

# Sing! Dance! Play!

## Schedule 2025

### DAY 1 - JULY 14, 2025

#### Registration

12:00pm - 1:00pm

#### Welcome

1:00pm - 1:30pm

#### A Singing Child is a Happy Child!

**Artie Almeida** Page 2

1:30pm - 2:30pm

#### Music Theory Playtime: Where Learning Meets Fun

**Stacy Werner** Page 5

2:40pm - 3:40pm

#### Teach Me about Hip Hop

**Franklin Willis** Page 11

3:50pm - 4:50pm

#### Carefully Taught: Keynote

**John Jacobson** Page 14

5:00pm - 6:00pm

All sessions and all Q&A will be recorded and available to view at your convenience until August 1, 2026. Session handouts will be available to download on Musicplay Workshops ([workshops.musicplay.ca](http://workshops.musicplay.ca)).



### DAY 2 - JULY 15, 2025

#### Welcome

8:30am - 9:00am

#### Run the World: Empowerment Through Beyoncé's Music

**Franklin Willis** Page 15

9:00am - 10:00am

#### Percussion Parade

**Artie Almeida** Page 21

10:10am - 11:10am

#### Make The Rhythm Sticks Groove

**Franklin Willis** Page 24

11:20am - 12:20pm

#### Lunch Break

12:20pm - 1:30pm

#### Beginners at the Bars

**Katie Grace Miller** Page 28

1:30pm - 2:30pm

#### Dashing Through the Shows

**John Jacobson** Page 33

2:40pm - 3:40pm

#### Concept Collage

**Artie Almeida** Page 34

3:50pm - 4:50pm

#### Bringing Project-Based Learning to Music Class: From Concepts to Compositions

**Stacy Werner** Page 36

5:00pm - 6:00pm

### DAY 3 - JULY 16, 2025

#### Welcome

8:30am - 9:00am

#### Sing, Move, Play: Building a Musical Foundation for Little Learners

**Stacy Werner** Page 42

9:00am - 10:00am

#### We Sing! Gems for Your Choir

**John Jacobson** Page 52

10:10am - 11:10am

#### Awesome Books with Musical Hooks

**Katie Grace Miller** Page 54

11:20am - 12:20pm

#### Lunch Break

12:20pm - 1:30pm

#### Props that Pop!

**Artie Almeida** Page 57

1:30pm - 2:30pm

#### More Poems, More Play

**Katie Grace Miller** Page 60

2:40pm - 3:40pm

#### Recorder Refresh

**Stacy Werner** Page 64

3:50pm - 4:50pm

#### Dancing Through Life

**John Jacobson** Page 71

5:00pm - 6:00pm

#### Closing

6:00pm - 6:15pm

A Wish for Peace

# A Singing Child is a Happy Child

Artie Almeida    musicja@me.com    July 14, 2025 1:30pm - 2:30pm CT

Download all visuals and handouts for this session at [www.artiealmeida.com](http://www.artiealmeida.com). Go to Teacher Resources, then Teacher Downloads. Click on the folder titled "Rollin' on the River 2025"

## 1. Slide Whistle Melodic Patterns - with Peepers & Beat Buddies for Engagement

**FOCUS:** Pitch Matching, Melodic Direction Words, Numbers, Solfege

**Materials:** \*A class set of small stuffed toys or other similar items. Be sure to have a few extra so the last child to choose a Beat Buddy has some choices. \*A projectable list of song names to support the lesson visually (my song list is included in the visual).

**Suggested Repertoire** (add new songs each time the Beat Buddies come to visit!)

(1) Beat is Steady (2) Jack & Jill (3) Humpty Dumpty (4) Goodnight, Sleep Tight, Do Not Let the Bedbugs Bite! (5) Beat Buddy, Beat Buddy, Who Do You See? (based on the Brown Bear song to "Twinkle, Twinkle, Little Star")

**Process:** Distribute Beat Buddies in a fashion that will be successful in your classroom. I have used several different methods in the past:

- Seat children in a circle and spread out the Beat Buddies in the middle of the circle. Tap students to pick up a stuffed toy. Be sure to have at least 5 or 6 more Beat Buddies than students, so that the last students to choose will still have a variety of choices left.
- Another option is to walk around the outside of the circle and deliver (drop gently) beat buddies to all the children. Hype it up: "Adoption Day! I have some seriously cute little critters here that need a good home!" etc.
- Instruct the children to name their Beat Buddies and introduce them to the Buddies on each side of them in the circle, then begin the lesson.
- In a subsequent lesson, ask students to think of a new song to teach the Beat Buddies. Consider student leaders to take your place in the Leader Chair and share their song.

## 2. Lost My Shamrock

**FOCUS:** Steady Beat, AB Form, Locomotor Skills

**Materials:** A set of laminated paper shamrocks with a variety of movement words on the back.

**Process:** Before the class arrives, "hide" the shamrocks (in plain sight) around your room. Consider in the marker tray, on shelves, window ledges, 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 (4x).
- Repeat the A Section of 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 and explain that you are going to go on a shamrock hunt! Instruct them to get in a single file line behind you and explain 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 will show the motion word on the back of it for the rest of the class to read. The class will then 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, and freeze when the B Section is done. 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 include:** Fly, Jump, Hop, Twirl, Tiptoe, March, Wiggle, Crawl, Clap, Skate, Swim, Sway, Walk Backwards, Zombie.

- a. 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.

### 3. The Horse Went Around

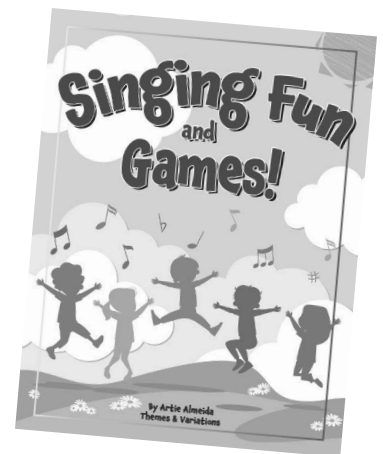
**FOCUS:** Fermata, Phrases, Audiation. My melody for this fun song is the theme from The Finale to William Tell Overture, the famous “horse piece” with which most children are familiar.

**Source:** Singing Fun and Games! Book by Artie Almeida

**Materials:** Visual of Lyrics

**Process:** Begin the lesson with some horsey questions for the children.

- Does anyone in this class own a horse?
- How many of you have ridden a horse?
- If you could adopt a horse today, what color and size horse would it be?
- Display the visual and discuss the fermata over the first note. Instruct students to make an “O” shape with their fingers each time the “Oh...” is sung. Have fun with the length of this fermata, making it different each time!
- Sing the song to the children, leading them to realize that most of them have heard this melody before... The main theme to The William Tell Overture finale. (Feel free to shout out “Hi- Ho, Silver!”)
- Discuss audiation (inner hearing) with the children and explain that this audiation song is challenging because it “takes away” the words from the end of the song, rather than the beginning like usual.
- Display the visual and perform the entire song. Consider doing a “quick quiz” a few times in the activity, by asking all the children to sing the home tone out loud before some of the verses. This helps you get a read on how many children are actually singing the piece in their heads.



### 4. The Green Grass Grew All Around

**Source:** Sing! Sing! Sing! Book by Artie Almeida

**FOCUS:** Pitch Matching, Echo Singing, Phrases, Cumulative Lyrics

**Process:**

- Discuss the information in the “We Love Trees, Birds & Bugs!” Visual page.
- Ask students to close their eyes while you put a new song in their ears. Sing both the teacher leader parts and the student responses of Verse #1 for the class. (Cont. below)

## *A Singing Child is a Happy Child - Artie Almeida*

- I use a louder voice for the teacher parts and a softer voice for the student echoes. Linger on the fermata for emphasis.
- Display the second page showing the lyrics for Verse #1 and ask children to follow along without singing. Use a pointing device to assist the students with this. Sing the verse again for the children, while still performing both parts (teacher solo & student echoes).
- Invite the children to join you in singing the first verse, with you as the solo leader and them performing the echoes. Remind them of the fermata to be held. Demonstrate the phrase with the fermata again if necessary.
- Explain that this song has more verses you haven't taught yet and is a cumulative song. Cumulative means that each additional verse is going to add something new to the lyrics and will make the song more challenging each time. Tough stuff!
- Practice singing verses 1 and 2 without stopping, illustrating this additive structure.
- For fun, ask a few children how many verses they think might be in this song. Write some of their answers on the board if you wish. Keep the suspense by telling them they will not discover the answer until they sing the entire song with you.
- Perform the full song with the visual, adding a dramatic *rallentando* at the end.
- The complete song lyrics are given in the Song Visual in PDF form.

**Lesson Additions:** In a future lesson, have students create motions to go with each verse. Some are quite challenging, so a slow tempo may be necessary while singing. Consider adding a non-pitched percussion sound on each object sung in the verses. Other sound effect instruments that produce pitched sounds might also be well-received, such as an upward sound on the slide whistle for the "tree" or a birdie whistle for the "bird."

## **On Stage!**

Consider adding this fun piece to a concert or show as an audience participation piece. Choose some dynamic students to line up on the front of the stage to lead the movements for each verse of the song. For even more smiles, invite a few parents up to be the motion leaders for a few of the verses! To add even more excitement, choose a student or parent to be the "Fermata King" or "Fermata Queen" and end each verse by holding up a large fermata card for the audience to adhere to. The fermata leader should be sure to make sure some of the fermatas are held for a loooooooooong time, and some of them for a ridiculously short time. Teehee!



# Music Theory Playtime: Where Learning Meets Fun

Stacy Werner

stacy@musicplay.ca

July 14, 2025 2:40pm - 3:40pm CT

## What We Will Learn...

- I can develop creative strategies for teaching music theory that meet the needs of different learning styles and abilities.
- I can use practical tools and activities to help learners of all ages understand and remember music theory concepts.
- I can apply simple setups and adaptable activities in my teaching to make music theory instruction engaging and effective.

## Music Theory - Focus

- Beat and Rhythm
- Melody Notenames
- Expressive Elements
- Form

QR Code to All Printables:



## How to Engage Students?

- Games (class, small groups, individual)
- Centers and play-based learning.
- Meaningful musical experiences.
- Creative opportunities.
- Connect to popular music.

## Tap and Grab Game

**POEM: Can you keep a steady beat? Count 1 - 2 - 3 - 4 - 5 - 6 - 7 - 8**

Game Instructions: Students play with a partner, placing a beanbag between them. They take turns tapping the beanbag with an open hand and across their chest to keep the beat. Once the rhythm is secure, if one student picks up the beanbag, and the other taps the beat with a closed hand. If a student misses a beat or opens their hand, they restart. Challenge students to see how many beats they can keep going! Change the tempo or place the beanbag on a drum for variety.

## Beat Tag

**Game Instructions:** Start with students patting strong beats and clapping weak beats on a drum. Stand up and have students step only on strong beats. Select 2 students as "It"; they also step on strong beats but can tag anyone they reach.

Students who are out can sit or move to a designated spot. Decide if students stay put at the start or have time to move away from "It." Students can count how many "outs" they get per round. Use the game to practice different meters like 2/4, 3/4, 4/4, and 6/8.

# Mouse, Mousie

Mouse, mous - ie, lit - tle mous - ie hur - ry, hur - ry do,  
or the kit - ty in the hous - ie will be chas - ing you!

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**Game Instructions:** Have the students form a circle and choose one child to be the “mouse.” The mouse goes to a designated spot in the classroom and covers their eyes. Next, select another student in the circle to be the “cat.” The identity of the cat is kept secret from the mouse. Begin singing the song together while the mouse walks around the outside of the circle. On the words “chasing you,” the cat jumps out of the circle and chases the mouse. If the mouse reaches the cat’s empty spot in the circle, they are safe. If the mouse is tagged, they go “into the house” and remain there until another mouse is tagged.

## What’s Next?!

### Hidden Beat Game

Mouse Mousie - Interactive Beat Chart

Mouse	mousie	litte	mousie
Hur-	ry	hur-	ry do,
Or the	kitty	in the	house
Will	be	chas-	ing you!

### Beat/Rhythm Switch

Mouse Mousie - Beat and Rhythm Switch

Beat and Rhythm Switch

Beat is the steady pulse in music. Rhythm is “the way the words go.”

**BEAT**

**RHYTHM**

Step the beat and clap the rhythm. Switch between the beat and rhythm while you sing a simple reading song.

### Create Word Rhythms

Mouse Mousie - Create a Word Rhythm Pattern

Mouseie	Cat	Cat	Mouseie
Mouseie	Cat	Cat	Mouseie

Mouseie Cat

### Rhythm Sort

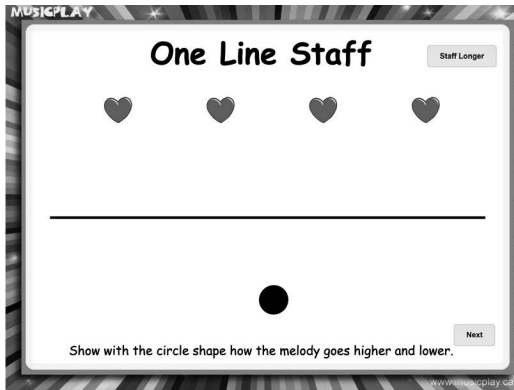
Mouse Mousie - Rhythm Sort

Mouse, mousie	litte mousie	Hur-	hur-
Or the kitty	in the house	Will be	chas-

Mouse Mousie

**Rhythm Sort with Cards:** Cut the cards and place a set in a bag for each group. Students sort the song’s rhythms and then create a new way to play them using body percussion, non-pitched, or pitched instruments.

## Loose Parts



## Teaching Suggestions

Loose parts can be both natural (e.g., rocks, sticks) and synthetic (e.g., buttons, fabric), and they should be items that children can move, carry, combine, and reconfigure in various ways to spark creativity.

## Melody Hunt:

1. Select a tone set you are currently working on.
2. Print and cut the flashcards.
3. Program the buttons to match the solfa patterns on the flashcards. Sing just the first solfa name. Play remaining sounds on piano.
4. Place buttons around the classroom, or have one student in charge of holding the button.
5. Give each remaining student a flashcard.
6. Students try out the different buttons until they find the button they believe is a match. Once all students find a button, check their card to see if it matches the button. Have each group sing their pattern using hand signs.
7. Extension - Use the Melody Hunt printable worksheet for students to write the patterns.

## Staff Note Name Games:

**Staff Jump:** Use painter's tape to create a 5-line staff. Groups of students jump on the lines and spaces, starting with numbers, then line notes, space notes, and both. In elimination, the last person to jump to a note is out. The winner of each group advances to the final round.

**Staff Relay:** Divide the class into two-four teams. On small paper plates write a letter name of a note – A B C D E F G. Each team is given a pile of notes. Teams race to place their notes on the correct line or space of the floor staff. The first team finished with ALL notes correctly placed wins.

**Staff World Scramble:** Write on paper plates the following notes: A, B, C, D, E(x2), F, G (x2). Place students in small groups. Show a visual of notes on the staff that spell a word. Students arrange the plates to spell the words. After, challenge students to come up with their own words and write them on a dry-erase musical staff.

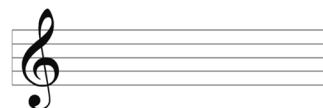
## Staff Unit on MusicplayOnline

- Sequential unit to introduce notes on the treble clef staff
- Interactives
- Student worksheets
- Flashcards
- Games

### Staff Lesson 1

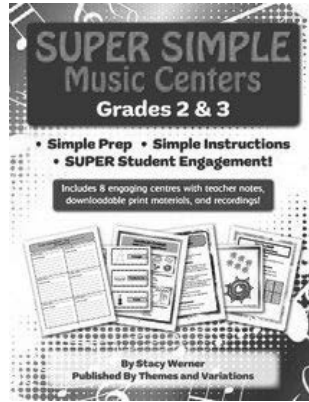
MUSICPLAY  
ONLINE

## The Staff and the Treble Clef

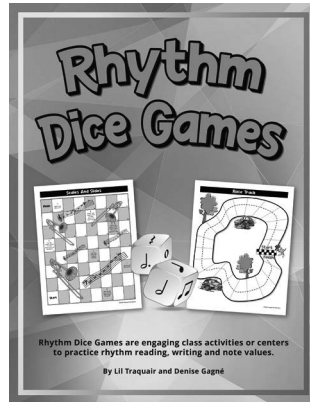
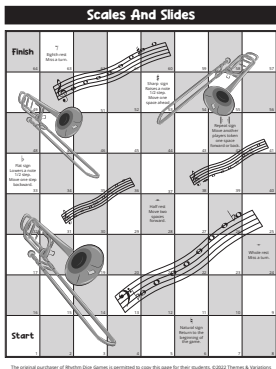


Students will learn about the staff and the treble clef.  
Students will practice identifying different parts of the treble clef.

## Play-Doh Mats:



## Rhythm Dice Games:



## Relative Note Values - Kickball Practice

-  Roll Ball Between Hands
-  Toss - Catch
-  Bounce to beat
-  Toss Between Hands

**The Composition Unit on MusicplayOnline has a large library of tracks to move with!**

## Kickball/Basketball Routines:

Check out the "[Basketball Performance Ideas](#)" unit on MusicplayOnline created by Kristin Lukow:

- All Shook Up
- Kernkraft 400 by Zombie Nation
- Twilight Zone by 2 Unlimited



**On MusicplayOnline: Units Section - Basketball Performance Ideas**

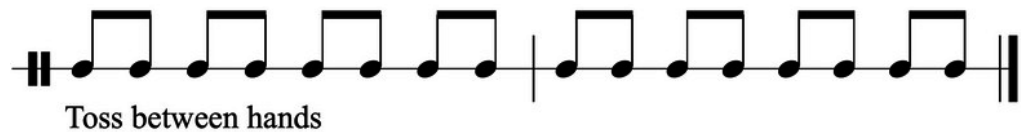
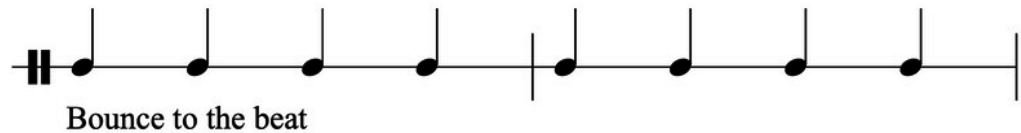
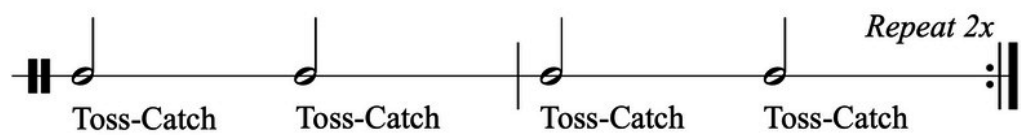
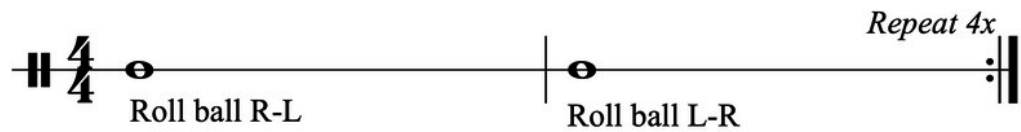
## CRAB RAVE - NOISESTORN

### Kickball Routine

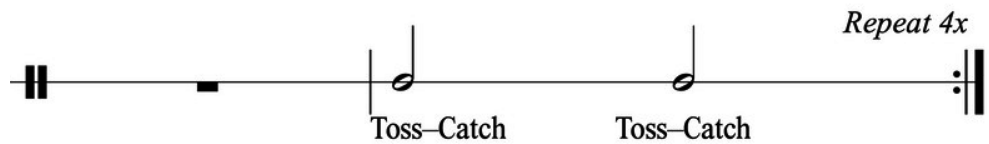
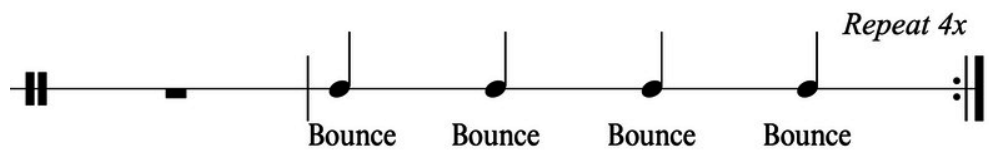
#### Introduction:



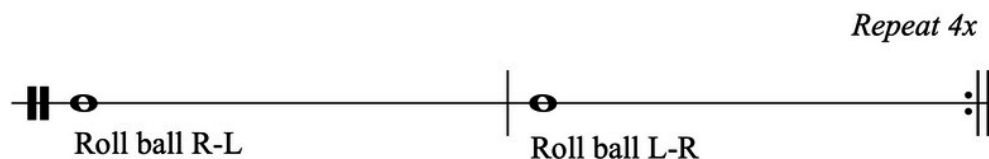
#### Part A:



#### Part B:



#### Coda:

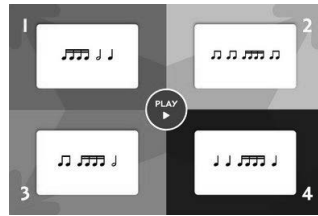
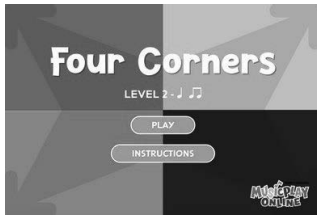


### FORM: Introduction - A - B - A - B - CODA



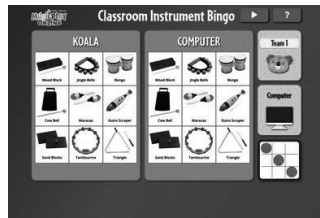
## Interactive Whole Class Games:

### Four Corners



**Four Corners:** <https://musicplayonline.com/games/four-corners/>

### Instrument Bingo



**Instrument Bingo:** <https://musicplayonline.com/games/instrument-bingo/>

## Other Interactive Games:

### Rhythm Racing



### Space Music Adventure



### Coconut Chaos



### Note Toss



### Bobo is Missing



### Musicplay Heist



## Questions?

- [Wednesday Webinars](#)
- [Musicplay Newsletter](#)
- [Musicplay Teachers Facebook](#)
- [Musicplay YouTube](#)
- [Musicplay Instagram](#)

Scan QR Code for Links to our Social Media Platforms and Newsletters



# Teach Me About Hip Hop

Franklin Willis July 14, 2025 3:50pm - 4:50pm CT

Join Franklin Willis for a workshop empowering elementary music teachers to incorporate Hip Hop into their classrooms. Learn to create inclusive activities, celebrate cultural heritage, and connect with students through dynamic discussions and hands-on activities.

## Workshop Objectives:

- Provide historical overview of Hip Hop.
- Share ideas on how to utilize Hip Hop in elementary music.
- Break down barriers of teaching Hip Hop.
- Empower elementary music teachers to teach Hip Hop elements and music to their students.

**All Orff arrangements, full lesson plans, movement instructions and video tutorial links used in this workshop session can be found below.**

## Teach Me About Hip Hop

<https://www.teacherspayteachers.com/Product/Teach-Me-About-Hip-Hop-5751650>



## I Can Affirmation Chant

<https://www.teacherspayteachers.com/Product/I-Can-Be-What-I-Want-To-Be-Affirmation-Chant-6803486>



## Teach Me About Hip Hop

Franklin J. Willis


$\text{♩} = 85$


	Measure 1	Measure 2	Measure 3	Measure 4
Voice	H - I - P, H - O - P,	Teach me a-bout Hip Hop	H - I - P, H - O - P,	Teach me a-bout Hip Hop!
Glockenspiel	Hip Hop is cool!	Hip Hop is cool!	Hip Hop is cool!	Hip Hop is cool!
Djembe	Rap, His-to-ry of	Rap, His-to-ry-of	Rap, His-to-ry of	Rap!
Bass Xylophone	Hip Hop	Please don't stop!	Hip Hop	Please don't stop!

# I Can


## Affirmation Chant


Written and Performed by Nas  
Adapted for classroom by Franklin Willis

Teacher   
I know I can,  
be what I want to be.


Students   
I know I can,  
be what I want to be.


3

Teacher   
If I work hard at it,  
I'll be where I want to be. I

Students   
If I work hard at it,  
I'll be where I want to be.

5

Teacher   
know I can, be what I want to be. If I

Students   
I know I can, be what I want to be.

7



Teacher   
work hard at it, I'll be where I want to be.

Students   
If I work hard at it, I'll be where I want to be.





All lesson plans, Orffestrations, ReMix of lyrics created and © Copyrighted 2021 by Franklin Willis.

# Teach Me About Hip Hop - Franklin Willis



9





Teacher  You are kind.  You are re - sil - ient.

(One Student) (Class Responds)



Students  I am kind.  You are kind.  I am re - sil - ient.  You are re sil ient.





11

Teacher  You are help - ful.  You are u-nique.


Students  I am help ful.  You are help ful.  I am u nique.  You are u-nique.



13

Teacher  You are cool.  You are in - tel - li-gent.


Students  I am cool.  You are cool.  I am in - tel - li-gent.  You are in - tel - li-gent.


15

Teacher  You are cou - ra - geous.

Students  I am cou - ra - geous.  You are cou - ra - geous.

16

Teacher  These are our af - fir - ma - tions! :

Students  These are our af - fir - ma - tions! :

# Carefully Taught: Keynote

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John Jacobson    info@jjandmeinc.com    July 14, 2025 5:00pm - 6:00pm CT

1. What are the “alleluias” you hope to plant in the hearts of your students?

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2. How do you respond to moments when your work feels undervalued or overwhelming?

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3. What does it mean to be “carefully taught” in your classroom?

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# Run the World:

## Empowerment Through Beyoncé's Music

Franklin Willis July 15, 2025 9:00am - 10:00am CT

Discover how to integrate Beyoncé's music into lessons, exploring her Texan roots, vocal methods, and empowering messages using drums, tambourines, and xylophones to teach rhythm and coordination. Blend singing, playing instruments, and movement for an engaging learning atmosphere.

### Workshop Objectives:

- Introduce participants to innovative ways to use Beyoncé's music in music education.
- Highlight activities fostering rhythm, movement, and creativity.
- Discuss how Beyoncé's music empowers students emotionally and socially.

**All Orff arrangements, full lesson plans, movement instructions and video tutorial links used in this workshop session can be found below.**

### Who Run The World?

#### Instrumental Track

<https://youtu.be/0yunDEQEvxM?si=GKgaifDy6LxnSrZ4>



### Find Your Way Back

<https://youtu.be/uj7mPGlpj9U?si=vAxWRBwzGQ889hPY>



### Find Your Way Back

#### Rhythm Stick Routine

<https://www.teacherspayteachers.com/Product/Rhythm-Stick-Routine-Find-Your-Way-Back-4772866>



### Blackbiird

#### Official Lyric Video

<https://youtu.be/xhempeEjGUA?si=WlplHUWAl8ws7kHv>



### Party on the Playground

<https://fflat-books.com/product/party-on-the-playground-bundle/>



# Blackbiird

## Recorder Play Along

Beyoncé, Paul McCartney  
Recorder Arrangement Franklin J. Willis

♩ = 96

A

8

B

15

C

D

21

E

28

F

34

41

47

The musical score is written for a single melodic line in G major (one sharp). It begins with a tempo marking of ♩ = 96. The score is divided into sections A through F, each marked with a box containing the letter. The time signatures change throughout the piece: 3/4, 4/4, 2/4, and 3/4. The melody is composed of eighth and quarter notes, with some rests. The piece concludes with a final chord in G major.


# Party On The Playground

## Orffestration

Alicia Engram, Otto Gross,  
Franklin Willis

♩ = 100

2

Voice/Recorder		Par - ty on the play-ground... mmm hmm mmm hmm
SG/AG		ground! Play -
SX		Play - ground Let's go par - ty! Par - ty!
AX		Play - ground Let's go par - ty! Par - ty!
SM/AM		Play! Play!
BX		Ev-ery bo-dy play on the play - ground. Ev-ery bo-dy play on the play - ground.
Contra Bass		Play! Play!
Tubano		Drum with me! Drum with me!
Hand Drum		Keep the beat! Keep the beat!
Bongo		Life of the par - ty! Han-gin with friends Life of the par - ty! Han-gin with friends
Shakers		Let's play! Let's play! Have some fun and play all day!

# Run the World: Empowerment Through Beyoncé's Music - Franklin Willis

3 4

Voice/Recorder

Par - ty on the play-ground.... mmm hmm mmm hmm

SG/AG

ground! Play -

SX

Play - ground Let's go par - ty!

AX

Play - ground Let's go

SM/AM

Play! Play!

BX

Ev-ery bo-dy play on the play - ground. Ev-ery bo-dy play on the play - ground.

CB

Play! Play!

Tubano

Drum with me! Drum with me!

HD

Keep the beat! Keep the beat!

Bng.

Life of the par - ty! Han-gin with friends Life of the par - ty! Han-gin with friends

Shakers

Let's play! Let's play! Have some fun and play all day!

# Party On The Playground

## Parts

Alicia Engram, Otto Gross,  
Franklin Willis

### Voice/Recorder

♩ = 100

2

Voice/Recorder

Par - ty on the play-ground... mmm hmm mmm hmm

3

4

Par - ty on the play-ground... mmm hmm mmm hmm

### Soprano Glockenspiel / Alto Glockenspiel

♩ = 100

2

3

4

SG/AG

ground! Play - ground! Play -

### Soprano Xylophone

♩ = 100

2

3

4

SX

Play-ground Let's go par - ty! Par - ty! Play-ground Let's go par - ty!

### Alto Xylophone

♩ = 100

2

3

4

AX

Play-ground Let's go par - ty! Par - ty! Play-ground Let's go

### Soprano Metallophone / Alto Metallophone

♩ = 100

2

3

4

SM/AM

Play! Play! Play! Play!

### Bass Xylophone

♩ = 100

2

3

4

BX

Ev - ery bo - dy play on the play-ground. Ev - ery bo - dy play on the play-ground.

Ev - ery bo - dy play on the play-ground. Ev - ery bo - dy play on the play-ground.



# Run the World: Empowerment Through Beyoncé's Music - Franklin Willis

## Contra Bass

♩ = 100

2 3 4

Contra Bass

Play! Play! Play! Play!

## Tubano

♩ = 100

3 2 3 3 4 3

Tubano

Drum with me! Drum with me! Drum with me! Drum with me!

## Hand Drum

♩ = 100

2 3 4

Hand Drum

Keep the beat! Keep the beat! Keep the beat! Keep the beat!

## Bongo

♩ = 100

2 3 4

Bongo

Life of the party! Han-gin with friends Life of the party! Han-gin with friends

Life of the party! Han-gin with friends Life of the party! Han-gin with friends

## Shakers

♩ = 100

2 3 4

Shakers

Let's play! Let's play! Have some fun and play all day!

Let's play! Let's play! Have some fun and play all day!

# Percussion Parade

Artie Almeida    musicja@me.com    July 15, 2025 10:10am - 11:10am CT

Children love percussion instruments, and you will love the musical skills they develop with these lessons. Hand drums and kickballs are very motivational for the students, as they grow their mastery of steady beat, rhythmic reading and score analysis. Heavy Academics: Delivered Joyfully!

Download all visuals and handouts for this session at [www.artiealmeida.com](http://www.artiealmeida.com).

Go to Teacher Resources, then Teacher Downloads. Click on the folder titled "Rollin' on the River 2025"

## 1. Crazy Eights! (Non-Pitched Percussion & Hand Drums)

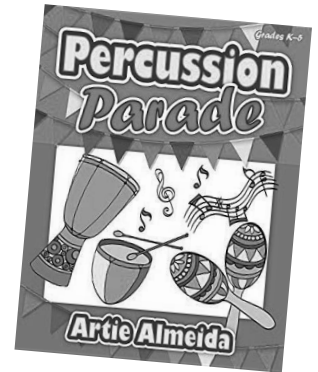
**Source:** Percussion Parade Book: Almeida

**FOCUS:** Steady Beat, Phrases, Note Values, Body Percussion

**Materials:** Hand Drums or Large Drums, Crazy Eights Visual

**Process:**

- Begin with information about Quarter Notes and Quarter Rests.
  - Teacher** - "Quarter note" - **Students** echo
  - Teacher** - "One beat of sound" - **Students** echo
  - Teacher** - "Quarter rest" - **Students** Echo,
  - Teacher** - "One beat of silence" - **Students** Echo.
  - Teacher** - "Quarter note one beat of sound, Quarter rest one beat of silence" (**S. echo**)
  - Repeat a few times if necessary. Teacher then performs the full piece for students, loudly speaking the numbers each time a beat is clapped and whispering the rest of the numbers "2-3-4-5-6-7-8". (**Refer to visual of the notation.**) Then clap and say Beats 1 and 2, whispering the rest of the numbers in the phrase. Continue in this fashion until the piece is finished, with all 8 beats counted aloud. Ask students to join you. It may take a few tries to get this correct, as one child's mistake can throw off the rest of the group.
- The **Reverse Crazy 8s** version begins by clapping and saying all 8 beats, then the first 7, then 6, etc. to only one.
- A colleague of mine created "**Crazier 8s**" which starts with only clapping on beat #8, then 7 & 8, then 6, 7, 8 etc. until all beats are clapped.
- Instrument Transfer:** Transfer the clapping to hand drums or large drums and perform. Another non-pitched percussion instrument may also be substituted for drums if necessary.
- A colleague of mine created "**Crazier 8s**" which starts with only clapping on beat #8, then 7 & 8, etc. until all beats are clapped. Transfer to non-pitched percussion instruments for an enjoyable review.
- When students are back in the classroom, **transfer to Orff instruments** that are set in a pentatonic scale.



## 2. National Emblem, Bagley: Kickball Routine

**Source:** Percussion Parade Book: Almeida

**FOCUS:** Form, Note Values, Non-Traditional Percussion Instruments Discuss Form with students:

**Materials:** A kickball for each student and one for the teacher

**Process:** The form of this piece is: Introduction/First Strain (repeats)/ Second Strain (repeats)/Trio (Final Strain). The provided visual labels each of these parts clearly. Please note that I have modified the time signature of this march for readability on the part of young music students.

Demonstrate each section, referring to the section details on next page.

**Introduction:** Students will toss the kickball in the air and catch it, to the value of a half note, two times. Note that the first toss is on the first beat of the piece. Let the children know when you are just about to start the music and nod as your hand touches the device. Most of the time my students time it perfectly and are ready for the second toss on time. After that, they do two measures of quarter note bounces, then toss and catch again. Then, there are eight quarter-note bounces on floor, and one more toss.

**First Strain (Repeats):** This section involves four measures of half-note bounces in front of the body and then four half-note bounces (with half rests following each) to the person on the student's right. This can be tricky, so remind the students to bounce the ball gently right in front of their neighbor to the right, and immediately look to their left to catch the ball being bounced to them. The success of the passing section depends on the teacher calling the bounces one measure ahead of time. My script is "Bounce-2-3-4-5-6-to your neighbor, here we go! Then, when it is time, "Now, back in front of you." If the half note bounces to their neighbors are too difficult, an option is to have the students bounce the kickballs to their neighbors and then hold the ball they received for another full measure of rest (putting a whole rest after the half rest in each passing measure, resulting in the ball only being passed twice). If this move is still too difficult for your students, simply have them bounce all half notes in front of themselves, with no passing to the right.

**Second Strain (Repeats)** This section begins with a four-beat rest. In measures two and three students hold the kickball in front of them, approximately at face level, and gently toss it back and forth between their hands to an eighth note pattern. These should be very small tosses; their hands should only be about eight to ten inches apart. In measure four the children will pass the ball around their waist with both hands, bringing it back to the center in front of them. I call this four-measure sequence "tosses/pass around waist," and it repeats three times. After that, children bounce quarter notes in the measures indicated. Please note the 2/4 measures, and also notice that you repeat the first and third lines three times each.

**Final Strain:** Students kneel on one knee and place the ball on the ground in front of them for the value of a whole note, then roll the ball to their neighbor on the right for the value of a whole note. The rolling happens on the very famous low brass statement. This happens four times and then students stand up with the ball in their hands. The next eight measures consist of half note and quarter note bounces. The line of whole note holds and rolls repeats, with children standing on the last whole rest. For the final eight measures the students bounce quarter notes for seven measures then toss, catch and pose. Encourage children to freeze in their poses as the music ends, for a special musical moment and a more powerful ending.

### **3. Down The Line, Soundin' Fine! (A Large Drum Lesson)**

**Source:** Percussion Parade Book: Almeida

**FOCUS:** AB Form, Steady Beat, Rhythm Patterns

**Materials:** Leader Instrument (Cowbell, Gamkogui, Agogo Bells, etc), A large drum for each student, or (if there are not enough drums for all students) substitute other non-pitched percussion instruments.

**Preparation:** Set up drums in two lines, across from one another, so that children can be seated facing the opposite team of drummers.

**Process:**

1. Display visual and speak two measure chant expressively. Teach the two-measure drum accompaniment pattern.
2. Send students to the two lines (facing one another) of drums. One line will be the Rhythm Leaders and the other line will be the "Echoes." Practice starting with the drum pattern introduction, then speaking the poem.

3. Teacher will start the activity with the drum pattern and the verbal cue to the first child in Drum Team One "1-2-3-4." That child will play a four-beat rhythm pattern of their choice and ALL of the students in the "Echo Line" will copy that rhythm. Then the next child in line will be the leader, until four children have played. At that point the entire class will repeat the poem and rhythm, and the echo lesson will continue (with four new improvisers) until it has gone all the way "Down the Line."

**Sequence Order**

1. Teacher starts beat and verbally cues first student "1-2-3-4", student plays, all in opposite group echo.
2. Four Leaders in a row perform an improvisatory pattern for other line to echo.
3. Two rows of drummers change jobs and repeat the activity.
4. Consider 8-beat patterns in a future lesson.

#### **4. Popcorn (A Kickball Routine)**

**Source:** Percussion Parade Book: Almeida

**FOCUS:** Steady Beat, Form, Note Values, Non-Traditional Instruments

**Materials:** Kickball, Rubber Playground Ball or Basketball for each student

**Recording:** Apple Music – "Popcorn: Re-Recorded."

**Process**

1. Start with students in a circle, without kickballs to begin. Discuss non-traditional instruments.
2. Display and discuss directions.
3. Form of piece is **Introduction - A-B-A1-Coda**
  - Refer to all the detailed directions in handouts and visual. Prepare each section one at a time, then move on to practice the Coda.
  - This piece works well in a concert setting to show families and audience friends how highly academic this type of piece is, and very motivational because of the non-traditional instruments.

# Keep the Beat: Make The Rhythm Sticks Groove

Franklin Willis    July 15, 2025 11:20am - 12:20pm CT

Get ready to dust off your rhythm sticks and groove with Mr. Franklin Willis! Rhythm sticks are accessible, strengthen rhythmic reading, enhance coordination, and promote active movement for students in the elementary music classroom. Join us for fun and relevant rhythm stick activities!

## Workshop Objectives:

- Teach rhythm stick routines utilizing Hip Hop music.
- Share procedures on how to maintain positive classroom management
- Invite teachers to dance, move, and have fun with rhythm sticks

**All Orff arrangements, full lesson plans, movement instructions and video tutorial links used in the workshop sessions can be found below.**

### Edward's Rhythm Sticks

#### Flipbook

<https://fflat-books.com/product/edwards-rhythm-sticks/>



### Rhythm Stick Rondo

#### Video Tutorial

<https://youtu.be/qWwl8v9eyTU>



### Party on the Playground

#### Video Tutorial

<https://youtu.be/mXk5DGJI0yM>



#### Full lesson link

<https://www.teacherspayteachers.com/Product/Rhythm-Stick-Rondo-Routine-6257139?st=157c2ef082816265065119bbe84b44e3>



#### Full lesson

<https://fflat-books.com/product/party-on-the-playground-bundle/>



### Rhythm Stick Jam Lessons and Resources

#### Full lesson

<https://www.teacherspayteachers.com/Product/Rhythm-Stick-Jam-Speech-and-Percussion-Activity-8223860?st=cef1530b5964bccdd742d24815bfbce2>



### Rhythm Stick Line Dance

#### Official Video:

<https://youtu.be/ty9wBuhcA2o>



#### Full lesson

<https://www.teacherspayteachers.com/Product/Rhythm-Stick-Line-Dance-6277162>



### Cupid Shuffle by Cupid

[https://youtu.be/h24\\_zoqu4\\_Q?si=tTXjW57Yv-FQUJQj](https://youtu.be/h24_zoqu4_Q?si=tTXjW57Yv-FQUJQj)





# Find Your Way Back

## Rhythm Stick Routine

by Franklin Willis

Use this motivational and upbeat song by Beyoncé to get students excited about your music class. This song is from her latest album *The Lion King: The Gift*.

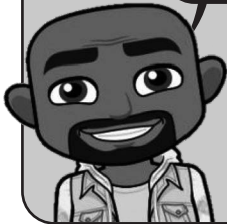
## Curriculum Concepts

**Rhythm, movement, building community, form**

## Tennessee Music Standards

- **4.GM.P1.A** Demonstrate (through performance) and explain how the selection of music to perform is influenced by personal interest, knowledge, context, and technical skill.
- **4.GM.P2.B** Rehearse to refine technical accuracy and expressive qualities, and address performance challenges.
- **4.GM.P3.B** Using body percussion or instruments, perform instrumentally (pitched/unpitched), alone and with others, with expression, technical accuracy, and appropriate interpretation\*.
- **4.GM.Cr3.A** Interpret and apply collaboratively developed feedback to revise personal music over time, such as a created introduction, sequence, interlude, and/or coda.
- **4.GM.Cn2.A** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and/or daily life (such as the connection between fractions and rhythm values).

### TEACHING TIP



Use body percussion to begin teaching this dance so students can master the movement. In the teaching directions, say the word, “click” every time you see the word “clap” to prepare students for playing the rhythm sticks. Students will clap while saying the word, “Click.”

## Vocabulary

**Form, introduction, interlude, bridge, coda**

**Form:** The structure of a composition, the frame upon which it is constructed. Form is based upon repetition, contrast, and variation. With students add—how the music is put together to make musical sense. Compare with artwork, building design, books. All have a design—beginning, repetitive parts, and endings.

**Introduction:** The beginning that gives the listener an idea of what is to come. Compare with the introduction to a story, book, or even when introducing people to each other.

**Bridge:** New music and words that connect the ideas already presented with the final section.

**Coda:** The ending of a piece of music that wraps it up.

## Preparation

### Before Class

1. Familiarize yourself with the song—YouTube Link: <https://www.youtube.com/watch?v=uj7mPGlpj9U>
2. Familiarize yourself with the movements— <https://vimeo.com/352625501>
3. This is a simple AB form song with an introduction, interlude, and coda.

### Teaching the Routine

If your students are accustomed to learning simple patterns by rote, this is the best way to teach these patterns. Because they will be familiar with this song, these patterns will be easy for them to quickly “catch.”

Use this method for creating patterns and teaching form for any of the popular songs that the students are listening to. If you do not know, ask them! They will be glad to share!

## Find Your Way Back Rhythm Stick Routine

### Form and Movements

**Introduction:** **16 beats** *Repeat 4x*  
*In place - Step, Step, Clap, Clap (ta ta ti-ta)*

**A Section:** **32 beats** *Repeat Pattern 2x*  
*To the front - Forward, Forward, Forward, Clap*  
*To the back - Back, Back, Back, Clap*  
*To the right - Step, Step, Step, Clap*  
*To the left - Step, Step, Step, Clap*

**B Section:** **32 beats** *Repeat Pattern 4x* With a partner  
Tap, Tap, Clap, Clap, Right, Left, Both, Both, Both  
In this section, “Right” means that both student’s right hands clap together, followed by the left hand of each student. Then both hands of each student clap together with the (ti-ti ta) rhythm.

**A Section:** **32 beats** *Repeat Pattern 4x*

**B Section:** **32 beats** *Repeat Pattern 4x*

**A Section:** **32 beats** *Repeat Pattern 4x*

**B Section:** **32 beats** *Repeat Pattern 4x*

**Bridge:** **32 beats** *Repeat Pattern 4x*  
**Clap, Clap, Clap, Clap, Pump, Pump, Pump, Pump**  
*Clap Under Right Leg, Clap Under Left Leg, Clap in Front, Clap Behind Your Back, Pump Right Fist Two Beats, Pump Left Fist Two Beats. When students get their rhythm sticks, replace the fist pumps with two clicks in the air to the right and two clicks in the air to the left.*

**B Section:** **32 beats** *Repeat Pattern 4x*

**Coda:** **32 beats**  
*In place - Step, Step, Clap, Clap (ta ta ti-ta)*

## *Keep the Beat: Make The Rhythm Sticks Groove - Franklin Willis*

Everyone sings “Find Your Way Back” at the end of the song. Class should decide on which movement to do for that last phrase.

**Extension:** Encourage students to create their own B section. Give them 5 to 7 minutes to choreograph movements and practice with a partner. Then, have them share their new movements with the class.

### **Closing Guiding Questions: Find Your Way Back Lesson**

1. Reflection on the Song: What messages did you take away from Find Your Way Back? How does the song relate to personal growth and self-discovery?
2. Personal Connection: Have you ever felt like you lost touch with something you love? What hobbies or passions have you drifted away from but would like to reconnect with?
3. Inspiration & Motivation: What inspires you to keep going, even when things get tough? How can music, like this song, serve as a reminder to stay true to yourself?
4. Taking Action: What small steps can you take to reconnect with a passion or hobby that brings you joy? How can you make time for the things that matter most to you?
5. Community & Support: Who in your life encourages you to stay connected to your passions? How can you support others in finding their way back to what they love?

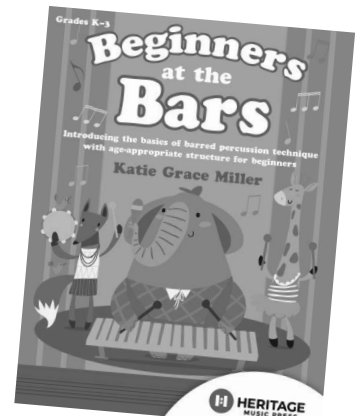
These questions can help students reflect on their personal journeys and find inspiration in both the song and their own experience.

# Beginners at the Bars

Katie Grace Miller    ktsing@gmail.com    July 15, 2025 1:30pm - 2:30pm CT

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

I have found that when it comes to our kinder and 1st grade babies at the bars, slow and steady wins the race. Each week that you see them, introduce a new “Bar Word” to them and focus on that specific technique to add. Bit by bit you will be able to add them all together to get your students prepared and ready for the full Orff instrumentarium.



## Bar Basics:

- **Bellybutton** – playing in the middle of the bar
- **Bite** – Your pincher (pointer finger and thumb should chomp down on the mallet to make that pointer curve around the mallet)
- **Blanket** - the other fingers should wrap around the mallet, but not too tight, loose like you would put a blanket over yourself.
- **Balance** – Some of the mallet needs to stick out both sides of your hand. In kindergarten I make them put it right in the middle, but as they get older their hand can slide down a little since they will have more control with motor skills.
- **Bend** – Gotta bend those elbows to achieve good control.
- **Bright elbows** – you are not T-Rex! Make sure your elbows are up and bent. I always show a difference between “sad” elbows (close to the body) and “bright” elbows (up and away from the body.)
- **Bounce like a Basketball!** Pretend that the bars are like a hot stove! Make sure that when your mallet touches the bar it bounces back at you. I always discuss our seat belts in Florida! Or some of my kiddos like using the analogy of a Basketball!
- **Baby's Head** – When you tap a baby on the head do you do it softly? Treat each of your bars like a baby's head. Tap them gently. Don't hurt the baby!

## Troubleshooting:

- Ball to Bar
- Bright keeps the Bite Tight!
- Bye Bye Butterfly!!
- Waahhhhhh!!! (Baby Cry)

## Grouping Possibilities:

- I always like to use a **circle** when I'm teaching about each of the new Bar Basic Words. That way all students have a good view of what technique I'm teaching. I use only one bar usually when I'm in the circle so we can just focus on the bar basic word that we are using.
- When playing I find that the **relay** form is good so that you only have to focus on a few students and be able to fix anything that is wrong.

- When we first begin going to the Orff instruments, we only go to **glockenspiels** and I separate the glockenspiels from the rest of the instruments. Mine are on stands so I wheel them to another area in the room. Before I had stands, I used the back of the flip form risers in my room. You could continue to use the lap desks with them as well.
- Finally when it is time to go to the Orff instruments, I tell my kiddos that they can only use the **first 2 rows** so that I can reach them quickly if there is an issue. The same goes for my 1<sup>st</sup> graders, they work up to being able to use the “Back row” of instruments.

Use these very simple lessons to focus on one of the above bar basics words. Introduce them one at a time and build on top of them week by week as students are learning each portion slowly. You may want to use circle or relay form depending on the size of your class and room.

Each lesson has 2 positions so that the class can be split and students do not get bored waiting for their turn. The players are the students that are having their turn at the bars to play and the ones that you will be focused on to make sure they are following the bar basic word for the day. Waiters are students that are waiting their turn to play, but are still engaged in the lesson in some way shape or form.

## **Teddy Bear**

**Grades:** Prek-K

**FOCUS:** Steady Beat, Mallet Technique

**Onstage:** Using 1 tone bar, students will play the steady beat while students sing the song.

**Backstage:** Stand in personal space and do the motions that teddy bear is doing in the song.

**Backstage:** Could also be sitting in relay form with beat buddies and doing the motions with their beat buddies as they wait their turn.

## **No Bears out Tonight**

**Grades:** Prek-K

**FOCUS:** Steady Beat, Mallet Technique

Traditional



No bears out to - night, no bears out to - night. No bears out to - night, they've all gone a - way.

- **Onstage:** Using one tone bar, students will play the steady beat, while singing the song. I always use this song at the beginning of the year and it becomes a favorite very quickly so students already know the song with a quick reminder. When the bears are hiding, students could roll on a note of their choosing, until the bears reveal themselves!
- **Backstage:** The students LOVE the circle movement game with this song. Students hold hands in a circle and walk around in the circle while singing the song. On the word “away” students drop to the ground in a crouched position into their “Caves.” Teacher will be very deliberate in asking where the bears have gone while they are hiding. Some fun phrases could be . . .
  - “WOW! What sneaky bears”
  - “Where could those bears have gone.”
  - “I wonder if they are magic bears?”
  - “One minute they were here and then POOF they are gone!”
- Give some silent time and then exclaim “Get up!” and all the bears (Children) should jump up and then

do the song again. My students like to give me a big bear growl when they jump up as well!

## **I have a Little Pony**

**Grades:** Prek-K

**FOCUS:** Steady Beat, Mallet Technique

- **Onstage:** This could be used with 2 tone bars or one if your students are slow moving on motor control. Students play the steady beat in a closed bordun pattern. When the song sings STOP, students stop and then continue. On the rubato, students will bring their mallets in the air like they are pulling on the reigns of their horse and then play one more time on the last beat.
- **Backstage:** Using stick horses, students will gallop around in personal space until the word STOP. Then they will continue galloping till the rubato makes them slow their horsey down!
- **Backstage:** Woodblocks (crow sounders) will play the steady beat along with the tone bars. They could scrape at the rubato if you are using crow sounders.

When I get into book lessons, I am usually using glockenspiels in C pentatonic by then and have graduated them from the tone bars. You can still keep using tone bars if you think your kiddos need more time on them, or use the books for tone bar lessons exclusively.

During book time lessons, students always sit in relay lines and after each refrain students go to the back of the line and wait for their next turn while listening to me read the book.

## **Say What**

**By:** Angela DiTerlizzi

**ISBN:** 9781416986942

**Grades:** K - 1

**FOCUS:** Kindergarten: Hands Together, Quarter Notes

**FOCUS:** 1st grade: Quarter Notes, High and Low Pitches

**Kindergarten:**

- With my kindergarteners, we only focus on hands together and quarter notes.
- I use the melody below to read the book. On the first read we tap both legs with both hands on each of the animal sounds and then what they possibly are actually saying.
- In F Pentatonic, students will go to the instruments on the second read and play 2 notes on each animal sound and then the word they really mean.

**1st grade:**

- In 1st grade we continue to focus on quarter notes but now we add in pitch.
- They are still going to play two notes on the animal sound and then the word they really mean except they will follow the melody we sing. So on the animal sound they will play 2 high pitches and then on the word it really means they will play 2 low pitches.

*Beginners at the Bars - Katie Grace Miller*

How do we know what the an - i - mals say when they  
say what they say with their sounds ev - ery day?  
when a \_ says \_ does she real - ly mean \_

The musical notation is in 4/4 time, key of B-flat major. It consists of three staves. The first staff has a treble clef and a key signature of one flat. The melody is: B4 (quarter), A4-B4 (beamed eighth notes), G4 (quarter), F4-G4 (beamed eighth notes), E4 (quarter), D4 (half). The second staff continues: C4 (quarter), B3 (half), A3 (quarter), G3 (half), F3 (quarter), E3 (half). The third staff continues: D3 (quarter), C3 (half), B2 (quarter), A2 (half), G2 (quarter), F2 (half), E2 (quarter), D2 (half).

## Sing Sophie

**By:** Dayle Ann Dodds

**ISBN:** 9780763601317

**Grades:** 1<sup>st</sup>

**FOCUS:** melodic direction

- This melody will focus on ascending and descending melodies but simplify it on the Orff instruments for your little ones.
- The reoccurring refrain “But I’m a cowgirl thru and thru, Yippee-ky-ee, Yippee-ky-yoo” will not change each time. Sometimes the words change on the page, but I keep them the same.
- Students will put Orff instruments in C pentatonic and will divide the instrument into low-middle-high. Play 2 notes going from low, middle, high on “yippee-ky-ee” and then going high-middle-low on “yippee-ky-yoo.”

Try singing the rest of the book on the following melody and then rubato when coming up to the “yippee’s” so students are prepared to play.

but I'm a cow girl thru and thru Yip-ee ky yee  
Yip-ee ky yoo!s

The musical notation is in 4/4 time, key of B-flat major. It consists of two staves. The first staff has a treble clef and a key signature of one flat. The melody is: B4 (quarter), A4-B4 (beamed eighth notes), G4 (quarter), F4-G4 (beamed eighth notes), E4 (quarter), D4 (half). The second staff continues: C4 (quarter), B3 (half), A3 (quarter), G3 (half), F3 (quarter), E3 (half).



## Jack Be Nimble

**Grades:** PK – 1

**FOCUS:** Melodic Direction, high and low pitch

- **Onstage:** Use the glockenspiels and students will play the steady beat on 2 of the low bars for the beginning of the piece. When Jack jumps OVER the candlestick, students will jump OVER to play 2 high bars at the same time. Then start at the high bars and say it again but do vice versa.
- **Backstage:** Practice those squats and students will be speaking the poem while showing the pulse of the beat in the squat and then when Jack jumps the students will JUMP as high as they can!

## Good Night Owl

**By:** Pat Hutchins

**ISBN:** 9780027459005

**Grades:** K – 2

**FOCUS:** Melodic Direction, quarter notes and rests, High and Low Pitch

- Each bird in the book makes two sounds. Students will play 2 notes in C pentatonic when the teacher says “the woodpecker says \_\_\_\_\_” and then “and owl tried to sleep” students put their mallets in silent position and say “Shh, shh.”
- When Owl says “screech, screech” and wakes everyone up, Students should play random notes in rhythmic patterns to show the cacophony of the birds waking up!
- You could also bring this book back in an older grade to talk about pitch. Keep the instruments in C pentatonic and assign a pitch to each bird. For example, “the woodpecker says **Low C, Low C**” and then “and owl tried to sleep.”
- If you decide to focus on a specific pitch, I always like having my students play after I give them the pitch name to give them a little more find time even though the first time I will sing them in order.
- A fun challenge would be to then at the end of the book when each bird is named, call notes out of order and see if students remember which are low and which are high.

# Dashing Through the Shows

John Jacobson

info@jjandmeinc.com

July 15, 2025 2:40pm - 3:40pm CT

## Holiday Musicals

- ☐ It's a Boy (Recommended 3 - 5) **New Release**
- ☐ Dashing through the Show (Recommended 3 - 5) **New Release**
- ☐ Holly Jolly Jalopy (Recommended 4 - 6)
- ☐ Gnome for the Holidays (Recommended K - 3)
- ☐ Star Bucks, the Musical (Recommended 3 - 5)
- ☐ Cold Snap (Recommended 3 - 5)
- ☐ Christmas Cookies (Recommended K - 2)

## General Musicals

- ☐ BINGO (Recommended K - 2) **New Release**
- ☐ Eureka! (Recommended 4 - 6) **Coming Soon**
- ☐ Kick It! (Recommended 3 - 5) **Coming Soon**
- ☐ Cookies! The Musical (Recommended K - 2)
- ☐ The High Seas (Recommended 4 - 6)
- ☐ Bunnies! (Recommended K - 2)
- ☐ Composing America (Recommended 4 - 6)
- ☐ Pandamonium (Recommended K - 3)
- ☐ Meow (Recommended K - 2)

## Original Revues

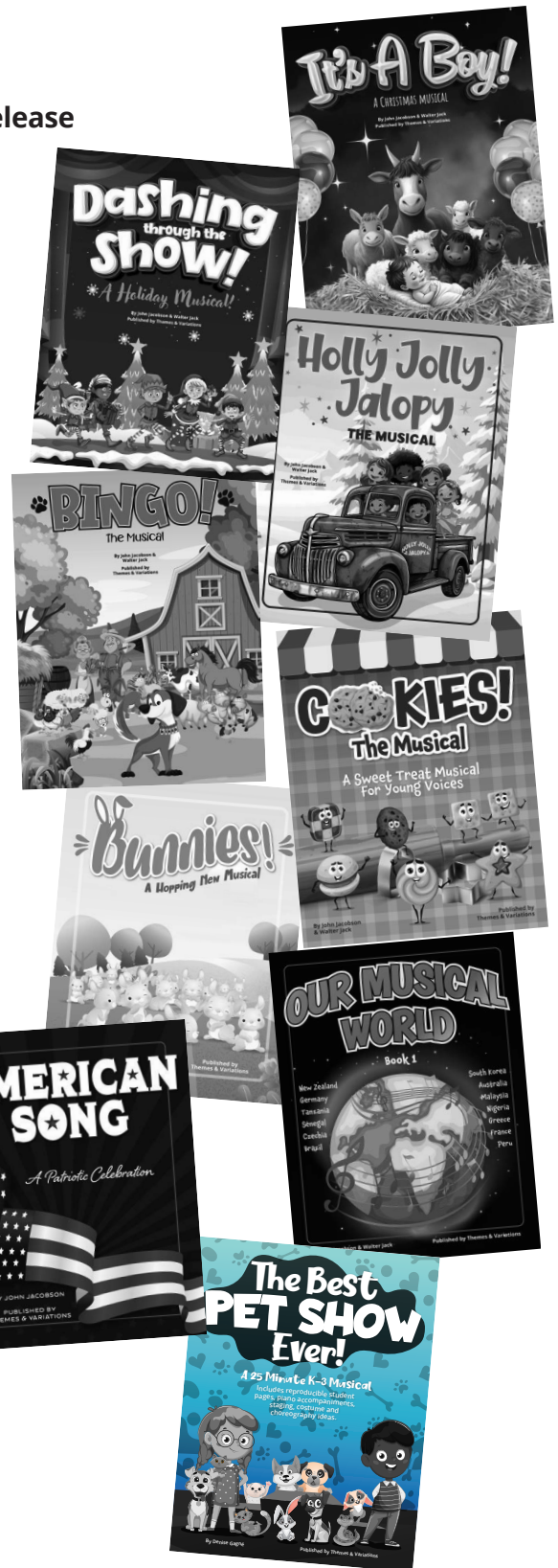
- ☐ American Song (Recommended 4 - 6)
- ☐ Big Dreams (Recommended 3 - 5)
- ☐ Friends Forever (Recommended 3 - 5)
- ☐ Razzmajazz (Recommended 4 - 6)
- ☐ Salute (Recommended 3 - 5)
- ☐ Music Is In All of Us (Recommended 3 - 5)
- ☐ Our Musical World (Recommended K - 6)
- ☐ Great Expectations (Recommended 3 - 5)
- ☐ We Sing (Recommended 3 - 5)

## Copyrighted Revues

- ☐ Just Sing! (Recommended 3 - 5)
- ☐ I ♥ Broadway (Recommended 4 - 6)
- ☐ What a Wonderful World (Recommended 4 - 6)
- ☐ I ♥ Rock and Roll (Recommended 4 - 6)

## Musicplay Musicals

- ☐ The Best Pet Show Ever (Recommended K - 3)
- ☐ Smallest Christmas Star (Recommended K - 3)
- ☐ One Planet (Recommended 2 - 4)
- ☐ Survival Santa (Recommended 3 - 5)



# Concept Collage

**Artie Almeida    musicja@me.com    July 15, 2025 3:50pm - 4:50pm CT**

Our focus will be on the building blocks of music, including beat, rhythm, form and phrasing. This clinic will feature innovative ways to deliver music theory instruction to K-5 students. Moving, singing, playing and a wide variety of manipulatives provide the child-friendly materials necessary for success.

Download all visuals and handouts for this session at [www.artiealmeida.com](http://www.artiealmeida.com). Go to Teacher Resources, then Teacher Downloads. Click on the folder titled "Rollin' on the River 2025".

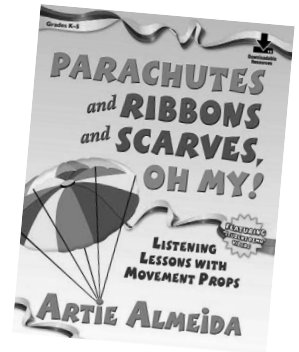
## 1. Zoltan Kodaly: The Viennese Musical Clock: Version #1: Large Scarves

(Full lesson plan is included in the visuals for this session)

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

**FOCUS:** Rondo Form, Steady Beat

**Materials:** Large scarves (rather than the smaller 18" or 24" size) for each child. These are available in the props section of many elementary music retailer's catalogs. If those are price-prohibitive for your program, consider finding light, "floaty" material at a fabric store and cutting it into individual scarf props. A colorful form chart is provided in the visuals for this lesson.



### Process

1. Discuss Rondo Form with your students, then display the Form Chart for "Viennese Musical Clock." If you wish, provide students with some background information on the piece. The composer, Zoltan Kodaly, wrote a series of pieces based on folk tales and this one was about a clock owned by an Austrian emperor. At noon each day, the clock doors would open, and a procession of mechanical soldiers would appear, parading around (on a rotating pedestal).
2. Explain to the children that they will be listening for the A Sections in this piece and moving throughout the room while gently shaking their scarf to the steady beat of each A Section. On all the contrasting sections (B, C, & D), they will hide under their large scarves like "bugs in rugs." Tell them that the goal of this lesson – besides enjoying the fabulous music – is to have the students listen carefully enough to be able to know when to move and when to hide – without your help. Encourage children to memorize (as best as possible) the theme of the A Section, in order to be successful with the listening activity.
3. With all the students seated, listen to the piece once, calling the section letter A while the children pretend to shake scarves to the A section beats. Mime hiding under a scarf on the B sections and then, during the Coda, pretend to toss a scarf into the air (and catch it as it descends) four times on the strong notes played.
4. Distribute scarves and practice stepping to the beat in preparation for the A Section. I always sing a bit of the melody for the children as we practice.
5. Practice hiding under the scarves, like "Bugs in Rugs" in preparation for the ABC&D Sections.
6. For an exciting finish . . . on each of the last of the four strong ending notes, have the students toss the scarf up and then catch it. It is even more exciting for the children if they freeze in a fun pose on their fourth (final) toss (with arms out) – while the SCARF LANDS ON THEIR BODY. Encourage them to hold that pose for a short amount of time, and then . . . with the scarf still draped on their body, look around at all their classmates looking like colorful ghosts. Or use the term "statues" if you prefer.

## 2. Zoltan Kodaly: The Viennese Musical Clock: Version #2: Creative Movement Groups (Soldiers)



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

**FOCUS:** Rondo Form, Steady Beat

**Process:** Display form chart and discuss the pattern: (continued on next page)

**A Section:** Teams of three soldiers move throughout room on each A Section - then freeze.

**B Section:** Soldier #1 moves in place, while others stay frozen.

**A Section:** Teams of three soldiers move throughout room then freeze.

**C Section:** Soldier #2 moves in place, while others stay frozen.

**A Section:** Teams of three soldiers move throughout room then freeze.

**D Section:** Soldier #3 moves in place, while others stay frozen.

**A Section:** Teams of three soldiers move throughout room then freeze.

**Coda:** Team bows four times and ends with a big salute!

## 3. Sevens: Body Percussion Lesson/Drum Transfer/Audience Participation

**Source:** YouTube. Search "Clapping Games", then search "Sevens"

**FOCUS:** Rhythm Patterns, Body Percussion

Two girls demonstrate. The form is A-B-C-D-C-B-A.

### EXPERIENCE #1 – BODY PERCUSSION

Our speech cues as we're learning:

**Section A:** 1-2-3-4-5-6-7 (Pat Laps - Repeat)

**Section B:** 1-and-2-and-3-and-4, (Pats/Claps - Repeat)

**Section C:** 1-2-3-1-2-3-1 (Pats/Claps/Snaps - Repeat)

**Section D:** Criss-cross-1-2-3-2-1 (Pat Lap/Criss Cross Hands/Pat Lap/Clap/Snap/Clap/Lap) Repeat.

### EXPERIENCE #2 – TRANSFER TO LARGE DRUMS

**Large Drums:** Tubanos/Congas/Djembe etc.

Use the same body percussion directions above, but play on drums, not laps.

### EXPERIENCE #3 – AUDIENCE PARTICIPATION!

This piece is very fun to add to a concert as an audience participation event! Pick four or five students with dynamic personalities to come to the front of the stage and lead the audience in learning the piece while the students demonstrate. And . . . for a *really fun* finish – select some parents (or other family members in the audience) to come up front and join the student team (with or without drums). It is really fun to see the parents trying to master the piece and hide their nervousness. 😊

## 4. American Authors: The Best Day of My Life: Large Drum Circle

Display score and discuss form. Find repeating sections for security. I "frontload" parts of this routine and spread the teaching out over 2 or 3 lessons. This is also very fun when performed in a circle around the audience! Borrow drums from all your colleagues and make it a *big* event!

## 5. Freeze!

**Source:** MK8 Magazine

**FOCUS:** Musical Form, Long & Short Phrases

**Materials:** Movement Space

**Process:** Display Form Chart and discuss. PERFORM! 😊

# Bringing Project-Based Learning to Music Class: From Concepts to Compositions

Stacy Werner

stacy@musicplay.ca

July 15, 2025 5:00pm - 6:00pm CT

## What We Will Learn...

- We will explore ways to guide students in discovering musical genres, understanding the elements of music, and connecting music to emotions through project-based learning.
- We'll learn how to incorporate digital tools to help students create their own music.
- We'll learn strategies to manage time and other challenges of project-based learning in a specialist classroom setting.

## What is Project-Based Learning

### The Four Cs of project-based learning

- Critical Thinking: Analyzing, evaluating, and solving problems.
- Creativity: Generating new ideas and approaches to challenges.
- Collaboration: Working together with others to achieve common goals.
- Communication: Sharing ideas and information effectively with others.

## Challenges in the Music Classroom...

- Time Constraints
- Differentiation
- Resources and Equipment
- Classroom Management
- Assessment and Feedback



QR Code to All Printables:



While one project may emphasize certain Cs more than others, incorporating even a small amount of all four can make the learning experience richer and more impactful.

## NEW! Genres of Music Unit!

### Genres of Music Brainstorm

- Have students name music genres they enjoy at home and list them on the board or chart paper.
- Combine all suggestions into one list and ask if any genres are missing.
- Do the activity with each class, create a master list, and discuss the diversity of musical tastes.

### Video Guessing Game

- Play the video, pausing after each musical example.
- Students work in small groups or independently.
- They write their guess on a whiteboard or paper.
- After sharing answers, continue the video to check answers.
- Students keep track of their correct answers.

### Elements of Music Search



- Make copies of the “Elements of Music Search” worksheet.
- Print and cut the definitions. Place the definitions around your classroom.
- Students walk around the room, finding the definition and writing it on their worksheet.
- When complete, discuss the definitions.

### **Genre Specific Slideshows and Playlists**

- We plan to continue to grow this unit!
- Each section has an outline of the history, influence, and musical elements of a specific genre.
- You can use these outlines to help guide students through the Song Analysis activity.
- Use the school safe playlist for easy song selections.

### **Song Analysis:**

- We apply the “Elements of Music” concepts to some listening examples.
- I print this out double-sided.
- Checklist option available.
- First time we do this as a class, second time in small groups.
- For listening examples, I try to select two contrasting styles, something older, and something more modern that the students should recognize.

Western Art/Classical	Reggae	EDM
Pop	Hip-Hop	Blues
Soul	Country	Latin
Folk	Rock	Jazz

## **NEW! Genres of Music Projects!**

### **Projects include the following:**

- Detailed teaching notes
- Printable Worksheets
- Project Checklists
- Slideshow options
- Student examples
- Rubrics



### **Unpack the Track:**

- This project is a personal music analysis where students select a song and explore its key musical and contextual elements.
- Students will provide the song's title, artist, and genre, explain their personal connection to the genre, and identify the instruments and voice types used.
- They will analyze musical elements such as tempo, dynamics, rhythm, melody, and form, and interpret the song's lyrics or emotional impact.
- Lastly, students will research and share three interesting facts about the artist to deepen their understanding of the music's background.

### **Exploring Genres of Music:**

- In this project, students will research a musical genre and present their findings in a slide or worksheet format.
- They will begin by introducing the genre and then explain where and how the genre originated.
- Students will identify three influential artists from the genre.
- They will describe key musical elements such as rhythm, tempo, melody, harmony, instruments, vocal

styles, and song structure.

- The project also asks students to explain how the genre has influenced people, fashion, or culture.
- Lastly, they will share a school-appropriate example of a song from the genre, including the song title and artist.

### Tracks of Me:

- In this project, students will explore how music impacts everyday life by selecting a real-life scenario from a provided list—or creating their own.
- They will then choose a school-appropriate song that fits the chosen scenario and explain in a few sentences why it's a good match.
- Students will also include the song's title, artist, and genre.
- There is a slideshow or worksheet format available with additional reflection questions.

## Pepperoni Pizza - Group Composition Project:

### First Experience - Body Percussion

1. Teach each section by rote, phrase by phrase.
2. Introduce the body percussion patterns alongside the words of the poem.
3. Practice performing the body percussion without reciting the words.
4. Explore the piece in Rondo Form (A-B-A-C-A).

**Pepperoni Pizza Body Percussion**

**A** Let's make pepperoni pizza,  
Let's make pizza pie! (2x)

**B** Shape the dough and add the  
sauce and meat on top and  
mozzarella cheese! (2x)

**C** P-I-Z-Z-A (2x) **Rondo Form: A B A C A**

● Stomp ● Pat ● Clap ● Snap

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**Pepperoni Pizza Part A Body Percussion**

Pat: pep-per-o-ni piz-za! piz-za pie!  
R L R L R L R L

Stomp: Let's make Let's make  
R L R L

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**Pepperoni Pizza Part B Body Percussion**

Snap: moz-za-rel-la cheese!  
R L R L R L

Clap: Shape the dough and add the sauce and meat on top and

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**Pepperoni Pizza Part C Body Percussion**

Snap: p

Clap: I

Pat: Z Z

Stomp: A

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## Second Experience - Bucket Drumming

- Transfer the body percussion patterns to bucket drums.
- Work through each section, phrase by phrase.
- Play on the buckets while saying the words, then play again without the words.
- Try performing in Rondo Form (A-B-A-C-A).

**A**

Top: pep-per-o-ni piz-za! piz-za pie!  
R L R L R L R L R

Side: Let's make Let's make  
B B B B

**B**

Click Sticks: moz-za-rel-la cheese!  
R L R L R L R L R

Rim: Shape the dough and add the sauce and meat on top and  
R L R L R L R L R

**C**

Click Sticks: P

Rim: I  
B

Top: Z Z  
B B

Side: A  
B

**Rondo Form: A B A C A**

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## Third Experience - Create a B Section:

- Use the "Create a Pizza Pattern" worksheet.
- Brainstorm a list of "pizza ingredients," focusing on words with 1, 2, or 4 sounds. Have students list and sort these ingredients.
- Students can work individually, in pairs, or in small groups to create a 4-beat pattern. They can use the chart on the worksheet to write out their patterns.
- Decide on the method of playing the patterns: buckets, body percussion, or other non-pitched percussion instruments.

**Final Form:** Part A (Pepperoni Pizza Poem), Student Creation, Part A, Student Creation, etc.

Name(s): \_\_\_\_\_

### Create a Pizza Pattern

**Brainstorm Pizza Ingredients**

One Sound:	Two Sounds:	Four Sounds:
_____	_____	_____
_____	_____	_____
_____	_____	_____

**Write Your Pattern on the Chart Below:**

	Heart	Heart	Heart	Heart
Ingredient:				
Rhythm:				
Instrument/ Part of Bucket:				

**Prepare To Play Your Pattern**

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### Custom Word Rhythm Generator:

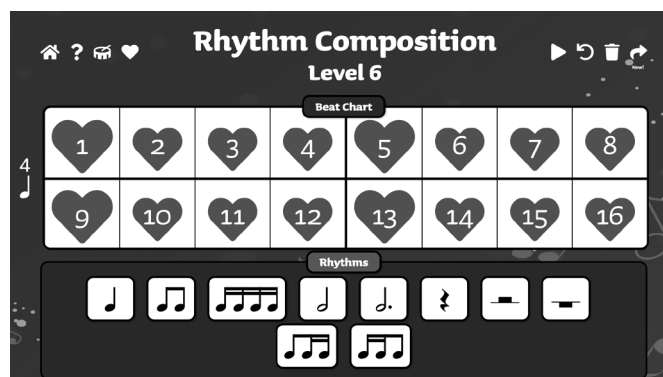
- Choice to create your own words, or select a theme.
- Enter in the word and the rhythm that matches.
- Create a pattern using the words.
- Perform pattern using body percussion, non-pitched or pitched percussion instruments.



## Composition Projects:

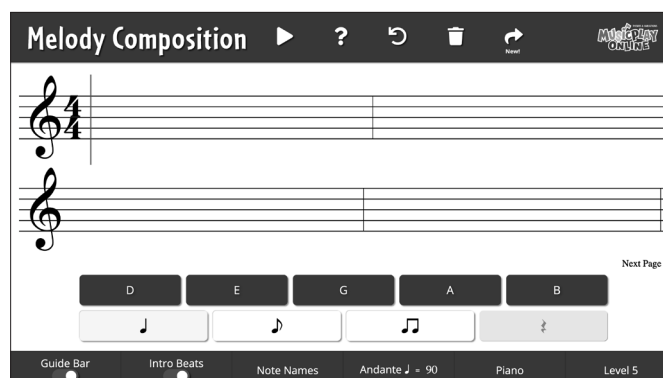
### Rhythm Composition Tool:

- 12 different levels with multiple time signatures.
- Playback and instrument options.
- NEW! Can share link to composition.
- NEW! Printable template for students to write out composition.



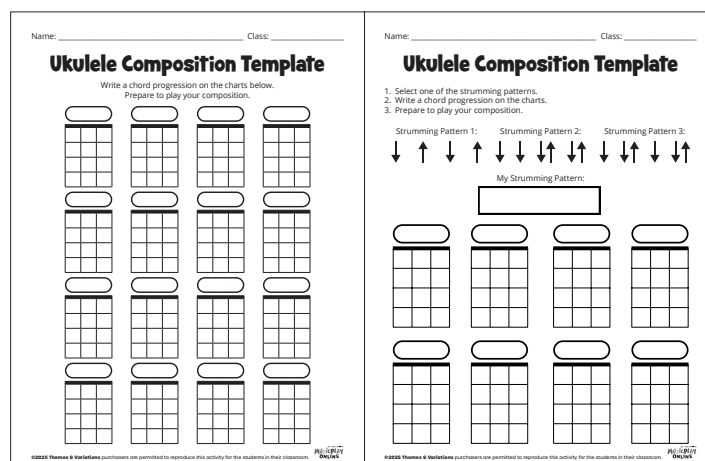
### Melody Composition Tool:

- 7 different levels with solfa, recorder, and different rhythm options.
- NEW! Can share link to composition.
- NEW! Printable template for students to write out composition.



### Ukulele Compositions:

- New! In the Ukulele section on MusicplayOnline.
- Includes two options:
- Select chords only.
- Select chords and strumming pattern.



### Composition Unit:

- Composition tools with interactives and printable manipulatives.
- Rhythm composition note squares.
- Accompaniment tracks in a variety of lengths and genres.
- Soundscapes
- Composition templates

8 Beat Note Square Template

♥	♥	♥	♥
♥	♥	♥	♥

**Rhythm Composition**

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

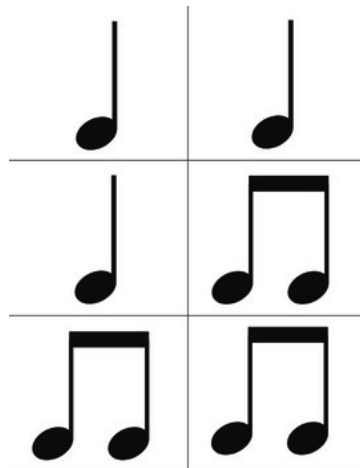
Create a rhythm pattern using ♪ ♫ ♫ ♫

♥	♥	♥	♥

**Performance Ideas:**

1. Say your word rhythm.
2. Add body percussion. You might pat one word and clap the other.
3. Choose two unpitched instruments and decide how to play your rhythm.

**To Do:** Write your rhythm pattern on the staff below.



**Spaceship & Moon - Word Rhythms**


Spaceship
 Moon

?

### Questions?

- [Wednesday Webinars](#)
- [Musicplay Newsletter](#)
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# Sing, Move, Play:

## Building a Musical Foundation for Little Learners

Stacy Werner

stacy@musicplay.ca

July 16, 2025 9:00am - 10:00am CT

### What We Will Learn...

- Highlight key musical elements for early learners.
- Explore fun, hands-on activities using singing, movement, and instruments.
- Gain classroom strategies to keep young children engaged and learning music.

### Visual Schedule

- Provides structure and routine
- Helps children know what to expect
- Eases transitions between activities
- Reduces anxiety and confusion
- Keeps children more engaged
- Supports non-readers with visual cues
- Especially helpful for children with developmental or sensory needs

### What We Will Learn Posters:

- These posters are available for all grade levels on MusicplayOnline.
- They provide a clear, easy-to-follow overview of the musical concepts and skills taught at each grade level. You can find these in the "Lesson Planning" section.

### Time for Music - Musicplay PreK - Song #1

**Time for Music**  
Denise Gagné

Time for mu - sic clap your hands!

Clap your hands! Clap your hands!

Time for mu - sic clap your hands!

Clap your hands with me!

MUSICPLAY ONLINE

QR Code to All Printables:



**WHAT WE LEARN IN PRE-K MUSIC**

<b>ELEMENTS OF MUSIC: PITCH</b> I can • show high, medium or low sounds • show how melodies go up, down or stay the same. 	<b>ELEMENTS OF MUSIC: BEAT AND RHYTHM</b> I can • tell when there's a beat and when there's no beat. • I can move to and play a steady beat. 												
<b>ELEMENTS OF MUSIC: TIMBRE</b> I can identify and use • speaking, whispering, calling, and singing voices. • many classroom instruments when I see them or hear them. • wood, metal, shaken/scrapes, drums. 	<b>ELEMENTS OF MUSIC: FORM</b> I can • show phrases. • tell if phrases are the same or different. • move to show different sections of the music. 												
<b>ELEMENTS OF MUSIC: EXPRESSION</b> I can identify and perform • loud and quiet • fast and slow • smooth or separated 	<b>VOCABULARY</b> <table border="0"> <tr> <td>beat</td> <td>woods</td> </tr> <tr> <td>rhythm</td> <td>metal</td> </tr> <tr> <td>high/low</td> <td>shaken/scrapes</td> </tr> <tr> <td>loud/quiet</td> <td>drums</td> </tr> <tr> <td>fast/slow</td> <td>solo</td> </tr> <tr> <td>smooth/separated</td> <td>repeat</td> </tr> </table>	beat	woods	rhythm	metal	high/low	shaken/scrapes	loud/quiet	drums	fast/slow	solo	smooth/separated	repeat
beat	woods												
rhythm	metal												
high/low	shaken/scrapes												
loud/quiet	drums												
fast/slow	solo												
smooth/separated	repeat												
<b>CREATE</b> I can • create and play patterns using loud/quiet or picture word rhythms. • improvise melodies (Q/A, Melody Elephant). 	<b>PERFORM</b> I can • sing, move, and play instruments. As an Audience I can • be a good listener. 												
<b>RESPOND</b> I can • tell or show with movement how music makes me feel. 	<b>CONNECT</b> I can • listen to music and sing songs and tell about the places they're from. 												

MUSICPLAY THEMES & VARIATIONS

### Additional Verses

- Pat your knees, tap your toes, flap your arms, play the drum, sing out loud!

**Teaching Notes:** At the end of each verse, there's an eight-beat interlude where children should keep moving and count the beats. Explain that these eight counts represent the steady pulse of the music, known as the beat, which can be felt, clapped, or danced to.

## Getting Started: Movement

### Why start with movement?

- Helps children feel the music – They understand rhythm and beat better by moving their bodies.
- Matches how kids learn – Movement fits their natural way of learning through play and activity.
- Builds coordination – Moving with music develops motor skills and body awareness.
- Encourages expression – It lets kids express themselves and connect emotionally with music.
- Improves listening – Moving to music helps them focus and hear elements of music more clearly.

### Stand and Sit:

Intro 2 Bars

Stacy Werner



Here we are to- geth- er, the mu- sic starts to play. Let's clap our hands and move to - day.  
pat our knees and move to - day.  
tap our head and move to - day.  
stomp our feet and move to - day.



Clap, Clap, Clap! Clap, Clap, Clap! Stand up! Sit down!  
Pat, Pat, Pat! Pat, Pat, Pat!  
Tap, Tap, Tap! Tap, Tap, Tap!  
Stomp, Stomp, Stomp! Stomp, Stomp, Stomp!

## Open Shut Them - Musicplay PreK - Song #20

### Actions

1. Open shut them - open hands and close to a fist
2. Up and Down - point up and then down
3. Big and Small - spread arms wide and then close together
4. Hot and Cold - fan your face (hot), cross arms and shiver (cold)
5. Loud and Quiet - cup hands around mouth (loud), motion "sh" (quiet)

**Teaching Notes:** Teach the song by rote or immersion. When they know the song well, invite them to think of other opposites that you could use as new verses.

## Drum Movement

### First Experience

- Start: Play steady beat on drum; students pat knees to match. STOP Signal: Teach pattern (ti-ti ta on edge of drum) to FREEZE.
- Walk in Place: Students walk on spot to the drum beat and freeze when they hear the stop signal. Introduce Jog: Play the microbeat on the drum.
- Alternate Walk and Jog: Switch between both movements with the FREEZE signal.



## Second Experience

- Review: On spots review walk, jog, freeze from previous class.
- Safe Zone: Time to leave our spots! Show students the safe area to move in. Remind them to keep their heads up, hands to themselves, and use their own pathways.
- Play drum signals for different movements; students move around the room and freeze when they hear the "STOP" signal.

## Extensions

- Jump: Whole note on the drum.
- Skip: Ta-Ti, Ta-Ti (6/8 Time) - Step-Hop, Step-Hop
- Freeze in Different Ways: high, middle, low poses; with 1–4 body parts on the floor; or balanced on one foot.
- Xylophone Movement:
  - alternate mallets: walk, jog, skip; mallets together for jump; one mallet for hop
  - Play a "STOP" signal on the side
  - Freeze high, middle, or low based on sound

## Get You Moving - Musicplay Kindergarten General Songs

*Intro.* C /D /E F G  $\Sigma$  C /D /E F G Susie Davies- Splitter

1. Walk walk walk walk a-round the room

C /D /E F G C /D /E F G

Walk walk walk walk a-round the room Walk walk walk walk a-round the room

A<sup>m</sup> G A<sup>m</sup> G 1 A<sup>m</sup> G A<sup>m</sup> 2 A<sup>m</sup> G A<sup>m</sup> G<sup>7</sup>

Walk walk walk and walk and STOP! run and STOP! Move down low

*rit.* *Dal*  $\Sigma$  *al*  $\Phi$

way down low and stand up! Arms up high, can you reach the sky

A<sup>m</sup> G A<sup>m</sup> C

fly and STOP! and sit down.

**Teaching Notes:** Do what the music tells you to do in open space.

## The Bony Skeletons - Musicplay PreK - Song #33

**THE BONY SKELETONS**

*Intro 4 Bars* Denise Gagne

The bon - y skel - e - tons walk. The

bon - y skel - e - tons walk.

Walk - ing slow - ly down the street, the

bon - y skel - e - tons walk.

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## Additional Verses

- The black cat creeps...
- Oo-oo-oo...

**Teaching Notes:** Teach the song by rote or using immersion, first doing non-locomotor movements, then inviting them to create locomotor movements for each verse.

## Sleepy Bunnies - Musicplay PreK - Song #101

slowly, gently by Denise Gagné

*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!

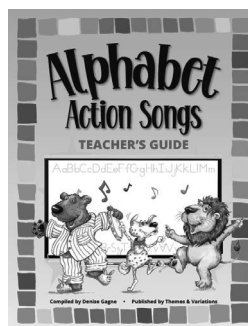
### Other Movement Favorites

- The Jiggles
- Skateboard Rider
- Clap! Stamp! Shake!
- Shake it!
- Action Leader
- One Green Jellybean
- Elephants Have Wrinkles
- Johnny One Hammer

## Alphabet Action Songs

Each letter song includes the following:

- Story
- Lyric and Notation Videos
- Lyric and Notation Projectables
- Phonics song
- Printable Poster
- Printable worksheet



Available as a book  
or download on the  
Musicplay Store

## Be-Bop the Bear - Musicplay PreK - Song #38

### Bebop the Bear

Be - bop the bear! (Be - bop the bear!)

Bop - pin' eve - ry-where. (Bop - pin' eve - ry-where.)

Be - bop the bear! (Be - bop the bear!)

Bop - pin' in the air. (Bop - pin' in the air.)

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Bop it up high and bop it down low.

Bop it all a-round eve - ry-where you go!

Bop it to the left and bop it to the right.

Be - bop bear is out of sight!

MUSICPLAY ONLINE

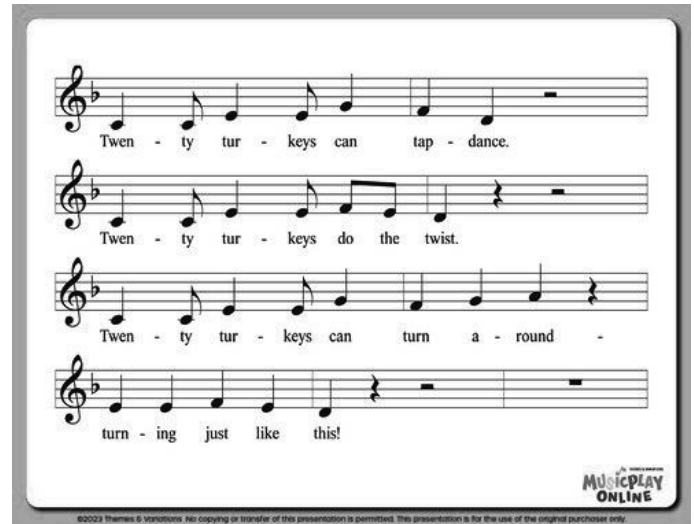


Be-bop the Bear!  
Boppin' everywhere.  
Be-bop the Bear!  
Boppin' in the air.

Bop it up high and bop it down low.  
Bop it all around everywhere you go!  
Bop it to the left and bop it to the right.  
Be-bop Bear  
is out of sight!

*left hand with thumb up bounces 2x, right hand with thumb up 2x  
pound fists in front of you. Alternate 2x to the left, 2x to the right  
left hand with thumb up bounces 2x, right hand with thumb up 2x  
pound fists at shoulder height. Alternate 2x to the left, 2x to the right  
pound fists high, then low  
pound fists around in a circle in front of you  
pound fists to the left and then to the right  
left hand with thumb up bounces 2x, right hand with thumb up 2x  
jump around so back is to audience (or hide eyes)*

## Turkey Tango - Musicplay PreK - Song #23



Try the turkey tango

when you're in a trance.

Try the turkey tango walk right  
if you want romance.

Twenty turkeys can tapdance.

Twenty turkeys do the twist.

Twenty turkeys can turn around  
Turning just like this!

*left hand over heart, right hand extended, walk right - right, left, right,  
left, right, left, clap ti-ti ta switch arms*

*switch arms and walk to the left left, right, left, right, left, right clap ti-ti ta*

*right, left, right, left, right, left, clap ti-ti ta*

*left, right, left, right, left, right clap ti-ti ta*

*soft shoe shuffle - right, left, right, left*

*twist*

*turn around*

**Ending:** If (left hand out, palm up) you (right hand out, palm up) want ro- (bring both hands to heart) mance.  
(present hands low, raise from low to high, clap ti-ti ta)

## Getting Started: Singing

### This Is My Speaking Voice - Musicplay Kindergarten - Song #7

This is my speaking voice. *This is my speaking voice.*

I use it every day. *I use it every day.*

This is my whisper voice. *This is my whisper voice.*

It's quieter this way. *It's quieter this way.*

This is my shouting voice. *This is my shouting voice.*

I use it out to play. *I use it out to play.*

This is my singing voice. *This is my singing voice.*

It sounds just right. *It sounds just right.*

### Extensions

- Show posters and discuss where to use each voice.
- Ask questions and answer using different voices.
- Use a poem and select different voices for each part of the poem.

## Whoops Johnny - Musicplay PreK - Song #74

- **Movements:** Start with your pinky and touch each finger saying "Johnny." On "Whoops!" slide from pointer to thumb. Say "Johnny" on the thumb, then slide back to pointer on the next "Whoops!" Touch each finger again saying "Johnny."
- **Teaching Tips:** Demonstrate the motions first, then have the children join in. Swap "Johnny" with their names. Try different voices—loud/soft, fast/slow, high/low, types of voices

### Vocal Explorations

#### Slide Whistle Echoes

- Play a whistle pattern for students to echo with their voices while moving their hands to match the sound's direction.

#### Echo Microphone

- Model singing "hello" into the microphone, then students echo back into microphone. Try with question/answers around the circle.

#### Flashlight on Wall

- Select a vowel sound and students follow with voices high and low.

#### Vocal Exploration Flashcards

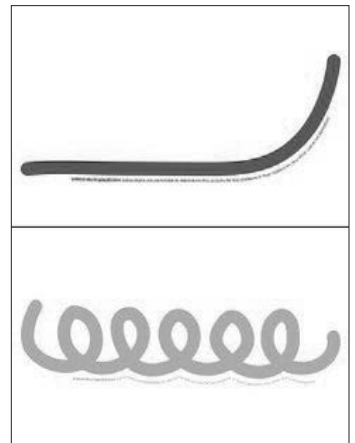
- Print Flashcards or use Video
- Arrange the flashcards in various sequences to create vocal exploration compositions.
- Have students create new designs.

## Melody the Elephant - Musicplay PreK - Song 1C

- Introduce a toy elephant named Melody to help students practice telling the difference between speaking and singing voices.
- Explain that Melody only follows instructions given in a singing voice.
- This activity encourages solo singing and helps identify which students are matching pitch and who may need additional support.

## Where is Bunny? Musicplay PreK - Learning Modules Lesson 35 & 36

- Hide a bunny and sing, "Where is Bunny?"
- When the child sings, "Come out!" reveal the bunny and tickle the child's nose with the bunny.
- Practice solo singing.



## I Made a Snowman - Musicplay Kindergarten - Song #7

**I Made a Snowman** Traditional

I made a snow-man, (I made a snow-man,) Nice and round.  
(Nice and round.) Rocks for eyes, (Rocks for eyes.)  
That I found. (That I found.) Snow-man, snow-man,  
likes to play, on a win-ter day.

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I made a snowman, (echo) Just for me. (echo)  
He has buttons, (echo) 1-2-3. (echo)  
Snowman, snowman likes to play, on a winter's day.

I made a snowman, (echo) Big and fat. (echo)  
Gave him a scarf, (echo) And a black top hat. (echo)  
Snowman, snowman likes to play, on a winter's day.

I made a snowman, (echo) With a carrot nose.  
(echo)  
Along came a bunny, (echo) Off it goes. (echo)  
Snowman, snowman likes to play, on a winter's day.

## Hickety Tickety - Musicplay Kindergarten - Song #12

**Hickety Tickety** Traditional

Hick-e-ty tick-e-ty bum-ble-bee. Can you sing your name to me?

Solo Class  
My name is Sta-cy. Your name is Sta-cy.

### Other Call and Response Favorites on Musicplay:

1. I Am a Pizza
2. I'm the Fastest Turkey
3. John the Rabbit
4. The Other Day
5. Haul on the Bowlin'
6. Going on a Bear Hunt

**Game Direction:** Sit in a circle. The teacher sings the question to individual student holding a stuffed bumblebee. The student answers and the class echoes. Student passes the bee to the next student. Student can pretend to make bee fly in between students and class makes buzzing sounds.

## Tommy Tiddlemouse - Musicplay Grade 1 - Song #60

**Tommy Tiddlemouse** Traditional

Lit-tle Tom-my Tid-dle-mouse,  
lived in a lit-tle house.  
Some-one's knock-ing, me oh my!  
Some-one's call-ing, "Who am I?"

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**Game Directions:** One student is "Tommy Tiddlemouse" and sits at the front with eyes closed. Another student sneaks up, knocks on "...me oh my!" and sings, "Who am I?" Tommy guesses who it was.

### Other Solo Singing Games on MusicplayOnline

- Doggie Doggie
- Cuckoo
- Mr. Potato Head
- Who's That?
- Down Came Johnny

## Bobo Videos



Videos are included with most reading songs on Musicplay in Grades PreK-3

**MORE Bobo Resources** in the Vocal Warmup section on Musicplay!

## Getting Started: Instruments

### Non-Pitched Percussion - First Experience

- Seated in a circle
- Give some time to explore the instruments.
- Discuss being respectful of our volume level.
- If possible, have every child with their own instrument.
- Resting, Practice, Ready Positions.

### Play and Stop - Musicplay PreK - Song #8

**PLAY AND STOP**

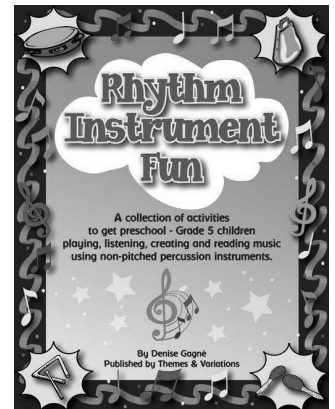
Traditional Melody  
Lyrics by Denise Gagne

Play and play and stop! Let's  
play and play all through the day. Let's  
play and play and stop!

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**Teaching Suggestions:** Play along with the recording, stopping when the music stops. Model this for the students and praise the students that are watching well and stop at exactly the same time as you. The variations within the recording are interesting for the students and will help encourage them to be good listeners.



### Play the Instruments Quickly - Musicplay PreK - Song #7

**PLAY THE INSTRUMENTS QUICKLY**

Play the instruments quickly, quickly, quickly.  
Play the instruments quickly, quickly, stop!

Play the instruments slowly, slowly, slowly.  
Play the instruments slowly, slowly, stop!

Play the instruments quietly, quietly, quietly.  
Play the instruments quietly, quietly, stop!

Play the instruments loudly, loudly, loudly.  
Play the instruments loudly, loudly, stop!

MUSICPLAY  
ONLINE

**Teaching Suggestions:** When you give instruments to the children, give them out as quickly as you can! As soon as all children have instruments, say and play this chant. It's a great way to teach fast/slow and loud/ quiet and it really helps with classroom management!

#### Variations

Play the sticks quickly... Play the bells quickly...

#### Invite the children to create new verses

(using a high voice) Shake the eggs high, high, high... (using a low voice) Shake the eggs low, low, low...



## Non-Pitched Percussion - Next Steps

- Establish a rotation of instruments while seated in a circle.
- Rotate through instrument stations (woods, metals, shake/scrapes, skins).
- If you play before I say, I'll take your instrument away!

## Listen as I Play the Beat - Musicplay Kindergarten - Song #4

Listen as I play the beat.

Gee this drum sounds really neat!

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8

**Teaching Suggestions:** Use this chant to practice keeping a steady beat as students are introduced to many different unpitched percussion instruments and their classification. Use the chant for students to practice taking turns and passing an instrument to the next student in the circle.

## Play, Play, Play Along - General Songs

## Play, Play, Play Along

1. **Play, play, play along. Play along together.  
Play, play, play along. Play along together.  
Do, do, do, do, do, do, do, do, do, do, do, do  
Do, do, do, do, do, do, do, do, do, do, do, do**
2. **Play, play, quietly....**
3. **Play, play, loudly play...**
4. **Play, play, slowly play....**
5. **Play, play, quickly play**

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## Chant for Transition

Woods, metals, shake/scrapes, skins,  
Move along, and change your bin!

## Mystery Box Game - Musicplay PreK - Song #1b

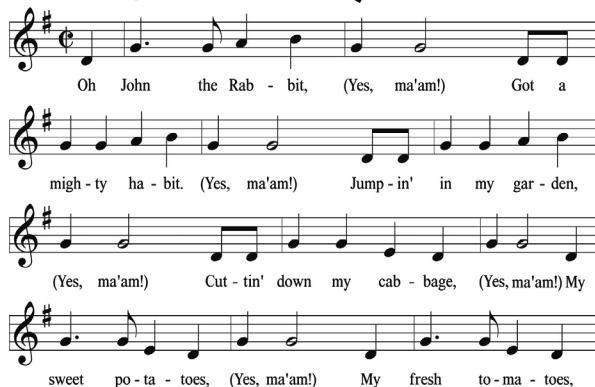


**Teaching Suggestions:** Put 5–6 hidden instruments in a box. Play one and have children guess what it is.

This builds their vocabulary and helps them recognize instrument timbres.

## John the Rabbit - Musicplay PreK - Song #100

# John The Rabbit



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**Teaching Suggestions:** Line the children up on one side of the room. They are the little “bunnies.” Each time they sign the response they take one small hop closer to you, the “farmer.” At the end of the song, the farmer “shoos” the bunnies out of the garden. Add non-pitched percussion instruments on the “Yes ma’am” - G, B, and D Boomwhackers are also a great option. Another extension is to create word rhythm patterns with vegetables and play the patterns on non-pitched percussion instruments.

## Hop Old Squirrel - Musicplay Grade 1 - Song #17

The image shows a musical score for the song "Hop Old Squirrel". It is titled "Hop Old Squirrel" in a large, bold, black font. Below the title, the word "Traditional" is written in a small font. The score consists of four staves of music, each with a treble clef and a key signature of one flat (Bb). The lyrics are written below each staff. The first staff has the lyrics "Hop old squirrel, ei - dle - dum, ei - dle - dum." The second staff has the lyrics "Hop old squirrel, ei - dle - dum dee." The third staff has the lyrics "Hop old squirrel, ei - dle - dum, ei - dle - dum." The fourth staff has the lyrics "Hop old squirrel, ei - dle - dum dee." The score is presented on a white background with a black border. At the bottom right of the score, there is a logo for "MusicPLAY ONLINE". At the bottom left, there is a small copyright notice: "©2023 Themes & Variations. No copying or transfer of this presentation is permitted. This presentation is for the use of the original purchaser only."


**Teaching Suggestions:** Begin by having students hop freely to the beat as they sing the song. Ask the students how else the squirrel might move. Repeat the song, changing the action to what the students suggest (e.g., Run/crawl/fly old squirrel ...). Transfer the “eidledum” and “dee” to drums or other non- pitched percussion instruments. Students enjoy a “drum forest” being set up in the classroom.

# We Sing!

## Gems for Your Choir

John Jacobson    info@jjandmeinc.com    July 16, 2025 10:10am - 11:10am CT

You will find a printed booklet of these pieces in your registration packet.

**Title**                      **We Sing!**                      


**Parts**

**Artist**                      John Jacobson

**Theme/  
Concept  
Connection**

- Relationships
- SEL
- Dreams
- Building Character (SEL)

**Little  
Synopsis**                      "We Sing" by JJ is an original, inspirational ballad that beautifully encapsulates the power of unity through music.

**Title**                      **Key of Me!**                      


**Parts**

**Artist**                      John Jacobson

**Theme/  
Concept  
Connection**

- Relationships
- SEL
- Building Character (SEL)

**Little  
Synopsis**                      Here's a fun Elton John style rock original piece celebrating individuality.

**Title**                      **Your Family**                      


**Parts**

**Artist**                      John Jacobson

**Theme/  
Concept  
Connection**

- Relationships
- Friendship
- SEL

**Little  
Synopsis**                      Here's a sincere original ballad by John Jacobson about family.

**Title**                      **The Wellerman**                      

**Parts**

**Artist**                      John Jacobson

**Theme/  
Concept  
Connection**

- Sea Songs

**Little  
Synopsis**                      "Soon May the Wellerman Come", also known as "Wellerman" or "The Wellerman", is a folk song in ballad style first published in New Zealand.

**Title**                      **Scarborough Fair**                      


**Parts**

**Artist**

**Theme/  
Concept  
Connection**

- Europe
- Eras in Music

**Little  
Synopsis**                      Introduce this old English folk piece as a reading song and have students read its rhythm and review ties.

**Title**                      **Snowflakes**                      

**Parts**

**Artist**                      John Jacobson

**Theme/  
Concept  
Connection**

- Our Musical World
- Asia
- Winter

**Little  
Synopsis**                      This song was originally composed for the Beijing Winter Olympics.



**Title**  
**Parts**  
**Artist**  
**Theme/**  
**Concept**  
**Connection**  
**Little**  
**Synopsis**

**Winter Lights**

John Jacobson

- Winter

Here's a wonderful NEW winter secular tune for your concerts.



**Title**  
**Parts**  
**Artist**  
**Theme/**  
**Concept**  
**Connection**  
**Little**  
**Synopsis**

**I Can See**

John Jacobson

- USA Patriotic Songs
- SEL

Here's a brand new song composed by John Jacobson celebrating Martin Luther King as well as Black History Month.



**Title**  
**Parts**  
**Artist**  
**Theme/**  
**Concept**  
**Connection**  
**Little**  
**Synopsis**

**Seize The Day**  
**From Disney's Newsies**

John Jacobson

- Movie
- Showtune

This showstopper from award-winning composer Alan Menken was featured in the Disney film and Broadway musical "Newsies."



**Title**  
**Parts**  
**Artist**  
**Theme/**  
**Concept**  
**Connection**  
**Little**  
**Synopsis**

**Treat People with**  
**Kindness**  
**Performed by Harry Styles**

John Jacobson

- Relationships
- SEL

Your singers will truly enjoy this new-age 70's funk hit from Harry Styles.



**Title**  
**Parts**  
**Artist**  
**Theme/**  
**Concept**  
**Connection**  
**Little**  
**Synopsis**

**Remember**

John Jacobson

- Relationships

Here's an original JJ ballad honoring veterans.



**Title**  
**Parts**  
**Artist**  
**Theme/**  
**Concept**  
**Connection**  
**Little**  
**Synopsis**

**You've Got a Friend in Me**  
**From Disney/Pixar's Toy Story**

John Jacobson

- Relationships
- Friendship
- SEL
- Building Character (SEL)

Here's a delightful choral arrangement of "You've Got a Friend in Me" from Toy Story.



**Title**  
**Parts**  
**Artist**  
**Theme/**  
**Concept**  
**Connection**  
**Little**  
**Synopsis**

**Brand New Day**  
**From The Wiz**

John Jacobson

- Relationships
- SEL
- Building Character (SEL)

Bring back the 70's disco genre and get your audiences clapping along with Brand New Day from the hit musical The Wiz.

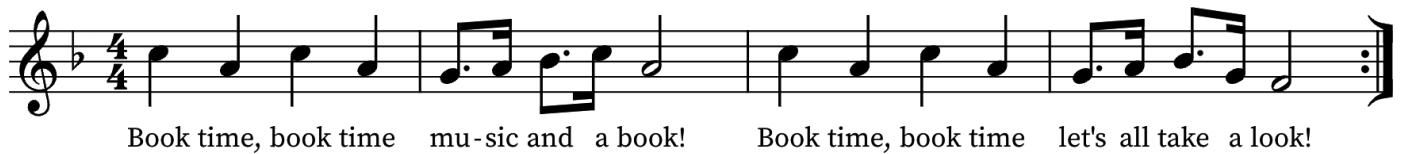


# Awesome Books with Musical Hooks

Katie Grace Miller    ktsing@gmail.com    July 16, 2025 11:20am - 12:20pm CT

Book time! I always like to have book time in a separate part of my music room. This just allows children to get up and move and get a different perspective to focus. My book time carpet is just across my music room with a special chair and special spot. We also sometimes move to the book time carpet in a special way that perhaps go with our book. Like for steam train, dream train, we move like trains to the book time carpet.

And my students always know it's time to transition because I will sing the following song.



## Steam Train Dream Train

**By:** Sherri Duskey Rinker

**ISBN:** 9781452149141

**Objectives:** Practicing the triplet rhythm

- Begin with some triplet warm-ups to prepare your students to feel those triplets correctly.
- There are two different rhythm possibilities for this book. I use the beginning triplet rhythm with my 3rd graders and then I use the challenge rhythm for my 5th graders. We learn the rhythm and then play them on our beat boards with drumsticks.
- We then perform the rhythm after each page or every other page, depending on how much practice you want to get in. The train is awake at the beginning and then is slowly falling asleep so as the book is progressing, our refrain continues to get softer and decrescendo. This is great time for students to show their bounce getting smaller to really show those dynamics.

## Rosie's Walk

**By:** Pat Hutchins

**ISBN:** 9780140500325

**Objectives:** Alternating vs. Hands together playing, steady beat

- On the first read, students show the walking steady beat when Rosie is walking on their laps with alternating hands. On each page turn I rubato and hold the word "Then" and when I get to the page with the Fox doing something I say the word BUMP! On the Bump, students tap their lap with both hands.
- Students start the steady beat back on their laps and I continue with the story with this pattern.
- We then put our instruments in C pentatonic. Students pick 2 notes to play on the steady beat and then play those two notes together for BUMP! Then on the next round they pick 2 different notes. If that is too much for your students then tell them to only focus on 2 notes the entire time.

## Change Sings

**By:** Amanda Gorman

**ISBN:** 9780241535837

**Objectives:** melodic direction, intervals, arranging melody, syncopation

- Students learn the original melody and we sing that melody after every other page. If I want to focus on it, I ask students to show me the syncopation rhythm with their hands as we sing the melody.
- We then learn how to play the melody on the Orff instruments.
- After the book, we move to the SMARTboard melody and we talk about ways to change the melody. I only ask them to move one note a time and then we try those new melodies on the Orff instrument with our new arrangements.
- With some classes it helps to always go back to the original before making another change, but some classes can handle the change and then make another change on top of that one. Gauge how your class is doing and then move at a successful pace for them.

## The Summer Song

**By:** Kevin Henkes

**ISBN:** 9780062866134

**Objectives:** Singing voices, Rondo form, Composing, Rhythms

- You will find the file for my “summer song” building blocks on my website with the visuals.
- Read the book and after summer things are introduced, sing the refrain with the class.

What does sum - mer look like, sound like, feel like,

3

What does sum - mer look like, tell me please.

- After the refrain is well known, use it as an A section and have students break up into pairs.
- Each group will get a set of summer song building blocks. Have them create a 8 or 16 beat phrase with their favorite summer things. Have them practice reading and clapping the rhythms.
- Then the whole class sings the refrain as the A section as students then perform their creations for the class as the other sections, showing our Rondo form.

## Let's go for a Drive

**By:** Mo Willems

**ISBN:** 9781423164821

**Objectives:** 4 Voices, Singing, Speaking, Shouting, Whisper

Students will practice parts of the book with their singing, shouting and whisper voices. Speaking voice will come from you reading the book.

Each time Elephant sings "Drive, Drive, Drivey-Drive, Drive" (or whatever thing he is bringing on the trip.) We sing it on the following notes.



Then anytime the phrase starts with "GET THAT \_\_\_\_\_" we will shout with our fist in the air.

When Pig answers with "I have \_\_\_\_\_" we will whisper with our hand to our mouth like we are telling the audience a secret.

# Props that Pop!

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**Artie Almeida   musicja@me.com   July 16, 2025 1:30pm - 2:30pm CT**

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Bring musical elements to life with these engaging lessons designed for primary and intermediate students. Explore steady beat and musical form with stick horses, stretchy bands, hoops and flags. Where there's passion: there's retention! Giddy-up!

Download all visuals and handouts for this session at **[www.artiealmeida.com](http://www.artiealmeida.com)**. Go to Teacher Resources, then Teacher Downloads. Click on the folder titled "Rollin' on the River 2025".

## 1. Ridin' in a Buggy - Stick Horse Adventure #1

**FOCUS:** ABA Form, Quarter & Eighth Note Values, Rallentando

**Materials:** Downloadable Visuals (Quarter Note, Set of two Eighth Notes, AB Form, ABA Form and Rallentando Flash Card), a Stick Horse for every two students, Temple Blocks or a Tick-Tock (or Woodblock) for the leader. An instrument that produces two different pitches works best.

**Optional:** I used two big red, plastic, rectangular shaped kitchen trash cans (without the lids) for my horse barns. My art teacher drew a barn design, with a large black marker) on the front of the two cans and they made fabulous, fun-looking barns! I placed the two barns in the middle of the room (or circle of horses) and the children would adopt a horse from a barn and return it again after the activity. You may only need one barn if your classes are smaller in size. Over the years when 5th graders graduated to middle school, some of them would donate their childhood stick horses to the music room. I would make sure their names and year they donated them were on the horses they gave us.

### Process

1. Ask students to close their eyes while you sing or play the song for them. When they open their eyes, initiate a discussion.
  - a. Do you think this song was written recently or long ago?
  - b. Field some answers and ask what led to their decision.
  - c. Who was riding in the buggy?
  - d. How far from home was she?
  - e. Perhaps discuss the difference between a "buggy" and a "carriage." Buggies have two wheels, carry two passengers and are pulled by one horse. Carriages carry four passengers, have four wheels and are pulled by two horses.
2. Have children listen as you sing the song to them again.
3. Display the two form cards, AB and ABA. Invite the children to join you in singing the piece and ask them to be ready to identify which form card matches the song. (ABA)
4. I accompany the singing from this point on with temple blocks or a tick-tock block, playing eighth notes in the A sections and quarter notes for the B section. You could also use coconut shells played on a table top, perhaps with a light pad underneath.
5. Discuss the rallentando at the end of the B section.
6. Invite the children to add some body percussion while singing: Eighth note lap pats on A sections and quarter note claps on B.

7. Transfer to non-pitched percussion if you have time (see details in "SET" above):
  - a. Woods for the two A sections, playing eighth notes
  - b. Metals for the B section, playing quarter notes. Or, if you prefer, softly playing rolls throughout the B section.
8. Choose a student partner to help you demonstrate how they're going to ride in their buggies on each A Section. Stand next to your student partner, shoulder-to-shoulder, facing the same direction in what will be the circle. Put the horse between the two of you, with each of you holding the stick of the horse (just under his head) with your inside hand. Trot around the circle with your partner while the class sings the A Section.
9. For the B Section, turn to face your partner and lay the stick horse down on the ground between you two. Join hands and swing your arms back and forth to the quarter note beat while singing. If children do not want to hold hands, they just swing their arms in synchronous motion.
10. Invite children to find a partner, choose one stick horse (for the two of them to share) from the barn and join the circle. In the circle, partners should be facing to the right, one outside and one inside, with the horse between them. Shoulder to shoulder, but not touching shoulders.
11. Consider a short introduction before students commence singing and riding. simply start with two measures of eighth notes on the temple blocks and in the second measure I call out "1-and-2-and-giddyup-go!"
12. Accompany the song performance with temple blocks or a tick-tock block and encourage children to sing with you. (In their excitement, you sometimes wind up being a soloist!) 🤪

### **Lesson Additions**

Be ready to repeat the lesson in a subsequent class, as the children love the horses!

## **2. William Tell Overture - Stick Horse Adventure #2**

**FOCUS:** Form, Steady Beat, Fun!

**Materials:** A stick horse for each student, Downloadable Form Visual

### **Process**

**INTRODUCTION:** Paw ground in anticipation, look at horsey friends with excitement. Bounce up and down in preparation. Neigh . . . "Giddy-up!"

**A** = Trot Right (16 beats) Trot Left (16 beats)

**B** = Take a step into the circle & look around at horsey friends. (8 beats) Wave! Step back out and have horse look at rider (8 beats). (Repeat)

**INTERLUDE:** Turn to right, ready to ride. Repeat whinnying and pawing movements from Introduction . . . look at friends, bounce in excitement. "Giddy-up!"

**A** = Trot Right (16 beats) Trot Left (16 beats)

**C** = Stay in place: Leap into air on accented notes, then kick up heels while Turning a small circle in place ("Silly Circles!")

**D** = Feed horsey snacks from your pocket, then let them drink from "the lake." (Loud slurps to the half note beat.) Repeat.

**C** = Stay in place: Leap into air on accented notes, then kick up heels while turning in place ("Silly Circles!")

**B** = Step into circle & look around at horsey friends (8 beats). Wave! Step back out and Have horse look at rider. (Repeat)

**INTERLUDE:** Turn to right, ready to ride. Repeat movements from Introduction . . . look at friends, bounce in excitement. "Giddy-up!"

A = Trot Right (16 beats) Trot Left (416 beats)

#### **CODA**

- Leap over fence & ride freely throughout room!
- Uh-Oh! Did I hear a coyote???? **Check N-S-E-W.** (Yay! No coyotes!)
- Free gallop around room.
- Repeat **checking N-S-E-W** & No Coyotes (Yay!)
- Bounce in place
- Free gallop, but beginning to tire . . . yawn . . . stretch . . .
- Sink down to sleep . . . SNORE . . .

### **3. Fjaskern - Activated with a Stretchy Band**

**FOCUS:** Steady Beat, AB Form, Accelerando, Fun!

**Source:** Phyllis Weikart Rhythmically Moving Series, Volume 2

**Materials:** A Stretchy Band large enough for a class of students. Or perhaps use two smaller sized bands. This recording is from Phyllis Weikart's Rhythmically Moving, Vol.2.

**A Section:** Walk 16 beats to right, while holding Super Stretchy in left hand. Then walk 16 beats to left, turning to face center on beat 16.

**B Section:** Walk into circle with 8 very small steps – while raising parachute above head, then walk back out of circle with 8 small steps. Repeat. Then in the next 8 beat phrase send a "wave" around the circle clockwise, then send an 8-beat "wave" around counterclockwise. Repeat that wave sequence. Begin again and enjoy the accelerando!

### **4. "Wavin Flag"**

**Artist:** K'naan

**FOCUS:** Steady Beat, Musical Form

**Materials:** Downloadable Visual, Hula Hoop for each child (if there are not enough hoops, consider dividing the class into two groups. One group can do the hoop routine, while another group plays hand percussion on a few sections (steady beat, eighth notes or improvisation). Consider quarter notes on the A Sections and eighth notes (or improvisation!) on the B Sections.

**Process:** Refer to directions in Visual

### **5. "The Stars and Stripes Forever"**

**Composer:** John Philip Sousa

**FOCUS:** Musical Form

**Materials:** Downloadable Visual, A pair of small plastic (or cloth) American flags for each child. Process: Consider prepping each section by talking through the section order (First Strain, Second Strain, Trio, Break Strain and Final Strain). And . . . of course, the Stinger!





# More Poems, More Play

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Katie Grace Miller    ktsing@gmail.com    July 16, 2025 2:40pm - 3:40pm CT

## Rhythm Reminders

**Grade:** All Grades

**FOCUS:** rhythm

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

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

## Yea! Rhythm Reminder

**Grade:** 3 - 5

**FOCUS:** Whole Note, mirroring

- Warm-up by students mirroring the teacher with some hand movements to practice mirroring.
- Then ask the class to come up with a whole note motion with their hand, choose one as a class and perform the poem with the teacher as the leader during the 1st and 3rd phrases and the entire class showing the whole note motion during the 2nd and 4th phrases. My favorite whole note motion to start is one big circle that lasts 4 beats.
- Students will then choose a partner and each partner has a ribbon streamer.
- On the first read of the poem, the taller partner will be the leader for mirror movements on phrases 1 and 3.
- On phrases 2 and 4, they will work together to decide on a ribbon streamer movement that will show the whole note in one motion. Or all students can continue to do the whole note motion you did as an entire class.
- Then read the poem again so that the shorter partner can have a chance to be the leader for mirror movements on phrases 1 and 3.

## **Craftsmanship Rhythm Reminder**

**Grade:** 3 – 5

**FOCUS:** triplet, movement

- Begin by practicing clapping only on the word craftsmanship with the whole class.
- Then add the other words that are also on triplet's in the poem. Have all students clap on all of the triplets in the poem.
- Students will find a partner. Students right hand's will be palm to palm with knuckles facing east and west, not north to south. I call it a hand sandwich.
- All of the triplet rhythms will be tapped on their hand in the middle. All of the other rhythms will be tapped either above the hands palm to palm or below the hands palm to palm.
- Begin with all of the rhythms that are not triplets to go above the hand sandwich. Do two rounds of just bringing the hands above on all of the rhythms and then in the middle on the hand sandwich for the triplets.
- Then do 2 rounds of the poem with all of the other rhythms below the hand sandwich.
- Then if students are ready for a challenge, have them perform the triplets still in the middle on the hand sandwich but then they go back and forth depending on the phrase for the other rhythms
  - Phrase 1 - above the hand sandwich
  - Phrase 2 - below the hand sandwich
  - Phrase 3 - above the hand sandwich
  - Phrase 4 - below the hand sandwich

## **Lasagna Rhythm Reminder**

**Grade:** 4 - 6

**FOCUS:** Syncopation, Folk Dance

- While reviewing the rhythm reminder, Lasagna, have students do a pat/clap/pat pattern, each time the word Lasagna comes up in the poem.
- On the ends of phrases 1-3, have students do a wave with both hands. On "layers, cheese, meat and pasta."
- After adding the wave, then for the last phrase have students roll their hands together.
- Once the poem has been reviewed, have students find a partner and do the moves that you just created with their partner. The only difference will be that they clap their partners hands on the quarter note and not their own. So the pattern is now pat/partner clap/pat on the syncopation rhythm.
- Once they have mastered this, split the partners to get 2 circles.
- Then on the other rhythms (where they had their waves) of the first three phrases (on the words layers, cheese, and meat and pasta) the outside circle moves one person to the right and the pattern continues. Practice this part with the 4th phrase still being the roll of their hands.
- Once they have the hang of only having the outside circle move, then add in the final piece!
- On the 4th phrase (where they were rolling their arms), partners switch places so now the outside circle is now the inside circle and vice versa.
- Continue with the dance! Don't forget everyone should still be saying those words!

## **Charlie Be Quiet Play Along**

**Grade:** 5 – 6

**FOCUS:** pair of sixteenth/eighth note, dynamics

- Today we will be using beat boards and drumsticks with this fun play along! Normally with my play-alongs, I utilize the entire kidstix station (Can, beat board, and tambourine). With this one I sometimes have students just use beat boards on the performance, however, I have also put the entire kidstix station out and told students they get to pick what timbre they use. My kiddos get really excited about having that freedom.
- However, with friends that are in the very beginning of learning these really difficult rhythms I would not give them more choices because you want them to focus on playing the rhythm CORRECTLY and they also have the DYNAMICS element to this one and already have a lot to focus on!
- I love to clap through each rhythm while also SAYING the rhythms with my students. A lot of the rhythms repeat so you don't need to go over the entire thing first (unless you have the time).
- Students will practice the rhythms on their kidstix station either as a class or independently.
- Then perform as a class with the recording of Charlie, Be Quiet by: Charlie Puth

## **Adoration**

**By:** Florence Price

**Grade:** 3 – 5

**FOCUS:** Legato, Movement, Melody, pitches, phrases

The original piece of music Adoration is 3:38. For this activity, we only use the Coda, which begins around 2:22 in my version. Usually the last minute and a few seconds of the song. I use the arrangement played by Randall Goosby (violin) from his album Roots. Zhu Wang is on piano.

### **Jellyfish Scarves**

- Discuss with your class the background of Adoration and it's composer Florence Price.
- Introduce the vocabulary legato and slur. Explain to students that an animal that has the legato movement down is the Jellyfish. Turn to slide 12 in your Adoration slide presentation. The excerpt should start playing automatically and then you will just need to mute the YouTube video. The jellyfish appear at 15 seconds so fast forward to this mark at the beginning.
- I have made it so that the excerpt will continue to play if you want to watch some more jellyfish movement after the one minute mark.
- Then students will have their scarves and be divided by warm and cool colors.
  - The warm colors will move like jellyfish during the first phrase
  - Cool colors will move like jellyfish during the second phrase
  - All jellyfish will move in personal space for the final phrase
- A fun option would be to add a parachute or canopy scarf and whichever group of jellyfish are not moving would hold the "ocean" up so that those jellyfish can move under the ocean. This is completely optional.

**Coral Reef Melodies:**

- Discuss with your class the background of Adoration and its composer Florence Price.
- Introduce the vocabulary melody. Explain to students that you will hear the melody of this piece on the violin. Give some background on the violin to your students.
- Play the song Adoration and trace the melody line on slide 7 while it is playing to show students the melodic interpretation that I had.

**Flexible and Fabulous:**

At this point you could then pass out paper, pencils and clipboards and have students create their own “coral reef” by following the melody line while they listen to the song. Then have them follow up with the next portion of the lesson.

- Pass out the coral reef worksheet that has the melody coral reef that I
- drew. Students will then pair up into teams and pick 2-4 different colored scarves (this depends on how many scarves you have) and then get matching (or close to) crayons.
- Students will then color their coral reef to match the colors of their scarf. An example of this is on Slide 10.
- Then put on adoration and students will practice their scarf movement that they colored. I trace my plain melody on slide 7 to help them follow along with their colors. Ideally, students would each have 2 scarf colors that they are in charge of. Or the partners could take turns and one would be the melody tracer and then one would be the scarf mover.
- Once everyone has practiced you could split the class so that they could also perform their pieces for other groups.

# Recorder Refresh

Stacy Werner

stacy@musicplay.ca

July 15, 2025 3:50pm - 4:50pm CT

## Session Goals:

- Implement dynamic teaching approaches to engage students in learning the recorder.
- Adapt my instruction to meet the diverse learning needs of my elementary music classroom.
- Inspire a love for music in my students through effective recorder teaching methods.

QR Code to All Printables:



## When are students ready?

Before starting with the recorder, students should:

- Be able to read rhythms
- Starting to read notes by letter names
- Have good handwriting skills

**Unit:** Teach the recorder as a standalone unit. Musical concept and skill development stem from learning to play the recorder. Once established, recorder playing can be incorporated into other lessons or units as needed.

**Embedded:** Teach brief lessons to gradually introduce skills. Connect recorder lessons to other classroom activities and use the recorder to reinforce other concepts and skills students are learning in music class.

## Unit or Embedded Approach:

### Tip #1 - Organization:

On our first day with recorders, we spend time doing the following:

- Label all recorders with a small piece of painters tape on the back. Students write their initials on the tape.
- Label recorder case with name. Use painters tape and sharpie marker.
- Set up bins for each class for their recorders.

### Tip #2 - Sound Management:

#### Establish Playing Positions:

Listening! - recorder in lap

Practice! - recorder on chin

Playing! - in your mouth

#### Playing when you're talking?

If you play before I say I'll take your instrument away!

(Can take top off of recorder or away, give back when student is ready to participate appropriately.)

**Why do we teach the recorder?**

As one of the most popular instruments for elementary students, there are many reasons we teach the recorder. Below are just a few reasons the recorder is a favourite among elementary educators.

- Reading and Aural Skills**  
Learning an instrument teaches students how to read music and how to hear music. Playing the recorder helps build a student's inner hearing.
- Hand-Eye Coordination**  
Learning which fingers go with which notes to make the sound they want helps students develop this skill. Repetition through practice reinforces the skill.
- Self-Confidence and Self Esteem**  
As students overcome the challenge of learning a new skill, they build up their confidence and self-esteem.
- Working as a Team**  
When performing in an ensemble, students learn that they must work together to make music. This is an opportunity to build their teamwork skills.
- Developing Discipline**  
By learning an instrument, students learn that practice will improve their skills. They also see that discipline will help them meet their goals.
- Budget Friendly**  
There's no denying the affordability of the recorder. The relatively low cost of the instrument lets schools provide many students with an instrument.

© 2022 Themes & Variations Teachers who are on the MusicPlay newsletter may copy this for their class. Any other use is not permitted.

## Tip #3 - Getting Started...

### Making a sound...

- Try blowing warm and cold air into hand - warm air sounds best playing recorder.
- If you are blowing bubbles how should you blow? (Gently)
- Blow air through straw.
- Blow air towards a feather.
- Model poor and good sound.

### Hands on Recorders...

- Give some exploration time!
- Turn back to students, raise left hand, students match.
- Give thumbs up with left hand, turn it sideways.
- Top pointer finger covers the first hole. (This is the note B!)
- Push so hard you get a circle on your fingerprint! (circle stamp)
- Right hand Lobster Claw on bottom (just first few classes)

## Recorder Rap

Recorders in position, this is not a hard decision  
This is listen, this is practice, this is play with exactness.

Left hand at the top, and right hand down below  
Fingers wait above the holes, till it's time to go.

Connect the notes to make a nice legato tone  
Don't overblow and you won't make your teacher moan.

Echo my rhythms - separate the notes with "doo"  
Before long you'll play the notes just like the pros do!

~Poem by Denise Gagné

**Teaching Suggestions:** This poem is for teaching proper recorder technique and reviewing notes at the start of each lesson. Afterward, students can echo your patterns to reinforce previous lessons.



Echo phrases using "doo"  
or syllable of choice!

**Recorder Warmup**

Note: For Baroque recorder, warmup using B-A-G-E-D-C

## Both Hands Early

Denise always spoke on how important it is for students to get both hands on the recorders early. This warm-up she would teach to all ages, and was something she did every class with her students.



## Trouble Shooting

### Why am I squeaking?

- If you squeak, you have a leak!
- Cover holes with fingerprint.
- Complete circle indent on fingers. (circle stamp)
- Inspection - check if any "black" showing around the holes.
- Overblow - reminders about warm, gentle air

## Tip #4 - Rote Teaching

- Rote teaching helps all students to feel included, as notation can be very intimidating.
- When teaching a new song, it is helpful to teach by rote, then introduce notation.

### Good Rote Song Choices:

- Hot Cross Buns
- Mary Had a Little Lamb
- Starlight
- Doggie, Doggie

## Tip #5 - Steps to Literacy:

We want to get notation in front of students! Start with one-note exercises, moving on to two and three note pieces.

### Teaching Process

1. Say and clap the rhythms.
2. Say note names.
3. Practice position (on chin) and finger the notes while you say "doo".
4. Echo the teacher in small sections (by rote).
5. Try the song together.
6. Try the song with the recording.

### Just A

2 bar intro

Denise Gagné

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### Starlight

2 bar intro

Traditional

Star - light, star bright, first star I see to - night,

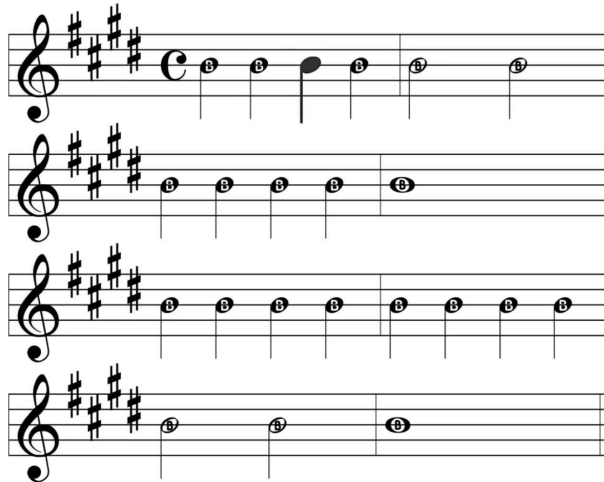
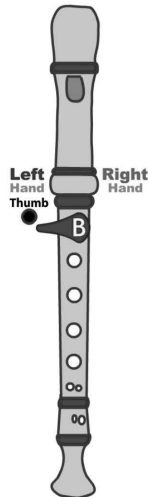
Wish I may, wish I might, have the wish I wish to - night.

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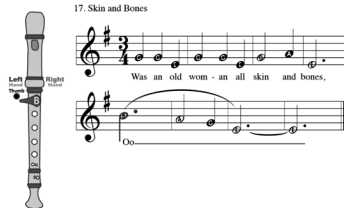
## Recorder Refresh - Stacy Werner

1. Just B  
2 bar intro

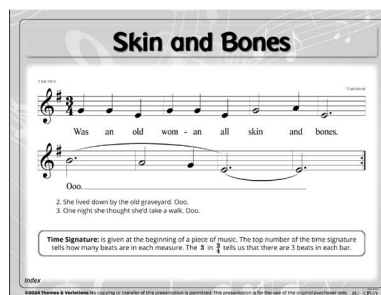


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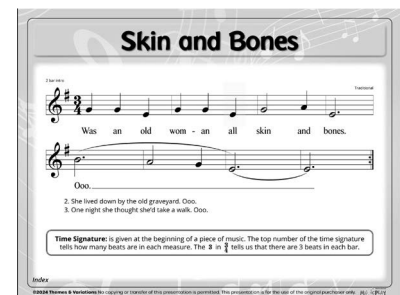
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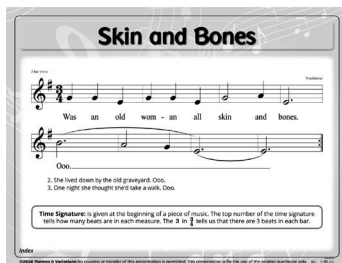
### PLAYALONG



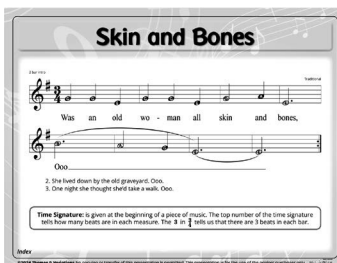
### NOTE HIGHLIGHTS



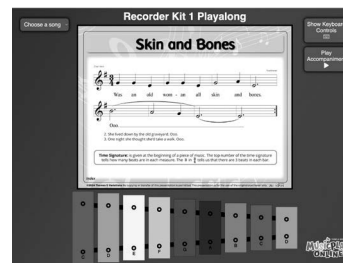
### REGULAR



### KIDSNOTES



### GLOCKENSPIEL



**Also includes Orff  
and Piano  
Arrangements,  
Printables, Student  
Access and MORE!**

## Tip #6 - Repeat, Repeat, Repeat!

### Recorder Movement:

- Play various patterns on temple blocks or drums. Follow the pattern in your feet.
- Play a "stop signal" (ti-ti ta). Students freeze.
- Show a fingering chart or note flashcard, or name of song students can play.

### Long Note Stroll:

- All play a note as long as possible.
- Hold note and change places with someone else.
- How slow can you walk to get there just as you finish the note.

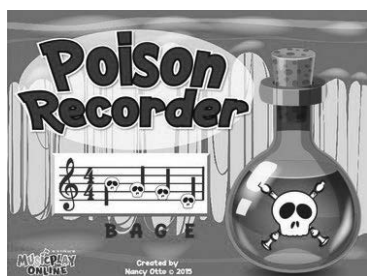
### **Train Rows:**

- This helps take the pressure off of playing multiple notes.
- Place students in train rows based on the number of notes in a song. For example, students would be in 4 rows for "BAGE Blues".
- Display notes to be played and assign each row to a note.
- Switch up what note students play and try again, work up to students playing all the notes.

### **Add Ostinatos and Instrument Rotation:**

- Select a rhythm flashcard or write out a rhythm to go along with a simple song or note exercise.
- Play a steady beat along with the song on Orff instruments or drums.
- Rotate between the three stations: Recorders - play melody, Non-Pitched Percussion - Plays the rhythm pattern, Orff Instruments/Drums - Play a steady beat.

### **More Games and Ideas on MusicplayOnline**



## **Tip #7 - Differentiation:**

### **How can I teach students at a variety of levels?**

- Kidnotes
- Recorder Fingering Animated Visual
- Recorder Kit 2 - Multiple Parts
- Recorder Centers
- Belt Test Options

### **Recorder Centers:**

- Place students in groups based on criteria that works best for you in your classroom.
  - Skill Level
  - Mixed Ability
  - Behavioural Considerations
- Four to five centers has worked best in my room.
- Try to bring in games and activities that students are familiar with.
- Short 15-minute whole-class instruction, then rotate through centers during remaining class time that week.

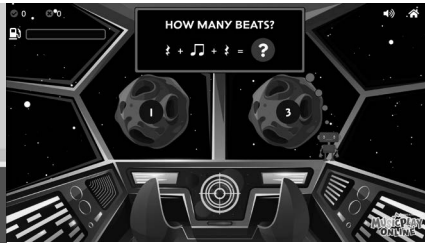
### **Center Options:**

- Group Game (Rhythm Dice Games, Busted, Floor Staff Game)
- Worksheet Bundle (Fingering Charts, Note Names, Theory Review)
- Digital Game (Games Section on MPO)
- Practice Center (Students can repertoire they are working on)
- Small Group Instruction (Check-in with teacher, Belt Test)

### Rhythm Racing



### Space Music Adventure



### Coconut Chaos



### Note Toss



### Bobo is Missing



### Musicplay Heist



## Belt Testing - Tips to Simplify the Process

- Start belts once students are secure with note reading goals.
- Create booklets and/or links to song in your Learning Management System.
- Limit belts - I currently do 4-5.
- Test grade levels at different times throughout the year.
- Use a platform to test virtually.
- Select short songs or only a small section to test.
- Keep first two songs very easy, and teachable by rote/note.
- Have something for students to do while testing:
  - Small group games (rhythm dice, centers)
  - Small group practice (limit to 10 minutes)
- Set some recess time students can come and test.

## Tip #8 - Accommodations

### Struggles with left hand on top:

- Give something to wear on left wrist.
- Kind student beside gives gentle reminder.

### Struggles with note reading:

- Kids notes on MusicplayOnline, write in notes.
- Teach patterns by rote.

### Struggles with fine motor:

- Coloured hole reinforcement labels.
- 3D gel paint.
- Painters tape over holes.
- Specialty Recorders (Nuvo Recorder)

### Unique Situations:

You may encounter students who can not physically hold, place fingers, or blow into the recorder. In these situations, consult with a learning specialist in your building first.

Brainstorm some solutions, then discuss with the student what they are comfortable with. Some possibilities include:

- Get a stand to hold recorder and student blows/ covers holes.
- Glockenspiel
- Use Musicplay Virtual Tools (Glockenspiel Playalong) NEW! Virtual Recorder on Musicplay

## Tip #9 - Integrate Pop Music

### Three Little Birds - Bob Marley

- Use Jj and Me Vocal Track

'Cause BBBBB

BB C B A

### Cover Me in Sunshine - Pink

- Use Jj and Me Vocal Track

CBAG B E - - - - CBAG B D - - G F# - -

CBAG BBAG B B B AG

G BBBBB A G F# - -

CBAG B E - - (D) - - (Chorus 2, 3, go G instead of D)

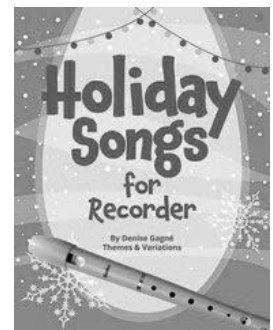
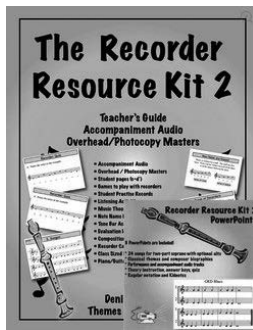
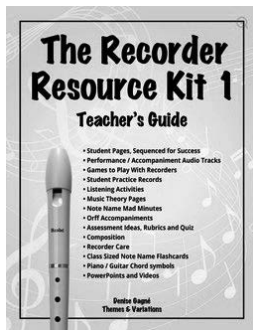
### Celebrate Good Times - Kool and the Gang

- Use Jj and Me Vocal Track
- Also works with original song track

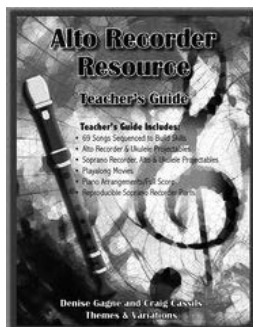
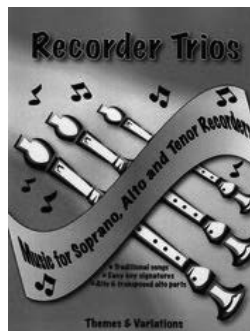
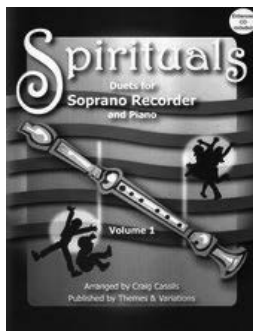
Bb-- A Bb A G CC

AA BbBb A Bb A G

## Repertoire on Musicplay:



## Musicplay Store:





# Dancing Through Life

John Jacobson

info@jjandmeinc.com

July 16, 2025 5:00pm - 6:00pm CT

## Eras and Styles

- ☐ Bye Bye Blackbird



- ☐ Give My Regards to Cohan



- ☐ Good Time Tonight



## General Content

- ☐ Wave of Kindness



- ☐ Ease on Down the Road



## Multicultural

- ☐ Lantern Festival Song from China



- ☐ Maua Mazuri from Tanzania



- ☐ De Zevensprong from the Netherlands





# Teach Music Your Way

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