



THE BASICS

7 Lower Level Lessons

4 Upper Level Lessons

15 Songs

Rhythm Challenges

Note Drills

Assessments

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INTRODUCTION

The BASICS – Foundational Learning Lessons

A whole new world is open to students when they learn to understand the music symbols representing rhythm, pitch, and dynamic expression. Music literacy skills learned at an early age carry the student from vocal to instrumental music and on to choral, concert band, orchestral music and many other types of ensembles. As skills are developed, the student matures into a confident participant and leader of music in the school, church, and community.

These BASICS lessons provide a quick overview of foundational concepts and skills. They are designed to be used at the beginning of each school year to help new or transfer students catch up somewhat to the other students. The lessons will help all students by reviewing the most basic of concepts and skills.

The length of music instruction is assumed to be 60-90 minutes weekly, preferably divided into two sessions. The total time for each BASICS lesson should take from 15-30 minutes. However, since they are divided into short mini-lessons, these may be used as needed depending on the teacher and knowledge level of the students. Teacher scripts are provided for the mini-lessons.

Included in the BASICS are

- Five BASICS Lower Level lessons and two Interim Lower Level lessons
- The BASICS Lower Level Final Review with answer key
- Four BASICS Upper Level lessons
- Print music of the 15 songs used in the lessons
- Audio files for the songs
- Flash cards of the various terms and icons
- Rhythm challenge worksheets with answer keys
- Note learning (treble clef) worksheets with answer keys

For the Lower Level, these BASICS lessons begin on the second week of the school year and continue once each week throughout the first quarter. For the Upper Level, the BASICS lessons also begin on the second week of the school year but ends on week five since it is assumed that less review is needed for the older students.

Extra Rhythm Challenges are included for use with the older or more advanced students. Also, extra pre-note learning activities and note-learning drills are included for the benefit of the students at either end of the spectrum. They may be used as needed for skill development.

The BASICS lessons are only one component of the plan for the designated weeks. As shown in each weekly plan, there are other lessons; i.e., *Spotlight on Music, Hymns, Our Christian Heritage, Playing the Recorder* and preparation for a seasonal program.

Throughout the *BASICS* lessons, the following Fine Arts standards may be addressed through the processes of **Creating, Performing, Responding, and Connecting**.

KINDERGARTEN

FA.K.M.10 *With guidance*, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance. (MU:pr4.2.Ka)

FA.K.M.11 Demonstrate understanding of music's expressive qualities (such as voice quality, dynamics, and tempo) and how creators use them to convey expressive intent. (MU:PR4.3.2a)

FA.K.M.18 *With guidance*, demonstrate how a specific music concept (e.g., beat and melodic lines) is used in music. (MU:Re7.2.Ka)

GRADES 1-4

FA.1-4.M.5 *With guidance*, use iconic and/or standard notation and/or recording technology to document personal rhythmic, melodic and simple harmonic musical ideas. (MU:Cr2.1.1-4b)

FA.1-4.M.10 *With guidance*, demonstrate understanding of music concepts and structure (e.g., form, rhythm, and phrasing) in music from a variety of cultures selected for performance. (MU:Pr4>2.1-4a)

FA.1-4.M.11 When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic or standard notation. (MU:Pr4.2.1-4b)

FA.1-4.M.13 Demonstrate and describe how expressive intent is conveyed through expressive qualities (e.g., dynamics, tempo, and timbre). (MU:Pr4.3.1-4a)

FA.1-4.M.21 *With guidance*, demonstrate knowledge of music concepts and describe how the expressive qualities (e.g., dynamics, tempo, and timbre) are used in creators'/performers' interpretations to reflect expressive intent. (MU:Re8.1.1-4a)

GRADES 5-8

FA.5-8.M.3 Generate musical ideas (e.g., rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes. (MU:Cr2.1.5-8a)

FA.5-8.M.5 Use standard and/or iconic notation and/or audio/video recording to document personal simple rhythmic phrases, melodic phrases, and two-chord harmonic sequences. (MU:Cr3.1.5-8a)

FA.5-8.M.12 *With guidance*, when analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch, articulation, dynamics, tempo, and form. (MU:Pr4.2.5-8b)

FA.5-8.M.14 Perform contrasting pieces of music demonstrating their interpretations of the elements of music and expressive qualities (e.g., dynamics, tempo, timbre, articulation/style, and phrasing) to convey intent. (MU:Pr4.3.5-8a)

THE BASICS – Foundational Learning – Lower Level

LESSON 1

PACING: 1 day

STANDARDS: See Introduction to *The BASICS, Foundational Learning Lessons*.

CONCEPTS: Steady beat as compared to the rhythm of the words; contrasts such as high and low, fast and slow, smooth vs. detached, solo vs. group singing, vocal vs. instrumental; the four voices, same and different

OBJECTIVES: The students will gain an understanding of basic music concepts to enable them to fully engage in the third-grade lessons in *Spotlight on Music*.

VOCABULARY: steady beat, rhythm of the words, high and low, unison, melody, *a cappella*, echo, solo, dynamics, loud/*forte*, soft/*piano*, *tempo*, smooth/*legato*, detached-bouncy/*staccato*, head voice, instrumental, vocal

RESOURCES:

The following songs are used in this lesson. If you do not know the tune for the song, go to the source below to learn the tune and/or play the tune for the students.

- ✓ I've Been Workin' on the Railroad – this is featured in the *Spotlight on Music* lesson for this week
- ✓ Yankee Doodle - <https://www.youtube.com/watch?v=lzRhFH5OyHo>
- ✓ Take Me Out to the Ballgame - <https://www.youtube.com/watch?v=lZZJuqt2PGM>
- ✓ Rain, Rain, Go Away - <https://www.youtube.com/watch?v=LFrKYjrlDs8>
- ✓ Are You Sleeping - <https://www.youtube.com/watch?v=QfPNHQNT8XA>
- ✓ Charlie Over the Ocean - <https://www.youtube.com/watch?v=JPmL7hV0KzE>

The words of this are usually:

- Charlie over the ocean (echo)
- Charlie over the sea (echo)
- Charlie caught a blackbird (echo)
- Can't catch me (echo)

- ✓ I'm Gonna Sing - <https://www.youtube.com/watch?v=sDLiX-kwZXM>
- ✓ Nanny Nanny Boo Boo – just the first phrase - <https://www.youtube.com/watch?v=FoDXC4WdA08>
- ✓ He's Got the Whole World in His Hands - <https://www.youtube.com/watch?v=gAzBOGA2JPA>

For the instrument comparison activity, go to *Spotlight on Music*, Resources and search for “*Virtual Percussion*.”

MINI-LESSONS

RHYTHM (4 minutes)

- ✓ PRESENT
 - The *steady beat* is shown when we clap or tap or sway to music. (Show flash card for *steady beat*.) The steady beat continues even if there are no words. SING “Yankee Doodle” and tap your legs on the steady beat. Now keep the

steady beat with marching feet. Clap the steady beat while you sing “I’ve Been Workin’ on the Railroad.” (Song Anthology, p. 120)

✓ PRESENT

- The *rhythm of the words* is different than the *steady beat*. (Show flash card for *the rhythm of the words*.) The rhythm of the words can have short or long sounds—it can even rest briefly in the middle of a song. Try clapping the rhythm of the words for “Yankee Doodle” and “I’ve Been Workin’ on the Railroad.”

✓ PRACTICE

- Let’s have the students on this side of the classroom tap the *steady beat* and this side clap the *rhythm of the words* for “Yankee Doodle.” Now let’s switch!

MELODY – PITCH (1:30 minutes)

✓ PRESENT

- Did you notice that when we sang those songs sometimes we sang high and sometimes low? (Show flash cards for *high* and *low*.) Listen to me sing “Take Me Out to the Ballgame.” Can you raise your hand when my voice goes high? (The voice goes high on the word “me.”)

✓ PRACTICE

- In “Rain, Rain, Go Away” you can hear *high and low* over and over. (Move your hand high and low in front of you as you sing the tune of “Rain, Rain, Go Away.”)

VOCAL QUALITY (3 minutes)

- PRESENT: Do you know the song “Frere Jacques” (“Are You Sleeping”)? Let’s all sing it together—that’s called *unison*. (Show flash card for *unison*.) The word *unison* reminds us of other words with the same root: unity, unified, and united.
- PRESENT: We were all singing the *melody* together. (Show flash card for *melody*.) Did we have any accompaniment? Was anyone playing the piano for us? No? Then we were singing without accompaniment—sometimes that’s called *a cappella*. (Show flash card for *a cappella*.)
- PRESENT: Now let’s try an *echo* song, “Charlie Over the Ocean.” First someone sings a *solo*, and then the whole group echoes the soloist. Repeat. That’s fun, isn’t it! (Maybe I can teach you the game another time!)

DYNAMIC EXPRESSION (1:30 minutes)

- PRESENT: Let’s sing “He’s Got the Whole World in His Hands” with strong voices—we’ll call it *loud*. When I say loud, I don’t want you to shout. We will use our singing voice, our strong singing voice, OK? (Sing song.) Now let’s sing the next verse “He’s got the little bitty baby” very softly. (Sing Song.) When it is supposed to be loud, you will see an *f* for “*forte*.” If it’s supposed to be *soft*, you will see a *p* for “*piano*.” (Use flash cards for *forte* and *piano*.)

TEMPO (1 minute)

- PRESENT: Does slow mean the same as soft? No. Let's sing "I've Been Working on the Railroad" and I'll change the *tempo* several times. (Show flash card for *tempo*.) I'll have you sing it fast, then slow, etc.

ARTICULATION (1:30 minutes)

- PRESENT: Sometimes a melody is very *smooth (legato)* and other times it is very *detached or bouncy* like popcorn popping (*staccato*). Let's see if we can hear both ways of singing in "I'm Gonna Sing." (Show flash cards for *legato* and *staccato*.)

VOCAL QUALITY (2 minutes)

- PRESENT: What are our *four voices*? (Show flash card for *The Four Voices*.) Students, please be my echo:

I can talk like this. (Use speaking voice. Students repeat it.)

I can whisper like this. (Use whispering voice. Students repeat it.)

I can shout like this! (Use shouting voice. Students repeat it.)

I can sing like this. (Use singing voice for tune of "Nanny Nanny Boo Boo." Students repeat it.)

- Do you remember our hymn "What a Friend?" Let's start it up in our high *head voice*. (Show flash card for *head voice*.) Let's keep singing. Do we stay in our high head voice? No, we go low then high again.
- Is there a difference between this (one person's voice) and this (a different person's voice)? (Repeat several times – choose two children to come up and sing "hello." Let the rest of the children close their eyes and guess who sang the "hello." One time the teacher can sing "hello" to sing to "trick" them.)

✓ **TIMBRE (1 minute)**

- PREPARE: Is there a difference between this instrument (play maraca) and this one (play triangle)? (Repeat several times. Students can close their eyes.)
- PREPARE: Is there a difference between this (teacher sings a note) and this (teachers plays and instrument.)

- ✓ **WRAP UP:** We've reviewed a LOT today! Let's see what you can remember. (Briefly touch on several of the concepts and vocabulary words from the activities above.)

ASSESSMENT: Teacher observation is best for this type of lesson. Particularly be observant of the students who are new to the school—beginning first grade or transfer students from another school. If they are "getting it," then you may move on to the next lesson with no problem. If they are having difficulty in any area, you should review that concept in the same or a different way before you teach the next foundational lesson.

THE BASICS – Foundational Learning – Lower Level

LESSON 2

PACING: 1 day

STANDARDS: See Introduction to *The BASICS, Foundational Learning Lessons*.

CONCEPTS: How the *rhythm of the words* is shown in icons: quarter note and two eighth notes; music moves upward or downward or stays the same; the scale, *skip, step, repeat*; dynamic level of music can move from soft to loud gradually, or from loud to soft gradually; the *tempo* of music can change gradually from slow to fast or from fast to slow; the pipe organ is a keyboard and a wind instrument

OBJECTIVES: The students will gain an understanding of basic music concepts to enable them to fully engage in the third-grade lessons in *Spotlight on Music*.

VOCABULARY: steady beat, rhythm of the words, *ta, titi*, high and low, upward, downward, stay the same, step, skip, scale, *crescendo, decrescendo, accelerando*, unison, melody, loud/*forte*, soft/*piano*, tempo, smooth/*legato*, detached-bouncy/*staccato*, head voice, instrumental

RESOURCES:

The following songs are used in this lesson. If you do not know the tune for the song, go to the sources below to learn the tune and/or play the tune for the students.

- ✓ Patriotic Medley – this is featured in the *Spotlight on Music* lesson for this week
- ✓ Rain, Rain, Go Away - <https://www.youtube.com/watch?v=LFrKYjrlDs8>
- ✓ Are You Sleeping - <https://www.youtube.com/watch?v=QfPNHQNT8XA>
- ✓ Charlie Over the Ocean - <https://www.youtube.com/watch?v=JPmL7hV0KzE>
- ✓ I'm Gonna Sing - <https://www.youtube.com/watch?v=sDLiX-kwZXM>
- ✓ Nanny Nanny Boo Boo – just the first phrase with words “I can sing like this” - <https://www.youtube.com/watch?v=FoDXC4WdA08>
- ✓ He's Got the Whole World in His Hands - <https://www.youtube.com/watch?v=gAzBOGA2JPA>
- ✓ Jump, Jim Joe - <https://www.youtube.com/watch?v=Is2WQUdHeD4>

MINI-LESSONS

- ✓ **RHYTHM (5 minutes)**
 - REVIEW - The *steady beat* is shown when we clap or tap or sway to music. The steady beat continues even if there are no words. (Show flash card for *steady beat*.)
 - REVIEW: The *rhythm of the words* is different than the steady beat. The rhythm of the words can have short or long sounds—it can even rest briefly in the middle of a song. (Show flash card for *rhythm of the words*.)
 - REVIEW: Let's tap the *steady beat* on our legs as we sing “You're a Grand Old Flag.” Now let's switch and clap the *rhythm of the words*.
 - PREPARE: When we clapped the *rhythm of the words* on the words “grand old flag” it matched the *steady beat*. Did you notice that? The rhythm of the words

was the same as the steady beat. BUT on “You’re a” there were TWO sounds on that beat. Did you notice that? (Tap legs once while singing “You’re a Grand Old Flag”.) Well, now let’s look at something v-e-r-y important.

- PRESENT: When there is just **one sound on a beat**, it looks like this (see flash card) and we will call it “ta.” (It’s proper name is *quarter note*, but call it a “ta”—keep the “secret” for the next lesson. Show flash card for *ta*.)
- PRESENT: When there are **two sounds on a beat**, it looks like this and we will call it “titi.” (The proper name for this rhythm pattern is *two eighth notes*, but that will be kept “secret” until next lesson. Show flash card for *titi*.)
- PRACTICE: Show graphic of rhythm of first phrase of “Rain, Rain, Go Away.” It will be spoken “Ta ta ti-ti ta.” It looks like this. (See music on page 107.)
- PRACTICE: Ask the students to echo some 4-beat patterns utilizing “ta” and “titi.” Throw in one with a “rest” but tell them they will learn what that looks like and what it is called next time. (For ideas on 4-beat patterns, see Rhythm Challenge 1.)

✓ MELODY & PITCH (3 minutes)

- REVIEW - Remember how we sometimes use our voices to sing high and sometimes low? (Sing “Rain, Rain, Go Away” and show *high and low* with your hand. Show flash cards for *high* and *low*.)
- PREPARE: Sometimes when we sing, it feels like we are climbing steps with our voice. (Sing an upward scale on “la la la.”) Sometimes it feels like we are coming back down the steps with our voice. (Sing downward scale coming down on “la la la.”) Sometimes we don’t go up or down, but just stay the same. (Sing same note several times in succession. Show flash card for *scale*.)
- PRESENT: When we put our foot on each and every step when we climb stairs, we call it going up by *steps* or *stepping*. (Sing the upward scale like before. Show flash card for *scale--stepping*.)
- PRESENT: If we stretch our legs and skip a step, will call it going up by *skips* or *skipping*. (Sing the upward scale again but “whisper-sing” every other step so that it is as if you are skipping some of the notes. Show flash card for *skipping*.)
- PRACTICE: Ask the students to guess if you are stepping or skipping while you sing or play short phrases on an instrument.

✓ DYNAMIC EXPRESSION (4 minutes)

- REVIEW: Show me with your hands whether I am singing loud (*forte*) or soft (*piano*) on this song. Put your hands like this (both hands outstretched as if welcoming someone into a hug) if you think it’s loud. Put your hands like this (both hands together right in front of them palms down as if creating a “table.”) Sing each phrase of “Are You Sleeping” either loud or soft. (Show flash card for *forte* and *piano*.)

- PREPARE: Now listen carefully to see if there's something different about the way I am singing the song this time. (Sing the whole song through starting softly and gradually getting louder.) Did I sing the song only loud or only soft? No, I didn't, did I. I started softly but then I gradually got louder. Now let me do it backwards—starting loudly and getting gradually softer at the end.
- PRESENT: When we sing gradually louder like that, we call it a *crescendo* and it looks like this. When we get gradually softer, we call it a *decrescendo* and it looks like this. Another word that means the same as *decrescendo* is *diminuendo*. (Use flash cards for *decrescendo*—*diminuendo*.)
- PRACTICE: Now I want you to sing “I’m Gonna Sing” and I want you to gradually get louder and softer while I point to the appropriate word/icon.

✓ **TEMPO (3 minutes)**

- REVIEW: Now let's talk about *fast* and *slow*. Let's sing the first phrase of “Charlie Over the Ocean” very slowly. Now let's sing the second phrase very quickly. Please clap along on the beat. It is going to change suddenly from slow to fast and back to slow.
- PREPARE: Now what if I want you to go *gradually faster*? How can I tell or show you to do that? Have you ever heard the word *accelerate*? Sometimes daddy might *accelerate* a little too quickly as he is driving the car and mom might say, “Hey! Slow down! I'm getting carsick!”
- PRESENT: In music, we use that word too, except we say *accelerando*. That means to gradually speed up the *tempo*. (Use flash card for *accelerando*.)
- PRESENT: If you want to gradually slow down the *tempo*, use this word—*ritardando*. Gradually slow down. (Use flash card for *ritardando*.)
- PRACTICE: Let's try an *accelerando* on the first half of “He's Got the Whole World.” On the second half, let's gradually slow down—*ritardando*. Let's do the same thing with “I'm Gonna Sing.”

✓ **ARTICULATION (2 minutes)**

- REVIEW: Do you remember our *legato* and *staccato*? Smooth (show hands moving around very smoothly) and then bouncy (show hands like popcorn popping.) Let's sing a song that has both *legato* and *staccato* in it. Sing “Jump, Jim Joe.” The “Jump, jump, jump, Jim Joe” is always bouncy, and the other phrases are always smooth. PLAY the game. (Use flash cards for *legato* and *staccato*.)

✓ **VOCAL QUALITY (1 minutes)**

- REVIEW: What are our 4 voices? (Talk, whisper, shout, sing “Nanny, Nanny Boo Boo” with words “I can sing like this.” Show flash card for 4 voices.)

✓ **INSTRUMENT – THE PIPE ORGAN (10 minutes, more or less, as desired)**

- PRESENT: Before we close today, let's talk a minute about an *instrument* that many of you have perhaps seen and heard in church—the organ. (Show flash

card for *organ*.) Is an organ the same as a piano? No. What are some of the differences? There are organs that you plug in. And there are what are called “pipe organs.” Let’s watch this little YouTube that shows a very small pipe organ. Let’s see how it works. <https://www.youtube.com/watch?v=d5baNcgIA8o> “How my pipe organ works” (2:51)

If you would like to show more clips today or in a future lesson, here are some links for LARGE pipe organs:

- <https://www.youtube.com/watch?v=CQ8qJslr8W4> The world’s largest pipe organ, built in 1932 (2:18). This pipe organ is in Atlantic City and will be played for the Miss America pageant. There is no playing on this video.
- <https://www.youtube.com/watch?v=QN9biZdtvLw> the same organ just prior to the Miss America pageant (1:08). The organ playing begins at :48.
- <https://www.youtube.com/watch?v=9eXgr1yVCmY&list=RDYXsYqHGKjT0&index=14> Dr. Carol Williams playing the largest pipe organ in Russia (4:53).
- <https://www.youtube.com/watch?v=hHZvMAJUN5g> Dr. Carol Williams playing “Flight of Bumblebee” on pedals (2:21).
- <https://www.youtube.com/watch?v=6IR3EsTaS1I> Dr. Carol Williams playing at Disney Center (2:47).
- <https://www.youtube.com/watch?v=BniibjHirrg> Dr. Carol Williams playing at St. Patrick’s Cathedral in Washington D.C. (6:46). Begin at 1:40. She begins playing the “*William Tell* Overture” at 3:40.

ASSESSMENT: Teacher observation is best for this type of lesson. Particularly be observant of the students who are new to the school—beginning first grade or transfer students from another school. If they are “getting it,” then you may move on to the next lesson with no problem. If they are having difficulty in any area, you should review that concept in the same or a different way before you teach the next foundational lesson.

THE BASICS – Foundational Learning – Lower Level

LESSON 3

PACING: 1 day

STANDARDS: See Introduction to *The BASICS, Foundational Learning Lessons*.

CONCEPTS: How the *rhythm of the words* is shown in icons: rest, half note; accents on certain notes for emphasis, accents on certain beats within a meter; the piano is a keyboard, string and percussion instruments; longer strings are lower, shorter strings are higher

OBJECTIVES: The students will gain an understanding of basic music concepts to enable them to fully engage in the third-grade lessons in *Spotlight on Music*.

VOCABULARY: silent beat/rest, half note/toe, quarter note/ta, two eighth notes/titi, *fermata*, melody, unison, solo, duet, trio, quartet, piano, keyboard instrument, percussion instrument, string instrument

RESOURCES:

The following songs are used in this lesson. If you do not know the tune for the song, go to the sources below to learn the tune and/or play the tune for the students.

- ✓ Patriotic Medley – this is featured in the *Spotlight on Music* lesson for this week
- ✓ Here Comes a Bluebird - <http://kodaly.hnu.edu/song.cfm?id=844>, <https://www.youtube.com/watch?v=JVTcHv88ZG4>, <https://www.youtube.com/watch?v=s2zBdyGK6iE>
- ✓ Hot Cross Buns - <https://www.youtube.com/watch?v=mGPh4RTjj4c> (this is an elementary student teaching it!)
- ✓ Are You Sleeping - <https://www.youtube.com/watch?v=QfPNHQNT8XA>
- ✓ I've Been Workin' on the Railroad – this is featured in the *Spotlight on Music* lesson for this week.
- ✓ Charlie Over the Ocean - <https://www.youtube.com/watch?v=JPmL7hV0KzE>
- ✓ Jump, Jim Joe - <https://www.youtube.com/watch?v=ls2WQUdHeD4>

The following resources will be helpful in this lesson. They are available in *Spotlight on Music*.

Go to *Resources* and search for “*Glossary of Instruments – Piano*” or “*Virtual Instrument – Keyboards*.” Also, search for “*Virtual Fretted Instruments*” and “*Virtual String Instruments*.”

MINI-LESSONS

✓ RHYTHM (5 minutes)

- REVIEW: Last time we talked about *one sound on a beat (ta)* and *two sounds on a beat (titi)*. Today we will learn some new rhythms. (Show flash cards of *ta* and *titi*.)
- PREPARE: Do you remember that song “Jump, Jim Joe”? Well, there were some silent beats in that song. Let’s see if you can find them. I’ll clap the *rhythm of the words*. (Put hands out like “stop” on the silent beats after “Jump” and “Jump, Jim Joe.”) Did you hear and perhaps see some silent beats? Let me do that again. Raise your hand when you hear or see a silent beat.

- PRESENT: When we have a silent beat like that, we call it a *rest* and it looks like this. (Draw icons for **ta rest ta rest / ta ta ta rest** on the board and point to it while singing the first phrase again. Show flash card for *rest*.)
- PRACTICE: Here's another song I bet you know. (Sing "Hot Cross Buns.") Did you hear any silent beats? (Sing it again clapping the rhythm of the words and showing the "stop" hands for the rests.) Raise your hand when you hear or see a silent beat.
- Are you ready for another rhythm? Alright, I'll teach you one more.
- PREPARE: Can you listen for a l-o-n-g rhythm in the words of this next song? Raise your hand if you think you hear one. (Sing "Here Comes a Bluebird." The "long" rhythms are on the word "Hi.")
- PRESENT: Sometimes there are long rhythms like in this song. This rhythm has **one sound on two beats**. Let's tap the steady beat and when we come to the "Hi," let's see if it is two beats long, ok? (Sing song.) That rhythm looks like this and we will call it a *toe!* (Show flash card for *toe*.)
- PRACTICE: There are also some rests (or silent beats) in that song. Can you find them? (Sing/tap song and let them find the rests at the end of each of the two phrases.)
- PRACTICE: Do you hear any *tas* or *titis* in that song? Me too. Let's see if we can say the rhythm syllables all the way through.

Ta titi ta ta, ta titi ta ta, toe-- titi titi ta ta ta (rest) REPEAT

- PRACTICE: Write the entire rhythm on the board and let them clap it, sing it, speak it, etc.
- ✓ **METER (2 minutes)**
- PREPARE: Let's sing a little of the "Patriotic Medley"—the song in the middle, "This Land is Your Land." I want you to listen to the beats and see if you notice anything. (Sing song accented beat 1 of each measure and de-emphasizing beats 2-3-4.)
 - PRESENT: Did you notice some beats were stronger and others weaker? Which ones were strong? Which ones were weak? Show me as we sing it again.
 - PRESENT: There is also one place in the song where we *accent* some notes. Listen. (Sing "This land was made for you and me" and emphasize "this land.") When we want something to be accented, we put a little mark like this over it. > (Show flash card for *accent*.)
 - PRACTICE: Sing the song accenting certain words.
- ✓ **DYNAMIC EXPRESSION (1:30 minutes)**
- PREPARE: What if I wanted you to hold a certain note or word in one of the "Patriotic Medley" songs. How would I show you?

- PRESENT: There is a cute little icon that we draw over a note if we want a person to sing it much longer—to hold the note. It looks like this.



- PRACTICE: Why don't I point to this sign on the board each time I want you to hold a note longer. (Sing "I've Been Workin' on the Railroad" and insert *fermatas* at any point you would like, but especially on the verse "Someone's in the kitchen with Dinah----!")

✓ VOCAL ENSEMBLES (3 minutes)

- REVIEW: Do you remember when we sang a *solo* on "Charlie Over the Ocean"? And then the group *echoed* the soloist, singing the melody in *unison*? Well, a solo means *what*? Then what do we call it if two people sing together? Three people? (Show flash cards for *solo*.)
- PRESENT: When two people sing together, we call it a *duet*. Let's have two people sing a duet at the beginning of "You're a Grand Old Flag." (Choose two people to sing it together. Show flash card for *duet*.)
- PRESENT: Now what if we have three people sing together. What do we call that? A *trio*. Shall we have a trio sing that same song? (Show flash card for *trio*.)
- PRESENT: Let's add one more person. Now we have 4 people singing together. What shall we call it? A *quartet*. Let's have the quartet sing. (Show flash card for *quartet*.)
- PRACTICE: (Write solo, duet and trio on the board. Point to the word and have a soloist, a duet and a trio sing when you point to their word.)

✓ INSTRUMENT (4 minutes)

- REVIEW: Last time we heard the pipe organ. (Show flash card of the *organ*.) Can the pipe organ play loud? Soft? High? Low? Yes! But can all instruments play high or low? Well... today let's look at the piano!
- PREPARE: Can a piano play loud? Soft? High? Low? Yes! But does it make sound in the same way as an organ? No. (Show flash card for *piano*.)
- PRESENT: A piano can be called a keyboard instrument because it has a keyboard of black and white keys like an organ. It can also be called a string instrument like a violin because it has strings. AND it can be called a percussion instrument because there are little hammers inside that HIT the string. A percussion instrument involves shaking or hitting something else. How can one instrument be all those things? Well, let's look inside a piano and see!
- PRESENT: (Show the strings inside – the short ones make high sounds, the long ones make low sounds. Show the little hammers that strike the strings. Show what happens when you push each pedal.)

- PRACTICE: (Ask if there is someone taking piano lessons. Have them play a little song while the other students watch what happens inside the piano.)
- PREPARE: While we are looking at the strings of the piano, can you think of some other instruments that have strings? (Violin, viola, cello, bass, guitar, banjo, ukulele, autoharp, harp, etc.)

ASSESSMENT: Teacher observation is best for this type of lesson. Particularly be observant of the students who are new to the school—beginning first grade or transfer students from another school. If they are “getting it,” then you may move on to the next lesson with no problem. If they are having difficulty in any area, you should review that concept in the same or a different way before you teach the next foundational lesson.

THE BASICS – Foundational Learning – Lower Level

LESSON 4

PACING: 1 day

STANDARDS: See Introduction to *The BASICS, Foundational Learning Lessons*.

CONCEPTS: How the *rhythm of the words* is shown in icons: dotted half note; the structure in a song, the AB and ABA form, verse, call and response, question and answer; song elements such as introduction and interlude; families of instruments: string, percussion, brass, woodwind and how the instruments are the same or different

OBJECTIVES: The students will gain an understanding of basic music concepts to enable them to fully engage in the third-grade lessons in *Spotlight on Music*.

VOCABULARY: silent beat/rest, half note/toe, quarter note/ta, two eighth notes/titi, dotted half note or "half note dot," AB form, ABA form, *DC al Fine*, introduction, interlude, verse, stanza, call and response, question and answer, keyboard instrument, percussion instrument, string instrument, woodwind instruments.

RESOURCES:

The following songs are used in this lesson. If you do not know the tune for the song, go to the sources below to learn the tune and/or play the tune for the students.

- ✓ Row, Row, Row Your Boat - <https://www.youtube.com/watch?v=7otAJa3jui8>
- ✓ Shoo Fly - <https://www.youtube.com/watch?v=lq15638jnNQ>
- ✓ Patriotic Medley – this is featured on *Spotlight on Music*, "In the Spotlight," Lesson 4
- ✓ Charlie Over the Ocean - <https://www.youtube.com/watch?v=JPmL7hV0KzE>
- ✓ Who Built the Ark? - <https://www.youtube.com/watch?v=3Ei5nSfKFws>
- ✓ Way Down South – *Spotlight on Music*, Section 1, Unit 1, Lesson 1

The following graphics will be helpful in this lesson. They are available in *Spotlight on Music*.

Go to *Resources* and search for "Virtual Brass Instruments," "Fretted Instruments," "Mallet Instruments," "Percussion Instruments," "String Instruments," "Wind Instruments," and "Virtual Instruments – Keyboard." For individual instruments (interactive), search for "Glossary of Instruments."

MINI-LESSONS

✓ RHYTHM (2 minutes)

- REVIEW: Rhythms we have reviewed are *ta* (one sound on one beat), *titi* (two sounds on one beat), *rest* (no sound on a beat), and *toe* or "half note" (one sound on two beats.) Today we will learn two more rhythms.
- PREPARE: Let's see if you can count how many beats the first rhythm in this song has. (Sing first line of "Row, Row, Row Your Boat" tapping three beats for the first two "rows.") Yes, there are three beats for each of those notes. How do you think that would look in music? What does the 2-beat rhythm look like? (Draw half note on board.)

- PRESENT: To make this rhythm get three counts or beats, we have to add a dot right here. (Add dot to half note.) We call this a “dotted half note.” You can say 1-2-3 or “half note dot” or even “ta-ah-ah” like three *tas* in a row. (Show flash card for *dotted half note*.)
- PRACTICE: Let’s sing the song while tapping our legs. Let’s count how many times we have 3 count notes (dotted half notes.) Yes, there are three dotted half notes.

✓ **FORM (7 minutes)**

- PREPARE: Let’s look at something else about “Row, Row, Row Your Boat.” It has a special form or pattern we call AB. How does that work? (Show flash card for *AB*.)
- PRESENT: Let’s call the first part of the song “A” – “Row, row, row your boat gently down the stream.” Now the second part of the song is completely different, so we will call it “B” – “Merrily, merrily, merrily, merrily, life is but a dream.” So that song has an AB form.
- PRESENT: Sometimes a song will have an ABA form. They sing the first part, then the second part, and then what? They go back to the first part. “Shoo Fly” is a song with ABA form. Let’s sing (or listen to) it and see if we can recognize the A, then the B, then back to A. Show me your sign language A or B at the right times. (Play or sing song. The “shoo fly” section is A. The “I feel, I feel…” section is B. Then it goes back to the A section. Show flash card for *ABA* form.)
- PRESENT: Some songs have verses (or stanzas) like “What a Friend We Have in Jesus.”
- PRESENT: Some songs are Call and Response songs like “Charlie Over the Ocean.” Remember how the solo started and then the group responded with an echo?
- PRESENT: Another kind of song is the Question and Answer. An example of that is “Who Built the Ark?” Let’s see how it goes: “Who built the ark? Noah, Noah. Who built the ark? Brother Noah built the ark.” One group or one person sings the first part, the call or the question and the other person or group sings the second part, the response or the answer.
- PRACTICE: Let’s have this side sing the call “Who Built the Ark?” And then this side will respond with “Noah, Noah.” (Sing the song.)
- PREPARE: There are some other terms that we need to understand. Let’s listen to “Way Down South.” Listen to see if there are times when nobody is singing. Raise your hand to let me know when the voices go silent—they stop singing. (Play recording of song from *Spotlight on Music*.) How many times did the people stop singing? (Twice.) Was there singing at the very beginning? (No.) Let’s listen to it again. (Play recording again.)
- PRESENT: At the beginning, we have an *introduction* before everyone begins singing. (Show flash card for *introduction*.) Then after they finish the song once, there is more silence from the singers. That is the *interlude*. (Show flash card for

interlude.) Let's listen again and this time we'll say *introduction* or *interlude* at the right time. Play song again.

- PRACTICE: Sing "Shoo Fly" and stand up for section A and sit down for section B. I just thought of something else that we can learn from "Shoo Fly."
- PREPARE: Instead of writing all the music out for A and B, and then writing out A all over again, let's do this. (Show the A section, then the B section. Put a *DC al Fine* over the end of the B section.)
- PRESENT: When we see this sign *DC al Fine*, it means to go back to the beginning and stop at the *Fine*. *Fine* means "finish" or the end! (Show how much space that would save.) Let's sing the song and follow the *DC al Fine* signs. (Show flash card for *DC al Fine*.)

✓ **VOICE QUALITY (1 minutes)**

- REVIEW: As you know from our "Four Voices," we can make different sounds with our voices. We can use a heavy sound in our lower voice register. And we can use a lighter voice in our high register, our *head voice*. (Show flash card for *head voice*.)
- PRACTICE: Let's sing "Who Built the Ark?" and let's decide how light or heavy to sing it. I suggest the call will be heavy and the response will be lighter. But let's see how you like to sing it. (Sing the song.)

✓ **INSTRUMENTS (5 minutes)**

- REVIEW: We've learned about the pipe organ and the piano. And we've briefly talked about other types of instruments such as *string* instruments. I brought a string instrument today for you to see. (Show ukulele or guitar or violin. Point out the various parts of the instrument.)
- PREPARE: There are other families of instruments too. Each family of instruments make their sounds in a similar way and look similar.
- PRESENT: Show pictures of percussion instruments (various drums, xylophones, maracas, tambourine, woodblock, cymbals, triangle, gong, etc.)
- PRESENT: Show pictures of brass orchestral instruments (trumpet, trombone, French horn, tuba, baritone, sousaphone, bugle.)
- PRESENT: Show pictures of woodwind orchestral instruments (clarinet, saxophone, flute, bassoon, oboe.)
- PRACTICE: Let's compare these different families. Let's figure out how they look alike and how they look different. Why do we say the French horn is part of the brass instrument family? Why do we say the flute is part of the woodwind instrument family?
- PRACTICE: Let's compare some of these instruments to figure out whether they play high or low. Show picture of piccolo next to picture of tuba. Which one will sound low? Which one will sound high? Why? (Play sounds if possible.) Show

picture of violin next to picture of double bass. Which one of these will sound low? Which one will sound high? Why? (Play sounds if possible.)

- PRACTICE: Show pictures of tuba and double bass. These are both low instruments. Will they sound the same? Why not? Show pictures of flute and oboe. These instruments can both play high. And they are even in the same family. Will they sound the same? Why not? (Play sounds if possible.)

✓ **WRAP UP (1:30 minutes)**

- We've reviewed a lot of things today. We will soon be done with our Basics lessons. Just for fun before we close, let's sing "Row, Row, Row Your Boat" with some tricky movement. Everyone needs a partner. Now sit down on the floor facing your partner with your feet straight out, touching your partner's feet. Now hold hands with your partner and while we sing, rock back and forth together on the steady beat. This is a good stretching exercise! (Sing song.)

ASSESSMENT: Teacher observation is best for this type of lesson. Particularly be observant of the students who are new to the school—beginning first grade or transfer students from another school. If they are "getting it," then you may move on to the next lesson with no problem. If they are having difficulty in any area, you should review that concept in the same or a different way before you teach the next foundational lesson.

THE BASICS – Foundational Learning – Lower Level

LESSON 5

PACING: 1 day

STANDARDS: See Introduction to *The BASICS, Foundational Learning Lessons*.

CONCEPTS: Notes on the treble staff show the reader what note to sing or play review of rhythms including whole note; instrument families

OBJECTIVES: The students will gain an understanding of basic music concepts to enable them to fully engage in the third-grade lessons in *Spotlight on Music*.

VOCABULARY: staff, line note, space note, note head, treble clef, G clef, musical alphabet, EGBDF line notes, FACE space notes, whole note, stem, beam, instrument families

RESOURCES:

The following graphics will be helpful in this lesson. They are available in *Spotlight on Music*.

Go to *Resources* and search for “*Virtual Brass Instruments*,” “*Fretted Instruments*,” “*Mallet Instruments*,” “*Percussion Instruments*,” “*String Instruments*,” “*Wind Instruments*,” and “*Virtual Instruments – Keyboard*.”

For individual instruments (interactive), search for “*Glossary of Instruments*.”


MINI-LESSONS

✓ **MELODY - PITCH (14 minutes)**

- **PREPARE:** We’ve worked a lot on rhythms but there’s another side of understanding and reading music that we have not talked about at all! How can you tell exactly which note to play on the piano or any other instrument? How can you tell how high or low to make your voice when you are singing a song? Today we will learn how you can find the answer to those questions.
- **PRESENT:** Music notes are put onto a *staff*. A staff has five lines and four spaces like this. Why don’t you draw a staff on a piece of paper with a ruler. Then why not draw some *noteheads* on the staff. Make some notes between the lines (called a *space note*) and some notes on top of the lines like this (called a *line note*.) When we count the lines or spaces, we always start at the bottom. This is the first line, not this. (Show them on board. Worksheet ØA and ØC work for this activity.)
- **PRACTICE:** Let’s play a Simon Says game with the notes on the staff. But in this game, your head is the note. You must put one hand over your head and the other under your chin if I say *space note*. And you must put one arm down and put the other hand right across your face if I say *line note*. Play game.
- **PRESENT:** In music, we have a special music alphabet. It is A-B-C-D-E-F-G. (Sing Musical Alphabet song to the tune of “Twinkle, Twinkle Little Star” with words “ABCDEFG, That’s our musical alphabet.”) That’s all. Only seven letters. How do seven letters name all these notes on the piano or on any instrument?

Because we repeat them. When we get to G, we start the music alphabet over again at A. Let's practice saying the music alphabet. Now let's say it backwards from G to A. A little harder, right? So now we know what the notes will be called, but we still don't know which letter goes with which note. That's because...

- PRESENT: There's something else that has to go onto the staff. Because even though we have the staff and the line and space notes, we have something that gives us the key to what we are supposed to call the different notes. That "key" is called the *treble clef*. Not trouble, but *treble*. The treble clef looks like this. Why don't we draw some on your paper? (Show them how. Worksheet ØB works with this lesson.)
- PRESENT: The *treble clef* is also called the G clef. Do you see the G in it? It is called the G clef because it shows us where G is on the staff! G is always on the second line.
- PRESENT: Now if the G of our musical alphabet is right here, what would be the next note? A! That's right. And then? B. And then... keep going up. Each time you go from a line to the next space or from a space to the next line you are going up one letter in the musical alphabet and one musical step.
- PRESENT: What if we want to find out what the note BELOW G is? That's right. We have to go backwards in our musical alphabet, so it would be F. And then E, and D and finally this note that has its own little line, Middle C.
- PRACTICE: Let's practice drawing all the notes on the staff and then putting the musical alphabet names next to each one. It doesn't matter if the note you draw is a ta (quarter note) or toe (half note). All that matters is what line it's on or what space it's in.

Space notes (Between the fingers & thumb)	Line notes (The fingers & thumb)	Using the hand "staff"
E	F	
C	D	
A	B	
F	G	
	E	

- PRESENT: Some students like to have a little help remembering the names of the line notes. So, we start at the bottom of our hand staff (hold hand, thumb up, palm towards body, fingers slightly separated.) The bottom finger or note is E. Then we skip over the space (F) and go to the second finger. It is G, remember?

We skip over the second space, and the third finger would be a B. Skip third space note C and the fourth finger will be D. Finally, you skip the last space note E and your thumb would be high F. So E G B D F or Every good boy does fine!

- PRACTICE: Let's do some line notes on our hand staff. Point to the finger that would have that note on it. (Teacher, these are mixed up.) B, E, F, G, D. Shall we draw those on our piece of paper? Draw a staff, then a treble clef sign, then draw five notes—E, G, B, D, F.
- PRESENT: How can we remember the names of the space notes? Remember we skipped over F, and A, and C and E. What do those letters spell? Yes, they spell FACE. The SPACE notes spell FACE.
- PRACTICE: Point to the space where the note would be on our hand staff. (Teacher, these are mixed up) C, F, E, A. Let's draw those on our staff on our paper.
- PRACTICE: (Have the students practice with a partner.)
- PRACTICE: (Have a spell-down for the students.)

✓ RHYTHM (1:30 minutes)

- REVIEW: Using rhythm strips, or duplicated sheets of four-count rhythms, have the students clap, tap, or speak a variety of rhythms containing quarter note, quarter rest, two eighths, half note, dotted half note. (Use Rhythm Challenge 1.)
- PRESENT: Let's do one last rhythm. How about a rhythm that lasts for *four* counts. It looks like this. It doesn't have a stem or a beam. If you see this, you will make the sound last for 4 beats. Let's tap our legs and sing "ah" for 4 beats. (Use Rhythm Challenge 2.)

✓ INSTRUMENTS (3 minutes)

- REVIEW: Do you remember the instrument families we've talked about? Percussion, Brass, String, Woodwind, --and keyboard. Let's see if we can remember some of the instruments that are in each family.
- PRACTICE: Games using pictures or sounds could be played with the students to remind them of the instruments.

✓ WRAP UP

- In our next music class, we will have a written review over many of the things that we have studied in our "Basics" lessons.

ASSESSMENT: With this lesson, use the following worksheets: ØA (staff,) ØB (treble clef practice,) and ØC (line notes and space notes practice.) Rhythm Challenges 1 and 2 may also be used. Beyond those written activities, teacher observation is best for this type of lesson. Particularly be observant of the students who are new to the school—beginning first grade or transfer students from another school. If they are "getting it," then you may move on to the next lesson with no problem. If they are having difficulty in any area, you should review that concept in the same or different way before you teach the next foundational lesson.

THE BASICS – Foundational Learning – Lower Level

INTERIM LESSON 1

PACING: 1 day

STANDARDS: See Introduction to *The BASICS, Foundational Learning Lessons*.

CONCEPTS: tempo (fast and slow, gradually slowing down, gradually speeding up, holding a note longer than the rhythm that is shown); dynamic markings (soft and loud, gradually increasing and gradually decreasing loudness, accented sounds); rhythms (eighth notes, quarter notes, half notes, dotted half notes, whole note, quarter rest, half rest, whole rest); form (AB, ABA); pitch reading essentials (treble clef sign, staff, lines and space notes, musical alphabet)

OBJECTIVES: The students will review basic music concepts to enable them to fully engage in the third-grade recorder lessons in Spotlight on Music.

VOCABULARY: dynamics, loud/*forte*, soft/*piano*, *tempo*, *crescendo*, *decrescendo*, *ritardando*, *poco a poco*, *fermata*, accent, quarter note/*ta*, two eighths/*titi*, half note/*toe*, dotted half note, whole note, rests, introduction, interlude, coda, DC al Fine, DS al Fine, first and second endings

RESOURCES:

- ✓ *The BASICS* Flash cards
- ✓ Rhythm challenge #1
- ✓ Rhythm challenge #2
- ✓ Song anthology for each student or digital examples of the following songs to show the students:
 - This Land is Your Land – p. 189 (accented words/notes)
 - Hello! – p. 100, I've Been Working on the Railroad – p. 121 add in on "Dinah" (fermata)
 - City Life *with* I Love the Mountains – p. 36 (introduction)
 - Consider Yourself – p. 42 (interlude)
 - Ship Ahoy – p. 214 (coda)
 - El arroyo que murmura – p. 69, Hey, Motswala – p. 102 (DC al Fine)
 - Evergreen, Everblue – p. 77, Kalinka – p. 131 (DS al Fine)
 - Gi' Me Elbow Room – p. 90, Oy Chanuke – p. 185 (1st and 2nd endings)

MINI-LESSONS

✓ RHYTHM:

REVIEW:

- When there is just **one sound on a beat**, it looks like this and we will call it "ta" or quarter note.
- When there are **two sounds on a beat**, it looks like this and we will call it "titi" or two eighth notes.
- When we have a silent beat, we call it a (quarter) *rest* and it looks like this.
- When there is **one sound on two beats**, it looks like this and we will call it a *toe* or half note.

- To make a half note rhythm get **three counts or beats**, we have to add a dot right beside the half note. We call this a “dotted half note.” You can say 1-2-3 or “half note dot” or even “ta-ah-ah” – three *tas* in a row.
- A rhythm that lasts for **four counts** looks like this. It is called a whole note.

PRACTICE:

- Do Rhythm Challenge 1 and Rhythm Challenge 2 and other activities utilizing the rhythms they have learned.

✓ **MELODY – PITCH**

REVIEW:

- How can you tell exactly which key to press on the piano or any other instrument? How can you tell how high or low to make your voice when you are singing a song? Today we will review how you can find the answer to those questions.
- Music notes are put onto a *staff*. A staff has five lines and four spaces like this. Draw a staff on a piece of paper with a ruler. Draw some *noteheads* on the staff. Make some notes between the lines (called a *space* note) and some notes on top of the lines like this (called a *line* note.) When we count the lines or spaces, we always start at the bottom. This is the first line, not this. (Show them on board.)

PRACTICE:

- Play Simon Says with line and space notes.

REVIEW:

- Music Alphabet: In music, we have a special music alphabet. It is A-B-C-D-E-F-G. (Sing Musical Alphabet song to the tune of “Twinkle, Twinkle Little Star” with words “ABCDEFG, That’s our musical alphabet.”) That’s all. Only seven letters. How do seven letters name all these notes on the piano or on any instrument? Because we repeat them. When we get to G, we start the music alphabet over at A. Let’s practice saying the music alphabet. Now let’s say it backwards from G to A. A little harder, right? So now we know what the notes will be called, but we still don’t know which letter goes with which note. That’s because...
- Treble Clef Sign: There’s something else that has to go onto the staff. Because even though we have the staff and the line and space notes, we have something that gives us the key to what we are supposed to call the different notes. That “key” is called the *treble clef*. Not trouble, but *treble*. The treble clef looks like this. Why don’t we draw some treble clef signs on your paper. (Show them how.)
- The *treble clef* is also called the G clef. Do you see the G in it? It is called the G clef because it shows us where G is on the staff! G is always on the second line.
- Going up in the musical alphabet: Now if the G of our musical alphabet is right here, what would be the next note? A! That’s right. And then? B. And then... keep going up. Each time you go from a line to the next space or from a space to the next line you are going up one letter in the musical alphabet and one musical step.

- Going down in the musical alphabet: What if we want to find out what the note BELOW G is? That's right. We have to go backwards in our musical alphabet, so it would be F. And then E, and D and finally this note that has its own little line, Middle C.

PRACTICE:

- Let's practice drawing all the notes on the staff and then putting the musical alphabet names next to each one. It doesn't matter if the note you draw is a *ta* (quarter note) or *toe* (half note). All that matters is what line it's on or what space it's in.

REVIEW:

- Some students like to have a little help remembering the names of the line notes. We start at the bottom of our hand staff (hold hand, thumb up, palm towards body, fingers slightly separated.) The bottom finger or note is E. Then we skip over the space (F) and go to the second finger. It is G, remember? We skip over the second space, and the third finger would be a B. Skip third space note C and the fourth finger will be D. Finally, you skip the last space note E and your thumb would be high F. So E G B D F or Every good boy does fine!

PRACTICE:

- Line Notes: Let's do some line notes on our hand staff. Point to the finger that would have that note on it. (Teacher, notes are mixed up.) B, E, F, G, D. Shall we draw those on our piece of paper? Draw a staff, then a treble clef sign, then draw five notes—E, G, B, D, F.
- Space Notes: How can we remember the names of the space notes? Remember we skipped over F, and A, and C and E. What do those letters spell? Yes, they spell FACE. The SPACE notes spell FACE.
- Point to the space where the note would be on our hand staff. (Teacher, notes are mixed up.) C, F, E, A. Let's draw those on our staff on our paper.
- Have each student practice with a partner.
- Do a spell-down with the students.

✓ DYNAMIC EXPRESSION

REVIEW:

- Let's sing "He's Got the Whole World in His Hands" with strong voices—we'll call it *loud*. When I say loud, I don't mean to shout. (Sing song.) Now let's sing the next verse "He's got the little bitty baby" very softly. (Sing song.) When it is supposed to be loud, you will see an *f* for *forte*. And if it's supposed to be *soft*, you will see a *p* for *piano*.
- When we sing gradually louder, we call it a *crescendo* and it looks like this. When we get gradually softer, we call it a *decrescendo* and it looks like this. (Show *The BASICS Flash cards*.)
- Fermata: What if I wanted you to hold a certain note or word in "I've Been Workin' on the Railroad"? Let's say we want to hold the word "Dinah" on the second page. How would I show you? There is a cute little icon that we draw over a note if we want a person to sing

it much longer—to hold it. It looks like this and is called a fermata. (Sing the song with a *fermata* in one or more places.) Let's look at "Hello" (p. 100) and see the *fermatas* in that song.

- Accent: What if I wanted to have you *accent* a certain note or word in "This Land is Your Land"? Perhaps we want to accent "This land is your land." How would I show you? We use this little sideways "v" to mean "accent this word or note." (Sing the song with accents on certain words.)

✓ TEMPO

REVIEW:

- Does slow mean the same as soft? NO! Let's sing "I've Been Working on the Railroad" and I'll change the *tempo* several times. I'll have you sing it fast, then slow.
- Now what if I want you to go *gradually faster*. How can I tell or show you? Have you ever heard the word *accelerate*? Sometimes daddy might *accelerate* a little too quickly as he is driving the car and perhaps mom will say, "Hey! Slow down! Take it easy! I'm getting carsick!" So in music we say *accelerando*. That means to gradually speed up your *tempo*.
- And if you want to gradually slow down your *tempo*, you will see this word—*ritardando*. Gradually slow down.

PRACTICE:

- Let's try an *accelerando* on the first half of "I'm Gonna Sing." On the second half let's gradually slow down—*ritardando*.

✓ FORM

REVIEW:

- AB form: Let's sing "Row, Row, Row Your Boat." It has a special form or pattern we call AB. Let's call the first part of the song "A" – "Row, row, row your boat gently down the stream." Now the second part of the song is completely different, so we will call it "B" – "Merrily, merrily, merrily, merrily, life is but a dream." So that song has an AB form.
- ABA form: Sometimes a song will have an ABA form. They sing the first part, then the second part, and then what? They go back to the first part. "Shoo Fly" is a song with ABA form. Let's sing (or listen to) it and see if we can recognize the A, then the B, then back to A. Show me your sign language A or B at the right times. (Play or sing song. The "shoo fly" section is A. The "I feel, I feel..." section is B. Then it goes back to the A section.)
- Introduction: At the beginning of "City Life *with* I Love the Mountains" (p. 36), we have an *introduction* before everyone begins singing.
- Interlude: In the middle of "Consider Yourself" (p. 42), we have an *interlude* when everyone stops singing and listens to the accompaniment for a short time.
- Coda: At the end of "Ship Ahoy" (p. 214), we have a coda. It is a special ending for the song.

- *DC al FINE*: There is a special sign at the end of “El arroyo que murmura” (p. 69). What does it mean – *DC al Fine*? It means to go back to the beginning and then stop at the “Fine.” Let’s look at it in another song “Hey Motswala” (p. 102). What does *fine* mean? Yes, “finish!”
- *DS al FINE*: This sign is similar to *DC al Fine*, but just a little different. Let’s look at “Evergreen, Everblue” (p. 77). What does it mean – *DS al Fine*? It means to go back to the sign (*segno*) and then stop at the *Fine* (the end). Let’s look at it in another song “Kalinka” (p. 131). Can you draw the little sign in the air?
- First and second ending: Let’s look at “Gi’ Me Elbow Room” (p. 90). What do you see on the second line? (They may notice the X’s instead of notes. Those mean to clap.) Yes, you see a 1 within a bracket, then a 2 within a bracket. What does that mean? It means the first time you sing the song, you sing the first ending (1 within a bracket), then you follow the repeat sign and sing the song again. This time you sing the second ending (2 within a bracket.) Let’s look at it in another song too: “Oy Chanuke” (p. 185). This time the first and second endings are at the end of the song, aren’t they? Where do you repeat back to? You return to the repeat sign on the top of page 185.

ASSESSMENT: Teacher observation is best for this type of lesson. Particularly be observant of the students who are new to the school—beginning first grade or transfer students from another school. Since this is a review of concepts covered in *The Basics – Foundational Learning Lessons*, you may be able to move on to the next lesson with no problem. If the students are having difficulty in any area, you should review that concept in the same or different way before you teach the second interim lesson.

THE BASICS – Interim Review – Lower Level

LESSON 2

PACING: 1 day

STANDARDS: See Introduction to *The BASICS, Foundational Learning Lessons*.

CONCEPTS: treble clef sign, staff, lines and space notes, musical alphabet, the recorder as a musical instrument with proper hand and body position

OBJECTIVES: The students will review basic music concepts to enable them to fully engage in the third-grade recorder lessons in Spotlight on Music.

VOCABULARY: musical alphabet, treble clef, staff, line notes, space notes, recorder

RESOURCES:

- ✓ Flash cards
- ✓ Rhythm challenge #1, #2
- ✓ Naming Line Notes worksheets
- ✓ Naming Space Notes worksheets
- ✓ Naming Line & Space Notes worksheet
- ✓ Recorder for each student

REVIEW ACTIVITIES:

- REVIEW concepts and vocabulary from *The BASICS* Interim Lesson 1.
- REVIEW the concepts of the musical alphabet, the line and space notes, and the treble clef sign from Interim lesson.
- PRACTICE naming the line notes using the students' hands – thumb on top, hand facing left with palm towards chest, fingers spread out. The fingers and thumb from bottom to top are E G B D F.

Space notes
(Between the
fingers & thumb)

E

C

A

F

Line notes
(The fingers &
thumb)

F

D

B

G

E

Using the hand "staff"



- PRACTICE naming the treble clef line notes (EGBDF) using the worksheet "1A - Naming Line Notes." Have the students check their work, then do the 1B worksheet.

- PRACTICE naming the space notes using the students' hands – thumb on top, hand facing left with palm towards chest, fingers spread out. The spaces between the thumb and fingers from bottom to top are F A C E.
- PRACTICE naming the treble clef space notes (FACE) using the worksheet “2A - Naming Space Notes.” Have the students check their work, then do the 2B worksheet.
- PRACTICE – End by having the students do the “3A - Naming Line Notes & Space Notes” worksheet. This will show who has gained an understanding of the concept of “reading” the notes on the staff.
- FUTURE PRACTICE – In the future, students may do 1C and 2C worksheets and repeat any of the worksheets if they need more practice or want to build their skill on the line notes or space notes. 3B and 3C may be used to build their skill on both line and space notes and may be repeated as desired. The “Spelling with Notes” worksheet (4) and the “Middle C and D” worksheet (5) may be added when the students are ready. When students want to try to earn a certificate to join the “60-second club,” the “40-second club,” or the (very small) “Beat the Teacher” club, worksheets 6A, 6B, and 6C or 7A, 7B and 7C may be used to test them.
- **NOTE:** The younger the child, the more trouble he or she will most likely have with reading notes on the staff. You will need to adapt your instruction for the younger ones. Placing a masking tape “staff” on the floor and using bean bags as notes is a fun way for the younger students to practice the notes on the staff. If you make the floor staff extra big, the children can themselves be “notes” by standing on a line or in a space. If they understand naming the line notes and space notes, you may have them do only half of each worksheet. You do not want them to have an unpleasant, discouraging experience with this, so you may choose to have them do another activity while you bring your third, fourth and upper grades up to speed on note identification.

INTRODUCING THE RECORDER:

- The teacher has to decide
 - Whether each student will bring a recorder that has been purchased independently or if the school will purchase recorders for the students to use. (The second option is highly recommended.)
 - With the second option, the teacher has to decide whether to have the students bring money (\$5 to cover the cost of the recorder so it will belong to them) or have the recorders belong to the school. (Either option can work well.)
 - The teacher has to decide whether to allow students to take the recorders home during the school year. (It is recommended that the instruments remain at the school until the end of the school year. Otherwise, there will always be students that forget to bring them back and the program will suffer from inconsistency.)
- The teacher has to decide whether the recorders will be cleansed each time or periodically.
 - If the students own their own recorders and keep them in the cases provided, it is not necessary to cleanse them each time they are used, but rather on a periodic basis.

- If the students do not own their own recorder, but use the same school recorder each time (identified by a number or their name taped to the instrument), then periodic cleansings may be appropriate.
- If the students do not own their own recorder, and use a random recorder each time, then disinfectant cleansing must be done each time they are played.
- Rules concerning the use of the recorders should be made very clear. #1 rule must be that the instrument is not to be played except when the teacher so indicates. Any infraction (even accidental) should be “rewarded” with a brief loss of the recorder. Maintaining this rule will save the teacher’s ears and sanity.
- The high-pitched squeak or squawk of a recorder can be physically painful to some children. A student who purposely creates this type of sound should also be “rewarded” with the loss of his or her instrument for a brief period of time.
- Students should be shown how to hold the recorder when not in use. There are several ways to do that. The easiest is to simply lay it across their lap. This would be the “rest” position.
- Students should be shown how to “play” the recorder by placing the mouthpiece on the chin. This position allows the student to practice fingering before actually playing the instrument.
- Students should place the recorder mouthpiece between the lips with a slight grip. They should be cautioned against using their teeth on the instrument. The mouthpiece should not come in contact with the teeth or tongue.
- To stop each sound, the student would softly say “DOO.” On the last note of the piece or phrase, they would gently say “DOO-d.” The final D stops the sound crisply.
- Students must learn to play the recorder with the left hand on the top playing the higher notes (on the left as seen from the student’s perspective) and the right hand on the bottom playing the lower notes (on the right as seen from the student’s perspective.) It does not matter whether they are right or left handed. Everyone does it the same.
- The recorder has eight holes, seven on the front and one on the back. The left thumb covers the rear hole and the other fingers follow as shown in *Spotlight on Music Recorder Resource*, p. 74.
- Much of this instruction is covered in the Recorder Resource Master R-1.

NOTE: It is *very* important to begin correctly and maintain the same standards throughout the recorder lessons. It is very easy for a recorder choir to sound, well, awful! But with consistency and careful practice together, it can sound nice!

IMPORTANT: The recorder lessons in *Spotlight on Music* are designed for *third graders*. Most schools begin recorder instruction in the third grade. There is a good reason for not starting earlier: the younger students usually do not have the coordination and motor skills necessary for proper fingering and blowing. It can become very frustrating for them, the older students and for the teacher. The teacher must decide how to handle the situation considering the number and the grade levels of the students in the classroom. The teacher may have the younger students accompany the songs using unpitched percussion instruments but this seldom fully satisfies their desire to be a part of the recorder-playing group.

ASSESSMENT: Teacher observation is definitely the way to go as the recorder is introduced. However, assessing understanding of note-reading is facilitated by using the note-naming worksheets provided.

Student Name:

The BASICS

Score:

20

FINAL REVIEW

Draw the rhythm icon that matches the meaning.

1. A note held one beat
2. A note held over two beats
3. Two notes that fit on one beat
4. A note held three beats
5. No sound on one beat

Write the name of an instrument from the word bank that matches the meaning. There are several correct answers.

6. Percussion instrument
7. String instrument
8. Brass instrument
9. Wind instrument
10. Keyboard instrument

WORD BANK

Trumpet

Organ

Flute

Triangle

Cello

Maracas

Piano

Tuba

Clarinet

Bongo drums

Violin

Guitar

Mark whether the statement is true or false.

11. When two or more voices sound like one, they are singing *unison*.
12. When singers perform *with* instruments, they are singing *a cappella*.

13. *Tempo* is talking about how loud or soft the music is.
14. *Staccato* means to play in a smooth, flowing manner.
15. When you get gradually softer, it is called *crescendo*.

Choose the correct answer.

16. We say “every good boy does fine” to help us remember the notes (choose one)
 - a. In the spaces
 - b. On the lines

17. You will see this sign when you are supposed to go back to the beginning and then stop at the *Fine*.
 - a. *Ritardando*
 - b. *D. C. al Fine*
 - c. *Fermata*

Draw a staff below.

Put a treble clef on the staff.

Draw a line note on the staff.

FINAL REVIEW

Draw the rhythm icon that matches the meaning.

1. A note held one beat (quarter note)
2. A note held over two beats (half note)
3. Two notes that fit on one beat (two 8ths)
4. A note held three beats (dotted half note)
5. No sound on one beat (quarter rest)

Add the name of one or more instruments from the word bank that matches the instrument family. There are several correct answers.

6. Percussion instrument – *triangle, maracas, bongo drums*
7. String instrument – *cello, violin, guitar*
8. Brass instrument – *trumpet, tuba*
9. Wind instrument – *flute, clarinet*
10. Keyboard instrument – *organ, piano*

Mark whether the statement is true or false.

11. When two or more voices sound like one, they are singing *unison*. **T**
12. When singers perform *with* instruments, they are singing *a cappella*. **F**
13. *Tempo* is talking about how loud or soft the music is. **F**
14. *Staccato* means to play in a smooth, flowing manner. **F**
15. When you get gradually softer, it is called *crescendo*. **F**

Choose the correct answer.

16. We say “every good boy does fine” to help us remember the notes (choose one)

d. In the spaces

e. On the lines

17. You will see this sign when you are supposed to go back to the beginning and then stop at the *Fine*.

f. *Ritardando*

g. D. C. al Fine

h. *Fermata*

Draw a staff below.

Put a treble clef on the staff.

Draw one line note and one space note on the staff.

(only 1 *line* note and 1 *space* required)



THE BASICS – Foundational Learning – Upper Level

LESSON 1

PACING: 1 day

STANDARDS: See Introduction to *The BASICS, Foundational Learning Lessons*.

CONCEPTS: Basic rhythm symbols, names of notes on the treble staff

OBJECTIVES: To gain an understanding of your class's knowledge of basic music concepts.

VOCABULARY: quarter note, half note, dotted half note, whole note, two eighths, quarter rest, half rest, whole rest; staff, treble clef, names of line and space notes of the treble staff.

RESOURCES:

These items are used in this lesson: The Basics (LL) Final Review, Rhythm Challenge 1, Rhythm Challenge 2, Naming Line & Space Notes (3A, B or C), Treble Clef Spelling Words (4), and Naming Middle C and D (5). Optional: Naming Line Notes (1A, B or C), Naming Space Notes (2A, B or C).

MINI-LESSONS

REVIEW (20 minutes)

- ✓ Give “**The Basics (LL) Final Review**” to the students without comment to complete individually. When they have completed it, use it as a tool to review the vocabulary, concepts and skills found on it as detailed below.
- ✓ Review the note values, Part 1: quarter note (1 count), quarter rest (1 silent count), two eighth notes (1 count for two sounds).
 - Do **Rhythm Challenge 1** together, tapping the steady beat on their desks or legs while speaking the rhythm using either rhythm syllables/words or counting the beats.
- ✓ Review the note values, Part 2: tied notes (hold sound for value of both note), half note (2 counts), dotted half note (3 counts), half rest (2 silent counts).
 - Do **Rhythm Challenge 2** together, tapping the steady beat on their desks or legs while speaking the rhythm using either rhythm syllables/words or counting the beats.
- ✓ Review the treble staff and the names of the line notes, space notes, middle C and D using the musical alphabet (ABCDEFGG).
 - Do **Naming Line & Space Notes (3A, B or C)** to find out if they need assistance in this area. If needed, do **Naming Line Notes (1A, B or C)** and **Naming Space Notes (2A, B or C)** to increase their knowledge and skill.
 - Do **Naming Middle C and D (5)**.

- Do **Treble Clef Spelling Words (4)** either by using the work sheet or by putting selections from the worksheet on the board for the students to figure out together.

ASSESSMENT: The worksheets will reveal to the teacher the level of knowledge and skill of each student, particularly the new student. This information will then assist the teacher in choosing strategies for the instruction.

THE BASICS – Foundational Learning – Upper Level

LESSON 2

PACING: 1 day

STANDARDS: See Introduction to *The BASICS, Foundational Learning Lessons*.

CONCEPTS: Basic rhythm symbols and notes on the treble staff, terms for dynamic expression in music; families of instruments

OBJECTIVES: The students will gain an understanding of basic music concepts to enable them to fully engage in the fifth-grade lessons in *Spotlight on Music*.

VOCABULARY: quarter note, half note, dotted half note, whole note, two eighths, quarter rest; percussion, keyboard, string, brass and woodwind instrument families; *tempo, staccato, legato, crescendo, decrescendo, ritardando, fermata, D.C. al Fine*, staff, treble clef, names of line and space notes of the treble staff.

RESOURCES:

These items are used in this lesson: Rhythm Challenge 2, Treble Clef Note Test A, *The BASICS Flash cards*

MINI-LESSONS

REVIEW (20 minutes)

- ✓ Review all the known note values: quarter note (1 count), quarter rest (1 silent count), two eighth notes (1 count for two sounds), tied notes (hold sound for value of all notes connected with the curved line), half note (2 counts), dotted half note (3 counts), half rest (2 silent counts), whole note (4 counts), whole rest (4 silent counts).
 - Do **Rhythm Challenge 2** together tapping the steady beat on their desks or legs while speaking the rhythm using either rhythm syllables/words or counting the beats. SEE NOTE.
- ✓ Review the treble staff and the names of the line notes, space notes, middle C and D using the musical alphabet (ABCDEFGG).
 - Give **Treble Clef Note Test 6A**. Have students grade their own papers, looking for errors. Review the way that treble clef note names may be determined.
 - Give **Treble Clef Note Test 6B**. Have students grade their own papers. Is there improvement?
 - Give **Treble Clef Note Test 6C**. Time it this time for one minute. Remind them about the 60-second club, the 40-second club and the “Beat the Teacher” club. Encourage them to work to increase the speed of their note recognition.
- ✓ Review terms used to denote speed, volume, expression, etc. in music. Use the flash cards that are included in *The Basics* supplementary materials.
- ✓ Review the instrument families: keyboard, brass, string, woodwind, and percussion. Use the flash cards included in *The Basics* supplementary materials and the interactive

resources provided *Spotlight on Music*. Go to *Resources*, then search for “*Virtual Brass Instruments*,” “*Fretted Instruments*,” “*Mallet Percussion Instruments*,” “*Percussion Instruments*,” “*String Instruments*,” “*Wind Instruments*,” and “*Virtual Instruments – Keyboard*.” Individual instruments (interactive) will be found if you search for “*Glossary of Instruments*.”

ASSESSMENT:

- ✓ The worksheets and tests will serve to inform the teacher of the level of knowledge and skill of each student, particularly the student who is new to the school. This information will then assist the teacher in choosing strategies for the instruction. The various worksheets may be repeated as understanding and skill is developed.

NOTE: The teacher may feel that the answers on the Key for Rhythm Challenge 2 are confusing. Here is a little background:

When first learning the basic rhythm symbols, it is helpful for younger children to use “ta” and “titi” for quarter notes and two eighths because the words match the rhythm sound. (Saying “2 eighths” matches for “titi” but saying “quar-ter” does not match “ta.” So it’s best to use the rhythm syllables for both of them.) When learning the half note, it is helpful to teach them that the new rhythm is like two “ta’s” tied together, then transition to the two-count word “toe,” and finally to “half note.” By the time the dotted half note is introduced, it is easiest to just say “half note dot,” and for the whole note “whole note hold it” or “hold that whole note.”

The next step, of course, is to actually count the beats in each measure as one would as a member of an orchestra or band. That step is in *The Basics* (UL) Foundational Learning Lesson Three.

The end result is that each student may use whatever method works best for him. Some get confused with the numbers; others find the rhythm syllables and use of rhythm symbol names cumbersome and easily take to the counting.

Refer to the “Teaching the Steady Beat and Rhythm” at the end of this document for a more comprehensive explanation of the rhythm syllables.

THE BASICS – Foundational Learning – Upper Level

LESSON 3

PACING: 1 day

STANDARDS: See Introduction to *The BASICS, Foundational Learning Lessons*.

CONCEPTS: Basic rhythm symbols, how to “count” in music, instrument families, terms for dynamic expression and performance directions in music, how to identify notes on the treble staff

OBJECTIVES: The students will gain an understanding of basic music concepts to enable them to fully engage in the fifth-grade lessons in *Spotlight on Music*.

VOCABULARY: quarter note, half note, dotted half note, whole note, two eighths, quarter rest; *DC al Fine*, *DS al Fine*, repeat sign, introduction, interlude, *coda*, staff, treble clef, names of line and space notes of the treble staff

RESOURCES:

These items are used in this lesson: Rhythm Challenge 2, Treble Clef Note Test A, *The BASICS Flash cards*, a visual of “Patriotic Medley” and “Home on the Range.”

MINI-LESSONS

✓ RHYTHM (10 minutes)

- Review all the known note values: quarter note (1 count), quarter rest (1 silent count), two eighth notes (1 count for two sounds), tied notes (hold sound for value of all notes connected with the curved line), half note (2 counts), dotted half note (3 counts), half rest (2 silent counts), whole note (4 counts), whole rest (4 silent counts).
- Teach the students there are a certain number of beats (or counts) in each measure. Show them how to tell how many beats are in each measure by looking at the Time Signature. Focus first on 4/4, 3/4 and 2/4. Point out that *bar lines* divide the music up into *measures*. For example, *Patriotic Medley* begins with 2/4 – two counts in each measure and continues on to 4/4 – four counts in each measure. *Home on the Range* is written in 3/4 and has three counts in each measure.
- Remind the students that rests still get a beat (or count). It is just a silent beat.
- Do **Rhythm Challenge 1** together “counting” the rhythm. Then have the students write it on the worksheet on their own. (See Key/Alt). Read the answers and have students check their own work.
- Do **Rhythm Challenge 2** together “counting” the rhythm. Then have the students write it on the worksheet on their own. (See Key/Alt.) Read the answers and have students check their own work.

✓ PITCH (8 minutes)

- Review the treble staff and the names of the line notes, space notes, middle C and D using the musical alphabet (ABCDEFGG).

- Give **Treble Clef Note Test 7A**. Have each student grade his or her individual paper. Tell the students there are 24 notes on these test sheets so it may take them a little longer than it did last time when there were only 20 notes on the 6-series test sheets.
- Give **Treble Clef Note Test 7B**. This time, set timer and tell them that at 1 minute, you will begin stating the time every 5 seconds. They should try to complete it within 2 minutes. Have each student write down the time it took to complete the test.
- Give **Treble Clef Note Test 7C**. Use the timer again and encourage them to work as quickly as they can with the aim of beating their previous time. Remind the students that those who have taken piano or other types of music lessons will be quicker because of their experience. But everyone can improve their note recognition speed and this helps when they are playing recorders or learning a new instrument.

✓ **OTHER MUSIC TERMS (2 minutes)**

- Review *DC al Fine*, *DS al Fine*, repeat sign, first and second ending, introduction, interlude, *coda*. Review with flash cards supplied with The Basics lessons.

ASSESSMENT: The worksheets and tests will serve to inform the teacher of the level of knowledge and skill of each student, particularly the student who is new to the school. This information will then assist the teacher in choosing strategies for the instruction. The various worksheets may be repeated as understanding and skill are developed.

THE BASICS – Foundational Learning – Upper Level

LESSON 4

PACING: 1 day

STANDARDS: See Introduction to *The BASICS, Foundational Learning Lessons*.

CONCEPTS: Rhythm patterns, families of instruments

OBJECTIVES: The students will gain an understanding of basic music concepts to enable them to fully engage in the fifth-grade lessons in *Spotlight on Music*.

VOCABULARY: quarter note, half note, dotted half note, whole note, two eighths, quarter rest, half rest, whole rest; families of instruments – percussion, keyboard, brass, string, wind

RESOURCES:

These items are used in this lesson: *The BASICS Flash cards*.

MINI-LESSONS

✓ **RHYTHM (10 minutes)**

- After reviewing all known note values (quarter note, quarter rest, two eighth notes, half note, dotted half note, half rest, whole note, whole rest), ask the students to create four 4-beat rhythms. Divide the class into even groups. Have each group choose the rhythm set they like best. Give the students unpitched percussion instruments or have them use body percussion to play their rhythms. Create a composition layering the different rhythm sets onto each other like a round. Have fun with rhythm!!

✓ **FAMILIES OF MUSICAL INSTRUMENTS (10 minutes)**

- Using *Spotlight on Music* resources, review the various musical instruments and their families. Make a game out of it with teams. Once again, have fun with it!

Go to *Resources* then search for “*Virtual Brass Instruments*,” “*Fretted Instruments*,” “*Mallet Percussion Instruments*,” “*Percussion Instruments*,” “*String Instruments*,” “*Wind Instruments*,” and “*Virtual Instruments – Keyboard*.” Individual instruments (interactive) will be found if you search for “*Glossary of Instruments*.”

- **ASSESSMENT:** Teacher observation is best for this type of lesson. Particularly observe the students who are new to the school. If they are having trouble, you may give them opportunity to interact with supplementary material to particularly help them learn about musical instruments. There are numerous online resources in this area.
 - <http://www.dsokids.com>
 - <http://www.nyphilkids.org>
 - <http://www.bso.org/brands/bsos/education-community/children-families/bsos-kids.aspx>

Rhythm Challenge 1

ta, titi, rest

1 2 3

4 5 6

7 8 9

10 11 12

13 14


15 16 17

Detailed description: The image shows a sequence of 17 numbered musical measures. Each measure is a single bar of music. Measure 1: Four quarter notes. Measure 2: Quarter note, eighth notes, quarter note. Measure 3: Eighth notes, quarter note, quarter note. Measure 4: Eighth notes, eighth notes, eighth notes, quarter note. Measure 5: Quarter note, eighth notes, quarter note. Measure 6: Eighth notes, quarter note, eighth notes, quarter note. Measure 7: Quarter note, quarter note, eighth notes, quarter note. Measure 8: Eighth notes, quarter note, quarter note, eighth notes. Measure 9: Eighth notes, eighth notes, quarter note, eighth notes, quarter note, eighth notes. Measure 10: Quarter note, eighth notes, quarter note, eighth notes. Measure 11: Quarter note, quarter note, quarter note, eighth notes. Measure 12: Quarter note, eighth notes, eighth notes, quarter note. Measure 13: Eighth notes, quarter note, eighth notes, quarter note. Measure 14: Quarter note, eighth notes, eighth notes, quarter note. Measure 15: Eighth notes, eighth notes, quarter note, eighth notes. Measure 16: Quarter note, quarter note, eighth notes, quarter note. Measure 17: Eighth notes, quarter note, quarter note, eighth notes, quarter note, eighth notes. The sequence ends with a double bar line.


Rhythm Challenge 1

ta, titi, rest


1 2 3



ta ta ta ta




ta ti-ti ta ta




ti-ti ta ta ta


4 5 6



ti-ti ti-ti ti-ti ta




ta ti-ti ta ta




ti-ti ta ti-ti ta


7 8 9



ta ta ti-ti ta




ti-ti ta ta




ti-ti ti-ti ta (rest)


10 11 12



ta (rest) ta (rest) ta




ta ta ta (rest)




ta (rest)(rest) ta

13 14




ti - ti ta (rest) ta




ta ta ti - ti (rest) ta


15 16 17



ti-ti (rest) ti-ti ta



ta ta (rest) ta



ti-ti ta ta (rest)

Rhythm Challenge 1

ta, titi, rest

1 2 3 4 | 1 2 & 3 4 | 1 & 2 3 4 |

4 5 6 7 | 1 2 & 3 4 | 1 & 2 3 & 4 |

8 9 10 11 | 1 & 2 3 4 & | 1 & 2 & 3 4 |

12 13 14 15 | 1 2 3 4 | 1 & 2 3 4 |

16 17 18 19 | 1 2 3 4 | 1 & 2 3 4 ||

Rhythm Challenge 2

New: Ties, Half Note, Dotted Half Note, Half Rest, Whole Note, Whole Rest

1 2 3

4 5 6 7

8 9 10 11

12 13 14 15

16 17 18 19

20 21 22 23

24 25 26 27

Detailed description: The image shows a sequence of 27 numbered musical measures. Each measure is represented by a single note or rest on a five-line staff. Measure 1: Quarter note, eighth notes, quarter note with a half note below it. Measure 2: Eighth notes, eighth notes, quarter note with a half note below it. Measure 3: Quarter note with a half note below it, quarter note with a half note below it. Measure 4: Quarter note, quarter note, quarter note with a half note below it. Measure 5: Eighth notes, quarter note with a half note below it, quarter note with a half note below it. Measure 6: Quarter note with a half note below it, quarter note, quarter note. Measure 7: Quarter note with a half note below it, quarter note, eighth notes. Measure 8: Quarter note, quarter note with a half note below it, quarter note. Measure 9: Quarter note, quarter note, whole note. Measure 10: Whole note, whole note. Measure 11: Whole note, quarter note, quarter note. Measure 12: Quarter note, whole note, quarter note. Measure 13: Eighth notes, quarter note, quarter note, whole note. Measure 14: Quarter note, eighth notes, quarter note, whole note. Measure 15: Eighth notes, eighth notes, quarter note, quarter note, whole note. Measure 16: Dotted half note, quarter note. Measure 17: Dotted half note, quarter note, eighth notes, quarter note. Measure 18: Quarter note, eighth notes, quarter note, whole note. Measure 19: Quarter note with a half note below it, quarter note, dotted half note. Measure 20: Dotted half note, whole note. Measure 21: Dotted half note, eighth notes, quarter note. Measure 22: Eighth notes, quarter note, half rest. Measure 23: Quarter note, quarter note, quarter note, quarter note, half rest. Measure 24: Eighth notes, quarter note, quarter note, half rest. Measure 25: Half rest, eighth notes, quarter note. Measure 26: Half rest, quarter note, quarter note, half rest. Measure 27: Whole note, double bar line.

Rhythm Challenge 2

New: Ties, Half Note, Dotted Half Note, Half Rest, Whole Note, Whole Rest

1 2 3

Ta ti - ti ta_____ | ti - ti ti - ti ta_____ | ta_____ ta_____
toe toe toe toe

4 5 6 7

ta ta ta_____ | ti - ti ta ta_____ | ta_____ ta ta ta_____ | ti - ti ta
toe toe toe toe

8 9 10 11

ta ta_____ | ta ta ta toe | toe toe | toe ta ta
toe toe

12 13 14 15

ta toe ta ti - ti ta toe | ta ti - ti toe | ti - ti ti - ti toe

16 17 18 19

half.note.dot ta half.note ta ti - ti ta half.note (rest) ta half.note.dot

20 21 22 23

half.note half.note half.note ti ti ta (rest,rest) ta ta | ta ta (rest,rest)

24 25 26 27

ti - ti ta (rest,rest) (rest,rest) ti - ti ta (hold.that.whole.rest) hold.that.whole.note

Rhythm Challenge 2

KEY/ALT

New: Ties, Half Note, Dotted Half Note, Half Rest, Whole Note, Whole Rest

1 2 3

1 2 & 3 (4) 1 & 2 & 3 (4) 1 (2) 3 (4)

4 5 6

1 2 3 (4) 1 & 2 3 (4) 1 (2) 3 4

7 8 9 10

1 (2) 3 & 4 1 2 (3) 4 1 2 3 (4) 1 (2) 3 (4)

11 12 13

1 (2) 3 4 1 2 (3) 4 1 & 2 3 (4)

14 15 16

1 2 & 3 (4) 1 & 2 & 3 (4) 1 (2) (3) 4

17 18 19

1 (2) 3 4 & 1 2 (3) (4) 1 2 (3) (4)

20 21 22 23



1 (2) 3 (4) 1 (2) 3 & 4 (1) (2) 3 4 1 2 (3) (4)



24 25 26 27



1 & 2 (3) (4) (1) (2) 3 & 4 (1) (2) (3) (4) 1 (2) (3) (4)



Rhythm Challenge 3



New: tika-ti, ti-tika



1  2 

3  4 

5  6 


7  8 

9  10 



11  12  ||

Rhythm Challenge 3



New: tika-ti, ti-tika

1  | 2  |



Ti - ka ti ti - ka ti ta ta ti - ka ti ta ti - ka ti ta

3  | 4  |



ta ti - ka ti ta (rest) ti ti - ka ta ti ti - ka ta

5  | 6  |


ta ti ti - ka ta ta (rest) ti ti - ka toe

7  | 8  |

ti ti - ka ti ti - ka ta ta ti - ka ti ta ti ti - ka ta

9  | 10  |

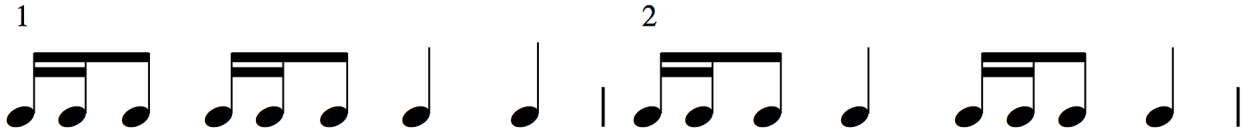
ti - ka ti ti - ti ti - ka ti - ka ta ta ti - ti - ka ti - ka ti - ka ta

11  | 12  ||

toe ti - ka ti ta toe ti ti - ka ta

Rhythm Challenge 3

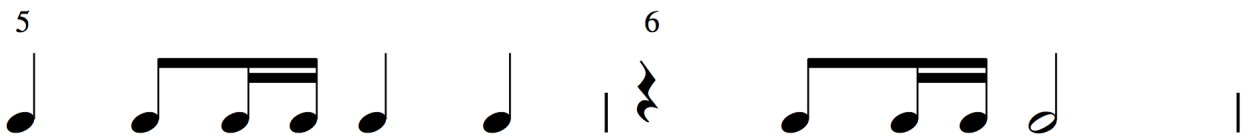
New: tika-ti, ti-tika



1 ee & 2 ee & 3 4 1 ee & 2 3 ee & 4



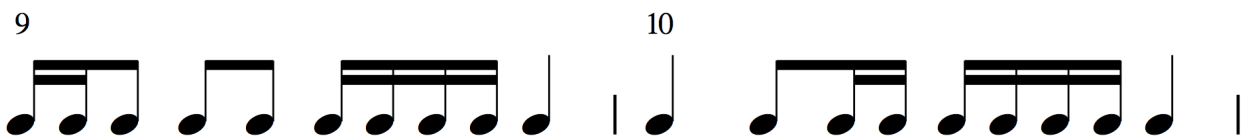
1 2 ee & 3 (4) 1 & uh 2 3 & uh 4



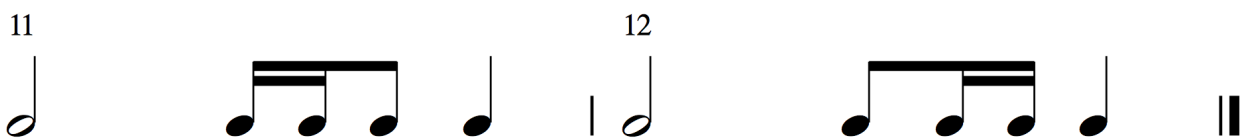
1 2 & uh 3 4 (1) 2 & uh 3(4)



1 & uh 2 & uh 3 4 1 ee & 2 3 & uh 4



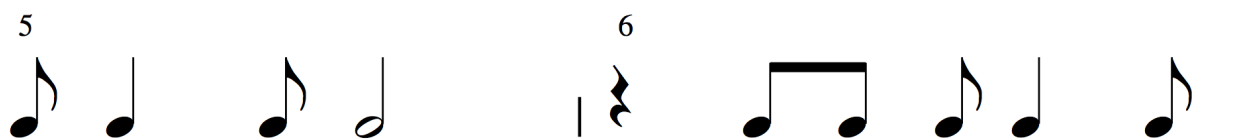
1 ee & 2 & 3 ee & uh 4 1 2 & uh 3 ee & uh 4



1(2) 3 ee & 4 1(2) 3 & uh 4









Rhythm Challenge 4

New: syncopah











Rhythm Challenge 4

New: syn-co--pah

1	2
	
Syn - co - pah ta ta	syn - co - pah ti - ti ta
3	4
	
syn - co - pah ti-ka ti-ka ta	syn - co - pah ti ti - ka ta
5	6
	
syn - co - pah toe	(rest) ti - ti syn - co - pah
7	8
	
toe (rest,rest)	ta syn - co - pah ta

Rhythm Challenge 4

New: syn-co--pah

1	2
	
1 &(2) & 3 4	1 &(2) & 3 & 4
3	4
	
1 &(2) & 3 ee & uh 4	1 &(2) & 3 & uh 4
5	6
	
1 &(2) & 3(4)	(1) 2 & 3 &(4) &
7	8
	
1(2) 3(4)	1 2 &(3) & 4

Rhythm Challenge 5

New: Dotted half note, whole note

1 2 3 4

Measure 1: Four quarter notes beamed in pairs. Measure 2: Two beamed quarter notes, a quarter rest, and a dotted half note. Measure 3: A quarter note, a dotted half note, and a quarter rest. Measure 4: A quarter note, a dotted half note, and a quarter rest.

5 6 7

Measure 5: Three beamed quarter notes and a quarter note. Measure 6: A whole note. Measure 7: A quarter rest, a quarter note, and a double bar line.

Rhythm Challenge 5

New: Dotted half note, whole note

1 2 3 4

Ta - a - a - a Ta - a - a (sh) Ta a - a Ta Ta a - a (sh)

5 6 7

Ta - a - a - a Ta a - a - a (Sh) (sh) (sh) (sh)

KEY/ALT

Rhythm Challenge 5

New: Dotted half note, whole note

1 2 3 4

1 (2) (3) (4) 1 (2) (3) (4) 1 (2) (3) 4 1 (2) (3) (4)

5 6 7

1 (2) (3) (4) 1 (2) (3) (4) (1) (2) (3) (4)

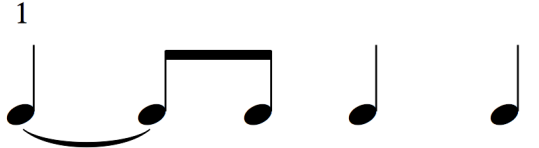

Rhythm Challenge 6

New: Dotted quarter note





Rhythm Challenge 6



New: Dotted quarter note with eighth

1  2 



Ta - i ti ta ta Ta - i ti ta ta

3  4 

Ta - i ti ti ti ta Ta - i ti toe

5  6 

ti ta_ i ta ta ti ta - i ta ta

7  8  ||


ti ta - i ti ti ta ti ta - i toe

Measures 1 & 2 sound the same.
Measure 5 & 6 sound the same.

Rhythm Challenge 6


New: Dotted quarter note with eighth

1




1 (2) & 3 4

2




1 (2) & 3 4

3




1 (2) & 3 & 4

4




1 (2) & 3(4)

5




1 & (2) (&) 3 4

6




1 &(2) (&) 3 4

7



1 &(2) (&) 3 & 4

8



1 &(2) (&) 3(4) ||

Measures 1 & 2 sound the same.
Measure 5 & 6 sound the same.

Rhythm Challenge 7

New: Dotted eighth note

Rhythm Challenge 7

KEY &
KEY/ALT

New: Dotted eighth note
with sixteenth

1(ee&) uh 2(ee&) uh 3_____ 4_____ 1(ee&) uh 2(ee&) uh 3(ee&) uh 4
Tim - ka tim - ka ta ta ti - ti tim - ka tim - ka ta

1 2 ee(&uh) 3_____ 4_____ 1 ee(&uh) 2 ee(&uh) 3_____ (4)_____
ta ka - tim ta ta ka - tim ka - tim ta (rest)

NAME _____

DATE _____

SCORE ____ / 49 possible

Getting to Know the Staff, High & Low Pitches

Write the numbers on the corresponding line.

Always start from the bottom line. Center the number on the line. EX: 4

1 5 4 2 3 1 2 5 4 3

Write the numbers in the corresponding space.

1 4 2 3 1 2 4 3 2 1

On the line provided, write the number of the highlighted line or space.

____ line

____ line

____ line

Circle the HIGHER note in each pair of notes.



Circle the LOWER note in each pair of notes.



NAME _____

DATE _____

Score _____ /10 possible

Drawing the Treble Clef Sign



Practice drawing the treble clef sign
in the correct position on the staff.

Make sure the curl circles around the second line (G).

Four sets of blank musical staves, each consisting of five horizontal lines, provided for practicing drawing the treble clef sign.

Circle the treble clef sign that you think looks the best.

NAME _____

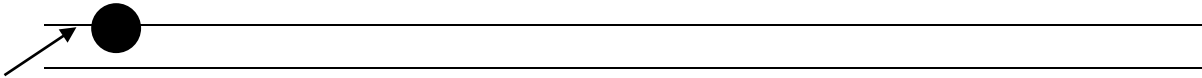
DATE _____

Score _____ / 24 possible

Drawing Line and Space Notes

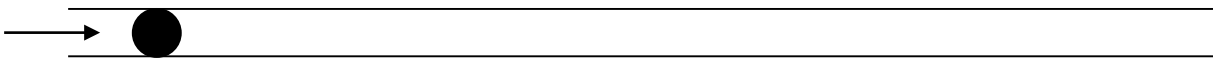
Draw *four* line notes below.

Remember that line notes are drawn *around* a line as shown.



Draw *four* space notes below.

Remember that space notes are drawn *between* the lines as shown.



Draw *eight* space and line notes on the lines below in any order you like.

Label the notes you have drawn with S for Space Note or L for Line Note.

Put the S or L under the proper note.

NAME _____

DATE _____

Score _____ / 10 possible



Treble Clef Sign, Measures and Bar Lines

Fill in the correct answers from the word bank below:

1. The area between the two bar lines is called a _____.
2. Bar lines _____ the music into equal parts.
3. At the end of a piece of music is a _____ bar line.
4. A double bar line is made up of two lines, one thin and one _____.

WORD BANK	
Thick	Treble clef
Divide	Measure
Triple	Double

5. Draw a treble clef sign at the beginning of each of the staves below.
6. Draw three bar lines where shown by the stars.
7. Draw a double bar line at the end.

* *

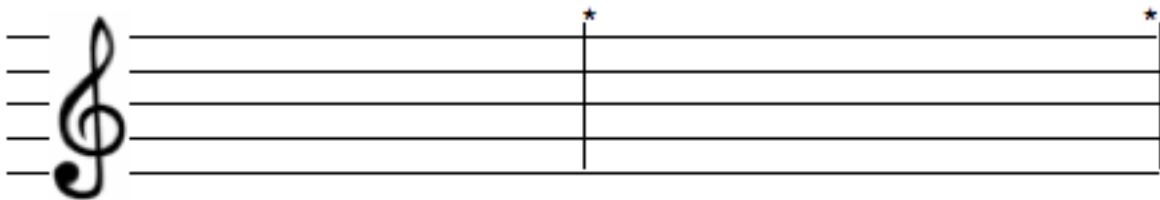
*

Treble Clef Sign, Measures and Bar Lines

Fill in the correct answers from the word bank.

1. The area between the two bar lines is called a measure.
2. Bar lines divide the music into equal parts.
3. At the end of a piece of music is a double bar line.
4. A double bar line is made up of two lines, one thin and one thick.

Draw a treble clef sign at the beginning of each of the staves below. Next draw three bar lines where shown by the stars. Finally, draw a double bar line at the end.



NAME _____

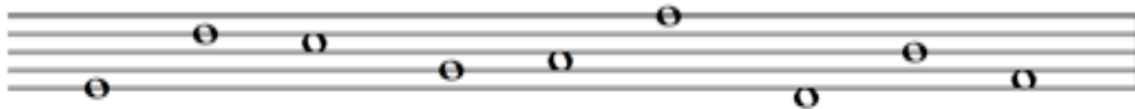
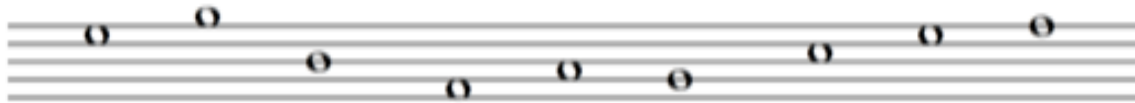
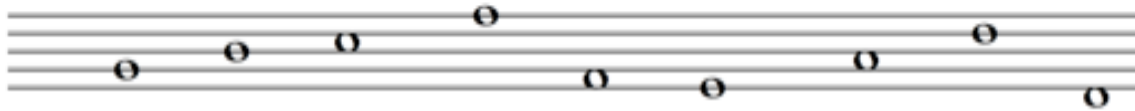
DATE _____

Score _____ / 27 possible

Note Stems – Where do they go?

Draw the stems on the correct side of each note head.

CLUE: On the 3rd line or above, stem goes *down* on left
Below the 3rd line, stem goes *up* on the right



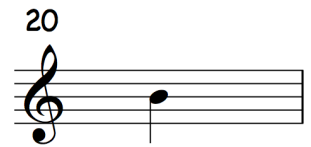
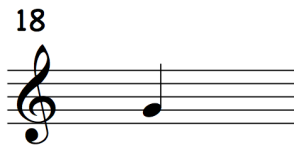
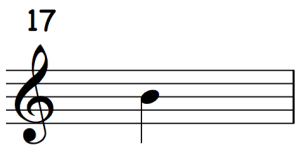
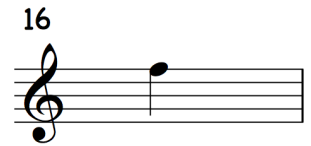
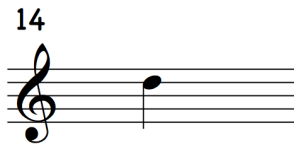
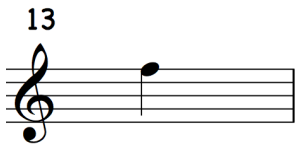
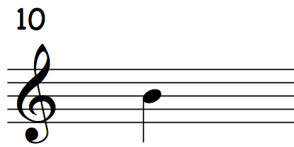
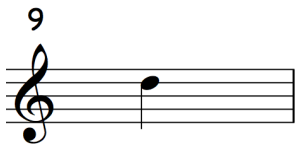
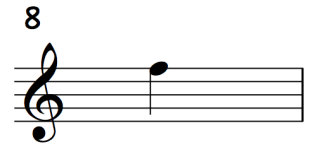
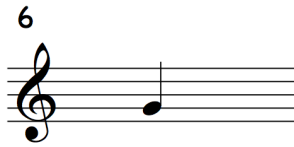
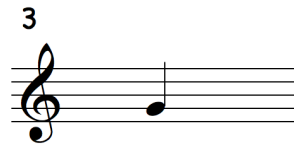
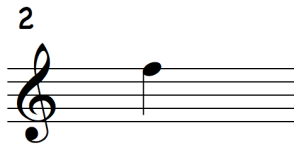
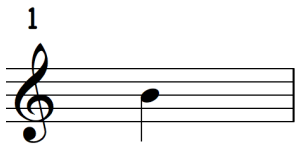
Name _____

Score _____ / 20 Possible

Naming Line Notes - 1A

A	B	C	D	E	F	G
---	---	---	---	---	---	---

Write the name of each note under the note.



Naming Line Notes - 1A

A	B	C	D	E	F	G
---	---	---	---	---	---	---

Write the name of each note under the note.

1

B

2

F

3

G

4

E

5

E

6

G

7

E

8

F

9

D

10

B

11

D

12

G

13

F

14

D

15

E

16

F

17

B

18

G

19

D

20

B

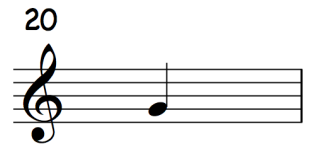
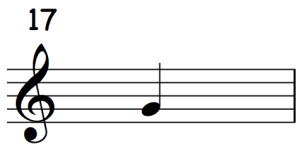
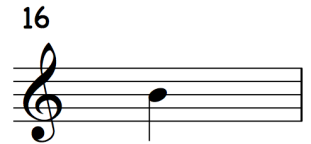
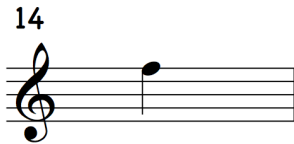
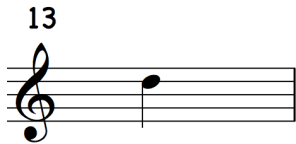
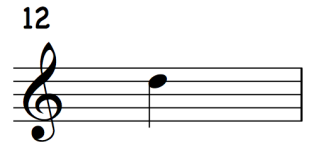
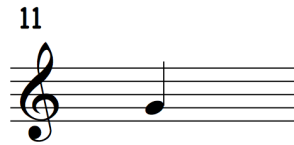
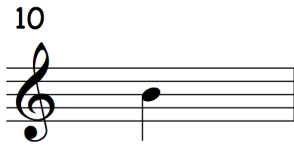
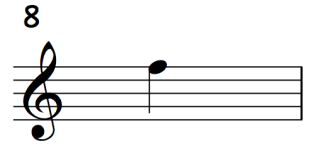
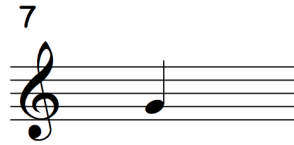
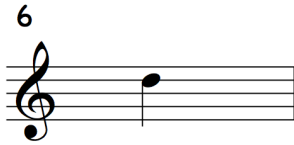
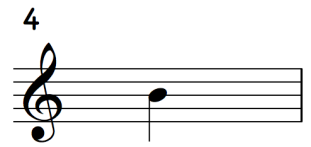
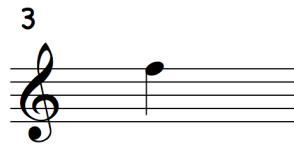
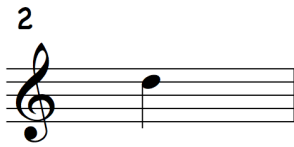
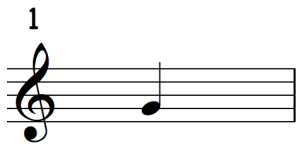
Name _____

Score _____ / 20 Possible

Naming Line Notes - 1B

A	B	C	D	E	F	G
---	---	---	---	---	---	---

Write the name of each note under the note.




Naming Line Notes - 1B

A	B	C	D	E	F	G
---	---	---	---	---	---	---


Write the name of each note under the note.

1




G

2




D

3




F

4




B

5




E

6




D

7




G

8




F

9




E

10




B

11




G

12




D

13




D

14




F

15




E

16




B

17




G

18




E

19



D

20



G

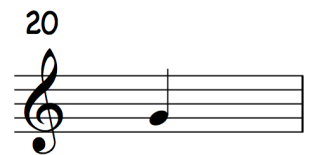
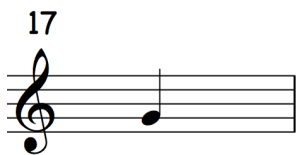
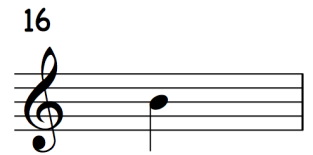
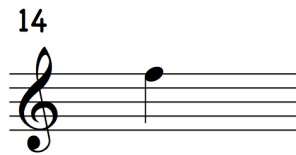
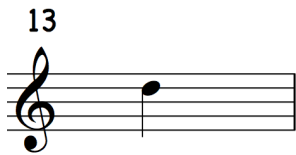
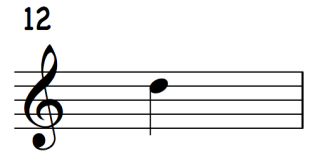
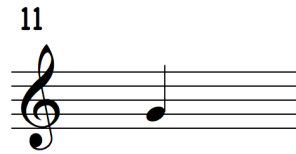
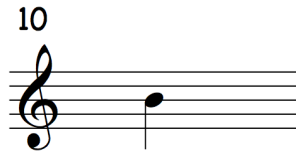
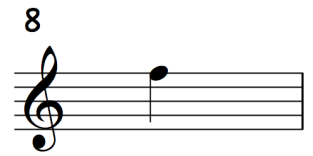
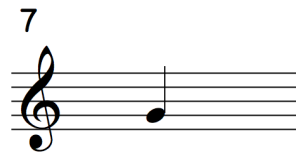
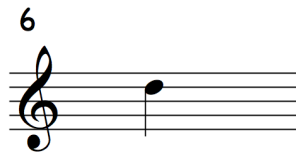
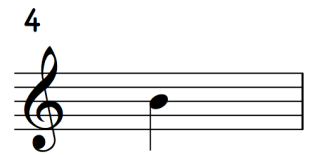
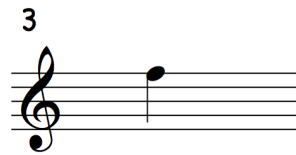
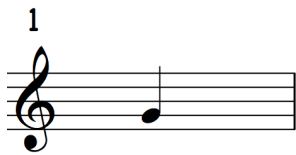
Name _____

Score _____ / 20 Possible

Naming Line Notes - 1C

A	B	C	D	E	F	G
---	---	---	---	---	---	---

Write the name of each note under the note.




Naming Line Notes - 1C

A	B	C	D	E	F	G
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Write the name of each note under the note.

1




G

2




D

3




F

4




B

5



E

6




D

7




G

8




F

9



E

10




B

11




G

12




D

13




D

14




F

15



E

16




B

17




G

18



E

19



D

20



G

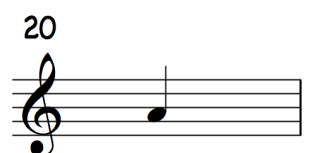
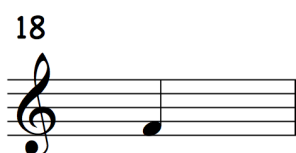
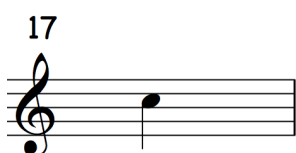
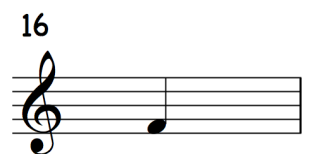
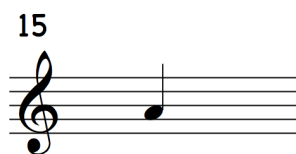
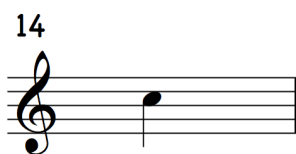
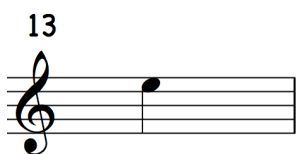
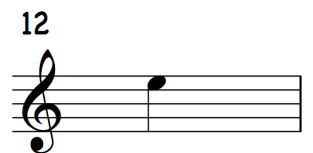
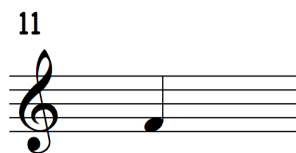
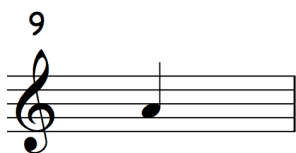
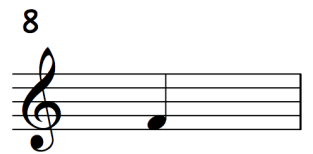
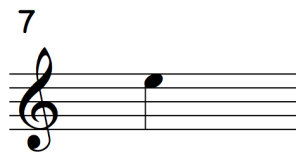
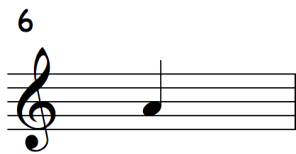
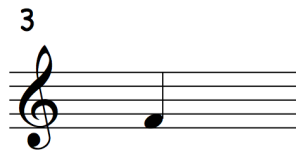
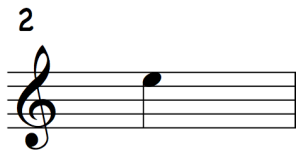
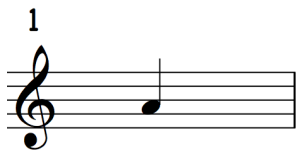
Name _____

Score _____ / 20 Possible

Naming Space Notes - 2A

A	B	C	D	E	F	G
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Write the name of each note under the note.

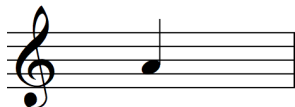


Naming Space Notes - 2A

A	B	C	D	E	F	G
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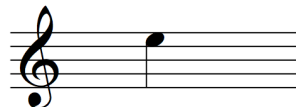
Write the name of each note under the note.

1



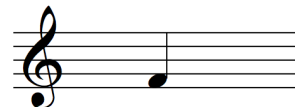
A

2



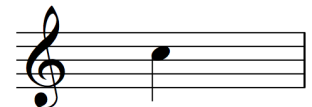
E

3




F

4



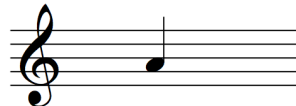
C

5




C

6



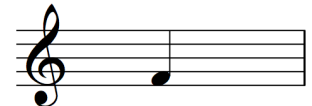
A

7



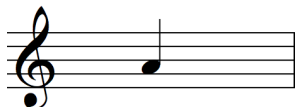
E

8




F

9



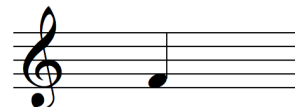
A

10



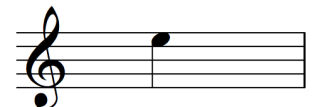
C

11




F

12




E

13



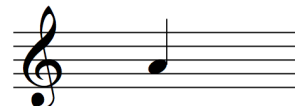
E

14




C

15




A

16



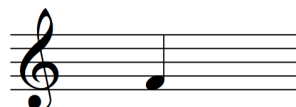
F

17




C

18




F

19



E

20



A

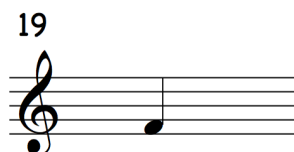
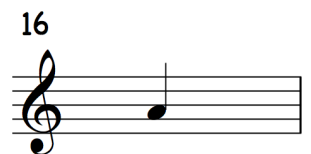
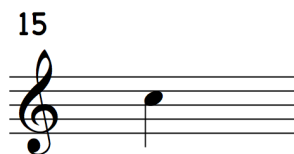
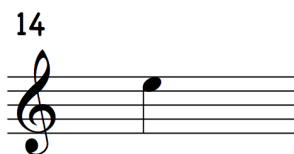
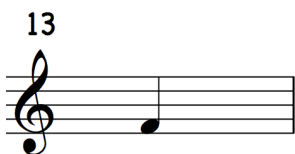
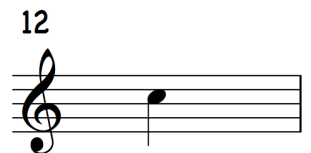
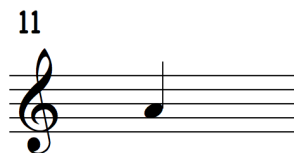
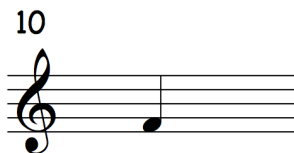
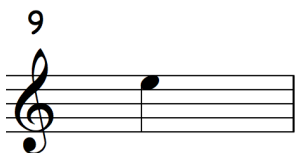
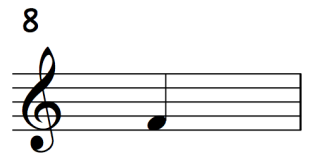
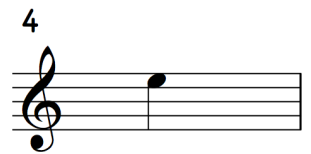
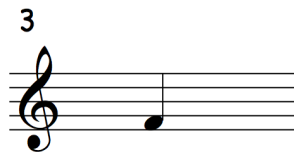
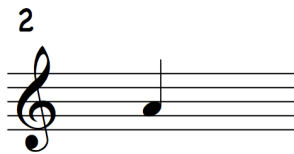
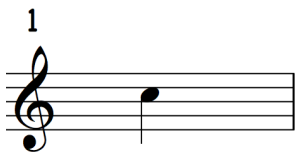
Name _____

Score _____ / 20 Possible

Naming Space Notes - 2B

A	B	C	D	E	F	G
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Write the name of each note under the note.




Naming Space Notes - 2B

A	B	C	D	E	F	G
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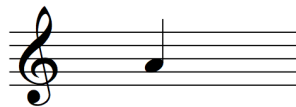
Write the name of each note under the note.

1



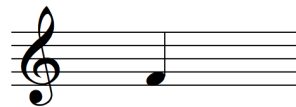
C

2




A

3




F

4




E

5



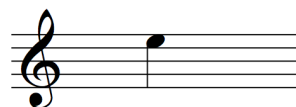
A

6




C

7



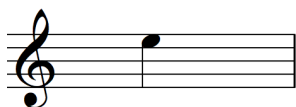
E

8



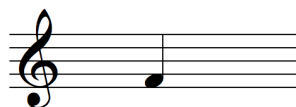
F

9



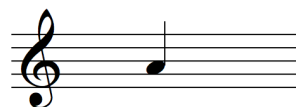
E

10




F

11




A

12




C

13




F

14



E

15




C

16




A

17



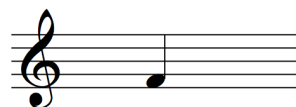
A

18




C

19



F

20



E

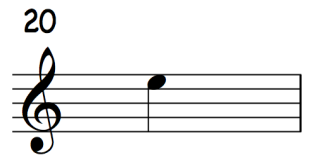
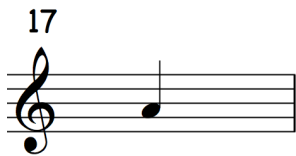
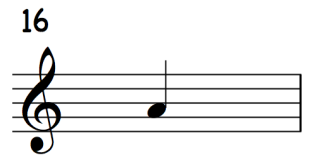
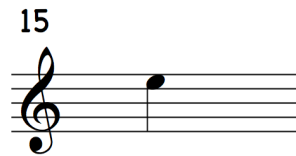
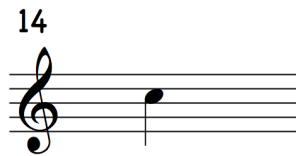
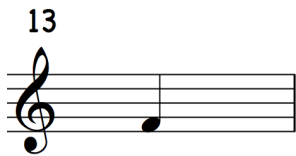
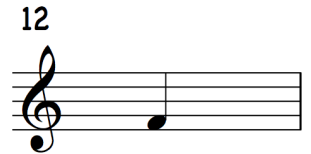
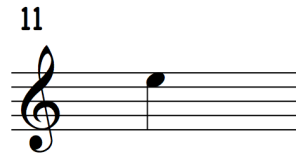
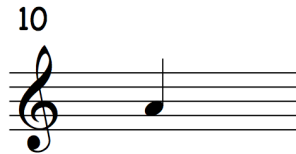
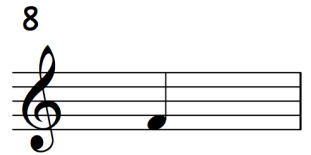
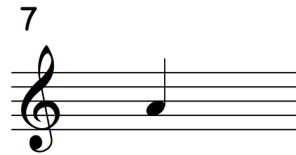
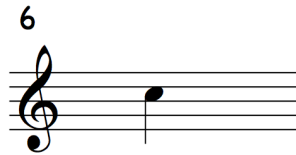
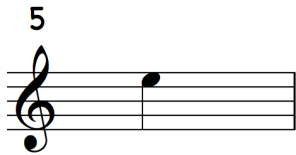
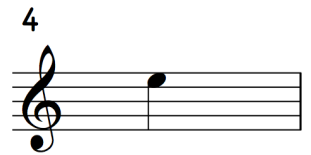
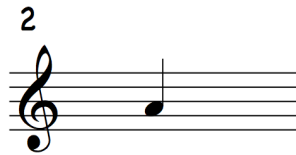
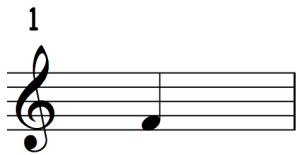
Name _____

Score _____ / 20 Possible

Naming Space Notes - 2C

A	B	C	D	E	F	G
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Write the name of each note under the note.




Naming Space Notes - 2C

A	B	C	D	E	F	G
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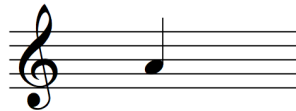
Write the name of each note under the note.

1




F

2




A

3



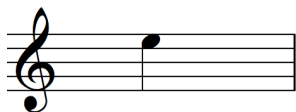
C

4



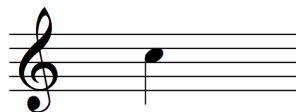
E

5



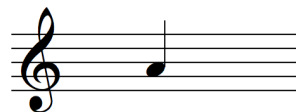
F

6




A

7




C

8



E

9



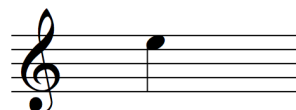
F

10



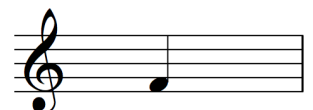
A

11




C

12




E

13




F

14



A

15



C

16



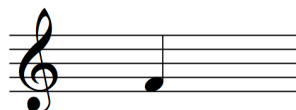
E

17




F

18




A

19



C

20



E

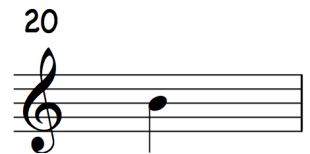
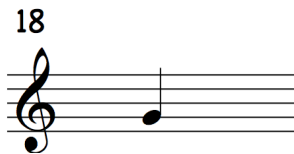
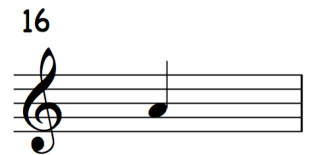
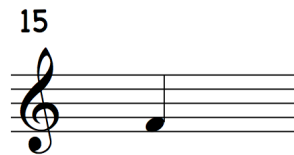
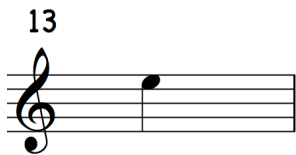
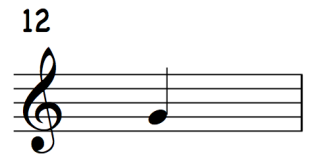
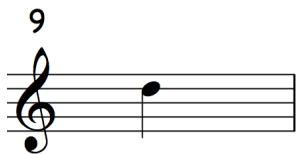
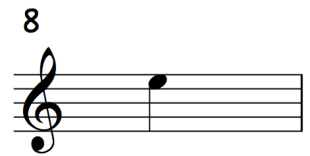
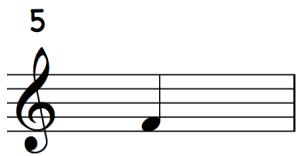
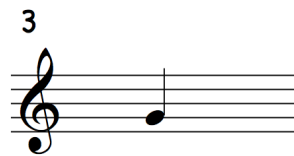
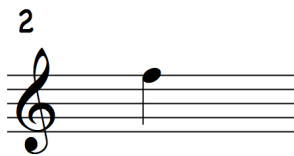
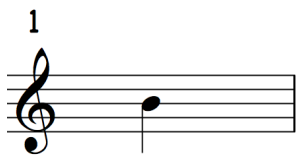
Name _____

Score _____ / 20 Possible

Naming Line & Space Notes - 3A

A	B	C	D	E	F	G
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Match each note with its name. Write the name under the note.



Naming Line & Space Notes - 3A

A	B	C	D	E	F	G
---	---	---	---	---	---	---

Match each note with its name. Write the name under the note.

1

B

2

F

3

G

4

E

5

F

6

C

7

A

8

E

9

D

10

B

11

D

12

G

13

E

14

C

15

F

16

A

17

E

18

G

19

D

20

B

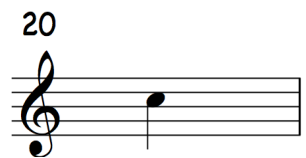
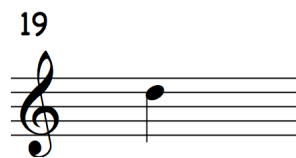
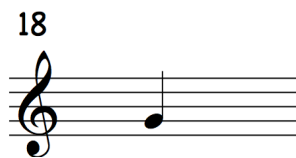
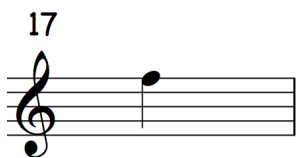
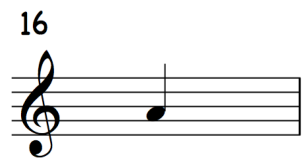
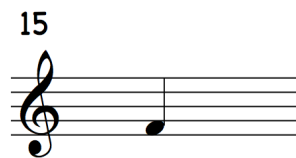
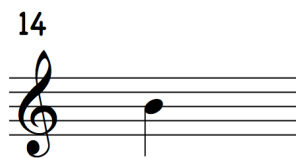
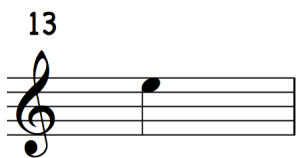
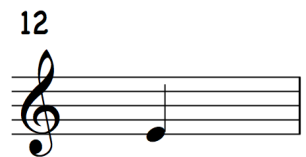
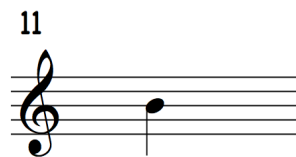
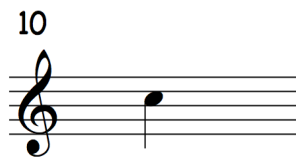
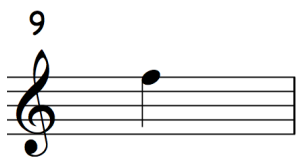
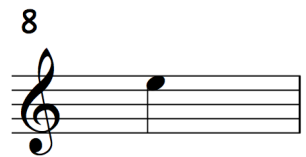
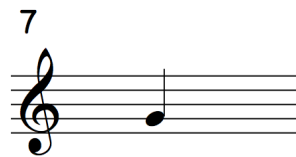
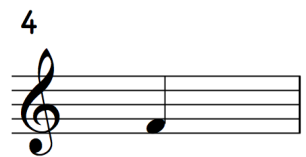
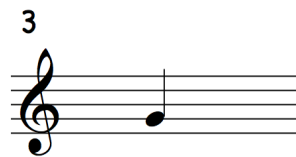
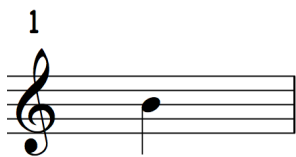
Name _____

Score _____ / 20 Possible

Naming Line & Space Notes - 3B

A	B	C	D	E	F	G
---	---	---	---	---	---	---

Match each note with its name. Write the name under the note.




Naming Line & Space Notes - 3B

A	B	C	D	E	F	G
---	---	---	---	---	---	---


Match each note with its name. Write the name under the note.

1




B

2




E

3




G

4




F

5




A

6



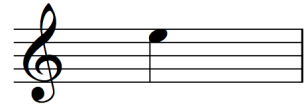
D

7




G

8




E

9




F

10




C

11




B

12




E

13




E

14




B

15




F

16




A

17




F

18




G

19



D

20



C
















Name _____

Score _____ / 20 Possible

Naming Line & Space Notes - 3C

A	B	C	D	E	F	G
---	---	---	---	---	---	---

Match each note with its name. Write the name under the note.


1 	2 	3 	4 
5 	6 	7 	8 
9 	10 	11 	12 
13 	14 	15 	16 
17 	18 	19 	20 

Naming Line & Space Notes - 3C

A	B	C	D	E	F	G
---	---	---	---	---	---	---


Match each note with its name. Write the name under the note.

1




B

2




E

3




G

4




F

5




A

6



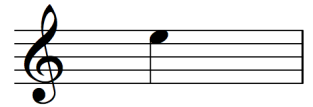
D

7




G

8




E

9




F

10




C

11




B

12




E

13




E

14




B

15




F

16




A

17




F

18




G

19



D

20



C

Name _____

Score _____ / 20 Possible

Treble Clef Spelling Words - 4

Write the words that the pitches spell. You must get the spelling 100% correct to get a point for the word.

1



2



3



4



5



6



7



8



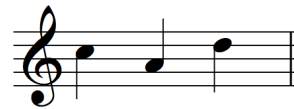
9



10



11



12



13



14



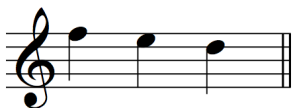
15



16



17



18



19



20



Treble Clef Spelling Words - 4

Student must get word 100% correct to get point for the word.

1



F A C E

2



B A D E

3



F E E D

4



B E E

5



B E A D

6



B E E F

7



C A G E

8



B A G

9



C A F E

10



B A D

11



C A D

12



F A D

13



B E

14



C A G E

15



G A D

16



B E D

17



F E D

18



A D

19



E D G E

20



F A D E







Name _____

Class _____

Naming Middle C & D - 5

A	B	C	D	E	F	G
---	---	---	---	---	---	---

Match each note with its name. Write the name under the note.


1 	2 	3 	4 
5 	6 	7 	8 
9 	10 	11 	12 
13 	14 	15 	16 
17 	18 	19 	20 

Naming Middle C and D - 5

A	B	C	D	E	F	G
---	---	---	---	---	---	---


Match each note with its name. Write the name under the note.

1




C

2




E

3




G

4




D

5



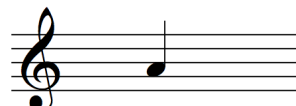
A

6




C

7




A

8




B

9




F

10




D

11



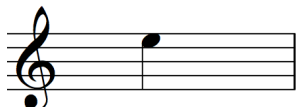
B

12




E

13



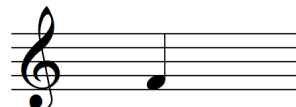
E

14



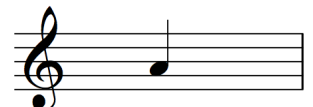
C

15




F

16




A

17




F

18




G

19



D

20



D










Name _____

Score _____ / 20 Possible

Treble Clef Note Test - 6A

A	B	C	D	E	F	G
---	---	---	---	---	---	---

Match each note with its name. Write the name under the note.


1 	2 	3 	4 
5 	6 	7 	8 
9 	10 	11 	12 
13 	14 	15 	16 
17 	18 	19 	20 

Treble Clef Note Test - 6A

A B C D E F G


Match each note with its name. Write the name under the note.

1



E

2




F

3




A

4




B

5




A

6




C

7




G

8




D

9



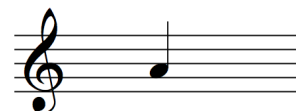
F

10




D

11




A

12




C

13




E

14




F

15



C

16




B

17




E

18




G

19



D

20



D


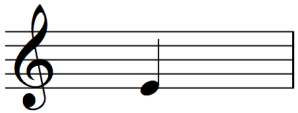



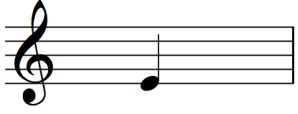
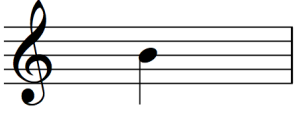


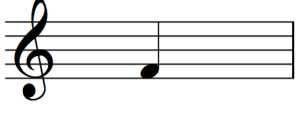



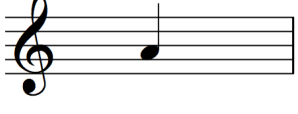






Name _____

Score _____ / 20 Possible

Treble Clef Note Test - 6B

A	B	C	D	E	F	G
---	---	---	---	---	---	---

Match each note with its name. Write the name under the note.


1 	2 	3 	4 
5 	6 	7 	8 
9 	10 	11 	12 
13 	14 	15 	16 
17 	18 	19 	20 

Treble Clef Note Test - 6B

A B C D E F G


Match each note with its name. Write the name under the note.

1




G

2




E

3




C

4




D

5




E

6




C

7




D

8



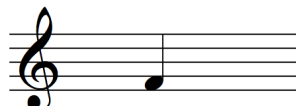
G

9




E

10




C

11




D

12




E

13




G

14




E

15




C

16




D

17




E

18




C

19



D

20



E

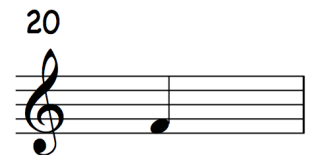
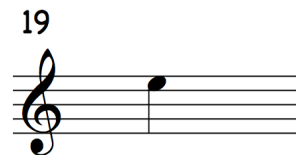
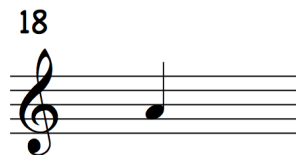
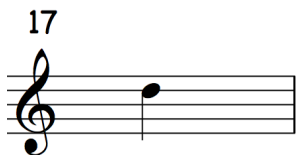
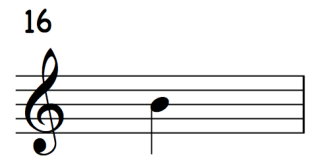
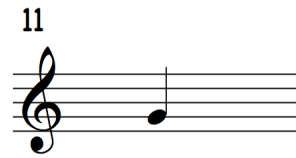
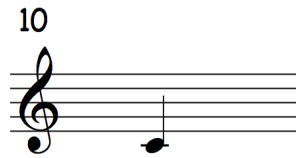
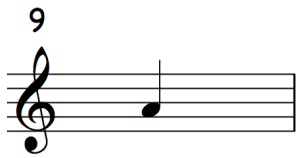
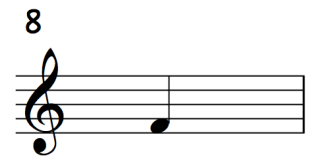
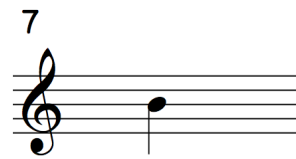
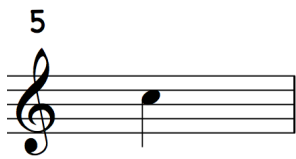
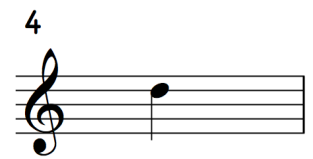
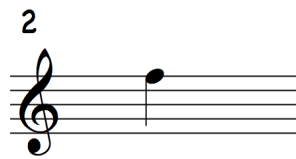
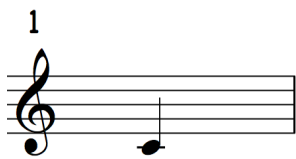
Name _____

Score _____ / 20 Possible

Treble Clef Note Test - 6C

A	B	C	D	E	F	G
---	---	---	---	---	---	---

Match each note with its name. Write the name under the note.




Treble Clef Note Test - 6C

A	B	C	D	E	F	G
---	---	---	---	---	---	---

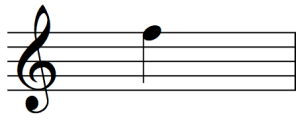
Match each note with its name. Write the name under the note.

1




C

2




F

3




D

4




D

5




C

6




E

7



B

8



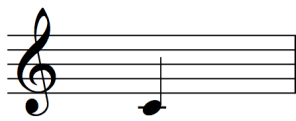
F

9




A

10




C

11




G

12




E

13




D

14




C

15



E

16



B

17



D

18




A

19



E

20



F

Name _____

Score _____ / 24 Possible

Treble Clef Note Test - 7A

Write the correct name of each note under the note.



Name _____

Score _____ / 24 Possible

Treble Clef Note Test - 7B

Write the correct name of each note under the note.



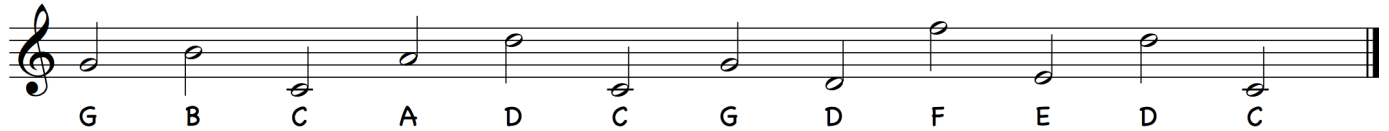
ANSWER KEY

Treble Clef Note Test - 7A

Write the correct name of each note under the note.



A musical staff in treble clef containing 13 notes. The notes are: E (first space), D (second space), C (third space), E (first space), F (second space), F (second space), A (third space), E (first space), F (second space), B (third space), C (third space), and A (first space).

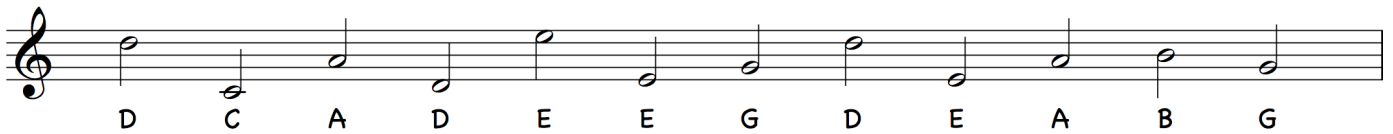


A musical staff in treble clef containing 13 notes. The notes are: G (second space), B (third space), C (third space), A (second space), D (third space), C (third space), G (second space), D (second space), F (second space), E (first space), D (second space), and C (third space).

ANSWER KEY

Treble Clef Note Test - 7B

Write the correct name of each note under the note.



A musical staff in treble clef containing 13 notes. The notes are: D (second space), C (third space), A (second space), D (third space), E (third space), E (third space), G (third space), D (second space), E (first space), A (second space), B (third space), and G (second space).



A musical staff in treble clef containing 13 notes. The notes are: F (first space), A (second space), F (first space), G (second space), C (third space), F (first space), F (first space), C (third space), E (first space), D (second space), C (third space), and F (first space).

Name _____

Score _____ / 24 Possible

Treble Clef Note Test - 7C

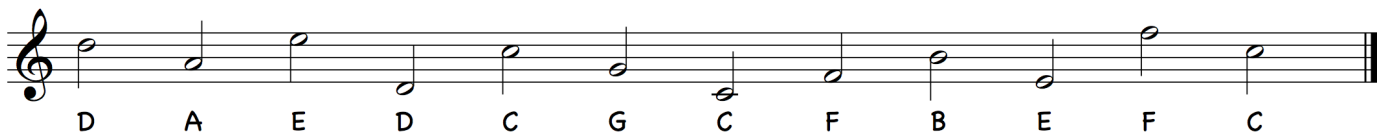
Write the correct name of each note under the note.



ANSWER KEY

Treble Clef Note Test - 7C

Write the correct name of each note under the note.



MUSIC CERTIFICATE

This certifies that as a member of the
60-second club

has identified 20 treble clef notes
in one minute in Music Class.

Excellent work! Congratulations!



Signature of teacher

Date

MUSIC CERTIFICATE

This certifies that as a member of the
40-second club

has identified 20 treble clef notes
in *40 seconds* in Music Class.

WOW! Good job! Congratulations!



Signature of teacher

Date

MUSIC CERTIFICATE

This certifies that

BEAT THE TEACHER
in identifying 20 treble clef notes!

Way to go!



Teacher Signature

Date

Are You Sleeping

French folk song (round)

Are you sleep - ing, are you sleep - ing, bro - ther John, bro - ther John?

5

Morn-ing bells are ring- ing, Morn-ing bells are ring- ing, ding ding dong! Ding ding dong!

Charlie over the Ocean

African-American Children's Singing Game

Leader sings first, then group echoes

Char - lie o - ver the o - cean. Char - lie o - ver the sea___

3

Char - lie caught a black - bird, Can't catch me___

Participants stand in a loose, unconnected circle. The leader "Charlie" walks around the circle as he leads the "call and response" song. (The leader sings the first phrase, then the circle echoes. The leader sings the second phrase, then the circle echoes, etc.) At the words "Can't catch me", the leader taps someone in the circle on the shoulder, then runs around the circle to try to get back to that spot before being caught by the person he tagged. If he gets tagged, then the new person is "Charlie". If not, then he is "Charlie" again. (I usually make those who have been tagged sit in their place or in some other way make it obvious they have had a turn. Everyone will want a turn!)

Four Voices: "I Can Sing Like This"

I can sing like this

The musical notation consists of a single treble clef staff with a 4/4 time signature. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (half note). The lyrics are placed below the notes.

Here Comes a Bluebird

Children's Singing Game

Here comes a blue - bird through my win - dow,

The musical notation is in 4/4 time. The melody is: G4 (quarter), A4-B4 (quarter), C5 (quarter), B4-A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The lyrics are placed below the notes.

3

Hi - did - dle - dum - a day day day.

The musical notation is in 4/4 time. The melody is: G4 (quarter), A4-B4-C4 (quarter), B4-A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The lyrics are placed below the notes.

5

Take a lit - tle part - ner, hop in the gar - den,

The musical notation is in 4/4 time. The melody is: G4 (quarter), A4-B4 (quarter), C5 (quarter), B4-A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The lyrics are placed below the notes.

7

Hi - did - dle - dum - a day day day.

The musical notation is in 4/4 time. The melody is: G4 (quarter), A4-B4-C4 (quarter), B4-A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The lyrics are placed below the notes.

Participants stand in a connected circle (holding hands). They raise their hands together to form "windows." A "bluebird" is chosen to go in and out the windows during the first half of the song. At the words "take a little partner," the bluebird takes both hands of someone in the circle and hops with them in the middle of the circle while the rest clap their hands in time to the music. The newly-chosen partner becomes the new bluebird.

He's Got the Whole World

African-American Spiritual

He's got the whole world_ In His hands_ He's got the whole world_

5
In His hands,_ He's got the whole world_ In His hands_ He's got the

8
whole world in His hands.

The musical notation is written on a single treble clef staff in 4/4 time. The first line contains measures 1-4 with lyrics 'He's got the whole world_ In His hands_ He's got the whole world_'. The second line, starting at measure 5, contains 'In His hands,_ He's got the whole world_ In His hands_ He's got the'. The third line, starting at measure 8, contains 'whole world in His hands.' and ends with a double bar line.

Hot Cross Buns

Hand jive

Hot cross buns, hot cross buns, one a-pen-ny, two a-pen-ny, hot cross buns.

The musical notation is written on a single treble clef staff in 2/4 time with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The lyrics are 'Hot cross buns, hot cross buns, one a-pen-ny, two a-pen-ny, hot cross buns.' The piece concludes with a double bar line.

I'm Gonna Sing, Sing, Sing

Traditional

I'm gon-na sing, sing, sing, I'm gon-na shout, shout, shout, I'm gon-na sing, I'm gon-na
7
shout, "Praise the Lord." _____ When those gates are o - pen wide, I'm gon-na
12
sit at Je-sus side, I'm gon-na sing, I'm gon-na shout, "Praise the Lord!" _____

I've Been Workin' on the Railroad

American Folk Song

I've been work-in' on the rail - road, all the live-long day.
5
I've been work-in' on the rail - road just to pass the time a - way.
9
Can't you hear the whist-le blow - ing, rise up so ear-ly in the morn.
13
Can't you hear the cap-tain shout - ing _____ "Di - nah, blow your horn."

Jump, Jim Joe

Children's singing game

Musical notation for the first line of the song. It is in 4/4 time and B-flat major. The melody consists of quarter and eighth notes. The lyrics are: Jump, jump, jump, Jim Joe. Shake your head and nod your head and tap your toe.

5

Musical notation for the second line of the song. It is in 4/4 time and B-flat major. The melody consists of quarter and eighth notes. The lyrics are: Round, round, and round we go, Now we'll

7

Musical notation for the third line of the song. It is in 4/4 time and B-flat major. The melody consists of quarter and eighth notes. The lyrics are: find a - noth - er part - ner and we'll jump Jim Joe.

The actions of the song can be done in many ways. It can be done as a whole group with the whole group circling on the words "round, round". Or it can be done with one pair starting in the middle and then each partner in the first pair finding a new partner until all are participating. Or you can start right out with everyone paired up and just switch partners each time. I have even done it with children doing the actions alone, changing the words to "Now we'll do it again, we'll jump Jim Joe."

Rain, Rain, Go Away

Song Game

Musical notation for the song "Rain, Rain, Go Away". It is in 4/4 time and D major. The melody consists of quarter and eighth notes. The lyrics are: Rain, rain, go a - way. Come a - gain a - noth - er day.

Row, Row, Row Your Boat

Children's Song

Row, row, row your boat gen - tly down the stream.____

9

Mer-ri - ly, mer-ri - ly, mer-ri - ly, mer-ri - ly, life is but a dream.____

The image shows the musical notation for the song 'Row, Row, Row Your Boat'. It consists of two staves of music in 3/4 time. The first staff contains the melody with lyrics 'Row, row, row your boat gen - tly down the stream.____'. The second staff, starting at measure 9, contains the melody with lyrics 'Mer-ri - ly, mer-ri - ly, mer-ri - ly, mer-ri - ly, life is but a dream.____'. The music is written in treble clef with a key signature of one flat (Bb).

Shoo Fly

Words & Music attributed to T. Brigham Bishop

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

4

I be-long to some-bo dy. I feel, I feel, I feel, I feel like a morn-ing star. I

7

feel, I feel, I feel, I feel like a morn-ing star. Shoo fly, don't both-er me,

10

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

The image shows the musical notation for the song 'Shoo Fly'. It consists of four staves of music in 4/4 time with a key signature of one flat (Bb). The first staff contains the melody with lyrics 'Shoo fly, don't both-er me, shoo fly, don't both-er me, shoo fly, don't both-er me, for'. The second staff, starting at measure 4, contains the melody with lyrics 'I be-long to some-bo dy. I feel, I feel, I feel, I feel like a morn-ing star. I'. The third staff, starting at measure 7, contains the melody with lyrics 'feel, I feel, I feel, I feel like a morn-ing star. Shoo fly, don't both-er me,'. The fourth staff, starting at measure 10, contains the melody with lyrics 'shoo fly, don't both-er me, shoo fly, don't both-er me, for I be-long to some-bo-dy.'.

Take Me Out to the Ball Game

Jack Norwoth and Albert Von Tilzer

Take me out to the ball game, Take me out with the crowd, Buy me some
9
pea-nuts and crack - er jacks. I don't care if I nev-er get back, let me root, root,
17
root for the home team If they don't win, it's a shame. For it's
24
one, two, three strikes you're out, at the old ball game.

Who Built the Ark?

African American Spiritual

Who built the ark? No - ah, No - ah, Who built the ark? Bro-ther No-ah built the ark.

Yankee Doodle

Revolutionary War Song



Yan-kee Doo-dle went to town a - ri-ding on a po - ny, Stuck a feath er in his hat and

7



called it mac - a - ro - ni. Yan - kee Doo-dle, keep it up, Yan - kee Doo-dle

12



dan - dy, Mind the mu - sic and the step and with the girls be han - dy.

Teaching Steady Beat and Rhythm

A Suggested Learning Sequence

NOTE: In a multi-grade classroom, you can teach them everything but adjust expectations for younger students depending on age and grade level.

Kindergarten

- Keep the steady beat with hands, feet, body, instruments.
- Progress to clapping the "rhythm of the words".
- Differentiate between steady beat and "rhythm (of the words)".
- Begin showing them long and short sounds in songs. (Do not name them.)

Grade 1

- Teach ta* (quarter note but don't call it that!) *"one sound on a beat"*
- Teach ti-ti (two eighth notes) *"two sounds on one beat"*
- Teach rest (quarter rest) *"no sound on one beat"*
- Teach 2-meter (feel the strong-weak beats in some songs) *"two beats in each measure"*

Grade 2

- Teach tika-tika (4 sixteenth notes) *"four sounds on one beat"*
- Teach tie (two quarter notes tied together) - then ta-a *"one sound on two beats"*

Grade 3 - As they begin playing these on the recorder:

- Teach ta-a-a (dotted half note, found in some BAG songs, can begin calling it dotted half note) *"one sound on three beats"*
- Teach ta-a-a-a (whole note, same as above) *"one sound on four beats"*
- Teach 4-meter (will be in their recorder songs) *"four beats in each measure"*

Grade 4 - Continue playing recorder

- Teach ti-ta-ti (syn-co-pah) *"three sounds unevenly divided on two beats"*
- Teach tika-ti, ti-tika *"three sounds unevenly divided on one beat"*
- Teach single ti and/or eighth rest if music demands it *"only half of one beat"*
- Can introduce 3-meter if music demands it *"three beats in each measure"*
- Teach "proper" names of all rhythms and how to "count" near end of year

Grade 5 up


- If students play in band or chime choir, or sing in choir with printed music, teach other dotted rhythms, 6/8 meter as needed


*These names are called "rhythm syllables" and they are used to make the initial learning of rhythm a simpler process. Using the "proper" names and "counting" can be confusing for lower elementary students.


Common Rhythmic Patterns and their Pronunciations


It is common when teaching rhythmic concepts to children to use these rhythm syllables to facilitate rhythm reading or singing. The terms below are most frequently used by music educators.



Ta

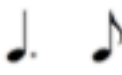

Ti - ti (or ti - ti)



ti-ka-ti-ka
(or tiri-tiri)



ta - a
(or toe or too)


syn-co - pah
(or ti-ta-ti)



ta - a - a
(or half note dot)



tai - ti
(or tum-ti)



ti - tai
(or ti-tum)





ti - ti-ka
(or ti-tiri)


ti-ka-ti
(or tiri-ti)


tim - ka


ka-tim


ta - a - a - a
(or whole note hold it)

 rest  2 count rest  4 count rest

Teaching Rhythmic Elements

Using the *Seventh-day Adventist Hymnal*

NOTE: There may be opportunity for teachers to use the *Seventh-day Adventist Hymnal* in teaching or reinforcing the students' understanding of rhythmic elements.

Quarter, Two-eighths (“Ta ti-ti”)

- “Children of the Heavenly Father” (#101) – use no meter signature

New Element – Half note (“toe”)

- “Father, Lead Me Day by Day” (#482)
- “Take My Life and Let It Be” (#330) – practice
- “All Things Bright and Beautiful” (#93) – practice
- “Come, Christians Join to Sing” (#10)

New Element – Whole note – aural & visual

- “When I Survey the Wondrous Cross” (#154)

New element – Dotted half note

- “Jesus Loves Me” (#190)

New element – Anacrusis (“pick-up note”)

- “This Is My Father’s World” (#92)

New element – Dotted quarter and eighth note pattern (“tai-ti)

- “Stand Up, Stand Up for Jesus” (#618)
- “What a Friend We Have in Jesus (#499) – practice
- “Onward Christian Soldiers” (#612) – practice
- “Joyful, Joyful We Adore Thee” (#12) – practice
- “Holy, Holy, Holy” (#73) – practice
- ACTIVITY – Find the dotted quarter/eighth note pattern in the following hymns. There is only one in each hymn.
 - #565
 - #240
 - #93
 - #545
 - #90

New element – Tied notes

- “Were You There?” (#158)

New element – Dotted eighth and sixteenth note pattern (“tim-ka”)

- “Mine Eyes Have Seen the Glory” (#647)
- “When the Roll is Called Up Yonder” (#216) – practice
- ACTIVITY – Find the dotted eighth/sixteenth note pattern in #633.

New element – Fermata (“bird’s eye”)

- “Standing on the Promises” (#518)

New element – Eighth, quarter, eighth pattern (“syn-co-pah”)

- “Stand Up, Stand Up for Jesus” (#618)
- “Tis Love That Makes Us Happy” (#579) – practice
- Supplement with “This is the Day,” “I Will Enter His Gates,” and “Who Built the Ark?”
- ACTIVITY – Find the fermata and “syncopah” in #213

New element – Eighth, two sixteenths pattern (“ti tika”)

- “Joy to the World” (#125) – also has “syncopah”
- Supplement with “Only a Boy Named David”

New element – Sixteenth, dotted eighth pattern (“ka-tim”)

- “This Little Light of Mine” (#580) – also has “ti tika”

NOTE: All songs used so far have been in 4/4 time (except #101 and time signature was hidden.) Now 3/4 time will be introduced.

New element – 3/4 time signature

- “Children of the Heavenly Father” (#101) – only has quarter and two eighth notes throughout
- ACTIVITY – Add bar lines in the proper places. Be aware that this song has “pick up notes.”
- “When He Cometh” (#218) – half note is added
- “I Will Early Seek the Saviour” (539) – practice
- “Let All Things Now Living” (#560) – practice
- “Trust and Obey” (#590) – dotted half note is added
- “Be Thou My Vision” (#547) – practice
- “Faith of Our Fathers” (#304) – practice
- “We Gather Together” (#8) – dotted quarter, eighth note pattern is added (“tai-ti)
- “I Sing the Mighty Power” (#88) – dotted eighth, sixteenth note pattern is added (“tim-ka”)

New element – 6/8 time signature, and moving into 3/8 and 9/8

- “Praise Him, Praise Him” (#249) – equivalent of six eighths per measure: three eighths; quarter/eighth; dotted quarter
- “O How I Love Jesus” (#248) – practice above plus tied notes
- “Don’t Forget the Sabbath (#388) – practice
- “He Lives” (#251) – practice
- “More About Jesus” (#245) – practice
- “What Joy It Is to Worship Here” (#586) – practice, also has “pick up notes”
- “We Three Kings” (#137) – equivalent of three eighths per measure
- “Blessed Assurance” (#462) – equivalent of nine eighths per measure

Teaching Note-Reading on the Staff

A Suggested Learning Sequence

NOTE: In a multi-grade classroom, you can teach all the concepts to the entire class, but adjust expectations for younger students depending on age and grade level.

Kindergarten –

- You can show them printed music sometimes (like in the back of a picture book) but don't explain it.

Grade 1 - Midway through the year...

- Teach them about the staff. (A staff is where we put notes if we want people to know whether the sounds are supposed to go up and down).
- Teach them to count the 5 lines from bottom to top.
- Teach them how to draw a line note (around a line) and a space note (between the lines).
- Teach a skip (one line to the next line, or one space to the next space).
- Teach a step (line to a space, space to a line).
- Teach a repeat (two notes on same line or in same space).

Grade 2 –

- Teach the symbols for loud (**f**, *forte* in Italian) and soft (**p**, *piano*)
- Toward end of year, teach the students about the Musical Alphabet (ABCDEFG) and treble clef sign. (When you want someone to sing or play a certain sound, then you have to give it a letter name; when you see a treble clef sign this is what's happening!)

Grade 3 - As they begin playing on the recorder

- Teach the students about the treble clef line notes (EGBDF), then the space notes (FACE).
- Practice a lot on these, then add Middle C (first leger line note) and Droopy D.
- Teach **mf** (*mezzo forte*), **mp** (*mezzo piano*), **ff** (*fortissimo*), **pp** (*pianissimo*)
- Teach the bar line (divide beats into groups), double bar line (end of song) and measure (space between bar lines) as they begin reading recorder music.
- Teach the repeat sign and first and second ending as needed for recorder.

Grade 4 - Continue playing recorder

- Practice treble clef notes a lot! You can introduce other ledger line notes.
- Teach *DC al Fine* (go back to beginning, *Da capo al Fine*) and *DS al Fine* (go back to the sign, *Da capo al Segno*) as needed. Also teach *ritardando* (slowing down) and *accelerando* (speeding up), *legato* (smooth and connected) and *staccato* (detached), *crescendo* (gradually louder) and *diminuendo* or *decrescendo* (gradually softer), *fermata* (hold).

Grade 5 up - As needed, add bass clef notes, music symbols and tempo markings.

Teaching Form and Modality in Music

Using the *Seventh-day Adventist Hymnal* and other SDA songbooks

Code for abbreviations:

SJ = Sing for Joy

PT = Praise Time

HS = He Is Our Song

SDA Hymnal = Seventh-day Adventist Hymnal

Verse & Refrain

Redeemed SJ #68

Anywhere with Jesus SJ #45

More About Jesus SJ #38

Multiple Verses

Sing Alleluia PT #82

Shine, Jesus Shine PT #60

AAB Form

Once in Royal David's City SDA
Hymnal #149

For the Beauty of the Earth SDA
Hymnal #565

Silver and Gold Have I None PT#28

AAAB Form

Soon and Very Soon SJ #89

AB Form

King of Kings HS #69 (or AABB)

Over and Over PT #27

Hallelu, Hallelu PT #21 (or AABB)

ABA Form

I Like Bananas PT #17

ABAC Form

Holy, Holy, Holy SDA Hymnal #73

AABA Form

SDA Hymnal #499, #539, #560, #104

God of Great and God of Small SJ
#3

My God Is So Great PT #36

This Is My Commandment HS #116

Sandy Land SJ #121

SDA Hymnal #224, #18, #288
(AA¹BA¹)

AABB Form

Rejoice in the Lord SJ #23

Make a Joyful Noise SJ #18

He's Able SJ #40

Savior, Like a Shepherd SDA
Hymnal #545 (AABB¹)

AABC Form

SDA Hymnal #24, 127

SDA Hymnal #495 (AA¹BC)

Songs Mostly in a Minor Key

Alone We Could Not Learn to Read
SJ #31

Awesome God PT #51

Freedom PT #65

Humble Thyself HS #81

Sing Alleluia PT #82

You Are My Hiding Place HS #96

The Trees of the Field HS #154

Minor-Major Songs

God of Great and God of Small SJ
#3

Fear Not PT #5

Think of a World SJ #60

Call & Response

Amen (See the Little Baby) –
Spiritual (not in books)

Well-Known Songs with Descants

Seek Ye First (with alleluia)
Give Me Oil in My Lamp (with “Sing”
on chorus)

Cumulative Song

Father Abraham (*not in books*)

Rounds

Come into His Presence *HS #2*
Father, I Adore You *HS #32*
Shalom *SJ #49, SDA Hymnal #471*
Dona Nobis Pacem *SJ #103*
Praise and Thanksgiving *SDA*
Hymnal #563
The Lord Is My Shepherd *SJ #48*

Introduction, Interlude & Coda

We Are His Hands *SJ #129*



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