule log that is covered in chocolate with a creamy center.
- A favorite French Christmas carol for this night is "Pat-a-Pan." It originated many years ago in the Burgundy region of France.

GOAL: Show melodic direction using

- Echo-speak, then echo-sing, the words.

PERFORM | Play Sleigh Bells with Jingle Bells

- Have children sing the song and play the sleigh bells on the eighth notes in the refrain.

MOVEMENT |

Choreography

The following videos present choreography and staging for "Jingle Bells." You can use the videos to model a performance of the song, provide step-by-step instruction, teach specific steps and sequences, or take notes for staging.

- SOM G1 | JJ Choreography Jingle Bells Front: Video
- SOM G1 | JJ Choreography Jingle Bells Back: Video
- SOM G1 | JJ Choreography Jingle Bells Split Screen: Video

LISTEN | Here We Come A-Wassailing

Have children:

- Echo-speak, then echo-sing, the refrain.
- Sing as much of the verse as possible and sing the refrain while patting a steady beat.

LISTEN | Rudolph, the

Red-Nosed Reindeer

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

Have children:

- Listen to "Rudolph, the Red-Nosed Reindeer."
- Echo-sing the song by phrases.
- Sing and pat the steady beat.

PLAY | Rudolph, the

Red-Nosed Reindeer

- Invite some children to sing the song as others play woodblocks and rhythm sticks with a steady beat to imitate the sound of reindeer hooves.

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

Standards

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



recognize. (flute, violin, trumpet, triangle)

- Discuss the opening French horn theme and the feeling of dancing a waltz.
- Listen again for the strong downbeats (on bass and timpani) and the accompanying figures on beats two and three.
- Raise their hand when they hear the triangle.

LISTEN | The Nutcracker:
Chinese Dance
iLISTENING MAP | Chinese Dance from The Nutcracker
Have students:

- Discuss the term presto.
- Listen to "Chinese Dance" following the listening map and patting with the steady beat. Identify if the piece can be considered presto.
- Perform in a presto tempo by clapping the steady beat as they listen again.

Repeat the clapping activity and assess whether students can perform in a presto tempo by clapping with the steady beat.

ACTIVITY | S4U3L3:
Chinese Dance Tone
Colors: Interactive

- Have students read identify the instrumental tone colors they hear on the Activity slide.

INTRODUCTION | Up on the Housetop

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

iSONG | Up on the Housetop: Interactive
Have students:

- Listen to "Up on the Housetop," identifying the A and B sections as the verse and refrain.
- Learn the song phrase by phrase, tapping the rhythm of the words.
- Find the the rhyming words.

Have students:

- Listen to "Up on the Housetop," identifying the A and B sections as the verse and refrain.
- Learn the song phrase by phrase, tapping the rhythm of the words.
- Find the the rhyming words.

four-part choral composition.

- Sing and create a movement to the holiday song "Jingle Bell Rock."

Lesson / Instruction
INTRODUCTION | The Holly and the Ivy

- Give students an overview of what they will learn with "The Holly and the Ivy."

IDENTIFY | Meter Signature

- Have students look at the notation on Song Anthology p. 118 and identify the meter signature.

Read:

- Holly and ivy are two of the best-known traditional Christmas plants.
- In Europe and Asia, these plants were used in winter festivities to ensure that new life and growth would return in spring.

MOVE | Conduct

- Set Meter = 3 and Tempo = 110 beats per minute to simulate the song's meter and tempo.
- Have students practice the conducting pattern and correct errors as necessary.

ACTIVITY | Conducting Patterns

- Practice conducting in three.
- Ask students to conduct while listening to "The Holly and the Ivy."

iSONG | The Holly and the Ivy

- Conduct "The Holly and the Ivy" as you listen to the song.

SING | The Holly and the Ivy

- Invite students to sing the song while conducting in the pattern.

HISTORY AND CULTURE | Carols and Caroling
Carols and Caroling
Caroles were circle dances people did on special days before Christianity was brought to Europe. As Christianity spread in the third and fourth centuries, some songs and music accompanying these dances became associated with feasts such as Christmas. Gradually, the songs

movement.
INTRODUCTION | Amen

- Give students an overview of the song they will learn in this lesson using this slide.

MOVE | Amen
Have students:

- Listen to and share information about Christmas. (See HISTORY AND CULTURE | Spirituals.)
- Listen to the song "Amen" while mirroring your movements to signify pitch direction.
- Place hands on hips for the first amen, shoulders for the second amen, and head for the third amen.
- Continue to show melodic direction throughout the song using these movements previously described.
- Sing the song while performing the movements.

HISTORY AND CULTURE | Spirituals
Spirituals

- These songs were created by enslaved Africans to express personal feelings and cheer one another up.
- There were only a few spirituals specifically written for Christmas, but two of them, "Amen" and "Go Tell It on the Mountain," have become popular Christmas carols throughout the United States.

GOAL: Play a pattern with a song.
PLAY | Amen
Have students:

- Pat their thighs along with you to the rhythm of the accompaniment. (left-right-left-right)
- Continue patting the rhythm as they sing the song.
- Take turns playing the pattern on pitched instruments.
- Sing the song as one student plays the pattern on a pitched instrument.

PLAYALONG | S4U3L3:
Amen

- Play this accompaniment as the group sings "Amen."

MUSIC SKILLS | Sing
Sing

- Have students review these dynamic symbols, their terms,

5.PE.7 Actively participate in all activities of health enhancement class.

5.PE.9 Identify the need for warm-up and cool-down activities related to various physical activities.

5.PE.10 Participate in physical activity with responsible interpersonal behavior.

5.PE.11 Participate with responsible personal behavior in a variety of physical activity contexts, environments, and facilities.

5.PE.12 Give corrective feedback respectfully to peers.

5.PE.14 Accept, recognize, and actively involve others with both higher and lower skill abilities into physical activities and group projects.

5.PE.15 Accept other's ideas, cultural diversity, and body types by engaging in cooperative and collaborative movement projects.

5.PE.16 Apply safety principles with physical activities.

Lesson / Instruction

- Rock Wall

Recess 1:45pm - 2:00pm

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

2.PE.1 Perform basic locomotor, nonlocomotor, and



HISTORY AND CULTURE

| Santa's Many Names

Santa Claus goes by different names in different countries around the world. In England he is known as Father Christmas, in Belgium as Saint Nicholas, in Chile as Old Man Christmas, and in Russia as Grandfather Frost. German children call him Kriss Kringle, while Japanese children call him Santa Kurohsu. In Spain and Mexico it is not Santa Claus, but the Three Kings, who bring Christmas gifts.

HISTORY AND CULTURE

| Santa's Reindeer

Before 1823, Saint Nicholas, as Santa Claus was known then, didn't have a team of flying reindeer. Some people even thought that he traveled around in a horse-drawn cart. But then Clement Clarke Moore published a poem called "The Night Before Christmas" and captured everyone's imagination with his description of Santa's "miniature sleigh and eight tiny reindeer." The unusual names he gave them have stuck ever since: Dasher, Dancer, Prancer, and Vixen, Comet, Cupid, Donner, and Blitzen.

INTRODUCTION | We

Wish You A Merry

Christmas

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

LOCATOR MAP |

England: Interactive

- Ask students to find England on the map.
- Tell them that they will be learning two English Christmas carols.

iSONG | We Wish You a

Merry

Christmas:Interactive

Have students:

- Listen to "We Wish You A Merry Christmas" and discuss figgy pudding. (See HISTORY AND CULTURE | Christmas Desserts, below.)

became known as carols. Many carols arose in France and England, and Christmas carols were first collected into books in the fifteenth century.

LINKS | Science

Yuletide Plants

- Create a Yuletide Plants Center in your classroom.
- Display samples of common yuletide plants such as holly, ivy, poinsettia, and mistletoe.
- Ask students to research and contribute to the center, scientific facts about the plants.
- Challenge them to answer this question: What characteristic(s) of the plant do you think have caused it to become symbolic at Christmas time?

Critical Thinking:

Deduce, Draw

Conclusions

GOAL: Identify soprano, alto, tenor, and bass voice lines in a recording of a four-part choral composition.

INTRODUCTION |

Hallelujah Chorus

- Give students an overview of what they will learn with "Hallelujah Chorus."

LISTEN | Hallelujah

Chorus

- Have students study the still map before listening.
- Point out the form diagram at the bottom of the map.
 - Each box there contains the words of this choral work.
 - Explain that the colors of the lyrics boxes correspond to colors of the graphics on the map. (When followed as a form diagram, the buttons give the predominant words for that segment.)
 - For example, the vertical blue bands of color in the map represent the singing of the word "Hallelujah."
- Give the class a few minutes to relate the colors of the lyrics

and meanings: (piano, soft), (mezzo piano, medium soft), (mezzo forte, medium loud), (forte, loud), (fortissimo, loud).

- Have students find the dynamic symbols in "Amen" and interpret the symbols throughout their performance of the song.
- Form groups to create a new dynamic plan for "Amen" including all of the above dynamics.
 - They could mark this on a copy of the song or use their own system.
 - Then each group performs the song using those dynamics.
 - Assign each listener a specific dynamic to listen for, raising their hand or showing a card with the symbol, term, or meaning when they think that dynamic is heard.

GOAL: Play an accompaniment using resonator bells.

INTRODUCTION | Go Tell It on the Mountain

- Give students an overview of the song they will learn in this lesson using this slide.

SING | Go Tell It on the Mountain

Have students:

- Listen to "Go Tell It on the Mountain" while patting the steady beat.
- Listen as you play F, A, and C individually, then as a chord.
- Divide into two groups. (Ask group one to play resonator bells F, A, and C, (F chord), and group two to play C, E, G, and B (C7 chord). Select a volunteer to play C throughout the entire selection.)

iSONG | Go Tell It on the Mountain

This African American spiritual is another holiday favorite.

Have students:

- Follow the chord names above the Song Anthology notation p. 91 to determine when the chords will change (group one = F chord; group two = C7 chord).
- Sing the song accompanied by chords.

manipulative skills in mature patterns.

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

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

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

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

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

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

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

Lesson / Instruction

- Rock Wall

Practice Time 2:45pm - 3:30pm



HISTORY AND CULTURE

| Christmas Desserts

The "figgy pudding" in this carol is a traditional Christmas dessert in Great Britain. It resembles a steamed version of fruit cake. In Australia, where Christmas falls in midsummer, families like ice cream for dessert. In Germany, children look forward to Lebkuchen (ginger spice bars) and stollen (a moist bread filled with nuts, raisins, and dried fruit), and in Portugal, people like pumpkin fritters and a rich fruit cake called king's cake.

Resource Master S-4, pp. 172-173

Optional: Use to teach students American Sign Language for "We Wish You a Merry Christmas."

HISTORY AND CULTURE

| Christmas Carols

The first Christmas carols were simple folk songs about the birth of Jesus sung by country people in the early centuries of Christianity. Saint Francis of Assisi included them in a Christmas Mass in a cave in 1223. In the Middle Ages, night watchmen patrolling the streets of their towns sometimes sang carols on their rounds, and eventually the term carolers was used to describe groups of people who went from house to house singing Christmas songs.

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

**Section 4: Unit 3:
Lesson 4:
Christmas**

Standards

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

boxes to the colors on the map.

- Have them point to the places where the voices sing "Hallelujah!" (all the blue bands)

Have students:

- Listen to the "Hallelujah Chorus."
- Identify how many types of voices are singing in this selection. (four voices singing four different parts)
- Understand that four-part choral music is divided into voices called soprano, alto, tenor, and bass.

| LISTENING MAP |

Hallelujah Chorus from Messiah

Read:

The composer **George Frideric Handel** was born in Germany, but he spent most of his life in England composing music for the English royalty. He composed many oratorios, which are very long musical compositions in which soloists, a chorus, and an orchestra tell a sacred story. The "Hallelujah Chorus" is Handel's best-known piece of music. It is from his oratorio called "The Messiah," which is over three hours long!

- Listen to "Hallelujah Chorus" and follow the listening map to find out which voices sing when.
 - How many voice parts are singing in this selection? How can you distinguish the tone colors of adult singing voices?
- Make clear to students that in a mixed chorus:
 - soprano voice is the higher women's voice
 - alto is the lower women's voice
 - tenor is the higher men's voice
 - bass is the lower men's voice.

Set the listening map slide to audio-only. Have students:

- Listen to the piece again and try on their own to distinguish the four different voices of the chorus.
- Help them by pointing out the section with imitation at "And He

ORFF

ORCHESTRATIONS I

Grade 3

- Invite students to learn and perform an accompaniment to "Go Tell It on the Mountain" using Orff instruments.
 - Use Orff Orchestration O-24. The teacher's directions are on p. 69.

LINK | Social Studies

Group Discussion

- Many people have their own ways of celebrating various holidays in their homes.
- Have students volunteer to share the way they celebrate holidays with their family and friends, including dances, artwork, and food.

Critical Thinking:

Compare and Contrast, Distinguish

Music - 4 1:45pm - 2:30pm

**Section 4: Unit 3:
Lesson 4:
Christmas**

Standards

MU:Cn10.0.4a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

MU:Pr4.2.4a Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.

MU:Pr4.2.4b When analyzing selected music, read and perform using iconic and/or standard notation.



performing, and responding to music.

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

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

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

MU:Pr4.3.5a Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, timbre, and articulation/style).

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

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

MU:Re7.2.5a Demonstrate and explain,

shall reign forever and ever," in which the sections of the chorus sing the same melody at different times.

- Divide randomly into four groups called "soprano," "alto," "tenor," and "bass."
- Stand facing each other in the four groups.
- Listen again, and each time they hear the voice after which their group is named, move their arms in response to the vocal line that they hear.

MUSIC SKILLS | Listen

Use these additional activities with the listening map for the "Hallelujah Chorus."

Texture

- Discuss with the class the meanings of unison, harmony, and imitation.
 - **Unison:** everyone sings the same melody together
 - **Harmony:** different parts sing different pitches with similar rhythm
 - **Imitation:** different parts copy each other in succession
- Have students notice how the map is laid out in layers.
 - This represents the musical texture.
 - Each vertical band of color represents a vocal section singing a particular phrase and black areas represent places where a vocal section is silent.
 - **Note:** a color band showing a darker color on top indicates that exact melodic imitation among the voices has occurred.)
- Play the map and have students listen for unison, harmony, and imitation.
- Ask them what they noticed in the map for each type of texture.
 - When a vocal part sings the same words at the same time as another vocal part, their graphics are the same.
 - When parts sing different words/music together it is shown in the layering of different bands: varying widths show

MU:Pr6.1.4a Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation.

Objectives:

- Read and perform a dotted-quarter-note rhythm pattern as it appears in the Christmas song "Once Upon a Christmas."
- Identify the tonal center of the Christmas song "Jolly Old St. Nicholas."
- Demonstrate with movement the melodic contour of the Christmas song "Joy to the World."

Lesson / Instruction

INTRODUCTION | Once Upon a Christmastime

- Give students an overview of what they will learn with "Once Upon a Christmastime."

LISTEN | Once Upon a Christmastime

Have students:

- Listen as you share with them some information about Santa Claus. (See HISTORY AND CULTURE | Santa's Roots.)
- Echo-clap this rhythm pattern found in the song:
- Listen to "Once Upon a Christmastime" and tap the pattern softly on their desks whenever they hear and see it. (Use Song Anthology p. 176 to practice the repeat sign or to see the complete song at once.)
- Say the syllables tam-ti-ta-ta for the pattern.

iSONG | Once Upon a Christmastime

This song tells the story of a certain jolly gentleman who works all the year long to bring the gift of joy to children everywhere.

HISTORY AND CULTURE | Santa's Roots

- The Santa Claus we know is a mixture of myths and legends from many cultures.



citing evidence, how responses to music are informed by the structure, the use of the elements of music, and context (such as social, cultural, and historical).

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

Objectives:

- Sing and conduct the Christmas song "The Holly and the Ivy" in 3/4 meter.
- Identify soprano, alto, tenor, and bass voice lines in a recording of Hallelujah Chorus, a four-part choral composition.
- Sing and create a movement to the holiday song "Jingle Bell Rock."

Lesson / Instruction

INTRODUCTION | The

Holly and the Ivy

- Give students an overview of what they will learn with "The Holly and the Ivy."

IDENTIFY | Meter

Signature

- Have students look at the notation on Song Anthology p. 118 and identify the meter signature.

Read:

- Holly and ivy are two of the best-known traditional Christmas plants.
- In Europe and Asia, these plants were used in winter festivities to ensure that new life and growth would return in spring.

MOVE | Conduct

- Set Meter = 3 and Tempo = 110 beats per minute to simulate the song's meter and tempo.
- Have students practice the conducting pattern and correct errors as necessary.

ACTIVITY | Conducting Patterns

- rhythm and different colors show words.
- Have students use musical terminology to describe the textural relationship between the vocal sections throughout the work.
- Click the Games button to reveal instructions for a texture identification game.
- Click "Start" to activate the game.
- As the music plays, students identify the texture they hear in each segment of the piece and click the button that identifies that texture.

MUSIC SKILLS | Vocal

Development

Vocal Development

- Show students typical ranges of the four voices in a mixed chorus.
- Have students observe the ranges and listen to the pitches on the slide.
- Point out that the lower sounds are notated on a staff with a bass clef.
- Guide students to identify both the treble and bass clefs on the slide.

ACTIVITY | Vocal Ranges

GOAL: Sing a Christmas song that uses both Spanish and English

INTRODUCTION | Feliz

Navidad

- Give students an overview of what they will learn with "Feliz Navidad."

ANALYZE | Feliz Navidad

Have students:

- Look at the notation on Song Anthology p. 80 to identify the Spanish words in mm. 1–8.
- Practice the pronunciation of the Spanish expressions Feliz Navidad and Prospero año y felicidad.
- Explain to students what these expressions mean in English. ("Merry Christmas" and "A prosperous and Happy New Year")
- Look at "Feliz Navidad" and find the Spanish words. Find out what they mean and practice the pronunciation shown.

SING | Feliz Navidad

Have students:

- Listen to "Feliz Navidad."

- The idea of his flying, reindeer-drawn sleigh most likely goes back to pre-Christian days and flying Scandinavian gods like Odin and Thor.
- The name Santa Claus is a shortening of Saint Nicholas, an actual fourth-century Christian bishop in Asia Minor (now Turkey) who was known for his benevolence and generosity toward the poor.

PERFORM | Once Upon a Christmastime

- Remind students that ostinatos contribute to the texture of a piece of music.

Have students:

- Form two groups.
- Sing the song as the second group taps the rhythm pattern as an accompanying ostinato.
- Switch group roles.
- Sing the song again, paying special attention to rhythmic accuracy. (Use the recorded accompaniment or Piano Accompaniment p. 223 as appropriate.)

ACTIVITY | S4U3L4:

Dotted-Note Ostinato

- Listen for this rhythm pattern in "Once Upon a Christmastime."
- Use Resource Master C*5 (This Is the Season to Dance!), p. 143 to learn about the meaning of carol and choose movements for two carols based on meter, rhythm, and lyrics.
 - The Answer Key is on p. 184.

LINK | Language Arts

Writing

- Have students write a paragraph describing something that they could and would like to do for someone to make the holiday season a more special time for that person.
- Encourage them to think of other possibilities besides giving presents.

Critical Thinking: Deduce

GOAL: Identify the tonal center of a Christmas song.

INTRODUCTION | Jolly

Old St. Nicholas

- Give students an overview of what they



- Practice conducting in three.
- Ask students to conduct while listening to "The Holly and the Ivy."

iSONG | The Holly and the Ivy

- Conduct "The Holly and the Ivy" as you listen to the song.

SING | The Holly and the Ivy

- Invite students to sing the song while conducting in the pattern.

HISTORY AND CULTURE | Carols and Caroling

Carols and Caroling

Caroles were circle dances people did on special days before Christianity was brought to Europe. As Christianity spread in the third and fourth centuries, some songs and music accompanying these dances became associated with feasts such as Christmas. Gradually, the songs became known as carols. Many carols arose in France and England, and Christmas carols were first collected into books in the fifteenth century.

LINKS | Science

Yuletide Plants

- Create a Yuletide Plants Center in your classroom.
- Display samples of common yuletide plants such as holly, ivy, poinsettia, and mistletoe.
- Ask students to research and contribute to the center, scientific facts about the plants.
- Challenge them to answer this question: What characteristic(s) of the plant do you think have caused it to become symbolic at Christmas time?

Critical Thinking:

Deduce, Draw

Conclusions

GOAL: Identify soprano, alto, tenor, and bass voice lines in a recording of a four-part choral composition.

INTRODUCTION | Hallelujah Chorus

- Determine the meter of the song.
- Sing the song.
- Tell students that "*Feliz Navidad*" is a holiday song that is sure to get everyone into the Christmas spirit!

MOVEMENT | Patterned Movement

Patterned Movement:

Feliz Navidad See Piano Accompaniments p. 133 for choreography to use with "Feliz Navidad."

LINKS | Social Studies

Puerto Rico

- Have students work in small groups to research Puerto Rico and create a display about that United States commonwealth, including facts about its people, history, culture, climate, and physical characteristics.
- If you have students who are from Puerto Rico themselves or who have family members who are, tap into that valuable source by asking them to share cultural information about their homeland. Point out that Puerto Ricans are U.S. citizens.

HISTORY AND CULTURE

| José Feliciano

José Feliciano This Puerto Rican-born singer, songwriter, performer, and recording artist (b. 1945) showed an interest in music when he was only three. He began teaching himself guitar at the age of nine, and by the time he was twenty-three, he had won worldwide acclaim and two Grammy awards. Over the years he has recorded over sixty albums in Spanish and in English, winning six Grammy Awards and over forty gold and platinum records.

IF TIME:

GOAL: Sing an African American spiritual with call-and-response phrases.

INTRODUCTION | Rise Up, Shepherd, and Follow

ANALYZE | Rise Up, Shepherd, and Follow

PERFORM | Rise Up, Shepherd, and Follow

will learn with "Jolly Old St. Nicholas."

LISTEN | Jolly Old St. Nicholas

Have students:

- Listen to "Jolly Old St. Nicholas." Explain to them that the tonal center for this song is do and that its tonality is major.
- Sing the song, and decide how many of the four phrases end on do. (1)
- Sing the song again, substituting the pitch syllable name for the whole note at the end of each phrase. (mi, re, mi, do)
- Sing the song with words, showing the appropriate hand sign for mi, re, or do at the end of each phrase. (Use the recorded accompaniment or Piano Accompaniment p. 138 as appropriate.)

iSONG | Jolly Old St.

Nicholas

- To whom will you tell your Christmas wishes?
- Use Song Anthology p. 108 to see the complete melody.

Optional: Have students learn John Jacobson's performance choreography for "Jolly Old St. Nicholas."

- SOM G4 | JJ Choreography Jolly Old St Nicholas Front
- SOM G4 | JJ Choreography Jolly Old St Nicholas Back
- SOM G4 | JJ Choreography Jolly Old St Nicholas Split Screen

READ | Jolly Old St.

Nicholas

- Ask students to learn the letter names for the three different whole notes. (A, G, F) (Some students might play the melody of lines 1 and 3 of the song using these pitches.)

VIRTUAL MALLET

PERCUSSION | Orff

Mallet Percussion

(Xylophones,

Metallophones, and

Glockenspiels)

- Divide students into two groups and lead them in singing the partner songs "Once Upon a Christmastime/ Jolly Old St. Nicholas." (Let students become comfortable with both



- Give students an overview of what they will learn with "Hallelujah Chorus."

LISTEN | Hallelujah

Chorus

- Have students study the still map before listening.
- Point out the form diagram at the bottom of the map.
 - Each box there contains the words of this choral work.
 - Explain that the colors of the lyrics boxes correspond to colors of the graphics on the map. (When followed as a form diagram, the buttons give the predominant words for that segment.)
 - For example, the vertical blue bands of color in the map represent the singing of the word "Hallelujah."
- Give the class a few minutes to relate the colors of the lyrics boxes to the colors on the map.
- Have them point to the places where the voices sing "Hallelujah!" (all the blue bands)

Have students:

- Listen to the "Hallelujah Chorus."
- Identify how many types of voices are singing in this selection. (four voices singing four different parts)
- Understand that four-part choral music is divided into voices called soprano, alto, tenor, and bass.

LISTENING MAP | Hallelujah Chorus from Messiah

Read:

The composer **George Frideric Handel** was born in Germany, but he spent most of his life in England composing music for the English royalty. He composed many oratorios, which are very long musical compositions in which soloists, a chorus, and an orchestra tell a sacred story. The "Hallelujah Chorus" is Handel's best-known piece of music. It is from his oratorio called "The

HISTORY AND CULTURE | Call and Response LINKS | Mathematics

GOAL: Sing and create a movement to a holiday song.

INTRODUCTION | Jingle-Bell Rock

- Give students an overview of what they will learn with "Jingle-Bell Rock."

LISTEN | Jingle-Bell Rock

Have students:

- Listen to "Jingle-Bell Rock" and notice the syncopation in the melody.
- Practice moving from side to side to the beat as they listen to the song, as follows:
 - (One) Shift weight to left leg.
 - (And) Bounce weight on left leg.
 - (Two) Shift weight to right leg.
 - (And) Bounce weight on right leg.

HISTORY AND CULTURE

| Beginnings of Rock

- Firmly rooted in the African American music style called the blues, the notion of rock music was already cooking in the late 1940s.
- With the development of a newer, more upbeat style called rhythm and blues, later renamed rock 'n' roll.
- Early creators of what is today called rock include Ike and Tina Turner, Chuck Berry, and B.B. King.

PLAY | Ostinato

- Have students listen to "Jingle-Bell Rock" again and continue swaying movements, this time playing sleigh bells in a ____ pattern.
 - (The sleigh bells might work better with the piano accompaniment.
 - Use other percussion in the same rhythm if sleigh bells or jingle bells are not available.
 - Another pattern might be the highest two temple blocks alternating on the beat to make a horse's clip-clop sound.)

VIRTUAL PERCUSSION | Percussion (Drums,

songs before putting them together.)

HISTORY AND CULTURE

| Additional Verses for Jolly Old St. Nicholas

You may wish to teach additional verses to "Jolly Old St. Nicholas."

*When the clock is striking twelve,
When I'm fast asleep,
Down the chimney broad and black,
With your pack you'll creep.
All the stockings you will find
Hanging in a row.
Mine will be the shortest one,
You'll be sure to know.*

*Johnny wants a pair of skates;
Suzy wants a sled;
Nellie wants a picture book,
Yellow, blue, and red.
Now I think I'll leave to you
What to give the rest.
Choose for me, dear Santa Claus,
You will know the best.*

GOAL: Demonstrate with movement the melodic contour of a Christmas song.

INTRODUCTION | Joy to the World

- Give students an overview of what they will learn with "Joy to the World."

LISTEN | Joy to the World

- Have students:
- Listen to "Joy to the World."
- Listen to some information you share with them about the song. (See HISTORY AND CULTURE | Joy to the World.)
- Sing the song in a joyful manner. (Use the recorded accompaniment or Piano Accompaniments p. 140 as appropriate.)

SONG | Joy to the World

The idea expressed in this popular Christmas carol comes from the Bible. Sing this song and let your joyful feelings show!



Messiah," which is over three hours long!

- Listen to "Hallelujah Chorus" and follow the listening map to find out which voices sing when.
 - How many voice parts are singing in this selection? How can you distinguish the tone colors of adult singing voices?
- Make clear to students that in a mixed chorus:
 - soprano voice is the higher women's voice
 - alto is the lower women's voice
 - tenor is the higher men's voice
 - bass is the lower men's voice.

Set the listening map slide to audio-only. Have students:

- Listen to the piece again and try on their own to distinguish the four different voices of the chorus.
- Help them by pointing out the section with imitation at "*And He shall reign forever and ever,*" in which the sections of the chorus sing the same melody at different times.
- Divide randomly into four groups called "soprano," "alto," "tenor," and "bass."
- Stand facing each other in the four groups.
- Listen again, and each time they hear the voice after which their group is named, move their arms in response to the vocal line that they hear.

MUSIC SKILLS | Listen

Use these additional activities with the listening map for the "*Hallelujah Chorus.*"

Texture

- Discuss with the class the meanings of unison, harmony, and imitation.
 - **Unison:** everyone sings the same melody together
 - **Harmony:** different parts sing different pitches with similar rhythm
 - **Imitation:** different parts copy each other in succession)
- Have students notice how the map is laid out in layers.
 - This represents the musical texture.

Bells, Shakers, and Scrapers)

- Play along with "Jingle-Bell Rock" in a _____ pattern.

PERFORM | Jingle-Bell Rock

- Have students create their own movement to the beat of "Jingle-Bell Rock."
- Then ask them to sing the song while both moving to the beat and playing the sleigh bells. (See LINKS | Physical Education, below.)

LINKS | Physical

Education

Fad Dances

- Have students investigate, learn, and perform some of the fun rock fad dances of the 1960s, such as the Twist, the Frug, the Monkey, and the Mashed Potato.
- Encourage them to research the dances by interviewing friends or family members who may have danced them in their youth and also to use the internet or library as additional sources.
- Ask them to write and illustrate a short original report on the dances citing several sources.
- Remind them not to copy others' work or to make up facts.
- Have students perform the dances for the class.

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

Standards

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

5.PE.7 Actively participate in all activities of health enhancement class.

5.PE.9 Identify the need for warm-up and cool-down activities related to various physical activities.

5.PE.10 Participate in physical activity

HISTORY AND CULTURE

| Joy to the World

Joy to the World

- Explain to students that sometimes composers write both the words and the music of a song, and sometimes they set words written by someone else to music.
- Lowell Mason did this for "Joy to the World," when he set a poem written by Isaac Watts to music.

MOVE | Joy to the World

Ask students to:

- Listen to "Joy to the World" and show the contour of the melody by moving their arms down as the pitches go lower and up as the pitches go higher.
- Repeat the movements while singing.
- Use terms such as pitch, higher, lower, and contour to explain the melody they heard and sang.

iSONG | Joy to the World

- Listen to "Joy to the World."
- Use your arms to follow the melody. Move them down as the pitches go lower, and up as the pitches go higher.
- Then explain what you heard using words you know such as melody, pitch, contour, higher, and lower.

READ | Joy to the World

- Invite students to sing a D-major scale, ascending and descending, with hand signs.
- Then, ask them to sing the song again and find the scale in the song.

Have students:

- Tell if the song scale begins on do or high do. (high do) (Use Song Anthology p. 111 to see the complete song.)
- Sing the song and decide if its melody moves mostly by steps or by skips.
- Explain how this song's melody sounds using words such as same, steps, skips, and octave.

Optional: Use these ASL videos to teach students

American Sign Language

for "Joy to the World."

- SOM G4 | ASL Joy to the World Instruction



- Each vertical band of color represents a vocal section singing a particular phrase and black areas represent places where a vocal section is silent.
- **Note:** a color band showing a darker color on top indicates that exact melodic imitation among the voices has occurred.)
- Play the map and have students listen for unison, harmony, and imitation.
- Ask them what they noticed in the map for each type of texture.
 - When a vocal part sings the same words at the same time as another vocal part, their graphics are the same.
 - When parts sing different words/ music together it is shown in the layering of different bands: varying widths show rhythm and different colors show words.
- Have students use musical terminology to describe the textural relationship between the vocal sections throughout the work.
- Click the Games button to reveal instructions for a texture identification game.
- Click "Start" to activate the game.
- As the music plays, students identify the texture they hear in each segment of the piece and click the button that identifies that texture.

MUSIC SKILLS | Vocal Development

Vocal Development

- Show students typical ranges of the four voices in a mixed chorus.
- Have students observe the ranges and listen to the pitches on the slide.
- Point out that the lower sounds are notated on a staff with a bass clef.
- Guide students to identify both the treble and bass clefs on the slide.

ACTIVITY | Vocal Ranges

GOAL: Sing a Christmas song that uses both Spanish and English

with responsible interpersonal behavior.

5.PE.11 Participate with responsible personal behavior in a variety of physical activity contexts, environments, and facilities.

5.PE.12 Give corrective feedback respectfully to peers.

5.PE.13 Critique the etiquette involved in rules of various activities.

5.PE.14 Accept, recognize, and actively involve others with both higher and lower skill abilities into physical activities and group projects.

5.PE.15 Accept other's ideas, cultural diversity, and body types by engaging in cooperative and collaborative movement projects.

5.PE.16 Apply safety principles with physical activities.

Lesson / Instruction

- Rock Wall

Recess 2:30pm - 2:45pm

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

**Section 4: Unit 3:
Lesson 3:
Christmas
(Continued)**

Standards

MU:Cn11.0.6a Demonstrate understanding of relationships between music and the other arts, other disciplines,

- SOM G4 | ASL Joy to the World Demo
- Use Resource Master S•6, p. 170 for further work with American Sign Language.

RESOURCE MASTERS | Grade 4

- Complete the Resource Master page.
- Have students use Recorder R•35 (Two Christmas Songs), p. 69 for a part for "Joy to the World."

RECORDER | Grades 3-4 - VIRTUAL RECORDER | Recorder Fingerings

- Use Virtual Recorder | Recorder Fingerings to learn or review fingerings.



INTRODUCTION | Feliz

Navidad

- Give students an overview of what they will learn with "Feliz Navidad."

ANALYZE | Feliz Navidad

Have students:

- Look at the notation on Song Anthology p. 80 to identify the Spanish words in mm. 1–8.
- Practice the pronunciation of the Spanish expressions Feliz Navidad and Prospero año y felicidad.
- Explain to students what these expressions mean in English. ("Merry Christmas" and "A prosperous and Happy New Year")
- Look at "Feliz Navidad" and find the Spanish words. Find out what they mean and practice the pronunciation shown.

SING | Feliz Navidad

Have students:

- Listen to "Feliz Navidad."
- Determine the meter of the song.
- Sing the song.
- Tell students that "Feliz Navidad" is a holiday song that is sure to get everyone into the Christmas spirit!

MOVEMENT | Patterned

Movement

Patterned Movement:

Feliz Navidad See Piano Accompaniments p. 133 for choreography to use with "Feliz Navidad."

LINKS | Social Studies

Puerto Rico

- Have students work in small groups to research Puerto Rico and create a display about that United States commonwealth, including facts about its people, history, culture, climate, and physical characteristics.
- If you have students who are from Puerto Rico themselves or who have family members who are, tap into that valuable source by asking them to share cultural information about their homeland. Point out that Puerto Ricans are U.S. citizens.

HISTORY AND CULTURE

| José Feliciano

José Feliciano This

varied contexts, and daily life.

MU:Cr1.1.6a Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent.

MU:Pr4.2.6b When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation, and dynamics.

MU:Pr4.2.6c Identify how cultural and historical context inform performances.

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

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

MU:Re7.1.6a Select or choose music to listen to and explain the connections to specific interests or experiences for a specific purpose.

MU:Re7.2.6a Describe how the elements of music and expressive qualities relate to the structure of the pieces.

MU:Re9.1.6a Apply teacher-provided



Puerto Rican-born singer, songwriter, performer, and recording artist (b. 1945) showed an interest in music when he was only three. He began teaching himself guitar at the age of nine, and by the time he was twenty-three, he had won worldwide acclaim and two Grammy awards. Over the years he has recorded over sixty albums in Spanish and in English, winning six Grammy Awards and over forty gold and platinum records.

IF TIME:

GOAL: Sing an African American spiritual with call-and-response phrases.

[INTRODUCTION | Rise Up, Shepherd, and Follow](#)

[ANALYZE | Rise Up, Shepherd, and Follow](#)

[PERFORM | Rise Up, Shepherd, and Follow](#)

[HISTORY AND CULTURE | Call and Response](#)

[LINKS | Mathematics](#)

GOAL: Sing and create a movement to a holiday song.

[INTRODUCTION | Jingle-Bell Rock](#)

Bell Rock

- Give students an overview of what they will learn with "Jingle-Bell Rock."

[LISTEN | Jingle-Bell Rock](#)

Rock

Have students:

- Listen to "Jingle-Bell Rock" and notice the syncopation in the melody.
- Practice moving from side to side to the beat as they listen to the song, as follows:
 - (One) Shift weight to left leg.
 - (And) Bounce weight on left leg.
 - (Two) Shift weight to right leg.
 - (And) Bounce weight on right leg.

[HISTORY AND CULTURE | Beginnings of Rock](#)

Beginnings of Rock

- Firmly rooted in the African American music style called the blues, the notion of rock music was already cooking in the late 1940s.

criteria to evaluate musical works or performances.

Objectives:

- Sing "Les Anges dans nos Campagnes," a French Christmas carol in a legato style.
- Sing "Carol from an Irish Cabin," a song about an Irish Christmas, in 6/8 meter, and improvise an instrumental introduction./
- Listen to "Trepak," a dance in fast tempo, and describe imagined movements.
- Sing "Mele Kalikimaka," a Christmas song featuring syncopation.
- Compare and contrast the Christmas partner songs "Night of Stars" and "Silent Night" and sing them together.

Lesson / Instruction

[LISTEN | Legato in Les](#)

[Anges dans nos](#)

[Campagnes](#)

- Give students an overview of the lesson.

[ACTIVITY | S4U3L3: A](#)

[French Carol](#)

- Read about carols.

[LOCATOR MAP | France](#)

- Find France on the map. "Les Anges dans nos Campagnes" is a French carol that you might recognize as "Angels We Have Heard on High."

Have students:

- Listen to "Les Anges dans nos Campagnes."
- Describe how Gloria sounds as it is sung in the song. (You may wish to isolate the melody in the recording.) (smooth, sweet, joyful, legato)
- Explain what legato means. Notice the curved phrase mark above Glo-.
- Sing Gloria without the eighth-note embellishments, that is, sing C, B, A on whole notes and the last measure as written.
- Sing Gloria with the notes as written in the music, but choppy, articulating each note, and taking breaths wherever they want.
- Sing Gloria legato, without taking a breath.
- Discuss the differences in sound and feeling between the three versions of Gloria.



- With the development of a newer, more upbeat style called rhythm and blues, later renamed rock 'n' roll.
- Early creators of what is today called rock include Ike and Tina Turner, Chuck Berry, and B.B. King.

PLAY | Ostinato

- Have students listen to "Jingle-Bell Rock" again and continue swaying movements, this time playing sleigh bells in a _____ pattern.
 - (The sleigh bells might work better with the piano accompaniment.
 - Use other percussion in the same rhythm if sleigh bells or jingle bells are not available.
 - Another pattern might be the highest two temple blocks alternating on the beat to make a horse's clip-clop sound.)

VIRTUAL PERCUSSION |

Percussion (Drums, Bells, Shakers, and Scrapers)

- Play along with "Jingle-Bell Rock" in a _____ pattern.

PERFORM | Jingle-Bell

Rock

- Have students create their own movement to the beat of "Jingle-Bell Rock."
- Then ask them to sing the song while both moving to the beat and playing the sleigh bells. (See LINKS | Physical Education, below.)

LINKS | Physical

Education

Fad Dances

- Have students investigate, learn, and perform some of the fun rock fad dances of the 1960s, such as the Twist, the Frug, the Monkey, and the Mashed Potato.
- Encourage them to research the dances by interviewing friends or family members who may have danced them in their youth and also to use the internet or library as additional sources.
- Ask them to write and illustrate a short original report on the dances citing several sources.

iSONG | Les Anges dans nos Campagnes (Angels We Have Heard on High)

- Listen to "Les Anges dans nos Campagnes." Describe how Gloria sounds. Sing Gloria in three ways: without embellishments, choppy, and legato. Discuss the difference in sound.
- Call attention to the Italian tempo marking in Song Anthology p. 166 (allegretto), and discuss the meaning (moderately quick, a little slower than allegro).
- Have students check the tempo of the song with a metronome. (allegro, approx. 131 bpm)

ACTIVITY | Metronome

- Look at Song Anthology page 166. Find the tempo marking in the song, then find the tempo of the song using a metronome.

HISTORY AND CULTURE

| Carols

Carols

- The word carol probably derives from the French word *carole*.
- A *carole* was a round dance popular in medieval times, usually accompanied by singing.
- It wasn't until the 1500s that carols came to be associated with Christmas, which celebrates the birth of Jesus.
- Like "*Angels We Have Heard on High*," most carols have verses and a refrain.
- Soloists or small groups often sing the verses, and then everyone joins in the refrain.
- In some cases, such as "*Les Anges dans nos Campagnes*," the carol mixed languages, such as French and Latin.
 - The Latin words *Gloria in excelsis Deo* in the refrain of "*Les Anges dans nos Campagnes*" mean "*Glory to God in the highest*."
- As carols became popular, they were translated into other languages, such as English.

IMPROVISE | Legato

Embellishments



- Remind them not to copy others' work or to make up facts.
- Have students perform the dances for the class.

Recess 2:30pm - 2:45pm

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

**Section 4: Unit 3:
Lesson 3:
Christmas**

Standards

MU:Cn11.0.6a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

MU:Cr1.1.6a Generate simple rhythmic, melodic, and harmonic phrases within AB and ABA forms that convey expressive intent.

MU:Pr4.2.6b When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation, and dynamics.

MU:Pr4.2.6c Identify how cultural and historical context inform performances.

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

MU:Pr6.1.6a Perform the music with

- Ask students to select a simple song they remember from childhood (such as "Row, Row, Row Your Boat" or "Frère Jacques") and improvise simple legato embellishments around some of the notes of the song.

SING | Les Anges dans nos Campagnes

Have students:

- Learn the first vocal part of the refrain by using the Mixer to isolate that part. (Use Song Anthology p. 166 as needed.)
- Learn the second vocal part of the refrain by using the Mixer to isolate that part.
- Sing both parts together.

iSONG | Les Anges dans nos Campagnes (Angels We Have Heard on High)

- Learn each vocal part in the refrain and put them together.
- Have students learn the French words using the pronunciation for "Les Anges dans nos Campagnes."

iPRONUNCIATION | Les Anges dans nos Campagnes (Angels We Have Heard on High)

- Practice the French words to the song.
- Have students:**
- Sing "Les Anges dans nos Campagnes" in French.
 - Sing "Angels We Have Heard on High" in English. (Use the recorded accompaniment or Piano Accompaniments p. 234.)
 - Identify the section in which the words were the same in both versions. (Refrain)
 - Tell which language they enjoyed singing more, and why.

PLAYALONG | S4U3L3: Les Anges dans nos Campagnes

- Play the Playalong for "Les Anges dans nos Campagnes" using an appropriate tone color.

VIRTUAL PERCUSSION | Percussion (Drums, Bells, Shakers, and Scrapers)

VIRTUAL STRING INSTRUMENTS | Strings (Violin, Viola, Cello, Double Bass)



technical accuracy to convey the creator's intent.

MU:Re7.1.6a Select or choose music to listen to and explain the connections to specific interests or experiences for a specific purpose.

MU:Re7.2.6a Describe how the elements of music and expressive qualities relate to the structure of the pieces.

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

Objectives:

- Sing "Les Anges dans nos Campagnes," a French Christmas carol in a legato style.
- Sing "Carol from an Irish Cabin," a song about an Irish Christmas, in 6/8 meter, and improvise an instrumental introduction./
- Listen to "Trepak," a dance in fast tempo, and describe imagined movements.
- Sing "Mele Kalikimaka," a Christmas song featuring syncopation.
- Compare and contrast the Christmas partner songs "Night of Stars" and "Silent Night" and sing them together.

Lesson / Instruction

LISTEN | Legato in Les Anges dans nos

Campagnes

- Give students an overview of the lesson.

ACTIVITY | S4U3L3: A

French Carol

- Read about carols.

LOCATOR MAP | France

- Find France on the map. "Les Anges dans nos Campagnes" is a French carol that you might recognize as "Angels We Have Heard on High."

Have students:

- Listen to "Les Anges dans nos Campagnes."

- You may wish students to try the Playalong pattern using chord roots FFFCCF on the Virtual String Bass or other pitched instrument.

RECORDER | Grades 5-6

- Play a recorder trio for the song using Recorder R•36 page 71.

PRONUNCIATION | Les

Anges dans nos

Campagnes

GOAL: Sing an Irish Christmas song in ___ meter, and improvise an instrumental introduction.

DESCRIBE | Carol from an Irish Cabin

- Give students an overview of the lesson.

CONCEPT OVERVIEW |

S4U3L3: Carol from an Irish Cabin

- Have students read about welcome. (Some cultures, such as Ireland, have strong traditions of welcoming strangers and showing hospitality.)

ACTIVITY | S4U3L3: A

Warm Welcome

- Read about A Warm Welcome.

LOCATOR MAP | Ireland

- Find Ireland on the map. The setting of "Carol from an Irish Cabin" is Ireland.

Have students:

- Listen to "Carol from an Irish Cabin" without looking at the notation.
- Decide whether the song is in a major or minor key. (minor) : Carol from an Irish Cabin (Stereo Mix)

Have students:

- Look at the music for "Carol from an Irish Cabin" and name the notes of a G-minor scale. (Fa /E-flat is missing.) (You may wish to use Song Anthology p. 30.)
- Tell what the meter is for the song. (six-eight)
- Discuss the mood of the song and the feelings it evokes in the listener.
- Learn and sing the song accurately in order, to convey the meaning and mood of the song to an audience. (Use the recorded accompaniment or Piano



- Describe how Gloria sounds as it is sung in the song. (You may wish to isolate the melody in the recording.) (smooth, sweet, joyful, legato)
- Explain what legato means. Notice the curved phrase mark above Glo-.
- Sing Gloria without the eighth-note embellishments, that is, sing C, B, A on whole notes and the last measure as written.
- Sing Gloria with the notes as written in the music, but choppily, articulating each note, and taking breaths wherever they want.
- Sing Gloria legato, without taking a breath.
- Discuss the differences in sound and feeling between the three versions of Gloria.

iSONG | Les Anges dans nos Campagnes (Angels We Have Heard on High)

- Listen to "Les Anges dans nos Campagnes." Describe how Gloria sounds. Sing Gloria in three ways: without embellishments, choppy, and legato. Discuss the difference in sound.
- Call attention to the Italian tempo marking in Song Anthology p. 166 (allegretto), and discuss the meaning (moderately quick, a little slower than allegro).
- Have students check the tempo of the song with a metronome. (allegro, approx. 131 bpm)

ACTIVITY | Metronome

- Look at Song Anthology page 166. Find the tempo marking in the song, then find the tempo of the song using a metronome.

HISTORY AND CULTURE

| Carols

Carols

- The word carol probably derives from the French word carole.
- A carole was a round dance popular in medieval times, usually accompanied by singing.
- It wasn't until the 1500s that carols came to be associated with Christmas, which celebrates the birth of Jesus.

Accompaniments p. 50 as appropriate.)

IMPROVISE | Carol from an Irish Cabin

Divide the class into several groups. Have each group:

- Think of an instrumental or vocal introduction that sets the mood for the song.
 - (For example short, light, detached notes on an instrument to show the falling snow; vocalize on Whooo to imitate the wind; a repetition of to establish the dance-like feeling. These introductions should be in meter and use the notes of a G-minor scale.)
 - Perform their introduction and then sing the song.
 - Learn the Playalong.
 - Play the Playalong with the song.
 - Decide on an arrangement of the song, choosing who will sing each verse or phrase, whether to use their introduction, the Playalong, the piano accompaniment, or the recording, then perform their arrangement. (Various Virtual Instruments might be used in their arrangements.)

PLAYALONG | S4U3L3:

Carol from an Irish Cabin

- Perform your improvisation with the song. Play the accompaniment with "Carol from an Irish Cabin."
- Create your own arrangement of the song.
 - Click the circle below the bars to "remove" the bars from the Virtual Mallet Instruments.
 - Click the triangle to change B to B flat. G, A, B flat, and D will remain.

LINK | Language Arts

An Irish Cabin Although the song is called "Carol from an Irish Cabin," the words do not actually describe the cabin itself, nor do they tell a story about the people who live



- Like "Angels We Have Heard on High," most carols have verses and a refrain.
- Soloists or small groups often sing the verses, and then everyone joins in the refrain.
- In some cases, such as "Les Anges dans nos Campagnes," the carol mixed languages, such as French and Latin.
 - The Latin words Gloria in excelsis Deo in the refrain of "Les Anges dans nos Campagnes" mean "Glory to God in the highest."
- As carols became popular, they were translated into other languages, such as English.

IMPROVISE | Legato

Embellishments

- Ask students to select a simple song they remember from childhood (such as "Row, Row, Row Your Boat" or "Frère Jacques") and improvise simple legato embellishments around some of the notes of the song.

SING | Les Anges dans nos Campagnes

Have students:

- Learn the first vocal part of the refrain by using the Mixer to isolate that part. (Use Song Anthology p. 166 as needed.)
- Learn the second vocal part of the refrain by using the Mixer to isolate that part.
- Sing both parts together.

iSONG | Les Anges dans nos Campagnes (Angels We Have Heard on High)

- Learn each vocal part in the refrain and put them together.
- Have students learn the French words using the pronunciation for "Les Anges dans nos Campagnes."

iPRONUNCIATION | Les Anges dans nos Campagnes (Angels We Have Heard on High)

- Practice the French words to the song.

Have students:

- Sing "Les Anges dans nos Campagnes" in French.
- Sing "Angels We Have Heard on High" in English. (Use the

there, nor are the composers Irish.

- Ask students to find pictures of the Irish countryside in books or on the Internet.
- Then have them imagine a cabin located in Ireland and the people who live in it.
- Have them write a wintry story based on their imaginings and the impressions from the words of the song.
- Some students might enjoy turning their stories into short plays and acting them out.

GOAL: Listen to a dance in fast tempo and describe imagined movements.

DESCRIBE | Trepak

- Give students an overview of the lesson.

Have students:

- Listen to "Trepak."
- Describe the tempo and the feeling that the music gives them. (presto; exciting)
- Imagine the kinds of movements people might use in a dance to the music.
 - (Call attention to its use in the ballet and Russian origins. If some students have seen the ballet, have them describe the movements of the dancers in this piece.)
- Describe the movements in words.
 - (Ask for volunteers to translate the suggestions into an actual dance and perform for the class.)

LISTENING | Trepak from The Nutcracker

- Have students follow the listening map for "Trepak."

Background

- Before starting, demonstrate how to conduct four-four meter and have the class practice the pattern.
- "Trepak" is a bit faster than the highest tempo (144) on the Virtual Metronome.
 - Use the slider to start with a comfortable tempo and then move toward the tempo of the recording.

ACTIVITY | Conducting Patterns

Form

Have students:



recorded accompaniment or Piano Accompaniments p. 234.)

- Identify the section in which the words were the same in both versions. (Refrain)
- Tell which language they enjoyed singing more, and why.

PLAYALONG | S4U3L3:

Les Anges dans nos

Campagnes

- Play the Playalong for "Les Anges dans nos Campagnes" using an appropriate tone color.

VIRTUAL PERCUSSION |

Percussion (Drums,

Bells, Shakers, and

Scrapers)

VIRTUAL STRING

INSTRUMENTS | Strings

(Violin, Viola, Cello,

Double Bass)

- You may wish students to try the Playalong pattern using chord roots FFFFCCF on the Virtual String Bass or other pitched instrument.

RECORDER | Grades 5-6

- Play a recorder trio for the song using Recorder R•36 page 71.

PRONUNCIATION | Les

Anges dans nos

Campagnes

GOAL: Sing an Irish Christmas song in ____ meter, and improvise an instrumental introduction.

DESCRIBE | Carol from an Irish Cabin

- Give students an overview of the lesson.

CONCEPT OVERVIEW |

S4U3L3: Carol from an Irish Cabin

- Have students read about welcome. (Some cultures, such as Ireland, have strong traditions of welcoming strangers and showing hospitality.)

ACTIVITY | S4U3L3: A

Warm Welcome

- Read about A Warm Welcome.

LOCATOR MAP | Ireland

- Find Ireland on the map. The setting of "Carol from an Irish Cabin" is Ireland.

Have students:

- Listen to "Carol from an Irish Cabin" without looking at the notation.

- Locate on the still map all the sections of the music: A, B, Bridge, A, Coda.
- Note the number of times the first A section will be played and the number of times the second A section will be played. (four times; two times)
- Play the map and have students follow it.
- Using the Audio Only button, challenge students to identify the sections in the music without the aid of the animation.

HISTORY AND CULTURE

| The Nutcracker

The Nutcracker

- The Nutcracker was written by Piotr Ilyich Tchaikovsky (1840–1893), a Russian composer.
- He was given a story, based on a fantasy tale by E.T.A. Hoffmann, and asked to create a ballet for the Mariinsky Theater in St. Petersburg.
- The premiere was held on December 17, 1892.
- Months before that, though, Tchaikovsky had already premiered a suite—an orchestral piece—using six "numbers" from the ballet. "Trepak," which is the only Russian-sounding passage in the entire ballet, was among them.

LOCATOR MAP | Russia

- Find Russia on the map.
- Tchaikovsky was from Russia.

GOAL: Sing a Christmas song featuring syncopation.

DESCRIBE | Mele

Kalikimaka

- Give students an overview of the lesson.

ACTIVITY | S4U3L3: A

Hawaiian Merry

Christmas

- Read about "Mele Kalikimaka."

Have students:

- Listen to the recording of "Mele Kalikimaka" without looking at the music.
- Clap a steady beat. (Me-le Ka-li-ki- is one measure.)
- Describe the rhythmic feel, particularly on the phrases Mele Kalikimaka, green and bright, and stars at night. (syncopated)



- Decide whether the song is in a major or minor key. (minor) : Carol from an Irish Cabin (Stereo Mix)

Have students:

- Look at the music for "Carol from an Irish Cabin" and name the notes of a G-minor scale. (Fa /E-flat is missing.) (You may wish to use Song Anthology p. 30.)
- Tell what the meter is for the song. (six-eight)
- Discuss the mood of the song and the feelings it evokes in the listener.
- Learn and sing the song accurately in order, to convey the meaning and mood of the song to an audience. (Use the recorded accompaniment or Piano Accompaniments p. 50 as appropriate.)

IMPROVISE | Carol from an Irish Cabin

Divide the class into several groups. Have each group:

- Think of an instrumental or vocal introduction that sets the mood for the song.
 - (For example short, light, detached notes on an instrument to show the falling snow; vocalize on Whooo to imitate the wind; a repetition of to establish the dance-like feeling. These introductions should be in meter and use the notes of a G-minor scale.)
 - Perform their introduction and then sing the song.
 - Learn the Playalong.
 - Play the Playalong with the song.
 - Decide on an arrangement of the song, choosing who will sing each verse or phrase, whether to use their introduction, the Playalong, the piano accompaniment, or the recording, then perform their arrangement. (Various Virtual Instruments might be used in their arrangements.)

PLAYALONG | S4U3L3: Carol from an Irish Cabin

- Tell whether these rhythms remind them of any specific styles of music. (jazz, pop)

HISTORY AND CULTURE

| The Ukulele

The Ukulele

- The ukulele is like a small guitar with four strings instead of six.
- It was developed in Hawaii, probably based on a Portuguese guitar-like instrument called a machete, brought to the Hawaiian Islands by sailors.
- It became popular throughout the world beginning in the 1920s, and many Americans learned how to play it.
- The ukulele is an example of the European influence on Hawaiian music, though there are many examples of music in Hawaii that predate European contact.
- Mele are a type of chant related to Polynesian music that are still performed today.

MUSIC SKILLS | Tone

Color, Play

Tone Color

- You may wish to have students experiment with the Virtual Ukulele. Try the patterns, the chords, or playing with the audio on that slide.

VIRTUAL FRETTED

INSTRUMENTS | Strings

(Bass, Guitar, Banjo, Ukulele)

- Experiment with the Virtual Ukulele.
- Try the patterns, the chords, or playing with the audio on that slide.

Play

- You may wish to have students try a simplified Virtual Ukulele accompaniment to "Mele Kalikimaka."
- Strum two times per measure after the intro.
 - Number of strums for each chord: F/ 12, C/16, F/8, B flat7/4, D/4, G2, C2, F/6, D/2, G/2, C/2, F/1, rest during turnaround, play the same thing on song repeat, rest on tag.
- Try a Virtual Ukulele accompaniment to "Mele Kalikimaka."
 - Start after the introduction.



- Perform your improvisation with the song. Play the accompaniment with "Carol from an Irish Cabin."
- Create your own arrangement of the song.
 - Click the circle below the bars to "remove" the bars from the Virtual Mallet Instruments.
 - Click the triangle to change B to B flat. G, A, B flat, and D will remain.

LINK | Language Arts

An Irish Cabin Although the song is called "Carol from an Irish Cabin," the words do not actually describe the cabin itself, nor do they tell a story about the people who live there, nor are the composers Irish.

- Ask students to find pictures of the Irish countryside in books or on the Internet.
- Then have them imagine a cabin located in Ireland and the people who live in it.
- Have them write a wintry story based on their imaginings and the impressions from the words of the song.
- Some students might enjoy turning their stories into short plays and acting them out.

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IDENTIFY | Mele

Kalikimaka

Have students:

- Look at the music notation as they listen to the song again. (Use Song Anthology p. 184 as needed or to practice endings.)
- Find both examples of the phrase Mele Kalikimaka, and identify their syncopated rhythm patterns.
- Locate the measures with the phrases green and bright and stars at night.
- Tell how the measures begin. (with a quarter rest)
- Look for examples of quarter notes that are held across bar lines (as in the words say and you).
- Identify what kind of notes the quarter notes that are held across bar lines are tied to. (half notes)
- Describe how the rhythm of the music feels.

SING | Mele Kalikimaka

- Sing "Mele Kalikimaka" as some drum or clap a steady beat.
- Have students use the Virtual Drum if a real one is not available.

MEET THE MUSICIAN |

S4U3L3: R. Alex

Anderson

- Read about the composer R. Alex Anderson.

LINK | Science

Volcanoes

- Hawaii is a chain of volcanic islands in the Pacific Ocean.
- Every Hawaiian island is made of one or more volcanoes that erupted many times on the ocean floor millions of years ago.
- Some Hawaiian volcanoes are still active, like Mauna Loa, Kilauea, and Hualalai.
- Have students research volcanoes in science books or on the Internet, and call for volunteers to present their findings.
- Then ask the class to explain the causes and



perform for the class.)

LISTENING | Trepak from

The Nutcracker

- Have students follow the listening map for "Trepak."

Background

- Before starting, demonstrate how to conduct four-four meter and have the class practice the pattern.
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ACTIVITY | Conducting

Patterns

Form

Have students:

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HISTORY AND CULTURE

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The Nutcracker

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LOCATOR MAP | Russia

- Find Russia on the map.
- Tchaikovsky was from Russia.

describe the effects of volcanic eruptions.

Critical Thinking:

Recognize Cause and Effect

GOAL: Compare and contrast a pair of Christmas songs and sing them together.

DESCRIBE | Night of Stars/Silent Night

- Give students an overview of the lesson.

ACTIVITY | S4U3L3: A Partner Song with Silent Night

- Explain that partner songs are songs that can be sung together to create harmony. Read about "Silent Night" and "Night of Stars."

Have students:

- Listen to "Night of Stars/Silent Night" without looking at the notation
- Describe what they hear. (partner songs)

Have students:

- Look at the notation and listen again, paying attention only to the melody of "Silent Night." (Use Song Anthology p. 198 to practice repeat signs and endings.)
- Listen a third time, paying attention only to the melody of "Night of Stars."
- Describe what happened when they tried to focus on only one song: Did the other song help them enjoy the song they were listening to, or did it get in the way? (Answers may vary.)

iSONG | Night of Stars/Silent Night

- Listen to "Night of Stars/Silent Night" and describe what you hear. Focus on each song alone.

HISTORY AND CULTURE

| Silent Night

"Silent Night"

- "Silent Night" began as a poem, written in 1816 by a young German priest named Josef Mohr.
- On Christmas Eve 1818, Mohr asked his friend, musician-schoolteacher Franz Gruber, to add a melody.
- Gruber wrote the popular tune we now know and included a



GOAL: Sing a Christmas song featuring syncopation.

DESCRIBE | Mele

Kalikimaka

- Give students an overview of the lesson.

ACTIVITY | S4U3L3: A

Hawaiian Merry

Christmas

- Read about "Mele Kalikimaka."

Have students:

- Listen to the recording of "Mele Kalikimaka" without looking at the music.
- Clap a steady beat. (Me-le Ka-li-ki- is one measure.)
- Describe the rhythmic feel, particularly on the phrases Mele Kalikimaka, green and bright, and stars at night. (syncopated)
- Tell whether these rhythms remind them of any specific styles of music. (jazz, pop)

HISTORY AND CULTURE

| The Ukulele

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- Mele are a type of chant related to Polynesian music that are still performed today.

MUSIC SKILLS | Tone

Color. Play

Tone Color

- You may wish to have students experiment with the Virtual Ukulele. Try the patterns, the chords, or playing with the audio on that slide.

VIRTUAL FRETTED

INSTRUMENTS | Strings

(Bass, Guitar, Banjo,

Ukulele)

- Experiment with the Virtual Ukulele.

- simple guitar accompaniment.
- Although originally written in German, the song has been translated into almost 300 languages.
 - Ask students to speculate on why "Silent Night" has remained popular for nearly 200 years.

Critical Thinking:

Speculate

COMPARE | Night of

Stars/Silent Night

Have students:

- Look closely at the notation. (You may wish to use Song Anthology p. 198 to see the complete song.)
- Identify in which song the pattern occurs and what rhythmic pattern usually happens in the other song at the same time. ("Night of,")
- Compare and contrast the rhythmic patterns in the two songs.
- Look at the melodic movement in each measure.
- Tell whether the melodies mostly go up, down, or stay around the same note.
- Compare and contrast the melodic movement of both songs.

SING | Night of Stars/

Silent Night

Have students:

- Learn and sing both songs individually.
- Divide into two groups and sing both songs together.
- Reverse the groups' songs. (Use the recorded accompaniment or Piano Accompaniments p. 281 as appropriate.)
- Respond to this experience.

REACHING ALL

LEARNERS | Inclusion

Inclusion Students with special needs are easily distracted and may have difficulty keeping focused during singing.

- Ask guiding questions, such as "Are you on pitch?" or "Are you using good posture and breath support?" to help them keep on task.
- Changing the mix to make the other part and/or accompaniment less prominent or positioning them close to a secure singer may



- Try the patterns, the chords, or playing with the audio on that slide.

Play

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- Strum two times per measure after the intro.
 - Number of strums for each chord: F/ 12, C/16, F/8, B flat7/4, D/4, G2, C2, F/6, D/2, G/2, C/2, F/1, rest during turnaround, play the same thing on song repeat, rest on tag.
- Try a Virtual Ukulele accompaniment to "Mele Kalikimaka."
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- Describe how the rhythm of the music feels.

SING | Mele Kalikimaka

- Sing "Mele Kalikimaka" as some drum or clap a steady beat.
- Have students use the Virtual Drum if a real one is not available.

MEET THE MUSICIAN |

S4U3L3: R. Alex

Anderson

help students focus on their part.

[ADDITIONAL RESOURCES | Christmas Christmas See Resources | Holiday, Patriotic, and Seasonal Articles | Christmas for an informational article on Christmas.](#)



- Read about the composer R. Alex Anderson.

LINK | Science

Volcanoes

- Hawaii is a chain of volcanic islands in the Pacific Ocean.
- Every Hawaiian island is made of one or more volcanoes that erupted many times on the ocean floor millions of years ago.
- Some Hawaiian volcanoes are still active, like Mauna Loa, Kilauea, and Hualalai.
- Have students research volcanoes in science books or on the Internet, and call for volunteers to present their findings.
- Then ask the class to explain the causes and describe the effects of volcanic eruptions.

Critical Thinking:

Recognize Cause and Effect

GOAL: Compare and contrast a pair of Christmas songs and sing them together.

DESCRIBE | Night of

Stars/Silent Night

- Give students an overview of the lesson.

ACTIVITY | S4U3L3: A

Partner Song with Silent Night

- Explain that partner songs are songs that can be sung together to create harmony. Read about "Silent Night" and "Night of Stars."

Have students:

- Listen to "Night of Stars/Silent Night" without looking at the notation
- Describe what they hear. (partner songs)

Have students:

- Look at the notation and listen again, paying attention only to the melody of "Silent Night." (Use Song Anthology p. 198 to practice repeat signs and endings.)
- Listen a third time, paying attention only to the melody of "Night of Stars."
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**iSONG | Night of Stars/
Silent Night**

- Listen to "Night of Stars/Silent Night" and describe what you hear. Focus on each song alone.

HISTORY AND CULTURE

| Silent Night

"Silent Night"

- "*Silent Night*" began as a poem, written in 1816 by a young German priest named Josef Mohr.
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- Although originally written in German, the song has been translated into almost 300 languages.
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Critical Thinking:

Speculate

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- Look closely at the notation. (You may wish to use Song Anthology p. 198 to see the complete song.)
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- Look at the melodic movement in each measure.
- Tell whether the melodies mostly go up, down, or stay around the same note.
- Compare and contrast the melodic movement of both songs.

**SING | Night of Stars/
Silent Night**

Have students:

- Learn and sing both songs individually.
- Divide into two groups and sing both songs together.
- Reverse the groups' songs. (Use the recorded accompaniment or



Piano
Accompaniments p.
281 as appropriate.)
• Respond to this
experience.

REACHING ALL

LEARNERS | Inclusion

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- Changing the mix to make the other part and/or accompaniment less prominent or positioning them close to a secure singer may help students focus on their part.

ADDITIONAL

RESOURCES | Christmas

Christmas See

Resources | Holiday, Patriotic, and Seasonal Articles | Christmas for an informational article on Christmas.