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About the CD

The CD included in this product is enhanced and contains both audio and digital files. The CD will play audio files like any other regular CD in your CD player. To access the digital files, you will need a PDF reader, such as Adobe Reader, which you can download for free at <http://get.adobe.com/reader/>. Once you have installed Adobe Reader, simply insert your CD into your computer's CD drive. When prompted, click on **View Files** to see all of the resources available to you.

Tickle My Soul with Music



Lesson Suggestions by Deborah A. Imiolo



This lesson assumes that your students have been introduced to the syllables *sol* and *mi* and the concept of high and low sounds. You could teach the lesson as it is presented here or teach either session independently.

Focus: *Sol* and *Mi* (High and Low)

Materials: PowerPoint Presentation • Screen and Projector • Bass Xylophones/Metallophones • Soprano Xylophone/Metallophones • Glockenspiels • Sleigh Bells • Masking Tape  Student Composition Worksheets (optional)
Lizard's Song by George Shannon (optional)

Lesson Suggestions

Session 1



1. Display the first slide of the PPT presentation. If the children are pre-emergent readers or emergent readers, ask them to identify any words they may know. If they can read the words, invite the children to read the lyrics in unison. If they cannot read yet, have the class echo you, as you read each line in rhythm.
2. Click the PPT to reveal the BX/BM part and instruct the children to pat that part while you play the song on the recorder.
3. Click the PPT to reveal the SX/SM part and instruct the children to perform a pat-pat-pat, clap-clap-clap pattern while you play the song on the recorder.
4. Divide the class and assign half to the BX/BM part and the other half to perform the pats and claps of the SX/AX part while you play the song on the recorder.
5. By this time the children have heard the song three times, so they should learn it quickly. To reinforce the song, follow this process, being sure to show the hand signs when you sing *sol-sol-mi*:
 - Echo-sing each line.
 - Echo-sing two lines at a time.
 - Echo-sing the entire song.
6. Click the PPT to reveal the glockenspiel part and ask the children to snap the rhythm of this part while everyone sings the song. You may want to draw attention to the fact that this part uses the *sol-mi* pattern as well.
7. Instruct the class to sing the song again and clap lightly on the word "soul."
8. Demonstrate the BX/BM, SX/AX, and glockenspiel parts to show the exact pitches in the key you have chosen. Transfer the body percussion parts to instruments.
9. Click the PPT to reveal the sleigh bells text, and add sleigh bells to the orchestration.
10. Perform the entire piece.



Session 2

Before class, place a line of masking tape on the floor in an open area.



1. Briefly review the hand signs for *sol* and *mi*. Discuss which pitch is higher and which is lower.
2. Explain how the students will be composing melodies using the pitches of *sol* and *mi* and their whole bodies.
3. Select eight to ten children to stand on the line of tape. The others should sit as an audience.
4. Tell the students that on the count of three, the children on the tape must choose to sit or stand on the line.
5. Count to three. Explain and illustrate how the students sitting are “low” and those who are standing are “high.”
6. Demonstrate how to sing the “melody” on a neutral syllable using the pitches *sol* and *mi*. (The students standing represent *sol* and those sitting represent *mi*.) You can sing the pattern as all quarter notes or choose a simple rhythm using quarter-notes, eighth notes, half, and whole notes that fit the number of children on the line.
7. Repeat the process a few times, choosing new students to sit or stand on the tape, and inviting the class to sing the new melodies with you or echo you (if you are using a rhythm). You should physically gesture to each child highlighting the relationship between high and low/*sol* and *mi*.
8. Choose one of the “melodies” and show the class how to notate it using iconic notation or a two-lined staff. Sing the melody together as you point to the notation.
9. Review “Tickle My Soul with Music” from the last class period. Place the students in large groups of eight to ten students. Assign one group to the instruments, one to be the singing leaders (all students will sing), and one to the line of tape on the floor to create a melody. Explain how the singers and students at the instruments will perform the song while the third group will take that time to arrange themselves in a sitting/standing “composition” on the tape. Then, the whole class will perform the new music. The class will rotate jobs/positions and repeat the process creating a rondo form. You may want to provide “moving music” by playing the melody of “Tickle My Soul with Music” on the recorder.



Extension Ideas

This lesson offers endless ways to adapt and expand the basic idea. Here are a few:

- Expand from neutral syllables to singing *sol* and *mi* when performing the “student compositions” in steps 6–7.
- Have students play the melodies on tone bells or barred percussion. Be sure to use a tone bell ladder or tip the instruments to show the relationship of high and low sounds on the barred instruments.
- Distribute the Student Composition Worksheets and have the students write their own melodies or copy one of the “student compositions” from step 7.
- Group the students to show rhythms. Consider giving the students strips of poster board they can hold up as a stem or link (two kids each holding one end of the strip) to make quarter notes and pairs of eighth notes.
- Read the book *Lizard’s Song*. Have the students add nonsense words to their melodies to make their own songs. Using their own songs, the students can add some crazy movement; add (with guidance) a simple chord or broken bordun on a barred instruments; create non-pitched percussion ostinatti; etc.



Let Us Chase the Squirrel



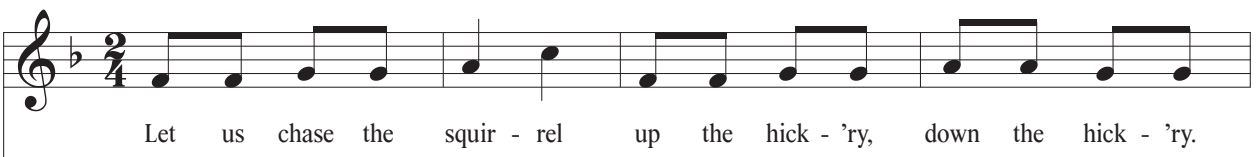
Lesson Suggestions by Katie Grace Miller

Focus: Contour

Materials:  Pointing Pages • Barred Percussion Instruments




Voice

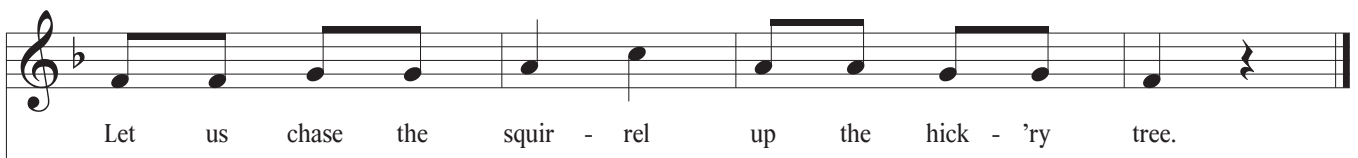


Let us chase the squir - rel up the hick - 'ry, down the hick - 'ry.

Xylophone




V.



Let us chase the squir - rel up the hick - 'ry tree.

Xly.



Lesson Suggestions

1. Instruct your students to listen carefully and be prepared to answer questions about your song. Sing “Let Us Chase the Squirrel” to your students. Ask the following questions:
 - What was the squirrel doing? (Going up and down a tree.)
 - What kind of tree was it? (Hickory.)
2. Instruct the students to count how many times you sing the words “up” and “down.” Sing the song again and discuss their findings. (up: 2, down: 1)
3. Instruct the students to close their eyes and visualize themselves chasing the squirrel up and down the tree as you sing the song again.
4. Now that the class has heard the song several times, they should be able to sing it accurately with you. Invite the students to join you in singing the song and have them point up when they sing “up” and down when they sing “down.”

Highs and Lows



Lesson Suggestions by Kate Kuper

Focus: Contour

Materials: Contour Cards • Barred Instruments

Lesson Suggestions

1. Display one Contour Card. Sing the pattern for your students using *solfège* syllables, numbers, pitch names, or a neutral syllable. Have the students echo as you outline the contour on the card. Repeat this process with the remaining cards.
2. Introduce the dance element of level. Explain how in movement, “level” means how low to the floor or high from the floor we are when we move.
3. Ask the students to begin in a crouch and move from low to high and high to low, as they say “low... middle... high... middle...low.”
4. Beginning in a crouch, have the students rise and lower again as they sing “low... middle... high... highest ...high... middle... low” on *do, mi, sol*, (high *do*), *sol, mi, do*. Jump up on “highest.”
5. Ask the students, “What happens to the pitch as our bodies go from low to high? From high to low?” Make the connection between ascending and descending melodic contour and level changes. Show the ascending contour card. Point out how the low notes are closer to the bottom of the staff. Ask the students to make a starting shape at the same level as the low notes. Have them change level to show this contour as you sing or play the octave scale on an instrument.
6. Repeat the process with the descending contour card. Point out how the high notes are closer to the top of the staff. Ask the students to make a starting shape at the same level as the high notes and change level to show the octave scale as you sing or play.
7. Tell the students that you will play ascending and descending melodic lines that move from low to high and back to low. Their job is to show the music with their bodies. Consider the following script:

As the notes go up the scale, rise. As they go down, sink. Listen carefully to the speed of the notes. Sometimes the notes will move quickly, and sometimes slowly. Sometimes the music will stop in a rest and that means "Freeze!"

