

**Title: Joshua Fit The Battle Of Jericho**

A music-based unit derived from the Music Starters Template: Joshua

**Starting Point:**

**Joshua Fit The Battle Of Jericho**

The musical score is written in 4/4 time and consists of four systems. Each system has a 'Tune' staff (treble clef) and a 'Bass' staff (bass clef). The lyrics are written below the Tune staff. Chord symbols are placed below the Bass staff. The first system is labeled 'Chorus' and contains the lyrics: 'Joshua fit the battle of Jer - i - cho, Jer - i - cho, Jer - i - cho'. The second system is labeled 'Fine' and contains the lyrics: 'Joshua fit the battle of Jer - i - cho, and the walls came tum - blin' down! Up'. The third system is labeled 'Verse' and contains the lyrics: 'to the walls of Jer - i - cho, they marched with spear in hand. "Go'. The fourth system is labeled 'D.C. al Fine' and contains the lyrics: 'blow them horns!" cried Josh - u - a, "cause the battle is in my hand." Oh'. Chord symbols include Dm, Gm, and A7maj.

**Generative topic:**

Jazz and spirituals have a distinctive style

**Rewritten as a question:**

What gives jazz and spirituals their distinctive style?

**Overview:**

Students will learn to sing and play *Joshua Fit the Battle of Jericho*. They will explore the song to find examples of syncopation and compare syncopation with even rhythm.

**Intended grades:** 4,5,6

**Standards:** 3 / 4

**Duration:** 3 - 4 weekly lessons of 40 minutes

### Connections with Cognitive, Personal and Social Development:

- Understands the ways in which arts forms communicate for different purposes, audiences and contexts
- Understands how to select and use appropriate methodologies to identify relevant questions and plan and carry out discipline-based investigations
- Understands how to use particular thinking and problem-solving strategies, recognising that emotions, motivations and beliefs of themselves and others influence the process of making choices
- Understands how to select and use communications for different audiences, purposes and contexts
- Understands how to explore, refine and communicate more effective ways of thinking and acting mathematically in familiar situations
- Understands the scope of personal choice in weighing up competing factors when making wellbeing decisions for themselves and others in their immediate environment
- Understands the processes through which individuals and groups work together to achieve a personal and shared goal

Throughlines	Understanding goals
Students will recognise simple syncopation patterns as found in the words of the song.	1. Music has structure i.e. verse, chorus, melody and bass part.
Students will play simple syncopated patterns as part of the accompaniment.	2. Music can be altered through arrangement.

### This unit makes provision for:

- ✓ establishment and consolidation of prior learning
- ✓ whole class activity
- small group activity
- individual activity
- ✓ guided / scaffolded inquiry
- self-assessment
- ✓ peer-assessment
- ✓ independent student demonstration of understanding.

### Development of understanding of these concepts:

Concept	Specific aspects
	Students can:
✓ Beat	perform on and off the beat
✓ Rhythm	describe and play simple and syncopated rhythms
✓ Meter	recognise duple time
Tempo	
Melody	
✓ Harmony	construct accompaniment chords
✓ Tonality	improvise around a minor and major D tonal centre
Dynamics	
Tone Colour	
Texture	
✓ Structure	identify verse / chorus structure improvise a simple melody
✓ Style / Context	recognise jazz and spiritual (Afro-American) music.

### Development of these skills:

Skill	Specific aspects
	Students can:
✓ Vocal	sing in unison maintaining pitch integrity
✓ Instrumental	play pitched and un-pitched instruments
Movement	
✓ Reading Notation	read from a chart
Writing Notation	
✓ Listening / Aural Discrimination	listen for simple and syncopated rhythms, major and minor tonality verse and chorus
✓ Improvising	improvise short tunes around the note D
Composing	
✓ Arranging / Transcribing	plan the instrumentation for an arrangement
✓ Commenting	involve themselves in the planning and evaluation of a performance piece

### Warming up / Tuning in: engaging the students in the inquiry

UGs	Learning experiences	Ongoing assessment and feedback
	Listen to recordings or sing examples of: <i>Swing Low Sweet Chariot, He's Got the Whole World, Get on Board, People Get Ready, This Train, Duke Ellington, Louis Armstrong, You Got Jazz (Upbeat Level four)</i>	Discuss the origins of African-American spirituals and their influence on jazz.

### Guided / scaffolded inquiry: enabling students to acquire, process and represent information, to further develop understanding and challenge thinking

UGs	Learning experiences	Ongoing assessment and feedback
	Sing the song <i>Joshua Fit the Battle of Jericho</i> .	Observe student participation.
1	Highlight the melody and bass parts. Ask students to learn either and / or each part.	Note the ability of the students to hold a part within a group context.
2	Develop chords from the score indications.	Students articulate the tools they use to create a chord.
1	Identify the possible ostinato rhythms in the text and transfer them to un-pitched instruments.	Students create and perform simple ostinato patterns.
1	Transfer the verse to un-pitched instruments as a verse variation.	Students arrange a simple rhythmic pattern.
1	Replace the verse with an improvisation on D E F G A and C.	Students participate in simple improvisation passages.
2	Plan a whole class arrangement of the piece.	Record the performance plan for the class.

### Culminating performances: enabling students to demonstrate insights and demonstrate their understanding

UGs	Learning experiences	Ongoing assessment and feedback
1, 2	The whole class performs the arrangement according to the plan.	After the performance discuss and list the musical elements used, determining the core sections.
	In small groups, students plan arrangements incorporating the listed musical elements.	Record the performances. Facilitate the comparisons and contrasts of the plans and performances.

### Tips for teachers

Give the drums out last.  
Ensure groups are of mixed ability.

Ensure children write down plans as they are progressing.

Group size will depend on the availability of tuned percussion instruments.

Minimum group size could be 2 un-pitched, 2 bass and 2 melody instruments with all as singers.

Depending on the experience of the class, the audience can be asked to sing.

Write criteria on the board for reference.

### **Resources and references**

Spiritual and Jazz repertoire:

*Swing Low Sweet Chariot, He's Got the Whole World, Get on Board, People Get Ready, This Train*

*You Got Jazz (Upbeat Level Four)*

Duke Ellington, Louis Armstrong

Dvorak *New World Symphony*

Copland *Fanfare for the Common Man*

African songs