

5th Grade Core Songs

Grade Level or Special Area: 5th grade music

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Length of Unit: 8 lessons, 15-45 minutes in length

I. ABSTRACT

- A. The music taught through Core Knowledge gives students a broad range of songs that familiarize them with different cultures, lifestyles, and periods of history. The child well-educated in songs has a frame of reference for patriotism, foreign languages, stories of tragedy, political awareness, customs of other people, and triumph. The 5th grade songs give a well-rounded view of these attributes and put children at an advantage in their future educational endeavors. This unit covers several of the required songs for 5th grade and gives engaging methods for exposing the students to the songs and teaching their meanings as well as integrating the songs across the curriculum.

II. OVERVIEW

- A. Concept Objectives
1. The student will develop the voice and body as an instrument of musical expression.
 2. The student will create music through improvising, arranging, and composing
 3. The student will listen to, analyze and describe music
 4. The student will play instruments as a mean of musical expression
- B. Content from the *Core Knowledge Sequence*
1. 5th grade songs: Dona Nobis Pacem, The Happy Wanderer, Danny boy, God bless America, Greensleeves, Havah Nagilah, Sweet Betsy From Pike
 2. Recognize harmony; sing rounds and canons; two and three part singing
 3. Recognize verse and refrain
 4. Sing unaccompanied, accompanied, and in unison
 5. Recognize introduction, interlude, and coda in musical selections.
 6. Continue work with timbre and phrasing.
 7. Understand legato
 8. Understand notation: staff, treble clef, bar lines, measure, meter, note values
 9. Recognize a steady beat, accents, and the downbeat; play a steady beat, a simple rhythm pattern, simultaneous rhythm patterns, and syncopation patterns.
- C. Skill Objectives
1. Demonstrate ability to sing in tune on an assigned part, with expression, accuracy, and free from strain
 2. Use body movement to internalize sounds
 3. Discover how songs, singing games, and dances relate to various cultures in the history of the United States
 4. Discover and demonstrate sounds on simple instruments of the classroom
 5. Perform independently or with others simple melodies and accompaniments on classroom instruments
 6. Create original music and add expression and texture to existing music
 7. Express ideas, thoughts, and emotions aesthetically through singing, playing, and/or creating
 8. Use the staff system to document arrangements and compositions
 9. Recognize quality while creating music performances

10. Perceive and respond to the messages in music and the use of music elements

III. BACKGROUND KNOWLEDGE

- A. For Teachers
 1. Knowledge of Curwin hand signs for “do, re, me”, etc.
<http://www.classicsforkids.com/teachers/training/handsigns.asp>
- B. For Students
 1. Discriminate between differences in pitch. (Core Knowledge Music Grades K-4)
 2. Understand that melody can move up and down. (Core Knowledge Music Grades 1-3)
 3. Singing the C major scale using “do, re, mi”, etc. (Core Knowledge Music Grade 2)

IV. RESOURCES

- A. Drennon, Bill “History of Dona Nobis Pacem” Central Valley Christian School, Vasalia, CA. 1997
<http://www.cvc.org/christmas/donanobis.htm>
- B.

V. LESSONS

Lesson One: Dona Nobis Pacem

- A. *Daily Objectives*
 1. Concept Objective(s)
 - a. The student will develop the voice and body as an instrument of musical expression.
 2. Lesson Content
 - a. Dona Nobis Pacem
 - b. Recognize harmony; sing rounds and canons; two and three part singing
 - c. Sing accompanied, unaccompanied and in unison.
 3. Skill Objective(s)
 - a. Demonstrate ability to sing in tune on an assigned part, with expression, accuracy, and free from strain
 - b. Use body movement to internalize sounds
- B. *Materials*
 1. Appendix A – “Dona Nobis Pacem” Parts Diagram
- C. *Key Vocabulary*
 1. Dona Nobis Pacem – Grant Us Peace
- D. *Procedures/Activities*
 1. Instruct students to echo you and mimic your hand symbols. Use a $\frac{3}{4}$ meter. (Note: I use the Curwin hand symbols typically associated with Kodaly music)

- methods. If your students have not been exposed to these, have students use a flat hand symbol and move it up and down to represent where the pitch is in relationship to the other pitches.)
2. Sing and use hand symbols in random pitch patterns to get students focused and actively showing pitch movement in step and skip patterns.
 3. After students have echoed you for a while and it appears they are refreshed in their hand symbols, instruct them to do the same only for phrases at a time and begin the first part of *Dona Nobis Pacem*.
 4. Repeat part one of the melody in this manner gradually combining phrases until the class can do the entire first part of the song.
 5. Tell the students this song is called *Dona Nobis Pacem*. Use 3 word strips (of your own design) to post the title on a chalkboard/whiteboard.
 6. Define the words to the students and write the definitions below their corresponding word strip. *Dona* = to donate, grant or give *Nobis* = us and *Pacem* = pacify, pact or peace, thus the song is simply titled “Grant Us Peace”.
 7. Hand out Appendix A, *Dona Nobis Pacem* Parts Guide, to each student
 8. Tell the students that the song is a 3- part harmony song and the hand out is a diagram of the three parts. Indicate to the students that the first line is the one they just sang and now review/sing it again as they read it on the handout.
 9. Ask the students to describe the music in part 1. Does it move mostly up or down? Does it have many repeated notes in a row? Do the pitches move mostly by step or in skips?
 10. Ask the students if the melody fits the title and why or why not.
 11. Now look at part 2. Determine the movement of the pitches with the students and compare it to Part 1. Are they the same or different? Sing Part 2 for the students using hand symbols as the students follow along on the handout. Have the students sing Part 2 using hand symbols to confirm the similarities or differences with Part 1.
 12. Explain how combining these two parts together will create harmony. Have students sing Part 1 while the teacher sings Part 2. Ask where the harmony is most prominent. (In the step-wise or scale moving patterns)
 13. Divide the class in two and have them try singing the two parts together. Confirm or revise their feeling about the title fitting the song.
 14. Look at Part 3 with the students and analyze/compare as described with Parts 1 and 2. Ask students to identify the octave jump that occurs twice.
 15. Sing and model hand symbols for Part 3. Students sing Part 3 a few times to get familiar with the melody. Teacher can be part 3 if 3 parts is difficult for students.
 16. Divide the class into 3 parts to sing the three part harmony
 17. Rehearse each group’s part with them several times to check for accuracy. Explain that sitting in a circle facing each other may help them to hear their own part better. Emphasize that louder is not better in part singing. Blending your voice with others so that it doesn’t “stick out” is best. Make the music sound peaceful as the title suggests.
 18. For final performance, tell the students that the song does actually have words and they are simply the title, “*Dona Nobis Pacem*” repeated twice within each part. Model each part with the words and rehearse each group. Perform a final rendition.
 19. Play a recording of the song as students are putting away handouts, chairs, etc. to encourage them to do these activities peacefully.

- E. *Assessment/Evaluation*
1. Teacher will observe accuracy of students demonstrating the pitch locations through their hand symbols.
 2. Teacher will listen for pitch accuracy when students are performing their parts.
 3. Teacher will evaluate for appropriate responses to questions and whether the performance reflected the peaceful intent of the song.

Lesson Two: The Happy Wanderer

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. The student will develop the voice and body as an instrument of musical expression.
 2. Lesson Content
 - a. The Happy Wanderer
 - b. Recognize verse and refrain
 3. Skill Objective(s)
 - a. Demonstrate ability to sing in tune on an assigned part, with expression, accuracy, and free from strain
- B. *Materials*
1. Recording of “The Happy Wanderer”
 2. Copy of Appendix B for each student
 3. Pair of index cards that say “verse” and “refrain” for each student
 4. Paper, pencil, crayons or colored pencils for each student
- C. *Key Vocabulary*
1. Verse: the part of the song after the introduction and before the chorus
 2. Refrain: recurring part of a song; chorus
- D. *Procedures/Activities*
1. Ask students if they like to travel or go on a vacation. Ask if any like to camp and experience the outdoors.
 2. Have a few students respond by telling of a particularly happy camping or outdoors experience.
 3. Explain that there is a song called “The Happy Wanderer” who likes to travel and enjoy the outdoors that you want them to learn.
 4. Hand out to students the words to “The Happy Wanderer” Appendix B
 5. Tell students to notice that the song is arranged in such a way that the same set of words keeps coming back and repeating. Ask students to locate that set of words.
 6. Tell students that this is called the “refrain” or “chorus” of the song. The other parts are called the “verses” The verses give us the information about what’s happening in the song. Notice how in the choruses of this song, the last line of each chorus repeats the last line of the verse before it.
 7. Play the song and have students sing along. (Play on an instrument to accompany or play a recording of the song)
 8. Give each students a pair of 3/5 cards one that reads “verse” and the other “refrain”
 9. As you have them sing the song again, have them hold up the card the matches the section of the song they are singing. Collect the cards after this activity.

10. Ask students to identify words and phrases in the song that tell what the happy wanderer likes to do and see.
 11. Ask students to think again about their traveling experiences and choose one that makes you happy.
 12. Give each student a ½ sheet of plain white paper.
 13. Tell the students they will be creating a postcard to send to you (the teacher) from their vacation spot or wherever they went wandering. Correctly address the postcard to you (the teacher) at the school on the right side of the postcard. They should also create a stamp. Then on the left side of the postcard, they should write you a friendly letter telling briefly about their adventures and wanderings. On the front of the postcard they are to draw a picture depicting they events they describe in the letter. This activity can serve many language arts activities, however they pertain to your current LA studies.
 14. Play a recording of “The Happy Wanderer” as the students create their postcards.
- E. *Assessment/Evaluation*
1. Teacher will listen for students’ accuracy in pitch while singing, encouraging students to use singing voices and not speaking voices.
 2. Teacher will watch for accuracy in identifying the verse and refrain by students holding up the correct cards.
 3. As with all core songs, teacher will occasionally play recordings during class, to reinforce the melody, words and meanings of the song.

Lesson Three: God Bless America

A. *Daily Objectives*

1. Concept Objective(s)
 - a. The student will develop the voice and body as an instrument of musical expression.
 - b. The student will listen to, analyze and describe music
2. Lesson Content
 - a. “God Bless America”
3. Skill Objective(s)
 - a. Discover how songs, singing games, and dances relate to various cultures in the history of the United States
 - b. Recognize quality while creating music performances

B. *Materials*

1. A&E Biography video, Irving Berlin – An American Song Arts and Letters Series ISBN 0-7670-2538-5
2. “God Bless America” recording
3. Appendix C Irving Berlin biography
4. Copies of Appendix D for each student

C. *Key Vocabulary*

- 1.

D. *Procedures/Activities*

1. Briefly introduce students to Irving Berlin through a short biographical sketch (Appendix C)
2. Play the short segment of the A&E Biography of Irving Berlin that gives background information about the song “God Bless America” This is a short clip from a long video. Starting at the opening scene of Irving Berlin after the

commercial at the beginning, forward the video to 59:40. The scene shows Hitler riding through the streets and talks of WWII. The clip lasts approx. 3 minutes. The video can also be used in 8th grade when they study Irving Berlin and American musicals.

3. At the conclusion of the video segment, ask students to verbally summarize what they learned about the history of this song. Prompt students with questions such as, “What world events were taking place?” “What was the reason for this song?” “Was the song well received and why?” “Who was the first to perform it?” “What did some people think should be done with this song?”
4. Give a copy of the lyrics to each student. Appendix D
5. Sing the song together inviting students to keep in mind the reason for the song and the patriotic symbol it is in our country, reminding students to sing in a clear expressive tone.

E. *Assessment/Evaluation*

1. Teacher will check for understanding through verbal response to the history of the song. Were they able to respond to questions asked about the video?
2. Teacher will listen for student’s ability to sing in an expressive tone that shows respect and patriotism the composer intended.

Lesson Four: Danny Boy

A. *Daily Objectives*

1. Concept Objective(s)
 - a. The student will listen to, analyze, and describe music
2. Lesson Content
 - a. “Danny Boy
 - b. Discriminate between fast and slow
 - c. Understand legato
3. Skill Objective(s)
 - a. Perceive and respond to the messages in music and the use of musical elements.

B. *Materials*

1. Various recordings of “Danny Boy” (Male voice, female voice, different instrumentation, different tempos, native accent, etc.)
- 2.

C. *Key Vocabulary*

1. legato – smoothly flowing progression of notes
2. analyze – separate into essential elements or parts

D. *Procedures/Activities*

1. Explain to the class that in the exercises today they will be learning to analyze. Tell the students that to analyze means to separate into parts or elements. If they were asked to analyze a sentence, they would separate it into subject, verb phrase, prepositions, direct objects, etc.
2. Tell the students that they will be analyzing music today, which means to separate it into parts.
3. Give students some examples of parts of music i.e. voices, instruments, loud, fast, slow, smooth etc. Write these on a whiteboard or chalkboard where students

can refer to them. Take any other suggestions from the students of ways music can be analyzed.

4. Play a recording of “Danny Boy” (I use a recording by Carly Simon, female voice, traditional instrumentation, flowing style)
5. Ask students to describe what happens in the song. Who could it be about? Who could be the singer? What is the song about?
6. Ask students to now describe or analyze the music. Was it fast or slow and why is that tempo most appropriate? Would this song sound good sung fast? What kind of feeling does fast music evoke?
7. Was the melody line smooth or choppy? Tell the students that smooth and flowing is called legato. Ask the students if the song was legato.
8. Ask students to sing a scale (do, re, mi, etc.) in a legato style.
9. Now ask students what the opposite style would be. (short, choppy)
10. Have students sing the scale short and choppy.
11. Once again confirm the legato style of the song.
12. Play a different recording of Danny Boy. (I use a recording by Harry Connick Jr., male voice, slower tempo, different instrumentation)
13. Ask students to analyze this recording. How is it the same or different from the first?
14. Play a third recording. I use a recording by a group called “The Three Tenor” and the male vocalist sings in an Irish accent.
15. Have the students to analyze this recording.
16. Play a fourth recording. (Optional) I play a recording by Elvis Presley.
17. Ask the students to analyze this recording.
18. Have the students comment on how the use of different musical elements changes their feeling about the song. Do they prefer one recording over the others. Hold a class vote to see which rendition is preferred by the majority of the class.

E. *Assessment/Evaluation*

1. Teacher will evaluate students understanding of legato by listening to their scale performed in different styles.
2. Teacher will evaluate students ability to discriminate between fast and slow through their descriptions of when fast tempo is used vs. slow tempo and the appropriateness of the tempo in the example.

Lesson Five: Havah Nagilah

A. *Daily Objectives*

1. Concept Objective(s)
 - a. The student will listen to, analyze, and describe music
2. Lesson Content
 - a. “Havah Nagilah
 - b. Discriminate between fast and slow
 - c. Recognize the steady beat and the down beat.
3. Skill Objective(s)
 - a. Perceive and respond to the messages in music and the use of musical elements.
 - b. Use body movement to internalize sounds

B. *Materials*

1. Recording of Havah Nagilah
 2. Enough space to do a circle dance
 3. Instructions on how to dance the “hora”
http://www.ehow.com/how_4287_hora.html
- C. *Key Vocabulary*
1. Hora – a traditional Jewish circle dance
 2. Jewish – pertaining to the religious practices of Judaism, based on the precepts of the old testament of the Bible.
- D. *Procedures/Activities*
1. Tell students that they will be learning a Jewish tradition today. (Define Jewish to the students)
 2. Explain that at a Jewish wedding it is customary for the guests to dance for the bride and groom. The bride and groom are seated in chairs in the middle of the room and the guests form a circle around them. One such circle dance is called the “hora”, and is performed to a traditional Israeli folksong.
 3. The teacher should refer to the website
http://www.ehow.com/how_4287_hora.html for detailed instructions for the dance.
 4. After teaching the dance steps, tell the students that one popular Israeli folksong is called Havah Nagilah. Explain to the students that the lyrics they will hear are in Hebrew and roughly translated mean, on to merry, on to being jubilant. We want to be pleased. radiates, brothers, joyful hearts.
<http://translate.google.com/translate?hl=en&sl=de&u=http://ingeb.org/songs/havahnah.html&prev=/search%3Fq%3D%2522Havah%2BNagilah%2522%2Blyrics%26hl%3Den%26lr%3D>
 5. Ask the students to sit down while you play the recording of the song. Ask the students to pay attention to the tempo of the song and be prepared to comment after the song is played, whether the tempo stays consistent or not.
 6. Students should respond that the tempo gets faster.
 7. Ask students on the second playing, to clap the steady beat and follow the tempo changes.
 8. On the third playing, have the students hit their knees on the downbeat of each measure and clap 2,3,and 4. This is to emphasize the accented downbeat.
 9. Have the students stand and dance the hora to Havah Nagilah. Students can determine when to change from the cross step pattern to the circle-in pattern and back again by determining where the phrases begin and end.
 10. The teacher should help students decide where the phrase breaks are to avoid confusion so the dance can go on smoothly.
- E. *Assessment/Evaluation*
1. Teacher will evaluate students understanding of fast and slow through observing their dance
 2. Teacher will evaluate students understanding of the down beat and the steady beat through observing their dance.

Lesson Six: Greensleeves

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. The student will listen to, analyze, and describe music
 2. Lesson Content

- a. “Greensleeves”
 - b. Play a steady beat, a simple rhythm pattern, simultaneous rhythm patterns and syncopation patterns.
 - c.
3. Skill Objective(s)
- a. Perceive and respond to the messages in music and the use of musical elements.
 - b. Use body movement to internalize sounds
 - c. Demonstrate simple sounds on classroom instruments

B. *Materials*

- 1. Recording of Greensleeves
- 2. Copies of attachment E steady rhythm vs. syncopated rhythm

C. *Key Vocabulary*

1. syncopation – shifting the normal musical accent by stressing the normally unaccented beat.

D. *Procedures/Activities*

- 1. Start the class by having students echo the teacher clapping unsyncopated rhythm patterns in a triple meter.
- 2. Now tell the students to echo your patterns but notice if they sound different
- 3. Teacher claps dotted rhythms in triple meter as students echo
- 4. Ask for student response to the difference between the two events.
- 5. Hand out a copy of Appendix E to each student
- 6. Line A shows a steady beat and unsyncopated rhythm. Line B shows dotted rhythms.
- 7. Demonstrate Line A and have the students clap Line A
- 8. Teacher explains that syncopation is when the normal pattern of accents in a measure is changed to the unaccented beat, as in dotted rhythms.
- 9. Show how the alignment of beats no longer follows the notes played.
- 10. Divide the class into two groups
- 11. Give each group of students a rhythm instrument (each student has an instrument but the groups have different instruments) Have one group play Line A and then separately have the other group play Line B.
- 12. Now have them play them together and listen for the unaccented beat to come out.
- 13. Play a recording of “Greensleeves”
- 14. Ask students to listen for the syncopated rhythm.
- 15. As the students listen to the piece, ask them to count how many times they hear that pattern.

E. *Assessment/Evaluation*

- 1. Teacher will observe students keeping the steady beat listening for accuracy and unison playing
- 2. Teacher will observe students playing syncopated rhythm and listen for accuracy.
- 3. Teacher will observe students playing simultaneous patterns listening for accuracy without students switching to the other part.

4. Teacher will listen for students to identify the syncopated pattern in the music and help students identify the repetition in the pattern throughout the song

Lesson Seven: Red River Valley

A. Daily Objectives

1. Concept Objective(s)
 - a. The student will play instruments as a mean of musical expression
 - b. The student will create music through improvising, arranging, and composing
2. Lesson Content
 - a. “Red River Valley”
 - b.
3. Skill Objective(s)
 - a. Create original music and add expression and texture to existing music
 - b. Perform independently or with others simple melodies and accompaniments on classroom instruments
 - c. Use the staff system to document arrangements and compositions

B. Materials

1. Recording of Red River Valley (one with a steady 4 beat count)
2. Create an Ostinato Appendix F

C. Key Vocabulary

1. ostinato – a musical pattern repeated continuously throughout a musical composition

D. Procedures/Activities

1. Play the recording of Red River Valley asking the students to clap the steady beat throughout the song.
2. Tell the students at the conclusion of the song that they have just performed an ostinato, or a continuously repeated pattern. Of course clapping is the most basic form of ostinato. We will be creating some more interesting ones in class today.
3. Draw on the board 4 quarter notes evenly spaced apart. Explain that in a 4/4 song this would be one measure, each quarter note getting one beat. This would be played by the students clapping, with the measure repeated throughout the song.
4. Now ask the students to come up with a different 4 beat pattern. They may suggest a half note with two quarter notes. Whatever they choose, put it on the board under the four quarter notes lining up the beats. Ask the students to choose which instrument should play this pattern. Give them a choice of two or three classroom rhythm instruments. Assign that instrument to the second line of music. Give that instrument to about ¼ of the class and practice that rhythm with them.
5. Combine the two lines of music together with instrument and clapping.
6. Ask the students to create another 4 beat pattern. (It can contain rests)
7. Follow the same procedure as above to add another instrument playing the new pattern and practice with three parts.
8. Compose with the students a fourth part and select a fourth instrument.
9. Practice the four part ostinato together until they can perform it accurately.

10. Play the recording of Red River Valley again but this time with the four part ostinato to accompany the song.
11. Collect the instruments
12. Divide the class into four groups
13. Give each group a copy of Appendix F, Create an Ostinato.
14. Each group must compose their own four part ostinato, filling in the worksheet as they go. Help the students choose instruments that compliment each other and perhaps go with the mood of the song. The ostinato is meant to be an accompaniment (background) not a solo.
15. The teacher should walk the students through the process of filling out the worksheet. It should look like the example on the board using notation in the blanks representing the beats. The instrument playing each line is written out to the side.
16. Give the students time to practice their ostinato.

E. *Assessment/Evaluation*

1. Have each group come to the front of the class and perform their ostinato for the rest of the students. Perform without the recording to allow for the students to go slow if needed. A clear steady beat should be demonstrated.

Lesson Eight: Sweet Betsy From Pike

A. *Daily Objectives*

1. Concept Objective(s)
 - a. The student will listen to, analyze, and describe music
2. Lesson Content
 - a. “Sweet Betsy From Pike”
 - b. recognize introduction, interlude and coda in musical selections
3. Skill Objective(s)
 - a. Discover how songs relate to various cultures in the history of the United States.
 - b.

B. *Materials*

1. Recording of Sweet Betsy From Pike
2. Lyrics sheet to match the words of the recording

C. *Key Vocabulary*

1. Pike – A county in Pennsylvania
2. yoke – a device for connecting together two oxen like a harness
3. Shanhai rooster – a rooster noted for being long legged and scrawny
4. musket – a heavy gun for infantry soldiers that shot a metal ball, today it is the rifle.

D. *Procedures/Activities*

1. Teacher prompts students to remember in earlier grades how we learned that sometimes music can tell a story. Sometimes just by instruments only like “Sorcerer’s Apprentice” and “In The Hall of the Mountain King”. Other music has lyrics or words that tell the story through song like “Waltzing Matilda”.
2. Explain that today we will be learning another song that the lyrics tell the story through a song.
3. Play the recording asking the students to listen to the story so we can retell it after the song is over.
4. Ask students to identify the characters and the setting of the story. Write these on a board so that all students can see.
5. Ask if the story is told in first person or third person. (Depending on the class, you could even take it to narrative, informative or informative/narrative.)
6. Ask students to retell the story putting the major points on the board.
7. Give students information about vocabulary they don’t understand. Discuss with the students where these people are going and why. Ask students what time period they think this story comes from.
8. Play the song again to confirm all the major points of the story, add to the board if necessary.
9. Explain that this song has all of the same components of a story you would read in a book so today we are going to illustrate the story and make our own book titled “Sweet Betsy From Pike”
10. Give each student 4 or 5 half sheets of paper. The first page will be the front cover and then each page illustrates the next major point of the book. (This procedure could take a whole class period, or the students could illustrate 1-2 pages now and more on another day.
11. Final copies could be bound with string to form a book. The story is then told by picture only. Words are not written on the pages.
12. Play the recording while the students are creating to keep the ideas fresh in their minds.

E. *Assessment/Evaluation*

1. Students will peer evaluate each others story by trading work with a partner and listen to the song while following the illustrations. Students should be able to see the major events of the story depicted in the illustrations.

VI. CULMINATING ACTIVITY (Optional)

- A. (Describe how to end the unit and make connections to student learning. These could include field trips, guest speakers, project options, etc.)

VII. HANDOUTS/WORKSHEETS

1. Appendices A-F

VIII. BIBLIOGRAPHY

1. <http://www.classicsforkids.com/teachers/training/handsigns.asp>

2. Drennon, Bill “History of Dona Nobis Pacem” Central Valley Christian School, Vasalia, CA. 1997
<http://www.cvc.org/christmas/donanobis.htm>
3. A&E Biography video, Irving Berlin – An American Song/ Arts and Letters Series ISBN 0-7670-2538-5
4. www.nodanw.com/biographies/irving_berlin.htm
5. Instructions on how to dance the “hora” http://www.ehow.com/how_4287_hora.html
6. Havah Nagila translation.
<http://translate.google.com/translate?hl=en&sl=de&u=http://ingeb.org/songs/havahnah.html&prev=/search%3Fq%3D%2522Havah%2BNagilah%2522%2Blyrics%26hl%3Den%26lr%3D>

Appendix A - Dona Nobis Pacem

Part I

Musical notation for Part I, first line. It consists of two rows of notes on a single staff. The first row contains notes labeled Do, So, Mi, Re, Fa, Mi, Re, Do, Do, and Ti. The second row contains notes labeled So, So, and Ti. Each note is a half note with a stem and a flag.

Musical notation for Part I, second line. It consists of two rows of notes on a single staff. The first row contains notes labeled La, So, Fa, mi, Re, So, Fa, Mi, Mi, Re, Do, Ti, and Do. The second row contains notes labeled So, So, and Ti. Each note is a half note with a stem and a flag.

Part II

Musical notation for Part II, first line. It consists of two rows of notes on a single staff. The first row contains notes labeled So, So, So, So, So, Fa, mi, mi, and Re. The second row contains notes labeled So, So, and Ti. Each note is a half note with a stem and a flag.

Musical notation for Part II, second line. It consists of two rows of notes on a single staff. The first row contains notes labeled La, La, So, So, So, Fa, mi, Re, and Do. The second row contains notes labeled So, So, and Ti. Each note is a half note with a stem and a flag.

Part III

Musical notation for Part III, first line. It consists of two rows of notes on a single staff. The first row contains notes labeled Do, Ti, Do, Re, Mi, Fa, So, and So. The second row contains notes labeled So, So, and Ti. Each note is a half note with a stem and a flag.

Musical notation for Part III, second line. It consists of two rows of notes on a single staff. The first row contains notes labeled Fa, Fa, Mi, Mi, Ti, Re, So, and Do. The second row contains notes labeled So, So, and Ti. Each note is a half note with a stem and a flag.

Appendix B

The Happy Wanderer

I love to go a wandering along the mountain track
And as I go I love to sing, my knapsack on my back

Valdari, Valdarah,
Valdarah, Valderah, ha, ha, ha, ha, ha,
Valderi, Valderah
My knapsack on my back

I love to wander by the stream that dances in the sun
So joyously it calls to me, "Come join my happy song".

Valderi, Valderah
Valderah, Valderah, ha, ha, ha, ha, ha
Valderi, Valderah,
"Come join my happy song"

I wave my hat to all I meet and they wave back to me
And blackbirds call so loud and sweet from every green wood tree.

Valderi, Valderah
Valderah, Valderah, ha, ha, ha, ha, ha
Valderi, Valderah
From every green wood tree.

High over head the skylarks ring, they never rest at home
But just like me they love to sing as o're the world we roam.

Valderi, Valderah
Valderah, Valderah, ha, ha, ha, ha, ha
Valderi, Valderah
As o're the world we roam.

d
Oh may I go a wandering until the day I die
Oh may I always laugh and sing beneath God's clear blue sky

Valderi, Valderah
Valderah, Valderah, ha, ha, ha, ha, ha
Valderi, Valderah
Beneath God's clear blue sky.

Appendix C

Biography of Irving Berlin

Irving Berlin was born Israel Berlin in May 1888. When his father died, Berlin, just turned 13, took to the streets in various jobs, working as a busker, singing for pennies, then as a singer / waiter in a Chinatown café. In 1907 he published his first song, Marie From Sunny Italy and by 1911 he had his first major international hit, Alexander's Ragtime Band. Over the next five decades, Irving Berlin produced an outpouring of ballads, dance numbers, novelty tunes and love songs that defined American popular song for much of the century. A sampling of just some of the Irving Berlin standards included: White Christmas, Anything You Can Do, I Can Do Better, There's No Business Like Show Business, and Puttin' On The Ritz. In a class by itself is God Bless America.

He was equally at home writing for Broadway and Hollywood. He wrote seventeen complete scores for Broadway musicals and revues, and contributed material to six more. Among them is *Annie Get Your Gun*. An intuitive businessman, Irving Berlin was a co-founder of ASCAP (American Society of Composers, Authors, and Publishers), founder of his own music publishing company, and, with producer Sam Harris, built his own Broadway Theatre, the Music Box. An unabashed patriot, his love for, and generosity to, his country is legendary. Through many of his foundations, including the God Bless America Fund and This Is The Army Inc. he donated millions of dollars in royalties to Army Emergency Relief, the Boy and Girl Scouts and other organizations.

Irving Berlin's centennial in 1988 was celebrated world-wide, culminating in an all-star tribute at Carnegie Hall featuring such varied luminaries of the musical world as Frank Sinatra, Leonard Bernstein, Isaac Stern, Natalie Cole and Willie Nelson. On September 22nd 1989, at the age of 101, Berlin died in his sleep in New York City.

Appendix D

Lyrics to God Bless America

God Bless America
Land that I love
Stand beside her, and guide her
Through the night with a light from above.
From the mountains, to the prairies
To the ocean, white with foam
God Bless America
My home sweet home

Appendix E
5th Grade Core Songs
Greensleeves



Create an Ostinato

by: _____

	Beat 1	Beat 2	Beat 3	Beat 4
Instrument 1				
Instrument 2				
Instrument 3				
Instrument 4				