

A row of colorful musical notes (yellow, pink, green, purple) floating across the top of the page.

# ARTIE AND DENISE **MUSIC EDUCATION EXTRAVAGANZA!**

A large, bright yellow sun with a thick yellow crescent-shaped highlight on its left side. Numerous yellow rays of varying lengths radiate from the sun across the background, which has a warm gradient from yellow to orange to red.



# DAY I



## **SCHEDULE**

All sessions and all Q&A will be recorded and available to view at your convenience until Jan 2, 2022. Session handouts will be available to download as soon as the conference site opens. If there are questions that don't get answered in the Q&A immediately following the session, Artie and Denise will be available during the *Encore* to answer them. You can also post questions in the Artie and Denise Facebook Group: [LINK](#) Or the Musicplay Teachers Facebook Group: [LINK](#)

### **Day 1: Wednesday, July 14, 2021**

*Times are EST*

9:30-9:45	Welcome, Introductions
9:45-11:00	#1 Artie: Percussive Possibilities
11:00-11:15	Break
11:15-12:30	#2 Denise: No Touch Games and Dances
12:30-1:30	Lunch Break
1:30-2:45	#3 Patrick Ware: Creative Movement Big and Small
2:45-3:00	Break
3:00-4:15	#4 Artie: Sing! Sing! Sing!
4:15-5:30	#5 Denise: Bucket/Desk Drumming
5:30-6:00	Encore: Q&A, jokes, fun facts, sing

### **Day 2: Thursday, July 15, 2021**

*Times are EST*

9:30-9:45	Welcome, Introductions
9:45-11:00	#6 Denise: Building Better Music Literacy Skills
11:00-11:15	Break
11:15-12:30	#7 Artie: Learn to Listen: Listen to Learn
12:30-1:30	Lunch Break
1:30-2:45	#8 Manju: Rangoli: An India Sampler
2:45-3:00	Break
3:00-4:15	#9 Denise: Storybooks for Inclusive Classrooms
4:15-5:30	#10 Artie: Moving Toward Mastery . . . In Kid-Friendly Ways
5:30-6:00	Encore: Q&A, jokes, fun facts, sing

### **Day 3: Friday, July 16, 2021**

*Times are EST*

9:30 – 9:45	Welcome
9:45-11:00	#11 Denise: Jazz it Up!
11:00-11:15	Break
11:15-12:30	#12 Mari Schay: Success in the Elementary Music Classroom
12:30-12:45	Break
12:45-2:00	#13 Artie: Showstoppers: Performance Pieces that Pop!
2:00-2:30	Encore: Q&A, virtual choir

## **DR. ARTIE ALMEIDA**



Dr. Artie Almeida recently retired from 37 years of teaching in the public schools. She was the music instructor at Bear Lake Elementary in Orlando FL, where she taught 1200 K-5 students. Her dynamic student performing groups have performed for AOSA, NAFME, Walt Disney World, Florida Music Educators Association, Georgia Music Educators Association, many general education conferences, and on the NBC Today Show.

Artie's accolades include Florida Music Educator of the Year, International Educator 2006 (Cambridge UK Biographical Society), school level Teacher of the Year 6 times, Seminole County Teacher of the Year, and University of Central Florida Alumni of the Decade. Artie is included in the publications Who's Who in American Education, and Great Minds of the 21st Century.

Artie's 29 publications celebrate innovative delivery systems for K-6 music instruction. Heavy Academics: Delivered Joyfully!

Artie was an adjunct professor of music education at the University of Central Florida for 34 years, the saxophone instructor at Valencia State College, the Music & Movement instructor at Seminole State College and a saxophone performer and teacher. Additionally, she performs early music with the Halifax Consort. **Contact:** [musicja@mac.com](mailto:musicja@mac.com)

### **Artie Almeida: Session #1 – #1 Percussive Possibilities**

Enjoy an hour of innovative percussion fun with Artie! Hand drums, large drums, non-pitched percussion and barred instruments will be used to strengthen skills in the areas of beat competency, timbre, rhythmic subdivision and form exploration.

Learning Targets:

### **Artie Almeida: Session #4 Sing! Sing! Sing!**

Explore lessons that will have your children singing joyfully, while addressing pitch, audiation, form, melodic direction and intervals. Singing, moving and pointing pages are the avenues to learning in this very active clinic.

Learning Targets:

### **Artie Almeida: Session #7 Learn to Listen: Listen to Learn**

These lessons will shine a spotlight on musical form in child-appelling ways, while growing students' ears with a variety of diverse music. You can "Prop 'til you drop!" using items such as cups, plates, hoops, kickballs, scarves, parachutes, stick horses and form wands.

Learning Targets:

### **Artie Almeida: Session #10 Artie: Moving Toward Mastery . . . In Kid-Friendly Ways**

This session will help students work towards mastery in numerous aspects of music theory including steady beat, rhythmic subdivision, staff notation and more

### **Artie Almeida: Session #13 Showstoppers: Performance Pieces that Pop!**

Your students will love these exciting and unique performance pieces. Delivery models include barred instruments, recorders, body percussion and a variety of props, including books, flashlights, snowflakes, gloves and blacklight. Get ready for the standing ovation!

## **DENISE GAGNE**



Denise Gagne is a music specialist with 40+ years of experience teaching band, choir and classroom music from pre-school to College levels. Her choirs and bands won many awards at Music Festivals and performed for local and national sporting events, on national radio and even for the Queen. Denise has a Bachelor of Music from the University of Victoria, a Bachelor of Education from the University of Saskatchewan, a Diploma in Music from the University of Auckland (pending), and a Post Graduate Diploma in Fine Arts (Kodály Level 3) from the University of Calgary with Lois Choksy. She has completed Orff Level 3 and additional Orff training with Cindy Hall, Jay Broeker, Jos Wuytack and Donna Otto.

Denise has served on the boards of the Saskatchewan Music Educators Association, the Saskatchewan Band Association, and served for eight years on the board of the Kodály Society of Canada. Denise is currently managing editor of *Themes & Variations*, preschool music teacher and frequent visitor to Red Deer elementary school music classrooms.

Denise is the author or editor of more than 100 publications for K-6 music teachers. She has been a workshop presenter in every Canadian province and territory and all 50 states. She presents regularly for Orff and Kodaly workshops, preschool and kindergarten conferences in Canada, the USA, Asia, and Australia!

### **Session #2: No Touch Games and Dances**

Learning Targets:

- The participants will learn 10 fun and engaging games and dances that can be played without touching.
- Participants will learn strategies to adapt any game or dance to no touching.

In this session Denise will share 10 fun and engaging games and dances that can be played with touching. Singing games and dances are a rich source of music for teaching many concepts, and the repetition that comes when we play the game is important to develop the child's pitch matching and steady beat. Covid protocols in schools have made it necessary for many teachers to change the way that they teach favorite folk dances and singing games. And sometimes, it's just easier to get your kids dancing if they know they don't have to hold hands! In this session, you'll learn some fun and engaging games that kids do without any touching. And you'll learn strategies to help you adapt some of your old favorites if you need to.

### **Session #5 Bucket/Desk Drumming**

Learning Targets:

- The participants will be able to describe a sequence for introducing and teaching bucket drumming in K-6 schools.
- The participants will be able to describe how to introduce beginning students to bucket drumming

In this session, Denise will share how to get started bucket drumming including options for buckets, sticks, desk drumming, and how to manage the volume of sound. She'll share strategies for teaching, exercises for beginners, and a sequence to take your students from reading very simple rhythms, to playing multiple parts of the bucket. She'll share arrangements of pop songs that are fun, playable, appropriate for school use, and for performances. You will get composition templates suitable for gr. 3-6 and tracks to play compositions with. This session will provide you with a bucket/desk drumming curriculum that will be fun and engaging for your students.

## **Session #6 Building Better Music Literacy Skills**

Learning Targets:

- The participants will learn ways to gamify teaching of concepts
- Participants will learn activities to increase student engagement

Do you want your students to be able to read music? Sight sing? Develop their “ear?” In this session you’ll learn strategies that will help students develop those skills in ways that are super fun and engaging!

Movement activities, games, contemporary music, and gamifying the teaching of concepts are four ways we can draw in all of our students and help them to become awesome music readers. In this session, Denise will share examples that will be fun for teachers and fun for students!

## **Session #9 Denise: Story books for Inclusive Classrooms**

Learning Targets:

- The participants will collaborate in developing a checklist for themselves to ensure that resources they use in their classroom will be inclusive for all of their students
- The participants will explore several ways of using story books in lessons: creating refrains, creating songs, creating movement and identifying related songs

The participants will identify extensions that are possible with selected story book examples. We all want the students in our classrooms to see themselves in the lessons that we teach. In this session, Denise will share lessons based on a diverse range of story books in which all students will see themselves. You will sing, play, move, listen, read, write and create in these lessons, and will have lots of fun with them. As part of the resources for this lesson, Denise will share an annotated list of recommended story books, with the concepts that they teach, so you can go on to teach many more lessons using inclusive story books.

## **Session #11 Denise: Jazz it Up!**

Learning Targets:

- The participants will create a jazz curriculum outline
- The participants will be able to identify useful websites to use in the teaching of jazz
- The participants will develop a list of story books to use for teaching jazz
- The participants will learn new repertoire to use in a jazz unit

When we teach about jazz, it’s important to have students sing, move, play, improvise and create as well as listen and respond. In this session, Denise will share an overview of a Jazz History Unit, and move beyond it to musical examples where students will sing and play jazz themselves. We’ll have fun improvising body percussion, movement and scat syllables. We’ll play recorder, and move from reading BAG to improvising on BAG and beyond. This is a session that will give you the tools to make jazz a part of your curriculum!



***Denise is the creator of the Musicplay PK-6 curriculum, and [www.Musicplayonline.com](http://www.Musicplayonline.com) - a resource that has been immensely helpful to thousands of music teachers during the pandemic.***

**Contact: [denise@musicplay.ca](mailto:denise@musicplay.ca), Facebook - Musicplay Teachers Group**

## **DR. PATRICK WARE**



Dr. Patrick Ware holds degrees from Westfield State University, Radford University and Shenandoah Conservatory. Having completed Level III Orff Schulwerk training and basic pedagogy apprenticeship he has taught movement and recorder for Carnegie Mellon and the Worcester Orff Institute's Certification Programs. He is currently movement instructor for the University of Memphis certification program. Patrick teaches K-5 elementary music and chorus in Prince William County, Virginia.

Works by Dr. Ware are published through Beatin' Path Publications.

### **Session #3 Dr. Patrick Ware: Creative Movement Big and Small**

Looking for ideas for creative movement? Help us tell a story without words. Join us as we explore the world of movement in the Orff-Schulwerk classroom. We will take our inspiration from poetry, literature music and more! From five-minute warm-ups to full performance pieces, come play, come move.

Learning Targets:



## MANJU DURAIRAJ



Manju Durairaj was born and raised in India. She studied in Pune, India. She was involved in graduate research projects on comparative pedagogical practices of Indian (Carnatic) and Western Music at Middlesex University, London, UK. She graduated with her second master's degree and K-12 certification from VanderCook College of Music, Chicago.

Manju is the Lower School Music Teacher at the Latin School of Chicago. She is vice president elect DEI of AOSA, past president of the Greater Chicago Orff Chapter and is a certified Orff Schulwerk Levels Instructor. She is a certified Arts Integration specialist. She is on the Elementary General Music Council of IL Music Education Association. She is an adjunct professor at VanderCook College of Music, Chicago where she teaches curriculum design and elementary methods graduate and undergraduate courses. Her continuing teaching education courses, on campus and online, include Culturally Responsive Music Education, Technology, Arts Integration, Curriculum Development, Responsive Classroom, and Redesigning Teaching and Learning for 21st Century.

She is a frequent clinician at various state, national, and international conferences. She has been published in the Orff Echo, Reverberations, Illinois Music Educators Journal, General Music Today, and the Journal of the Council for Research in Music Education. Her publications with Hal Leonard include InterAct with Music Assessment Levels 1 and 2, InterAct Levels 1&2 Student Activities for Devices and Print, Technology in Today's Music Classroom and Dancing Around the World with Music Express Magazine.

### **Session #8 Rangoli: An India Sampler**

In this session, participants will sing, say dance and play, simple songs and games from India as well as learn basic steps of dances from the states of Punjab and Gujarat, namely Bhangra and Dandiya. Participants will also learn more about the festivals of Diwali and Holi.

## MARI SCHAY



Mari Schay has been an elementary school general music teacher for 23 years. She is the author of many books of curriculum as well as *Managed to a Moment*, the topic of this session. She is the general music editor for Heritage Music Press where she edits *Activate Magazine* for K-6 general music teachers and stand-alone resources.

After 18 years at the same school, Mari will start the fall as Assistant Professor of Music Education at Portland State University. She is thrilled to be working with future teachers in this next phase of her career.

### **Session #12: Success in Your Elementary Music Classroom, Mari Schay**

Learning Targets:

- The student will create a personal plan for starting the new school year off with a positive mindset, concrete routines, and grounded curricular goals.

In this session, Mari will review the four elements of management: managing yourself, managing others, managing curriculum, and managing materials. She will encourage participants to “find their why” and identify their “who” so they can create routines and curriculum that align with their personal values and the reality of their own situation. Mari will share strategies for student empowerment such as using attention getters and mantras, picking your battles, creating routines, differentiating lessons and content, incorporating class jobs, and connecting with challenging students.

Materials for participants: none

Resources Mentioned: *Managed to a Moment* by Mari Schay, *Pass the Baton* by Kathryn Finch and Theresa Hoover

## Artie's Prep Talk for Session #1

### Percussive Possibilities

Welcome to my first session, **Percussive Possibilities**. Kids LOVE percussion! So, I consider percussion lessons to be strong components in my students' "Path to Proficiency." Percussion instruments – of all sorts – traditional & non-traditional, simple or complex, help us address many essential skills and concepts – including:

- Beat Competency
- Rhythmic Subdivision
- Form
- Improvisation
- Timbre
- Tempo, and
- Dynamics

I wish we were making some "Joyful Percussion Sounds" together – live and in living color! – but I have tried to curate a nice list here for you of percussion lessons from past Artie & Denise Symposia. We'll see some hand drum mixers and performance routines, a piece for Orff instruments that's designed to illuminate note values, a NPP introductory timbre lesson, a kickball event to focus on steady beat and form, and a piece for Shapes Drums, as well as some fun extensions that teachers have designed for it.

First up is a hand drum mixer called **Two is Company**. This lesson is from a fabulous book, that you need to have in your professional library . . . **Playtime** by Shirley McRae. I have modified this some and use it with permission. Post-Covid, you'll be able to use this lesson just as it's shown in the video, but if we are still "contact-prohibited" in the fall, the children can do this lesson with some mimed "AIR CLAPS."

It can be challenging if a left-handed student is partnering with a righty, so it's best to address the challenge up front – and maybe even consider designating a part of the room as **Lefty Land**, where students can choose partners who are also lefties and perhaps be more successful.

We're going to look at three videos in this segment. First up is a piece I wrote for focusing on RHYTHMIC SUBDIVISION called **The Note Value Rondo**, found in the publication **Mallet Madness Strikes Again**.

I always invite the classroom teachers in to hear our final lesson with this piece – and they are shocked that our curriculum teaches fractions – in a super fun way! (*I am like – "Hello... I have to teach fractions starting in 1<sup>st</sup> grade! YOU call 'em fractions – we call it Rhythmic Subdivision."*)

And . . . how lucky was I . . . that the day the *county superintendent* was visiting Bear Lake, he came into my classroom and a 5<sup>th</sup> grade class was doing this lesson. They got him dancing to the note values (as you'll see some music teachers doing in the video coming up!) and he sang the music department's praises to everyone. **Note Value Rondo for the Win!** 😊

You'll want to spread this lesson out over two or three classes, and hopefully my detailed instruction in this video will make it easy for you. You'll enjoy the moves of the teachers who were our *Note Value Movers & Groovers*. Their creativity really made this fun! 😊

Additionally, one year my Bear Lake Sound ensemble presented this as our "Music Theory Lesson" for the families in the audience at an evening concert. I love it when we can provide a little "music education" to the

parents, and help them see NOT JUST THE FUN OF OUR CURRICULUM – **AND THE JOY IT BRINGS!**, but also the HEAVILY ACADEMIC NATURE OF IT.

The **Timbre Talk** lesson, from the publication **Woods, Metals, Shakers, Skins – Hoop Group Activities for Your Active Music Room** is great for introducing non-pitched percussion timbres to the students, while also focusing on AB Form & Rhythm Patterns. I use Hula Hoops for organizers - *and behavior management* - during these lessons, although it's hard to see the Hoops in the stations in this video. Now. . . in your classroom be sure to rotate the students through all FOUR hoops, so they experience all FOUR instrument timbres. Because, of course, if they don't get to the station with the drums . . . their day is ruined! Haha.

I've also added a nice colorful PPT in your "Visuals" download section that focuses on the qualities of a good improvisation experience. It was written for one of the Hoop Group lessons called *IMPROVISE* – but the suggestions apply well to any improvisatory situation. 😊

For many years I have taught my students the wonderful Zimbabwean-style pieces out of Walt Hampton's book **Hot Marimba**. They are fabulous and make the kids and I feel so happy and uplifted! Many years ago I started writing recorder parts to go with his pieces and I am sharing one of those with you today. The piece is **Mbira Jam**, with three xylophone ostinati **and the recorder melody I added**. Now . . . there was not really a good way to *notate* the recorder part I created (I taught this piece by rote), so don't be shocked when you see the recorder notation. Just play it by rote for the children and they will get all – or most – of it. My third graders in Beginning Ensemble LOVED IT when they finally got the gliss down to low C. That was epic for them!

Welcome back, everybody! I hope you are finding that some of these lessons will work well in *your* program! We are moving on now to our final two lessons in the Percussive Possibilities clinic: The first piece is performed on graduated sizes of drums - with a couple of fun extensions sent to me by two elementary music instructors. This first piece, **Quadraboom**, is in a resource book of traditional and non-traditional percussion lessons called **Percussion Parade**.

There are four little segments in this **Quadraboom** collage:

First you will see me teaching the lesson to a group of students at Sabal point Elementary in Orlando Florida. Since I retired a few years ago, I needed to "borrow" some students at a nearby school to shoot video of my lessons for the Percussion Parade book. Boy, these kiddos were a quick study and I think they did a fabulous job. I demonstrated the pieces and parts for them and then we started the cameras and did a one-take video that I think will be everything you need to teach this to your students. 😊

Second up is a *very* short video of 8 teachers performing the piece on the way-cool Arthur Hull Shapes Drums. I fell in love with these drums and so did my students. You will probably want to write a grant or two to help with the purchase, but they are so appealing to both students and audiences and look great under lights on stage! The performers are teachers in the Central Arkansas Orff chapter who did a great job, with very little prep. And . . . many thanks to Amber Campbell who shared this video with me.

The third video segment is very fun! A teacher in Colorado, Andrea Girardi, did a transfer of the Quadraboom rhythms for drums to a C Major chord on Boomwhackers. How clever! I think you'll like this super-fun variation.

And, lastly in this Quadraboom set, I just wanted to share a sweet picture that another teacher in Colorado – Marie Leslie – sent to me after teaching Quadraboom to her students. The children chose to use the piece as an entrance march while leading a Junior ROTC Color Guard into their Veteran's Day concert this May, before

singing a Pledge of Allegiance song. It was the last concert Marie directed before her retirement. How creative and special!

To close out our **Percussive Possibilities** session – we will be looking at my **Surfin' USA** lesson, with kickballs being the percussion instruments. Or basketballs if you prefer. I use 7" inflatable playground balls with children, because they seem to work best for their young hands. But, for years I just borrowed whatever my coach had, and the children were happy - and surprised that kickballs were "instruments!"

This routine is most safely done in an outdoor paved area or a large cafetorium, etc. Or you could divide your class into smaller groups, with one using the kickballs while the other is the audience, then trading jobs. I am putting a full sheet of directions in your PPT of visuals, as well as what I call a *QUICK LOOK*, which is an outline of instruction for when you feel comfortable knowing the piece. The Quick Look is what I project while teaching a room full of children.

Now, *do not be worried* if this starts off pretty sketchy in technique. The kiddos, like the adults in our video today, will get better at handling the kickballs pretty quickly. Of course, you'll want to practice each section a number of times -perhaps even in a lesson a week before you do the routine – to help the children feel secure. Or just teach small parts of the routine over the course of two or three lessons. Be sure to call cues early enough for the children to be ready for what's coming. Consider videotaping the activity so they can enjoy seeing themselves making music with some fun non-traditional sound sources! 😊

# PERCUSSIVE POSSIBILITIES

Artie & Denise 2021 Music Education Extravaganza

Session #1, 7/14/21, 9:45-11:00 am

Clinician: Artie Almeida, Ed.D.

**NOTE:** All instructional visuals for this session are provided in the accompanying (PPT) PDF of *Percussive Possibilities* presentation slides. Refer to those slides for additional details.

## 1. Two is Company

**Source:** *Playtime* by Shirley McRae. Modified Almeida. Used w/Permission.

**Focus:** *AB Form, Note Values*. This wonderful hand drum activity is in one of my favorite resource books. Be sure to teach this thoroughly, with lots of practice time, before passing out drums.

### Two-Partner Directions:

**A Section:** Speak these words (with drum held above head) while walking to find new partners: “*Two is company, three’s a crowd. Four on the sidewalk is not allowed!*” Bring drums down and hold horizontally in front of partner, so both drums can be accessed.

**B Section script:** Yours-theirs-yours-clap. Yours-theirs-ti-ti-ta (ti-ti-ta is on your own drum). Repeat. Immediately begin the poem again and walk to find a new partner, holding drum above head until in front of a new partner.

### Three-Partner-Directions:

**A Section is same as above**

**B Section Script:** Yours . . . to the right. Yours . . . to the left. Yours to the right, yours to the left, yours to the right, ti-ti-ta. Repeat. 3 children stand shoulder to shoulder for this.

**The Grand Finish:** All drummers stand in a circle to perform the “3s” pattern. Then increase tempo.

## 2. Note Value Rondo

**Source:** *Mallet Madness Strikes Again* book by Almeida.

**Focus:** *AB Form, Note Values, Mallet Technique*

Lesson Plan and Score are printed for you on pages 13 & 14 in the PPT. I teach the A section of the rondo one week and add the note value sections in one or two subsequent lessons. Consider adding “Note Value Movers & Groovers” with note flash cards on handles (I use paint stirrers). This works well in an “Informance Piece” for the audience in one of your concerts! ☺

## 3. Timbre Talk:

**Source:** *Woods, Metals, Shakers, Skins: A book of Hoop Group lessons* by Almeida

**Focus:** *Classifying and Identifying Timbres* of non-pitched percussion instruments.

Display Timbre Talk poems in PPT and teach to children. To perform, speak one poem at a time, followed by four 4-beat rhythm poems that teacher claps/students echo on appropriate timbre of instruments. Rotate students to next station and repeat activity. Consider doing the activity four times so all children can experience all timbres.

## 4. Mbira Jam (A piece for marimbas or xylophones, and recorders)

**Source:** *Marimba Parts: Hot Marimba* book by Walt Hampton. Used with permission.

Recorder Melody: Almeida.

**Focus:** *Melody & Harmony, Mallet Percussion Technique, Recorder Technique, Performing Independent Parts, Zimbabwean Music.*

This resource book is one of my all-time faves! And a perennial hit with the kiddos. The book includes simple arrangements, complex arrangements and everything in between. I wrote recorder parts for many of the pieces so that all of my ensemble students could participate. I used simplified versions of the recorder parts in regular classes. (See next page for flow sheet)

Form:

- (1) Layer in the marimba parts in this order:
  - a. Marimba Part 2 - Alto Xylophones
  - b. Marimba Part 1 – Soprano Xylophones
  - c. Marimba Part 3 – Bass Xylophones and Bass Bars
- (2) Play the recorder melody
- (3) Drop to bass line only for mallet percussion
- (4) Layer in other two mallet parts

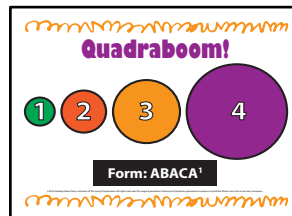
- (5) Add recorder and finish together on last note, performing a crescendo on final section.

### **5. *Quadraboom: A Piece for Graduated Sizes of Hand Drums***

**Source:** *Percussion Parade* book by Almeida.

**Focus:** *Rondo Form, Rhythm Patterns.*

This piece works well in your intermediate music class lessons, or as a performance piece for your ensembles. Prepare with body percussion before adding drums. **I have included a score in the PPT visuals for you to study**, but I teach the parts to the students from the picture visual seen below – representing the four sizes of graduated drums. Consider using the round SHAPES DRUMS for this piece. There are also some shapes drums with black rims and colorful heads available, designed by Arthur Hull.



**Demonstrations/Extension Lessons of this piece (in the videos) include:**

1. Artie teaching the lesson to 4<sup>th</sup>/5<sup>th</sup> graders
2. Members of the Central Arkansas Orff Chapter performing on Arthur Hull Shapes Drums
3. A teacher in Colorado who transferred the piece to Boomwhackers (outlining an arpeggio)
4. Another teacher in Colorado who used *Quadraboom* for an entrance march to a Veterans Day assembly, escorting a Junior ROTC Honor Guard.

### **6. *Surfin' USA: The Beach Boys: A Kickball/Basketball Routine***

**Source:** *Percussion Parade* book by Almeida)

**Focus:** *Form, Note Values, Non-Traditional Percussion Instruments*

I teach this lesson over the course of two class sessions, which adds a nice comfort level for the students. Emphasize safety with the kickballs (not throwing above head due to light fixtures, etc). Practice each section, spending extra time on the **Trade-Catch-Hold** and **Hand Jive** segments. If students are not comfortable sitting on the kickballs (or rubber playground balls) for the hand jive, instruct them to remain standing, while placing the ball between their feet. Basketballs also work well for students who are not petite.



#### **About the Clinician**

Dr. Artie Almeida recently retired after 37 years of teaching in the public schools. She was the music specialist at Bear Lake Elementary school in the Orlando FL area, where she taught 1200 K-5 students. Her dynamic student performing groups have performed for AOSA, NAFME, Florida Music Educators Association, Georgia Music Educators Association, Walt Disney World, many general education conferences and on the NBC Today Show. Look for *The Bear Lake Sound* in the upcoming music education advocacy documentary "Marching Beyond Halftime."

Artie was chosen as Florida Music Educator of the Year and was also selected as an International Educator 2006 by the Cambridge England Biographical Society. She was a Teacher of the Year at the school level 6 times, Seminole County Teacher of the Year, Runner-Up for Florida Teacher of the Year, and was recently chosen as a University of Central Florida Alumni of the Decade. Artie is included in the publications *Who's Who in American Education*, and *Great Minds of the 21<sup>st</sup> Century*.

Artie was an adjunct professor of music education at the University of Central Florida for 34 years, the saxophone instructor at Valencia State College, the Music & Movement instructor at Seminole State College and a saxophone performer and teacher. Additionally, she performs early music with Ars Antiqua and the Halifax Consort.

# PERCUSSIVE POSSIBILITIES



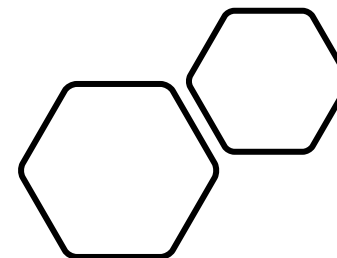
**ARTIE ALMEIDA, CLINICIAN**

# TWO IS COMPANY



## A HAND DRUM MIXER

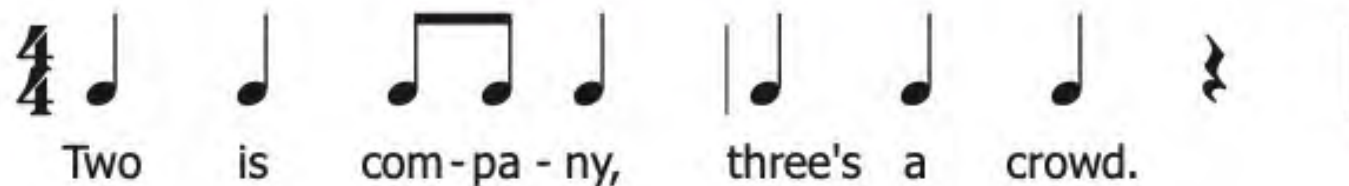
MODIFIED FROM THE ORIGINAL LESSON IN *PLAYTIME* BY SHIRLEY MCRAE  
USED WITH PERMISSION





# Two Is Company

## A Section Visual



# **VOICE CHOICES**

**SOFT / LOUD**

**HIGH / LOW**

**MAD / SAD**

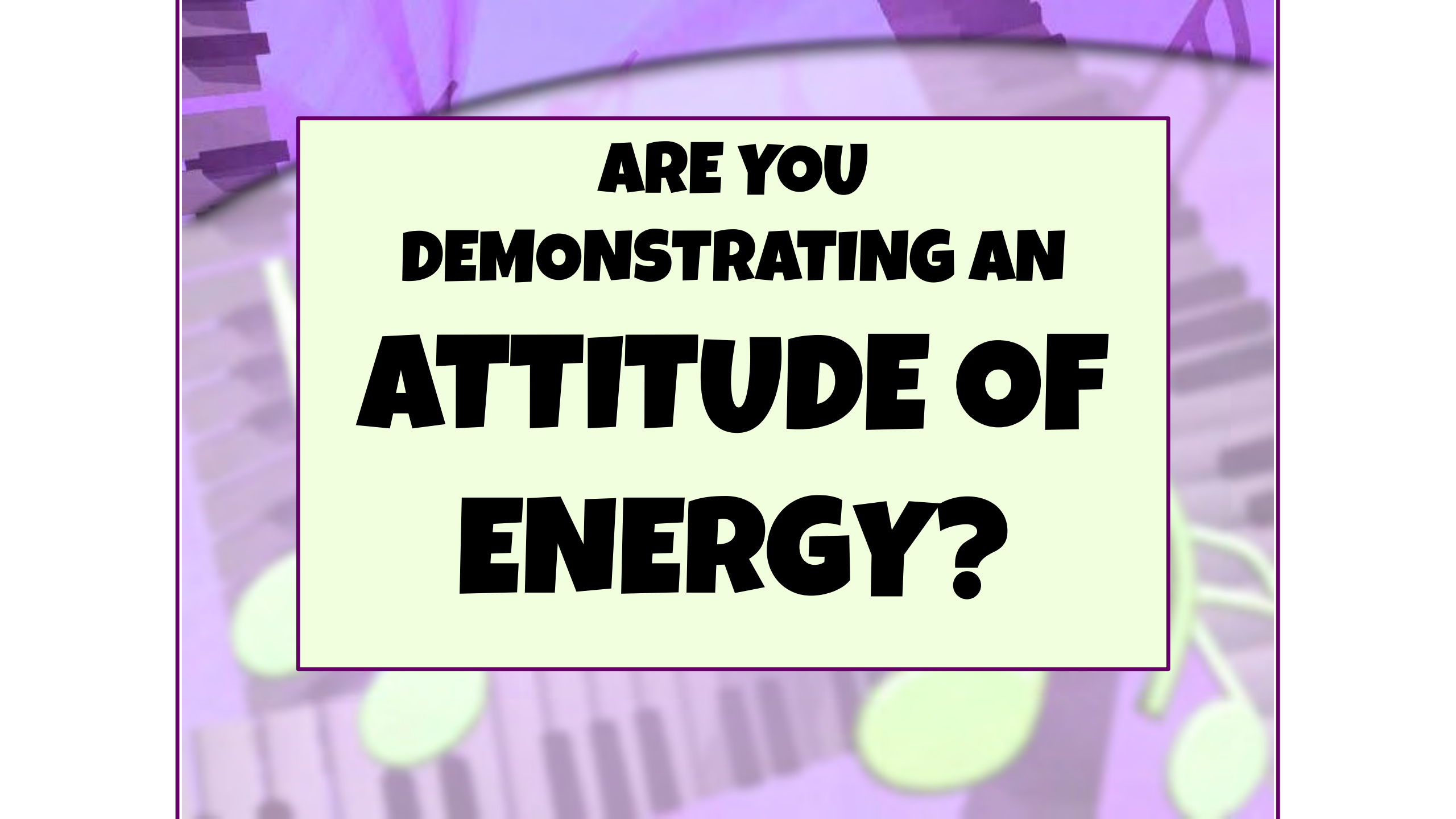
**SING-SONG**

**ROBOT**

**SCARY / SILLY**

**CREATE YOUR OWN!**





**ARE YOU  
DEMONSTRATING AN  
ATTITUDE OF  
ENERGY?**

# Two Is Company

## Two-Person Drum Score

The musical score is written for three parts in 4/4 time, spanning four measures. The first measure is a repeat sign, and the last measure is a double bar line with repeat dots.

- Clap Partner's Hand:** Measure 1: Rest, quarter note (Clap). Measure 2: Rest. Measure 3: Rest, quarter note (Clap). Measure 4: Rest.
- Partner's Drum:** Measure 1: Quarter note (Theirs), rest. Measure 2: Quarter note (Theirs), rest. Measure 3: Quarter note (Theirs), rest. Measure 4: Quarter note (Theirs), rest.
- Your Own Drum:** Measure 1: Quarter note (Yours), quarter rest, quarter note (Yours), quarter rest. Measure 2: Quarter note (Yours), quarter rest, eighth note (Ti), eighth note (Ti), quarter note (Ta). Measure 3: Quarter note (Yours), quarter rest, quarter note (Yours), quarter rest. Measure 4: Quarter note (Yours), quarter rest, eighth note (Ti), eighth note (Ti), quarter note (Ta).

# Two Is Company

## Three-Person Drum Score

Drum to Left

Drum to Right

Your Own Drum

Yours

Yours

Yours

Yours

Yours

Left

Left

Right

Right

Right

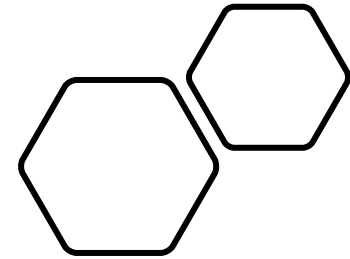
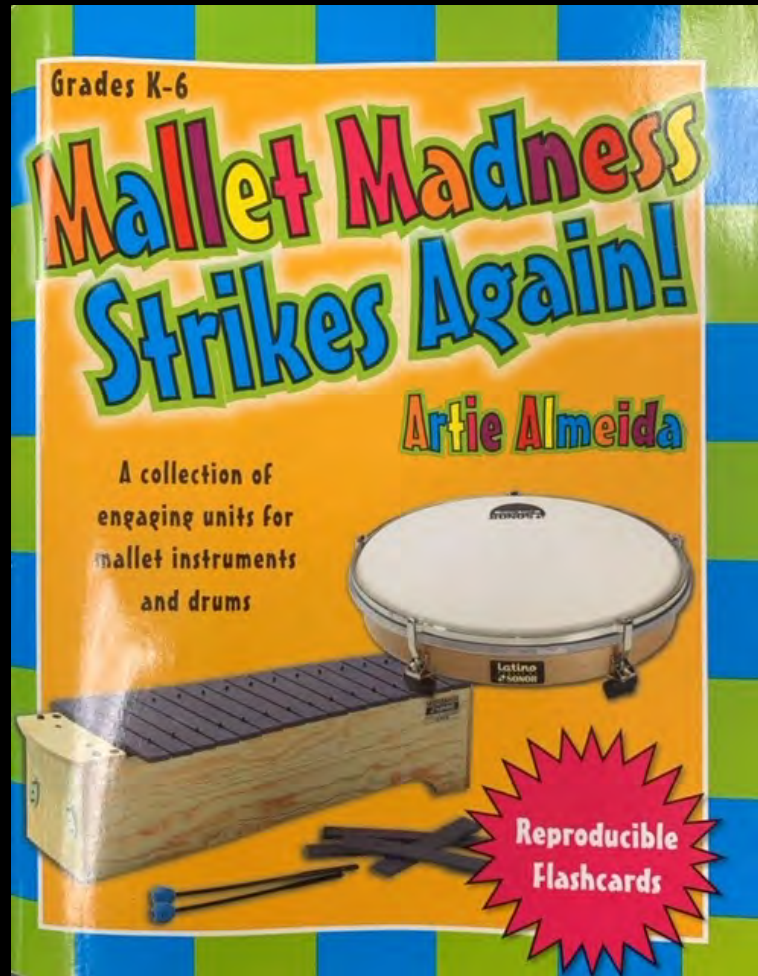
Ti - Ti - Ta.

# NOTE VALUE RONDO



## A SUBDIVISION ADVENTURE

FROM: Mallet Madness Strikes Again  
ARTIE ALMEIDA



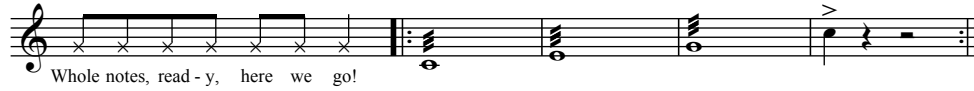


# Note Value Rondo

A



B



C



D



E



F



G



## Rhythmic Romps

# Note Value Rondo

### Focus

Note Values  
(Whole, Half,  
Quarter, Eighth,  
Triplet, Sixteenth)  
Arpeggio  
Rondo Form

### Preparation

- Write the following Rondo form on your board:

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

- Display the bellboard found on page 18. We suggest that you enlarge this visual using a plotter or project it using your computer, whiteboard, or transparency film and an overhead projector.
- Put all of the notes of the C scale on the barred instruments. (If you do not have a barred instrument for every student, consider having students work with a partner—one will play while the other stands behind him or her and observes, then they trade positions. You may also use melody bells to supplement your Orff instruments.)

### Process

1. Using the visual of the Rondo form, ask children what pattern they notice? (The A Section always returns after each new part of the music.)
2. Call on a student to come to the board and draw a whole note. Review the duration and how to clap this rhythmic value. Continue choosing students to draw the following note values, discussing and clapping the values as they are introduced: half note, quarter note, a set of eighths, a triplet, and a set of sixteenth notes.
3. Explain that this piece will contain a melody for the A Section. This short melody will be played and then a note value will be featured in each of the contrasting sections (B, C, D, etc.). These contrasting sections will outline the melodic pattern of an arpeggio. Play an arpeggio for the children and discuss how they are derived using the first, third, fifth, and octave.
4. Perform the A Section, or the entire piece, for the students. Be sure to speak the intro measures for each of the note-value sections (e.g., "Whole notes, ready, here we go!").
5. Using the bellboard, teach the A Section by rote one measure at a time. Your students should use their fingertips to echo you one measure at a time, then two measures at a time, finally trying the entire melody on their own. Be sure to have the students alternate their fingers throughout the entire piece.
6. Once the A Section is secure, teach the B, C, D, E, F, and G sections. Again, use the bellboard to demonstrate. This should go quickly because all of the sections have the same melodic pattern, with just the note values changing.
7. Perform the entire piece with the students playing all of the parts with their mallets and the teacher calling out the note values in the spoken interludes at the beginning of all the contrasting sections.

### Extensions

Consider having the woods play each A Section and the metals play the note-value-focused contrasting sections or vice versa.

Have drummers play along with the barred instruments on the contrasting sections or have them play a simple four-beat ostinato to accompany each A Section.

If you perform this in concert, you may want to use large signs for each note value, showing them to the audience as that value is featured. Pick one of your "hammy" students to strut across the stage showing the featured note value as it is played.

# TIMBRE TALK



## A HOOP GROUP LESSON

FROM: WOODS, METALS, SHAKERS, SKINS  
ARTIE ALMEIDA

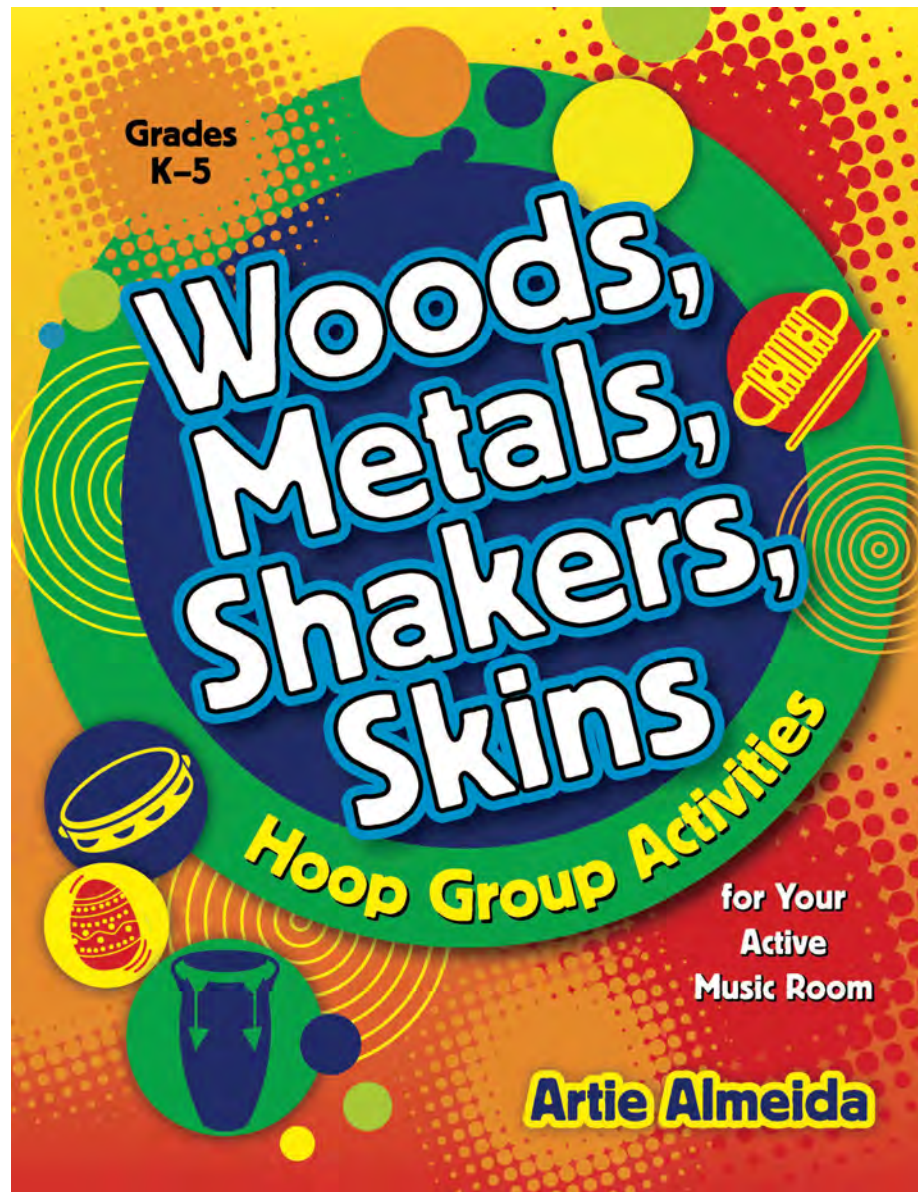
Grades  
K-5

# Woods, Metals, Shakers, Skins

Hoop Group Activities

for Your  
Active  
Music Room

**Artie Almeida**





# Woods, Metals, Shakers, Skins

## Hoop Group Routines

Timbre Talk (Grades 3–5)  
Timbre Time (Grades K–3)  
B-I-N-G-O (Grades 1–5)  
Play Percussion (Grades 2–5)  
Body Percussion to Non-Pitched Percussion (Grades 2–5)  
Time to Play Percussion (Grades K–2)  
A Sailor Went to Sea (Grades 2–4)  
Alexander and the Terrible, Horrible, No Good, Very Bad Day (Grades 1–4)  
I-M-P-R-O-V-I-S-E (Grades 3–5)  
Rhythms and Rhymes (Grades 3–5)  
Tony Chestnut (Grades 3–5)  
Old Brass Wagon (Grades 3–5)

## Hoop Group Routines with Recorded Music

When the Saints Go Marching In (Grades K–3)  
The Chicken Dance (Grades K–5)  
The Hamster Dance (Grades K–3)  
Get Ready for This (Grades 3–5)  
The Archies: Sugar, Sugar (Grades 3–5)  
Purcell: Entrada from *The Indian Queen* (Grades 2–5)  
Tchaikovsky: Trepak from *The Nutcracker Suite* (Grades 3–5)  
Anderson: The Syncopated Clock (Grades 3–5)  
Brahms: Hungarian Dance #5 (Grades 3–5)  
Anderson: Bugler's Holiday (Grades 3–5)















# Artie’s Prep Talk

Here is the script I use to prepare students for this activity.

It’s time for Hoop Groups, my friends, and you will notice that we have four different timbres of non-pitched percussion waiting for you in our hoops. Please read the timbre labels with me: *(pointing)* woods, metals, shakers, skins. *Pause and demonstrate proper playing technique for the instruments in each hoop, also discussing how the sound is created. I always do this before I send the children to their starting hoops.*

Today we will be exploring these four timbres as well as focusing on steady beat, echoing rhythm patterns, and improvising. Who remembers the definition of **improvise**? *Field answers. I stress the following points to encourage artistic and musically pleasing improvisations, adapting for the age level of the students:*


- Listen to the steady beat of the music and create music of your own that honors that steady beat.
- Don’t play so loudly that you can’t hear the others playing.
- Music includes sounds *and* silences, so be sure to include both notes *and* rests in your improvisation.
- Don’t fall into the trap of just playing loud, fast notes. Be creative!
- Show the music in your body while improvising. Don’t move so much that your playing is affected, but show the feel of the music while you play.

*Display the visual.* There is a poem for each timbre. We will always begin with me performing the poem, immediately after which all of you will speak it. Listen to what that will sound like *(spoken rhythmically)*: First I say it, then your turn. Woods, woods, listen to the woods. Short sounds, crisp sounds, listen to the woods. *Children immediately respond with “Woods, woods, listen to the woods. Short sounds, crisp sounds, listen to the woods,” reading from the visual.*

Then I will play four rhythms in a row. You will echo each one after me, so be prepared with great posture, instruments up and ready, and an attitude of energy in your body. Let’s practice that part once together.

*Teacher claps and speaks each four-beat rhythm, immediately followed by children echoing. For the quarter rests, gesture with your arms but do not make any sound. Feel free to use any rhythm patterns you wish! Below are the ones I use for the initial experience. In future repetitions I change the rhythm patterns.*

4



Ta, ti - ti, ta, ta. Ti - ti, ti - ti, ta, ta. Ta, (rest) ta, (rest) Ti - ti, ta, ta, (rest)

Boys and girls, after we echo the four rhythm patterns, I will say, “Woods, it’s time to improvise!” and the students seated at the Woods Hoop Group will improvise for four measures.

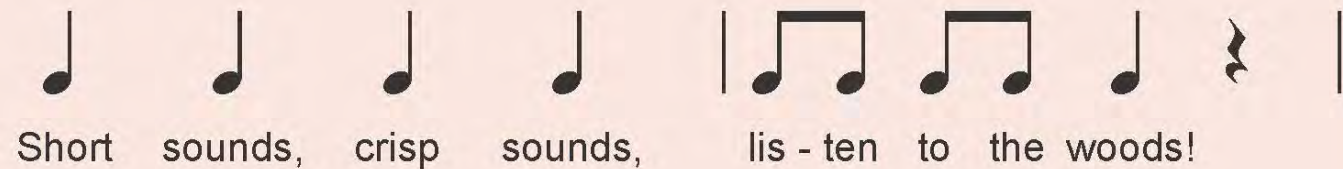
Let’s practice four measures (16 beats) of improvisation, students. I’ll play the steady beat for you on my wood timbre instrument, and help you count the four measures. You clap some interesting improvisatory patterns.

*Continue in this fashion, practicing each of the four poems, then send students to the Hoop Group Stations and continue with step 3 of this lesson.*

# Timbre Talk — Quick Glance

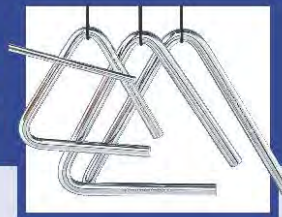
1. Teacher speaks WOODS poem, *all* students speak WOODS poem
  2. Woods ECHO FOUR RHYTHMS played by teacher (on a wood timbre instrument)
  3. Woods IMPROVISE four measures (16 beats).
4. Teacher speaks METALS poem, *all* students speak poem
  5. Metals ECHO FOUR RHYTHMS played by teacher (on a metal timbre instrument)
  6. Metals IMPROVISE four measures (16 beats).
7. Teacher speaks SHAKERS poem, *all* students speak poem
  8. Shakers ECHO FOUR RHYTHMS played by teacher (on a shaker timbre instrument)
  9. Shakers IMPROVISE four measures (16 beats).
10. Teacher speaks SKINS poem, *all* students speak poem
  11. Skins ECHO FOUR RHYTHMS played by teacher (on a skin timbre instrument)
  12. Skins IMPROVISE four measures (16 beats).

# Timbre Talk — Woods



1. Teacher performs the poem
2. All students speak the poem
3. Woods echo four rhythms
4. Woods, it's time to improvise! (4 measures)

# Timbre Talk — Metals



4/4

Met - als, met - als, ring out clear.

Long sounds you will hear!

1. Teacher performs the poem
2. **All students** speak the poem
3. **Metals** echo four rhythms
4. **Metals**, time to improvise! (4 measures)

# Timbre Talk — Shakers



Shak - ers, shak - ers, lots of fun to play!



Mov - ing parts, loose stuff, here is what they say.

1. Teacher performs the poem
2. **All students** speak the poem
3. **Shakers** echo four rhythms
4. **Shakers**, time to improvise! (4 measures)

# Timbre Talk — Skins



Drums, drums, heads made of skin.



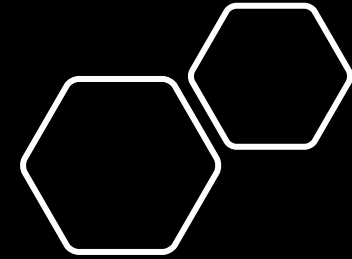
Tap the head to make the sound. Let the fun be-gin!

1. Teacher performs the poem
2. All students speak the poem
3. Skins echo four rhythms
4. Skins, it's time to improvise! (4 measures)

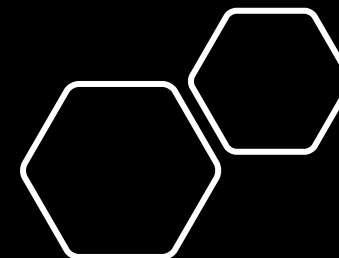
# Artie's Prep Talk for the Hoop Group lesson

## ***IMPROVISE!***

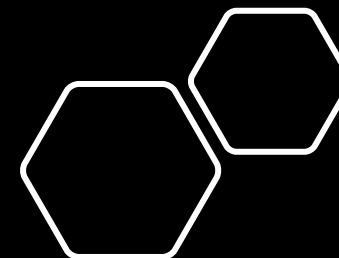
From the publication *Woods,  
Metals, Shakers, Skins!*



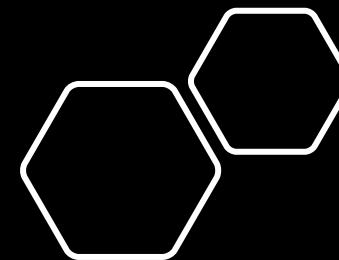
Listen to the steady  
beat of the music and  
create **music of your  
own** that **honors** that  
steady beat



Don't play so loudly  
that you can't hear  
others playing

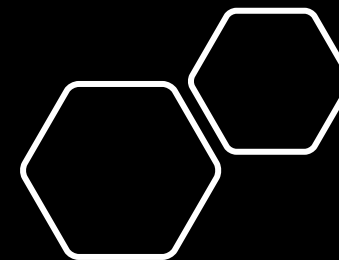


Music includes sounds  
and silences, so be sure  
to **include both notes**  
and **rests** in your  
**improvisations**

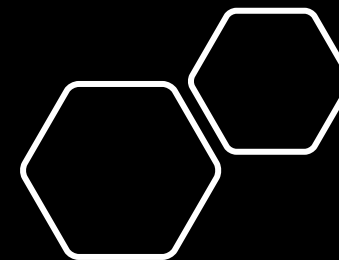


Don't fall into the  
trap of just playing  
fast notes . . .

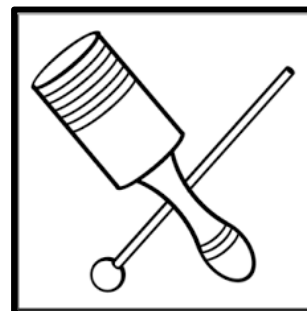
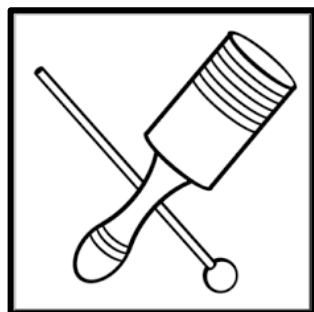
**be creative!**



Feel free to **show the music in your body while improvising**, but don't move so much that the movement takes precedence over the music



# WOODS



Instrument Bucket Label for Hoop Group Station #1

# METALS



Instrument Bucket Label for Hoop Group Station #2

# SHAKERS



Instrument Bucket Label for Hoop Group Station #3

# SKINS

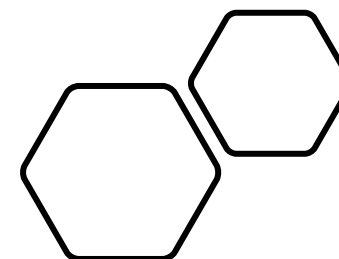
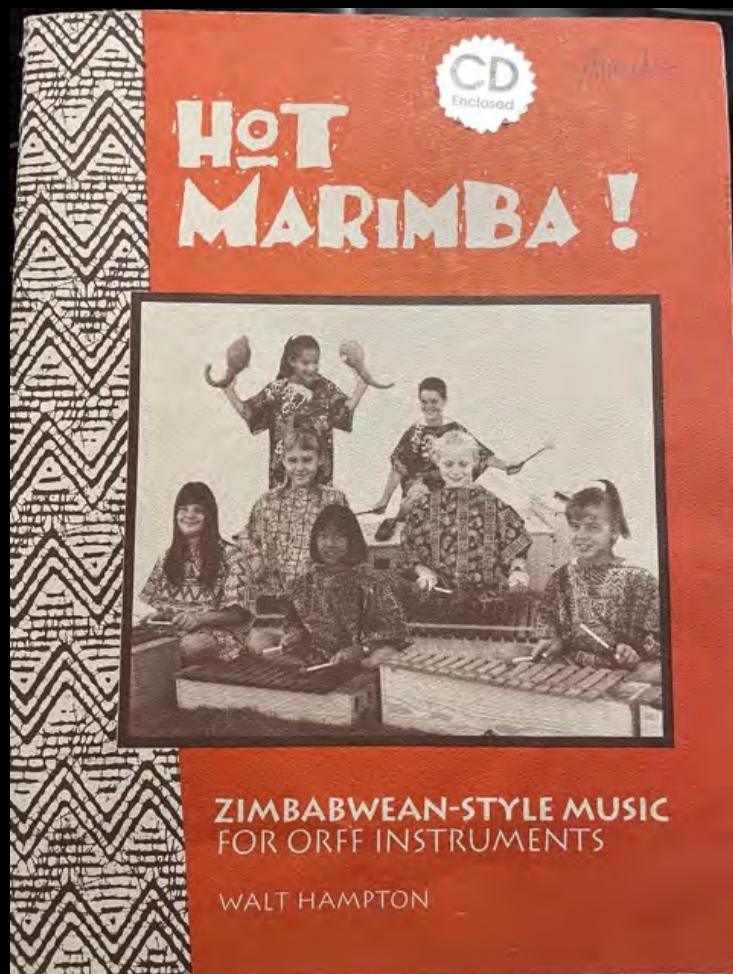


Instrument Bucket Label for Hoop Group Station #4

# MBIRA JAM



**A ZIMBABWEAN-STYLE PIECE FOR ORFF INSTRUMENTS**  
**MALLET PARTS BY WALT HAMPTON IN *HOT MARIMBA!***  
**USED WITH PERMISSION**  
**RECORDER PARTS BY ARTIE ALMEIDA**







IT'S NOT  
**HARD...**  
IT'S JUST  
**NEW!**

# MBIRA JAM

Walt Hampton

M. 1

M. 2

B. M.

M. 1

M. 2

B. M.

"Mbira Jam" is the most authentic-sounding of the easier arrangements and a wonderful piece to get creative with. Your final arrangement should definitely include some improvisation. This is a good piece to start with for a group with limited skills, but able to keep a steady beat. The basic feel for "Mbira Jam" was inspired by "Minatsa," composed by Sheree Sparks-Seretse and recorded by Anzanga Marimba Ensemble on their Nyaradzo CD. The group came to my school and gave a participatory performance that left us all very excited. The rhythm is typical of much of Shona marimba music. The bass part differs harmonically from that in "Minatsa" but is also very traditional. The treble parts were changed harmonically and simplified.

# Mbira Jam Recorder Part

Orff Arrangement: Walt Hampton

Recorder Part: Artie Almeida

Soprano Recorder

S. Rec.

S. Rec.

S. Rec.

S. Rec.

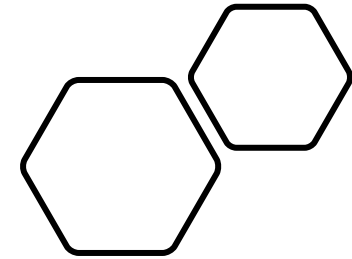
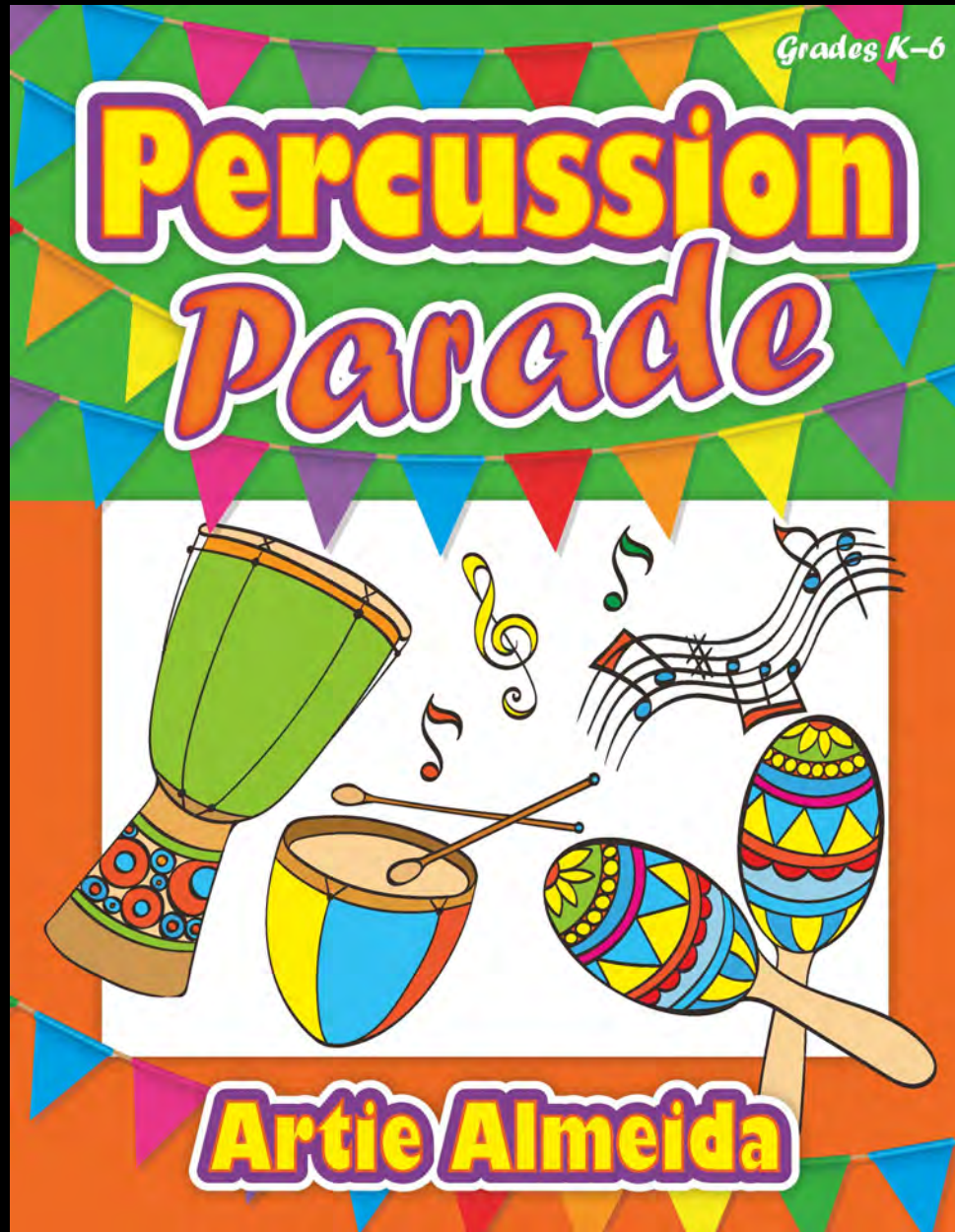
The musical score is written for five parts: Soprano Recorder and four Soprano Recorder parts. The key signature is one flat (Bb) and the time signature is 4/4. The Soprano Recorder part begins at measure 8 and consists of a single line of music. The four Soprano Recorder parts are arranged in a four-part setting, with each part beginning at a different measure number (7, 13, 19, and 25) and consisting of a single line of music. The parts are written in treble clef. The Soprano Recorder part features a melodic line with eighth and sixteenth notes, including a triplet. The Soprano Recorder parts feature a more complex melodic line with eighth and sixteenth notes, including triplets and a final measure with a triplet and a half note. The Soprano Recorder part ends with a final measure containing a triplet and a half note.



# QUADRABOOM!



**GRADUATED SIZES OF HAND DRUMS**  
**FROM: PERCUSSION PARADE**  
**ARTIE ALMEIDA**





# Percussion Parade

**Drums**  
*Kids love percussion instruments and you'll love the musicality and skills that are developed with these engaging lessons!*

- Crazy Eights:** Hand Drums or Large Drums (Grades 3–5)
- Rocky Mountain Drum Game:** Body Percussion and Hand Drums (Grades 3–5)
- Two Is Company:** Hand Drums (Grades 3–5)
- Lemonade Crunchy Ice:** Clapping Game and Hand Drums (Grades 3–5)
- Icka Backa:** Body Percussion and Hand Drums (Grades 2–5)
- P-E-R-C-U-S-S-I-O-N:** A Friendly Drum Battle (Grades 4–5)
- Down the Line, Soundin' Fine:** Large Drums (Grades 3–5)
- Meter Mash-Up:** Large Drums or Hand Drums (Grades 2–5)
- Best Day of My Life:** Large Drums (Grades 3–5)
- Quadraboom:** Four Graduated Sizes of Hand Drums (Grades 3–5)

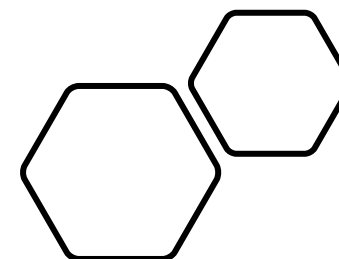


**Assorted Non-Pitched Percussion**  
*Non-Pitched Percussion is affordable, accessible, and a powerful tool in a general music classroom!*

- Freeze, Pleeze:** Marching Band Freeze Game (Grades K–3)
- Pass the Timbre Hammer:** Instrument Identification Game (Grades K–5)
- Percussion Parade:** Non-Pitched Percussion Marching Band (Grades K–3)
- Here Are Quarter Notes:** A Hoop Group Lesson on Timbre (Grades 3–5)
- Primo Vere:** V. Ecce Gratum: Non-Pitched Percussion Score (Grades 2–5)
- Music for the Royal Fireworks:** Non-Pitched Percussion Processional (Grades K–5)
- Tony Chestnut:** Motions and Non-Pitched Percussion (Grades 3–5)
- Old Brass Wagon:** Body Percussion and Non-Pitched Percussion (Grades 3–5)
- Happy:** Rhythm Reading (Grades 1–5)

**Non-Traditional Percussion Instruments**  
*Mix things up with these unusual sound sources that are very motivational for young students!*

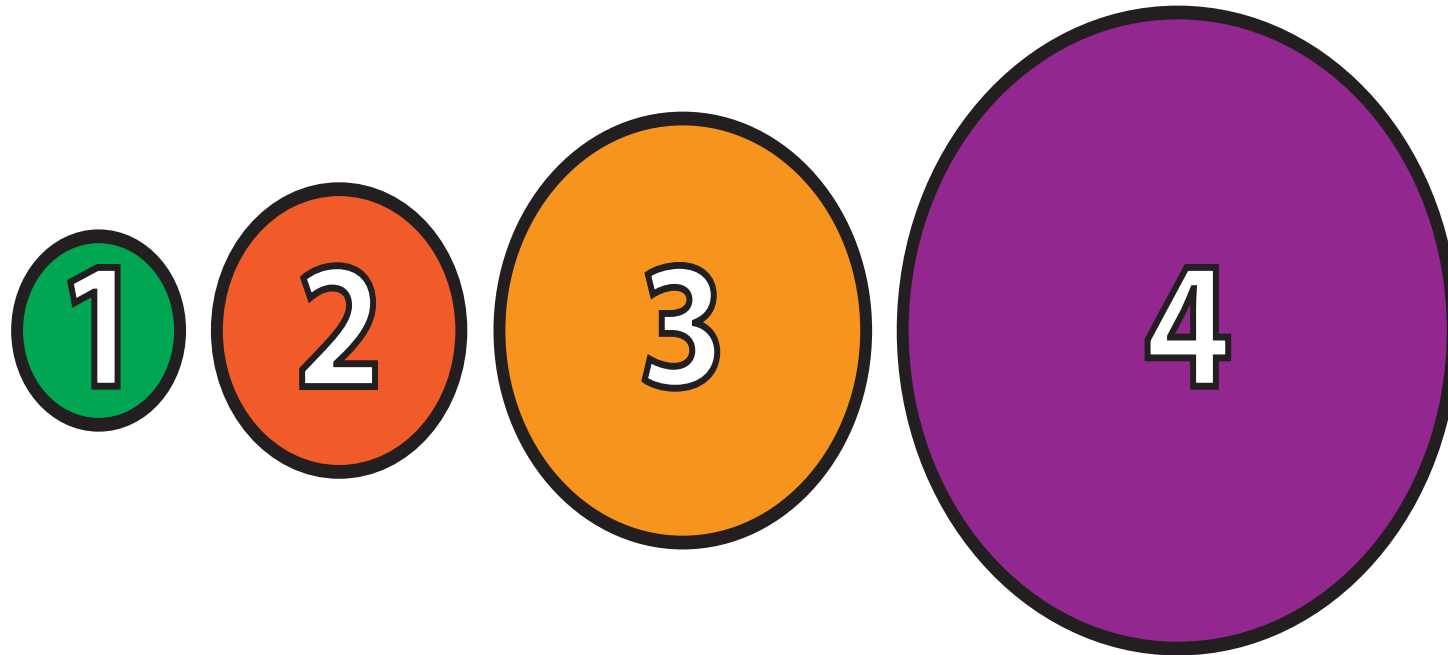
- Who Let the Dogs Out:** Plates (Grades K–3)
- Hungarian Dance #5:** Plates (Grades 3–5)
- Everything Is Awesome:** Plates (Grades 3–5)
- Popcorn:** Kickballs (Grades 3–5)
- National Emblem:** Kickballs (Grades 3–5)
- Surfin' USA:** Kickballs (Grades 3–5)
- Dynamite:** Kickballs (Grades 3–5)







# Quadraboom!



**Form: ABACA<sup>1</sup>**

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# Quadraboom

A piece for four graduated sizes of drums

A Strike drum heads with mallet:

(highest drum) 1:  
2:  
3:  
(lowest drum) 4:

1 1 1 1 1 2 2 2 2 2 3 3 3 3 3 4 4 4

All drums play/move in unison:

First time: Clicking on shell, move drums **up** slowly...

Second time: Clicking on shell, move drums **down** slowly...

B

1 and 2 and 3 and 4 and 5 and 6 and syn-co - pa ta.

A Strike head:

A

1 1 1 1 1 2 2 2 2 2 3 3 3 3 3 4 4 4

C

1 2 3 4 1 1 2 2 3 3 4 4

A<sub>1</sub>

1 1 1 1 1 2 2 2 2 2 3 3 3 3 3 4 4 4

# **SURFIN' USA**



**FOR KICKBALLS (OR BASKETBALLS)  
FROM: PERCUSSION PARADE  
ARTIE ALMEIDA**





How I stored my kickballs in the Bear Lake music room



# Surfin' USA

1. Bounces and smacks
2. Trade, catch, hold
3. Hand jive!
4. Trade, catch hold
5. Freestyle dribbling
6. Bounces and smacks  
(Fade Out)  
Statue!



# No-Touch Singing Games and Dances

Denise Gagne 2021

**Warm up with: Shake it! by Susie and Phil AND Let's Get You Moving! by Susie and Phil** This movement activity is great for teaching high/low. It's easy to teach - just do what the words suggest. Find both activities on Musicplayonline in Lesson Modules-General-Movement Song Favorites --- or search!

These songs are also available in the resource **Shake it UP!** from [www.musicplay.ca](http://www.musicplay.ca)



## I Like Spaghetti

D. Gagne

I like spa-ghet - ti, I like la - sag - na, Bring me some pas - ta please! Let's eat it!

Yum yum - my yum yum yum. Let's make some! Criss, cross, \_\_\_\_ spa - ghet - ti sauce.

Criss, cross, \_\_\_\_ I love that sauce! I like spa-ghet - ti, I like la - sag - na,

Bring me some pas - ta please! Freeze!

Choose one person to go in the middle Hold both fists out. Your right fist goes over your neighbors fist.

Left fists don't move. Right fists tap the neighbours fist to the beat.

On the words "Let's eat it" - clap 3 x

on the words Yum yum yum yum yum yum - tap your belly (or rub)

On the words "Let's make some" - clap 3x

Actions on the spoken words:

Criss Cross - left hand, then right crosses on your chest

spaghetti sauce - wipe safe

Criss Cross - left hand, then right crosses on your chest

I love that sauce! - wipe safe

On the word "freeze" the one in the middle tries to make one of the kids laugh.

The middle person is not allowed to touch her victim.

The middle person can move on to a different person if they can't make their person laugh.

Note: Musicplayonline

This song will be put in the General song list at Musicplayonline for Fall of 2021. It's not recorded yet!

It will be added to:  
Modules-General-No Touch Games

[LINK to MODULE](#)

## Dum Dum Song

camp song, arranged D. Gagné

*swing*

Dum dum da da da da dum dum da da \_\_\_\_ Dum dum da da da da dum dum da da da da

Dum dum da da da da dum dum da da \_\_\_\_ Dum dum da da da da dum dum dum.

- 1. Basic** pat own knees 2x, pat to left 2x (1 of your own knees and neighbors knee)  
pat to right 2x (1 of your own knees and neighbors knee). (repeat) On the last dum dum, pat own knees 3x.
- 2. Cross:** pat own knees 2x cross on own knees 2x pat own knees 2x  
pat neighbor on left and right 2x (repeat) On the last dum dum, pat own knees 3x.
- 3. On the back:** pat own knees 2x pat neighbor to the left 2x  
pat own knees 2x pat neighbor to the right 2x (repeat) On the last dum dum, pat own knees 3x.
- 4. Seal barks:** pat own knees 2x clap own hands 2x  
clap hands with neighbors (R, L) 2x clap own hands 2x  
On the last dum dum, clap hands with both neighbors 3x and say "Arf! Arf! Arf!"
- 5. The Wave:** Left hand waves. Right hand waves.
- 6. Muscle Man:** Show muscles down, Show muscles up, Show muscles right, Show muscles left
- 7. Hand Jive:** Pat-pat, clap-clap, wave under 2x, wave over 2x, pound 2x, switch pound 2x, hitch 2x hike 2x
- 8. Macarena:**  
Out-out, hand up up, cross-cross, head-head, thigh-thigh (crossed), butt-butt, shoulder wiggle-wiggle-stop
- 9. Wrists and Elbows:** Wrists 2x, Elbows 2x, Wrists 2x, pat 2x
- 10. Head**  
Pat head 2x, left elbow in, right elbow in, left elbow out, right elbow out pat head 2x. (repeat)
- 11. Chest Cross:** Pat, RH to left chest, pat, LH to right chest, pat, cross on legs, pat, snap
- 12. Cheerleader:** Right arm out-slap hand, slap shoulder, cross arms  
Left arm out-slap-shoulder-cross

### 13. Ear Grab

1. Pat knees 2. Turn head to the left, right hand grabs your nose, left hand grabs your ear 3. Pat knees 4. Turn head to the right, left hand grabs your nose, right hand grabs your ear

### Other Variations:

1. Clap own-own, cross out-out, own-own, out-out, , cross-cross, (1st time cross R in front, 2nd time, L in front)
  2. Wrist-elbow-fold arms-open. (start on left arm, then right)
- Invite your students to make up their own variations!

### YouTube Examples:

**MN Boys Choir:** <https://www.youtube.com/watch?v=R12wIYc00UI>

Project Creo: [https://www.youtube.com/results?search\\_query=dum+dum+song](https://www.youtube.com/results?search_query=dum+dum+song)

Charlotte Mendly Voice Centre: <https://www.youtube.com/watch?v=NQ1shlGXbSA>

### Musicplayonline

When recorded, this song and I Like Spaghetti will be added to the General song list at Musicplayonline.

It will be added to: **Modules-General-No Touch Games** [LINK to MODULE](#)

1. **Basic:** patx2, patLx2, patRx2
2. **Cross:** patx2, crossx2, pat2, outx2
3. **On the back:** patx2, backLx2, patx2, backRx2
4. **Seal barks:** pat2x clap2x neighbor2x clap 2x “Arf! Arf! Arf!”
5. **Wave:** Look wave L, then R
6. **Muscle Man:** muscles down, muscles up, left, right
7. **Hand Jive:** pat2, clap2, under2, over2, poundR2, poundL2, hitch-hike

**8. Macarena:** out-out, up-up, shoulder2, head2, thigh2, butt2, wiggle

**9. Wrists and Elbows:** Wrists2x Elbows2x Wrists pat 2x

**10. Head** Pat 2x, elbow in in, out out head 2x.

**11. Chest Cross:** Pat, cross to L, Pat, cross to R, Pat, cross knees, pat snap

**12. Cheerleader:** lapR hand, shoulder, in, out, slap L, shoulder, in out

**13. Ear Grab:** Pat, LH to nose-RH to ear, Pat, RH to nose, LH to ear

# Sarasponda Stick Game

from Singing Games Children Love Vol. 2

On Musicplayonline - Musicplay 4

Dutch spinning song

lift tap floor click own hit right click own hit left hit both both both lift

Sa - ra - spon - da, sa - ra - spon - da, sa - ra - spon - da, ret - set - set! Sa - ra - spon - da, sa - ra - spon - da, sa - ra - spon - da, ret set set! Ah - do - ray - oh! Ah - do - ray - boom - day oh! Ah - do - ray - boom - day, ret - set - set! A - say - pa - say - oh!

tap floor click own hit right click own hit left hit both both both exchange right click 2x

exchange left sticks click 2x tap click own hit both both both tap click own hit both

**Game Options:** Do the stick motions shown above with a partner.

If playing with partners isn't allowed, play the game solo. Create new stick patterns.

## Sleepy Bunnies

On Musicplayonline - Musicplay PreK

by Denise Gagné

slowly, gently

*p* Lit - tle bun - nies snooz - ing in the morn - ing sun.

3 I would like to wake them up so we can have some fun.

5 Spoken

*pp* Sh! Be qui - et! *ff* Wake up! clap

7 Fast

*f* Hop up bun - nies hop and hop! Wig - gle your tail and ears go flop!

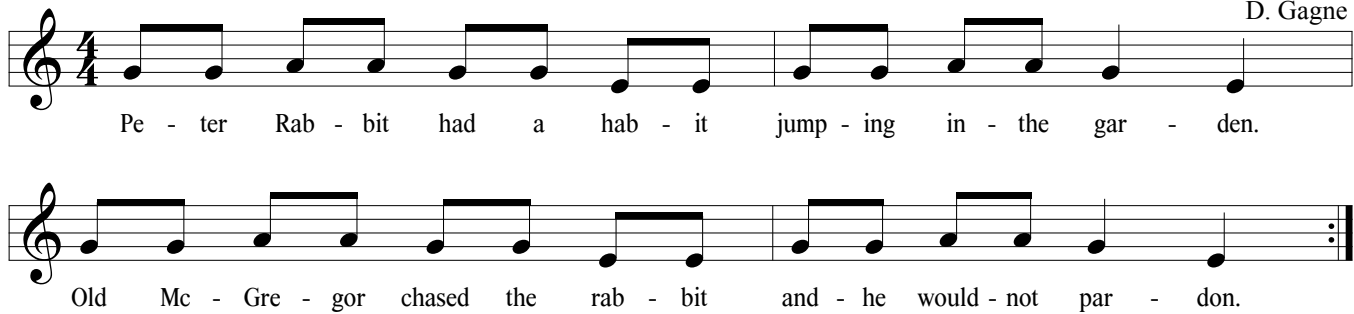
9 Hop up bun - nies hop and hop! Hop un - til you drop!

**Game Options:** Children dramatize the game.

Options: play egg shakers with the song.

## Peter Rabbit

D. Gagne



Make a circle. Choose one child to be "Peter Rabbit." who walks around the circle while the song is being sung. At the end of the song, "Peter Rabbit" touches a child that she has gone past. The child that is touched leaves the circle and tries to tag (not tackle!) "Peter Rabbit" before she gets to the hole in the circle.

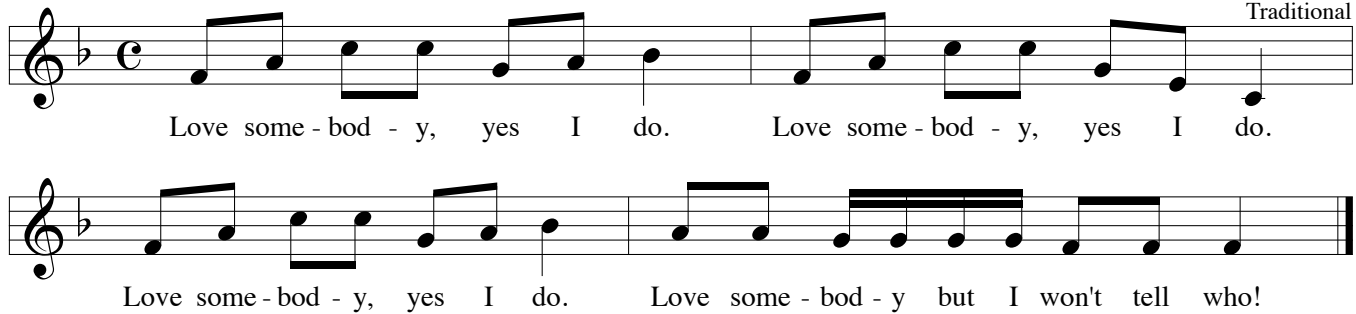
-OR- Instead of a chase, invite 2 students to be Old McGregor and Peter Rabbit and face off in a challenge, or paper, scissors, rock.

10 jumping jacks      stand on one foot for as long as you can  
touch toes 10 times      5 sit-ups  
10 one foot hops      5 push-ups  
10 criss-cross feet      5 frog jumps  
crabwalk 5 steps

On Musicplayonline - Musicplay 1  
Replacing Lucy Locket

## Love Somebody

Traditional



Chase Game: One child holds a valentine and walks around the outside of the circle. At the end of the song he puts the valentine behind a child. The child picks it up, leaves the circle and tries to tag the person who is it, before that person gets to the hole in the circle.

-OR-  
Body Percussion  
Instrument  
Substitution game

On Musicplayonline - Musicplay 3



## Jingle Bells Cup Game

A Section – Dashing through the snow

On the cup: tap ♪♪ ♪♪ ♪ clap ♪ (repeat 8x)

B Section

Jingle bells – clap ♪♪ ♪, Jingle bells – tap ♪♪ ♪

Jingle all the way – clap ♪♪ ♪ ♪ ♪

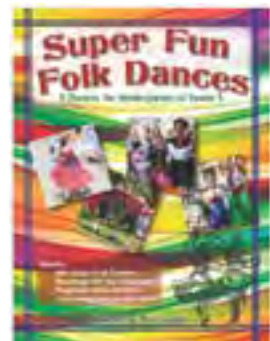
Oh what fun it is to ride it is to ride in a one horse open sleigh

Tap cup on desk-hand, desk-hand, desk-hand, desk

On Hey! – jazz hands (repeat B section)

If passing allowed, on last Hey! You would pass.

White gloves under black light, looks amazing



## No Touch Dances: On Musicplayonline - UNITS - Dance - Grade 3-4

La Raspa

Seven Jumps

Sasha (bucket option)

Los Machetes

Not a subscriber? Offline can be purchased as a print/disk product or download.

<https://www.musicplaycanada.com/search?q=super+fun+folk>

## If Time Permits: Trivia Wheel



## On Musicplayonline - Games

### Includes games for all grades!

One or two sounds?

Loud Quiet?

Classroom instruments

Instrument Fun Facts

Note Values 1-2

Note Naming

What keeps a beat?

Dynamics Symbols

Orchestral Instruments

Tempo 1-2-3

About the Staff

Symbols

**Around the World:** Choose a student to start. That student chooses his/her challenger. Spin the wheel. Students raise their hand with 1 finger or 2 - Answer #1 or Answer #2. The first correct answer goes on to choose a new challenger.

## If Time Permits: The Swan Listen 1 #18

No Touch Movement - [Link to Swan](#)

Listen 2 #8 Hungarian Dance #5

For more fun movement activities in Listening, search scarves, plates, copycat



**Clap! Stamp! Shake! by April and Susan** Easy to teach - just do what the words suggest. Find it in Lesson Modules-General-[Movement Song Favorites](#) --- or search! These songs are also available in the resource **Shake it UP!** from [www.musicplay.ca](http://www.musicplay.ca)

**1. Basic:** patx2, patLx2, patRx2

**2. Cross:** patx2, crossx2, pat2, outx2

**3. On the back:** patx2, backLx2, patx2, backRx2

**4. Seal barks:** pat2x clap2x neighbor2x clap 2x “Arf! Arf! Arf!”

**5. Wave:** Look wave L, then R

**6. Muscle Man:** muscles down, muscles up, left, right

**7. Hand Jive:** pat2, clap2, under2, over2, poundR2, poundL2, hitch-hike

**8. Macarena:** out-out, up-up, shoulder2, head2, thigh2, butt2, wiggle

**9. Wrists and Elbows:** Wrists2x Elbows2x Wrists pat 2x

**10. Head** Pat 2x, elbow in in, out out head 2x.

**11. Chest Cross:** Pat, cross to L, Pat, cross to R, Pat, cross knees, pat snap

**12. Cheerleader:** lapR hand, shoulder, in, out, slap L, shoulder, in out

**13. Ear Grab:** Pat, LH to nose-RH to ear, Pat, RH to nose, LH to ear

**1. Basic** pat own knees 2x, pat to left 2x (1 of your own knees and neighbors knee)  
pat to right 2x (1 of your own knees and neighbors knee). (repeat) On the last dum dum, pat own knees 3x.

**2. Cross:** pat own knees 2x cross on own knees 2x pat own knees 2x  
pat neighbor on left and right 2x (repeat) On the last dum dum, pat own knees 3x.

**3. On the back:** pat own knees 2x pat neighbor to the left 2x  
pat own knees 2x pat neighbor to the right 2x (repeat) On the last dum dum, pat own knees 3x.

**4. Seal barks:** pat own knees 2x clap own hands 2x  
clap hands with neighbors (R, L) 2x clap own hands 2x  
On the last dum dum, clap hands with both neighbors 3x and say “Arf! Arf! Arf!”

**5. The Wave:** Left hand waves. Right hand waves.

**6. Muscle Man:** Show muscles down, Show muscles up, Show muscles right, Show muscles left

**7. Hand Jive:** Pat-pat, clap-clap, wave under 2x, wave over 2x, pound 2x, switch pound 2x, hitch 2x hike 2x

**8. Macarena:**

Out-out, hand up up, cross-cross, head-head, thigh-thigh (crossed), butt-butt, shoulder wiggle-wiggle-stop

**9. Wrists and Elbows:** Wrists 2x, Elbows 2x, Wrists 2x, pat 2x

**10. Head**

Pat head 2x, left elbow in, right elbow in, left elbow out, right elbow out pat head 2x. (repeat)

**11. Chest Cross:** Pat, RH to left chest, pat, LH to right chest, pat, cross on legs, pat, snap  
n

**12. Cheerleader:** Right arm out-slap hand, slap shoulder, cross arms  
Left arm out-slap-shoulder-cross

**13. Ear Grab**

1. Pat knees 2. Turn head to the left, right hand grabs your nose, left hand grabs your ear 3. Pat knees 4. Turn head to the right, left hand grabs your nose, right hand grabs your ear

**Other Variations:**

1. Clap own-own, cross out-out, own-own, out-out, , cross-cross, (1st time cross R in front, 2nd time, L in front)

2. Wrist-elbow-fold arms-open. (start on left arm, then right)

Invite your students to make up their own variations!

**YouTube Examples:**

**MN Boys Choir:** <https://www.youtube.com/watch?v=R12wIYc00UI>

*Creative Movement Big and Small*

*Creative Movement Big and Small*

*Creative Movement Big and Small*

*Patrick Ware*

*July 14, 2021*

*Artie & Denise*

*Music Education Extravaganza*

I am hopeful that the music we will share together will inspire you to do great and creative things with your students. I purposely have not included a step by step how too with each of these pieces.

What we do in the workshop setting is going to be different than what you can expect in your classroom. After all we're a collection of trained musicians. Additionally, what I can do with my students is different than what you can do with yours. And then we'll throw in the adaptations made for virtual learning. So, us together virtually will give a different result than you with students in-person, hybrid or fully virtual.

To that end, I have given a few suggestions, but I've left all of the heavy lifting up to you.

### So Glad I'm here

composer unknown

SO GLAD I'M HERE. SING WHILE WE'RE HERE. DANCE WHILE WE'RE HERE.

SO GLAD I'M HERE, HERE TO - DAY. SO GLAD I'M HERE.

SO GLAD I'M HERE. SO GLAD I'M HERE, HERE TO - DAY GON-NA

- Introduce the melody through repetition
- invite singers to join in
- be prepared to fix the rhythm in measures 14 & 15
- Add a clap on beats 2 and 4

## Just from the Kitchen (Excerpt)

This is What I Can Do

Beatin' Path Publications, LLC

composer unknown

CALL RESPONSE

JUST FROM THE KIT-CHEN SHOO LIE LOO WITH A HAND FULL OF BIS-CUITS SHOO LIE LOO EV -

5 - 'RY BO - DY SHOO LIE LOO FLY A - WAY O - VER YON - DER SHOO LIE LOO

- Teach the response
- Have students notice the colors that they are wearing
- Explain what it means to “fly away over yonder”
- Sing song. Have students sing response
- Students may fly when a color they are wearing is called
- Transfer to mallet percussion

## The Bakery Shop

composer unknown/children’s hand game

Well I stepped around the corner  
and I stepped around the block  
and I stepped right into the bakery shop  
I picked two donuts right out of the grease  
and I handed the lady a five-cent piece  
she looked at the nickel and she looked at me  
and she said “young man you’re cheating me  
there’s a hole in the nickel and it goes right through”  
and I said, “there’s a whole in the donut too”  
“Thanks for the donut, good-bye.”

R= Right hand, L = Left hand  
B= Back of hands  
F= Front (palm) of hands  
C= Clap

R  
L  
B  
F  
C

Creative Movement Big and Small

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@PatrickWareOrff

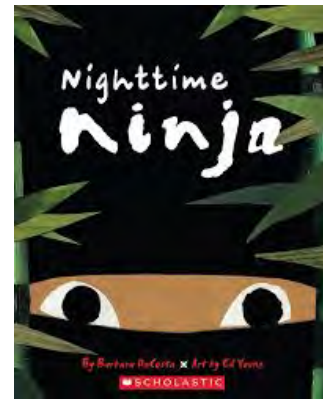
© 2021

- Recite the rhyme
- Have students learn the melody for “Thanks for the donut, good-bye”
- Teach the hand clapping pattern
- Have students choose a partner and practice the pattern
- Invite students to create their own hand clapping pattern
- Have students share their patterns

## Nighttime Ninja

by Barbara DaCosta

ISBN 9780316203845



### A way to proceed (when in person)

Inspired by Christa Coogan

- Have students make predictions about the story
- Introduce the story
- Review the predictions
- Have students find self-space
- Students must choose a secret mission of their own
- (1) Students are to create a statue/shape/pose of themselves beginning that mission
- (2) Students connect their shape to a partner
- (3) Students must create a shape that has only 3 contact points with the floor
- (4) Students must create a shape that has 4 students with one not touching the floor.
- Perform with music
  - An Orff instrument choice - Spielbuch fur Xylophon Band I #15
  - A recorded music choice – Justice’s Grove by Stanley Clarke

Creative Movement Big and Small

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## Artie's Prep Talk for Session #2

### Sing! Sing! Sing!

Welcome to my session – Sing! Sing! Sing! I grew up in a singing family and it has always been the heart of my program. It makes for joyful, happy children and brings us together as a class, with a “family feeling.” Today I am sharing five song lessons with you, that are packed with lots of teaching goodies and address a multitude of musical details.

#### 1. My Bonnie Lies Over the Ocean

First up is the old favorite, *My Bonnie Lies Over the Ocean*, which is a great ice breaker! It gives you the opportunity to focus on AB Form and to differentiate between a duple and triple meter feel. You can also discuss a little bit of Scottish history if you wish. (By the way, if any of my Scottish backstory of this song is incorrect – please zip me out an email and let me know.) I realize that the info page for this piece is much larger than the video screen of me teaching it. This is part of a clinic I taught for a university in Missouri. And although it seems awkward to begin with a Zoom example - the lesson steps are easy to understand and the instructional flow was exactly what I was aiming for. **This lesson does involve some standing up and sitting down, and to be able to do that you will need to, perhaps, sit on the edge of your chair.** So please join me with our singing *and* our motions. And, on a side note, I have done this – not only with elementary-aged kiddos, but with high school band and choir students at a summer music camp. **You're never too old for music fun!**

#### 2. Under the Spreading Chestnut Tree/Little Cabin in Woods

I hope that you and your students will enjoy *My Bonnie Lies Over the Ocean*. I just remembered another funny little story about that piece. I was teaching a second-grade class and we were doing this on the risers – since there were no chairs in my room and it's hard to do this from the floor.

A little boy came up to me and said “Dr. A. – I have a new name for this song!” I asked him what it was and he said that because he sat down too hard on the risers – and hurt his tushy – he was gonna call it “*Bring back my BOOTIE to me!*” You gotta love teaching the little people! 😊

Onward! The next four lessons were all filmed live, during the last week of school at Lake George Elementary School in Orlando Florida, where my niece is the music instructor. Many of you know my niece, Katie Grace Miller. I am grateful to her for letting me come in and borrow her sweet students so that you could see what all of these lessons look like with REAL children! Because, heaven knows that lessons taught to adults look quite a bit different than what happens in a real classroom. 😊

I was a little worried because I haven't taught any “real, live” children for almost two years. I am retired from my beloved Bear Lake Elementary and was traveling all over the world teaching **teachers** - until Covid arrived.

I had never met any of these children - except my great niece and nephew, who came to help me film. I obtained written permission for the project from all of their parents, with me being fully vaccinated and allowed to wear a face shield while teaching, and the students being allowed to sing and move throughout the room. And they did really well at social distancing – all things considered. It was the last week of school, and we filmed two days in a row for TWO HOURS AFTER SCHOOL each day – so I thought they were *just amazing*! And I managed to keep their attention even when they knew that each afternoon of filming ended with snacks and grab bag prizes. Woohoo!

Most of these lessons are designed for primary aged students, but we had some intermediate aged students who were kind enough to come in and join us for the filming. What good sports! **If you want to see what the activities will look like in your classroom – watch the younger children’s responses.** 😊

**In this video I teach two audiation songs** – which focus on inner hearing. Because – “You can’t be great if you can’t audiate!” They also give you an opportunity to reinforce Steady Beat, Melody Direction and Phrases. The first song is **Under the Spreading Chestnut Tree** and the second is **Little Cabin in the Woods**. I did modify the lyrics a bit in the Little Cabin song to make it less traumatic sounding for the bunny. I was singing too low for the children, but it was not to be helped - because of my vocal issues. Also, try not to “lead in” for the children in these audiation pieces, so that they have to derive the pitch on their own. I made a boo-boo and came in before them on a few phrases. Oops. Enjoy our two audiation song lessons! 😊

The two songs in this video clip both combine singing with movement. First up is . . .

### **3. Down to the Baker’s Shop**

I hope you enjoy this fun little song which focuses on AABA Phrase Form. I learned this from my friend Matt Hyder and changed it up a little bit from the ABA phrase form that he used – changing it to an AABA setting. I taught this in kindergarten, first and second grade classes and it was always a lot of fun.

I used Chef hats (and Katie found me MUSIC-THEMED Chef hats!) and plastic toy food items and shakers. I wrote lots of different movement words on the back of the baked goods. Those movement choices are listed for you in your handout. Some of the little plastic “baked goods” were play food from the toy store. Others were the baked good rhythm shakers that used to be available at West Music . . . but I don’t think they are anymore. Phooey.

Oh, and we know that HOPPING is on one foot, jumping is on two. But it was safer to use two feet, even though we were singing about hopping.

**Lost My Shamrock** is the second song in this section.

Some areas this fun song addresses include: AB Form, Phrases, Locomotor Vocabulary & Skills. I have used this melody for a number of different variations on the piece, changing the lyrics to

create simple little holiday lessons. You could use *Lost my Pumpkin, Lost My Valentine, Lost my Snowflake, etc etc.*

***One mistake to note is that about 6:00 minutes into this lesson I call the instrument I'm using a Slide Whistle – but it was a SIREN WHISTLE.***

***Biiiiig difference!***

**My final video segment in this session is called “Verbal Attention Getters.”**

First of all, I think you will really find these little attention getters VERY helpful . . . but second of all, I need to let you know that we filmed these at the end of a two-hour after school session! The next-to-the-last day of school! Ack! And I still needed to do Snack & Grab Bag time with the kids! You will see that these little lessons were all rushed.

I was rushing through and made some mistakes which I'll need to clarify for you, so you can use them successfully in your classroom. I didn't want to take the children's celebration time to refilm anything. Matter of fact – every single video with these students is a first-and-only take, so you can see the good, the bad and the funny in my teaching of them.

**Mistake #1** – I taught the Okey Dokey song wrong. I'm gonna blame it on PANDEMIC BRAIN! And the fact that I haven't taught kids in a couple of years. ☺ **HERE'S HOW THE OKEY DOKEY SONG IS REALLY SUPPOSED TO GO! . . . . (with the kids echoing each of the three parts – not just the end).**

**Mistake #2** – If you decide to use “Save the Drama for your Mama” (I understand that it might be considered a little rude . . .), know that it is supposed to be sung to the first two phrases of The Hallelujah Chorus melody.

I hope some of the Attention Getters work for you in your classroom!



# SING! SING! SING!

Artie & Denise 2021 Music Education Extravaganza  
Session #4, 7/14/21, 3:00-4:15 pm  
Clinician: Artie Almeida, Ed.D.

## 1. My Bonnie Lies Over the Ocean

**Focus: “B”, Singing Fun, Triple Meter.** In preparation, explore songs in duple and triple meter with body percussion patterns. Display PDF, and discuss history of song, if desired. Perform song for children, pointing at the letter “B” each time it is sung. Have them join you on the second time through. Next, have students sing the song with you, raising their arms on the first word that begins with “B” and lowering them on the next, continuing throughout the song. For the grand finale, instruct children to stand on each word that begins with “B”, sit down on the next and so forth. If done correctly, they will be sitting down at the end of song.

## 2. Under the Spreading Chestnut Tree

**Focus: Phrases, Audiation.** Using the provided PPT slides, spend some time doing “Interest Igniters” such as showing the puppy slide, talking a little about them and having the children choose (with a show of fingers for the puppy’s number) which puppy they would like to adopt. Choose first and second choices. Let them know that there is a puppy in the song they are about to learn, as well as a very special type of tree called a chestnut tree. Use the tree info slide to address the details. Teach Artie’s Affirmation “**You can’t be great if you can’t audiate!**” I remind the children not to call these types of songs “Take-away Songs” like they do at some summer camps, but rather refer to it as a “Keep it in your head song.” Explain audiation to the students (being able to hear a song in your head when it’s not being played or sung aloud), and its value to musicians, dancers, etc. Sing the song for the children, drawing phrase arcs in the air, being sure to draw the arcs from *the children’s left to right*, in order to reinforce the reading fundamental skill of *directionality*. Begin teaching the motions to the students as the words are drawn through in the PPT. For the final version they will sing only the last word to “take their **audiation final exam!**”

Voice

Un - der the spread - ing chest - nut tree. With a pup - py on my knee.

Vo.

I'm as hap - py as can be. Un - der the spread - ing chest - nut tree.

## 3. Little Cabin in the Wood

**Focus: Steady Beat, Phrases, Audiation.** Similar to the piece above (*Under the Spreading Chestnut Tree*) this song is also an audiation song. In addition to adding motions to each phrase, a full phrase is audiated each time, rather than a word or two. Additionally, each sung phrase is replaced with tongue clicks to the steady beat, with children trying to adjust the oral cavity to match the rise and fall of the pitches. The word “hide” is sung aloud at the end.

## 4. Down to the Baker’s Shop

**Focus: Steady Beat, AABA Form.** (Important note: I add another A section to this piece after the first, making it AABA form. The notation below is written in ABA form, rather than AABA. Teach song, discuss similar/different phrases. Ask students to sing with you and clap on each “hop.” Then stand in place to do hops. Spread out around room and sing, moving throughout room on hops. Prepare small flash cards of baked goods and write a variety of motion words on them. Place cards into a chef’s hat and select a child to choose a new movement card for each new verse. Consider: skip, twirl, tiptoe, fly, wiggle, walk backwards, skate, roll, crawl, etc. Our version of the song for measures 3 and 4 using these lyrics “Cause my momma said, buy me a loaf of bread.” (Notation on next page)

## Down to the Baker's Shop



### 5. Lost My Shamrock

#### **Focus: Steady Beat, AB Form, Locomotor Skills.**

Before class, "hide" the shamrocks (in plain sight) around your room (in marker tray, on shelves, in windows, instrument baskets, etc). Be sure that the "shamrock picture" side of the visuals is facing out, and the movement word on the other side *is not showing*.

Sing, to the tune of "Skip to my Lou":

Lost my shamrock, what'll I do? Lost my shamrock, what'll I do?

Lost my shamrock, what'll I do? Skip to my lou, my darling.

As you are singing, incorporate the following dramatic movements: strike a "looking" pose with your hand over your eyes and then shrug on "what'll I do?" On "Skip to my lou, my darling," clap the beat. Repeat the song encouraging the children to join you in singing and the motions. Discuss AB Form and then teach the B Section with the lyrics "Lou, lou, skip to my lou (3x), skip to my lou my darling."

Have the students stand up while you explain that you are going to go on a shamrock hunt! Have them get in a single file line behind you and discuss how they will follow you around the room, singing, with the hand motions, to the song. When the A Section ends, the line stops, and you call out a student's name to go choose a shamrock. When they pick up the shamrock, they show the back of it for the rest of the class to read (the motion word) and then the class will do what the shamrock indicates *while singing the B Section – incorporating the movement word on the shamrock that was chosen*. For instance, the new B section might be "Wiggle, wiggle, wiggle to my lou (3x), wiggle to my lou, my darling." For these B Sections the children may move freely throughout the room. The teacher then uses a fun sound cue instrument (I use a siren whistle, vibraslap or flexatone) for the children to come back and line up behind her/him (in any order) and the children zip back over to form a line behind the teacher. The teacher then starts the A section again and steps around the room, playing the game for numerous repetitions. The movement words on my shamrocks are: Fly, Jump, Hop, Twirl, Tiptoe, March, Wiggle, Crawl, Clap, Skate, Swim, Sway, Walk Backwards, Zombie. ☺

### **About the Clinician**

Dr. Artie Almeida has 37 years of teaching experience in the public schools, and was the music instructor at Bear Lake Elementary in Orlando FL, where she taught 1200 K-5 students. Her dynamic performing groups have performed for AOSA, NAfME, FMEA, Walt Disney World, and on the NBC Today Show.

Artie's accolades include Florida Music Educator of the Year, International Educator 2006: Cambridge UK Biographical Society, School Level Teacher of the Year 6 times, Seminole County Teacher of the Year, and University of Central Florida Alumni of the Decade. Artie is included in the publications Who's Who in American Education, and Great Minds of the 21st Century.

Artie was an adjunct professor of music education at the University of Central Florida for 34 years, the saxophone instructor at Valencia State College, the music and movement instructor at Seminole State College and a saxophone performer and teacher. Additionally, she performs early music with Ars Antiqua and the Halifax Consort. Artie teaches symposia throughout the world and her 29 publications celebrate innovative delivery systems for K-5 music instruction. **Heavy Academics: Delivered Joyfully!**

# Artie's Teaching Resources

## Woods, Metals, Shakers, Skins

*Hoop Group Activities for Your Active Music Room*

## Percussion Parade

*The Wonderful World of Non-Pitched Percussion*

## Artie's Affirmations

*21 Educational and Inspirational Posters for Every Music Classroom*

## Adventures with the Orchestra

*A complete instructional unit to bring the orchestra to your students*

## KidStix

*Rockin' Repertoire for Rhythm Readiness*

## Music Madness!

*Totally Terrific Interactive Games*

## Get to the Point!

*A Collection of Pointing Pages and Powerful Plans*

## Parachutes and Ribbons and Scarves, Oh My!

*Listening Lessons with Movement Props*

## Mallet Madness Interactive CD-ROM and Mallet Madness Strikes Again!

### Interactive CD-ROM

*SMART and Promethean editions of whiteboard lessons with PowerPoint materials to support your favorite resources*

## Mallet Madness

*A collection of engaging units for using mallet instruments and drums in the music classroom*

## Mallet Madness Strikes Again!

*A collection of engaging units for mallet instruments and drums*

## Recorder Express

*Soprano Recorder Method with CD*

## Proficiency Packs

*Each pack includes 30 student cards on brightly colored, sturdy card stock and a teacher's guide*

- #1—Rhythm Rockets
- #2—Sneaky Snake (vocabulary)
- #3—Beat Strips and Rhythm Markers
- #4—Doggone Dynamics
- #5—Melody Mice
- #6—Percussion Discussion (with CD)
- #7—Mood Meters (with CD)
- #8—Ensembles for Everyone (with CD)
- #9—Style Dials (with CD)
- #10—Super Singers (with CD)

## Artie's Jazz Pack

*CD included • Games and Activities for Teaching About Jazz in the Classroom*



**Artie Almeida**



Visit [www.artiealmeida.com](http://www.artiealmeida.com) to learn more about and purchase these and other exceptional teaching resources from Artie.

**AD765**

# Little Cabin in the Wood



Little cabin in the wood,  
little man by the window stood.

Saw a rabbit hopping by,  
knocking at the door.

“Help me, help me, help me!” he cried.

“That hunter makes me terrified!”

Come little rabbit, come inside.

Safely you may hide.



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## **Materials & Resources for Artie's Session #4 – Sing! Sing! Sing!**

### **MATERIALS**

List of materials demonstrated in this session:

- Chef's Hat to hold baked good choices (Could substitute a basket or a hand drum)
- A Siren Whistle
- A set of baked goods with movement cues written on the back of each. My set consisted of plastic toy baked good items, but I also have a set of cardstock/laminated clip art pics of muffins/cookies/bread items/etc. If you can't find any plastic toy bakery items, then substitute pictures of different bakery items printed on card stock and laminated.
- My Baked Good movements were:
  - Skip
  - Tiptoe
  - Walk Backwards
  - Fly
  - Roll
  - Twirl
  - Stomp
  - Wiggle
  - Sway
  - Crawl
- A set of cardstock (laminated) shamrocks with movement directions written on back:
  - Swim
  - Jump
  - Zombie
  - March
  - Hop
  - Skate
  - Float
  - Fly
  - Twirl
  - Walk Backwards
  - Skate
  - Climb
  - Wiggle

### **RESOURCES**

No printed resources were utilized in this clinic.

# SESSION # 4 — SING ! SING ! SING !



**CLINICIAN: ARTIE ALMEIDA**

# MY BONNIE LIES OVER THE OCEAN



**SESSION # 4 — SING ! SING ! SING !**



My Bonnie Lies Over the Ocean  
Scottish Folk Song  
Published 1881

# UNDER THE SPREADING CHESTNUT TREE



**SESSION # 4 — SING ! SING ! SING !**

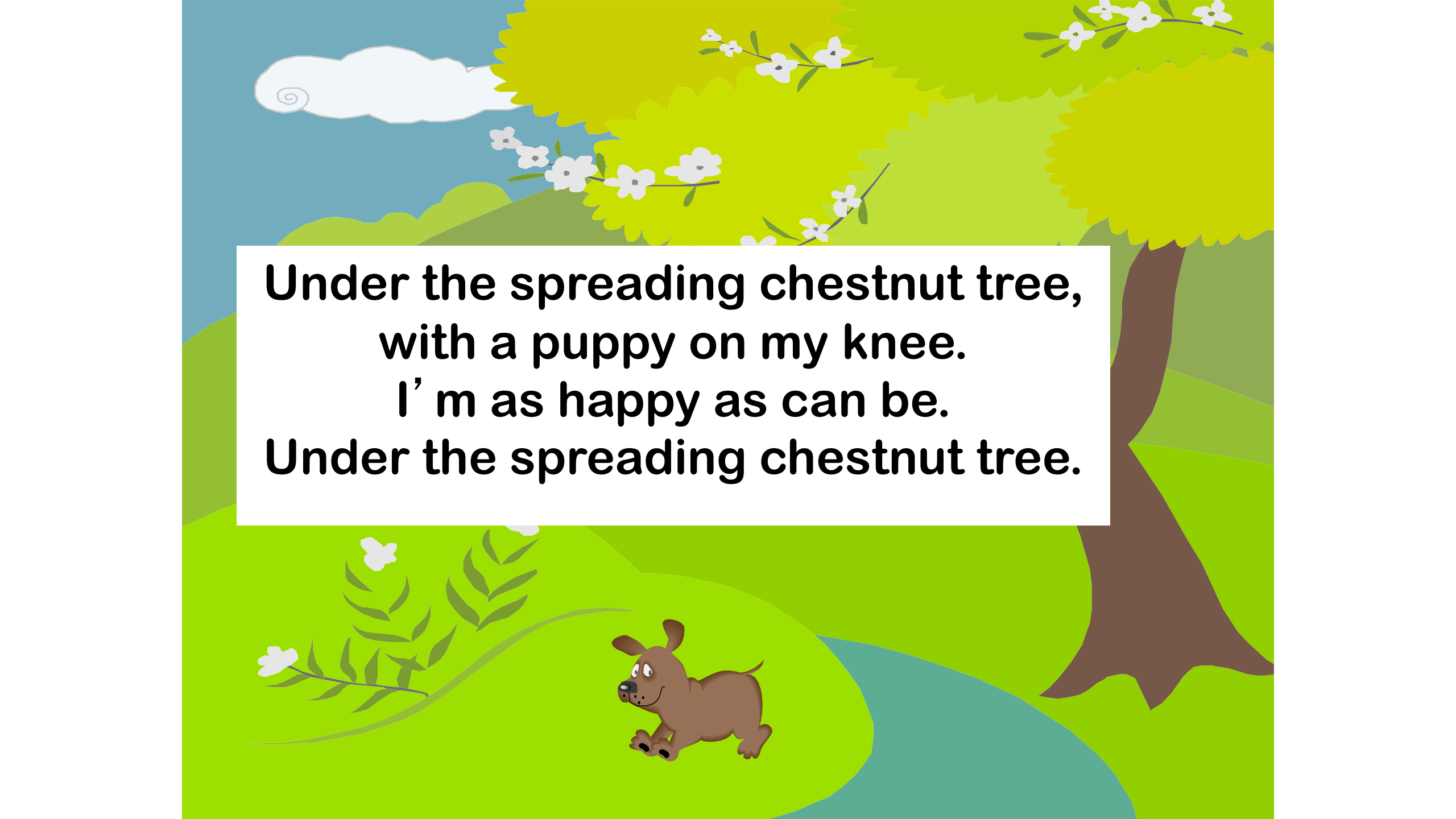
**Puppies! Puppies! PUPPIES!**



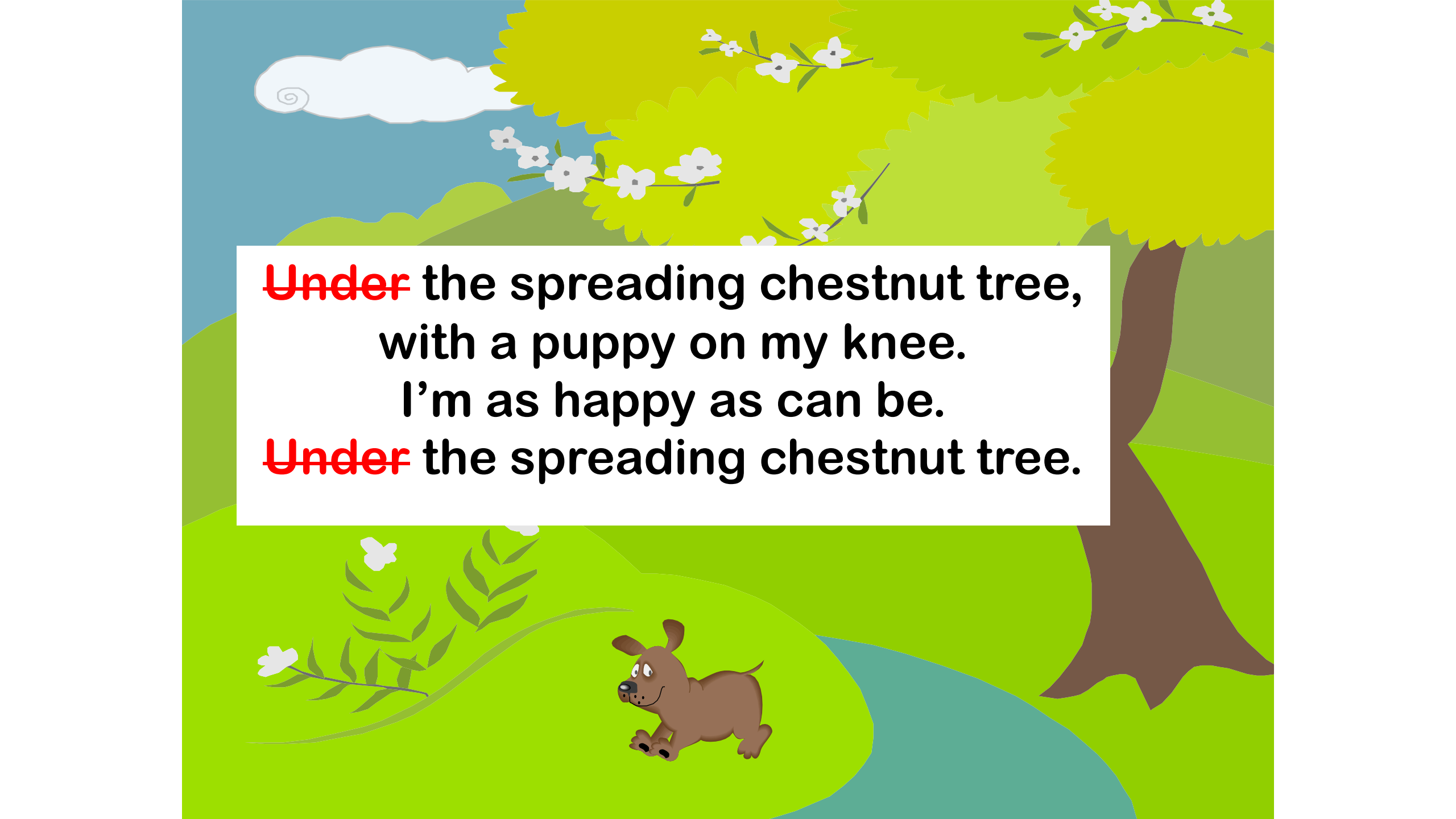
# Chestnut Trees

- They are *Deciduous*, which means they drop their leaves each fall
- Related to Oaks & Beeches
  - Some can live up to 800 years!!!
- Over 300 billion of the trees were destroyed by a disease over 50 years ago
- There are numerous species (types) of Chestnut trees
- They have their own song! “Chestnuts roasting on an open fire . . .” Hahaha!




The background is a vibrant, stylized illustration. At the top, a blue sky contains a single white cloud with a spiral detail. Below the sky, a large, spreading tree with a thick brown trunk and a full canopy of bright yellow-green leaves dominates the right side. Several thin branches with small white flowers extend from the tree's canopy. The ground is composed of rolling green hills in various shades of green. In the lower center, a small brown puppy with floppy ears is running towards the left. To the left of the puppy, there is a small plant with green leaves and white flowers. In the bottom right corner, a winding stream flows through the landscape, depicted in a teal color.


**Under the spreading chestnut tree,  
with a puppy on my knee.  
I'm as happy as can be.  
Under the spreading chestnut tree.**

The background is a vibrant, stylized illustration. At the top, a blue sky contains a single white cloud. Below the sky, a large tree with a thick brown trunk and a wide, spreading canopy of bright yellow-green leaves dominates the right side. Several thin branches with small white flowers extend from the tree's canopy. The ground is composed of rolling green hills. In the lower-left foreground, a small brown puppy with floppy ears is running towards the right. To the left of the puppy, there is a small green plant with several white flowers. In the lower-right foreground, a winding stream flows from the bottom right towards the center. The stream is a light blue-green color.


~~Under~~ the spreading chestnut tree,  
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I'm as happy as can be.  
~~Under~~ the spreading chestnut tree.

The background is a vibrant, stylized illustration. At the top, a blue sky contains a single white cloud. Below the sky, a large tree with a thick brown trunk and a wide, rounded canopy of bright yellow-green leaves dominates the right side. Several thin branches with small white flowers extend from the tree's canopy. The ground is composed of rolling green hills. In the lower-left foreground, a small brown puppy with floppy ears is running towards the right. To the left of the puppy, there is a small green plant with several white flowers. In the lower-right foreground, a winding stream flows from the bottom right towards the center. The stream is a light blue color. A white rectangular box is superimposed over the middle of the image, containing the text.

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~~Under the spreading~~ chestnut tree.

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~~Under the spreading chestnut tree,~~  
~~with a puppy~~ on my knee.  
I'm as happy as can be.  
~~Under the spreading chestnut tree.~~

The background is a vibrant, stylized illustration. At the top, a blue sky contains a single white cloud. Below the sky, a large tree with a thick brown trunk and a wide, spreading canopy of bright yellow-green leaves dominates the right side. Several thin branches with small white flowers extend from the tree. In the foreground, a small brown puppy with floppy ears is running towards the left. To the left of the puppy, there is a green bush with white flowers. A winding stream flows from the bottom right towards the center. The ground is a mix of green and yellow-green patches.


~~Under the spreading chestnut tree,~~  
~~with a puppy~~ on my knee.

I'm as happy as can be.

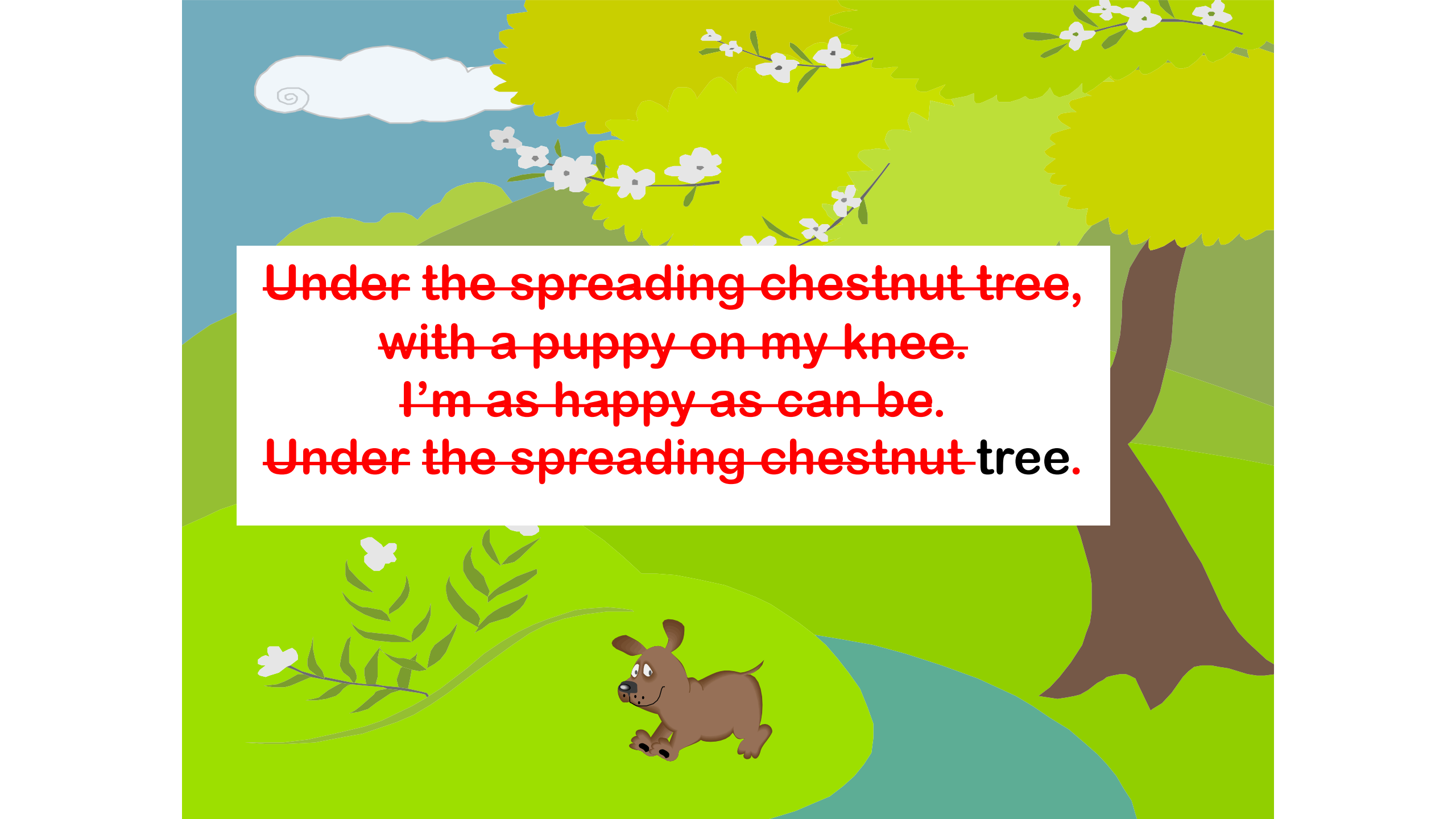
~~Under the spreading chestnut tree.~~

The background is a vibrant, stylized illustration. At the top, a blue sky contains a white cloud with a spiral detail. Below the sky, there are rolling green hills. A large, spreading tree with a brown trunk and a full canopy of yellow-green leaves stands on the right side. Several thin branches with small white flowers extend from the tree's canopy. In the foreground, a small brown puppy with floppy ears is running towards the left. To the left of the puppy, there is a green plant with several white flowers. A light blue stream flows from the bottom right towards the center. A white rectangular box is positioned in the middle of the image, containing four lines of text.

~~Under the spreading chestnut tree,~~  
~~with a puppy on my knee.~~  
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The background is a vibrant, stylized illustration. At the top, a blue sky contains a single white cloud. Below the sky, there are rolling green hills. A large, spreading tree with a thick brown trunk and a full canopy of yellow-green leaves stands on the right side. Several thin branches with small white flowers extend from the tree's canopy. In the lower-left foreground, a small brown puppy with floppy ears is running towards the right. To the left of the puppy, there is a small green plant with white flowers. In the bottom right corner, a small section of a light blue stream is visible.

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# LITTLE CABIN IN THE WOODS



**SESSION # 4 — SING ! SING ! SING !**

**LITTLE CABIN IN THE WOODS  
IS LOCATED IN A SEPARATE PPT IN  
YOUR “SING! SING! SING!”**

**DOWNLOADS**

# DOWN TO THE BAKER'S SHOP



SESSION # 4 — SING! SING! SING!







# **LOST MY SHAMROCK**

A parody of "Skip to My Lou"



# **WHAT'LL I DO?**

# ATTENTION GETTERS - VERBAL



**SESSION # 4 - SING! SING! SING!**



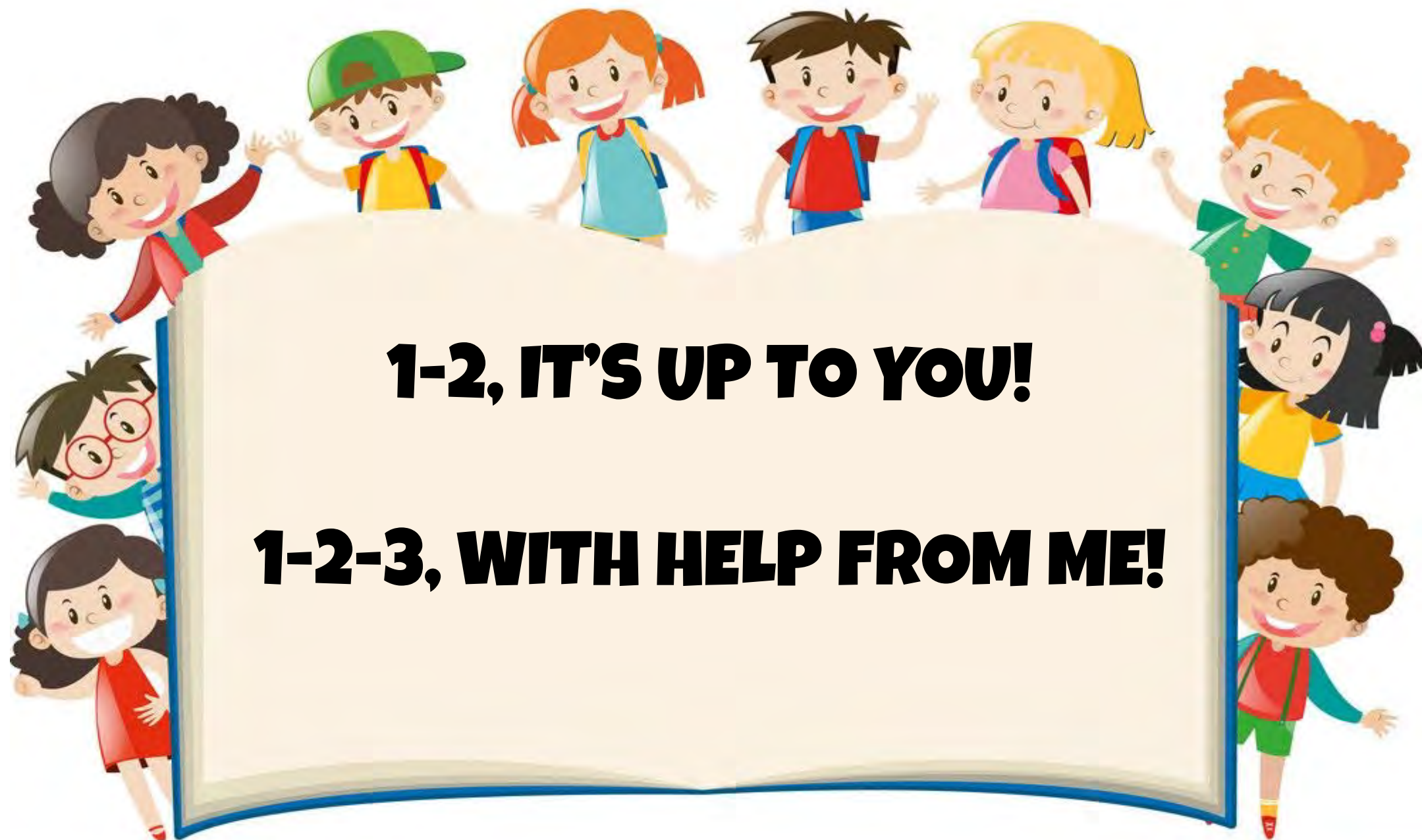


# **THE okey dokey song**



**AND A HUSH  
FELL OVER THE  
CROWD ...**





**1-2, IT'S UP TO YOU!**

**1-2-3, WITH HELP FROM ME!**



**SAVE THE DRAMA!**  
**FOR YOUR MAMA!**





# Bucket / Desk Drumming

Denise Gagne 2021

Bucket Drumming is budget-friendly to implement, and is a ton of fun for you and the students!

**Buckets:** \* 5 gallon (19 liter) buckets can be purchased from Lowes or Home Depot for about \$4 and smaller buckets (8 liter) for \$3. (Cdn prices). These buckets are heavier weight than dollar store buckets, and last longer.

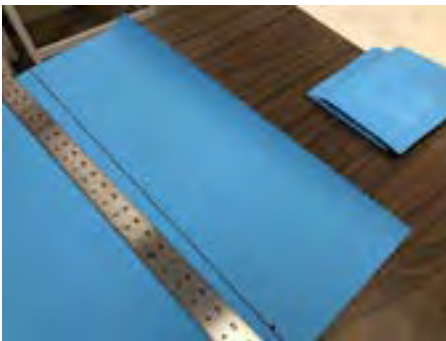
\* Request donations! If you send a letter on school letterhead to Lowes or Home Depot, sometimes they donate the buckets.

\* Any kind of buckets will work. Ask parents to donate laundry detergent buckets or 4 litre ice-cream buckets. Some teachers have had buckets donated by fast food chains, bakeries or ice cream stores. For a 'bass' sound, a large garbage bucket is awesome. With different sized buckets, you can begin to create ensembles.

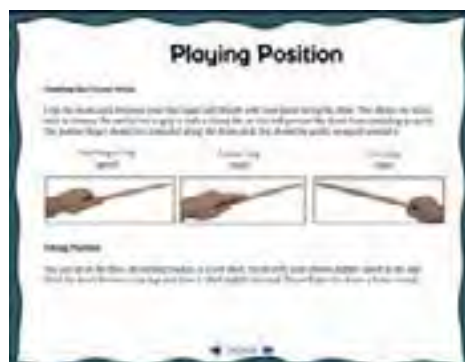
**Sticks:** For sticks, your classroom probably already has a set of rhythm sticks. These will work. Dowels or bamboo roasting sticks will work. Real drumsticks are great, but may be more expensive. Some teachers have dampened sound by adding erasers to end of the sticks. I've tried this and if the eraser is big enough, it will slide over the tip of a drumstick.

**Desk Drumming:** If you are on a cart, dragging buckets around may not be an option. In this case, I'd suggest buying an inexpensive yoga mat (Dollarama in Canada sells them for \$4) and cutting it into 5"x8" pads. One yoga mat made me 32 pads, so they cost .13 each. These are great! They have a little bounce like a practice pad, and the sound is dampened, so it's not so loud for the teacher in the next classroom. When desk drumming the top of the bucket = desk or pad, click=click, rim of the bucket = edge of the desk and side=any alternate timbre that's available.

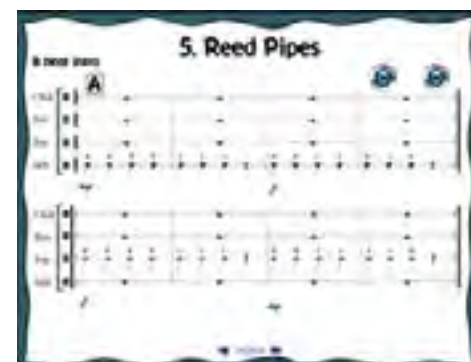
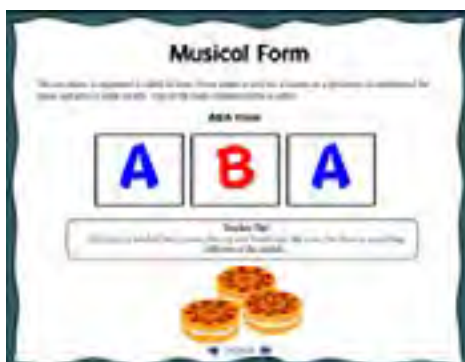
**Dampen** either the bucket or the tip of the sticks for a better sound. I like to place a yoga mat on top of the buckets.



# Easy Bucket Drumming



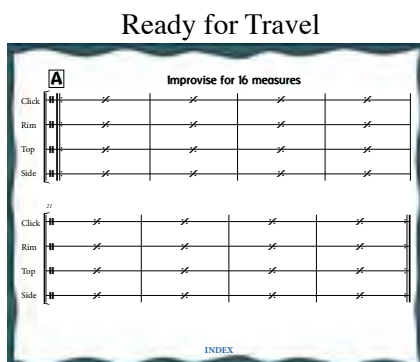
Projectable PDF to teach how to hold sticks, how to play buckets.



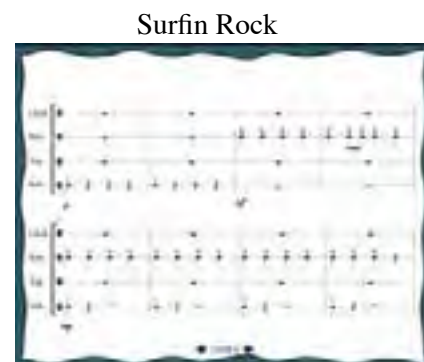
18 songs, plus music rules bucket arrangement. Songs focus on musical concepts - lots of performance pieces!!!



Many Performance Pieces!



Opportunities to Improve



Two hands at the same time!



Includes arrangements that can be played with pop songs!



Book and CD includes

- teaching notes
- scores for teacher
- Projectable PDF with teaching notes
- MP4 movies of all 18 songs - no page turns!

This resource is not on Musicplayonline. Here's a link to order this resource as a print/disk or download!

<https://www.musicplaycanada.com/products/easy-bucket-drumming>

# Musicplayonline: Lesson Modules - Bucket Drum

Link to Bucket Drumming Modules: <https://musicplayonline.com/learning-modules/?tax%5Blearning-module-categories%5D%5Bbucket-drum-lessons%5D=on>

## Lesson 1

- Find materials to use for buckets/sticks
- how to hold sticks
- beginning exercises, alternating hands
- create your own bucket drum patterns

## Lesson 2

- review hand position, learn the parts of the bucket
- do exercises using all part of the bucket, reading a score
- compose your own bucket drum piece

## Lesson 3

- alternate hands on two parts of the bucket
- compose your own bucket drum piece

## Lesson 4

- alternate hands on two parts of the bucket, compose

## Lesson 5 You're a Grand Old Flag

## Lesson 6 We Will Rock You

## Lesson 7 Dynamite

## Lesson 8 Dance Fun (Dance Monkey)

## La Bamba Lesson

## Midnight Special Lesson

## Nutcracker Performance Ideas - Holidays Module

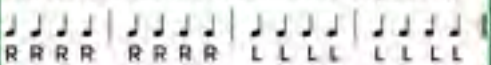
### March from the Nutcracker on Bucket Drum

- painted a bucket and sticks with fluorescent paint and performed it under black lights
- easier way to get glow in the dark sticks is to use yellow highlighter

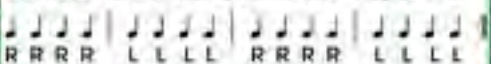
## Lesson 1

**Skills: alternating hands, reading sticking, create patterns.**

**Exercise 1:** Tap each stick on the top of the bucket 8 times with each hand. Repeat 4x

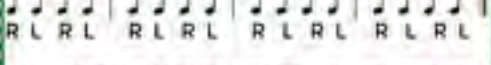


**Exercise 2:** Tap each stick on the top of the bucket 4 times with each hand. Repeat 4x




R= right hand L=left hand  
Try these exercises with the music in the next step.  
Repeat the exercises until the music stops.

**Exercise 3:** Practice alternating hands.



Notice that you start each measure with the right hand.

**Exercise 4:** Practice a rhythm with 8th notes. Continue to start each measure with the right hand.




Try these exercises with the music in the next step.

**Create Bucket Drum Patterns**

Name: \_\_\_\_\_ Class: \_\_\_\_\_ Date: \_\_\_\_\_

Create 8 beat patterns you can play on buckets using the notes J, 2, 4. Each box is one beat.  
Write in your sticking - R for right hand and L for left hand. When you have finished writing your pattern, practice them. Do you like them? Edit as needed.  
Try your patterns with the music in Bucket Drum Lesson 1 or play along with a favorite pop song.



Pattern							
Sticking							

Pattern							
Sticking							

Pattern							
Sticking							

Pattern							
Sticking							

Pattern							
Sticking							

© Theresa A. Vardalos www.musicplay.ca

## Lesson 2

**skills: alternating hands, reading score, using all parts of the bucket**

**Bucket Drum Lesson 2**

**Review the Parts of the Bucket**




**How to read the bucket drum score**



**Bucket Drum Lesson 2**

**Exercise 1- Parts of the Bucket**





**Link to Bucket Drumming Modules:** <https://musicplayonline.com/learning-modules/?tax-%5Blearning-module-categories%5D%5Bbucket-drum-lessons%5D=on>

### Lesson 3 ♩ ♪ ♩

skills: using two parts of the bucket a beat apart




## Lesson 4

- alternate hands on two parts of the bucket, compose


Bucket Drum Lesson 4

Exercise 1 - Sixteenth Note Fun




Bucket Drum Lesson 4

Exercise 2 - Laundry Bucket




Bucket Drum Lesson 4

Compose Your Own Bucket piece using 16th notes and of least two parts of the drum. Play with your favorite music track.



Bucket Drum Lesson 4

Exercise 4 - Point Bucket



Bucket Drum Lesson 4

Exercise 3 - Ice Cream Bucket



## Lesson 5 You're a Grand Old Flag

Score

Grand Old Flag

Arranged D. Gagné

2

You're a grand old flag... 2x

click

top

R L R L R L R L

Every heart beats true

rim

side

2020 T&V

Grand Old Flag

5

Grand Old Flag

Should aid acquaintance

click

top

instrumental

rim

top

2x

rim

17

side

top

top

side

click

rim

2x

## Lesson 6 We Will Rock You

**Intro**

RIM: L L

TOP: R R R R

**Buddy you're a boy...**

CLICK: X X

TOP: R R R R

**We will...**

RIM: B B

TOP: B B B B

**Buddy you're a young man...**

CLICK: X X

TOP: L L L L

**We Will Rock You**

**We will...**

RIM: B B

TOP: B B B B

**Buddy you're an old man....**

RIM: R R

TOP: L L L L

**We will... to end**

RIM: B B

TOP: B B B B

## Lesson 7 Dynamite

### Dynamite Bucket Drumming - Page 1 Use with the Kidz Bop video

**A** I came to dance... 2x

rim: R L R L R L R L R L

top: R L R L R L R L R L

**B** on and on... 1x

click: X X X X X X X X

side: B B B B

**C** I throw my hands... 1x

rim: R R R R R R R R

top: L L L L L L L L

**D** 'Cause we gon' rock... 2x

click: X X X X X X X X

top: R L R L R L R L

### Dynamite Bucket Drumming - Page 2

**A** I came to move... 2x

rim: R L R L R L R L R L

top: R L R L R L R L R L

**B** on and on... 1x

click: X X X X X X X X

side: B B B B

**C** I throw my hands... 2x

rim: R R R R R R R R

top: L L L L L L L L

**D** I throw my hands... 2x

click: X X X X X X X X

top: R L R L R L R L

### Dynamite Bucket Drumming - Page 3

**E** I'm gonna take it all... 5x

top: R L R L R L R L

side: B B B B

Click sticks 8x

**C** I throw my hands... 2x

rim: R R R R R R R R

top: L L L L L L L L

**D** 'Cause we gon' rock this club... 2x

click: X X X X X X X X

top: R L R L R L R L

## Lesson 8 Dance Fun (Dance Monkey)

## Dance Fun (Dance Monkey) Page 1

To the teacher: Teach the students one part at a time, and practice the parts until the students are very confident. Part B uses two parts of the bucket at the same time, so may be a new skill. Part C uses a rhythm that may be new to your students, and is tricky to play. Practice many times. When ready to play, you can play first with the song, "Dance Fun." And then you can try playing along with the song, "Dance Monkey"

## INTRO

click  $\frac{4}{4}$   $\times$   $\times$   $\times$   $\times$   $|$   $\times$   $\times$   $\times$   $\times$   $2x$   $||$

[illegible]

**B**

rim 4/4 R R R R R R R R R R 4x

top 4/4 L L L L L L L L L L


**C**

rim  $\frac{4}{4}$  R L R L 4x

top  $\frac{4}{4}$  R R L R R L R R L R L

## Dance Monkey Page 2

**A**



rim

top

R R R R R R R 4x

L L L L L L L

**B**

rim

4/4

R R R R R R R R R

4x

top

4/4

L L L L L L L L

**C**

rim

4/4

4x

R L R L

top

4/4

R R L L R R L L R R L L

**C**

rim

4x

top

## Dance Monkey Page 3

**Fill**

A horizontal number line is shown, starting at 0 and ending at  $2x$ . There are tick marks at intervals of  $\frac{1}{4}$ , labeled as  $\frac{1}{4}$ ,  $\frac{1}{2}$ ,  $\frac{3}{4}$ ,  $1$ ,  $\frac{5}{4}$ ,  $\frac{3}{2}$ ,  $\frac{7}{4}$ , and  $2$ . The word "click" is written above the  $\frac{1}{4}$  mark.

[illegible]

**C**

rim  $\frac{4}{4}$  R L R L 4x

top  $\frac{4}{4}$  R R L R R L R R L R L

**Additional Bucket Drum Lessons are being created and added to the Bucket Drum Module.**


**Location:** Lesson Modules - Bucket Drum

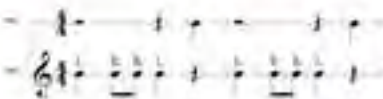
**La Bamba Lesson** - is a lesson on the song, Cinco de Mayo and Ritchie Valens as well as buckets.

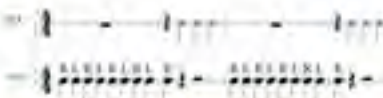
**Midnight Special Lesson - is a lesson on the song and Ledbelly as well as buckets.**

[illegible]

**Practice the Parts for Midnight Special Bucket Drum**

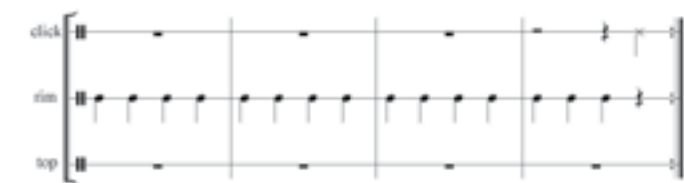
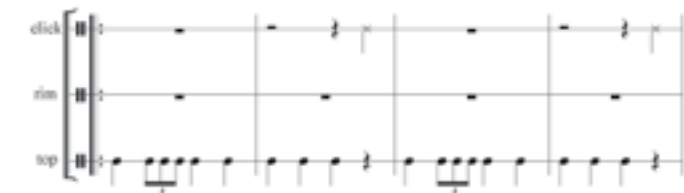
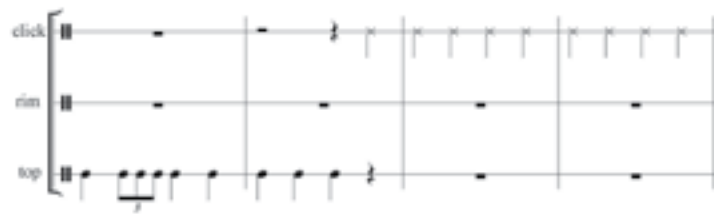
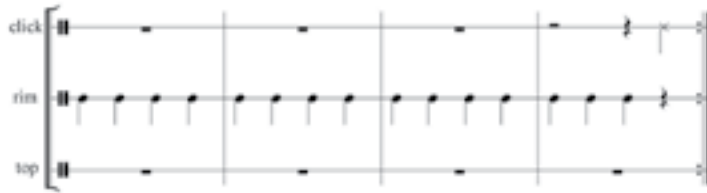
**Intro** — 

**A** —   
verses

**B** —   
chorus

**A Curated list of YouTube bucket drum videos is planned for the Bucket Drum module.**

## March from The Nutcracker



**March from the Nutcracker** is a great performance piece, with or without black lights. To get my sticks to glow, I used fluorescent paint. Yellow highlighter may work just as well and be less of a mess.

## Rhythm Practice Section on Musicplayonline

LINK: <https://musicplayonline.com/practice/?tax%5Bpractice%5D%5Brhythm-practice%5D=on>





# DAY 2



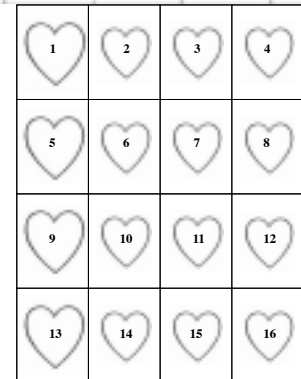
# Building Better Music Literacy Skills

Denise Gagne, 2021

## Process for Labeling Beat

- Sing the song, play the game --- sound before symbol
- Keep the beat – pointing page, pat, clap, step
- Model with Interactive. Point on Pointing Page
- Audiate – hide some beats “in your head”
- Assess – are most students keeping the beat?
- Label – the beat is the steady pulse of the music
- What keeps a beat? – Listen 1 #2 Trivia Wheel,
- Beat/no beat Game

## No Technology? Use Manipulatives!



## Process for Labeling Rhythm

- Sing the song, play the game --- sound before symbol
- Clap the words
- Tell students – “Rhythm is the way the words go.”
- 
- Differentiate between beat and rhythm.
- Beat/rhythm Switch Game
- Assess
- Clap the words of a simple song.
- Is it one sound or two?
- Label one sound as ta (or du)
- Label two sounds ti-ti (of du-day)



## Rhythm Practice Section

- Echo - turn this into Sabre Rhythms
- Echo body percussion - great ear training
- Poison Rhythm
- Read, Clap and Play – beautiful play along videos, 25 levels!
- Listen, say, clap
- Rhythm Reading assessment
- Rhythm Dictation



## Rhythm Games

- Ball Bouncing - coming soon to the Rhythm Practice section!
- Around the World Note Value Practice
- Four Corners Rhythm Practice
- Pass the Pumpkin (basket, stocking)
- Rhythm Race
- Rhythm Dice Games: War, Scales and Slides, Table Talk
- 
- [LINK TO RHYTHM PRACTICE SECTION ON MUSICPLAYONLINE](http://www.musicplayonline.com)

## Beat/rhythm interactives and worksheets for 200+ reading songs













Hot cross buns! Hot cross buns! One a pen-ny, two a pen-ny, Hot cross buns!

## Beat and Rhythm Interactive Activities

1. Point to the Beat
2. Beat Chart
3. Clap the Words
4. Beat Rhythm Switch Game
5. In the Drum Playing Beat or Rhythm?
6. One Sound or Two?
7. One Sound or Two (Winter)
8. Word Rhythm Competition
9. Create a New 8 Beat Rhythm Pattern
10. Rhythm Sort
11. Rhythm Erase

The image displays four sample activity cards. The top-left card is titled 'Point to the Beat' and features a grid of red dots. The top-right card is titled 'Beat Chart' and shows a sequence of musical notes on a staff. The bottom-left card is titled 'Word Rhythm Competition' and lists words with corresponding rhythmic patterns. The bottom-right card is titled 'Rhythm Erase' and shows a sequence of musical notes on a staff with a large 'X' over it.

















**Fun** Point to the heart as you sing the song.

			
high	middle	low	
			
high	middle	low	
			
low	middle	high	

**Fun**

**Hot Cross Buns**

















Point to the beat as you sing the song

			
Hot	cross	buns!	
			
Hot	cross	buns!	
			
One a	penny,	two a	penny,
			
Hot	cross	buns!	

Choose the activity from the menu.      Activity 1. Point to the Beat - model with the projectable. Give students the pointing page from the Beat/Rhythm worksheets. Have the kids sing and tap the beat.

**Interactive Beat Chart**

Click to turn off some of the beats. Sing the hidden beats in your head.

 beat	 chorus	 verse	 chorus
 verse	 chorus	 verse	 chorus
 verse	 chorus	 verse	 chorus
 verse	 chorus	 verse	 chorus

Navigation buttons: Previous, Play, Next

Activity 2: Interactive Beat Chart  
- turn 'off' some beats and have the kids audiate those beats.

This is a fun game!

## Beat Assessment

Hot Cross Buns in your head and tap the beats on the chart.  
Answer the questions below.

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

1. What word falls on beat 2? \_\_\_\_\_
2. What word falls on beat 7? \_\_\_\_\_
3. What beat does the word "One" fall on? \_\_\_\_\_
4. What beat does the word "Two" fall on? \_\_\_\_\_














Activity 2: After “audiating” the beat, students may be ready to do the beat assessment that’s in the Beat/Rhythm Worksheets. Students sing in their heads and tap the beat and figure out which word fell on beat 7? Beat 9? Where did the word \_\_\_\_\_ fall?

Clap the words as you sing the song.

## Rhythm Pointing Page

Clap the rhythm as you sing the song



			
Hot	cross	buns!	
			
Hot	cross	buns!	
			
One a	penny,	two a	penny,
			
Hot	cross	buns!	

Activity 3: Clap the words.

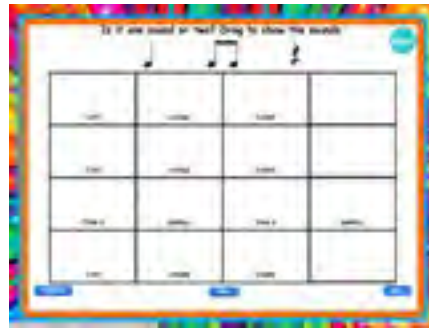
Teach the students that in music, rhythm is the way the words go. There is a pointing page in the Beat/Rhythm worksheets, although I most often use the projectable for this.

Activity 4-5 (below): Have the students differentiate between beat and rhythm. Use 2 cardstock cards or the interactive, have the kids sing the song. When it shows “Beat” they step (or pat) the beat. When it shows “Rhythm” they clap the words. Divide class into 2 groups - 1 plays beat on drums, 1 plays rhythm on sticks.

**Task** Is the drum playing the beat or the rhythm? **Notes**

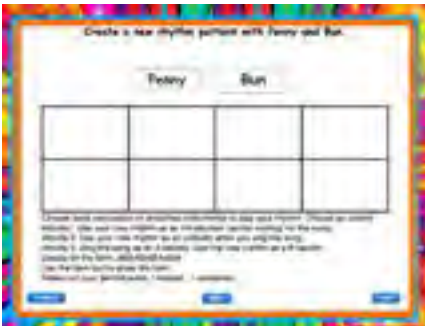
Beat 	Rhythm 
---	---

Activity 5 is for assessment: Is the drum playing the beat or rhythm? Use interactive, or just play on a drum. Play on a drum either beat or rhythm. If students think it's beat, they tap their heart to the beat. If they think it's rhythm, they clap the words.

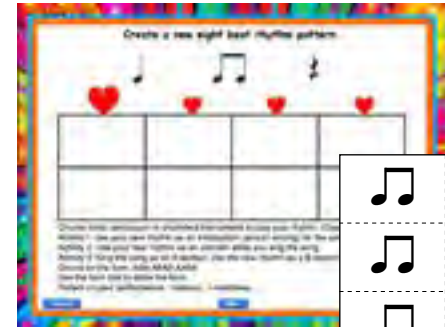
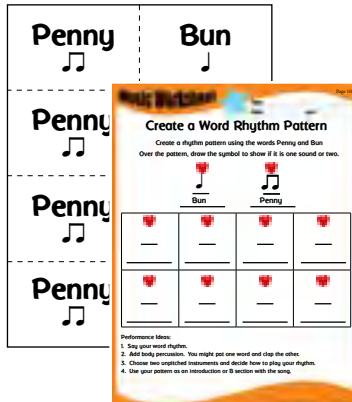


Activity 6-7: Is it 1 sound or 2?  
 Drag the icons to show.  
 Label - 1 sound on a beat is ta.  
 2 sounds on a beat is ti-ti.  
 No sound is a rest.

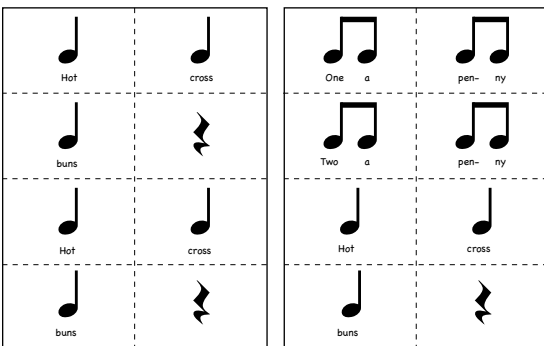
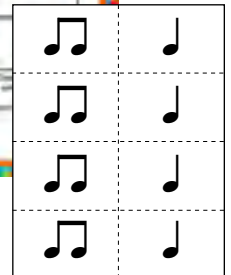
Activity 7 - same activity with notes.



Activity 8 - create a new word rhythm.



Activity 9 - create a new rhythm.



**Song Sort** is in the Beat/Rhythm Worksheets.

Give to the students to cut out. (or pre-cut, put in ziplock or CD envelopes)

1. Students arrange the song in order.

- this is great reading practice

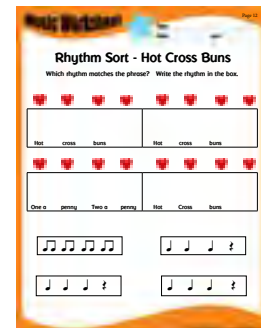
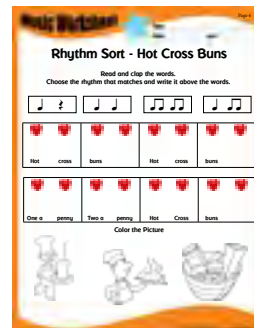
- then in groups, they decide how to 'play' the song.

- see the song, "Icka Backa" for a kids demo showing two ways that students created a performance. One group had some students play ta on one instrument and ti-ti on another. Another group had each student play one line.

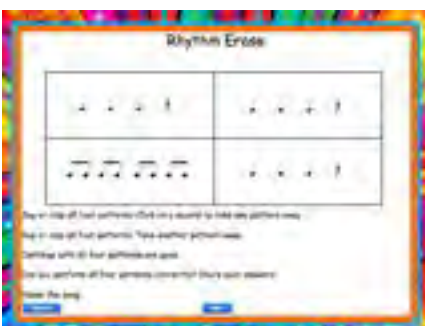
[LINK TO SONG ON MUSICPLAYONLINE](http://www.musicplayonline.com)



Activity 10 - Interactive Rhythm Sort



3 rhythm writing worksheet options are given. Choose the best option for your students.



Activity 11 - Rhythm erase.  
 Use as a mystery song or do the rhythm erase activity.

I like to use this 1-2 weeks after teaching the song/game to the students.



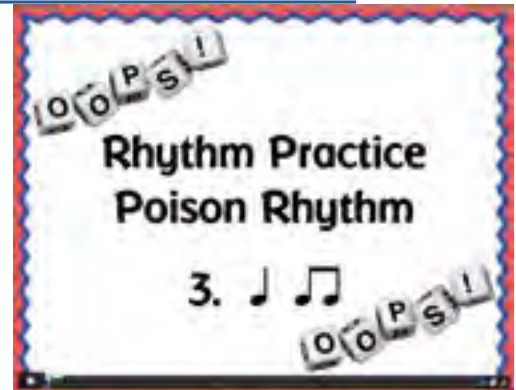
**Accented Beats worksheet** is in printables. This is part of the process of teaching kids time signatures. My favorite songs to use with are Bounce High and Icka Backa.

## Rhythm Reading

Animated Play Along videos for 25 levels, Poison Rhythm (all levels are coming soon!), Rhythm Erase, Mystery Rhythm, Read songs! [LINK TO RHYTHM PRACTICE SECTION ON MUSICPLAYONLINE](#)



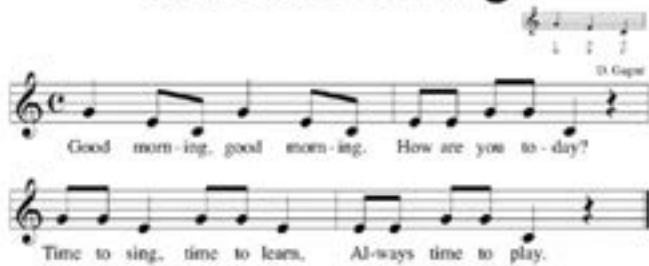
Play Along Videos for 25 levels are found on Musicplayonline



14 levels of Poison Melody is online - MORE coming soon!

There are 3 ways to teach a song: rote, reading, immersion. When you have students read a song, you're teaching them life-long musical skills! Reading songs on MPO have a staff above!

### 5. Good Morning



Game Directions: Form a double circle with partners facing each other.

Good morning	<i>shake right hands</i>
good morning	<i>shake left hands</i>
How are you today?	<i>pat pat clap clap, clap both</i>
Time to sing	<i>give partner a high 5 with right hand</i>
time to learn	<i>give partner a high 5 with left hand</i>
always time to play	<i>pat pat clap clap, clap both</i>

As you sing the last measure, the outside circle step-closes to the right so that everyone has a new partner.

**Playing and Creating:** Have the students make up a chant about themselves. My name is \_\_\_\_\_ and I like to \_\_\_\_\_.

Each time they change partners, have the person in the inside circle introduce themselves, followed by the person on the outside of the circle.

This becomes a B section in between repetitions of the song. Students at the instruments could use this as the rhythm of a melodic improvisation using CDE GA.

### 5. Good Morning

*d m s*

arranged Robert A. Amchin

Good morn-ing, good morn-ing. How are you to-day?

SG

AX

hand drum

BX

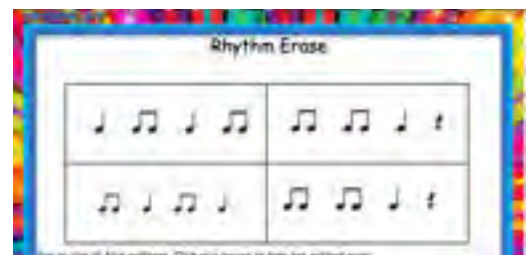
Time to sing, time to learn, Al-ways time to play.

SG

AX

hand drum

BX



Use the Rhythm Erase in reading songs as a **mystery song** a week or two after you've taught the song. 150+ songs have Rhythm Erase activities. Option 1 - read the rhythm and identify the song. Option 2 - do the rhythm erase, and then identify the song.

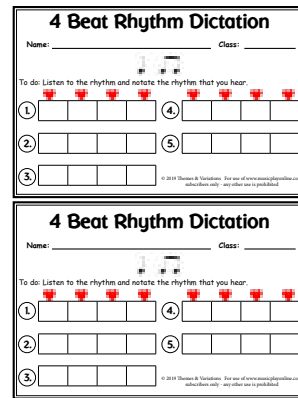
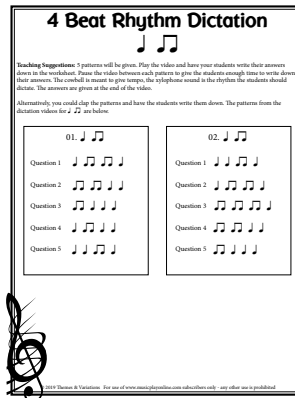
[LINK TO GOOD MORNING ON MUSICPLAYONLINE](#)

## Rhythm Assessment

Rhythm Practice Section on MPO: Rhythm Reading (currently video, will be slide show soon) Rhythm Dictation



[LINK TO RHYTHM PRACTICE SECTION  
ON MUSICPLAYONLINE](#)



## Rhythm Practice

Rhythm Practice: Ball Bouncing, Around the World with Rhythm Dice,



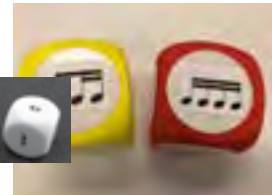
**Search on Beta for Ball Bouncing.**

Lesson Module - Grade 4 - Lesson 19

Song List - Gr. 4 #80 Lost My Partner

Listening 2 #8 Hungarian Dance No. 5

*Coming Soon - all 25 levels are coming to the Rhythm Practice section*



### Around the World Rhythm Dice Game

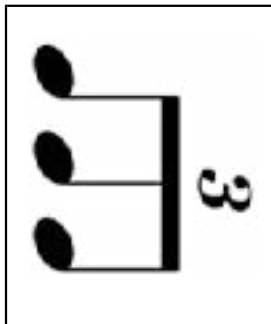
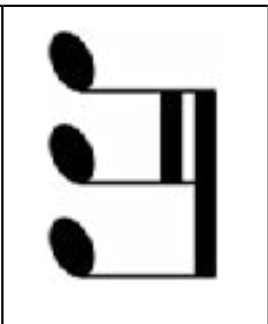
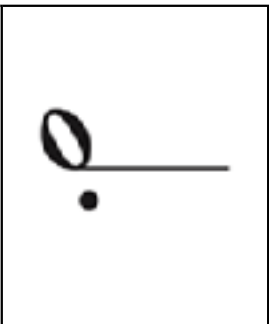

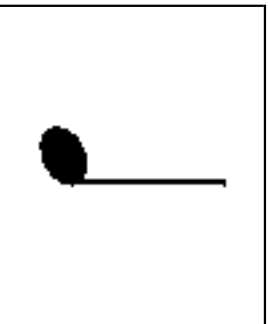
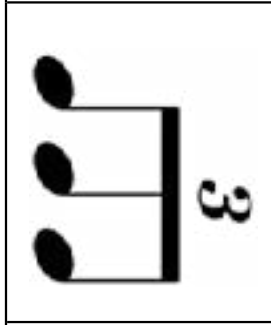
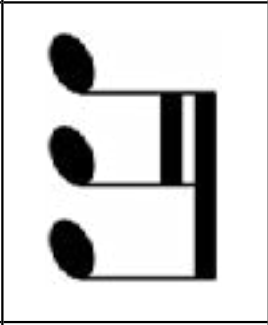
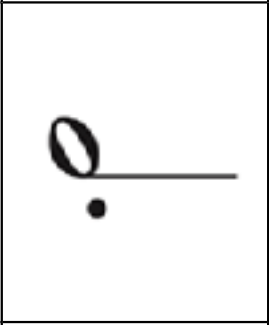

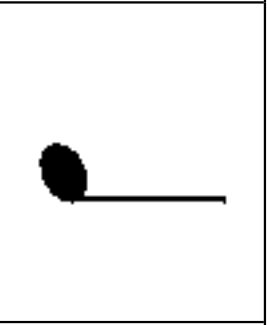

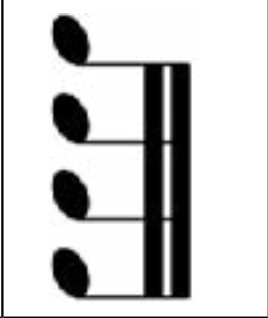
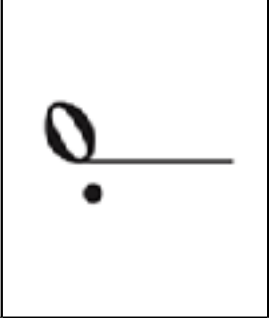

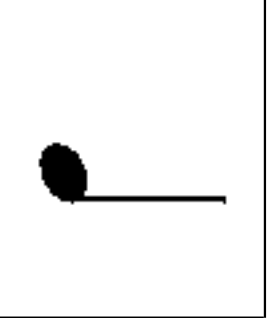

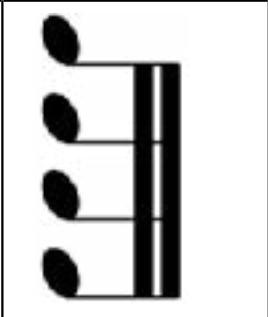
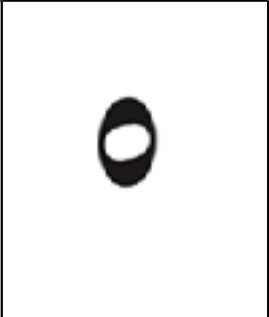
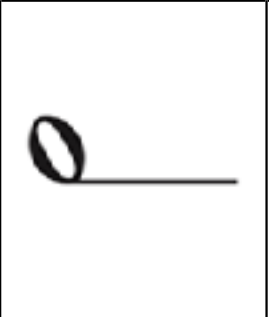
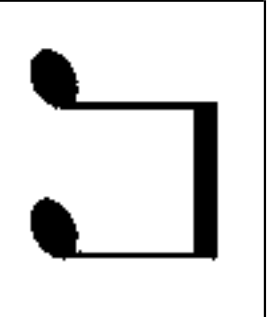
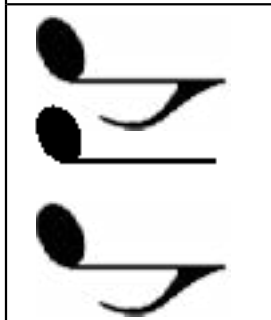
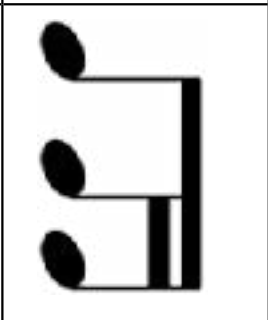
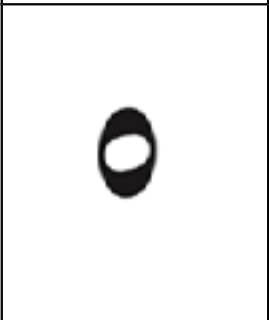
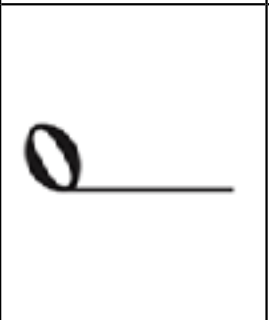
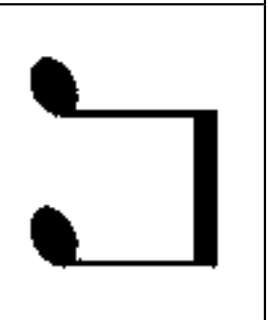
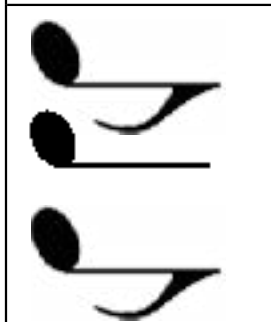
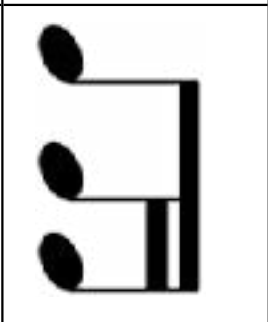
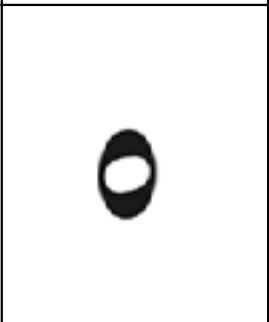
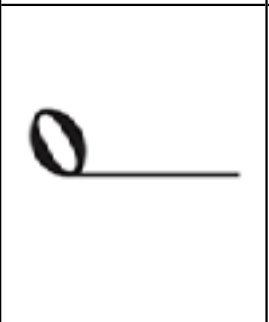
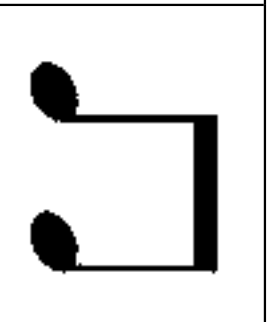
Large blank dice are available at Dollar Tree. Notes that fit on them follow in this handout. Child 1 starts by going to another child in the class. Roll both dice. The first child to call out the note value total wins the faceoff and goes on to another student. **Rhythm Dice Games** (10 different games and 25 dice) are available to purchase - GREAT Centers!



## Four Corners Rhythm Game

1. Number the corners of the room 1-2-3-4
2. Give students 10 seconds to choose a corner.  
(Alternately, play music and they march until you stop the music and go to the nearest corner)
3. Play the rhythm
4. Players tell which corner is the rhythm by showing 1-2-3-4 fingers
5. Players that are in the corner matching the rhythm sit down
6. Continue the game till just a few are left



## 26. Pass the Pumpkin

Denise Gagné  
arranged Robert A. Amchin

Pass the pump - kin 'round the room. Keep the beat while pass - ing.

BM

hand drum

BX

When it stops you take a turn. Clap it if you can!

BM

hand drum

BX

**Game Directions:** Make a number of rhythm patterns on index cards. Place the cards into a pumpkin or another container. As the students sing, they pass the pumpkin. At the end of the song, or at a signal, the child who has the pumpkin pulls a rhythm from the pumpkin and claps it. The rest of the class must tell what the rhythm was using rhythm names. An extension of this activity is to make a rhythm chain. The first student to pull a rhythm goes to the front of the class. The class claps rhythm 1. Then the student turns around so the rhythm can't be seen. The class claps rhythm 1 again from memory. When student two is added to the line the class has to remember two rhythms, then three and so on. Continue until the class cannot remember the rhythms. I've had one class who got to twelve rhythms before falling apart.

[LINK TO PASS THE PUMPKIN ON MUSICPLAYONLINE](#)

## Rhythm Race Game

Line racers up at one end of the classroom. Each racer needs to have a white board marker. Clap a rhythm. Racers race to the board to write the rhythm. First racer to correctly write the rhythm wins. You can have 2-5 racers at a time depending on your space.

## Rhythm Telephone Game

Write 10-12 rhythms on the board that your class is working on. Review them. Form 2-4 lines of students. Give the student at the front of the line a printed copy of the rhythms. The teacher chooses one rhythm pattern and taps it on the back of the back of the student at the end of the line. Do this for every line of students. The student that was tapped, then taps the student in front of him. They continue until the rhythm gets to the student at the front of the line, who points to the rhythm that they think was tapped.

## Rhythm Dice Games

Includes 25 rhythm dice, 10 games and 7 worksheets

[LINK TO THE RESOURCE TO ORDER: MUSICPLAY.CA](#)

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# Four Corners Rhythm Game

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2. Give students 10 seconds to choose a corner.  
(Alternately, play music and they march until you stop the music and go to the nearest corner)
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# Tiptoe to a Corner

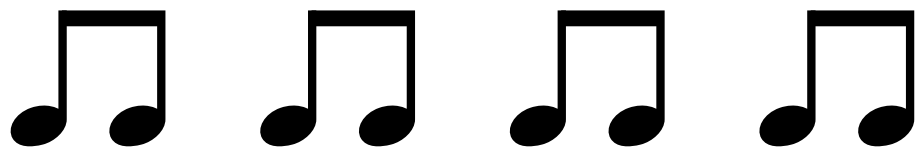
You have 10 seconds to tiptoe to a corner

**10**  
**9**  
**8**  
**7**  
**6**  
**5**  
**4**  
**3**  
**2**  
**1**

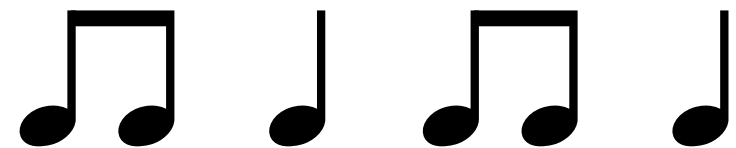
## Corner 1



## Corner 2



## Corner 3



## Corner 4

# Tiptoe to a Corner

You have 10 seconds to tiptoe to a corner

**10**  
**9**  
**8**  
**7**  
**6**  
**5**  
**4**  
**3**  
**2**  
**1**

## Corner 1



## Corner 2



## Corner 3



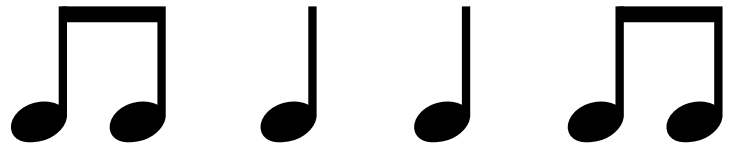
## Corner 4

# Tiptoe to a Corner

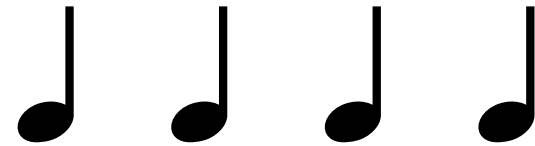
You have 10 seconds to tiptoe to a corner

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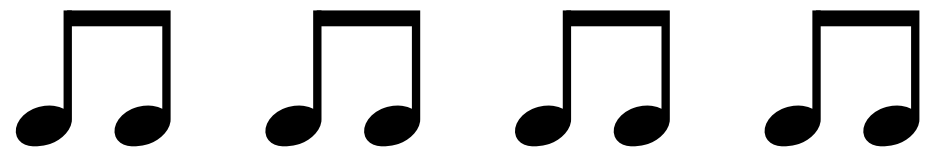
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## Corner 2



## Corner 3



## Corner 4

# Tiptoe to a Corner

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## Corner 2



## Corner 3



## Corner 4

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## Corner 1



## Corner 2



## Corner 3



## Corner 4

# Tiptoe to a Corner

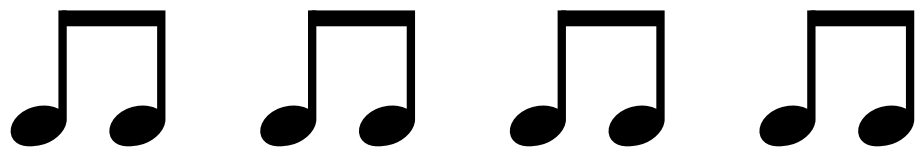
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## Corner 3



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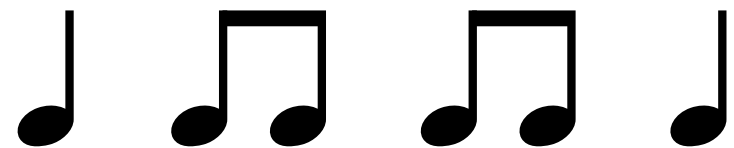


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## Corner 3

## Corner 4



# Tiptoe to a Corner

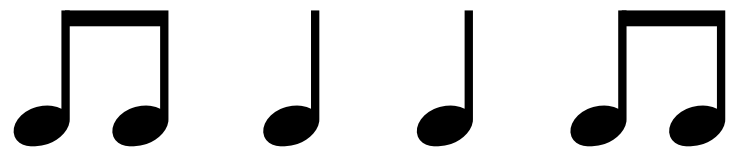
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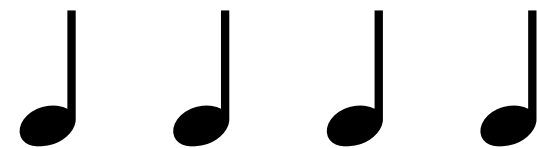
## Corner 1



## Corner 2



## Corner 3



## Corner 4

# Tiptoe to a Corner

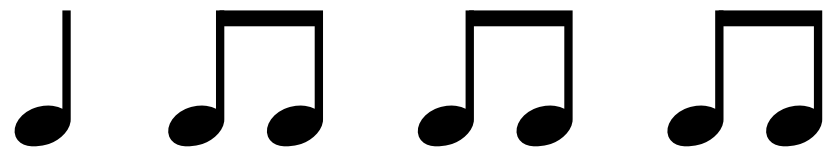
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## Corner 1



## Corner 2



## Corner 3



## Corner 4

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**4**  
**3**  
**2**  
**1**



**Corner 1**



**corner 2**

# Corner 3

# Corner 4

## Artie's Prep Talk for Session #7 – Focus on Form

Good morning everyone! Welcome to a session with lessons designed to help your students focus on form, in order to organize and improve their listening skills. First up is a big fave of my kiddos, called **FREEZE!** - from our friends at musick8.com, who have given me permission to show this video to you. I use it to illuminate LONG and SHORT phrases, and it also really helps get the wiggles out, when needed.

Now, I had to just throw this at these children without much prep - because of our time constraints. It would be best if you could let your students hear it in a previous lesson before adding the motions. Or another possibility is having them move to it the first time **while seated**, and then stand up for the moving throughout the room version. Considering that these children had never heard the piece – they did a great job! Even though I needed to tell them there are TWO statue moves at the end – not one. Oops.

Our next section includes three lessons, the first two of which are easily taught and a third lesson that is a little more extensive, but the children love it! I am talking too fast – as usual – but the videos will make everything clear.

First up is the **Can Can from Gaité Parisienne by Offenbach**. The saying I taught my students to remember the composer's name was "*You often Beethoven, and you often hear Bach, but you don't often hear – Offenbach!*" I use a parachute to focus on the form with this lesson - that I'm sure your students will enjoy.

During the second video segment I hope you will enjoy seeing my little Bear Lake bear cubs show you our lesson for the Schumann piece **The Wild Horseman by Robert Schumann**. The little horsey puppets I use are called Tippytoes puppets. This video was shot 10 years ago and those little cuties are now between 19 and 21 years of age!

And, all of these videos -which are in the book **Parachutes, Ribbons and Scarves, Oh My!** were first takes. You'll see good behavior and some children who got a little carried away. In other words – the REAL WORLD. And, because I'm often asked . . . the black paper was over our classroom windows because it was the holiday season and we were flashlight painting on the ceiling to the Nutcracker March.

The third video in this segment is more extensive, but the children love this piece and love doing passing activities. I use **Brahms' Hungarian Dance #5** with 7" plastic plates. Plastic plates work best for a nice percussive sound – as opposed to paper. This is a lengthier lesson, and it helps if you'd played this piece previously – perhaps use it as entrance or exit music in earlier classes. I hope you'll be able to use all three of these lessons in *your* classroom!

Now I'm going to share two short lessons using the same piece – **Zoltan Kodaly's Viennese Musical Clock**. This piece works GREAT with kids! You'll want to be sure to give thorough directions before doing these with your students, as these two videos are simply showing the finished product. ***I will put the complete plans from the Parachutes book in your handouts for you.***

Our first movement experience involves 36" scarves (not the more common 27" scarves) and the second includes **student "Mechanical Soldiers" (think wind up clocks!)** – who worked in teams of three to design their own movements for the A Sections, and then mimed mechanical people on the contrasting sections.

Our last three lessons in this session work well for emphasizing the form of a piece of music. When the **Lego Movie** came out, I bought some fun, square-shaped Lego Plates at Party City to use with **Everything is Awesome**. Notice that for my "leader" plates, I mounted the paper plates onto to PLASTIC plates, so the students could hear the steady beat I was demonstrating.

There are some sections with odd numbers of measures, so you'll need to practice this one quite a bit! I would encourage you to be safe and use the **Kidz Bop Kids version** of this. Although it's not as good as the **Tegan & Sara** version, it's safer. Right in the middle he shouts out "WHAT THE??" – and you KNOW that some of your kiddos are going to fill in that blank with a big, bad word! :0

**Primo Vere V. Ecce Gratum, from Carmina Burana**, is a little more difficult to teach, but the children are fascinated by this piece of music! I cut hula hoops in half, which turns out to be very difficult to do. Our coach had a pipe cutter, but perhaps you can find someone with a table saw. One of my friends got the good people at her local Home Depot to cut her hula hoops for her! Or you could use pool noodles if you wish. They just don't do very well if you are wishing to use the archery theme that we did. This piece was in 4/2 and 3/2 – I put the score in 4/4 time for the children – so I hope that doesn't offend anybody. This will take some practice and also, perhaps prepping this a week in advance.

We're headed back to my Bear Lake classroom for the final piece in this session – **El Capitan by John Phillip Sousa**. I was completely devastated having to go teach the day after 9-11, after witnessing the loss of life in New York City and elsewhere. I wanted to do a patriotic lesson with the children to honor those Americans - and designed this routine focused on Form, using red, white and blue plastic cups.



# FOCUS ON FORM

Artie & Denise 2021 Music Education Extravaganza  
Session #7, 7/15/21, 11:15-12:30 pm  
Clinician: Artie Almeida, Ed.D.



**1. John Riggio: Freeze!** (Source: [www.musick8.com](http://www.musick8.com))

*Focus: Long & Short Phrases, Phrase Form, Steady Beat, Quarter Notes.*

Download this song which is sure to be a hit with your students! Listen first time through and discuss phrase lengths. Play a portion of the song again, leading children in drawing phrase lines (from their left-to-right) to show the length. Display Form Visual and analyze. Discuss movement safety details, ask children to stand and find a starting place somewhere in the room and enjoy moving to *Freeze!*

**2. Offenbach: Can Can from Gaité Parisienne: Parachute**

(Source: *Adventure with the Orchestra* book by Almeida)

*Focus: Form, Steady Beat.* This lesson is from the book *Adventures with the Orchestra*, by Almeida. Refer to the PDF with timings (in the accompanying Visuals download) to teach this lesson. Display PDF for students, explain each section and its motions before performing. Establish safety rules before beginning routine. Note that some recordings have a slightly different form structure. Check your recording and adapt the movement directions as necessary.

**3. Schumann: The Wild Horseman: A Stick Horse Adventure**

(Source: *Parachutes, Ribbons and Scarves, Oh My!* book by Almeida)

*Focus: AABA Form, Piano.* Process: Use horsey finger puppets (mine are called TippyToes) to demonstrate the first time, then change to stick horses. Divide into two groups. Establish a barn on each side of room. One group rides the horses during A Sections, the other group rides on B. Trade jobs. The last time, all children ride on each A and let horses graze on B. *Refer to the two-page direction sheets contained within the Focus on Form Visual provided.*

**4. Brahms: Hungarian Dance #5: Plastic Plates**

(Source: *Percussion Parade* book by Almeida)

*Focus: Form, Steady Beat, Note Values, Non-Traditional Percussion Instruments.*

I use this piece as Entrance and Exit Music for a week or two before I teach the lesson. You will need two 7" plastic plates for each student (be sure to buy extra, due to breakage). Practice this numerous times so you will be comfortable leading it at a brisk tempo. Demonstrate all of the moves before giving out the plates to students. Display the score and consider the following items for preparation: (1) Lead the children through an analysis of the form: AA-BB-C-A-B-Coda. ***Be sure you check your recording to see that the form matches this score.*** Some recordings repeat the Final B Section. (2) Discuss the 2/4-time signature. (3) Find all of the repeat signs and discover to where they return. (4) Locate the tied notes and explain them to the students. (5) Direct attention to the very short coda, which is simply three notes. Seat the children in a circle, distribute plates, practice all sections, then perform. (There is a non-pitched percussion lesson using this piece in Artie's publication *Woods, Metals, Shakers, Skins.*)

**5. Zoltan Kodaly: The Viennese Musical Clock: Version #1: Large Scarves**

(Source: *Parachutes, Ribbons and Scarves, Oh My!* book by Almeida)

*Focus: Rondo Form, Steady Beat*

Refer to the two-page direction sheets contained within the *Focus on Form Visual* provided.

**6. Zoltan Kodaly: The Viennese Musical Clock: Version #2: Small Group Creative Movement**

(Source: *Parachutes, Ribbons and Scarves, Oh My!* book by Almeida)

*Focus: Rondo Form, Steady Beat*

Refer to the two-page direction sheets contained within the *Focus on Form Visual* provided.

### **7. Everything is Awesome, from the Lego Movie 2 Soundtrack: Plate Routine**

(Source: Percussion Parade book by Almeida)

Focus: Form, Steady Beat, Note Values, Non-Traditional Percussion Instruments.

Pre-teach the Plate Jive pattern a week or two in advance, to ensure success on the children's part. Display score. The teacher demonstrates the patterns, with children practicing each. Rehearse your verbal cues well, as this piece moves along quickly!

### **8. Carl Orff: Carmina Burana: Primo Vere: V. Ecce Gratum: Arch Dance (with NPP)**

(Katniss meets Carmina) ☺ Focus: Form, Timbre

**Movement Routine:** Students should be in circle, each with an arch, held like an archery bow.

**Introduction:** (An archer loading bow and shooting) Hold bow in readiness. (1) Grab arrow (2) Load (3) Pull string and tip up (4) Shoot arrow.

**A Section:** Arch above head, one hand on each end. Half note motions: Turn to left – face the center – turn to right – face center – turn to left – face center - down then up. Repeat. Four sneaky steps into center, align hoops with others' and peek through "windows." Four steps back out and turn to right.

**B Section:** Feet step quarter notes, hoops go up and down in front of body to a half note beat (3 sets), then hoops go side-to-side (in then out of the circle), then 3 more sets of the ups and downs. Stop, face center, Spin-2-3-turn, Spin-2-3-turn, Spin-2-3-turn, Hoop down and then up above head.

*This entire AB Form sequence repeats three times*

**Non-Pitched Percussion Directions:** See PDF of instrument parts in the PPT. You may wish to teach the NPP lesson first, then teach the Movement Routine in a subsequent lesson.

### **9. John Philip Sousa: El Capitan: A Plastic Cup Routine**

(Source: Parachutes, Ribbons and Scarves, Oh My! book by Almeida)

Focus: March Form, Steady Beat

Refer to the two-page direction sheets contained within the *Focus on Form Visual* provided.

**SEE NEXT PAGE FOR A LIST OF ARTIE'S TEACHING RESOURCE MATERIALS!**

# Artie's Teaching Resources

## Woods, Metals, Shakers, Skins

*Hoop Group Activities for Your Active Music Room*

## Percussion Parade

*The Wonderful World of Non-Pitched Percussion*

## Artie's Affirmations

*21 Educational and Inspirational Posters for Every Music Classroom*

## Adventures with the Orchestra

*A complete instructional unit to bring the orchestra to your students*

## KidStix

*Rockin' Repertoire for Rhythm Readiness*

## Music Madness!

*Totally Terrific Interactive Games*

## Get to the Point!

*A Collection of Pointing Pages and Powerful Plans*

## Parachutes and Ribbons and Scarves, Oh My!

*Listening Lessons with Movement Props*

## Mallet Madness Interactive CD-ROM and Mallet Madness Strikes Again!

### Interactive CD-ROM

*SMART and Promethean editions of whiteboard lessons with PowerPoint materials to support your favorite resources*

## Mallet Madness

*A collection of engaging units for using mallet instruments and drums in the music classroom*

## Mallet Madness Strikes Again!

*A collection of engaging units for mallet instruments and drums*

## Recorder Express

*Soprano Recorder Method with CD*

## Proficiency Packs

*Each pack includes 30 student cards on brightly colored, sturdy card stock and a teacher's guide*

- #1—Rhythm Rockets
- #2—Sneaky Snake (vocabulary)
- #3—Beat Strips and Rhythm Markers
- #4—Doggone Dynamics
- #5—Melody Mice
- #6—Percussion Discussion (with CD)
- #7—Mood Meters (with CD)
- #8—Ensembles for Everyone (with CD)
- #9—Style Dials (with CD)
- #10—Super Singers (with CD)

## Artie's Jazz Pack

*CD included • Games and Activities for Teaching About Jazz in the Classroom*

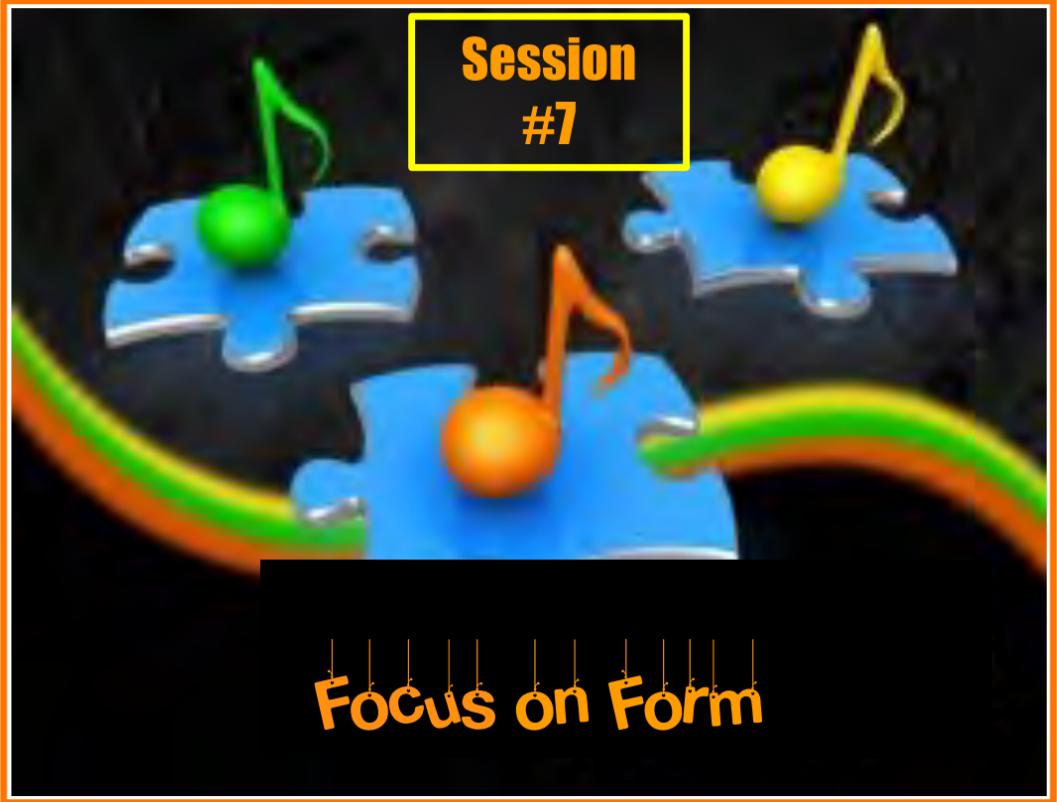


**Artie Almeida**



Visit [www.artiealmeida.com](http://www.artiealmeida.com) to learn more about and purchase these and other exceptional teaching resources from Artie.

**AD765**

The image features three interlocking blue puzzle pieces arranged in a triangular pattern on a black background. Each piece has a musical note on it: a green note on the top-left piece, a yellow note on the top-right piece, and an orange note on the bottom-center piece. A vibrant rainbow arc curves around the base of the puzzle pieces. The text 'Session #7' is displayed in a yellow box at the top center.

**Session  
#7**

**Focus on Form**

**Clinician**

**Artie  
Almeida**

**LET'S FOCUS ON LONG AND SHORT  
PHRASES WITH ...**



**THE FREEZE GAME !**

# Can Can from Gaite Parisienne Jaques Offenbach

Introduction

# ABCCA

Coda

Intro = Sneaky Feet

A = Pony Trots

B = High/Low/Little Shakes

C = Large Shakes

C = Washing Machine

A = Pony Trots

Coda = Shake on accents, toss into air



# Can Can from Gaite Parisienne

## Section Timings

### Introduction (8 measures) = Sneaky Feet

Hold parachute in left hand, tiptoeing to *ppp* music, bent over and ducked down slightly. As music crescendos, rise and walk faster.

0:12 **A Section** = Pony Trots (pick up those knees!)

0:24 **B Section** = Chutes High-Low/Little Shakes

0:36 **C Section** = Large Shakes to Beat

0:47 **C Section repeats** = Washing Machine

1:00 **A Section** = Pony Trots

1:10 **Coda** = Face Center, Shake on accented notes, then toss into air (or "go under the mountain!")

Grades K-5



Printable  
Resources

# PARACHUTES *and* RIBBONS *and* SCARVES, OH MY!



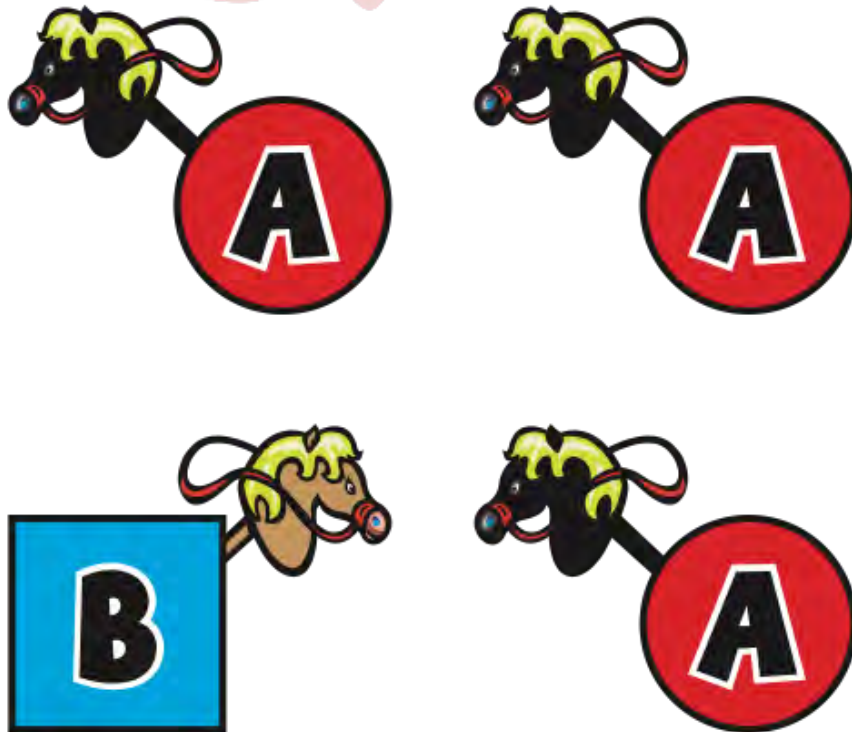
FEATURING  
STUDENT DEMO  
VIDEOS

LISTENING  
LESSONS WITH  
MOVEMENT PROPS

## ARTIE ALMEIDA

# The Wild Horseman

Form Chart: The Wild Horseman



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# GIDDY-UP! A STICK-HORSE ADVENTURE

## The Wild Horseman

By Robert Schumann (1810-1856)



*Begin with puppets and then  
saddle up and ride!*

### Materials

Recording—CD Track 4  
Form Chart (see page 29)  
2 Horse Finger Puppets  
Stick Horses\*



### INSTRUCTIONAL STEPS

1. Tell the children the title and composer of the piece.
2. Display your two horse puppets and ask the children to name them. Solicit name suggestions and choose two that are appealing to the children. Ask the children to greet each horse by name.
3. Discuss the AABA form, while placing the Form Chart on the board or projecting it electronically. Explain to the children that the first horse gets to gallop on the A Sections and the second horse will gallop on the B Section. (In the video demo, the first horse is named Midnight; the second is Caramel.) Ask your students which horse gets to have the most fun. (Answer: Midnight—because he gets to gallop a lot.)
4. Invite the children to use their hands as horses while you demonstrate the form activity with your puppets. Start the music and gallop one horse during the A Sections and the other horse during the B Section. Repeat the entire activity with the other horse galloping on the A Sections. Be sure to call out "The A Section repeats!" on the second A, as some children won't catch this melody feature.
5. Position your students in their "barn" locations. I instruct all the boys to line up on one side of the room in their "row of horse stalls" and all the girls to line up in their barn on the opposite side of the room, facing the boys.
6. Distribute stick horses, a few at a time. Consider calling children to get a horse by the month in which they were born, hair color, pets owned, etc. Just for fun we "groom" the stick horses, give them some snacks out of our pockets, choose a name for them, and give them a drink of water before we ride.
7. For the first experience, assign one team to ride on the A Sections. The other team will ride during B. Tell them that you will be helping them hear the section changes by calling cues. (I always give a little heads up when each section is nearing its end.) Start the music and enjoy the children's squeals of joy as they ride to this exciting piece!

\* It's best if your horse puppets are two different colors. The Mary Meyer Trotters Horse Tippy Toes finger puppets, which are what I use, are available in several colors. Get the stick horses from a dollar store.

**PARACHUTES AND RIBBONS AND SCARVES, OH, MY!**

8. For the second experience, change jobs—the team that rode on the A Sections now rides on B, and vice versa.
9. As a final experience, instruct all students to ride their horses (at a gallop) around the meadow (empty space in the room) during the A Sections and let their horses graze (by freezing in place) during the B Section. By the end of the final A Section, all students should be home in the barn. Be sure to give a verbal cue to help all the horses make it home by the last note.
10. Give your students a Family Musical Moment note as they leave so they can find the music online or on a CD.

### **FAMILY MUSICAL MOMENT**

Today in music class we listened to *The Wild Horseman* composed by Robert Schumann. We activated the experience with stick horses. The instructional focus included Steady Beat and AABA Form. Share a musical moment with your child by downloading this exciting piece of music and listening to it together. To download the recording we used along with other wonderful recordings from NAXOS and its affiliate labels, visit [music4you.lorenz.com](http://music4you.lorenz.com).



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Grades K-

# Percussion Parade



**Artie Almeida**

**Good musicians**

**think**

ahead,

**look**

ahead,

*and*

**listen**

ahead!







# Hungarian Dance #5 Plate Score

**A**  $\frac{2}{4}$

Floor Clap Together Pat to Sides Clap Together Continue pattern...

Fan yourself..... Plates on floor Slide to right

**B**

Brushes..... Shimmer..... Brushes..... Shimmer.....

Wash the dishes Tap top plate against bottom plate

**C**

Tap head with one plate... Tap head with the other plate...

Move plates with snaky arms... Tap head with both plates... 4x

**A**

Floor Clap Together Pat to Sides Clap Together Continue pattern...

Fan yourself..... Plates on floor Slide to right

**B**

Brushes... Shimmer... Brushes... Shimmer...

Wash the dishes Tap top plate against bottom plate

**CODA**

Lap Clap Up

Grades K-5



Printable  
Resources

# PARACHUTES *and* **RIBBONS** *and* **SCARVES,** **OH MY!**



**FEATURING  
STUDENT DEMO  
VIDEOS**

**LISTENING  
LESSONS WITH  
MOVEMENT PROPS**

## ARTIE ALMEIDA

# Viennese Musical Clock

Form Chart: "Viennese Musical Clock" from the *Háry János Suite*



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## MOVEMENT WITH LARGE SCARVES

### "Viennese Musical Clock" from the *Háry János Suite*

By Zoltán Kodály (1882–1967)



*These large scarves are a lot of fun for the children because they are big enough to hide under! I used to do this lesson only with the primary-age children, but the big brothers and sisters insisted on having their turns as "bugs in rugs."*

#### MATERIALS

Recording—CD Track 8  
Form Chart (see page 50)  
Picture of a mechanical clock (on CD+)  
Large Scarves

#### INSTRUCTIONAL STEPS

1. Ask your students to describe rondo form to you in words, and to give an example of a rondo using letters.
2. Display the Form Chart.
3. Provide the students with the following background information on the *Viennese Musical Clock* and project an image of a mechanical clock, if possible:

Zoltán Kodály, a Hungarian composer, wrote a work called the *Háry János Suite*, which has six movements. All six are based on folk tales, supposedly told long ago by a villager named Háry János. The second movement is called *Viennese Musical Clock*, which is about a clock owned by the Austrian Emperor. At noon each day, the doors of the clock would open and a procession of mechanical soldiers would march out and parade around.

4. Explain to the children that they will be listening for the A Sections in this piece and moving to the beat, while shaking a large scarf. On all of the contrasting sections (B, C, and D) they will hide under the large scarf like "bugs in rugs." Tell them that the goal of the lesson is for them to be able to know when to move and when to hide without you calling cues or helping them. (This usually doesn't happen with my primary-aged students until a review lesson occurs.) Encourage children to memorize the theme of the A Section in order to be successful with the listening activity.
5. With the children seated, listen to the piece once through, calling the section letters while the children pretend to shake scarves to the beat of the A Sections. During the Coda, pretend to toss the scarf four times, catching it the last time on the body without using your hands!

### VIENNESE MUSICAL CLOCK FROM THE HARY JÁNGOS SUITE

6. Have your students spread out in the space and distribute large scarves to each child. Perform the following routine:

**A Sections:** Step the steady beat throughout the room, shaking the scarves to the beat. Encourage the children to bunch up the large scarves enough so that they will not drag on the floor and trip them.

**B, C, and D Sections:** Have the students hide under their scarves like a "bug in the rug"! This, of course, is the children's favorite part. Encourage the children to listen for the A Section to return and see if they can be ready on their own to move on time, rather than relying on the teacher to announce its return.

**Coda:** The students should toss their scarves into the air four times following the accents in the music. On the fourth time, they should catch the scarf somewhere on their body without using their hands, then freeze in the silly pose for a few seconds after the music stops. Encourage the children to glance around the room at all the funny statues that their classmates have made.

#### ACTIVITY AT A GLANCE

<b>A Section</b>	Step and shake to the beat
<b>B Section</b>	<i>Bug in the Rug</i>
<b>A Section</b>	Step and shake to the beat
<b>C Section</b>	<i>Bug in the Rug</i>
<b>A Section</b>	Step and shake to the beat
<b>D Section</b>	<i>Bug in the Rug</i>
<b>A Section</b>	Step and shake to the beat
<b>Coda</b>	Four tosses, "catch with no hands," freeze

In subsequent lessons, encourage the children to focus on some of the timbral and mood details of the piece. Here are some of the things that I've highlighted with my students:

<b>Introduction</b>	Ask the children to name the instrument they hear that makes this piece sound like a clock (the chimes).
<b>A Section</b>	The orchestra plays, with the piccolo being very present in the sound.
<b>B Section</b>	The trumpet and the woodwinds have a nice conversation.
<b>A Section</b>	The oboe is featured.
<b>C Section</b>	The French horn begins the section and clarinet ends it.
<b>A Section</b>	The flute is featured.
<b>D Section</b>	The mood of this section is completely different. ("D is Different!")
<b>A Section</b>	The orchestra plays, with the trumpet predominating.
<b>Coda</b>	Powerful, lots of accents, big finish!

7. Give your students a Family Musical Moment note (found on page 51) as they leave so they can find the music online or on a CD.

## CREATIVE MOVEMENT GROUPS

### "Viennese Musical Clock" from the *Háry János Suite*

By Zoltán Kodály (1882–1967)



*Ten Hut! Small groups of "soldiers" enjoy creating their own unique locomotor routines for this piece.*

#### MATERIALS

Recording—CD Track 8  
Form Chart (see page 50)

#### INSTRUCTIONAL STEPS

1. Ask your students to describe rondo form to you in words, and to give an example of a rondo using letters.
2. Display the Form Chart.\*
3. Listen to the piece one time through and call the section letters, while children choose a way to show the steady beat on each A Section. They may pat their laps, snap their fingers, tap their shoulders, etc. Be sure that the body percussion is soft enough to not disturb the music. On the contrasting sections—B, C, and D—instruct the children to do silent, mechanical-type motions with their arms and upper bodies. Have them think of the mechanical soldiers in the Emperor's Viennese Clock and try to simulate those motions.
4. Define and discuss locomotor and non-locomotor movement: locomotor takes you somewhere, while non-locomotor motions are done in one place.
5. Explain that today everyone will be working in teams of three to create some unique and exciting locomotor routines to move throughout the room on each A Section of this rondo. Provide the following parameters:
  - a. All three students must be doing the same thing, or very close to the same thing.
  - b. Your team must look like a unit—a unified group.
  - c. Try to be very creative so your group does not have the same movement plan as the other groups.
6. Give the children time to brainstorm with their groups to create their movements. Assist where necessary.

\* At this point in the lesson, you may also choose to present information about the *Viennese Musical Clock*. See the previous lesson for a short historical background and picture if desired.

### HUNGARIAN MUSICAL CLOCK FROM THE HARY JÁNOS SUITE

Call on each group to share their plan with the class. Encourage the students to revise their movements as necessary. Place each group in a starting position to best control the traffic flow. Assign or instruct each group to decide which of them will move first, second, and third.

Outline the activity as follows:

**A Sections:** All students/groups move throughout room, using the locomotor motions they created. Be sure to ask them to be careful of each other as they move.

**B Section:** One child in each group moves in place as a mechanical soldier while the other two children freeze in place.

**C Section:** The second child in each group moves as a mechanical soldier (moving in place), while the other two children freeze in place.

**D Section:** The third child in each group takes his/her turn as a mechanical soldier (again, in place), while the other two children freeze in place.

**Coda:** Everyone takes four bows, and then salutes.

Remind the children that each time the A Section returns, it will be played by a slightly different combination of instruments. Some of the A Sections will feature the entire orchestra, while other A Sections will highlight instruments such as the flute and oboe. The dynamic level will change as well, so children may need to move more quietly on some of the A Sections in order to hear the music.

1. Perform the movement activity with the music.

2. Give your students a Family Musical Moment note (found on page 54) as they leave so they can find the music online or on a CD.

#### ACTIVITY AT A GLANCE



<b>A Section</b>	Teams of three soldiers move throughout the room
<b>B Section</b>	"One" moves in place
<b>A Section</b>	Teams move
<b>C Section</b>	"Two" moves in place
<b>A Section</b>	Teams move
<b>D Section</b>	"Three" moves in place
<b>A Section</b>	Teams move
<b>Coda</b>	Bow four times, then salute

### **FAMILY MUSICAL MOMENT**

Today in music class we listened to the *Viennese Musical Clock* composed by Zoltán Kodály. Our instructional goals included Rondo Form and Steady Beat. We activated the lesson with large scarves. Share a musical moment with your child by downloading this exciting piece of music and listening to it together. To download the recording we used along with other wonderful recordings from NAXOS and its affiliate labels, visit [music4you.lorenz.com](http://music4you.lorenz.com).



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# Everything is Awesome!

## (The Lego Movie)

**:00** **A Section** – Plate Jive 2X (8 measures)  
(Lyrics cue: “awesome”)

Head – 2X  
Shoulders – 2X  
Clap – 2X  
Lap – 2X  
Scissors – 2X  
Reverse Scissors – 2X  
Wave One Plate – 2X  
Wave Other Plate – 2X

**:14** **B Section** - Pat Rhythm on Plates (12 measures)  
(Lyrics cue: “Everything is better . . .”)



**:33** **A Section** – Plate Jive 2X (8 measures)  
(Lyrics cue: “awesome”)

**:46** **C Section** – Robot Movin’ & Groovin’ (12 meas)  
(Lyrics cue: “Have ya heard the news?”)

**1:06** **B Section** - (12 measures)  
(Lyrics cue: “Everything is better . . .”)



**1:27**

**A1 Section – Plate Jive 2X** (No scissors/waves on repeat!)

(Lyrics cue: “awesome”)

Head – 2X

Shoulders – 2X

Clap – 2X

Lap – 2X

Scissors – 2X (first time only!)

Reverse Scissors – 2X (first time only!)

Wave One Plate – 2X (first time only!)

Wave Other Plate – 2X (first time only!)

(2<sup>nd</sup> time, Cue students to turn to partner for C Section patterns!)

**1:38**

**C Section** (2 sets of 8 measures)

(Lyrics cue: “Blue skies”)

(1) Pat own plates 2X, then neighbor’s plates 2x (8 meas)

(2) Pat pattern below 4X (8 measures)



Low

Mid

High

Wave (above head)

**2:04**

**Instrumental Interlude** (12 measures)

(1) Robots (4 measures)

(1) Jumps, patting plates (4 measures)

(1) Windshield Wipers above head (4 measures)

**(3-BEAT FREEZE!)**

**2:25**

**A1 Section – Plate Jive 2X** (No Scissors or Waves on repeat!)

1X = Regular pattern

2X = Replace scissors & waves with:

\* Stack them!

\* Place them on head!

\* Tip your hat to the crowd!



**Chorus &  
Orchestra**

**Carl Orff**



**Primo Vere: V. Ecce Gratum**  
**(Behold the Pleasant Spring)**

# Primo Vere: V. Ecce Gratum

(Carl Orff: Carmina Burana)

Original score is in 4/2 & 2/2 time.

I have displayed it in 4/4 time to make it more accessible for the children.

## Introduction: No instruments

**A**

Finger Cymbals  
Only

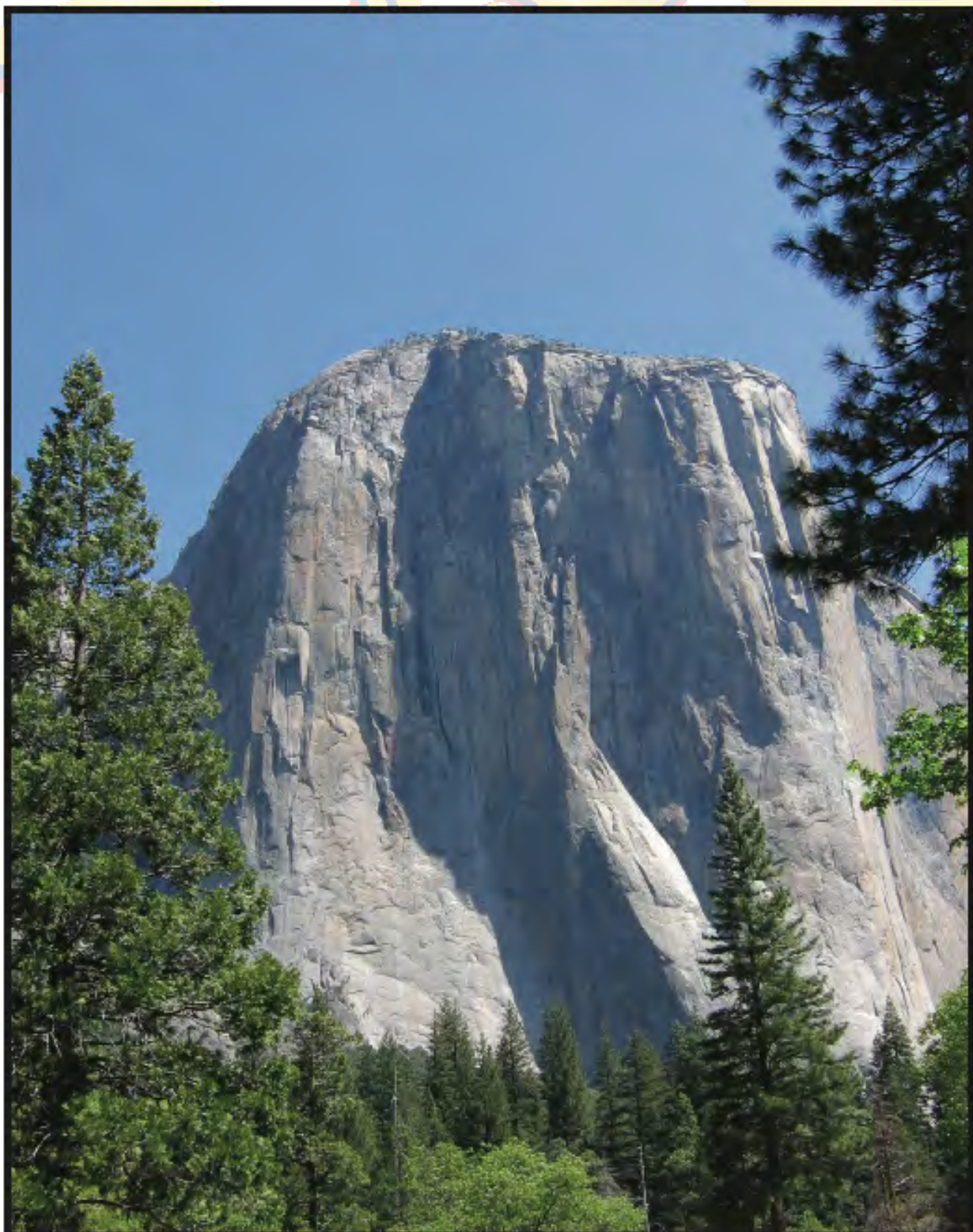
**B**

X = Rhythm Sticks

O = F.C. &  
Rhythm Sticks

X	ƒ	ƒ	ƒ	X	ƒ	ƒ	ƒ	X	ƒ	ƒ	ƒ	X	X	X	ƒ	:		
O				O				O				d.		ƒ				
Roll . . .																		
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X			
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X			
X	X	X	X	O				O				O				X	ƒ	—
Roll . . .																		

Repeat all 3X



## EL CAPITAN

The original purchaser of *Parachutes and Ribbons and Scarves, Oh My!* (30/2626H) by Artie Almeida has permission to reproduce this page for use in his or her classroom setting. This image of El Capitan provided by Wikimedia user Poppy. The original is available at: [http://commons.wikimedia.org/wiki/File:El\\_Capitan\\_1.jpg](http://commons.wikimedia.org/wiki/File:El_Capitan_1.jpg). The image and the page that contains it are licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license. <http://creativecommons.org/licenses/by-sa/3.0/deed.en>



# **INTRODUCTION**

## **FIRST STRAIN (REPEATED)**

## **SECOND STRAIN (REPEATED)**

## **TRIO (REPEATED)**

## **EPISODE**

## **LAST STRAIN (REPEATED)**



## **STINGER**





# A PLASTIC CUP ROUTINE

## El Capitan

By John Philip Sousa (1854–1932)



*I created this routine on September 12, 2001 to add an American patriotic march to my lessons in honor of the lost souls of September 11th. We sang patriotic songs and did this cup routine. My students have enjoyed this march over the years, and always have fun with the challenge of the passing game.*

### MATERIALS

Recording—CD Track 11  
Red, white, and blue plastic cups\*  
Picture of El Capitan (see page 74)

### INSTRUCTIONAL STEPS

1. Ask your students to define "patriotic song." Explain that today's lesson will utilize a patriotic march—a band piece composed in honor of America. Ask your students if they think marching band music will have words (lyrics). (No, it won't, because people in a marching band play instruments.)
2. Display a picture of the mountain El Capitan. It is most striking to see a color photograph, so you can use a computer and projector, with a picture from the internet or the one provided on the CD.
3. Share the following five fun facts about El Capitan:
  1. It is a 3,000 foot tall granite rock formation located in Yellowstone National Park.
  2. El Capitan means "The Captain" or "The Chief."
  3. It was carved by glaciers.
  4. It is a favorite of rock climbers from around the world.
  5. One portion of the monolith is called the nose!

\* Having trouble finding white plastic cups? Try a party store! That's where I get mine.

## El CAPITAN

4. Discuss the form of this march. The form below, which uses march-specific vocabulary, is valuable for your intermediate students to learn.\* If you're using this lesson with primary-aged children, you might prefer to describe the form as Introduction/AABBCC/Interlude/DD.

Introduction

First Strain (repeated)

Second Strain (repeated)

Trio (repeated)

Episode

Last Strain (repeated)

Stinger

5. During the first listening experience, focus on a specific musical item in each section. I encourage the children to listen for the following musical details:

**Introduction:** *Forte*, bold start, four measures long

**First Strain:** Melody in wind instruments, with accents enhanced by percussion,  $\frac{4}{4}$  time

**Second Strain:** Listen for the *crescendos* that make this section exciting

**Trio:** The music modulates to a higher key and the meter changes to  $\frac{3}{4}$

**Episode:** An exciting conversation among the brass family, promising a powerful ending to the piece

**Last Strain:** Soft woodwinds first time through, and then the brasses enter on the repeat and "pull out all the stops!"

**Stinger:** A strong, last note ends the piece

6. Distribute two plastic cups (both in the same color) to each student. I either alternate red, white, and blue amongst the students, or group the colors together so that each color is designated to one third of the circle.
7. Practice each of the cup movements outlined below before starting the music. Make sure the spacing is such that the children can comfortably tap the bottoms of their cups against the cup bottoms of each of their neighbors.

### Starting position

Hold a cup in each hand as you would to drink from it, with cups resting on your legs.

### Introduction

Hold cups still on legs during the two-measures of rests.

### First Strain

Tap the bottom of the cup twice on floor, then tap the cup bottoms against each other twice, all to a quarter-note pulse. Do four sets of this pattern. (You might provide your students with a cue such as, "Floor, floor, together, together" or "Floor, floor, tap, tap.")

Scrape the sides of the cups against each other to a half-note pulse four times, then seven quarter-note scrapes. Rest for a beat at the end of the seven quarter-note scrapes. (You might use the following cue phrase, "Scrape—two, three, four. One, two, three, four, five, six, seven, rest." You can hear me say this in the video demo.)

Repeat the entire first-strain pattern, but on the last quarter note, place the cup in your non-dominant hand upside-down on the floor, approximately twelve inches in front of your body.

\* My thanks to Michael Garasi, our local wind-band expert, for verifying the march-form terms.

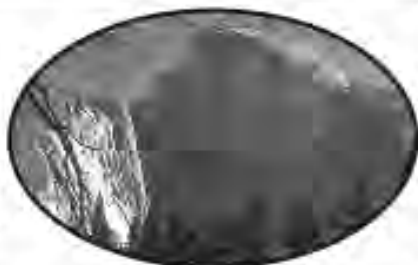
### **FAMILY MUSICAL MOMENT**

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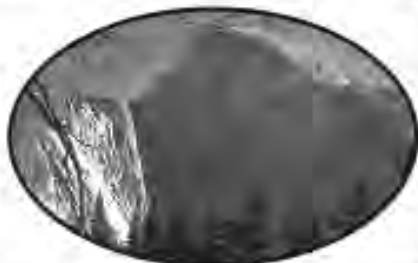
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## Materials & Resources for Artie's Session #7 – Focus on Form

### MATERIALS

List of materials demonstrated in this session:

- 12' Parachute
- Stick Horses
- Horse Tippy Toe puppets – if available
- 7" Plastic Plates (I used multicolor)
- Large scarves (larger than the normal 27" size)
- Lego Pattern Plates, if available. Otherwise you can use multicolored plates.
- Hula Hoop Arches (created by cutting a hula hoop in half)
- Non-Pitched Percussion (1/2 Metals & ½ Woods. I used Triangles/Finger Cymbals & Woodblocks/Rhythm Sticks)
- Red, White & Blue Solo Cups. Regular Size.
- Recordings of the following pieces:
  - *Freeze!* (Available as a download from [www.musick8.com](http://www.musick8.com))
  - *Can Can from Gaité Parisienne* by Offenbach. Be sure to check the form (some recordings are different) and modify the score directions accordingly
  - *The Wild Horseman* by Robert Schumann
  - *Hungarian Dance #5* by Johannes Brahms
  - *Viennese Musical Clock* by Zoltan Kodaly
  - *Everything is Awesome* from The Lego Movie (Kidz Bop Kids or Tegan & Sarah)
  - *Primo Vere V. Ecce Gratum* from *Carmina Burana* by Carl Orff
  - *El Capitan* by John Philip Sousa

### RESOURCES

List of resources mentioned in this session:

- [www.musick8.com](http://www.musick8.com) (source for the song *Freeze!*)
- Resource Book *Parachutes, Ribbons and Scarves, Oh My!* (Almeida)
  - Lessons used: *The Wild Horseman*, *Viennese Musical Clock*, *El Capitan*
- Resource Book *Percussion Parade* (Almeida)
  - Lessons used: *Hungarian Dance #5*, *Everything is Awesome*, *Primo Vere: V. Ecce Gratum* (instrument parts only)



# **DAY 3**



# Storybooks for the Inclusive Classroom

Denise Gagne 2021

**All Are Welcome Here By Alexandra Penfold and Suzanne Kaufman**

**ISBN-13: 978-0525579649**



This is great book for every classroom, and it's a great way to welcome students to the music room in your first class.

Lesson Options:

1. Sing the refrain every time (or every 2nd time) you read the words, "All are welcome here."
2. Accompany the refrain with C-G bordun on barred instruments. This is a great opportunity to review how to hold the mallets and play!

Denise Gagné

Wel - come, wel - com eve - ry - one. We will have a lot of fun.

Mak - ing mu - sic eve - ry day, all are wel - come here.

Extensions: Use this welcome song as your welcome to students the first month of school.

1. Sing (or say) the Welcome song, patting a steady beat as you speak. Say hello to a student, and have the class echo you, using the same kind of voice that you used. Use high and low voices, quiet and loud voices, fast and slow. Also use speaking, whispering, shouting or calling and singing voices. When singing hello use a variety of solfa patterns: so-mi, so-la-so-mi or mi-re-do.

2. In the next lesson, instead of patting the steady beat as you say hello to the students, play the beat on a non-pitched instrument. Ask the students questions about the instrument you've chosen to play.

\* What is this instrument called? \* What is it made out of?

\* How is the sound made on this instrument?

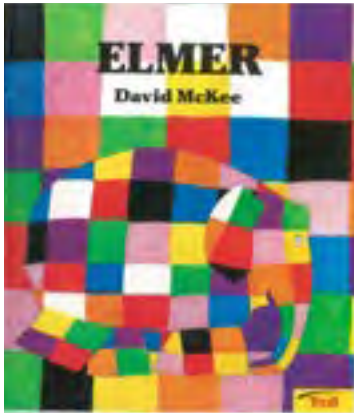
3. Demonstrate how to hold the instrument and how to play it before playing along with the chant. You may want to have the students play the instrument you use in this activity. If you have a tambourine or hand drum, you could hold it, but have the children tap it. This is an excellent way to introduce all of the unpitched instruments that you have in your classroom.

When students have seen 4 or 5 different instruments as part of your welcome, put them in a "Mystery Box" and play one at a time for students to identify.

[LINK TO THE STORYBOOK MODULE ON MUSICPLAYONLINE](#)

# Elmer By David McKee

ISBN-13: 978-1842707319



Elmer is different. Elmer is patchwork. The grey elephants all love him, but he soon starts to wonder what it would be like to be just the same as them... Full of colour, wisdom and many sub-themes, students will love this book!

Lesson Options: Have your students create a patchwork by coloring squares. (worksheet follows) Then say and play the word rhythms on instruments. If time permits, let the students try playing other students compositions.

Extensions: Search “Elephant” on Musicplayonline to find a wealth of related poems, songs, and listening activities.

1. **Melody the Elephant** will do whatever you “sing” to her. But if you use a “speaking” voice - she doesn’t do it. The children are vocally improvising when they sing to Melody. After the children have colored their elephant, invite them to “sing their colors” - or improvise a melody using the color words instead of playing word rhythms. You could create a theme to sing between repetitions.



## 2. Say **The Elephant Goes** poem

The elephant goes like this and that.  
He’s terribly big.  
And he’s terribly fat.  
He has no fingers,  
He has no toes,  
But goodness gracious,  
What a nose!

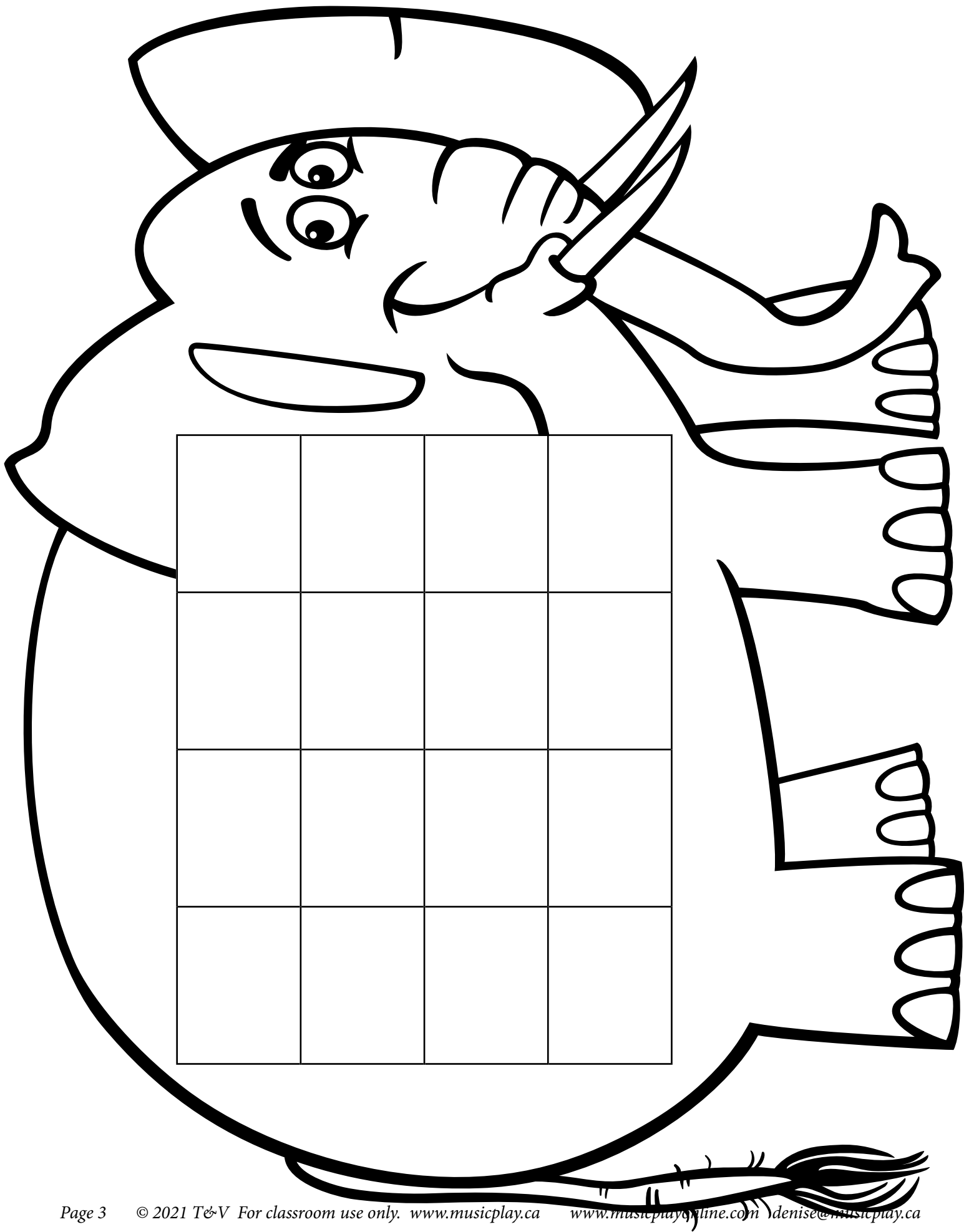
sway one arm back and forth like a trunk  
reach up high with your arms  
make a big circle with your arms  
make fists with your hands  
point to your toes  
extend hands palms up - “what’s up?” move  
point to your nose

3. Sing the song “**Elephants Have Wrinkles**” It’s in Musicplay PreK #64 on Musicplayonline  
This song is a favorite of PK-K-1-2 students!

4.. Move to “**The Elephant**” from Carnival of the Animals.  
It’s in Listen 1 on Musicplayonline.

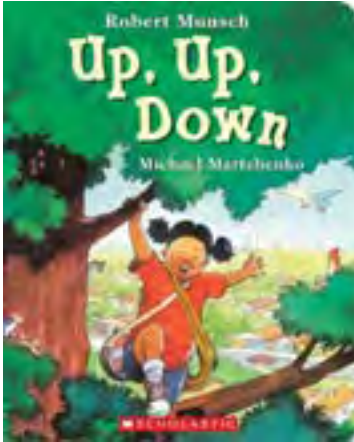
- view the intro video with footage of live animals moving to the music
- view the teacher demo and copy the movement
- then, invite students to create their own elephant movement.

[LINK TO THE STORYBOOK MODULE ON MUSICPLAYONLINE](#)



## Up Up Down By Robert Munsch, illustrated by Michael Martchenko

ISBN-13: 978-0439335973



Anna loves to climb, even if she's not always successful. What's more, she's impossible to stop! Up, up, up she goes, to the very top of the enormous tree in her yard. "Be careful!" says her mother. "Come down!" says her father. But getting Anna down is not as easy as it looks!

### Concepts to teach:

- melodic direction
- dynamics
- m sl
- timbre

1. Read the story to the children. When Anna climbs, say the "up, up, up" starting with a low voice and get higher get higher as she climbs. Show how the voice is going higher with arm motions as well as with your voice. On the words "fall down", go down with your voice and with arm motions. If you have barred instruments, play any two notes starting low, and getting higher. When the words "fall down" are read, do a glissando down to C.
2. On the words, "Ow Ouch!" pat the part of the body where Anna landed. Say the "Ow" in a loud voice, and the "OUCH!" even louder. In music, emphasizing a note or a word is called an accent. When the characters in the story say, "Be careful!" have the class say it with them, and wag their pointing finger as if they are scolding. Choose unpitched instruments such as a tambourine or woodblock to play this part.
3. When you come to the song, "I'm the king of the castle" sing along. Pat or clap the beat as you sing. If you have barred instruments accompany with a C-G bordun.
4. When Anna's mother or father tell her to get out of the tree, have the class say the words in the story with them. The first three times the mother says "Anna" she says it in a quiet voice, getting louder each time. The fourth time, the mother uses a shouting voice. Use this as an opportunity to talk about dynamics with your students. Choose the dynamics appropriate to the story.
5. When Anna climbs down, say the word "down" starting with a high voice, getting lower as you go. Have the barred instrument players play two notes starting high and moving lower and lower.
6. When Anna opens the bandaids, say the word, "Scratch!" together. Play along with an unpitched instrument like a ratchet, cabassa or a guiro.

Say the words, "wrap wrap wrap wrap wrap" together. Play along with hand drums.

This story is a student favorite from K-3 and features diverse characters.



## Stevie Wonder, from the series Little People, Big Dreams

ISBN-13: 978-0711257757

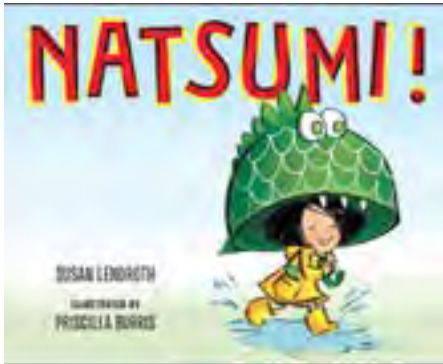
At just 8 years old, it was clear that Steveland Judkins was going to be a star. Renamed Stevie Wonder for his astonishing talent on the piano and other instruments, he wrote and performed some of the biggest hits of the 1970s. Stevie became known for his inventiveness, his soulful voice, and the social commentary in his lyrics.

Little People, BIG DREAMS is a best-selling series of books and educational games that explore the lives of outstanding people, from designers and artists to scientists and activists. All of them achieved incredible things, yet each began life as a child with a

dream.

# Natsumi By Susan Lendroth and Priscilla Burris

ISBN-13: 978-0399170904



Natsumi is small but full of big exuberance, and puts her girl-power to good use when she discovers a Japanese tradition as energetic as she is. The book introduces several traditional Japanese arts, and is a great way to introduce Taiko drumming to your students.

The Musicplayonline January Grade 3 Lesson modules introduce students to several Japanese instruments. Lesson 16 introduces a Japanese New Year's song and the koto. Lesson 17 introduces the song "Sakura" and taiko drumming. In Lesson 18 students learn about the shamisen. And in Lesson 19 the students learn about the shakuhachi. This is a good story to use in Grade 3, Lesson 17 which features the taiko drum.

There are many opportunities to use unpitched instruments or found sounds to create sound effects to enhance this story.

Page 8-9 : Choose an instrument and play along with the words, "Not so fast!" "Not so hard!" "Not so loud!"

Page 11: Play with "tap, tap, tap" and with "SLAP, SLAP, SLAP!"

Page 13: Play with "she stirred," "she beat," "she whirled her tea into a cyclone."

Page 15: Play the fan noises with Natsumi. "Whisht. click"

Page 21: Play the Boom! Boom-boom Boom! on the biggest drum you have.

Page 25: Optional - move with fans to "Sakura" from Musicplay 3.

Page 28-29-30-31: Play the Booms on a drum!

Identifying children's strengths is just as important as focusing on their challenges.

Invite the students to identify Natsumi's challenges and her strengths.

Ask the students why they think taiko drumming is a better fit for Natsumi than flower arranging or making tea.

I found a wonderful website: <https://www.understood.org/>

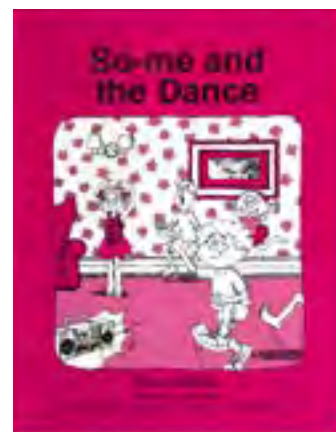
The site states: Empowering educators with tools and resources to help all students thrive.

There are articles and many very good downloads for parent and for teachers.

Back-to-School Worksheet to Plan for a Better Year	
Help your child fill out this worksheet. Looking back at the past year can help you brainstorm together about ways to make the next school year a more positive experience for your child.	
Schoolwork	
Looking back...	Looking ahead...
What did you like best about this past school year? Why?	What are you looking forward to about the new school year?
What was hardest for you at school this past year? Why?	If you need help with schoolwork, what helps you talk to teachers or classmates about it?
What do you wish you'd known when you started this past school year?	What do you want your new teachers to know about you?

[LINK TO THE STORYBOOK MODULE ON MUSICPLAYONLINE](#)

## So-me and the Dance, by Stuart Manins 12 storybooks to teach musical concepts.



CLICK THE [LINK TO ORDER THE PRINT/AUDIO OF THE SO-ME STORYBOOKS FROM WWW.MUSICPLAY.CA](http://WWW.MUSICPLAY.CA)

### There are 12 stories in this charming series

The So-me series is written by Stuart Manins, a retired professor of Music Education from Auckland, New Zealand. His set of 12 sound stories and accompanying CD feature the character So-me, and his friends La-me, and La-so-me. These stories are charming, have really cute illustrations, and are full of musical teaching concepts. I used the concepts in the stories as the basis of my kindergarten music classes but they were equally loved by my students in Grade 1, 2 and 3. The stories will enhance both Orff and Kodaly based programs and help to teach many curriculum concepts.



[THE SO-ME STORYBOOK SERIES IS ALSO AVAILABLE ON IBOOKS.](#)  
[CLICK TO LINK TO #1 SO-ME GOES MISSING](#)

# Mae Among the Stars By Roda Ahmed and Stasia Burrington

ISBN-13: 978-0062651730



This is a beautiful picture book inspired by the life of the first African American woman to travel in space, Mae Jemison.

There is a refrain in the book, that is inspirational. "If you can dream it, if you believe it and work hard for it, anything is possible."

This lesson began by composing a melody for the refrain, but with the help of Craig Cassils, it turned into a choral piece that I hope will inspire your students to dream their dreams and make them come true.

[LINK TO THE STORYBOOK MODULE ON MUSICPLAYONLINE](#)

## Reach for a Star

*mf* 4 D. Gagne and Craig Cassils

8 Reach for a star.\_\_\_\_ Reach out and touch it.\_\_\_\_ You can go far\_\_\_\_

11 if you be - lieve\_\_\_\_ it.\_\_\_\_ If you work hard\_\_\_\_ and if you be - lieve,\_\_\_\_

15 an - y - thing is pos - si - ble that you can dream.\_\_\_\_ To - So

18 day is your mo - ment, this is your time.\_\_\_\_ Ev - 'ry - thing can\_\_\_\_ come look to the fu - ture, eyes o - pen wide.\_\_\_\_ This is a brand\_\_\_\_ new

21 true. day. Be - lieve in your heart,\_\_\_\_ get rea - dy to start.\_\_\_\_ The Be - liev - ing in you\_\_\_\_ is what you should do.\_\_\_\_ You'll

24 world show is the wait - ing for the you.\_\_\_\_ world\_\_\_\_ for the way.\_\_\_\_

Dream your dream,\_\_\_\_ start to live,\_\_\_\_ give all you\_\_\_\_ can give.\_\_\_\_

28

Dream your dream, look to the sky, spread your wings and fly.

32

Reach for a star, Reach out and touch it, You can go far

35

if you be - lieve it, If you work hard and if you be - lieve,

38

an - y - thing is pos - si - ble, an - y - thing is pos - si - ble, an - y - thing is pos - si - ble

41

that you can dream.

## Coming Soon to Musicplayonline - Storybook Module

Videos of the stories and copies of the teaching materials used in this session (and some more of my favorites,) will be put into a Module for easy access for our Musicplay teachers. Books will include:

Listening Walk  
All Are Welcome  
Elmer Elephant  
Mae Among the Stars  
Natsumi  
Picasso (goes with One Green Jellybean)

Swimmy  
Teatime Around the World - Long  
Teatime Around the World - Short  
Stevie Wonder  
Mortimer  
Up Up Down  
Mm Mm Cookies

I'd love to have your suggestions for more storybooks for inclusive classrooms!

## Revisit your favorite storybooks

It's time for all teachers - not just music teachers - to revisit the storybooks in your library. Re-read your favorite books with a different lens and ask - does this book reflect the students I see in my classroom?

Some of my favorites do have diverse characters: Up Up Down has been a part of my music classes for years, and upon revisiting, I noticed (probably for the first time) that the family in the story is a black family. Mortimer is not. So, I'll start looking for a storybook that is engaging and will teach the children similar concepts - or - I'll balance the use of Mortimer by finding and using a different book that is more diverse in addition to Mortimer. Robert Munsch has written many books with diverse characters, so I'll start looking at his other books, to find some with IBPOC characters. Pete the Cat books and Tacky the Penguin are more of my favorites.

I found when when exploring a variety of storybooks for this session, that now I have some new favorites. (And ideas for creating a series of diverse eBooks for music classrooms)

# Reach for a Star

Bright, with spirit ♩ = 120

D. Gagne and Craig Cassils

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of four measures, each containing a whole rest. The piano accompaniment is in 4/4 time and begins with a mezzo-forte (*mf*) dynamic. It features a steady eighth-note bass line and a treble line with chords and moving lines.

The second system begins at measure 5, marked with a mezzo-forte (*mf*) dynamic. The vocal line contains the lyrics: "Reach for a star. — Reach out and touch it. — You can go far —". The piano accompaniment continues with the same rhythmic pattern as the first system.

The third system begins at measure 8. The vocal line contains the lyrics: "if you be - lieve it. — If you work hard — and if you be-lieve, —". The piano accompaniment continues with the same rhythmic pattern.

11

an - y - thing is pos - si - ble that you can dream. \_\_\_\_\_ To - So

15

day is your mo - ment, this is your time. \_\_\_  
look to the fu - ture, eyes o - pen wide. \_\_\_

17

Ev - 'ry - thing can \_\_\_ come true. Be - lieve in your heart, \_\_\_ get  
This is a brand \_\_\_ new day. Be - liev - ing in you \_\_\_ is

20

rea - dy to start. \_\_\_ The world is wait - ing for you. \_\_\_  
what you should do. \_\_\_ You'll show the world \_\_\_ the way. \_\_\_

1.

24

2.

3

Musical score for measures 24-26. The system includes a vocal line and a piano accompaniment. The key signature has one flat (B-flat). The vocal line starts with a whole rest in measure 24, followed by a half note G4 in measure 25, and a half note A4 in measure 26. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Dream your dream, — start to live, —

27

Musical score for measures 27-28. The vocal line continues with a half note B4 in measure 27 and a half note C5 in measure 28. The piano accompaniment maintains the eighth-note pattern in the right hand.

give all you — can give. —

29

Musical score for measures 29-30. The vocal line has a half note D5 in measure 29 and a half note E5 in measure 30. The piano accompaniment continues with the eighth-note pattern in the right hand.

Dream your dream, — look to the sky, —

31

Musical score for measures 31-32. The vocal line features a half note F5 in measure 31 and a half note G5 in measure 32. The piano accompaniment concludes with a final chord in the right hand and a descending bass line in the left hand.

spread your wings and fly. —

33

Reach for a star. \_\_\_\_ Reach out and touch it. \_\_\_\_ You can go far \_\_\_\_

36

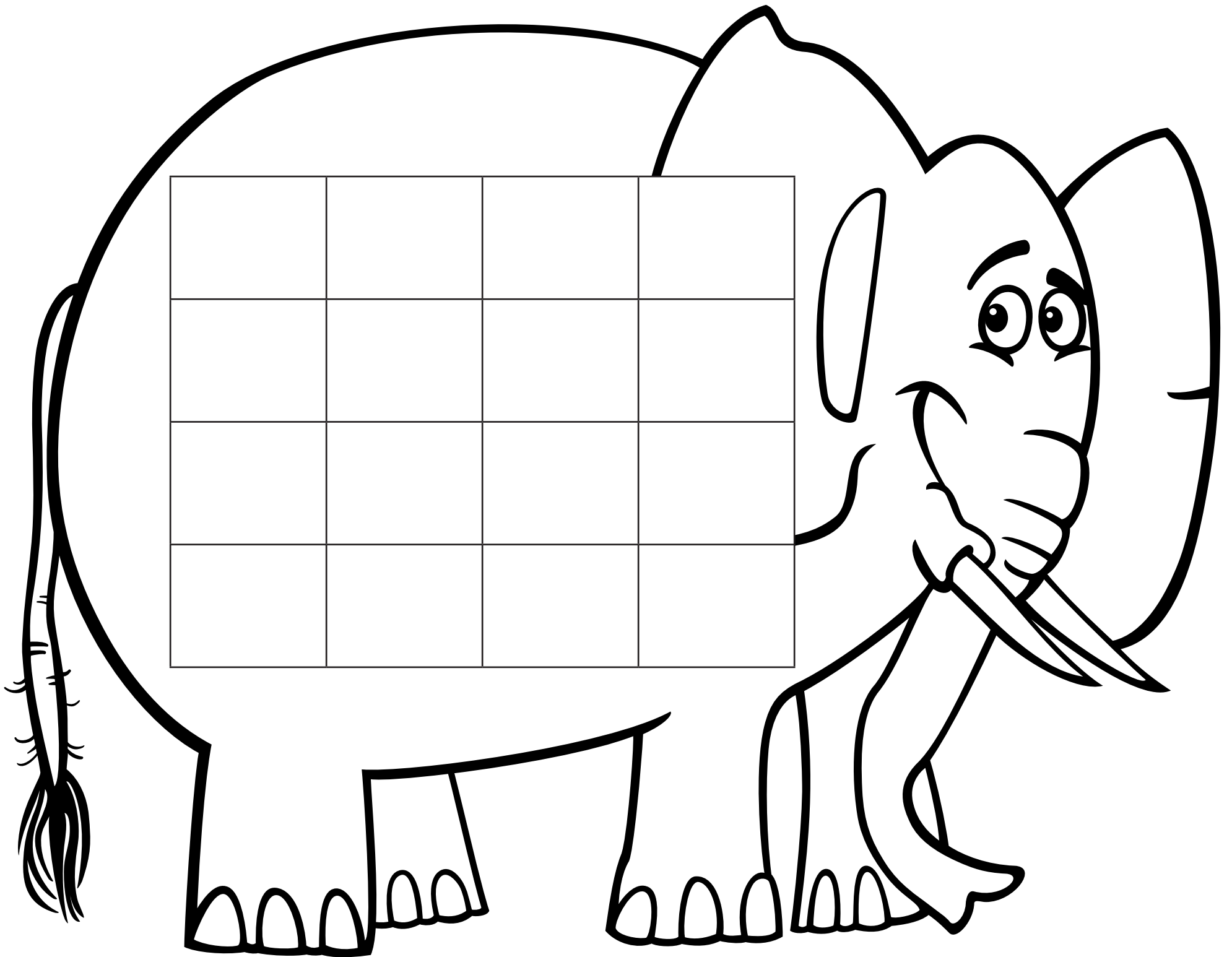
if you be - lieve it. \_\_\_\_ If you work hard \_\_\_\_ and if you be - lieve, \_\_\_\_

39

an - y - thing is pos - si - ble, an - y - thing is pos - si - ble, an - y - thing is pos - si - ble

42

that you can dream. \_\_\_\_



## Artie's Prep Talk for Session #10 – Moving Toward Mastery

Good afternoon and welcome to **“Moving toward Mastery . . . in Kid-Friendly Ways.”**

Music literacy was always one of my goals with my students. I wanted them to be fluent in our beautiful language of music notation, along with becoming discerning listeners and developing musicianship. The lessons in this session are going to help you lay a solid foundation in many areas. You'll be developing beat competency, rhythmic subdivision, phrase awareness, expression and more.

One thing that I didn't have time to put into our video (in the first segment) was another transfer for the Crazy 8s lesson, which has a plethora of ideas for focusing on steady beat, phrases, as well as quarter notes and rests.

We do a level or two of Crazy 8s each week near the beginning of the year (not the whole sequence in one lesson!) – and then when the steady beat is solid, and phrasing is locked in - we transfer the Crazy 8s activity to Orff instruments set up in a pentatonic scale. That's not in the video – but be sure to add that mallet instrument transfer to your Crazy 8s sequence, as it one of the children's favorites!

Another quick heads-up is about the Engine, Engine #9 lesson. You'll want the train to move throughout the room . . . rather than winding up in a tiny circle like ours did here. My directions weren't clear about this for the children.

These were all first take videos, with kiddos I had never met, so hopefully they simulate the “real world” for you to see.

All this information will be in your handout as well as the script of this prep talk, so I'm going to show this video without any stops. If you have any questions, just drop them into the chat and I'll get an answer for you. **I hope that these seven lessons will be valuable additions to your curriculum!** 😊

# Moving Toward Mastery: in Kid-Friendly Ways!

Artie & Denise 2021 Music Education Extravaganza

Session #10, 7/15/21, 4:15-5:30 pm

Clinician: Artie Almeida, Ed.D.

This **outline of instruction** for the Mastery session will provide location points in the *Mastery Clinic* video to take note of, since the full written descriptions of these lengthy lessons would be quite extensive. Use this information as you revisit the video and take any notes necessary for further clarification.

## **1. Crazy 8s** (Video location: 1:31-20:50)

Outlining 8 beat phrases by clapping and drawing phrase arcs

- **Level One – Crazy 8s (2:00-6:10)**
  - Clap beat 1 – show “rest motions” for rest of phrase.
  - Clap beats 1 & 2 - show “rest motions” for rest of phrase.
  - Continue in this fashion until the final phrase where all beats are clapped
- **Level Two – Reverse Crazy 8s (6:11-9:03)**
  - Begin by clapping all 8 beats
  - Continue by clapping beats 1-7, then resting on beat 8
  - Next, clap beats 1-6, resting on beats 7 & 8
  - Continue until the final phrase, which has a clap on beat 1 and then 7 rests
- **Level Three – Crazier 8s (9:04-10:58)**
  - Rest for 7 beats, clap beat 8
  - Rest for 6 beats, clap beats 7 & 8, etc until all 8 beats are clapped
- **Level Four – Pop Toobs on Drumsticks Crazy 8s (10:59-14:23)**
  - Same pattern as Level One, but played with a Pop Toob on a horizontally-held drumstick
- **Level Five – Hand Drum Crazy 8s (14:24-19:00)**
  - Same pattern as Level One, but played on Hand Drums
- **Level Six – Movin’ & Groovin’ Crazy 8s (19:01-20:50)**

*There was not enough time to include “Orff Instruments Crazy 8s” in the video.*

## **2. Note Value Study Guides** (Video location: 20:52-34:05)

Paper study guides with four note values on the front cover and the corresponding four rest values inside the vertically folded paper. Use scissors to “cut doors” to finish the study guides. Children put the finished guides in their pocket and take it home to teach the lesson to a family member.

## **3. Stretchy Band Note Value Activity with the piece *Wipe Out*** (34:06-40:30)

Display the “Wipe-Out Form Visual” indicating which note values will be “shaken” with the stretchy band during each section of the music. We call our stretchy band “SUPER STRETCHY!”

## **4. Notey Pokey** (40:31-45:02)

This lesson in this video took place in Dallas, Texas at the Artie & Denise symposium in 2015. Using a parody of the *Hokey Pokey* song, we sang the *Notey Pokey* and shook our note and rest values in the circle, instead of different body parts like in the original children’s song. (Continued on next page)

The teachers each had a Notey Pokey pack of materials. I made laminated small flash card sets for the following **note values** (Whole, Half, Quarter, Set of Two Eighths, Set of Triplets, Set of 4 Sixteenth Notes) and **these rest values** (Whole, Half, Quarter, Eighth Rests). I bought colorful library pockets at a school supply store and laminated them to hold the Notey Pokey cards. In the future I would like to add new kits using non-pitched percussion instruments, instruments of the orchestra or music vocabulary items like dynamic markings, tempo words, etc.

#### **5. Engine, Engine #9** (45:03-55:16)

To begin the instruction, I used *Pointing Pages* from the ***Get to the Point*** book, co-authored by my niece, Katie Grace Miller, and myself. The first week I introduce this lesson I begin with a Rhythm Pointing Page and then use a solfege pointing page. Normally I use some interesting *Pointing Devices*, like large feathers or fun cocktail stirrers (don't tell the kids! ☺), but for the sake of time we just used our fingers. It's much more fun with a pointer! We would add non-pitched percussion to the rhythm pages, although I did not have time to do that in this video demonstration. The next week we would transfer the song *Engine, Engine #9* to a note value review using a stretchy band. You will see that stretchy band transfer in this video. I did not emphasize to the students to move more freely around the room, and they wound up moving in a pretty tight circle. It is best if the train snakes around the room in a random pattern.

#### **6. Rhythm Rockets** (55:17-End)

*Rhythm Rockets* are one of **Artie's Proficiency Packs**, which are individual response manipulatives to engage children in learning about rhythm, melody, expressive qualities and more musical concepts. The children use clothespins to mark their choices during instruction. I omitted an important item in this lesson, in my rush to finish before the children were being picked up by their parents. We passed out the star tambourines so they could play each rhythm pattern (or combination of patterns) after identifying them. It is MUCH more effective to add the instruments after simply touching the rhythms, so be sure to add tambourines or maracas (to be able to sustain sound for the half and whole notes) when you teach this lesson. Ideally, you want to get to 2-measure patterns with your primary students and four-measure patterns with the intermediate aged children.

#### **OTHER OF ARTIE'S PROFICIENCY PACKS THAT OFFER VALUABLE INSTRUCTION OPTIONS ARE:**

- Sneaky Snake (Music Symbols & Vocabulary)
  - Doggone Dynamics (Dynamics Markings)
  - Percussion Discussion with CD (Non-Pitched Percussion Instruments)
  - Style Dials with CD (An exploration of musical styles)
  - Ensembles for Everyone (Large & Chamber music ensembles)
- and more . . .

#### **Biographical Information :**

Dr. Artie Almeida recently retired after 37 years of teaching in the public schools. She was the music specialist at Bear Lake Elementary school in the Orlando FL area, where she taught 1200 K-5 students. Her dynamic student performing groups have performed for AOSA, NAFME, Florida Music Educators Association, Georgia Music Educators Association, Walt Disney World, many general education conferences and on the NBC Today Show. Look for *The Bear Lake Sound* in the upcoming music education advocacy documentary "Marching Beyond Halftime."

Artie was chosen as Florida Music Educator of the Year and was also selected as an International Educator 2006 by the Cambridge England Biographical Society. She was a Teacher of the Year at the school level 6 times, Seminole County Teacher of the Year, Runner-Up for Florida Teacher of the Year, and was recently chosen as a University of Central Florida Alumni of the Decade. Artie is included in the publications *Who's Who in American Education*, and *Great Minds of the 21<sup>st</sup> Century*.

Artie was an adjunct professor of music education at the University of Central Florida for 34 years, the saxophone instructor at Valencia State College, the Music & Movement instructor at Seminole State College and a saxophone performer and teacher. Additionally, she performs early music with Ars Antiqua and the Halifax Consort.

# Artie's Teaching Resources

## Woods, Metals, Shakers, Skins

*Hoop Group Activities for Your Active Music Room*

## Percussion Parade

*The Wonderful World of Non-Pitched Percussion*

## Artie's Affirmations

*21 Educational and Inspirational Posters for Every Music Classroom*

## Adventures with the Orchestra

*A complete instructional unit to bring the orchestra to your students*

## KidStix

*Rockin' Repertoire for Rhythm Readiness*

## Music Madness!

*Totally Terrific Interactive Games*

## Get to the Point!

*A Collection of Pointing Pages and Powerful Plans*

## Parachutes and Ribbons and Scarves, Oh My!

*Listening Lessons with Movement Props*

## Mallet Madness Interactive CD-ROM and Mallet Madness Strikes Again!

### Interactive CD-ROM

*SMART and Promethean editions of whiteboard lessons with PowerPoint materials to support your favorite resources*

## Mallet Madness

*A collection of engaging units for using mallet instruments and drums in the music classroom*

## Mallet Madness Strikes Again!

*A collection of engaging units for mallet instruments and drums*

## Recorder Express

*Soprano Recorder Method with CD*

## Proficiency Packs

*Each pack includes 30 student cards on brightly colored, sturdy card stock and a teacher's guide*

- #1—Rhythm Rockets
- #2—Sneaky Snake (vocabulary)
- #3—Beat Strips and Rhythm Markers
- #4—Doggone Dynamics
- #5—Melody Mice
- #6—Percussion Discussion (with CD)
- #7—Mood Meters (with CD)
- #8—Ensembles for Everyone (with CD)
- #9—Style Dials (with CD)
- #10—Super Singers (with CD)

## Artie's Jazz Pack

*CD included • Games and Activities for Teaching About Jazz in the Classroom*



**Artie Almeida**



Visit [www.artiealmeida.com](http://www.artiealmeida.com) to learn more about and purchase these and other exceptional teaching resources from Artie.

**AD765**



**MOVING TOWARD  
MASTERY  
... IN KID-FRIENDLY WAYS!  
SESSION #10**

**CLINICIAN:  
ARTIE ALMEIDA**



**THIS SESSION WILL HELP STUDENTS  
MOVE TOWARD MASTERY IN  
NUMEROUS ASPECTS OF MUSIC  
THEORY INCLUDING**

- **STEADY BEAT**
- **RHYTHMIC SUBDIVISION**
- STAFF NOTATION**
- ... AND MORE.**

**SESSION DESCRIPTION**



## **CRAZY 8s SEQUENCE**

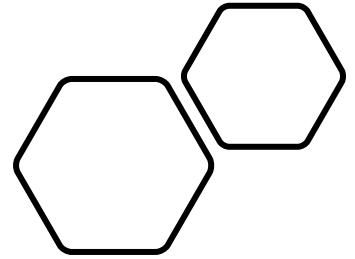
- **CLAPPING**
- **REVERSE**
- **CRAZIER**
- **POP TOOBS/DRUMSTICKS**
- **HAND DRUMS**
- **CREATIVE MOVEMENT**
- **ORFF INSTRUMENTS**

**CLINICIAN:  
ARTIE ALMEIDA**

**CRAZY**



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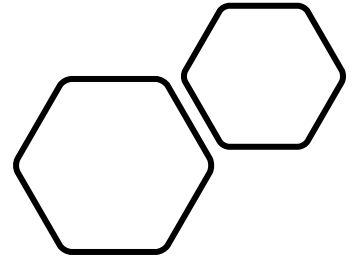


**REVERSE!**

**CRAZY**



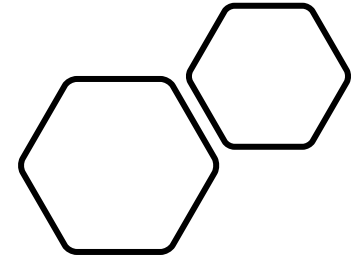
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# **CRAZIER!**



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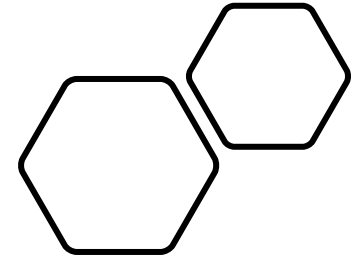


**POP TOOB!**

**CRAZY**



**S**

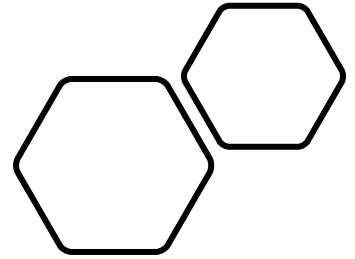


# HAND DRUM!

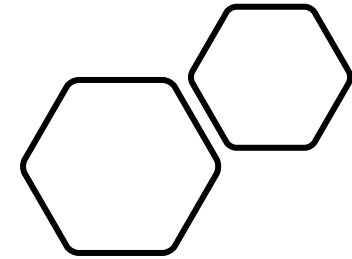
## CRAZY



# S



**MOVIN &  
GROOVIN!**

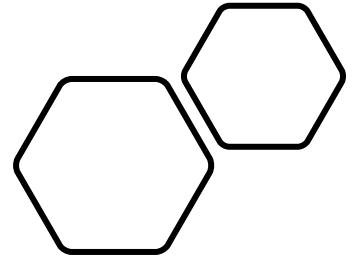


**CRAZY 8s**

**ORFF-Y**




**S**



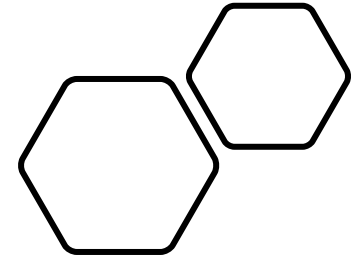


# **NOTE VALUE STUDY GUIDES**

**CLINICIAN:  
ARTIE ALMEIDA**

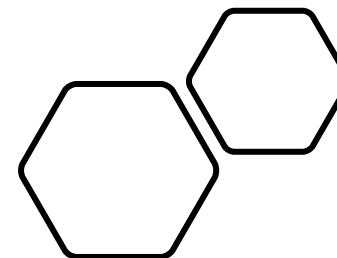
An abstract, colorful pattern featuring a vertical purple wavy line, a yellow and orange circular shape, and a green circular shape, all set against a white background.

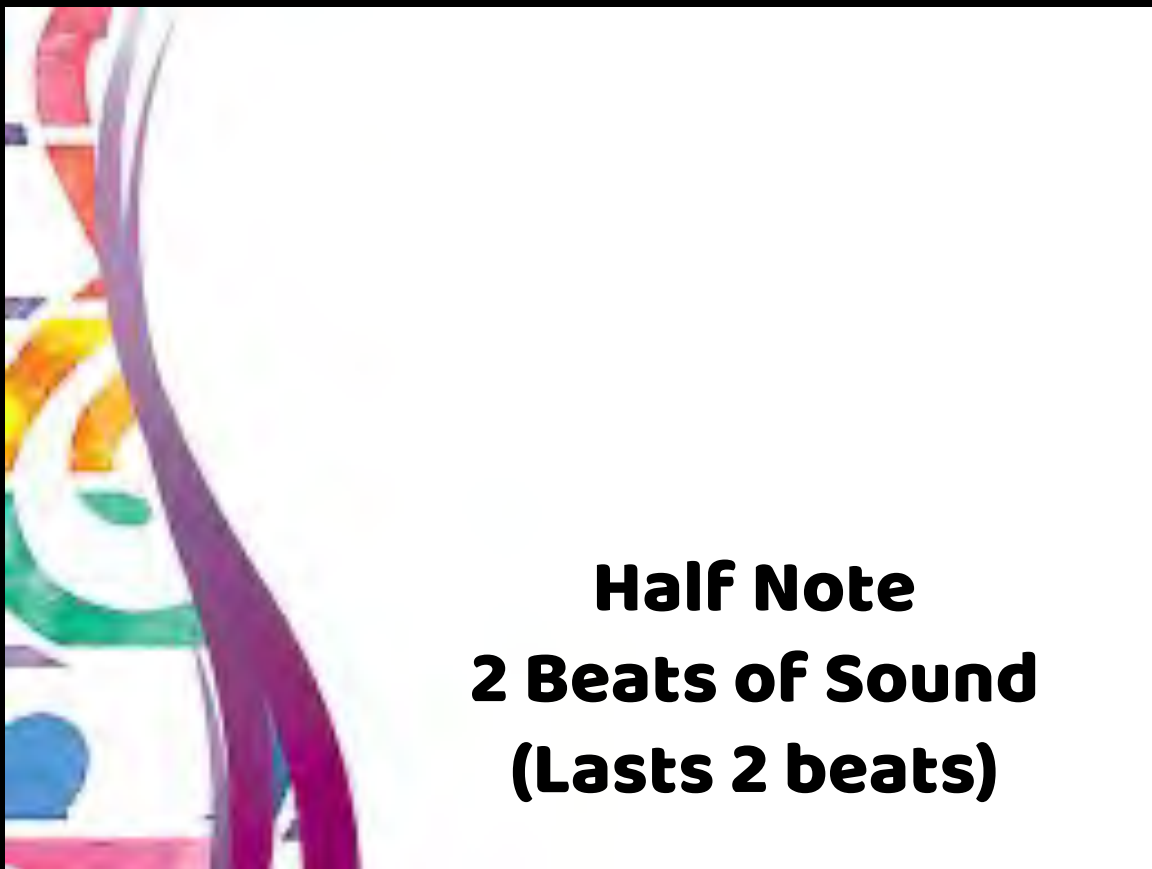
# **NOTE VALUE STUDY GUIDES**



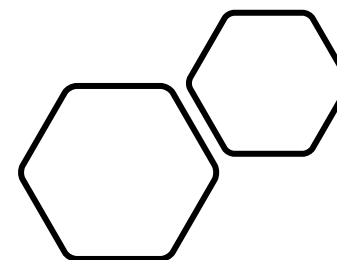


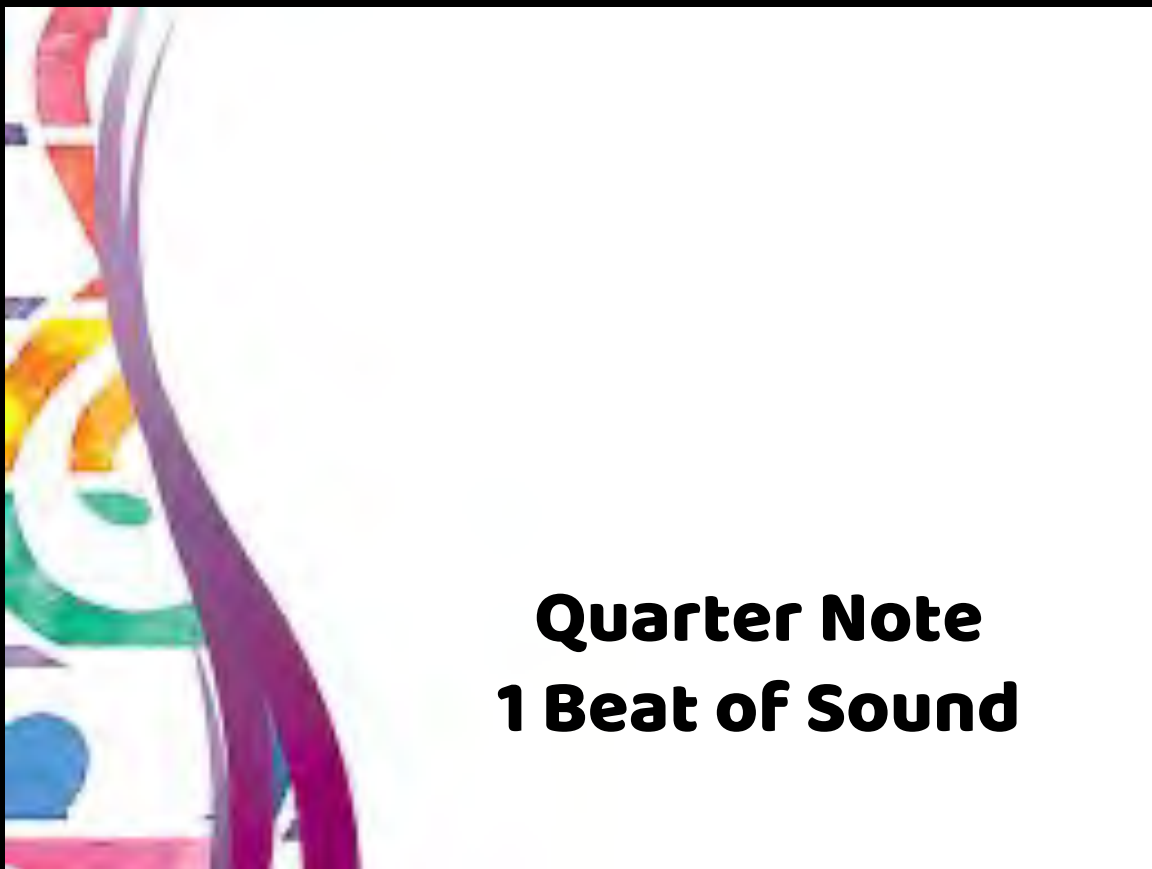
**Whole Note**  
**4 Beats of Sound**  
**(Lasts 4 beats)**



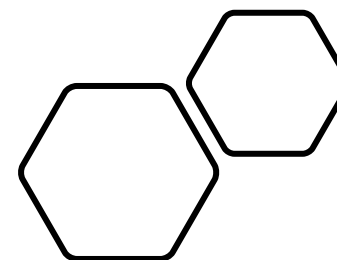


**Half Note**  
**2 Beats of Sound**  
**(Lasts 2 beats)**



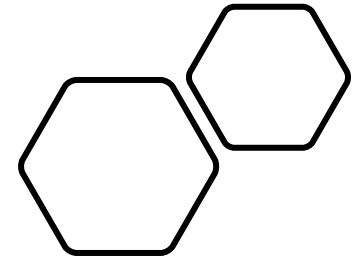


**Quarter Note**  
**1 Beat of Sound**



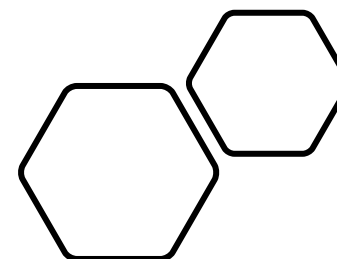


**Set of Eighth Notes**  
**2 Sounds Share 1 Beat**



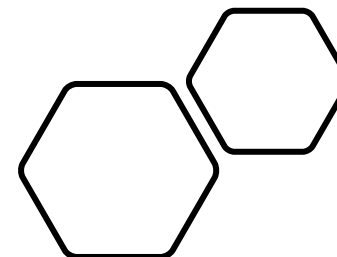


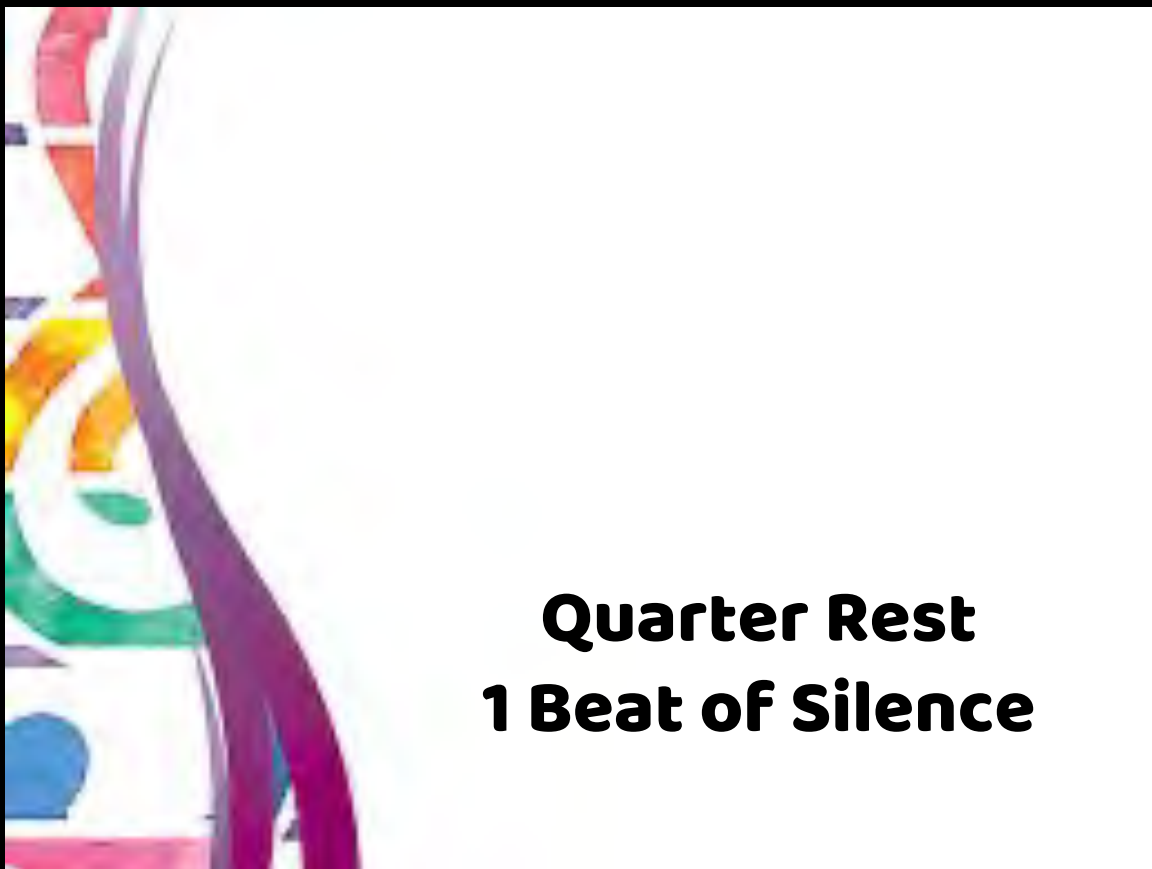
**Whole Rest**  
**4 Beats of Silence**  
**(Lasts 4 beats)**



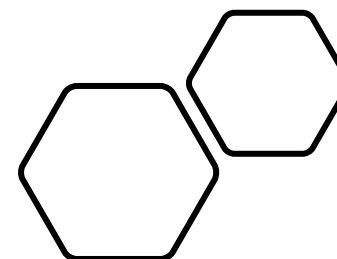


**Half Rest**  
**2 Beats of Silence**  
**(Lasts 2 beats)**



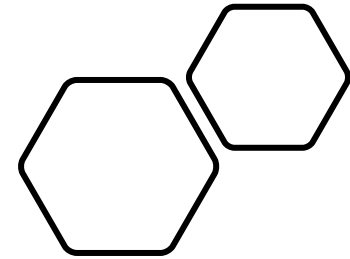


**Quarter Rest**  
**1 Beat of Silence**





**Eighth Rest**  
**½ Beat of Silence**





There are no visual support slides  
needed for the lesson

## **Notey Pokey**

Refer to the  
“Moving Toward Mastery” video  
for full instructional details.

The video was recorded in Dallas  
Texas in 2015.









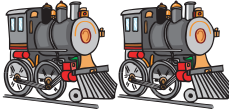



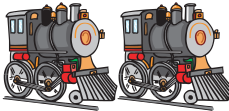





# **ENGINE #9**

## **NOTE VALUE TRAINS**

**CLINICIAN:  
ARTIE ALMEIDA**

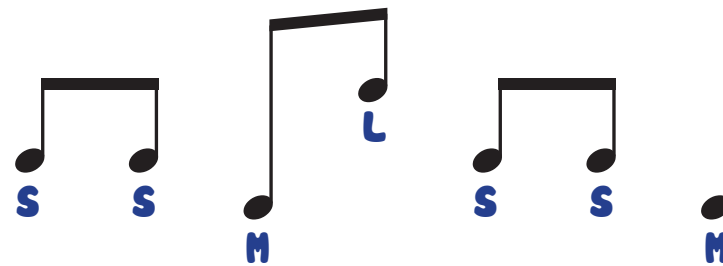
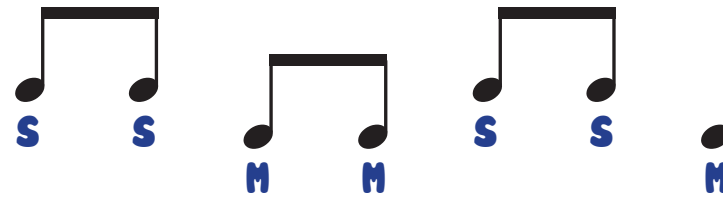
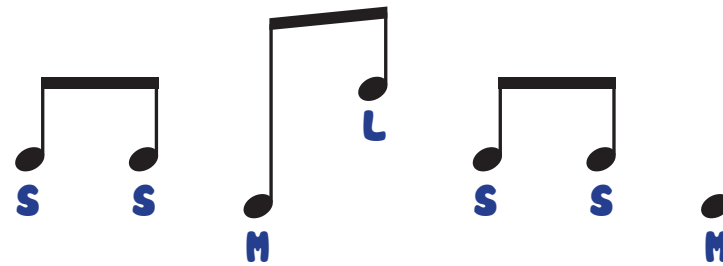
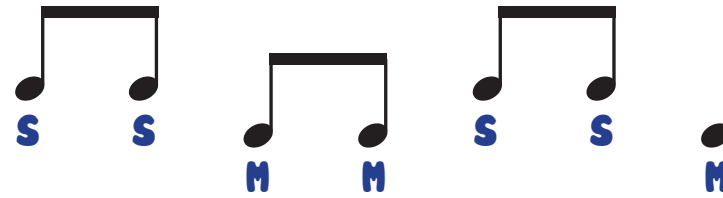
# ENGINE, ENGINE #9

## RHYTHM PICTURE POINTING PAGE

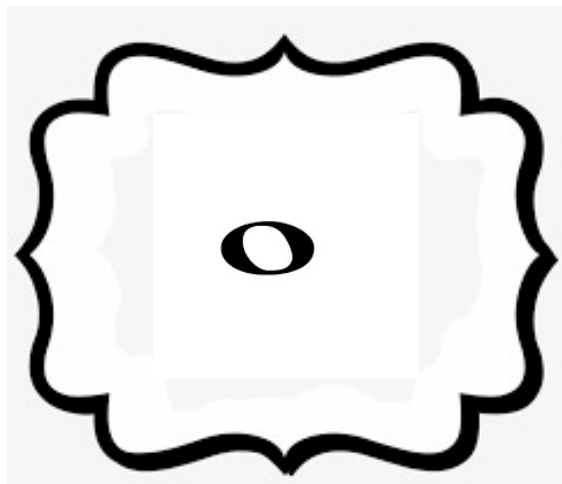
			
En-gine	en-gine	num-ber	nine,
			
Go-ing	down Chi-	ca-go	line.
			
If the	train goes	off the	track,
			
Will I	get my	mon-ey	back?

# ENGINE, ENGINE #9

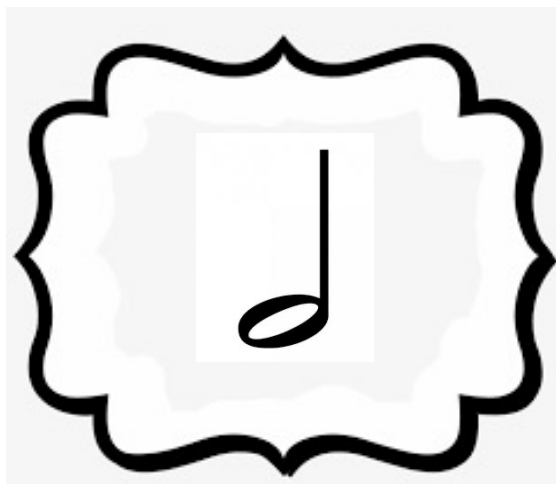
## SOLFÈGE NOTATION POINTING PAGE



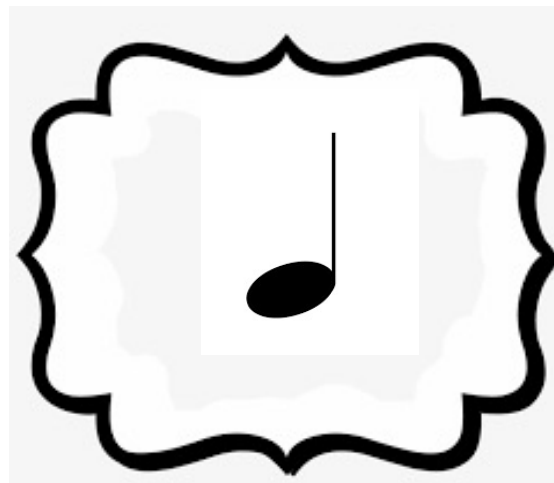
Whole Note



Half Note



Quarter Note



Eighth Notes



Engine #9 Challenge!





# **WIPE OUT!**

**NOTE VALUES WITH  
SUPER STRETCHY**

**CLINICIAN:  
ARTIE ALMEIDA**



# WIPE OUT!

## PERFORMED BY THE CALIFORNIA DREAMERS (SUPER STRETCHY!)

Introduction: 6 measures of Eighth Notes

12  
measures  
of  
Quarter  
Notes

12  
measures  
of  
Whole  
Notes

12  
measures  
of  
Half Notes

12  
measures  
of  
Quarter  
Notes

12  
measures  
of  
Eighth  
Notes

12 measures of only moving on Beat #1



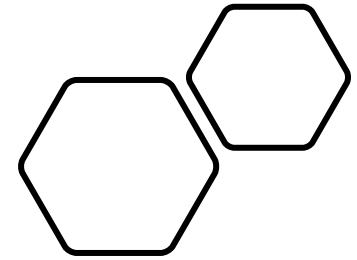
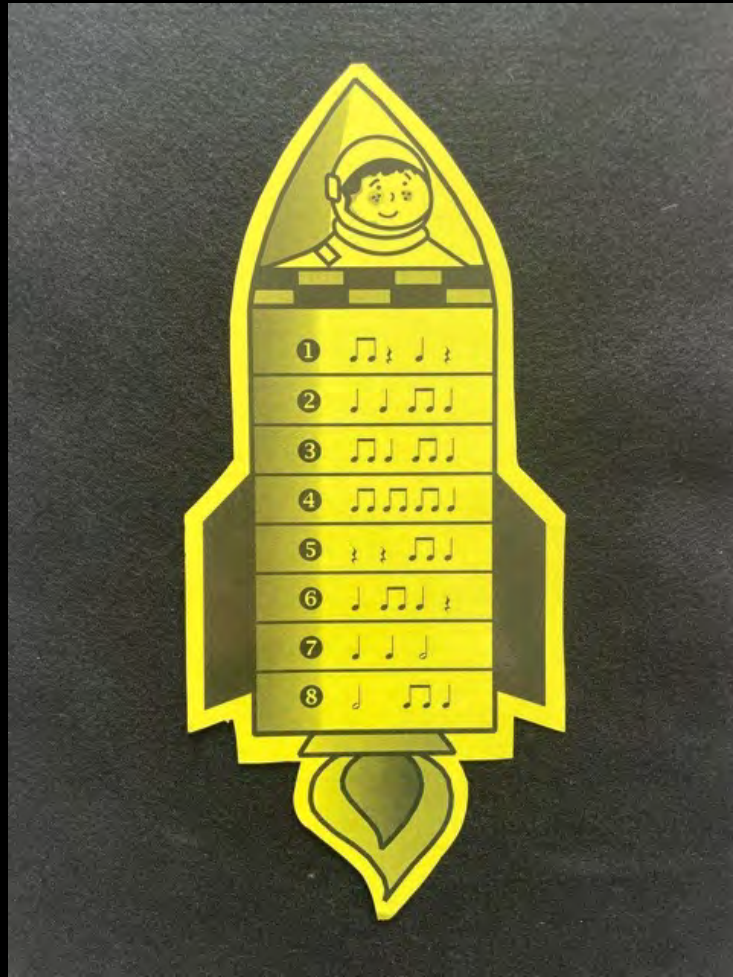
# **RHYTHM ROCKETS**

## **RHYTHM PROFICIENCY PACKS**

**CLINICIAN:  
ARTIE ALMEIDA**



**RHYTHM  
ROCKETS!**



# Artie Almeida's Music Madness!

## Totally Terrific Interactive Games



Can be used on tablets, interactive boards,  
or computers. Internet connection required.

## Watch a short video demonstration of Artie's Interactive Games!

<https://www.youtube.com/watch?v=VulGg7aidnQ&t=81s>

Get ready to have some serious fun! In her tradition of "heavy academics, delivered joyfully," Artie Almeida is more excited than ever to bring you this collection of interactive games. Appealing graphics, fun animation, competitive play and cool music will catch your students' attention while clearly-stated learning goals, leveled play and individual and team options will provide countless ways to use this software in your music classroom (and beyond).

Originally designed by Artie as "folder" games with physical flash cards, dice, visuals, manipulatives, etc. these games have been updated and brought to life through incredible graphics, engaging animation, fast-paced competition, hilarious narration and creative music. Many of the games also include both interactive review activities to prepare your students for the games and interactive assessments to solidify learning after the game.

Music Madness! games may be enjoyed by the whole class projected onto an IWB (Interactive White Board) or screen, or by an individual student at an individual computer or tablet. If you do not have an IWB, you can still project the games to a screen and use a wireless mouse to allow your students to navigate the game.

Games and goals:

**"An Apple a Day"** - Perfect for students just learning note values or those needing some fun review, this game is designed for team play.

**"Aquatic Adventures"** - Challenge students to read and recognize common rhythmic figures in 4/4 time. choose from 3 levels of difficulty.

**"Dunk the Teacher"** - Let students test their skill at naming pitches of the treble clef as they take aim at the virtual teacher!

**"Dynamite Dynamics"** - Choose between team or individual play and get ready for some raucous fun identifying common dynamic terms and meanings.

**"Eggs-plosion"** - Unscramble the common music terms before the egg timer goes off! This game features multiple categories of vocabulary words and team or individual play.

**"Football Frenzy"** - What a sporting way to test students' knowledge of orchestral instrument families! Choose from 3 levels and team or individual play.

**"Galactic Goonies"** - Protect the Notation Nebula from the Galactic Goonies and take melodic direction and intervals out of this world! Choose between melodic direction, melodic intervals, or both. This game has options for either team or individual play.

**"Percussion Penguins"** - These cool little penguins will test students' knowledge of non-pitched percussion timbres. This sequencing game gets more difficult the better your students do!

## Session #10 - Moving Toward Mastery

### Materials & Resources

#### **MATERIALS:**

List of materials demonstrated in this session:

- Drumsticks
- Pop Toobs
- Hand Drums
- Orff Instruments
- Colored notebook paper
- Pencils
- Student Scissors
- Clipboards
- Stretchy Band (a medium sized band was used in this video)
- Library Pockets for the small Notey Pokey Note & Rest Flash Cards
  - (Available at school supply stores)
- Small Note/Rest Flash Cards copied on card stock & laminated
  - NOTES = Whole/Half/Quarter/Set of Eighths/Set of Triplets/Set of 16ths
  - RESTS = Whole/Half/Quarter/Eighth
- Rhythm Rockets (one of Artie's ten Proficiency Packs)
- Clothespins
- Small star tambourines (for Rocket lesson) *I forgot to have the students use them on their turns! Be sure to allow the students to clap then play each rhythm on their turn.*

#### **RESOURCES:**

List of resources mentioned in this session:

Rhythm Rockets (One of 10 Proficiency Packs by Artie)



# Jazz it Up!

Resources and Lessons to bring jazz to your classroom. Denise Gagne 2021

The Jiggles by Susie Davies-Splitter and Phil Splitter

Example of swing (light swing)

Introduction

**CD 8-18**

Susie Davies-Splitter and Phil Splitter



**A**

Verse



**B**

Dum du dum du dum du dum Dum du dum du dum du dum Take



two steps in and two steps out. Wrig-gle your hips now all a-bout.



Slide in-to the mid-dle and then slide back. Turn a-round and clap, clap, clap. I've got the

**C**

Chorus (Choir signs A on 2nd time)



jig-gles, the wrig-gly wig-gly jig-gles, slim-y, im-y,



jig - gles all o - ver you!

Last time to Coda

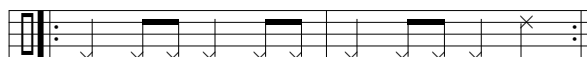
Body percussion  
Improvise over two bars

Ostinato 1  
Bass Xylophone



Dum du dum du dum du dum

Ostinato 2  
Cabassa/Guiro



Tss ts ts tss ts ts tss ts ts tss Prrr

Ostinato 3  
Snare drum/Tambour



Boom boom boom boo boo boom

Coda

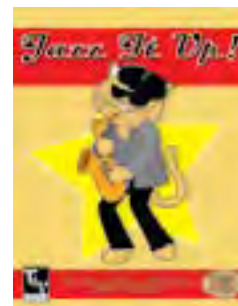


All o - ver me!

Improvisation



E Blues Scale



[LINK TO ORDER PRINT  
OR DOWNLOAD AT  
WWW.MUSICPLAY.CA](http://WWW.MUSICPLAY.CA)

# The Jellybean Blues by Susie Davies-Splitter and Phil Splitter

Example of: Question/answer improvisation (movement, body percussion, instruments)

Warm up with echo, then question/answer to illustrate the difference.

*and Phil Splitter*

I've got the jel - ly-bean blues. (Jel - ly-bean blues) I've got the hon - ky tonk woos. (Hon - ky tonk woos) I've got the boo - gie woo - gie flu (Boo - gie woo - gie flu) on my mind. I've got the tam - bour-ine shakes. (Tam - bour-ine shakes) I've got the scoo - be doo - be aches. (Scoo - be doo - be aches) I've got the marsh - mal - low flakes (Marsh - mal - low flakes) on my mind.

Movements:

Jellybean blues - clasp hands, hold under chin, move from side to side.

honky tonk woos - cross hands on shoulders and move side to side

boogie woogie flu - put hands underneath your nose as if you're about to sneeze

mind - hands on your head and turn around

tambourine shakes - put your arms out in front and wriggle your fingers

scoo be doo be aches - hands on your back and move side to side

marshmallow flakes - hands on knees and move up and down

mind - hands on your head and turn around

2. I ve got the... (movement Improvisation)

I ve got the... (movement Improvisation)

I ve got the...(movement Improvisation)

On my mind.

I ve got the...(movement Improvisation)

I ve got the... (movement Improvisation)

I ve got the... (movement Improvisation)

On my mind.

3. Same as first time

4. I ve got the... (Body Percussion Improvisation)

I ve got the... (Body Percussion Improvisation)

I ve got the... (Body Percussion Improvisation)

On my mind.

I ve got the... (Body Perc or instrument improv)

I ve got the... (Body Perc or instrument improv)

I ve got the... (Body Perc or instrument improv)

On my mind.

Options: Do this in a double circle with partners facing each other. The outside person is the leader, and the inside person the follower. Do the improvisation sections as question and answer. Create new lyrics!

I've got the Covid blues

I've got the lockdown woos

I've got the mask wearing bruise on my mind

I've got the miss my choir blues

I've got the want some different news

I've got the want to travel blues

II've got the music room blues.

I've got the no budget woos.

I've got the principal boos, on my mind.

I've got the parent complaints,

I've got the class that's always late,

I've got the report card date on my mind.



[LINK TO ORDER](#)  
[PRINT OR DOWN-](#)  
[LOAD AT](#)  
[WWW.MUSICPLAY.CA](http://WWW.MUSICPLAY.CA)

Example of: improvisation with scat syllables, movement, unpitched and pitched percussion.  
Create a double circle and designate leader and follower.

# Jazzy Five

CD 7-16

Steve Davis-Spitzer  
& Phil Spitzer

**[A]**

Vocal  
Recorder  
Marimba  
Alto Xylophone

Face your partner ev - ry bo - dy Do - n't do and give a high five Take

Bass Marimba  
Marimba

Bass Marimba  
Xylophone

Catharsis  
Shakers

Whisper

Pm Pm

**4th time - clarinet improvises**  
- *improvise scat syllables*



# Blues Cats Recorder, by Bonnie Rossa and Brad Keller

Example of: improvisation on recorder.

This collection is available off-line, and will also be on Musicplayonline in Instruments-Recorders for our subscribers.

The melodies are geared toward beginning students, but more advanced students will enjoy playing the melodies and soloing to the accompaniment tracks. Each song includes lyrics that can be used in conjunction with, or in place of the recorders. The lyrics will make it quicker and easier for students to internalize the sometimes challenging rhythms of the melodies.



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[MUSICPLAY.CA](#)

MELODY NOTES: Songs 1-2 G, A, B      Songs 3-4 E, G, A, B      Songs 5-7 G, A, B, C'

Song 8 E, G, A, Bb, B

Each piece is in a different blues style.

## STUDENT

## 1. Cats' Meow

## Scales for Improvisation

Beginner scale: G A B

Advanced scale: D E G A Bb B D' E'

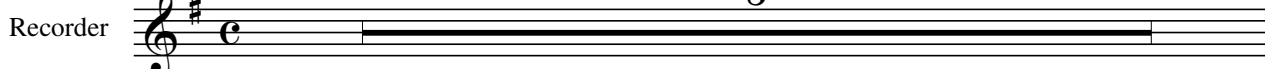
*In the style of Swing era minor blues*

CD Tracks **Performance 1-3 Accompaniment 31**



Keller/Rossa

Recorder rests for 8 measures 8



### A1 A2

(meas. 9)



*mf* Cruis - in' down the av - e - nue look - in' for the cats. \_\_\_\_  
 Sud - den - ly I hear the band on a hot tin roof. \_\_\_\_

### Swing Rhythm

Doo doo doo bah doo doo bah. Doo doo doo bah bah. \_\_\_\_



Need to hear some blue - sy sounds, makes me want to dance. \_\_\_\_  
 Climb the stair - case to the top. Try to look a - loof. \_\_\_\_

Doo doo doo bah doo doo bah. Doo doo doo bah bah. \_\_\_\_ Repeat (go to meas. 9)



Look - in' cool in a tux - e - do, spats and top hat.  
 Soar - ing sax - es, scream - in' trum - pets, long slide trom - bones.

Doo doo doo bah. Doo doo doo bah. Doo doo doo bah.

### Track 2

### Solos B1 B2

E m7

(meas. 21)

Scales for Improvisation: Beginner scale: G A B ~ Advanced scale: (Low) D E G A Bb B D' E'  
 Optional background for solos



*p* Wow! Cats' Me - ow! Swing danc -  
 Wow! Cats' Me - ow! Tux and  
 Doo. Doo doo doo. Doo doo

**A m7** **E m7**

ing it's my thing. Jump - in'  
tails. Big band wails! For - mal  
doo. Doo doo doo. Doo doo

**F#m7(b5)** **B aug7** **E m7** **E m7/D** **E m7/C B aug7**

29 **E m7/C B aug7** Repeat (go to meas. 21)

beat, so cool you feel the heat.  
gowns. Like it's nine - teen for - ty.  
doo. Doo doo doo doo doo bah.

Copyright 2012

**C** (End Solos)

33

Pi - an - o man knows how to swing.  
Doo doo doo bah. Doo doo doo bah.

37

Ev - en bad dogs be - gin to sing.  
Doo doo doo bah. Doo doo doo bah.

**Intro 2**

41 Recorder rests for 4 measures 4

**A3/A4**

(meas.45)

**mf** 45

Blue - sy big band's swing - in' beat, that's the cats' me - ow! \_\_\_\_  
Doo doo doo bah doo bah dit. Doo doo doo bah dah. \_\_\_\_  
Doo doo doo bah doo doo bah. Doo doo doo bah bah. \_\_\_\_

49

Jit - ter - bug - gin' on the floor, cool cats swing dance now! \_\_\_\_  
Doo doo doo bah doo bah dit. Doo doo doo bah dah. \_\_\_\_  
Doo doo doo bah doo doo bah. Doo doo doo bah bah. \_\_\_\_

53 Repeat (go to meas.45)

Lin - dy Hop - pin' 'til we're drop - pin'. Real swing danc - in'!  
Doo wah doo dit. Doo wah doo daht. Doo doo doo dit.  
Doo doo doo bah. Doo doo doo bah. Doo doo doo bah.

**Ending**

57 *Fine*

It's the Cats' Me - - - - - ow! \_\_\_\_  
Doo doo doo bah. Bah. \_\_\_\_

# STUDENT

## 6. Tom Cat Blues

### Scales for Improvisation

In the style of Slow Shuffle Blues

Beginner scale: G A B C'

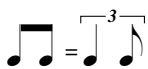
CD Tracks Performance 19-21 Accompaniment 36

Advanced scale: D E G A B C' D' E'

Keller / Rossa

Track 19

Intro

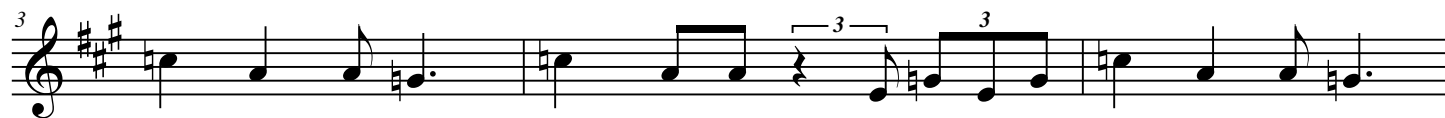


Recorder

A1



*mf* I'm known as the



bad - dest blues cat; Blue Tom Cat. I play all the cool - est gigs with



al - ley cats. I'm jam-ming from ear - ly morn-ing all day long. Well, I nev-er



miss a jam, still go - ing strong. All the Tom Cats,



Kit - tys too, love this Blue Tom Cat. Some cats real - ly



wail the blues on gui - tar. When cats want to hear the groove,



bass men star. Some cats have to hit their drum set, raise the roof. The sup - er cool

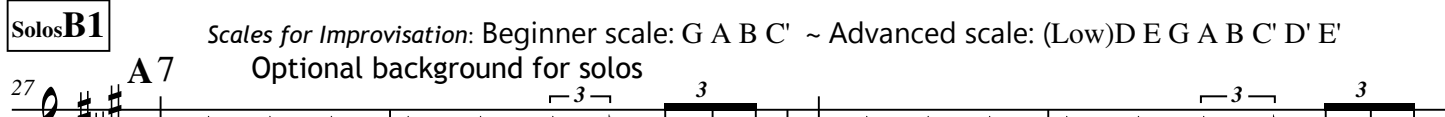


key - board cats are so a - loof. My re - cor - der



joins the band. Best blues in the land. Doot doo doo

Track 20 Beat 2



wah. Doot doo doo wah. Doot doo doo

Solos B1

Scales for Improvisation: Beginner scale: G A B C' ~ Advanced scale: (Low) D E G A B C' D' E'

Optional background for solos



wah. Doot doo doo wah. Doot doo doo

Copyright 2012

31 **D7** **A7**

wah. Doot doo\_\_ doo wah. Doot doo\_\_ doo

35 **E7** **D7** **A7** **E7**

wah. Doot doo\_\_ doo wah. Doot doo\_\_ doo

**Solos B2**

39 **A7**

wah. Doot doo\_\_ doo wah. Doot doo\_\_ doo

43 **D7** **A7**

wah. Doot doo\_\_ doo wah. Doot doo\_\_ doo

47 **E7** **D7** **A7** **E7** **Track 21 Beat 2** **(End Solos)**

wah. Doo doo doo doo wah. *mf* The next time you

**A3**

51

hear blues in the next al - ley, re - mem - ber the blues re - cord - er

54

could be me. I play all the cool - est gigs with al - ley cats 'cause I'm still the

57

bad - dest blues cat, Blue Tom Cat. All the Tom Cats,

60 **Ending** *Fine*

Kit - tys too, love this Blue Tom Cat. All cats dig the Blue Tom Cat!

# Jazz Cats Recorder, by Bonnie Rossa and Brad Keller

Example of: improvisation on recorder.

This collection is available off-line, and will also be on Musicplayonline in Instruments-Recorders for our subscribers. The melodies are geared toward beginning students, but more advanced students will enjoy playing the melodies and soloing to the accompaniment tracks. Each song includes lyrics that can be used in conjunction with, or in place of the recorders. The lyrics will make it quicker and easier for students to internalize the sometimes challenging rhythms of the melodies. Each piece is in a different jazz style.



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Student Version

## 4. DIXIE CAT

*In the style of Dixieland jazz.*

CD Tracks 4 & 10

*Scales for Improvisation*

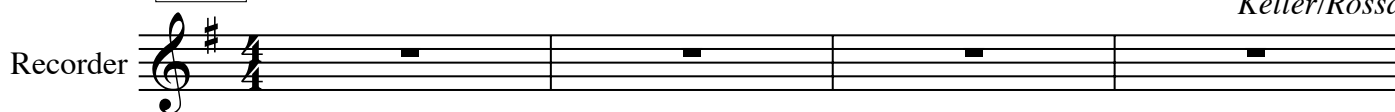
Beginner scale: *B A G*

Advanced scale: *D E G A B D*

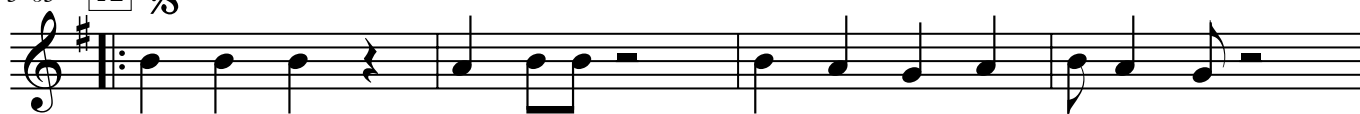
[Eighth notes are played as  
Swing eighths - triplet feel]

### Intro

*Keller/Rossa*

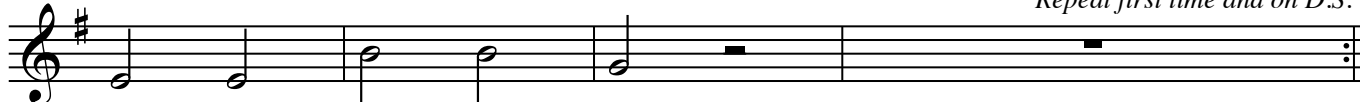


5~65 **A** §

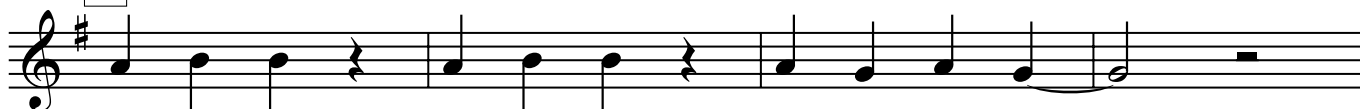


9~69

*Repeat first time and on D.S.*



13~73 **B**



17~77



21~81 **A**




25~85

*2nd time to Coda* ⊕  
(m. 89)

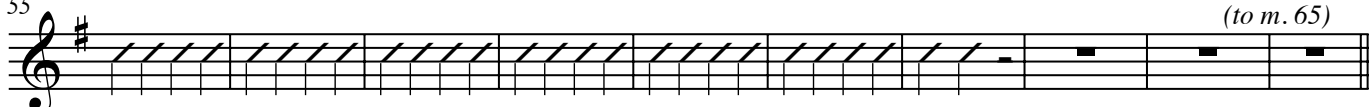


Jazz Solos:  
 Beginner scale: B A G  
 Advanced scale: D E G A B D


31~39~47 Repeat 3 times



55 D.S. al Coda  
(to m. 65)



89 Coda



19

## History of Jazz Lesson Module, by Bonnie Rossa and Brad Keller

The History of Jazz is designed to be a series of guided readings that describe the major points of jazz history and the biographies of some of the most prominent jazz legends. In addition, the readings introduce some the basic elements of jazz theory.

Each lesson has a reading (on video), teaches/reviews vocabulary, has a worksheet for students, and has a link to a listening example and a printed listening worksheet for students. There are currently 15 lessons, and our Musicplayonline team plans to create 3 more to include Ella Fitzgerald, Billie Holiday and Diana Krall.

## History of Jazz Modules on Musicplayonline

Lesson 16 Grade 5: Follow the Drinking Gourd (gr 5)

<https://musicplayonline.com/learning-modules/grade-5-lesson-16>

Lesson 16, Jan wk 1 Oscar Peterson and Hymn to Freedom (middle school)

<https://musicplayonline.com/modules/middle-school-lesson-16-oscar-peterson/>

Gr. 5-6 Lesson 17, Jan wk 2 Roots of Jazz, Dixieland (middle school)

Roots of Jazz Listening: Maple Leaf Rag, Scott Joplin

Dixieland Listening – Cake Walkin' Babies, Clarence Williams

<https://musicplayonline.com/modules/middle-school-lesson-17-roots-of-jazz-dixieland/>

Gr. 5-6 Lesson 18, Jan wk 3 Louis Armstrong, Blues Lesson (cup game), Wai Bamba (middle school)

Louis Armstrong Listening – St. Louis Blues

Blues Listening – Back Water Blues, Bessie Smith

<https://musicplayonline.com/modules/middle-school-lesson-18/>

Gr. 5-6 Lesson 19 – Jan. week 4 - Swing, cup game (blues), Scoo be Doo song. (middle school)

Swing Listening – Sing, Sing, Sing – Bennie Goodman

<https://musicplayonline.com/modules/middle-school-lesson-19-history-of-jazz-lesson-5-swing/>



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[WWW.MUSICPLAY.CA](http://WWW.MUSICPLAY.CA)

Gr. 5-6 Lesson 20 – Feb week 1 - Jazz Lesson 6 Duke Ellington, 7: Count Basie, Scoo Be Doo  
Duke Ellington listening - Take the A Train  
Count Basie Listening – Jumpin at the Woodside  
<https://musicplayonline.com/modules/middle-school-lesson-20-history-of-jazz/>

Gr. 5-6 Lesson 21 – Feb week 2 – Jazz lesson 8: Lester Young, Jazz lesson 9: Bebop, Scoo be Doo  
Lester Young listening – Lester Leaps in  
Bebop Listening – KoKo, Charlie Parker  
<https://musicplayonline.com/modules/middle-school-lesson-21-history-of-jazz/>

Gr. 5-6 Lesson 22- Feb week 3 – Jazz lesson 10: Dizzie Gillespie, 5/4 Groove & time signatures  
Dizzie Gillespie Listening – Salt Peanuts  
<https://musicplayonline.com/modules/middle-school-lesson-22-history-of-jazz/>

Lesson 23 – Feb wk 4 – Jazz lesson 11: Charlie Parker, 12: Cool, Modal, 5/4 Groove  
Charlie Parker Listening – Celebrity  
Cool, Modal Listening – Take Five, Dave Brubeck  
<https://musicplayonline.com/modules/middle-school-lesson-23-history-of-jazz/>

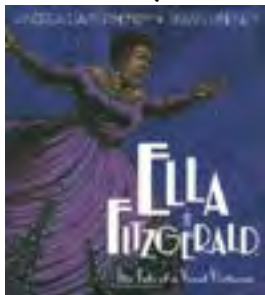
Gr. 5-6 Lesson 24 – March wk 1 – Jazz lesson 13: Miles Davis. 14: John Coltrane, 5/4 Groove  
Miles Davis Listening – So What?  
John Coltrane Listening – Giant Steps  
<https://musicplayonline.com/modules/middle-school-lesson-24-history-of-jazz/>

Gr. 5-6 Lesson 25 – March wk 2 – Jazz Lesson 15: Soul, Boss, Fusiion, 5/4 Groove  
Soul, Boss, Fusiion Listening – Mister Magic  
<https://musicplayonline.com/modules/middle-school-lesson-25-history-of-jazz/>  
Lesson 25 includes a concluding project for students.

**Phylicia Hollis Butler** created two wonderful videos for her students, and was kind enough to share them with Musicplayonline. These videos have been added to the Jazz History Lesson Modules.  
- additional lesson material will be added.



### Great Storybooks to read to your students:



If I Only Had a Horn: Young Louis Armstrong  
by Roxane Orgill (Author), Leonard Jenkins (Illustrator)

Duke Ellington: The Piano Prince and His Orchestra  
by Andrea Pinkney (Author), Brian Pinkney (Illustrator)

Ella Fitzgerald: The Tale of a Vocal Virtuosa  
by Andrea Pinkney (Author), Brian Pinkney (Illustrator)

Teaching Jazz to primary students - 3 great story books with CDs



**Ella Elephant Scats Like That** - introduces kids to scat, and the instruments played in jazz. **Duck Ellington** - introduces instruments, uses different movement (kangaroo hopped, seals clapped, penguins stomped) **Miles the Crocodile** - introduces many styles, as “colors” of jazz. This worksheet invites kids to draw what each color of jazz makes them think of or feel. There are excellent recordings made for each book. Each book has multiple recording - one that reads the book, then extensions for each part of the book.

NAME: \_\_\_\_\_

CLASS: \_\_\_\_\_

Get crayons or markers in the colors listed in the boxes. As you listen, color what the music makes you think of or how you feel.

How Trumpet Makes you Feel	When Jazz is WHITE	When Jazz is RED	When Jazz is YELLOW
When Jazz is BLUE	When Jazz is PURPLE	When Jazz is PINK	When Jazz is BLACK
When Jazz is GREEN	When Jazz is BROWN	When Jazz is GREY	When Jazz is ORANGE

# SUCCESS IN THE MUSIC CLASSROOM

Session by Mari Schay

Artie & Denise Extravaganza, Summer, 2021

This session is based on the first two parts of my book *Managed to a Moment: Managing Yourself and Managing Kids*. Published by Lorenz.

## Managing Yourself

*Stay true to your core values.*

There are many lists of core values online. This is a combination of several lists that I created. On your own time:

- Read through the list and circle any words that resonate with you.
- Go through your circled words and cross out any that are less important until you are left with three circled words.
- Put the list aside for at least a week, then repeat the process with a fresh print out.
- Compare the two lists and choose the three words that truly speak to you.
- Post the three words where you will see them often. If you feel brave, share the words with friends or even in your email signature.

Accountability	Connection	Fairness	Influence	Perseverance	Simplicity
Achievement	Consistency	Fulfillment	Initiative	Purpose	Spirituality
Adaptability	Contribution	Fun	Integrity	Recognition	Stability
Authenticity	Control	Generosity	Joy	Reliability	Status
Authority	Cooperation	Grace	Justice	Reputation	Success
Autonomy	Courage	Gratitude	Kindness	Resourcefulness	Teamwork
Balance	Creativity	Growth	Knowledge	Respect	Tradition
Belonging	Curiosity	Happiness	Leadership	Responsibility	Trust
Caring	Dignity	Harmony	Learning	Risk-taking	Understanding
Collaboration	Diversity	Honesty	Legacy	Safety	Uniqueness
Commitment	Efficiency	Hope	Openness	Self-discipline	Usefulness
Community	Engagement	Humility	Optimism	Self-expression	Vision
Compassion	Empowerment	Humor	Organization	Self-Respect	Vulnerability
Competence	Equity	Inclusion	Patience	Serenity	Wholeheartedness
Confidence	Ethics	Independence	Peace	Service	Wisdom

### ***Manage and prioritize your time***

#### **Work**

- Limit your working hours: set your boundaries and stick to them respectfully.
- Use your calendar for school, family, and personal life to avoid conflicts.
- Take notes & keep records of what you do, how you do it, and what to change.

#### **Family**

- Your kids will grow up. Don't miss out.
- Make time for your partner. A strong relationship creates a strong foundation.
- Carve out time and space for yourself. Your needs must be met, so plan for them.

#### **Fun**

- You can't lean on a two-legged stool. Find something to balance out work and family.
- Brains need down time to function. We commit new learning to memory when we are *not* conscious of it.

### ***Keep your expectations of yourself realistic***

How many minutes do you teach per year? Just guess:

FILL IN YOUR ANSWER	
	Grade levels to plan
	Classes per grade
	Sessions per class per month
	Months per year
	Minutes per session

Now do the math. Multiply all those numbers: grade levels X classes X sessions X months X minutes.

How many minutes do you teach per year? Use the math:

If you are tired, frustrated, or just plain worn out, now you know why.

### ***Build your community***

- Find a mentor & be a mentor
- Attend professional develop sessions
- Observe and be observed
- Read about your
- Share the joy
- Keep trying
- Take advantage of repetition
- Learn when to yes, no, or no but...
- Focus your energy

## Managing Kids

### *What's in the mirror?*

Our mirror neurons mean that kids will reflect the energy and attitude you give them.

Know what you can control:

Yourself  
Curriculum  
Preparation  
Expectations  
Climate in your room  
Materials

And what you can't control:

Kids  
Parents  
Colleagues  
Class lists  
Video games / social media  
Assemblies & fire drills

### *Strategies for controlling what you can control*

Learn Kids' Names

- Play name games. (Look online for *age-appropriate* choices.)
- Take pictures or use class pictures and *study*.
- Ask kids to tell you their names *constantly*.
- Greet kids *before* & *after* school and go out for *recess*.
- Use *silly* names in the meantime.
- Share what you *do* remember.

Use Attention Getters

- Mouth echoes.
- Body percussion.
- Hum or sing pitch.
- Use known songs or poems.
- Chime or gong.
- Online timer.
- Finish the phrase.

Teach Your Mantras

- Oh, pickles. Maybe next time.
- Everybody plays everything.
- You get what you get and appreciate it.
- Music starts and ends in silence.
- Voice off, body calm.
- Teachers love a quiet line, each and every single time -- ssshhhh.

Have a Routine for Every Single Action

- Good behavior is a habit; so is bad.
- Teach explicitly; reinforce implicitly.
- Map the space and the routines.
- Rest position - ready position.
- Every interaction is an opportunity to reinforce routines.

Give Kids Class Jobs: What can kids do to give ownership over their music class? Ask the kids!

- Divide responsibilities into sets: maintenance, management, teaching.
- Let kids apply for jobs. This is a life skill.
- Give your toughest kids the hardest jobs.
- Make sure to have a sub or two.

### Points, Reward, & Friendly Competition

- Anything can work as long as it is easy to afford, easy to implement, easy to understand, and easy to maintain.
- Buy-in is key: if the kids don't buy in, it won't work.
- Partner with other specialists and align with school systems.
- Friendly competition is fun.
- Use a Mystery Musician for kids who "mess it up" for others.
- Music is its own celebration. No need for trinkets, movie days, extra recess, etc.

### Pick Your Battles (Know Your Triggers)

- Identify your triggers, then channel kids away from behaviors that will bring down your teaching and their learning.
- Avoid power struggles at all costs. You are the adult and this is your job.
- Develop calming strategies for yourself so you are unflappable on the outside, even if you are screaming or crying on the inside.

### Expect Participation, But Don't Demand It

- Create intentional learning teams in each class.
- If there is low participation, ask yourself who and why: all classes, certain levels, specific class, individual kids, occasional issues. Be honest so you can assess the issue and solve the problem.
- Focus on process over product.
- Include a wide variety of ways to be musical.
- Leap back - inch forward.
- Put the strugglers in the driver's seat.

### Control Z, Refresh, Force Quit

- Making mistakes does not make you a bad teacher. It makes you human.
- When you understand the problem: own it, fix it, learn from it, move on.
- Know the difference between "control Z" "refresh" and "force quit."  
Control Z – fix a little problem by backing up and trying again  
Refresh – something is off and you need to restart  
Force quit – things have crashed. You don't know what went wrong. You need to shut down, think through the problem, and possibly call in an expert for help.

### Create Buy-In with the New Kid

- Check in on their experience with music class.
- Read the kid: swaggering vs. overwhelmed.
- If possible, warm up with a game.
- Dial the activity and academics back to level 0.
- Use "student teachers" to bring new kids up to speed.

### Love Them All, But Especially **THAT** Kid

- Fake it til you make it.
- Behavior is a form of communication. What are you saying?
- What is the kid's behavior is saying:
  - I'm not confident.      Go back to the beginning  
Break the task into smaller parts  
Modify the task or goal
  - I want peer attention.      Seat away from you or at the edge  
Remove the spotlight with intentional seating

I'm having bad day.

Offer a break

Give an excuse to leave the room

I am angry.

Kill them with kindness

Find the hidden charm

Avoid power struggles

- Not sure what to do? Seek positive, proactive help from the classroom teacher, colleagues, administrators, online sources, books, or anywhere else you can find it.

***Different kids in different situations need different differentiations.***

- Offer lots of variety.
- Use a gradual release of responsibility.
- Provide different challenge levels with the same content.
- Offer different ways to demonstrate the same knowledge or skill.
- Offer additional challenges for *all* students.
- Let kids evaluate their own needs. (Life skill!)
- Approximate the task.
- Manipulate the environment.

**Curious to learn more? *Managed to a Moment* by Mari Schay**

**Managing People** (Managing Yourself; Managing Kids; Managing Adults)

**Managing Curriculum** (Creating Buy-In; Designing Your Curriculum;  
Getting Down to It: Creating Your Plan)

**How I Manage My Moments** (My Why; Curricular Priorities; Routines)

**Extras** (Sample Song Menu; Routines, Activities, and Learning Targets; Student Teaching Agreement)

[Click here to order from Lorenz](#)



**Want to follow up? Email me at [mari.activate@gmail.com](mailto:mari.activate@gmail.com)**

# **SHOWSTOPPERS: PERFORMANCE PIECES THAT POP!**

**Artie & Denise 2021 Music Education Extravaganza**

**Session #13, 7/16/21, 12:45-2:00 pm**

**Clinician: Artie Almeida, Ed.D.**

This session includes fifteen diverse pieces that my students have enjoyed performing over the years. Some were performed on campus for their families and friends, while others were presented to audiences in convention settings, educational organizations, assisted care facilities and at local businesses.

The Bear Lake Sound presented works that utilized the following delivery models:

- Choral Works
- Orff Arrangements
- Recorder Pieces
- Non-Pitched Percussion
- Body Percussion
- Melody Bells
- Folk Songs
- Camp Songs
- Flashlight Painting
- Glow-in-the-Dark Items
- Audience Participation

See below for a list of the musical works included in this session, as well as detailed instructions for the *Wizards in Winter* glow-in-the-dark snowflake routine and the *Siberian Sleigh Ride* flashlight painting. Other details of the pieces in this session can be found in the **Visuals for Session #13**.

## ***Wizards in Winter***

Performed by the Trans-Siberian Orchestra

Props: Glow-in-the-Dark Snowflakes

(See directions at end of document)

## ***Clave (We called it Hoombah!)***

From the publication *Hot Marimba*

Walt Hampton, Composer

## ***Horse and Buggy***

Taught at Central Florida Orff Chapter

Carol King, Composer

***Dorian Dance***

(I used her melody for the recorders and wrote my own Orff parts)  
From the publication *Beginning in the Middle*  
Konnie Saliba, Composer

***Teach the Child, Touch the Future***

Cristi Cary Miller, Composer (Octavo)

***I Need to Read***

From the song collection *Mac 'n Cheese*  
Mac Huff and John Jacobson, Composers

***Pizza!***

Kirby Shaw, Composer (Octavo)

***Fish & Chips & Vinegar***

Camp Song

***Susato Ronde***

Arranged for Soprano, Alto & Tenor Recorders  
Stephanie Colman, Arranger

***Alpha Four & Beta Five***

Body Percussion Pieces  
(Original Title of Beta Five is "Dolphinarts Rondo")  
From the publication *The Body Rondo Book*  
Jim Solomon, Composer

***One Nation***

Teresa Jennings, Composer  
Available as a download at [www.musick8.com](http://www.musick8.com)

***The Best That I Can Be***

Michael & Jill Gallina, Composers (Octavo)

***As Long as I Have Music***

Nancy Pryce & Don Besig, Composers (Octavo)

***Siberian Sleigh Ride***

Performed by the Trans-Siberian Orchestra  
Props: Red, Blue & Green Flashlights  
(See directions at end of document)

# Siberian Sleigh Ride with Flashlights

Performed by the Trans-Siberian Orchestra

**Introduction:** (1) Red lights on (2) Purple lights on (3) Green lights on. Then small bounces up and down to the beat, at face level. 8 measures.

## **A Section (:21)**

(Like windshield wipers to a half note beat)

Right/Left/Right/Left/Right . . . Left/Right/Left/Right/Left . . . (repeat)

## **B Section-REFRAIN! (:42)**

Red up! Purple Up! Green Up! All Down! (Do 3 times, then Wild Wiggles by face) REPEAT. Then vertical bounces to beat.

## **Repeat A Section (:59)**

## **Repeat B Section (1:20)**

## **C Section (1:31)**

Red – 4 sets of Figure 8s/Purple join for 4 more/Green join for 4 more

**(1:48)** “Blink on and off” by covering the lens with palm of hand. 8 measures of whole notes, then 8 measures of half notes

**(2:10)** 4-Beat Mountains up and down gracefully. Do 4 sets.  
RED/PURPLE/GREEN/FREEZE 4 beats AT BOTTOM

**(2:33)** Double bounce windshield wipers ( 2 to each side) 6 sets.  
R-R . . . L-L . . . R-R . . . L-L . . . R-R . . . L-L . . .

## **Repeat B Section (2:42)**

## **CODA (2:53)**

- 3 Wiggly Waterfalls down (4 beats each)
- 2 measures of fast (quarter note) windshield wipers
- 2 measures of wild wiggles (8 beats)
- COVER and FREEZE! (Then place lights under chins and grin at crowd)



# WIZARDS IN WINTER

## Trans-Siberian Orchestra

(Up on beats) Risers 1-2-3-4-5-6 (All Down!)  
(Up on beats) 6-5-4-3-2-1 (All Down!)

1-2-3 - UP            4-5-6 - DOWN (alternating)

### REFRAIN

123 out to their right/456 out to their left  
All in then out  
Four shakes down from high to low

**Back & Forth WAVES** - ALL START TO RIGHT  
Freeze on the rests at end of phrases

### REFRAIN

- - - - - 16 Beats Baby Bounces - - - - -

**CIRCLES** (Students' R to L) **(4 beats value)**

Risers 1 & 2 . . . Add 3 & 4 . . . Add 5 & 6 . . .  
All go other way - Repeat this section

### REFRAIN

**SPINS!** (Wild/crazy - in front of & above them) with  
freezes on rests.

**REFRAIN – SHORT!**    123 Out to stage left  
456 Out to stage right – Up

*(continued on next page)*

**GENTLE WAVES BACK AND FORTH - DOWN**

**16 BABY BOUNCES – THEN UP TO HIDE FACES**

**PEEKS TO RIGHT/LEFT/TOP (repeat)**

This is hard to see from the video. They are holding the snowflake in front of face and then move the flake to the right/left/above head. They open eyes large on each peek – and the eyes show so cute under blacklight.

**REFRAIN:**

**1-2-3 – OUT to side!      4-5-6 OUT to side!**

**UP – TURN – DOWN TO GUITARS!!**

**Jam/Freeze/Jam/Freeze**

**Freeze – Turn – Up – Up – D-D-D-D**

**WAVES!! (Start to right)**

**Up-Up-Up-Up      Up-Up-Up-Up**

**4 Figure-8s**

**SPINS !**

**FAST WAVES BACK AND FORTH !**

**SLOW MO UP – CREST AT TOP (8 beats up)**

**SNAP IN FRONT OF FACE**

# Materials & Resources for Artie's Session #13 – Showstoppers!

## MATERIALS

List of materials demonstrated in this session:

- **Orff instruments**
- **Recorders:** Soprano, Alto, Tenor
- **Melody Bell Kits**
- **Yamaha Windjamm'r** (not sure if available anymore. Sometimes spelled Wind Jammer)
- **Vibraslap**
- **Confetti Cannons** (mentioned in "One Nation" segment. Available from [flutterfetti.com](http://flutterfetti.com)).
  - We used the "FlickSticks" with red, white & blue confetti
- **Props:**
  - **Hardback Books**
  - **Glow-in-the-Dark Glasses**
  - **"Pizzas"** – 7" plastic plates with pizza picture adhered to center & handle on back
  - **Flashlights** with lenses colored red, blue, green. We used permanent marker, but could, instead, cover with cellophane, attached with a rubber band.
  - . Large foam snowflakes mounted on ½ of a balloon stick from party store. Spray painted with fluorescent orange paint. We had originally wanted to use red spray paint, but only yellow, green and orange were available. We tested all three and orange was the brightest under blacklight.

## RESOURCES

List of resources mentioned in this session:

- Recording: *Wizards in Winter* by The Trans-Siberian Orchestra
- Recording: *Siberian Sleigh Ride* by The Trans-Siberian Orchestra
- Resource Book: *Hot Marimba* by Walt Hampton
- Resource Book: *Beginning in the Middle* by Konnie Saliba
- Resource Book: *Mac 'n Cheese* by Mac Huff and John Jacobson
- Resource Book: *The Body Rondo Book* by Jim Solomon
- Octavo: *Teach the Child, Touch The Future* by Cristi Cari Miller
- Octavo: *Pizza!* by Kirby Shaw
- Octavo: *The Best That I Can Be* by Michael & Jill Gallina
- Octavo: *As Long as I Have Music* by Nancy Pryce & Don Besig
- Single Downloadable Song: *One Nation* by Teresa Jennings, [www.musick8.com](http://www.musick8.com)
- SAT Recorder Arrangement: *Ronde* arranged by Stephanie Colman