A photograph of a marble sculpture depicting the Virgin Mary and the Christ Child. The Virgin Mary is shown in profile, looking down at the Christ Child who is lying in her arms. The sculpture is set against a dark, textured background. The image is partially obscured by a blue overlay on the right side of the cover.

GL2 MUSIC TEACHER TEXT

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2nd Edition

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Goals for Rafiki Music Curriculum Grades 1 to 3

1. Music-making skills and experiences

- A. Singing tunefully and on pitch
- B. Internalizing and maintaining a steady pulse through movement/dance and music performance
- C. Accurately echoing melodic and rhythmic patterns in solfege (a pedagogical, melodic language using syllables such as *do re mi*) and Gordon rhythm language (a learning language for rhythm)
- D. Playing in ensemble (a group of instrument players or singers) with independent parts.

2. Analysis through music listening and reading

- A. Experiencing a variety of musical styles with aural and reading focus
- B. Refining awareness of aural elements of music – melody, rhythm, harmony, dynamics, expression, tempo, and form
- C. Connecting aural understanding with written, symbolic music notation
- D. Recognizing melodic and rhythmic patterns visually
- E. Learning to sing simple songs from written music
- F. Playing printed music on melodic and rhythmic instruments
- G. Notating simple pieces (dictated and composed) with standard symbols

3. Creativity and musical expression

- A. Listening for mood and emotional content in music
- B. Expressing mood, feeling, and personal story when singing, playing instruments, and moving to music
- C. Interpreting expression marks in music (dynamics, articulation, tempo)
- D. Improvising and composing instrumental music, text, and dance
- E. Making creative choices in music making

4. Music history and cultural context

- A. Enjoying different styles of music within historical context
- B. Focusing on a new composer monthly with aural and historical context
- C. Celebrating and exploring African cultural musical heritage

5. Language development

- A. Learning music with high quality song texts
- B. Discussing and understanding text meaning
- C. Singing many songs in a variety of styles and cultural backgrounds and learning some songs in other languages

6. Aesthetic community

- A. Respecting each other and the music group environment
- B. Creating an encouraging, non-judgmental, non-competitive music class with students putting forth their best effort and showing gratitude and focus
- C. Exhibiting impulse control
- D. Maintaining an environment of playful joy and creativity

About the Lessons

May your music class be a space of joyful, non-judgmental, and non-competitive musical play! That is the kind of safe, encouraging environment that fosters deep learning and even emotional healing. Make it clear to your students that we support each other and give others unconditional respect and regard. It should be a place where each person feels comfortable enough to sing or dance alone with confidence and without fear of ridicule, which should never be tolerated. Of course, your regular classroom rules carry over in music class, but during music we get to move, be loud, be ourselves, express ideas, and enjoy each other... It may seem chaotic to the teacher and like play time to the students, but there is intention behind each activity.

Music class is also a place where creativity can flourish. Students have so few opportunities to express their ideas; however, individual expression is the hallmark of the arts.

Opportunities to make simple choices in music class—singing a color choice for a scarf, offering a unique motion or clapping pattern, or sharing an idea for new lyrics to a song—could lead to composing or improvising music or choreographing a dance. These activities are deeply empowering, and it is a joy to offer them to these particular children, many of whom may never have felt that their ideas were valued.

The benefits of music are being proven more and more through many recent research studies. Music optimizes brain development, promotes physical coordination, increases cognitive skills, improves social interaction, and (possibly most important) brings joy. As if answering all the items on any teacher's wish list for her students, music offers opportunity and growth in these areas:

- following directions
- becoming more aware of their bodies
- calming themselves
- having energy and focus to participate in class
- controlling impulses
- cooperating with others
- becoming more coordinated
- developing readiness for school skills
- gaining math and language fluency
- building vocabulary
- nurturing musicianship skills
- appreciating music
- experiencing joy in making music

Music class is not a place where children are cautioned to “sit still and focus.” Movement and music can hardly be separated; nor does it make sense to do so. Dr. Alfred Tomatis, an expert in hearing, wrote that only when children are in control of their body movements while in motion can they really listen when it is time to be still. If a child is not able to listen in class, he may need to move more in order to learn how to control his body to be still. We must help children learn to move intentionally and give them opportunity to be quietly calm.

Along with the powerful tool of music, we have another stabilizing force at our disposal in the the classroom—the element of play. Combining music with play is incredibly compelling for the children. Children who are not in a calm place emotionally (both in the moment and in general) are not going to be able to learn effectively. Children must feel that their environment is emotionally safe for them before they can fully interact with it. If there are children in your class who have been traumatized by life and need strong emotional support, you will need to pray for wisdom about how best to offer care. Teachers may not realize that they should develop an individual relationship with each child as well as shepherding the entire group. Engaging in play with the children (though purposeful and teacher-controlled) communicates respect and builds that student/teacher bond in a joyful way. Do not underestimate the major influence you are in your students’ lives. It takes hours for a child to recover emotionally after being spoken to harshly. Your smile with eye contact, gentle physical touch, and encouraging tone of voice are powerful in affirming a child.

Musical games are highly effective in building social regard among the students, strengthening the relationship between the teacher and each individual student, and engaging the students’ brains more effectively. All normal children play; it is their work and helps them organize their thinking and retention. Randy McChesney, director of the Richards Institute and Education through Music, suggests that there should be 15 minutes of intentional play (including music games) per day in the classroom—preferably at the beginning of the day.

Complete goals of the curriculum are listed on p. 5. New highlights for GL2 include: drum circles, new dances, mastery of the rhythmic and melodic patterns, reading the pattern cards, more advanced ensemble activities, and guided improvisation.

Class Schedule

- | | |
|------------------------------|---|
| I. Greeting Song | 2 minutes |
| II. Patterns | 5-8 minutes (games will take a bit longer, but are important) |
| III. Specific Lesson Content | 20 minutes |
| IV. Closing Song | 1 minute |

I. Greeting Song and Closing Song

Each class will begin with a greeting song and end with a closing song. The greeting song not only warms up our voices, but also our hearts – announcing music time, focusing attention, and creating anticipation (which is the foundation of learning). The closing song helps the children transition from the creative stimulation of the class back to the normal school routine.

II. Patterns

Patterns will take up the first few minutes of your instruction time. Each class begins with the children echoing patterns that they hear. Starting this year, they will also see these patterns notated on cards. Be sure to give the patterns without the visuals first each time. There will be games to play with the cards, usually alternating a melodic (solfege) game with a rhythmic game (in Gordon rhythm language). You would be wise to laminate the cards because they will receive frequent use. Try to keep the games brief even though the children

will want to play on and on. Reassure them that there will be games again next time and other fun activities to enjoy at the moment.

The patterns may be presented from the CD recording at first or always if you feel you are not able to present them correctly. You do not have to be musically trained or a “good singer” to do a good job leading these musical activities. You do not have to be a music teacher, but an enabler, encourager, and guide.

When you are directed to have the students echo, they copy you without seeing the cards (you sing, they repeat). When you are told to have them read, point to the notes as they read the card.

III. Specific Lesson Content

Movement activities, instrument playing, listening, singing new songs, learning about the Composer of the Month, and activities that prepare for playing instruments together will be included in this portion of music class. Opportunity for creative expression, making choices, learning to move gracefully, dancing together, and improvising are also given. I hope that in most classes each child connects to the music in a way that draws him to beauty or inspires wonder, both of which soften his heart toward God.

The activities and experiences will teach the children. **Please do not comment on how well or how poorly they participate in their patterns or their singing in general.** A smile or a thank you is exactly the right encouragement. **They will improve if they are freed from judgment and able to focus on their task instead of on trying to please you.** Make it clear to the children that you are not comparing, rating, or grading their performances. Here is a precious opportunity to build unity as well as individuality within the group. During music time the teacher has abundant opportunity to love and bond with the students. Smiles, eye contact, encouragement, and joy in sharing the music all create an atmosphere of affirmation and acceptance. Strive to make sure that no child is made to feel inadequate or inferior at music making. A careless comment or even a judgmental attitude that a child senses from you could cause a permanent inhibition about singing. This is not a place to judge music skills, but to encourage their acquisition. Though he had a fine voice, my father felt insecure for his entire life because someone commended his brother’s singing as they both sang together. We must be careful not to compliment one child in front of another.

No matter how you feel about your own voice, it is much more preferable to give the children live music rather than only the recording. Live music is a more neural (involving the nervous system) engaging of the children than simply a recording, and they benefit from exposure to it. If you are singing with a recording, turn down the volume enough that your voices in the room are predominant. Some of the CD tracks are suitable for singing along, but most of your music classes should simply be you and your students singing and making music together. This is a powerful experience for their brain development and musical training. We have until they are nine or ten years old and then musical nurturing window closes.

I encourage you to work music into your regular classes, too. Singing directions or a question, clapping a rhythm and waiting for their echo, playing a recording or bird song—anything like this captures and focuses attention quickly. A favorite song or song with movement lifts morale and soothes tempers. Doing an activity in rhythm and to a strong beat is very motivating. Playing music (hopefully from our Composer of the Month) in the background while the class draws or practices handwriting is calming and helps them become familiar with the music.

Students should find the beat, even when hearing a song for the first time, by clapping softly,

tapping their knees, etc. They should be given opportunity to respond to the music either with movement or vocal response at the second hearing of a song. They may not be able to sing along until having heard the song a few times; but even when they are not singing, they are learning it. Audiation (the ability to hear inside their heads) occurs when they have had sufficient listening opportunities. After presenting a song a few times, ask the children to join you when they can. Songs should be repeated many times and with different activities to encourage deep learning.

Keeping a steady beat is important, but so is moving in “flow motion.” Feeling the space between the beats is a powerful aid in developing coordination and fluency of movement. Opportunity will be given to move to music gracefully and slowly in order for the child to learn to be in control of her body and also because calmness and beauty are encouraged in these slow activities. I like to use the tranquil experiences at the end of music time to aid the children’s transition back from our sometimes boisterous and exciting music class.

Composers have been chosen for monthly focus. You will receive information to share with your students and recordings for you to hear. I will also give links to sites that offer further information. Here is a wonderful website that will help immensely in your planning and if possible, to use in some classes: <http://classicsforkids.com/>. Please try to play the CD recordings of each composer frequently in your classes so that the children can become familiar with their styles.

Country-specific List of Ten Cherished Songs (or Heritage Songs):

Music says a lot about who we are. It speaks of our history, shared values, and childhood memories. Each of us has music that is close to our hearts. It may be worship music, music for family celebrations, music that tells a story, or just music for fun. What music do you cherish? What songs did you learn in childhood that you might pass on to the next generations? This is the music that is as unique to your own culture as the local food preferences. Whether they originated in your family, tribe, country, or elsewhere, these beloved songs have a place in your classroom and in the minds and hearts of your students. Ideally, these should be taught in the original dialect or language of the song. **Select ten such songs and keep a list of them** to use when directed in this curriculum and when you have time in your schedule to teach and enjoy them.

The songs should:

1. be appropriate for children in subject matter and style.
2. be simple enough for children to learn by singing a few times.
3. be musically appealing in tune and/or rhythm.
4. not conflict with Scripture or endorse anything that displeases God.

Please submit a copy of your list (with translations included) to your headmaster for approval. Thank you so much for this valuable endowment to the musical heritage of your students.

As the teacher, you should feel free and encouraged to make creative choices in this curriculum. Please change the words to fit your culture where possible. Change the songs, the movements, or the way you use them. Add your own ideas! If you really do not like a song or feel that it does not fit your class, you are free to omit it! If something else works better for your class, go with it. Often you will not have time to fit all the activities into your music class period. It would be smart to look ahead and decide which experiences you feel are most important and which you would chose to leave out if you run out of time. You and your class should be making lots of creative choices, so you may well end up with a unique approach to a song. Follow the lead of a child with an idea. If the children request

that a song be sung, add it to the plan for that day. Go along with their ideas as much as possible. Creativity should always be encouraged and celebrated. Music class gives you a special opportunity to foster that kind of creative environment which may not be possible in academic subjects.

Having music class two times a week gives more than double the benefits! Even if you are able to fit in just ten to twenty more minutes of music on another day in the week, your students will grow so much more than if they only have one class weekly. If another dedicated music time is really not possible, attempt to sing the songs at select times during your school day. It would be wonderful if you could also encourage the children to sing the songs in their homes after school.

You will be called upon to prepare well for each class. **Plan to study at least a week ahead of the lesson you are teaching so that you are able to thoroughly learn the music.** You will ultimately need to memorize the songs so that you know them well enough to lead and to make them fun for the children. You will want to give yourself time to adapt the lessons to your own classroom and purposes. Use your good judgment on the spot when necessary, but planning ahead makes that judgment much better.

The GL2 curriculum includes more ensemble pieces in order to experience the joy of playing with others and to sharpen listening, which is required to play well in ensemble. When the ensemble instruments are used in class, you should remove the bars not used for the piece by lifting both ends straight up and setting them safely aside. You may have the students learn to do this at your direction or do it before class. If your room is large enough, lay out the xylophones and glockenspiels with enough space behind each one that students can line up for their turns. If you chose to have the students stay in the classroom at their desks for music class, the instruments can be set on a table or flat surface and students can just remain at their desks until their turn to play.

The activities will require use of these instruments:

- Rhythm sticks (one pair per child)
- Scarves (one per child)
- 2 or more glockenspiels: https://store.kindermusik.com/product.aspx?item_id=277
- 1 or 2 sets of tone bars: https://store.kindermusik.com/product.aspx?item_id=356
- 1 or more triangles: https://store.kindermusik.com/product.aspx?item_id=286
- Hand drums (as many as possible), one for each child if possible
- Shakers (1 or 2 per child if possible), acquired or homemade
- Other percussion instruments as available
- 1 or more xylophones

Lyrics are listed alphabetically in the Appendix, at the back of this manual. The GL2 Songs CD and GL2 Patterns CD are provided, as well as (those listed in bold) and the GL1 Songs CD. If using two music lessons weekly, simply repeat the lesson making changes as desired. Activities marked ** are new to GL2 and are explained fully. For activities already used in GL1, refer to the GL1 Teacher Text for complete instructions. Four other CDs are included: the **50 Greatest Pieces of Classical Music** CD set, **25 Thunderous Classics**, **Rhapsody in Blue**, and **Children's Classics**.

Modifications (*Helpful, though not strictly required*)
[Begin here, if including an entry at all.]

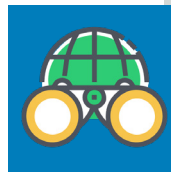
Week 1 Lesson

Good Singing



STUDENT OBJECTIVES

- Sing along with a new vocal warm up.
- Identify visually (read) the patterns they hear (as a review).
- Combine two rhythm patterns while drumming.
- Improvise on drums.
- Distinguish between naming and action words.



WORLDVIEW INTEGRATION

God has graciously given us the gift of music. We use that gift in many ways in our lives: to celebrate, to teach, to calm ourselves, to entertain ourselves, to express our feelings, to unify ourselves, to manipulate each other, to stir ourselves to action, and to worship the Lord. Praise is certainly the highest function of music. How kind of the Lord to enrich our lives with music and to give each of us instruments within our bodies: our voices. Each student should be encouraged to sing freely and confidently.



MATERIALS

- GL2 Patterns CD and Flash Cards 1-8
- Drums or other percussion instruments (enough so that each child has something to play)
- GL1 Songs CD
- GL2 Songs CD

Vocabulary

vocal range: span of notes that can be sung by a singer

head voice: component of the vocal range producing high notes that are not strained with vibrations felt in the head

vocal Registers: a range of tones in the human voice produced by a particular vibratory pattern of the vocal folds. These areas are the low, middle, and high registers.

vocal fry: using the voice so that the vocal cords are vibrating slowly and producing a low pitched and gravely, creaking sound

echo: (within this curriculum) teacher (or CD) sings or chants the patterns and class repeats them as given

read: (within this curriculum) teacher holds up Flash Cards for class to see and points to the notes while the students speak or sing the pattern

INTRODUCTION

Teach the activities below. **Starred activities are new for GL2. Refer to the GL1 Music Teacher Text for details about the ones already used there.

Research shows that group drumming causes stronger feelings of connection among those in a group. It has been also been shown to boost immunity and to help heal emotional trauma. Request assistance from Headmaster to access this link for more information: <https://project-resiliency.org/resiliency/the-benefits-of-druming/>

METHODS

- **Hello There** greeting song (GL1 Songs CD, Track 1)
- **Melodic and Rhythmic patterns** (GL2 Patterns CD, Tracks 1 and 2) (5 minutes)
Use the CD or model the melodic patterns for your class and have them echo. Now show them, one at a time, Flash Cards 1-4, and have them read them. Repeat this process for Track 2 and the rhythm Flash Cards 5-8.
- **Good singing discussion**
For your own review, read the GL1 Teacher Text, pages 16 and 17. Summarize what your students need to know from them.
- ****New Vocal Warm Ups** (GL2 Songs CD, Track 1) (3 minutes)
Play the CD in class and sing along with the warm up.
- **Did You Hear the Wind?** (GL1 Songs CD, Track 4) (2 minutes)
Sing the song together and sway.
- ****Father, We Adore You** (GL2 Songs CD, Track 3) (2 minutes)
Write the words on the board and play the song on the CD. Then play it again as the class sings along.
- ****Drum Circle** (15 minutes) Move to a bigger space for this activity.
 1. Teach the class this rhythm: (du de-ta du-de rest de-du) (GL2 Songs CD, Track 2)
This is a pattern that will tell the students when to stop playing. When they hear the first part of the pattern, they stop what they are playing and join in on the two notes after the rest. You should revisit this pattern each time your class is playing the drums.

2. Write these two patterns on the board and teach each one to the entire class:
 - a. Du-de du-de du-ta-de-ta du
 - b. Du du du-de du-de
 3. Divide the class into two groups. Start...
 - a. one group with the b pattern, and when that is established,
 - b. have the second group begin playing. Keep a pattern going for few minutes, then switch parts.
 4. Enjoy playing along with **Soweta** (GL1 Songs CD, Track 12)
 - a. Turn the volume up until the class can hear the recording at all times as they play. This may mean you have to take turns and have them play in smaller groups. Tell them they must stop when they hear you play the rhythm you taught them in step 1. Allow them to play for a few minutes, then play the stopping rhythm given above in step 1 on a cowbell or something that can be heard.
 - b. Students may improvise as they wish. Preferably, each student should have a percussion instrument to play.
- **I'm Sad** closing song (GL1 Songs CD, Track 6)

ASSESSMENT

- Did the students correctly identify the melodic and rhythmic patterns visually?
- Did the students sing and participate well?
- Did the students try to sing lightly and tunefully?
- Were the students able to play both of the drum patterns and keep the beat well?
- How did the class do with the drum improvisation?

EXTENSIONS

Good singing practices:

Request assistance from Headmaster to access the following links for more information:

<http://www.bing.com/videos/search?q=kathie+hill+head+voice+for+children&&view=detail&mid=E5342A681F14D51F82DAE5342A681F14D51F82DA&FORM=VRDGAR>

<http://www.bing.com/videos/search?q=head+voice+singing&view=detail&mid=2A33B9DE6DF130C7D5C12A33B9DE6DF130C7D5C1&FORM=VIRE>

Modifications

If using two music lessons weekly, you may simply repeat the lesson or shorten it. The double asterisks on song titles indicate activities that should definitely be repeated.

You may need to move to a bigger space for the Drum Circle and it will need to be set up before you get there with your class.

Week 2 Lesson

Pachelbel, Composer of the Month



STUDENT OBJECTIVES

- Johann Pachelbel's life and music.
- Enjoy a musical game with classmates.
- Reproduce rhythm patterns 5-8.



WORLDVIEW INTEGRATION

Many of the early serious composers worked within the church, writing sacred music for God's glory. Johann Pachelbel was one of these. He spent his entire life writing music for worship in the church, which served as patron and protector of the fine arts.



MATERIALS

- *50 Greatest Pieces* CDs
- Cards (to be created) for Find Five game
- Flash Cards 5-8
- GL2 Songs CD
- Visual of Johann Pachelbel
- Visual of a large pipe organ (in a church)

Vocabulary

canon: Several voices play the same melody, entering in sequence. A round like Row, Row, Row Your Boat is a type of canon.

ground bass: a short, recurring melodic pattern in the bass part of a composition that serves as the principal structural element

INTRODUCTION

Teach the activities below. **Starred activities are new for GL2. Refer to the GL1 Music Teacher Text for details about the ones already used there.

The game, **Find Five**, is an opportunity to build unity and cooperation in your class, to review some musical terms, and just to have fun.

METHODS

- **Hello There** greeting song (GL1 Songs CD, Track 1)
- **Melodic and Rhythmic patterns** (GL2 Patterns CD, Track 2)
Have the class read the rhythmic Flash Cards 5-8 as you hold them up.
Now, have two students come to the front and hold the flash cards, one in each hand, so that everyone can see them. You count off, "1, 2 ready go", and the class chants the rhythms without a break. Repeat the count off, and this time, have the children clap without chanting the rhythm. Now explain to them that they will clap the first and second cards again, but just think the third one (still with the same beat) and come in again clapping the fourth. Switch the order of cards and count off again.
- **Composer of the Month: Pachelbel** (10 minutes)
Be ready to find Germany on the globe or map to show your class where Pachelbel lived. Johann Pachelbel lived in a time of powdered white wigs for men and floor-length puffy dresses for the women. He traveled in horse-drawn carriages and lived in cold buildings in the winter. His days were marked by the hourly tolls of church bells, dictating when to eat, sleep, and work. His life centered around the church, which was an integral part of any community's life at the time.
See information on page 20 in the GL1 text and review it with the class. Also read the vignette below to the class.
Play **Canon in D (50 Greatest Pieces)**, Disc 1, Track 6), and stress quiet listening (3 minutes). Also review GL1 Teacher Text Lesson 2.
- **He Wrote a Canon, Pachelbel** (GL1 Songs CD, Track 7)
- **Pachelbel, Pachelbel** (GL1 Songs CD, Track 9)
- Play the game ****Find Five** (10 minutes)
Create enough of each of the following 3 cards (or simply sheets of paper) so that, one-third of the students get card 1, one-third get card 2 and one-third get card 3. Each card is simply a list for students to check off. Each student gets one card.
Card 1:
Sing your favorite song
Clap this rhythm—(you write a rhythm pattern on the sheet)
Sing a sol mi do
Name a brass instrument

Name two composers

Card 2:

Name your favorite instrument

Sing the National Anthem

Name your favorite composer

Sing a low note

Name 3 instruments that begin with the letter "T"

Card 3:

Name a composer starting with the letter "B"

Write a du-de du on the board

Sing a song in a local language

Name two composers

Name a string instrument

(Change or add to these cards as you see fit). Each student must, when you say, "Go!", try to find five different classmates to perform each of the tasks on their cards, checking off each and writing the name of the person who accomplished the task. Tell the students that if someone asks them to do a task, they are required to stop their own searching and help their colleague. The first student who checks off all five is the winner.

- ****Father, We Adore You** (GL2 Songs CD, Track 3) (2 minutes)

- **I'm Sad** closing song (GL1 Songs CD, Track 6)

Information about Johann Pachelbel to read to your class:

The Pachelbels were a happy family living in Germany about 350 years ago. There were 5 boys and 2 girls in this happy family – Theodore, Wilhelm, Johann, and Amalia were some of them. Their father was a very popular composer, organist, and organ teacher named Johann Pachelbel. Maybe the children wished he had been a school teacher or a candle maker instead so they wouldn't have to sit still at all his concerts or hear all the music he was composing at home over and over. Do you think his famous Canon in D got stuck in their heads? But maybe they loved being the children of this famous composer. Maybe it made them feel very special. Maybe they felt blessed that he played in churches and wrote most of his music for the glory of God. He taught them to play organ also, and Wilhelm and Theodore even became organists like their father.

Herr Pachelbel (that's Mr. Pachelbel in German) even taught some of the children in the Bach family. Do you remember Johann Sebastian Bach? Mr. Pachelbel taught his older brother, and that brother is the one who later taught Johann all he had learned from Pachelbel. Here we can catch a glimpse of God's hand in allowing Pachelbel to pass down his musical knowledge indirectly to Johann Sebastian Bach, one of the most important composers in history. Both of them loved the Lord and were church musicians.

ASSESSMENT

- Are the students able to audiate the third card in the pattern game and come in again at the right time?
- Did the students engage well in listening to the Canon in D?
- How did the students fare with the Find Five game?

EXTENSIONS

Use the new vocal warm-ups when possible in your class especially before singing.
Play Find Five again when there is time.

Modifications (*Helpful, though not strictly required*)
[Begin here, if including an entry at all.]

Lyrics Appendix: (alphabetical order)

****African Noel (GL2 Songs CD, Track 14)**

Sing Noel, sing Noel, Noel, Noel!
 Sing Noel, sing Noel, Noel, Noel
 Sing Noel, sing Noel, Noel, Noel
 Sing we all Noel, sing, sing, sing we all Noel
 Etc.
 Noel, Noel!

****Ala Delona (GL2 Songs CD, Track 9)**

Ala Delona, Ala Delona
 Thru' the night the desert winds are sighting
 Tell me where she's gone,
 My fair Delona,
 She is sweet and kind and brings such gladness.

****All Night, All Day (GL2 Songs CD, Track 12)**

Day is dying in the west
 Angels watching over me, my Lord.
 Sleep my child, and take your rest
 Angels watching over me.
 All night, all day,
 Angels watching over me, my Lord.
 All night, all day,
 Angels watching over me
 Now I lay me down to sleep.
 Angels watching over me my Lord.
 Pray the Lord my soul to keep,
 Angels watching over me.
 All night, all day,
 Angels watching over me, my Lord.
 All night, all day,
 Angels watching over me
 My love, stay with me through the night
 Angels watching over me, my Lord.
 Wake me with the morning light
 Angels watching over me.
 All night, all day,
 Angels watching over me, my Lord.

All night, all day,
Angels watching over me

****Christmas Lullaby (GL2 Songs CD, Track 13)**

Come aside and rest awhile,
Help me rock the Holy Child
While the angels sweetly sing
A lullaby for Him, the son of Mary.

Shepherds, bring your pipes and play
For the Child upon the hay.
Play a tender melody
A lullaby for Him, the Son of Mary.

****Father, We Adore You (GL2 Songs CD, Track 3)**

Father, we adore You; lay our lives before You
How we love You.
Jesus, we adore You; lay our lives before You
How we love You.
Spirit, we adore You; lay our lives before You
How we love You

****Funga Alafia (GL2 Songs CD, Track 15)**

Funga alafia ashé
Funga alafia ashé
Funga alafia ashé
Funga alafia ashé

Our hearts are pure
Our voices true
With open arms
We welcome you

Our hearts are full
Our friendship true
In peace and love
We welcome you

Funga alafia ashé
Funga alafia ashé
Funga alafia ashé
Funga alafia ashé

Glory of the Lord (GL2 Songs CD, Track 19) [This was taught in GL1 Music.]

Let the glory of the Lord endure forever.
Let the whole creation sound His praise.
We will sing unto the Lord as long as we have breath.
We will celebrate His name all our days.