

SING! DANCE! PLAY!

Handout Booklet

Virtual: July 16-17, 2024



Artie Almeida



John Jacobson



Stacy Werner

Joined by:

**Ashley Cuthbertson
Katie Grace Miller
Roger Emerson**

**Moriah Holmes
Gina Vidak
David Row**

PLAY! DANCE! SING!

Schedule 2024

All sessions and all Q&A will be recorded and available to view at your convenience until July 16, 2025. Session handouts will be available to download on Musicplay Workshops (workshops.musicplay.ca). If there are questions that don't get answered in the Q&A immediately following the session, our presenters will be available during the closing sessions to answer them. You can also post questions in the Sing! Dance! Play! 2024 Summer Symposium or Musicplay Teachers Facebook Groups.

DAY 1 - JULY 16, 2024	DAY 2 - JULY 17, 2024
Welcome (Day 1) 8:00am - 8:15am MT (15 mins)	Welcome (Day 2) 8:00am - 8:15am MT (15 mins)
"So You Think You Can't Dance" 50 Dances Kids Should Know John Jacobson Page 4 8:15am - 9:15am MT (60 mins)	Bar Basics Artie Almeida Page 38 8:15am - 9:30am MT (75 mins)
Ukulele: Day One and Beyond! David Row Page 12 9:20am - 10:35am MT (75 mins)	Demystifying Culturally Responsive Music Education Ashley Cuthbertson Page 44 9:35am - 10:50am MT (75 mins)
Poetry in Play Katie Grace Miller Page 15 10:40am - 11:55am MT (75 mins)	Magical Movement in the Music Classroom Katie Grace Miller Page 45 10:55am - 12:10pm MT (75 mins)
Lunch Break 11:55am - 12:15am MT (20 mins)	Lunch Break 12:10pm - 12:30pm MT (20 mins)
Celebrate the Seasons: 12 Months of Singing John Jacobson Page 20 12:15pm - 1:30pm MT (75 mins)	Voices in Transition - Gender Expansive Considerations Roger Emerson Page 50 12:30pm - 1:45pm MT (75 mins)
Classroom Kickoff: Setting Up for an Awesome School Year! Stacy Werner Page 23 1:35pm - 2:50pm MT (75 mins)	#storybooksthatsing: Taking Books Beyond the Pages Moriah Holmes Page 54 1:50pm - 3:05pm MT (75 mins)
Hoop Group Happenings Artie Almeida Page 31 2:55pm - 4:10pm MT (75 mins)	It's a Musical World: Travel the World Through Song Artie Almeida Page 56 3:10pm - 4:10pm MT (60 mins)
Closing (Day 1) 4:10pm - 4:25pm MT (15 mins)	Closing (Day 2) 4:10pm - 4:25pm MT (15 mins)

PLAY! DANCE! SING!

Day 1 – July 16, 2024

Welcome (Day 1)

Start time: 10:00 am EST; 9:00 am CST;
8:00 am MST; 7:00 am PST
8:00am - 8:15am MT (15 mins)

“So You Think You Can’t Dance” 50 Dances Kids Should Know - John Jacobson

Page 4 8:15am - 9:15am MT (60 mins)

Movement is an integral part of music education. During the rehearsal process and concert preparation, adding movement to music will encourage lyric memorization, opportunity for improvisation, self expression and so much more. While engaging the body, students are also focusing on melody, beat, rhythm, form, tempo and more. As in the study of music and musicianship, understanding the terminology and process of incorporating movement into your rehearsals is instrumental in maximizing its effectiveness.

Ukulele: Day One and Beyond! - David Row

Page 12 9:20am - 10:35am MT (75 mins)

The ukulele is an amazing tool for teaching in the elementary music classroom but getting started can be a daunting task. In this workshop we'll talk through ukulele basics, essential skills to teach right away, lesson scaffolding, tips, tricks, and a lot more. By the time we're done you'll be playing along with ease and will have the skills and knowledge to get going with students.

Poetry in Play - Katie Grace Miller

Page 15 10:40am - 11:55am MT (75 mins)

Edgar Allen Poe knew the music embedded in poetry when he said “Poetry is the rhythmical creation of beauty in words.” Come and see how the rhythm of Poetry not only teaches students about notes and rests, but many other musical elements, like dynamics, expressive elements, and solfege melodies. Teachers will get great ideas from classic poems and original poems for their students and their classrooms. This hands-on presentation will give you tons of ideas to bring back to your students that will not only cover many ELA standards, but music standards as well!

Lunch Break

11:55am - 12:15pm MT (20 mins)

Celebrate the Seasons:

12 Months of Singing - John Jacobson

Page 20 12:15pm - 1:30pm MT (75 mins)

Every music classroom needs new holiday pieces to celebrate the various times of the year. From a Veteran's Day program, a Special Persons Day, Thanksgiving, Halloween, 100th Day of School, Valentine's Day, December holidays, Moving On Up and more, join John Jacobson as he follows the calendar year to showcase new repertoire for young voices celebrating the seasons of the year.

Classroom Kickoff: Setting Up for an Awesome School Year! - Stacy Werner

Page 23 1:35pm - 2:50pm MT (75 mins)

Get set for a successful school year! Discover effective organizational management techniques, navigate smooth transitions (where behavior issues often emerge), and explore engaging songs and activities to foster excitement in your music classroom. Dive into games designed to learn names and connect with your students. Gear up for your best school year yet with this session to enhance your teaching journey.

Hoop Group Happenings - Artie Almeida

Page 31 2:55pm - 4:10pm MT (75 mins)

This fun and academic collection of lessons will feature four timbres of unpitched percussion instruments, utilizing hula hoops for station organizers on the classroom floor space. Musical components addressed will include beat competency, rhythmic subdivision, form, improvisation, timbre, and tempo. Children enjoy moving from station to station with a fun spoken chant, then having time to explore all the exciting instruments at each hoop before beginning the next activity. Music theory and literacy are embedded in every lesson, and opportunities abound for emphasizing teamwork and camaraderie. This selection of Hoop Group lessons employs children's songs and books and are especially appropriate for the beginning of the school year. “Heavy Academics: Delivered Joyfully!”

Closing (Day 1)

4:10pm - 4:25pm (15 mins)

Day 2 - July 17, 2024

Welcome (Day 2)

Start time: 10:00 am EST; 9:00 am CST;
8:00 am MST; 7:00 am PST
8:00am - 8:15 am (15 mins)

Bar Basics - Artie Almeida

Page 38 8:15am - 9:30am (75 mins)

Artie and a group of intermediate students will be demonstrating fun, foundational lessons utilizing barred instruments and drums. Percussion skills will be developed, and the musical concepts addressed will include beat, rhythm, melody, harmony, form, and timbre. We will employ an instrument rotation system that will give the children opportunities to play the various components of the instrumentarium: xylophones, metallophones, glockenspiels and drums. These scaffolded lessons will work very well at the beginning of the upcoming school year, due to the motivational nature of the instruments. "Where there's passion: there's retention!"

Demystifying Culturally Responsive Music Education - Ashley Cuthbertson

Page 44 9:35am - 10:50am (75 mins)

Music educators everywhere believe that 'music is for everyone,' however many music educators report feeling unprepared to utilize culturally responsive practices, or worse, resort to a reductive application by simply diversifying their repertoire. This session will help music educators get clear about what culturally responsive music education is (and what it is not) by exploring the most common misconceptions about the application of culturally responsive and relevant pedagogy in music programs so they can move towards cultivating a music program that values, affirms, and ensures equitable access to high quality music learning for all learners.

Magical Movement in the Music Classroom - Katie Grace Miller

Page 45 10:55am - 12:10pm (75 mins)

Engage your students in active listening with the magic of movement and fun props! Students will learn about many different musical elements such as form, dynamics, legato, staccato and more. This knowledge will be retained because of the energy and passion that will be brought through using movement and props! Attendees will be able to implement the lessons as soon as they get back to their classrooms because of the hands-on delivery method and detailed session notes that will include the details they need for every activity. They will also leave with thoughts on the creative process that leads to rich movement lessons, enabling them to create their own movement lessons specifically designed for their classrooms.

Lunch Break

12:10pm - 12:30pm (20 mins)

Voices in Transition - Gender Expansive Considerations - Roger Emerson

Page 50 12:30pm - 1:45pm (75 mins)

The session will provide choral voicing options to meet the needs of both the changing transgender voice and those of cis-gender singers. As choir directors are faced with more students who identify as transgender, the need to be able to choose literature that meets those needs is imperative. In addition to existing voicings, options for adapting scores with a new "flex" part using guidelines created by Stevie J. Hirner will be included. The outline: Introduction - Background as the parent and vocal coach of a transgender son. Existing Voicings: 3-part mixed, SSA, SAT(B) will be presented and read by attendees. Adapting: Creating a 5th, flex part from existing SATB voicings will be demonstrated. The key learning outcomes include building awareness of the needs of singers going through both a voice change and a life-change, awareness of terms and categories of singers, placement within the ensemble, voice testing and part creation will be explored.

#storybooksthat'sing: Taking Books Beyond the Pages - Music Room Reads

Page 54 1:50pm - 3:05pm (75 mins)

Join us for an enchanting journey into the world of musical picture books with #storybooksthat'sing: Taking Books Beyond the Pages. In this interactive workshop, we invite music educators to explore the magical fusion of literature and music, unlocking the potential to enrich classroom experiences. From rhythmic adventures to explorations of instrument families, movement, and diverse world music, each story has the potential for endless music education opportunities.

It's a Musical World: Travel the World Through Song - John Jacobson

Page 56 3:10pm - 4:10pm (75 mins)

Explore the music, movement, and customs of countries around the world. Join John Jacobson for a "feets-on" workshop that will teach you how to travel the world with your students without ever leaving the classroom. Come learn songs, games and dances from around the country and around the world. Folk dance, lines dances, classroom games and more. It is a musical world and the musical traditions of that world are a wonderful resource and outlet for any classroom and any age of student.

Closing (Day 1)

4:10pm - 4:25pm (15 mins)

"SO YOU THINK YOU CAN'T DANCE"

50 Dances Kids Should Know

John Jacobson jjacobson@jjandmeinc.com July 16, 2024 8:15am - 9:15am MT

Introduction

Welcome to "So You Think You Can't Dance" 50 Dances Kids Should Know. Of course, there are an unlimited amount of dance steps and moves that are possible for young singer-dancers to perform, and the list keeps getting longer as new moves are invented and incorporated into song and dance routines. But there are certain standard steps or moves that have been part of the lexicon for quite sometime and I have discovered that if young sing-dancers master them they are well on their way to making a positive contribution to their song and dance group, whether it be an old fashioned Glee club, your school or community musical or a full-out Show Choir.

Another thing that is helpful is that when we are speaking with a common vocabulary, just like composers and musicians, we are able to pass along choreographic ideas from one to another and recreate dance moves from the written word in the same way we re-create music from notes on manuscript. When we all speak the same dance language you will find that your rehearsals can move more quickly, memorization is accomplished more efficiently and a students sense of accomplishment encourages them to do more and do better.

So here are fifty steps/ moves/gestures or maneuvers that I feel every young singer-dancer ought to know to get them started on the right foot (pun intended.) You probably have many more to add to the list and that's great! I know we will never run out of creative ideas to make music come alive in a visual way on stage. I suggest you treat these fifty steps as a way to get your classes all working together as they share a common language of dance.

Assessment:

You could easily assess their progress by simply testing them on which steps they can accurately reproduce. You could put the names of the steps in a bowl, have a student draw one out and then perform it. They either know it or they don't. Easy testing.

Another fun game is basically Dance Charades, where a student performs a dance step or a series of dance steps and the others need to recognize and name the steps.

If you are one who uses any of our other of my resources you will no doubt recognize many of the dance moves on this list as we try to be consistent in what we call them in order to help you in interpreting the suggestions. As always, we encourage you to use these notes and suggestions simply as a starting place and hope that you will use your own creativity and that of your students to create your own dance masterpieces from this basic starting place.

Positions (1st, second, fifth parallel and turned out.)

1. **Lindy:** Chasse'+Back step - A Lindy is a five-step move associated with swing music. A basic Lindy step consists of a Chasse' followed by a back step. For instance, slide to the left in a dotted eighth-sixteenth-quarter pattern (L R L). keeping your shoulders square to the audience the entire time. (This

is the Chasse' part of the move which essentially means one foot chasing the other. Then do a two quarter note backstep (R L). Repeat to the other side. (Chasse' R L R), (back step L R). This I can also be performed with a partner. Face each other and either hold hands or assume a ballroom dance position as you Lindy in the same direction, say downstage then up.

2. **Kick Ball change - (BC) or (KBC):** Step on the ball of one foot and then shift your weight to the other foot. While similar to a backstep, this movement is usually associated with an uneven rhythm where the step on the ball of the one foot is shorter than the whole of the other. The "ball" might be an eighth note and the "change" a quarter note. Precede the ball change with a little kick of the "ball" foot for a kick ball change."
3. **Ballroom Dance position:** Standing and holding a partner in a traditional dance pose. Facing each other, the male places his right hand on the females lower back and holds her right hand in his left. The females left hand is placed on the back of his right shoulder. This position would commonly be used for such dances as the Waltz, Polka, Fox Trot, Tango, etc.
4. **Basic Soft Shoe:** This is a very common sequence of steps used in the soft shoe and is made up of a series of steps and ball-changes. Facing front, the dancer steps left on the left foot followed by a ball-change (right/left) with the ball being downstage left of the left foot. This occurs on beats 1 and 2. On beats 3 and 4, this same rhythmic step ball change is performed beginning with the right foot with the ball-change consisting of left/right combination toward downstage right. Beats 5-and-6-and-7-and-8 are made up of a step to the left with three ball changes: (1) right/left downstage left (2) right/left upstage right (3) right/left downstage left. Usually this 8-beat pattern would then be mirrored beginning on the right foot downstage right.
5. **Burst (High to Low/Low to High):** This is the action of bringing one's arms from overhead down to your sides. It can (but does not have to be) preceded by a clasping of the fists in preparation for bursting jazz hands that lower to your sides. This can be done with a variety of hand positions from open jazz hands, palms up or palms down. Reverse the move to burst from low to high.
6. **Charleston:** A lively ballroom dance of the 1920's in which the knees are twisted in and out and the heels are swung sharply outward on each step. The basic Charleston consists of one step touch to the front and one to the back with the palms of the hands showing to the audience and swinging from left to right and back again.
7. **Box step /Jazz Square:** This is one of the more common patterns of walking steps used by song and dance artists. It consists of four steps. Step 1: The left foot steps directly forward downstage. 2: Bring the right foot across the left. Step 3: The left foot steps back upstage of the crossed right. Step 4: Bring the right foot back to where it began at the right side of the left foot. This can be started on any one of the steps as long as the pattern is continued for at least four counts. It can easily be started on the right foot and reversed so that the left foot does the cross over on beat two.

With minor variations the Box Step or Jazz Square can be used in almost any style of dance. If the knees are turned out it begins to look country style. If performed in a deep plie ', it takes on a strong jazz feel. With knees picked up high, it can add to a Charleston or ragtime routine. The Box step is also often called a Jazz Square. The two terms are interchangeable, but Box Step is probably more commonly used because it indicates a more versatile move beyond the Jazz idiom.

8. **Burst Clap/Clap Burst:** First the dancer reaches both Jazz hands outstretched and overhead. (This may or may not be a full extension of the arms). Following this "burst" of outstretched hands, the dancer claps either overhead or at chest level. For a clap burst the dancer claps and follows the clap with a burst of hand positions usually in a "jazz" hand position. Like fireworks, the jazz hands slowly drop to the sides after the energetic percussion of the clap.
9. **California Raisins:**
Beat 1: Churn your traveling hands around each other like a referee calling traveling violation in

basketball.

Beat 2: Simultaneously, snap the fingers of your L hand at your right elbow and the fingers of your right hand at about head level.

Beat 3: Repeat beat one with traveling hands.

Beat 4: Simultaneously, snap the fingers of your right hand at your left elbow and fingers of you left hand at about head level.

10. **Cha Cha:** A fast rhythmic ballroom dance of Latin-American origin with a basic pattern of three steps and a shuffle. Step forward left, then quickly RLR. Then step back Right and quickly LRL.
11. **Wrap Turn (Soutenu):** A Wrap turn is similar to what the French in ballet would call a soutenu turn. Essentially you would wrap one foot, say right over the left then turn to your left using that right foot to help your momentum and balance.
12. **Heel Drags:** A bit of a misnomer in that the “heel” is not being dragged so much as the whole of the opposite foot. It is a country or folk-type step that begins by stepping onto the heel of one foot with the toes in the air, then pulling the opposite foot along so that the feet come together. In other words, the pattern of this walking pattern is step (heel), “drag” in the opposite foot. You will recognize this step is often used in country line dancing.
13. **Cut aways/half cutaways:** Full cutaways are an athletic dance step associated with the Charleston, Drag, or energetic Broadway-style tap dancing. The dancers (1) jumps on both feet, then claps on “and of one”. (2) jumps onto the left foot with the right foot coming up behind and getting ready to kick on the “and of 2”, while at the same time the arms cross low and in front or overhead , and then extend out to the side on the kick, (3) the dancer repeats the step kick to the other side and (4) repeat the first step kick. The arms have continued to scissor on each step kick.

Half cut aways: Facing at an angle to one side of the stage, (for example stage left) the weight is on the full R foot on each strong beat. The left foot will remain behind throughout the move and will briefly take the weight on the “and” of each beat. (this is essentially a “step ball change, ball change, ball change.) The palms are down, arms are open with the R hand slicing down on each step and the L arm high, overhead and behind at the same time. The hands will cross in front of the dancer at about chest level on each step of the L foot, (or on the offbeats.)

14. **Drag Back Step:** While facing the audience, (1) take a big step with your L foot toward stage left, (2) drag your R foot using a full two counts to do the drag, and follow this with a back step (RL) on beat (3) and (4). Repeat to the other side.
15. **Brush (tap steps)/Flap (tap steps)/Scuff (tap step):** The three related steps come from tap, soft shoe and country dance.

Brush: a brush is a sweep of the ball of the foot making it scuff across and flow and away from your body. There is no weight change as there would be on a FLAP. In other words, the total weight of the foot is not put onto that foot that is doing the brushing.

Flap: A Flap means the you brush the toes of the foot on the floor as it moves away from your body and then immediately place the weight on the same foot. The two parts of the move make a “fl-ap” sound.

Scuff: Much like a brush except that you are brushing the heel of your foot across the floor and away from your body without putting weight on it.
16. **Grapevine (8 count and 4 count):** An eight count Grapevine is a pattern of marching or walking in which the shoulders of the dancer are square to the audience throughout. Th first step is directly out to the side, followed by a step behind or in front, still moving in the same direction. Six more steps of a similar nature alternating between steps behind and in front follow this. This can be used in almost all styles of music with the real character of the routine added from the waist up. A shorter (4-count) version of the grapevine simply uses four counts of the longer version. In other words (1) Step out, (2) cross in front or in back, (3) step out again (4) bring feet together. (graphics)

17. **Axle:** Pretend to be skating first left (L) then right , then twice to the left. Repeat to the other side , skating R L R R. The hands are usually complementing the move, stretching as if you are pulling a thread.
18. **Gospel style step touches:** This step touch style is borrowed from the traditional Gospel style choir. It involves stepping one direction and then backing into that direction as you touch the whole of the other foot. Then repeat the move to the other side by backing into a step touch to the other side. In 3/4 time you will notice that there is a pause on beat 3 of each measure.
19. **Marching/ Half time marching:** Marching simply instructs the dancer to walk to the beat of the music. It usually would suggest that the walks is stronger than your usual stride, more like a soldier would walk to a cadence. It also suggests one step for each beat of the measure. A March tempo is generally assumed to be approximately quarter note=120. Half time marching would be marching half as fast. In other words two steps per 4/4 measure as opposed to 4.
20. **Hand Jive:** A sixteen count clapping and patting pattern made famous in the 1950's and 1960's but well known even today.
 1-2: Pat your thighs twice.
 3-4: Clap twice
 5-6: Slice your right hand two times over your left in a scissoring move.
 7-8: Slice your left hand over your right two times in a scissoring move.
 9-10: Pound your right fist on top of your left fist two times.
 11-12: Pound your left fist on top of your right fist two times.
 13-14: Accent your right thumb over your right shoulder two times.
 15-16: Accent your left thumb over your left shoulder two times.
21. **Hesitation Waltz/Waltz:** Like a regular waltz, a hesitation Waltz utilizes three whole counts. In a regular waltz the dancers step three times once for each quarter note in 3/4 time. In a Hesitation Waltz, the dancers take the first two steps only and then hold still for the third. You can think of it as quarter note followed by a half. You might also see the hesitation waltz in an old dance called the Minuet.
22. **Present high/low/audience/ L/ diagonal:** This definition is borrowed from game show models whose job it is to "present" the prizes behind revealing doors or curtains. They usually move their upturned palms with a straight arm across the space of the prize. So if the direction is to "present the audience" , the dancer may move their right hand from stage L to R at about chest level. "Present Arms" could also be a more stationary position. If the directions are to "present high" , the dancer simply raises their straight arms overhead in a "Y" pattern. Usually, there will be more specific direction as to the exact position of the hands. For instance,"Present jazz hands low" would tell the dancer to extend both arms out to the sides, front and lower than the waist with spread fingers, palms out to ward the audience. There are almost unlimited variations of Present Arms.

For instance "present L arms" would mean you would hold your arms in the shape of the letter "L".

Present "Diagonal Arms" would suggest one arm is outstretched low the other high in order to make a diagonal line with your arms.

23. **Jazz Hands:** A hand position in which all of the fingers are spread generally as far as possible. The palm can be facing in any direction. That will usually be indicated . If it is not, it probably means that the palm is out toward the audience.

24. **Jitterbug (6 and 8 count):**

(6 count) A traditional dance pattern that can be performed with or without a partner. It consists of a step (L), ball change (RL), step R, ball change (LR), back step. This would be counted as " 1 and 2, 3 and 4, 5 6". If you started the dance on beat one of 8 4-beat measures, the accented L foot will be on a different beat of each ensuing measure until you have mad an entire round. If this is performed in

a traditional partnered ballroom dance formation, the female partner would begin the combination stepping onto the right foot.

(8 count) This is a variation of the traditional 6-count Jitterbug that simply adds two even walking steps after the back step to make the combination a full eight counts. This is often preferable when singing and dancing at the same time because the accented left foot will always occur on the downbeat of a measure.

25. **Whack Attack:** This is a fun name for any series of claps, snaps and slaps that constitute a body percussion routine. Usually a Major Whack Attack includes at least eight counts to the pattern. One simple “whack attack routine” would be:

1. Clap
2. Slap your R leg with your R hand.
3. Slap your L leg with your L hand.
4. Clap
5. Hit your L heel with your R hand.
6. Slap your L leg with your L hand.
7. Slap your R leg with your R hand.
8. Clap
9. Slap your R heel with your L hand
10. Slap you R leg with your R hand.
11. Slap your L leg with your L hand.
12. Clap
13. Pat L cheek with L hand
14. Pat R cheek with R hand
15. Snap L hand at head level
16. Snap R hand at head level.

*A Minor hack attack could simply be the first four counts of this pattern.

26. **The Monkey:** A comical dance from the 1960's in which dancers imitate the antics of actual monkeys by swinging their straight arms up and down like a monkey climbing a tree. In variations some dancers have been known to actually pretend to peel a banana or scratch their flea-bitten bodies.

27. **Paddle wheel turn:** A series of step ball changes (usually four steps and three ball-changes) that propel the dancer in a circle around oneself. It is almost as if one foot is nailed to the floor and the other is trying to go someplace. The result is that you move in circles. Recognized mostly in soft-shoe style dances, the Paddlewheel turn can be adapted to almost any style or period from Country to Conga, Charleston, to Jazz. The arms are often held straight in a diagonal pattern with the arm down the direction the dancer is turning.

28. **Pas de Bourree':** The French term for a three step pattern that basically has one step going behind, the next almost in place and the third back to second position. For instance, (1) step with the L foot as far as possible to from behind to the R of the right foot. (2) Step slightly forward with the R foot. (3) step out L again with he L foot resume your starting position, or lunge slightly to the L with your Left foot.

29. **Plie'/Releve':** Plie' is the French term for bending your knees.

Releve' is the French term that essentially means pushing up from your heels so that you are standing on the balls of your feet or even onto your tip toes.

30. **Pivots (2 point/ 4 point) / Point Pivot Burst:**

2 Point Pivot: 4 marching steps that allow the dance to do a complete turn around and end up in the

same place they started. (1) Step straight ahead L. (2) Pivot 180 degrees to the right and step toward the back wall on your R foot (3) Step toward the back wall with your L foot. (4) pivot 180 degrees to the right and step toward the front with your R foot so that you are back to where you began.

2 point pivot burst: Perform a four count two-point pivot as stated above. On the first step add to this a burst of the arms from high to low in one count.

4 point pivot: An 8 count move that involves two steps toward each wall with the performer making one complete turn around but not actually going any place. Each quarter turn happens as a pivot on one foot, for example the left, if you are actually turning to your right.

31. **Polka/Pony:** The Polka is a dance familiar to European and Scandinavian folk dances. Three steps and a hop make up the basic Polka step. It can be performed individually, in a traditional ballroom dance position with a partner, with elbows linked or with many other variations. This is generally considered a lively dance full of spins, covering considerable territory.

The Pony is basically a Polka for the 1950's -1970's. Again a three step pattern in which the dancer hops onto one foot and follows quickly with a ball-change. There are many variations of the hands including holding the reins of an imaginary pony, pretending to swing a lasso, or even pretending to use a riding crop on your imaginary horse.

32. **Rainbow Arm:** Using a straight arm with the palm down, make one complete rotation of that arm across the front of your body. The arm begins in a downward motion across the front, moves out to the opposite side, overhead and to the same side as the "moving" arm and back down to the side where it began. It is simply a 360 degree circle of the arm with the performer facing the audience the entire time. The "rainbow" analogy comes from the overhead arch that the arm and hand makes as it completes the top half of the rotation. It is an effective move when the dancer wants to accentuate lyrics about the sky, world, space, everything or everywhere, etc.
33. **Rubber Legs:** Stand with your feet shoulder width apart. Your knees are slightly bent with the weight on the balls of your feet. Flap your legs together and apart as though they are rubbery.
34. **Scissors hands:** Like the movement of a large scissors, the dancer moves their hands and arms back and forth, one over the other. In this case the accent is usually put where the hands are crossed as opposed to when they are open.
35. **Snake:** A move made famous in the 1980's in which the dancer ripples their entire body toward one side of the stage or the other beginning with the top of their head and isolating each part of their body so that it sequences all the way down to the feet. Usually it is performed with the shoulders basically square to the audience. For instance, leaning toward the left, lunge with the top of the head followed by L shoulder, L side of the rib cage, L waist, L hips, and L leg. Repeat to the right.
36. **Temptation Pushes (Or Spinners):** A routine in which the dancers hold both fists at 90-degree angles at their sides. They step left and bring their feet together as they push those fists in that direction. A common pattern would include two pushes left, two pushes right, then one a piece four more times.
37. **Step clap:** Step to one side followed by a clap usually to that same side. For instance, step left on beat 1 and clap on the offbeat (beat 2) also to the left. Repeat to the other side.
38. **Step dig/Step kick/Step scuff/step stomp:** Step with one foot followed by a touch, a kick ,a dig or a stomp of the other foot. Another way to describe this is sometime "step-together". The touch can be varied with a "dig", a stomp, a scuff or a kick.
39. **Funny Feet:** A dance in which you twist one foot so that it touches the floor "toe-heel, toe-heel" for 8 counts, then the other foot for eight counts. Then alternating feet for four counts "toe-heel, toe-heel". Then alternating feet for two counts (twice) "toe-heel." A total of 32 counts.
40. **Sway snap:** A step touch in which both hands swing the direction you are stepping and then snap on

that same side as you touch feet together. Everything is moving in the same direction.

41. **Flossing:** A move made famous in 2018-19 and nearly impossible to count. With straight arms down by your sides bring your hands back (L behind) as your hips accent to the L. Then your hands go forward as your hips rock back R. Keep your hips rocking back and forth and keep your straight arms swinging back and forth from side to side.
42. **Sugar Foot:** Standing with your feet apart and on the balls of both feet, twist back and forth with each step that you take. The toes of both feet are facing in the same direction each step as if you are squashing something under your feet. This is a 1940's move appropriate for the Jitterbug or Lindy.
43. **Sway (leading with shoulders):** Rock your entire body from side to side either from standing, sitting or kneeling position. Usually the sway is performed by leading with the shoulder in the direction you are moving.
44. **3 Point Turn:** This turn involves one complete revolution that takes 3 steps to accomplish while the dancer continues to move in the direction that they are turning. For example, as they use three steps to turn to their left, they also are moving further toward stage left. There is no turn on step 1 (left foot out to the side). On 2 (R foot and body cross in front) by now the dancer should be half way around and facing upstage. On 3 (L foot and body continues around) the dancer is again facing front.
45. **Train step:** (1) Step forward with your L foot, (2) back with your right foot. (3) further back with your left foot. (4) Forward with your R foot. In actuality, the right foot is stepping in the same place both times but because of the forward and backward nature of the left foot, it seems that the right foot is moving back and forth too. The feet movement look like the train wheel cranking along. Add 90 degree bent elbows, churn them by your sides like the wheels of an old-fashioned railroad train.
46. **Traveling arms:** Churning your fists around each other in a rapid fashion, just like a basketball referee does when he calls a "traveling violation." Two counts left and then two counts right in 4/4 measure. This hand movement has a distinctive Latin feel, but can also work for Rock and Roll and other places.
47. **Truckin':** With the index finger on one hand held in the air, the dancer step-hops either in place or moving. The dancer leads slightly with their chest in the direction of the step-hop, and then repeats to the other side. This step is used often in dances of the 1930's -1950's.
48. **U-Dip/U-Step:**
U-Dip: With your feet apart, plie' deeply (bend your knees) and then straighten them up so that you are putting your weight on the left foot and facing stage right. Repeat to the other side by again bending your knees and straightening them so that the weight goes to the right foot and you are facing stage left. The motion of bending and straightening causes the dancer to make a "U" with their entire body, thus the name of the step. Notice that the feet never lose contact with the ground and are in the same place throughout the U Dip. There are no "steps" involved, only weight changes and body angles.

U-Step: Keeping your body square to the audience perform a step touch pattern (step-together). As you step, bend your knees and as you bring your feet together, straighten your legs so that the body has made a "U" in the air. Notice that the difference between this step and a U-Dip is that on a U-Step the dancer is actually moving their feet. It truly is a U STEP. Also there is no turning of there body angle.
49. **Vaudeville Rocks:** With Jazz hands held at about shoulder level and facing toward the audience, the dancer rocks the entire body, especially the hands and hips, left and right with a lot of energy. A variation would be to raise the jazz hands so they are actually waving overhead as the body rocks left and right.
50. **Walking Knee Pops:** With your feet together, alternate bending one knee and then the other so they pop out in front of you. It is as if you are walking without even picking up your feet. This can look

either funky, Latin, smooth or many other ways depending on the tempo and style in which you walk. Often your hands are working in opposition to your knees as they do when you walk naturally.

51. **Double Dream Hands:** A Dance made famous with the Song Planet Rock and the help of You Tube. Simply bring both hands simultaneously behind your head and then smoothly bring them forward past your ears, perhaps ending with a thumbs up motion to the audience. You can add 4 counts preceding the move.

1-2: Pat both legs.

3-4: Bring R hand to L shoulder, then L hand to R shoulder.

5-8: Do the Double Dream Hands Move described above.

UKULELE:

Day One and Beyond!

David Row MakeMomentsMatter@gmail.com July 16, 2024 9:20am - 10:35am MT

Getting Started and preparing the ukuleles for kids

- Plan on tuning new ukuleles well in advance of your first class – they will need several tunings before they hold the correct pitch.
- For brand new ukuleles you can put a pencil between the strings and the fretboard to stretch out the strings.
- You can also tune the strings a half/whole step sharp so that when the strings stretch you'll be closer to the pitch you actually want.
- Invest in some tuners that clip on to the ukulele. I like the ENO brand though I've used the SNARK brand before.

How to Hold the Ukulele

- I have student mirror my movement to get the ukulele in the right place on their body.
- Head of the uke to the left, body to the right with your hand landing where the neck meets the body, ukulele touching your tummy, and right arm over the body of the uke holding it close.

Strumming Basics

- For right now, left hand out of the way – not touching strings.
- Strum where the neck of the ukulele meets the body not over the sound hole.
- “Strum with your thumb!” This is just where we start. Eventually we'll add more options but for now this is the required way to strum.
- Strum all four strings every time. Strum gently over the strings each time.
- 1st strum down with the pad of your thumb.
- 2nd you can “reverse” your strum and strum “up” with your fingernail.
- Vary strumming up and down. Play patterns. Show students a visual that matches with “U” for up and “D” for down. This type of label shows up in many online play along videos.
- Eventually give students a rhythm pattern and let them choose whether to strum up or down. Tip: I never let them strum ONLY one way. They have to alternate in some way.
- After several class periods of strumming ONLY with their thumb I talk about how to use their pointer finger while strumming. Eventually we'll try felt ukulele picks as well.

Finding Chords

- I add dots on the fretboard to give students a reference point for finger placement. I use colorful sticker dots. Here's an example of what you might use. <https://amzn.to/3VVR1EN>
- I suggest that you only put on a few dots. Too many dots becomes confusing for kids and also means that you have more to replace should the dots come off.
- “Chordette” fonts. One font is just ukulele chord charts and one is the slanted chord chart that I showed in the video: <https://www.myfonts.com/collections/chordette-for-education-ukulele-font-ukefarm>

- I put sticky Velcro dots on the back of the ukulele neck to show them where they should place their thumb.

Placing Hands and Playing Chords

- Ukulele Hotel
 - This is a visual that helps students figure out finger placement on the fretboard.
 - Think that you're above the hotel looking down.
 - Each string is one "floor" in a hotel with many different rooms.
 - Number the "rooms" of the hotel from the head of the uke down to the sound hole.
 - Your fingers can be "bellhops" or "hotel workers" that try and find room in the hotel.
- Alien Finger – make sure you're pressing hard enough on the string to make an imprint on your finger. Otherwise you're not probably pressing tight enough which will cause a "plunking" sound.
- Use a visual with kids – I like to reference chord charts and include a picture of a hand and how it looks actually forming a chord on the ukulele
- **First chord – C Major.** Only one finger needed! Strum, enjoy, practice strumming while holding the C Major chord.
- **Second Chord** – Hawaiian F which is actually Fadd9. This gives students another one finger chord to play. We switch between C and Hawaiian F and strum through each.

Practicing how to Switch Between Chords

1. Play each chord once with rests in between.
2. Play each chord four times with four rests in between.
3. Play each chord for four beats (kids choose the rhythm) with rests in between.
4. Take out beats of rests between playing chords to shorten the amount of time kids have to switch.

Adding New Chords

- Start with Hawaiian F (Fadd9) which is just your first finger on the second string, first fret. Then add your second finger on the fourth string, second fret to make **F major**.
- Practice moving between C Major and F Major and use the chord switching process above. Give kids lots of time to become comfortable with this new chord.
- Let kids switch between F major and Hawaiian F without stopping. That means they keep strumming and just drop on their second finger and then lift up their second finger and so on.
- When kids feel comfortable switching between F Major and Hawaiian F they can start with F Major and then lift up their first finger to create **A minor**.
- We know C Major, Hawaiian F, F Major, and A minor. From here I typically add G7 and then G major (in that order). After that I add chords as needed to play new songs.

Play Along Videos or Adapting Your Own Music

- Dr. Jill Reese has an amazing list of play along videos that you can use with kids. Here's a link to her website. Click on the link that says "find tunes by title" or you can look for songs that match the chords your kids already know if you click the link that says "find tunes by chord." <https://sites.google.com/a/fredonia.edu/fredonia-ukulele/ukulele-tutorial-vlogs>
- Another great tool that you can use to adapt your own music is the "Amazing Slow Downer" app. This tool allows you to slow down music, loop certain sections, and tune down a song by half or whole steps. You can even integrate this and use songs from your own media library or streaming services

like Spotify or Amazon Music. It's available for your computer, iPad, or phone. Learn more here:

<https://www.ronimusic.com/>

- Pull up a few play along videos on YouTube and talk through with kids so they know what to look for if they should play on their own at home. Point out what is similar or different to the visuals they've already used in class.

Kids Doing Things Wrong – What to look out for!

- Wrong thumb placement – This makes it hard for kids to actually get their fingers on the right spots on the fretboard.
- Heel of the hand on the back of the neck – This is similar to wrong thumb placement. It makes it very hard to actually place their fingers in the right spots.
- Holding the ukulele backwards – There is no left or right handed ukulele. The neck of the uke points to the left.
- Cradling the uke with your right hand to keep it in place- This makes it very difficult to strum the uke. You need the freedom of movement and hold the uke makes that tricky.
- Strumming over the sound hole – This is a sign of incorrect uke placement. They should be strumming where the neck meets the body.

POETRY IN PLAY

Katie Grace Miller ktsing@gmail.com July 16, 2024 10:40am - 11:55am MT

These notes are the intellectual property of Katie Grace Miller and are intended for classroom use only. To use these notes in any other setting, please contact ktsing@gmail.com for permission. Thank you!

Rhythm Reminders: All Grades

Focus: Rhythm

- These poems were made to be used in many different ways! I'm sure I haven't come up with all the ways they could be used yet so the possibilities are endless! This visual will be on the website.
- Say and clap the reminder with your students
- Have students focus on the KEYWORD and you say the other words
- You focus on the KEYWORD and your students say the other words
- Choose different BP moves to go on certain words for the RR
- Say the RR and have students show the steady beat in a locomotor movement.
- Divide the class up into groups and have the groups create a movement with props to go along with the RR.
- Put UPP on only the KEYWORD.
- Use 2 different UPP and put one on the KEYWORD and one on the rest of the rhythm.
- Print them out as pointing pages and use pointers to track the rhythm
- Have students say each phrase as a solo to assess their note reading skills
- Put a melody to the RR and use it as a vocal warm-up.
- Create a melody yourself with the solfege pattern focus for that grade level.
- Have students create a melody for each phrase or for the entire RR!
- Speak the RR and have students notate the rhythm for the whole poem.
- Use fill in the blank notation sheet for students to analyze the rhythm.

The following are movement activities that can be paired with the rhythm reminders to reinforce the rhythm.

Stop

Grade: K and 1st

Focus: Quarter Note, movement

- Teach rhythm reminder to students. My favorite process for teaching rhythm reminders is the following.
 - Read the entire rhythm reminder to students
 - Ask S to identify the focus word (the one that happens most).
 - Then ask S to say and clap only the focus word on the second read.
 - Do a few times with focus word (perhaps bring in an UPP or have students use a different body percussion on the focus word to practice it.)
 - Ask students to say the entire rhythm reminder while still doing a specific body percussion or instrument on the focus word. If the class is advanced, you could have them put a different body percussion on all the other words available.
 - Then after they learn happy then you can transfer them to the movement

- The focus of the game is like red light, green light. Students start on one end of the room with the teacher on the other (or this would be an awesome activity to do outside if your room is small.)
- Students will tiptoe (or small steps) to the rhythm of the pairs of eighth notes and every time the word STOP happens on the quarter note they will stop.
- On the last two quarter notes they will take 2 big steps to show the quarter note rhythm. First child to get to the teacher “wins.”
- I play this game as many times as time allows because it’s a consistent way for the students to get the feel of the rhythm in their bodies. You could also have a student be the “teacher” and you join in on the movement for fun or to help a student that perhaps is not feeling the rhythms correctly.

Happy

Grade: 1st and 2nd

Focus: Pair of eighth notes, movement, folk dance basics

- Teach rhythm reminder to students. My favorite process for teaching rhythm reminders above with the STOP rhythm reminder.
- Have students create a big circle. Then pair off students with a student standing next to them so that they are facing a partner but still in the circle formation.

If there are an odd number of students that is good because then you can be that students partner and be the example when you add on a new portion of the dance. If there is an even number I ask a student if I can pretend to be them and use their space as the example when something is added to the dance.

- Now students will double clap their partner on the word “happy” and clap their own hands on all of the other rhythms.
- Then ask students, “what phrase do partners never clap on?” Answer: Phrase 2 because the word “happy” isn’t in it.
- On phrase 2, students will do the pattern; clap, RH partner clap, clap, LH partner clap, RH partner clap, clap. Show the example and then add this in to what you are already doing.
- Finally, on phrase 4, on “make that” students will switch places (180 degree turn) with their partner. On the “happy” in the 4th phrase, do a last partner clap with that partner and then do another 180 degree turn and face your new partner with a “happy face” on the last quarter note!
- Then begin the poem again with your new partner.



Cool – Half Note

Grade: 2nd and 3rd

Focus: Half Note, Movement

- Teach rhythm reminder to students using one of the ways above.
- Find scratch pieces of paper (your school's mailroom recycle bin is a great source)
- Students will find a partner and take a scratch piece of paper and ball it up into a ball.
- Students begin close to their partner and toss the ball simultaneously to their partner on the half note.
- On the other rhythms, they back up from their partner to create a further distance for the next throw on the half note. Encourage very tiny tip-toe steps on the pairs of eighth notes.
- Do 1-2 rounds of practice, you might need to pause after each phrase for ball pick up.
- Then add the challenge, that if both partners do not catch the snowball, on the next phrase they cannot back up and they have to take that time to pick up their snowball and prepare for the next phrase. On these challenges, you will continue with the poem and not wait after each phrase for each team to be ready to throw.
- See who can catch the paper ball each and every time.



Instrument Family Poems:

Grade: 3rd – 5th


Focus: Instrument Families

I use movement to introduce instrument families to my students, but I wanted something extra to focus on the facts of the instrument family to help identify the characteristics of each family and to remember the names of the instruments that are in that family. The visuals will have the words available for you to use with your students.

Begin with starting a “we will rock you” beat. I like to start with a pat, pat, clap since my kids sit on the floor, but this can be developed how you would like. The first time we echo each phrase so that the students can get the rhythm. Then practice saying the poem all together with no echo. Perhaps have the class stand in a half circle and change the steady beat to “stomp, stomp, clap” to get more practice. Then take time for the class to identify the important facts from the poem.


Each week introduce and practice a new family poem until the classes have learned all of them. Then

split the class into groups and hand them a poem. You can either give them manipulatives to create a movement for each phrase or they can be more specific with their movements, but at the very least they should have a different move for each phrase. Ideas could include: parachute, scarves, ribbons, tennis balls, bouncy balls, canopy scarf.




Wood-winds all have lots of keys. Some of them must use a reed!

3




Flute, picc-o-lo, sax-o-phone, clar-i-net. Bass-oon and o-boe dou-ble reeds we can't for-get!




Per-cuss-ion fam-ily is ve-ry, ve-ry big. If it takes the 3 S' s then it has the gig!

4




Strike means you hit it or you shake it all a-round. Scrape is a-no-ther way per-cuss-ion makes a sound.




String fam-ily's ob-vi-ous 'cause all they need is strings. A bow drags a-cross and makes the notes sing.

3




Strings are plucked with harp or strummed on gui-tar. Vi-o-lin, vi-o-la, cel-lo, bass will take you far!



Made of brass that's how they got their name. Tubes and flared horns make them look the same.

3



Trum-pet, tu-ba, french horn, and trom-bone. Fan-fares make the brass sit on a throne!

It is Foolish to Relax by: Jack Prelutsky/ It's Raining Pigs and Noodles pg. 95

Grades: 3rd and 4th

Focus: dynamics, triplet

- Speak poem for children and ask them what the reoccurring pattern is (clickety-clack). Discover the rhythm that goes along with that pattern.
- Have children speak the pattern and you speak the rest of the poem. Talk with children about when

they hear a train coming from far away and how the volume of the train gets louder as it gets closer.

- Perform with dynamic changes in the poem using rhythm sticks, throw a train whistle or two in there as well for fun!

Bobbing for Apples by: Jack Prelutsky/ It's Halloween, page 40

Grade: 1st or 2nd

Focus: pair of eighth notes

- Speak the poem with students and ask them what word happens most often in the poem (apples!)
- Have students speak and clap the word apple while you still say the rest of the poem.
- Then ask students to read the poem with you while still clapping only on the word apple.
- Replace the word apple with "ti-ti" or whatever you use for a pair of eighth notes. Then transfer the word apple to an UPP.

Blowing Bubbles by: Margaret Hillert/Read Aloud Poems for the Very Young

Edited by: Jack Prelutsky, page 9

Grade: 1st – 3rd

Focus: dynamics, crescendo

1. This is the perfect lesson to use an expandable ball! You can find them on amazon and your local science centers.
2. Each phrase is given a different dynamic level and a different solfege syllable.
 - a. 1st phrase – DO in piano
 - b. 2nd phrase – RE in mezzo piano
 - c. 3rd phrase – MI in mezzo forte
 - d. 4th phrase – FA (rainbow-colored) SO SO in forte
 - e. SPLAT! – DO in fortissimo
3. Sing song for students and then use your hands to show a bubble getting bigger as you get louder and then on SPLAT! Pat your lap.
4. Have students pantomime the bubble while you sing the song again and then have them sing with you. Discover together what solfege syllables are being used.
5. Once everyone feels comfortable with the song, transfer melody to Orff instruments with dynamic changes.

Blowing Bubbles

Margaret Hillert

Katie Grace Miller

♩ = 120

The musical notation is written on two staves in 4/4 time. The first staff contains the melody for the first two phrases: 'Dip your pipe and' (4 measures) and 'and then' (4 measures). The second staff continues the melody for the next two phrases: 'and then' (4 measures) and 'and then' (4 measures). The lyrics are written below the notes. A tempo marking of ♩ = 120 is at the top left. A rehearsal mark '3' is placed above the second staff.

Dip your pipe and

3

and then

CELEBRATE THE SEASONS:

12 Months of Singing

John Jacobson jjacobson@jjandmeinc.com July 16, 2024 12:15pm - 1:30pm MT

September

- Gettin' Ready for Music - General Song List
- Say Hello! - Kindergarten Song List
- Gimme Gimme - General Song List
- Operation New Me (from Ninjago the Movie) - General Song List
- Where Our Dream Begins (by Summer Kennedy) - General Song List
- Great Expectations - General Song List
- New Friends from Cookies - General Song List
- Consider Yourself (from Oliver!) - General Song List
- Do You Wanna Make Music - General Song List
- Getting to Know You (from the King and I) - General Song List
- Seize the Day (from Newsies) - General Song List
- Try Everything (Zootopia) - General Song List
- This is the Day - General Song List
- Everybody Say Yes! - General Song List
- I've Got the Beat - Kindergarten Song List

October

- Lazy Bones - General Song List
- Let's Say - Kindergarten Song List
- Maple Leaf Rag - General Song List
- The Growing Song - General Song List

November

- American Song, a Musical Revue - General Song List
- Salute, a Musical Revue - Programs & Musicals
- Remember - General Song List
- Soldier, This Song I Sing for You - General Song List
- O Siem - General Song List, Canada Unit in Our Musical World
- Thankful - General Song List
- At Our Table - General Song List
- American Song - General Song List
- Heroes (from Wonderland, the Musical) - General Song List
- Hey! Tom Turkey - General Song List
- We the People - General Song List
- Pumpkin Pie - General Song List

December

- Star Bucks, the Musical - Programs & Musicals
- Holly Jolly Jalopy, the Musical - Programs & Musicals
- Gnome for the Holidays, the Musical - Programs & Musicals

- Cold Snap, the Musical - Programs & Musicals
- Christmas Cookies, the Musical - Programs & Musicals
- Winter Lights - General Song List
- Glorious by Melissa Etheridge - General Song List
- Cold Snap - General Song List
- The Holiday Swing - General Song List
- Candy Cane Lane (by Sia) - General Song List
- Las Posadas - General Song List
- Kwanzaa Tonight - General Song List
- Story of Hanukkah - General Song List
- There is Hope in the Air this Christmas - General Song List
- Deck the Halls, A Holiday Bossa Nova - General Song List
- My Favorite Things (from the Sound of Music) - General Song List
- Toyland Toybox - General Song List
- Santa's Coming for Us (by Sia) - General Song List
- Snowflakes (from China) - General Song List
- Velo Que Bonito (from Colombia) - General Song List
- A Marshmallow World - General Song List
- Better Days (by the Goo Goo Dolls) - General Song List
- Feliz Navidad - General Song List
- Happy Hanukkah, My Friend - General Song List
- Happy Holiday - General Song List
- Let It Snow - General Song List
- Mele Kalikimaka - General Song List
- Santa Claus is Comin' to Town (by the Jackson 5) - General Song List
- Silver Bells - General Song List
- The Most Wonderful Time of the Year - General Song List
- Elf on the Shelf - General Song List

January

- Seize the Day (from Newsies) - General Song List
- Brand New Day (from The Wiz) - General Song List
- Celebration (by Kool and the Gang) - General Song List
- Hold On To Your Dream - General Song List
- Never, Never, Never Gonna Give Up - General Song List

February

- Won't You be My Valentine - General Song List
- I Shall Not Be Moved - General Song List
- What a Wonderful World - General Song List

March

- Music is in All of Us, a Musical Revue - General Song List
- Just Sing! (From Trolls World Tour) - General Song List
- Music is in All of Us - General Song List
- Sing! - General Song List
- Do You Wanna Make Music - General Song List
- Sing Along! - General Song List
- How Can I Not Sing? - General Song List
- Keep the Beat (from Netflix's VIVO) - General Song List

- Sing Our Song - General Song List
- Fascinatin' Rhythm - General Song List
- I Love a Piano - General Song List

April

- Bunnies, the Musical - Programs & Musicals
- MEOW!, the Musical - Programs & Musicals
- Maya Mazuri (from Tanzania) - General Song List
- Cover Me in Sunshine (by Pink) - General Song List
- Let's Go Fly a Kite (from Mary Poppins) - General Song List
- The Rainbow Connection (from the Muppet Movie) - General Song List

May

- Your Family - General Song List
- On My Way (from Disney's Brother Bear) - General Song List
- I'm a Star (from Disney's Wish) - General Song List
- Applaud - General Song List
- Big Dreams - General Song List
- One Day - General Song List
- When I Grow Up (from Matilda, the Musical) - General Song List
- A Million to One (from Amazon Prime's Cinderella) - General Song List
- Carried Me With You (from Disney's Onward) - General Song List
- Stand Up (by Sugarland) - General Song List
- Be a Light (JJ Original) - General Song List
- Be a Light (by Thomas Rhett) - General Song List

Anytime Musicals and Revues

- Pandamonium, the Musical - Programs & Musicals
- Big Dreams, a Musical Revue - Programs & Musicals
- The High Seas, the Musical - Programs & Musicals
- Cookies, the Musical - Programs & Musicals
- I (Heart) Broadway, a Musical Revue - Programs & Musicals
- American Song, a Musical Revue - Programs & Musicals
- Great Expectations, a Musical Revue - Programs & Musicals
- Just Sing! A musical Revue - Programs & Musicals
- Composing America, the Musical - Programs & Musicals
- Razzamajazz, the Musical - Programs & Musicals
- Friends Forever, a Musical Revue - Programs & Musicals
- It's a Musical World, a Musical Revue - Programs & Musicals

CLASSROOM KICKOFF:

Setting Up for an Awesome School Year!

Stacy Werner stacy@musicplay.ca July 16, 2024 1:35pm - 2:50pm MT

Behind the Scenes – Guiding Questions:

- What do I have available to me in my room? (Risers, chairs, carpet, variety of instruments, technology, projector, etc.)
- How do I want students to enter/exit the classroom? What pathway should they follow?
- What visuals will be useful to display in my classroom?
- What additional supplies will you need in your classroom? (Pencils, whiteboards, coloring materials, clipboard, etc.)
- Where should students sit and settle at the start of class? (Sit spots, circle, carpet, chairs, risers)
- How should I store my instruments for easy access?
- What should I keep in storage? (If you're lucky enough to have a storage space!)
- How can I organize my own teaching materials and resources? (Print and digital)

Visuals and Classroom Supplies

Please use the link below to access a document with links to visuals and classroom supplies used in this presentation: <https://tinyurl.com/5xhtfe4v>

Building Relationships:

- Names, names, names!
- Start conversations and ask questions.
- Interests outside of music.
- Culturally responsive teaching.
- Patience with our most challenging students.
- It takes time.

Transitions:

- Enter and exit classroom.
- Making a circle and other formations.
- Managing instruments.
- Effective attention grabbers.
- Classroom job considerations.
- Practice, practice, practice!

Number Concentration Game

MusicplayOnline - Grade 3 Song List

D. Gagné

Don't for - get your num - ber. Don't for - get your name.

When you're read - y start the game.

Game Directions: Give every student in the class a number. The teacher sings a number, and that student sings back their name. As you sing, keep the beat. If you don't respond with your name after your number is sung, you go out or sit down. If the teacher accidentally says a number that is out, everyone is back in the game. Change the tempo to make the game more challenging!

Concentration

MusicplayOnline - Grade 5 Song List

Traditional, adapted by D. Gagné

Con - cen - tra - tion ev - 'ry - bod - y read - y?

When you hear your name _____ the game be - gins!

Game Directions: All begin by singing the first part of the song. After the line, "When you hear your name, the game begins!" the teacher sings their own name, followed by a student's name. The student continues the game by singing their own name followed by a classmate's name. The classmate sings their own name, followed by a different classmate's name. Eliminate those who don't sing on the beat, until there are only a few left. Practice many times before beginning the elimination part of this game.

This or That

Stacy Werner

The musical score is written in 2/4 time. The vocal line consists of two phrases. The first phrase is 'This or that? Which one's the fact?' and the second phrase is 'Share two things a - bout you! We will guess which is true!'. The body percussion lines are labeled SNAP, CLAP, PAT, and CHEST. The SNAP line has a pattern of quarter notes. The CLAP line has a pattern of quarter notes. The PAT line has a pattern of quarter notes. The CHEST line has a pattern of quarter notes.

Teaching Process:

1. Teach poem and body percussion.
2. Show a slide show about yourself. Present two facts, one that is true and one that is false. The students show with their fingers (one or two) that they believe is true. Share the correct answer.
3. Say the poem between each slide you share. Share as many facts as you are comfortable with.
4. Brainstorm different categories of facts students can share – sports, colours, food, pets, etc.
5. Invite a small group of students to share two facts at the front of the class. Again, one fact is true and one is false.
6. Say the poem with body percussion, student shares two facts, count to three and the class shows one or two fingers for their guess, student shares correct answer.
Repeat until all students at the front share.
7. This game takes a long time for the entire class to share. Invite a small group each class to share and spread over a few class periods. Keep track of who has participated.

Name Games/Activities for Younger Students:

Beat Chant

♥ ♥ ♥ ♥
Beat! Beat! Feel the beat!

♥ ♥ ♥ ♥
Say your name and take a seat!

Hello _____. Hello _____.

Circle Name Game

♥ ♥ ♥ ♥
Pat Pat -----

- Start with names.
- Try some variations:
 - Colours, sports, etc.
- Change the circle direction.

Johnny Whoops!

Johnny, Johnny, Johnny, Johnny,
Whoops! Johnny, whoops!
Johnny, Johnny, Johnny, Johnny.

Demonstrate how to say the poem and do the finger motions. Then invite the children to do the motions with you. Substitute the children's name for "Johnny". Say the poem using a variety of expressions: quiet/loud, slow/fast, high/low voice.

Transitions:

Enter and Exit Classroom

- Go over pathways during the first week of school - make it silly and fun!
- Have a visual cue where students can line up.
- Dismiss in smaller groups - colours, rows, one by one.
- Add some movement to make it interesting - Space Walk, Robot Walk, Tiptoe
- Some songs lend themselves to line up if you time it right!
 - Snail, Snail
 - Engine, Engine
 - Bluebird
- Practice, Practice, Practice!
- Calm bodies and eyes facing forward.

Circles

Make me a circle! Make me a circle!

Make me a circle, while I keep the beat!

(Teacher claps how many beats it takes to make a circle)

This takes LOTS of practice and will not work if you just enter into the chant. Work together first to decide how best to make a circle in your room. Practice, then try with the chant. Continue to practice EVERY class for the first few weeks of school.

Use a train whistle to line students up by colour, row, etc. Sing song and do train movements while leading students to make a circle.

Choo Choo Train



Traditional Children's Rhyme



Choo choo train, choo choo train, Cop-y me just do the same.



Choo choo train, choo choo train, Whoo, whoo, stop!



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Transitions:

Attention Grabbers

Body Percussion Echoes

Shhh ... Rhythm Pattern

If you can hear me (Say a movement)

Turn Off the Lights

Boom, Snap, Clap

I Can Make Your Hands Clap! - Ti-ti Ti-ti Ta Ta

Classroom Jobs

Weekly Colour for Classroom Jobs:

- Door/Lights
- Hand out instruments, papers, supplies, etc.
- Cleaning

Music Crew

- Group of older students that assist with concerts and assemblies.

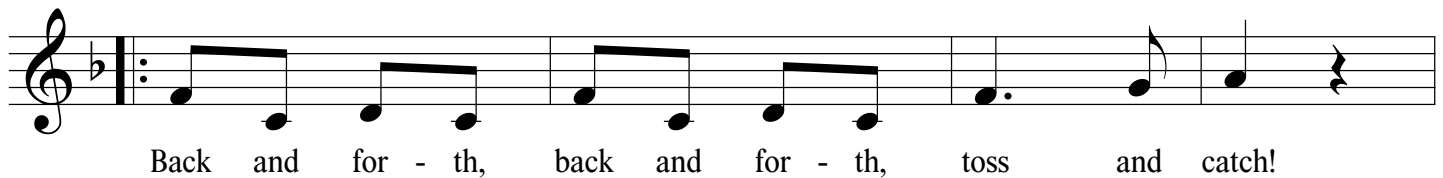
Instruments:

- Give some time to explore instruments - be respectful of our volume level.
- Resting, Practice, and Ready Positions
- If you play before I say, I'll take your instrument away.
- Set up a rotation - less problems if everyone has an instrument.
- Instruments Down, Move Over! (Speak, then use nonverbal cues)

Toss Clap Game

MusicplayOnline - General Song List

Stacy Werner



Teaching Process:


1. Teach song by rote.
2. Sing first four measures of the song with claps (one, two, and three) before attempting with beanbags.
3. Hand out bean bags and have students practice the first half of the song, then try together as a class.
4. Ask students to find a partner.
5. During "back and forth" students toss beanbag between their hands. For "toss and catch" students throw and exchange beanbags with their partner.
6. Try the whole song as a class. Arrange students in two rows with one partner on either side.
7. Extension: Ask partners to find a unique way to "throw and catch" the beanbag during the second section of the song.

Beat Tag

MusicplayOnline - Units - Games and Centers



Beat Tag



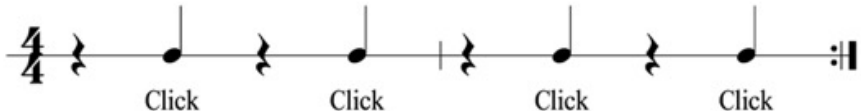
- Begin with students patting "strong" and "clap" weak beats with a drum.
- Transfer to standing, and students only take a step during the strong beats.
- Select 2 students to be "It". These students also only take a step during the strong beats, but can tag anyone at anytime they can reach.
- Students can sit where they are when out, or you can move them to a designated spot.
- Sometimes I have students stay where they are when the game starts, or give them 5 seconds to move away from people who are "It".
- Students enjoy counting how many "outs" they get in a round.



Sunroof (Nicky Youre and Dazy) – Bucket Drums (arr. S. Werner)

MusicplayOnline - Instruments - Bucket Drumming

Sunroof – Bucket Drums

Intro: 

A 

B 

C 

Form: Intro (4x), A (4x), B (4x), C (4x), A (8x), B (4x), C (4x), A (4x), B (8x)

<https://music.apple.com/ca/album/sunroof/1638182249?i=1638182263>

HOOP GROUP HAPPENINGS

Artie Almeida musicja@me.com July 16, 2024 2:55pm - 4:10pm MT

This fun and academic collection of lessons will feature four timbres of unpitched percussion instruments, utilizing hula hoops for station organizers on the classroom floor space.

Musical components addressed will include beat competency, rhythmic subdivision, form, improvisation, timbre and tempo. Children enjoy moving from station to station with a fun spoken chant, then having time to explore all the exciting instruments at each hoop before beginning the next activity.

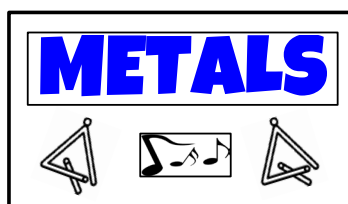
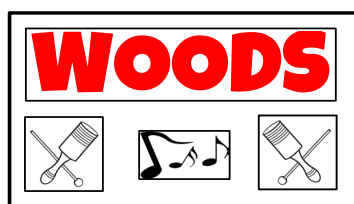
Music theory and literacy are embedded in every lesson and opportunities abound for emphasizing teamwork and camaraderie. This selection of Hoop Group lessons employs children's songs and books and are especially appropriate for the beginning of the school year.

"Heavy Academics: Delivered Joyfully!" ©

BODY PERCUSSION TO NON-PITCHED PERCUSSION

Sample Body Percussion Echoes

Each pattern is performed by the teacher, then echoed by the students. While my series of body percussion patterns is not overly exciting and avoids a lot of syncopation, that is so it will be successful during the Non-Pitched Percussion Transfer.



One-Measure Patterns

Patterns 1 through 16 are shown, each consisting of four staves: Snap, Clap, Pat, and Stamp. The notation is in 4/4 time. Patterns 1-4 are for Snap only. Patterns 5-8 are for Clap only. Patterns 9-12 are for Pat only. Patterns 13-16 are for Stamp only. Each pattern is a single measure of music, with the measure number in a box above the first staff of the pattern.

Two-Measure Patterns

Patterns 1 through 4 are shown, each consisting of four staves: Snap, Clap, Pat, and Stamp. The notation is in 4/4 time. Patterns 1-2 are for Snap only. Patterns 3-4 are for Clap only. Each pattern is a two-measure sequence, with the measure number in a box above the first staff of the pattern.

Four-Measure Patterns

Patterns 1 through 2 are shown, each consisting of four staves: Snap, Clap, Pat, and Stamp. The notation is in 4/4 time. Pattern 1 is for Snap only. Pattern 2 is for Clap only. Each pattern is a four-measure sequence, with the measure number in a box above the first staff of the pattern.

Focus

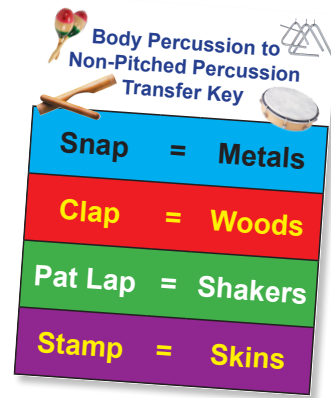
Timbre
Steady Beat
Rhythm Patterns

Materials

BP to NPP Transfer Key
Four Hoop Group Stations

Preparation

Place the four Hoop Group Stations in position and add baskets of instruments in this order from the students' left to right: (1) Metals, (2) Woods, (3) Shakers, (4) Skins.



Instruction: Body Percussion

1. Begin this lesson with the Hoop Group Stations ready at the front of the room, but with the students in their seats, rather than at the hoops. If your students don't sit in chairs, or the room is small, simply seat the students in rows behind the four Hoop Group Stations. Or consider a circle around the room. The lesson is much more successful if the beginning of instruction can be focused solely on body percussion, without any instruments near the students.
2. Invite the students to stand, and lead them in a series of four-beat and eight-beat body percussion patterns. using snaps, claps, lap pats, and stamps as your four levels. You can choose your own patterns or refer to the sample list on the next page.
3. Draw the students' attention to the Hoop Group stations and demonstrate proper playing technique for the instruments in each hoop.

Instruction: Non-Pitched Percussion Transfer

1. Move the students to the Hoop Group Stations and project the BP to NPP Transfer Key. Explain the transfer from body percussion to instruments:
 - a. Snaps = Metals
 - b. Claps = Woods
 - c. Pats= Shakers
 - d. Stamps= Skins
2. Begin by performing a series of four-beat body percussion patterns for children to echo on their instruments. If they are successful, perform eight-beat patterns. Rotate students to the next hoop station and repeat.
3. Consider challenge patterns of 16 beats, or use student leaders to perform body percussion.
4. Rotate students to new hoops a number of times during the lesson.

Extension

This body percussion transfer lesson also works well with an Orff Instrumentarium and drums, and is very motivational for the students. Snaps = Glockenspiels, Claps = Xylophones, Pats = Metallophones, and Stamps = Drums

TIME TO PLAY PERCUSSION (K-2)

1. Sing for children, with their eyes closed
2. Sing again, eyes open (slow for littles)
3. Clap to 8 BEATS, repeat with children joining
4. When playing, children play 8 beats, then repeat
5. **Practice Steady Beat Affirmations:**
 - "The Beat is Not a Vegetable"
 - "It's the Sole of the Shoe"
 - "The Foundation of the house"
 - "Attitude of Energy, here we go!"
6. **Improvisation with Older Students**
 - Notice 16 beats of Improv, with quarter rest at end
 - Practice one/two hoops with clapping
 - Warm up at hoops
 - Not too loud, so all can be heard
 - ALL OTHERS APPLAUD FOR PERFORMERS



A SAILOR WENT TO SEA

(Hoop Station Set-Up & Plan)

(1=Woods, 2=Shakers, 3=Skins)

1. Sing song for children (their eyes closed)
2. Instruct children to open eyes and join you in singing
3. Verse 1 – Add "salutes" on "sea" (or a "see" motion with one hand shading eyes)
4. Verse 2 – "Chop" motion with one hand into palm of other
5. Verse 3 – Tap knees
6. Verse 4 – All three motions in a row:
Sea/Chop/Knee. Increase tempi (3x)
7. Transfer to instruments: Woods/Shakers/Skins
Rotate students through all 3 stations
8. Finish with a TEMPO CHALLENGE: Sing Verse #4 at three tempi (Adagio/Moderato/Presto).
Add a joyful "round" of instrument applause at the end. Encourage children to teach the song to their families that evening – and consider adding found sounds for the instrument parts (pots, pans, buckets, kitchen utensils, etc.)

BOOK TIME: ALEXANDER & THE TERRIBLE, HORRIBLE, NO GOOD, VERY BAD DAY

(1=Woods, 2=Metals, 3=Shakers, 4=Skins)

1. Display first page of the visual and ask some focus questions:
 - a. How many beats are in each measure?
 - b. How many quarter notes are shown?
 - c. How many sets of eighth notes are included?
 - d. Which measure has a rest?
 - e. How many measures are the same?
2. Perform refrain for the students.
3. Echo Clap the piece one measure at a time.
4. Invite the students to join you in speaking the refrain.
5. Display second page & call on a student to identify the markings for crescendo & decrescendo. Discuss its role in making music more expressive. Instruct children to do a roll on their laps with the crescendo/decrescendo each time you speak the word "Australia." This will transfer to a roll on the percussion instruments during the book performance.
6. Divide children into four groups and speak/clap the measures. Use "upset sounding" voices. At this point, no one will perform on measure 5. Act surprised when there is nothing spoken on measure five. Question them as to who could possibly speak #5. Answer: ALL OF US! J Perform again, clapping and shouting the word "Day" to finish.
7. NPP Transfer: (Woods/"Terrible") (Metals/"Horrible") (Shakers/"No Good") (Skins/"Very Bad") (All/"Day!") (All/Roll on "Australia")
8. Move children to hoops and perform dramatically. Encourage them to check out the book and share the lesson with their families, using household sound makers.
9. This is GREAT FUN to perform in a concert, with the audience participating in the groups (with BPP), using student leaders on stage.
10. For a fabulous transfer, use this lesson at the Orff instruments & Drums: Glockenspiels/Xylophones/Metallophones/Drums/All!

OLD BRASS WAGON

Focus

Timbre
Rhythm Patterns
Audiation

Materials

Rhythm Visual
Song Notation Visual +
Four Hoop Group Stations
Pointing Device



Preparation

1. Consider teaching the melody of this song a few weeks in advance of the Body Percussion and Non-Pitched Percussion lessons. I like to teach all three verses when introducing the folk song, but for the lessons that follow we simply repeat the lyrics to Verse 1.
2. Study the Rhythm Visual to practice the Body Percussion and Non-Pitched Percussion transfers. The Body Percussion transfer is found on pages 2 -6, while the Non-Pitched Percussion transfer is found on pages 7 - 11.
3. Place the four Hoop Group Stations in position and add baskets of instruments in this order from the children's left to right: (1) Shakers, (2) Woods, (3) Metals, (4) Skins.

Body Percussion Lesson

Rhythm Visual pages 2-6

1. Review the song with students (page 1).
2. Display pages 2-6 of the visual, one at a time as you add body percussion parts while singing.
3. Add body percussion in the following order:
 - Page 2 – Pats
 - Page 3 – Pats and snaps
 - Page 4 – Pats, snaps, and claps
 - Page 5 – Pats, snaps, claps and head pats
 - Page 6 – Pats, snaps, claps, head pats, and stamps
4. Repeat this part of the lesson (pages 2-6) and audiate the lyrics of each body percussion part as it is added. The final verse will simply be the body percussion performance, while the children sing the entire song in their head. Be sure to give a strong starting pitch and consider conducting the beat pattern.

Non-Pitched Percussion Lesson

Rhythm Visual pages 7-11

5. Review the song with students.
6. Move students to their Hoop Group stations.
7. Display projectable visual of non-pitched percussion score and perform, as listed below.
 - Page 7 – All sing: Shakers play on their highlighted notes
 - Page 8 – All sing.: Shakers and Woods play on highlighted notes

- Page 9 – AU sing: Shakers, Woods and Metals play on highlighted notes
 - Page 10 – All sing: Shakers, Woods, Metals and Skins play on Mghlighted notes
 - Page 11 – All sing: Each timbre plays their part and all instruments play the last measure
8. Repeat this part of the lesson (pages 7-11) and aucliate the lyrics of each non-pitched percussion part as it is added. The final verse will simply be the non-pitched percussion performance, while the children sing the entire song in their head. Be sure to give a strong starting pitch and consider conducting the beat pattem.
 9. Rotate students to different Hoop Groups and repeat the non-pitched percussion lesson.

BAR BASICS

Artie Almeida musicja@me.com July 17, 2024 8:15am - 9:30am MT

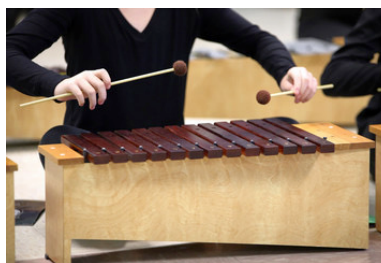
WARM-UPS

Artie and a group of intermediate students will be demonstrating fun, foundational lessons utilizing barred instruments and drums. Percussion skills will be developed, and the musical concepts addressed will include beat, rhythm, melody, harmony, form, and timbre. We will employ an instrument rotation system that will give the children opportunities to play the various components of the instrumentarium: xylophones, metallophones, glockenspiels and drums. These scaffolded lessons will work very well at the beginning of the upcoming school year, due to the motivational nature of the instruments.

"Where there's passion: there's retention!" J

Focus

Hands Together
Alternating
Steady Beat
Rhythm Patterns



Preparation

1. Remind students about the details of excellent posture and mallet position. Encourage them to travel safely to their starting instrument, being sure not to step over any instruments.
2. Set instruments in the C Pentatonic Scale.
3. Copy the Hands Together and Alternate flashcards, found in the printable slides, onto colored cardstock.

Process

Hands Together/Alternating

1. Display the flashcard that reads *Hands Together* and ask students to demonstrate what they think this means. Check to see that all students are playing two notes at the same time (on any bars they wish). Then, practice playing with hands together to a steady beat.
2. Display the *Alternate* flashcard and ask students to demonstrate what they think this means. Check to see that all students are playing one note at a time, alternating between the left and right hands. This will be difficult for some of your younger students.
3. Get both flashcards ready; place the *Hands Together* card in front and count off the students at a moderate tempo. They will play the steady beat with hands together until you move the *Alternate* flashcard to the front. Continue in this fashion, switching between *Hands Together* and *Alternate* a number of times.
4. Tell the children that it is time to travel to a new instrument, **ROTATE** and give a count-off for their travel poem ("1-2-3-4, Mallets down, get off the floor. 5-6-7-8, Hurry, don't be late!"). They should arrive at their new instrument in time to play a note at the end of the poem.
5. Repeat Step 3. Rotate again **ROTATE** and repeat this activity one more time.

ROTATE

This symbol is your reminder to rotate students to the next station in the instrumentarium.

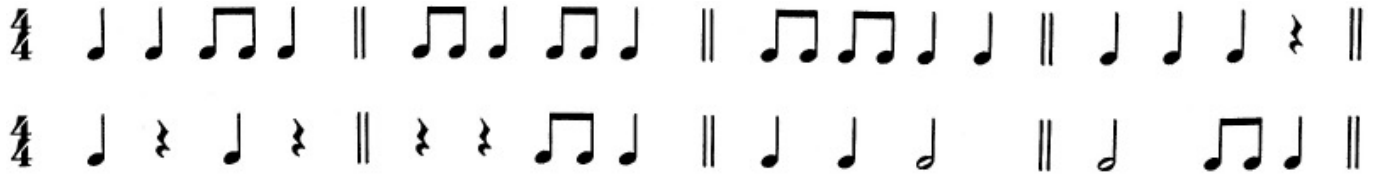
Rhythm Echoes

Explain to students that you will now focus on rhythm patterns, which contain long and short sounds and silences, rather than the steady beat, where all note values are the same.

Clap four-beat patterns for the students to echo (see suggestions below). Explain that they may use any notes they wish, because all notes sound good together in a pentatonic scale.

Rotate students to new instruments **ROTATE** and repeat these echoes two or three times.

If students are comfortable with four-beat echoes, consider moving on to eight-beat echoes. Rotate to new instruments after every eight echoes.



NOTES AND RESTS

Focus

Note Values

Rests

Steady Beat

Preparation

1. Set instruments in the pentatonic scale of your choice.
2. Copy the eighth, quarter, half and whole note and quarter rest flashcards, found on the next five pages, onto colored cardstock. Use the notes/rests appropriate for each grade level, according to your curriculum.

Process

1. Review note/rest values. Review each flashcard, discussing how many beats that particular note or rest receives.
2. Perform note/rest values. Display the quarter-note flashcard and count off a moderate steady beat. Students will play quarter notes on the pitches of their choice until you give a cut off or display a different flashcard. For instance, when the eighth-note flashcard is displayed, the students change from playing quarter notes on their instruments to playing eighth notes on their instruments. When you hold up the flashcard with the quarter rest, students will be silent, just feeling the steady pulse but not playing any notes.
3. Begin by alternating between the quarter-note and eighth-notes cards. Then, stop and rotate children to a new instrument **ROTATE**. Add the half-note flashcard into the mix. Rotate children again **ROTATE** and begin utilizing the quarter-rest flashcard, too. Rotate children to a new instrument **ROTATE** and add the whole-note card.

Extension

- Choose a student to use the flashcards to dictate note values to the players. Consider two directors: one shows the wood instruments what note value to play while the other shows the metals and membranes. For advanced students, a third director could be added, cuing the membrane players (drummers).

JACK AND JILL

Focus

Notes/Rests
Alternating
Melodic Direction
Swing Feel

Preparation

Set instruments in the pentatonic scale of your choice.

Process

Chant the poem as follows for the students (snapping on the rests), asking them to listen for the swing feel of the rhythm. (It is notated here in 6/8 to emphasize that feel, but should not be notated this way for students. Simply teach the chant by rote.)

Jack and Jill, (snap) (snap) went up the hill, (snap) (snap) to fetch a pail,
(snap) (snap) of wa - ter. (snap) (snap) Jack fell down (snap) (snap) and broke his crown
(snap) (snap) and Jill came tum - bling (snap) (snap) af - ter. (snap) (snap)

Use the following order of instruction for “Jack and Jill”:

- Students listen as the teacher speaks the poem, snapping his or her fingers on the rests.
- Students speak the poem with the teacher, clicking their mallets on the rests.
- Students speak the poem and play their instruments on the rests (any notes of their choice). Explain that while we know that rests are silent beats, today we are going to put a sound in that space. (Emile Jacques-Dalcroze coined the term *complementary rhythms* for this technique. Its purpose is to help children make the important discovery that music is alive – the beat keeps moving – during the rests.)
- Alter this so that students are playing the sets of notes in the first two phrases going up their bells (ascending): *Jack and Jill* (up, up) *went up the hill* (up, up) *to fetch a pail* (up, up) *of water* (up, up).
- For the second half of the poem, play the notes going down the bells (descending): *Jack fell down* (down, down) *and broke his crown* (down, down) *and Jill came tumbling* (down, down) *after* (down, down).
- Rotate students to the next station **ROTATE** and repeat the last two steps, then:
- Students will play the rhythm of the words on their instruments, clicking their mallets on the rests. This will be challenging for younger students, especially the rhythm to “Jill came tumbling.”
- Rotate students to the next station **ROTATE** and repeat the previous step.

Extension

Consider dividing the two parts between the instruments. The drums play the rhythm of the words, woods and metals play the following two notes. Switch parts and repeat.

UP AND DOWN IN MALLET TOWN

Preparation



1. Arrange instruments in the C Pentatonic Scale.
2. Copy the four phrase flashcards, found on the following pages, onto coloured cardstock.



Focus


Up/Down
High/Low/Middle
Phrases
Rhythm Patterns

Process

1. Review which direction is up and which is down on mallet instruments. Have students play some high and low notes, then some patterns up and down. Remind the drummers that high notes are on the edge of the head and low notes are in the center. (Drummers will need to do some adapting to participate in this lesson. Consequently, you may choose to only use glockenspiels, xylophones and metallophones for this lesson. If you don't have enough barred instruments for the entire class, place two sets of mallets at each bell and allow two students to share each instrument.)
2. Display four flashcards. Speak the poem in its entirety for the children and then teach it in one-phrase echoes, with the students clicking their mallets to the rhythm as they echo.
3. Ask the students to read the poem with you and click the rhythm of the phrase *after* they speak the phrase.

Walk my mal-lets to the top,  | to the bot-tom, do not stop.  |

Tap them in the mid-dle please,  | tap them on our home tone "C."  ||

4. Transfer those rhythmic clicks to the mallet instruments, moving as directed in the lyrics (up after phrase one, down after phrase two, in the middle after phrase three, on home tone "C" after phrase four).
5. Perform the chant with the children echoing with voices and playing the bells, then children and teacher together.
6. Consider performing the chant with bell responses at three different *tempi*: slow, medium and fast.
Rotate students to the next station **ROTATE**  *and repeat the previous two steps, then:*
7. Create a B section by calling patterns of High, Low or Middle for children to echo. Some examples include:

 High, high, Low, low, low.  Mid-dle, mid-dle, High,  high. High, Low. 

THE GRAND OLD DUKE OF YORK

Focus

Steady Beat

Melodic Direction

Preparation

Arrange instruments in a G Pentatonic Scale.

Process

1. Teach children the melody of the song. Begin this activity with a stand up/sit down game. Students sing the song, standing up each time they sing the word "up" and sitting back down when they sing "down." On "halfway up" they stand up halfway, with bent knees. To make the game even more fun, sing the song the second time with an *accelerando*.

Oh, the grand old Duke of York, he had ten thousand men. He
marched them up to the top of the hill, and he marched them down a - gain. Oh, and
when you're up, you're up. And when you're down, you're down. But,
when you're on - ly half - way up, you're nei - ther up nor down!

Ask students how to determine which notes are high and low on mallet instruments. After eliciting the correct response, ask students to indicate with their arms which way is up and which way is down on the bells.

2. Move students to the instrumentarium and begin the activity. For this activity you will want each student at a barred instrument rather than a drum or non-pitched percussion. The mallet percussion parts are as follows:

Lyrics	Mallet Percussion Parts
<i>Oh, the grand, old Duke of York, he had ten thousand men.</i>	Play a chord bordun in the key of G on beats 1 and 3 (see Borduns lesson on page 65)
<i>He marched them up to the top of the hill,</i>	Play each note up the bells after singing this phrase
<i>And he marched them down again.</i>	Play each note down the bells after singing this phrase
<i>Oh, and when you're up, you're up.</i>	Play one high note after the word "up"
<i>And when you're down, you're down.</i>	Play one low note after the word "down"
<i>But, when you're only halfway up,</i>	Roll a D1 during this entire phrase, add fermata
<i>You're neither up nor down!</i>	Play a high note on "up" and a low note on "down"

LISTEN TO THE GLOCKENSPIELS

Focus

Harmony
Mallet Technique
AB Form

Preparation

1. Arrange the mallet instruments in the C Pentatonic Scale.
2. Copy the Glockenspiel, Xylophone and Metallophone flashcards, along with the Membrane flashcard, onto colored cardstock.
3. Prepare an Improvisation Poster of the following 16-beat phrase.

Process

1. Display four timbre flashcards for the students: Glockenspiel, Xylophone, Metallophone, and Membrane. (If you prefer to use the term “Skins,” create a flashcard for that vocabulary word. Using the term “Drums” is another option.)
2. Discuss each flashcard term and call on a student to go to the instrumentarium and find an instrument that matches the description. Ask him or her to play something on the instrument. Then, guide the class in describing the timbre (unique sound) of the instrument. Talk about the length of the sound created. Was it long, short or somewhere in between? Discuss the definition of membrane, asking students to look at the drums in the music room to discover whether they have a synthetic or animal-skin membrane.
3. Ask children to move to an instrument in the instrumentarium and tell their neighbor which timbre card matches their instrument. Warm-up with some rhythm echoes on the instruments.
4. Define *improvisation* for the children as creating your own music rather than reading notes from notation. Ask students to improvise on their instruments for 16 beats. Choose a few soloists to demonstrate. Display the 16-beat improvisation poster and point to each beat while students improvise. Draw their attention to the rest on beat 16. Tell the children that you’ll guide the pattern by pointing to the quarter notes that show the beats, but that their improvisation may contain any note values they wish.
5. Begin the piece. Teach children the melody for the A section (see below). Children will sing the melody while playing a simple Broken 5th Bordun pattern on their instrument (see below). During the B section, each instrument section will improvise 16 beats of music as you guide them by pointing to the phrase poster. The lyrics of the A section change to introduce the instrument that will be improvising in the following B section. A suggested performance order is as follows:

A All sing melody and play bordun;
Listen to the glockenspiels...
B1 Glockenspiels improvise for 16 beats
A Listen to the xylophones...
B2 Xylophones improvise
A Listen to metallophones...

B3 Metallophones improvise
A Listen to the membranes... (or “drummers”)
B4 Membranes improvise
A Listen to the instruments...
B5 All instruments improvise

Rotate students to the next station **ROTATE** and repeat the activity.

Extension

Consider using this piece in a concert setting as an “Informance Piece” for parents.

DEMYSTIFYING CULTURALLY RESPONSIVE MUSIC EDUCATION

Ashley Cuthbertson ashley@ashleycuthbertson.com www.AshleyCuthbertson.com
July 17, 2024 9:35am - 10:50am MT

Session Overview

In this session, I'll be sharing:

1. Reasons why culturally responsive music teaching isn't only about using diverse repertoire.
2. Key components of what culturally responsive music education consists of.
3. Multiple "starting points" and strategies you can begin implementing in your music program next week, whether you teach kindergarten general music, or high school band.

Session Outline

1. Mistake 1: Focusing on diversity of race & ethnicity of learners
 - a. Instead: focus on building a mindset for equity by beginning with understanding your own cultural frames of reference and engaging in critical self-reflection and examination
2. Mistake 2: Thinking that "fun" music will naturally develop a supportive learning environment
 - a. Instead: Cultivate an affirming learning environment by focusing on belonging and working in power with, not power over, your students.
3. Mistake 3: Diversifying repertoire
 - a. Instead: Utilize repertoire as a vehicle to learn about self, others, and the world by selecting a balance of repertoire that connects to many genres and real-world, relevant contexts.
4. Mistake 4: Learning is focused on musical concepts, skills, and techniques
 - a. Instead: Design musical learning around real-world contexts that are connected to what's relevant for your students and focus on "big ideas".
 - b. Culturally Relevant Pedagogy - "A theoretical model that not only addresses student achievement, but also helps students to accept and affirm their cultural identity while developing critical perspectives that challenge inequities that schools (and other institutions) perpetuate" - Dr. Gloria Ladson-Billings (The Dream Keepers)
 - c. Culturally Responsive Music Education - "Leveraging the prior knowledge, experiences, and interests of our young musicians in order to work in partnership, and engage them in relevant musical tasks that help them to construct understandings about themselves, others, and the world through the medium of music" - Ashley Cuthbertson

[Click here to grab an additional resources list including curriculum & lesson plan examples!**](#)**

Thanks for attending!

MAGICAL MOVEMENT IN THE MUSIC CLASSROOM

Katie Grace Miller ktsing@gmail.com July 17, 2024 10:55am - 12:10pm MT

Star Wars Main Theme

By John Williams

Materials: Pool Noodles

Form: ABACAD Coda

Focus: Form

When you download the star wars main theme it will be about 5 minutes long. The recording that I use takes out a battle theme so the song's length is more manageable. This can be done in applications like garageband. You will cut it at about time marker 1:20 and then come back in at about 2:20.

A – Practice your jedi lightsaber battle moves!

B – Practice pinwheel move, first in front, then above your head.

C – Lightsaber on the ground, practice moving in space around your lightsaber!

D – Brass Fanfare: Present your lightsaber to the Jedi master to see if you are worthy to become a jedi! (Present to the left, present to the right, then present above.) 2X

Coda – Slow motion lightsaber moves until you present your lightsaber in victory!

Sing!

By Pentatonix

This is a great play-along for 2nd graders to get their feet wet on reading music fluently and I only use the beatboard so they can focus on the rhythms. Feel free to add in another timbre!

Aquarium: Carnival of the Animals

Composed: Camille Saint-Saens

Materials: Scarves/Florescent Scarves, optional: Blacklights

Form: A B A B A C B Coda

Focus: Melodic Direction

A – Swimming Around in personal space

B – Eating kelp from the top to the bottom (squiggle our scarves)

C – Hide from the Shark (during the pause in the melody, put scarf in front of your face)

Coda – Go to the top of the ocean and jump out! (squiggle scarf from the floor all the way up and throw scarf into the air)

1812 Overture

By: Pytor Tchaikovsky

Materials: Paper Snowballs

Focus: Free form and phrasing

If you download the full version of the 1812 overture it is about 15 minutes long. This movement starts for the last 4 minutes of the song (approx. 11:38 in at the brass fanfare)

- 11:38 – 12:17 army crawling to the enemy lines!
- 12:17 - 12:26 the enemy attacks! DUCK! (when the canon goes off)
- 12:27 - 13:02 dramatically limp back to base! (on the descending melody)
- 13:03 - 14:01 The colonel (that's you) gives a dramatic speech to encourage the troops (during the brass fanfares) and then during the woodwinds solo students will make a snowball! This part will happen three times.
- 14:02 - 14:21 Army crawl back to enemy lines to surprise them!
- 14:22 – 14:52 When the canons start the army attacks the enemy (YOU!)
- 14:53 – end Begin picking up the snowballs and make peace! (this happens when the bells begin ringing)

Feel Good – Jordan Smith:

This one only uses Beat Boards and Drumsticks - Click [link](#) for rhythm.

Performance Movement:

Sing – Pentatonix – Glow in the Dark Gloves

UV Gloves - [American site](#)
[Canadian site](#)

Introduction:

Hands behind their back

Verse 1:

- "It doesn't matter" – shake finger on right side
- "It doesn't matter" – shake finger on left side
- "Just clap your hands" – clap hands 4 times after those lyrics on the beat
- "and stomp your feet" – stomp feet 4 times after those lyrics on the beat
- "Woah's" – students snap fingers enthusiastically to the beat

- "It doesn't matter" – "the mashed potato" dance fists up and down going one way
- "It doesn't matter" – "the mashed potato" dance fists up and down going the other way
- "Get up and dance" – cabbage patch slowly to one side
- "and feel that beat" – cabbage patch slowly to the other side
- "Woah's" – students snap fingers enthusiastically to the beat

"I don't know" – slowly bring hands behind your back

Chorus:

"Sing, Sing, Sing, Sing" - Group split into 3. Groups bring out hands on their word sing and then on final sing everyone brings them up to full extension.

"Sing it out" – everyone wave back and forth both hands to the beat

"Let them hear you" – one hand up to mouth like you are going to shout and then bring other hand up to complete the cone around the mouth

"This is how we do" – bring hands back behind the back

"Sing, Sing, Sing, Sing" - Group split into 3. Groups bring out hands on their word sing and then on final sing everyone brings them up to full extension.

"Sing it with your hands" - everyone wave back and forth both hands to the beat

"Light it up" – flick fingers like fireworks randomly to the beat.

"You know what I'm" – hide hands again

Verse 2:

"It doesn't matter". – wiggle hands quickly

"Feels like your headed" – bring both hands over heart and go in and out like the heart is beating.

"Just raise your voice" – Raise the roof with your hands

"And bring the noise" – fists out like you're pounding on a door

"Woah's" – students snap fingers enthusiastically to the beat

"Sing for your mamma" – Point randomly to the audience on the first 2 "Sings" and then point to the audience to the beat.

"I don't know" – slowly bring hands behind your back

Chorus: same as before

Bridge:

"Sing it for your mamma" – both hands to top corner, then to opposite diagonal corner.

"Sing it for the whole world" – Bring hands around the head to the macrobeat.

"K.O. for the beat" – both hands to opposite top corner, then to diagonal bottom corner.

"go ahead go" – hide hands again

Chorus

Merry Dance Variations on a Russian Folksong,

Op. 51, No. 2 – By: Dimitri Kabalevsky – Stretchy Bands

Webs with stretchy bands of 4-5 children (or families if you are doing a performance)

Main Melody: Stand still with web

Variation 1: gallop in circle

Variation 2: up and then sway down below

Variation 3: slow ups and downs randomly

Variation 4: steady beat shakes

Variation 5: super fast shakes

Variation 6: stretch and release (don't let go)

Coda: Strike a pose with your web!

Queen of the Winter Night

Trans-Siberian – Red and Green Plastic Plates

A section – 4 8 counts

- 1st 8 count – soft pats on the lap
- 2nd 8 count – crescendo the pats on the lap
- 3rd 8 count – count 1: clap plates together, count 2: show plates to audience, bring down plates back to lap.
- 4th 8 count – count 1: clap plates together, count 2: show plates to audience, count 3: hold, count 4: pat your lap with plates, count 5: clap plates together, count 6: show plates to audience, count 7: hold, count 8: pat your lap with plates

A section – Same as before

B section – almost 8 counts of 8

Group split into 2 groups

- 1st 8 count – wiggle plates to rhythm; one side wiggles during singers and other group wiggles with guitars.
- 2nd 8 count – same as the first
- 3rd and 4th 8 count – everyone wiggles to the rhythm
- 5th 8 count (when everything slows down) – everyone does a slow rainbow one way
- 6th 8 count – bring the slow rainbow the other direction.
- 7th 8 count – on the descending melody all plates freeze for 4 counts and then drift downward from side to side like snow drifting for 4 counts.
- Then on accented notes at the end
 - 1st accent – green plates up
 - 2nd accent – red plates up
 - 3rd accent – both plates emphasize being up
 - 4th accent – everything down.

A section – 2x as before.

B section – same as before except a small tag at the end

- An extra freeze and then drift like snow will happen before the accents.

C section – 4 counts of 8

- Air guitar/improvisation

Then 12 counts of 8

- echo tapping plates together with simple 4 beat rhythms.

Coda –

Freeze for 4 counts and then drift down for 4 counts – 2 times

Accented Notes Rubato –

1st accent – Green plates

2nd accent – red plates

3rd accent-both plates emphasized

4th accent – up above your head

5th accent – Shake on long note for 7 beats

Beat 8 - plates in front of their face and frozen

Hold my Hand

By: Jess Glynne – Tie-Dyed Hoisery

Objectives: Partner Movement, Levels, Form, Teamwork

This movement is done in groups of 3 or 4 students. Odd numbers are better. It is an awesome way to work on teamwork skills.

First start with a warm-up where students can work on creating different “webs” with their team in different levels and sizes.

Verse 1: -

- 1st Half – Students move slowly to a frozen position
- 2nd Half (Ooo’s) – Students pulse the web in the frozen position

This happens 4 times

Interlude: (break my bones) –

- 1st Half – 16 beats – Let go of partners bands and create movements with your own band
- 2nd Half – 16 beats – Grab partners bands to create a circle

Chorus: (Hold my hand) – 64 beats

- 1st 8 beats – gallop (walk) one way in the circle
- 2nd 8 beats – gallop (walk) the other way in the circle
- 3rd 8 beats – walk in towards each other
- 4th 8 beats – walk out away to stretch
- 5th 8 beats - gallop (walk) one way in the circle
- 6th 8 beats – gallop (walk) the other way in the circle
- 7th and 8th 8 beats – let go of bands and hold a band across to make a web like the beginning.

Verse 2: Same as Verse 1

Interlude again

Chorus again

Bridge:

- 1st 8 beats: Bring your band web up high
- 2nd 8 beats: bring your band web down low
- 3rd 8 beats: Bring your band web up high
- 4th 8 beats: bring your band web down low
- 5th, 6th, 7th 8 beats: wave around the circle with the web (Like the wave at a big sports game)
- 8th 8 beats: shake web creation and prepare for chorus while KEEPING THE WEB (we don’t go to the circle formation this time)

Chorus Again – Same movements except this time we keep our web creation the entire time instead of making a circle with the bands.

Coda – bring the web down for 8 beats and then bring it up and stretch then let go!

VOICES IN TRANSITION

Gender Expansive Considerations

Roger Emerson rogeremerson@icloud.com July 17, 2024 12:30pm - 1:45pm MT

A Lifelong Interest in Changing Voices

- 15 years a middle school choir director
- I had the research available of Dr. John Cooksey and his 6 levels of change delineated.
- Challenges were minimal as I knew what to expect.
- Singing in the primary grades alleviated most vocal change issues.
- I wrote my own music to accommodate the changing voice.

Seeking Clarity

When things are not black and white

With Traditional Changing Voices we would:

1. Write cue notes.
2. Jump to other parts using arrows.
3. Change keys.
4. Double a higher part down an octave
5. Write new vocal parts or recombine existing parts.

What Is Line Recombination

What are the parameters?

Generally it is the creation of a *new vocal line* that combines a blend of the alto and tenor parts to create a musically satisfying line with a maximum range of F3 to A5 (see stages below). Concept created by Stevie J. Hirner. (www.transitioningvoices.org)

The line can favor the alto notes or the tenor notes or equal parts of both (neutral). VERY important: A changing voice, either cisgender or gender expansive will generally drop in groups of 5 or 6 notes, within that broad F to A range. i.e. C to A, then A to F, then F to D.

What existing choral voicings best approximate a line recombination?

T/B - (Tenor line)

3-Part Treble/SSA (Part III or A)

3-Part Mixed (Part III)

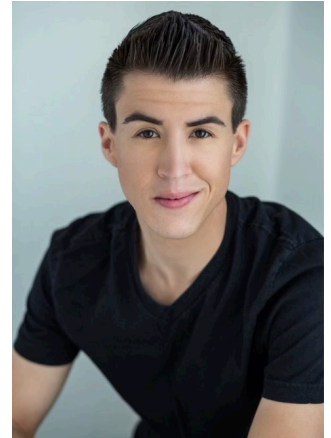
2-Part - (may require some recombination or line jumping and octave inversion)

SATB - (may require some recombination or line jumping and octave inversion)

Hypothetical Singers:

Stevie J. Hirner - www.transitioningvoices.org

- Sally (she/her) - 30 trans woman. 5 years on HRT (hormone replacement therapy), former Baritone, countertenor 5 yrs. current Alto/Sop II - no line recombination needed.
- Sam (they/them) - 22, non-binary AMAB (assigned male at birth), no HRT, current Baritone, wants to sing alto - Potential line recombination to aid in transition while learning to use head voice.
- Tom (he/him) - 26 trans man, no plans for HRT, current soprano; vocal dysphoria (feels that voice does not align his gender identity); would like to sing tenor - Potential line recombination to aid as chest voice develops or when tenor line is too low.
- Jake (he/him) - 18, trans man, 6 months on HRT, former Soprano, has vocal dysphoria - Potential line recombination to aid transition during voice change.
- Jodie (she/her) - 25, trans woman, 1.5 years on HRT; Sings Tenor; No vocal dysphoria - No line recombination needed.
- To see and hear the effects of 22 weeks of HRT on the voice and body, search YouTube for:
Ryder Kole Emerson (very important to see and hear)



Ryder Emerson (he/him) and my son!- 37, trans man, 9 years on HRT non-linear (periodically), former mezzo soprano, now sings high baritone professionally as an Equity Actor. - *No line recombination needed :)*

Self Voice Testing

Where are you most comfortable? - Youtube each title with my name to hear and see!

Rounds PLUS - A Cappella - Experiment with various keys to find "sweet spot".

Pop Warmups & Workouts for Tenor/Bass - Chromatic from G3 up and G3 down.

Pop Harmony Stacks for Choir - New - Multiple Parts 1-6 - Utilizes "ChoralMix" (Available August 1st)

"The Oreo Challenge" - Colton Blake (The Choir Guy) on Instagram (not youtube)

Titles

Provided by Hal Leonard - search youtube by title/voicing/arranger for score plays

Stand By Me - TB - Emerson - (tenor lies in LR range)

I Sing Because I'm Happy - 3-Part Treble - Dilworth - (part III lies in LR range or part I, 8vb) Non gender part labels

Shoshone Love Song - 3-part mixed - Emerson (part III lies in LR range)

Boatman Stomp - 2pt - Crocker - (part II until m. 13 then part I, 8vb) cover says SA :)

Fire and Ice - 3-part Treble— Crocker (double 2nd sop 8vb to fit LR range) Rewrite part - DDDD

Alleluia! Alleluia! - 3pt mixed - Emerson - (part III lies in LR range) Note cue notes written in

Smile - 3pt mixed - Emerson - (flip part III to create an SSA arrangement) Note cue notes

Nine Hundred Miles - SAB - Emerson - (settled baritone range/melody as needed for new singers)

Africa - SATB - Emerson - (invert 2nd half of melody upward to create an LR range). Flip part

Scenarios

Section placement for the gender-expansive (TGE) singer

- Unchanged Voice regardless of identity in elementary ensemble - Easy - Wherever they are comfortable Part I or II.
- Female who identifies as male in a TTBB ensemble - Tenor 1 at pitch or Baritone in octaves. Female who is transitioning, most likely Tenor 1 or 2 at pitch, ultimately baritone or consider 3-Part Mixed - Part II or Part III.
- Unchanged male who identifies as female - Soprano or Alto, Part I or II, Alto-Tenor or recombination part in a mixed ensemble.
- Changed male who identifies as female in a MIXED ensemble. Most likely soprano part 8vb or alto at pitch.
- Changed male who identifies as female in a TREBLE ensemble - Alto or 2nd soprano 8vb will provide best “sound”.
- Much like any changing voice...where are you most comfortable? What part fits your current range may no longer apply.

Meeting Students Where They Are

Food for thought for all students but particularly gender expansive

- Choir Names: Girls/Boys/Mens/Womens - Treble or Tenor/Bass might be better
- Voicings: Parts I/II/III/IV - Might be better than SATB - Number singers from low to high and divide as need for balance.
- Position on risers: SBA or Mixed formation gives you options.
- Uniform: Dresses/Tuxes/Robes - Might be better to require all black or your choice with splashes of color, school colors or other.

Final Thoughts

Our goals:

To build young people and give them the skills to better deal with life through beautiful music!

Everyone should feel that the choir is a “safe” place.

40% of trans and gender-expansive (TGE) youth have attempted suicide. 8x the rate of cisgender students.

Acknowledge the “whole” person, their self-image and confidence.

Regarding names and pronouns...just ask!

Realize you/we will make mistakes with pronouns, names etc. (The TGE community is extremely forgiving!)

Honor individuality.

Resources

“When We Know Better, We Do Better” (Paraphrase) - Maya Angelou

Teaching Respect - Inclusive Pedagogy for Choral Directors - Stephen Sick - Hal Leonard
Queering Vocal Pedagogy: A Handbook for Teaching Trans and Genderqueer Singers and
Fostering Gender-Affirming Spaces - William Sauerland - Rowman & Littlefield
Honoring Trans and Gender-Expansive Students in Music Education - Joshua Palkki and
Matthew L. Garrett - Oxford University Press
Website: www.transitioningvoices.org - Stevie J. Hirner
My email: rogeremerson@icloud.com

Thank You!

ACDA Selection Committees
Hal Leonard Publishing
All of you!

#STORYBOOKSTHATSING

Taking Books Beyond the Pages

Music Room Reads: Moriah Holmes, Gina Vidak Moriah Holmes
musicroomreads@gmail.com July 17, 2024 1:50pm - 3:05pm MT

About Us

Music Room Reads is dedicated to sharing musical stories and connecting you with music teachers from around the globe, celebrating the rich diversity of our community. Our page aims to highlight the power of music through inspiring stories. This resource compliments our page by demonstrating how to incorporate musical read-alouds into your lessons, complete with all necessary materials. We hope you find this resource valuable and come to love using picture books in the music room as much as we do.

Book Recommendations

For Back To School, pg 3

For Fall, pg 4

Indigenous, pg 5

All Time Favorites, pg 6

Lesson Plans

You can download the full handout [here](#).

Primary - perfect for your Kindergarten to Grade 2 students

- **Well Done, Mommy Penguin**

The sky may be dark over icy waters, but Mommy Penguin is off to catch some fish for dinner. As Daddy and Little Penguin watch in suspense, Mommy swims, jumps, and climbs up a slippery slope, barely avoiding a plunge back into the sea. Well done! There's just one more hurdle to overcome, past some grumpy, just-awakened seals, before she returns to her anxiously waiting family.

- **Amy Wu and the Ribbon Dance**

Amy Wu loves to move. From wriggling to shimmying to toetapping, she just can't keep still, not when there's music all around her! So when Amy sees Chinese ribbon dancing for the first time, she has to try it out. Only, how can she throw the perfect dance party when she doesn't have the perfect ribbon for her dance? A special story from Mom may be just the thing to get Amy moving to the music again.

- **Say Zoop!**

Make some noise! Shout "OH!" Whisper "oh!" Say "Zoop"? Yes! "Zoop!" "Zoop!" "Zoop!" The newest book from Hervé Tullet magically responds with bursts of color and moving shapes, empowering children by letting their imaginations liberate and direct each page's reaction. Tullet's books define the genre of participatory bookmaking, encouraging readers to explore and interact with the physical book in all its dimensions. The reward is tremendous: a journey of whimsy and sheer fun that extends well beyond the book's pages.

Junior - perfect for your Kindergarten to Grade 2 students

- **Kadooboo!**

Kadooboo! Golden brown, puffy, sweet, and crunchy, it's fresh from the pan—a delicious treat! As soon as it's ready, Kabir runs home with some to share. He's got to be quick, before the rain! But wait ... can he remember the treat's name? (His Amma is sure to ask!) Of course he can. That is, if fun and friends aren't too distracting along the way. This modern retelling of a South Indian folktale

blends playful wordplay with delightfully quick pacing in a story about friends, family, and food—the perfect recipe for a satisfying story time.

- **Beyoncé**

Beyoncé was quiet as a child but always enjoyed singing and dancing. At a young age, she went to see a concert, and from that moment on, she felt inspired to perform. She loved putting on shows for the people having their hair cut in her mom's salon, but knew she was destined for a bigger audience. After winning a local talent show, Beyoncé joined the newly formed girl group Girls Tyme. The band eventually became Destiny's Child and shot to stardom with their catchy R&B songs and fierce dance routines.

- **Métis Like Me**

Are you Métis like me? A group of children of Métis descent share and explore all the ways they celebrate and experience their heritage — enjoying traditional foods like bannock bread and Saskatoon berries; crafting with beads; sharing stories, dance, music and songs. Each child shares a different way they enjoy honoring their backgrounds and weaving parts of the rich tapestry that makes up Métis culture. One child, though, has grown up disconnected from their history, and can't join in with the others in the same way. But they soon see it's never too late to learn, celebrate or become a part of a community in which Métis and non-Métis alike can discover the richness of an often-overlooked culture.

Freebies

Download:

We are constantly creating free resources that accompany our favourite books to share with our followers! Make sure you are following us on Instagram and on TPT to find out when new ones are coming out!

IT'S A MUSICAL WORLD

Travel the World Through Song

John Jacobson jjacobson@jjandmeinc.com July 17, 2024 3:10pm - 4:10pm MT

*****All presentation songs, tracks, videos, octavo, lessons, and travelogues are available on MusicplayOnline in the Units section under Our Musical World*****

[Find these resources on MusicplayOnline](#)

- "It's a Musical World" Theme Song (2023)
- It's a Musical World, a Musical Revue (2023)
- Armenia - "Gakazik" (2024)
- The Netherlands - "De Zevensprong" (2024)
- Norway - "Danse I En Ring" (2024)
- Mexico - "Naranja Dulce" (2023)
- South Korea - "Dong Dong Dongdaemun" (2023)
- New Zealand - "The Wellerman" (2023)
- Lebanon - "Tafta Hindi" (2023)
- Austria - "Ach Du Lieber Augustin" (2023)
- Sweden - "Johan Pa Snippen" (2023)
- Canada - "O Siem" (2022)
- Greece - "Our Patchwork Boat" (2022)
- China - "Snowflakes" (2022)
- Colombia - "Velo Que Bonito" (2022)
- France - "The Lark is On the Branch" (2022)
- Australia - "Bound for South Australia" (2021)
- Brazil - "Eu Morava" (2021)
- Germany - "Grün, Grün, Grün" (2021)
- Tanzania - "Maua Mazuri" (2021)
- Japan - "Momiji" (2021)
- Israel - "Tsena Tsena" (2021)
- Nigeria - "Eh Soom Boo Kawayah" (2021)
- Jamaica - "Three Little Birds" (2020)
- Great Britain - "A Sky Full of Stars" (2020)
- Peru - "La Vicunita" (2020)
- Malaysia - "Rasa Sayang" (2020)
- The Czech Republic - "Tancuj Tancuj" (2020)
- Senegal - "Tank Loxo Nopp" (2020)