

# Try a Triad

### Focus



Playing Triads

Crossover  
Patterns

## Preparation

- Place all of the bars on the instruments.
- Display the bellboard found on page 18. We suggest that you enlarge this visual using a plotter or project it using your computer, whiteboard, or transparency film and an overhead projector.
- Display the C Scale visual provided on page 19. Like the bellboard, we suggest you enlarge or project it.

## Process

1. Discuss the term *triad* with your students. Ask them to think about the prefix “tri” and what that usually means.
2. Using the C Scale visual, point to the intervals while singing the pitches, inviting the children to join you as you repeat the exercise.
3. Display the bellboard and, using a pair of mallets, play through the exercise as a demonstration.
4. Instruct the students to move to the barred instruments and play the exercise using their fingertips. Be sure to go very slowly through the sequence.
5. Instruct the students to pick up their mallets and play through the exercise again.

If the odd number of measures in these exercises is uncomfortable for you or your students, simply leave out the penultimate measure in each. If the crossover sticking is too challenging in *Try a Triad #1*, you could modify it to L R R for each triad. When you begin *Try a Triad #2*, you may have your students play with just one mallet at first. When they feel more comfortable, they can add the second mallet and the correct sticking.

# Try a Triad #1

**A** **Slowly**

**B**

# Try a Triad #2

**A**

**B**

## Octave Leaps

- Place all of the bars on the instruments.
- Display the bellboard found on page 18. We suggest that you enlarge this visual using a plotter or project it using your computer, whiteboard, or transparency film and an overhead projector.
- Display the C Scale visual provided on page 19. Like the bellboard, we suggest you enlarge or project it.
- Prepare a visual of the *Outstanding Octaves* score. You could project the score or print music for each student.

1. Ask your students to name words that begin with “oct” (e.g., octopus, octagon).
2. Display the visual of the C scale.
3. Find the octave C’s. Count to make sure that it is a distance of eight notes.
4. Display the pattern below and speak the rhythm syllables with the children, finding the quarter, eighth, and half notes.



5. Instruct the children to pat the pattern on their laps, with the students' left legs representing low C and the right legs being high C. (Demonstrate this pattern backwards, so the children can see high and low as they appear on a barred instrument.)
6. With your instrument facing the same direction as your students' instruments, demonstrate the example on the instrument, using mallets.
7. Show your students the entire piece of music and demonstrate the piece using the bellboard. You may want to use this verbal reminder to aid your students, "Low, low, high, high, low, low, high. Jumping, jumping, jumping, jumping, roll."
8. Call on a student to try the pattern on a barred instrument.
9. Instruct all of the students to move to the barred instruments and to play through the piece using their fingertips only. Keep the tempo slow and even.
10. Play through the piece again, but with students using mallets.

Consider using a new rhythmic pattern to review octaves later in the year.

# Outstanding Octaves

A

Section A consists of four measures of music in 4/4 time. The first measure contains a half note C4, a half note D4, and a whole note E4. The second measure contains a half note F4, a half note G4, and a whole note A4. The third measure contains a half note B4, a half note C5, and a whole note D5. The fourth measure contains a half note E5, a half note F5, and a whole note G5. The key signature has one sharp (F#).

Teacher: *(spoken)*

B

Section B consists of four measures of music in 4/4 time. The first measure contains a half note C4, a half note D4, and a whole note E4. The second measure contains a half note F4, a half note G4, and a whole note A4. The third measure contains a half note B4, a half note C5, and a whole note D5. The fourth measure contains a half note E5, a half note F5, and a whole note G5. The key signature has one sharp (F#).

Turn it a - round and take it down.

# The Aliens Are Coming!

This hilarious, rhyme-form book is sure to delight both your primary and intermediate students. The illustrations are a hoot and the book has round pages which look very unique! The story tells of an impending alien invasion which is thwarted in a surprising fashion. This is one of my students' most-often requested books.



## Focus

Minor mode  
Quarter notes  
Eighth notes  
Refrain

## Preparation

- Obtain the children's book *The Aliens Are Coming!* by Colin McNaughton.
- Write the notation on your board, project it, or teach the melody by rote.
- Place all of the bars on the mallet instruments.
- Practice reading the text in a rhythmic fashion so that you are comfortable reading two pages, cueing the refrain, and repeating this process until the end of the book.
- Display the bellboard found on page 18. We suggest that you enlarge this visual using a plotter or project it using your computer, whiteboard, or transparency film and an overhead projector.

### Refrain

Tell the peo - ple far and wide, all a - cross the coun - try - side,  
tell them quick - ly get in - side, al - i - ens are com - ing!

### Base line

## Process

1. Sing the refrain, with the lyrics, for the students, asking the children to join you on the repeat.
2. Call students' attention to the skips at the beginning of the melody and the downward steps at the end.
3. Next, sing the melody using the pitch names instead of the lyrics.
4. Demonstrate the piece on the bellboard by singing the pitch names while you strike the corresponding bars. Instruct the students to sing the melody with the note names and play the "air bell" to prepare.
5. Move the students to the instrumentarium and allow them time to practice singing and playing the refrain.
6. Perform the book by reading two pages and then cueing the students to sing and play the refrain.
7. At the end of the book the lyrics to the refrain will need to change to:

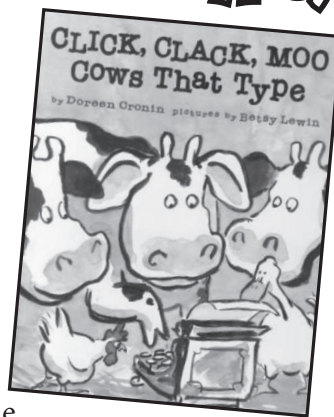
"Tell the people far and wide, all across the countryside, tell them quickly get outside, the aliens are going!"

8. In a subsequent lesson, teach the bass line and perform the book again. The bass bars, bass xylophone, and bass metallophone should play the bass line.

# CLICK, CLACK, MOO (Cows That Type)

### Preparation

- Obtain the children's book *CLICK, CLACK, MOO (Cows That Type)* by Doreen Cronin.
- Make enough copies of the pointing page (page 95) so you can give one to half the class. I use bendy straws as the pointing devices for this lesson. They are not necessary, but certainly add a fun touch to the pointing-page activity. You will also need to enlarge this page and display it as a poster or project it using your computer or whiteboard.
- Make one copy of the Cow Fermata Card on page 96, and laminate.
- Enlarge the musical notation visual on page 97 and display it as a poster or project it.
- Purchase small cowbells (they come in a bag of varying sizes) at your local craft store. If you cannot obtain these small cowbells use maracas, egg shakers, or tambourines for this lesson.
- Arrange the mallet instruments in the C pentatonic scale.



### Focus

Note Values  
Rhythm Patterns  
Repeat Sign  
Fermata

### Process

1. Display the cow visual (page 95) and speak the chant for the children. Speak the chant again, while pointing to the notation. You may want to ask students if they know what book this chant might come from.
2. Spend a few moments analyzing the notation. Suggested questions:
  - a. How many beats are in each measure? How did you know this?
  - b. What do the two dots at the end indicate?
  - c. Does anyone see an unusual musical symbol?
  - d. Can anyone find the half note?
  - e. How many beats does a half note last for?
3. Ask the students to speak and clap the chant with you. Ignore the *fermata* the first time through, but honor it the second time.
4. Either assign children as partners or allow them to find a partner. Give Partner #1 the pointing page (page 96) and a bendy straw for a pointer. Tell Partner #1 that they will point to the notation as they speak the chant. Partner #2 will play the rhythm on a cowbell, tapping it on a book (or the floor) on all of the notes, except the half notes. On each half note, they should ring the cowbell. If you do not have cowbells use maracas or tambourines.

5. Choose one student to be the “Fermata King” (or Queen) and give them the Cow Fermata Card. Each time the chant occurs in the book, the Fermata King/Queen will hold up the sign and determine how long the *fermata* lasts. All of the children that are Partner #2 will ring their cowbells until the King/Queen lowers the sign. Encourage the Fermata King/Queen to keep the class on their toes by varying the length of the *fermata*s.
6. As the teacher reads the book the students should perform the refrain each time the phrase, “Click, clack, moo. Click, clack, moo. Clickety, clack moo.” occurs, while the Fermata King/Queen indicates the length of the *fermata* at the end of the chant by raising and lowering the visual.
7. If time allows have the Partners switch roles (pointers become players and vice versa), choose a new Fermata King/Queen, and repeat the book. You could also pause in the middle of the text and do this to conserve time.

### Transfer (Instrumentarium)

8. In a subsequent lesson move the students to the instrumentarium and instruct them to practice the rhythm of the refrain on any notes they wish.
9. After students are comfortable playing the rhythm on the mallet instruments (drums can be utilized here as well, just have them play the rhythm along with the mallet instruments), display the musical notation visual on page 97, and teach the students the following melody:

The musical notation is written on two staves in 4/4 time. The melody consists of quarter notes and eighth notes. The lyrics are: "Click, clack, moo. Click, clack, moo. Click - e - ty, clack, moo." The first staff shows the melody with a fermata over the final note. The second staff shows the same melody with a fermata over the final note.

10. Read the book with students playing the refrain on the mallet instruments. Be sure to pick a new Fermata King or Queen to lead the *fermata* on the last note of each refrain.
11. Consider pausing throughout the text to **ROTATE** students to the next instrument during this activity.
12. You could further extend this activity by adding a simple bass-line bordun by having the bass bar players alternate between C and G on the quarter-note pulse. They should roll, softly at the *fermata* on a C.