

Grades 3–5



Kid-Approved Lessons
for Barred Percussion

Deborah A. Imiolo

This book is dedicated to Michael Dragoo for inspiring, *Play-a-Palooza*.

With gratitude to Louis Schriver, Luke Schriver, Ivyana Dragoo, and Johnny Cardin for all the surprising words that just come out of your minds, such as “Rankus Crankus.”

Special thanks to Marybeth Clune for assisting me with the photos that demonstrate how to hold two mallets in each hand.

Much appreciation for the children at Heritage Heights Elementary School in Amherst, NY for teaching me while I’m teaching you.

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About the CD

The CD included in this product contains PowerPoint presentations and digital files to assist you in teaching these activities to your students.

To access the digital files, you will need a PDF reader, such as Adobe Reader, which you can download for free at <https://get.adobe.com/reader/>. Once you have installed a PDF 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.

Foreword

When I was in second grade my dad took my sister, Jackie, and I shopping for Christmas. I sat on a bench in front of the store while my dad took Jackie to buy me a secret gift. Then he took me to shop for Jackie while she sat on the bench. That Christmas changed my life. Jackie had picked a small plastic xylophone with pink mallets and a rainbow-color-coded songbook for me. I learned every song in that book and became frustrated when I realized there weren't enough notes to play songs I heard on the radio. Jackie's gift was the beginning of my journey in music. I started xylophone lessons in the summer of third grade. Thank you, Jackie and Dad! Sharing this story reminds me that my roots in music began with fun and play, and in my teaching, I keep fun and play at the center of all we do in the music room.

The Orff instrumentarium provides children with immediate gratification as a musician due to the ease of producing a quality sound. I often instruct my students to play a song with their favorite hand, then their "other favorite hand," and finally, both hands together. I suggest demonstrating a variety of stickings for the children to choose from since a song will naturally feel different for a right-handed child versus a left-handed child. I use echo imitation for most instruction, followed by simultaneous imitation. I like to build melodies up from a skeleton structure so that children feel successful along the journey of learning the whole song. I also try to balance whole-group imitation with individual practice time, and follow up by instructing the children to place their mallets down and to touch the notes with their finger-prints (finger-nails hurt) while I call them out. This process allows the children to identify their mistakes and correct them. Also, children love to teach each other, so let them. In the final performance, each child can then play the step in the structure that matches his/her ability.

I always start the school year by teaching rules and procedures in the classroom and I find that my favorite way to address the barred percussion instruments is through singing, playing, and moving. This collection of songs is geared toward intermediate-grade children, offering a variety of ways to introduce instrument names, voices, and families. In addition, there are études and songs which provide opportunities to explore sticking techniques that are fun and challenging.

The lesson plans and learning goals are only suggestions. Feel free to create your own ideas or modify parts to meet the needs of your students. These pieces are not to be taught by reading the scores. I tried to show a variety of ways to use creativity while teaching the elements of music with singing, speaking, movement, hand-clapping games, visuals, notation, and more. Always remember the process is more important than the final product.

Mallet Exercises

Use these exercises to improve your technique and then teach them to your students!

1. Peripheral vision and alternating sticking (right hand lead)

RLRLRLRL...

2. Peripheral vision and alternating sticking exercise (left hand lead)

LRLRLRLR...

3. Developing a roll (tremolo) and rhythmic accuracy

(Continue up the instrument)

4. Skips and spacial judgment

Can You Hear It?

Students will learn the names of the three families of barred instruments; the sizes and names of the voices; mallet technique; and how to take care of the instruments.

Materials

- Barred percussion (F pentatonic)
- PowerPoint presentation

1. With the class sitting on the floor, display slide 2 of the PowerPoint presentation. Read the Learning Goal.
2. Proceed to slide 3. Instruct the children to face a partner and alternate clapping their neighbors' right hands, their own hands, their neighbors' left hands, and own hands again in a pattern. This pattern reflects the BX part. Sing the song as the children clap the pattern, maintaining the beat.
3. Proceed to slide 4. Demonstrate: with your palms together, swipe or brush them against a partner to the left and to the right, saying "fish, fish." Then pat your legs and say in a jazzy, swing style "Bah-dah-dah-dat." This pattern reflects the SX/AX part. Point out how the two movements are represented with the same colors in the text on the slide.
4. Using the slide for reference, sing the song as the children perform the movements for the SX/AX part in the corresponding places.
5. Proceed to slide 5. Demonstrate the new clapping pattern. This will become the SM/AM part. Sing the song as the children perform the new pattern.
6. Proceed to slide 6. Demonstrate the snapping-clapping-patting pattern. This will become the SG/AG part. Sing the song as the children perform the new pattern.
7. Tell the class that they will be picking their favorite pattern to perform. Review slides 2–6. Proceed to slide 7. Sing the verse on slide 7 as the children simultaneously perform their favorite patterns.
8. Proceed to slide 8. Lead the class in singing each of the verses with its corresponding pattern.
9. Proceed to slide 9. Using instruments, introduce/review the family names and voices. Discuss how to care for the instruments, how to hold mallets, and all procedures.
10. Proceed to slide 10, and have the students go to the instruments.
11. Proceed through slides 11–15 to demonstrate how each pattern learned earlier in the lesson mimics an instrument part.
12. Using slide 16, guide the class in performing the entire piece. Each instrument part should enter when it is introduced and continue to play its part throughout the rest of the performance.

Can You Hear It?

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Voice X/M/G

Can you hear it? hear it? hear it? see it? geth-er!

Sounds good! Sounds good! Sounds great! So small! Let's play!

It's a xy-lo-phone made of It's a xy-lo-phone made of These are made to res-o- But the sound will cut through Make them sound good ev-'ry-

SG/AG

SM/AM

SX/AX

BX/BM

Final time To Coda

V X/M/G

wood! wood! nate! all. day.

It's the big-gest, it's the same as the bass. And it keeps the beat in place. but it takes up a lit-tle less space. Made of met-al, long tones, and they call them me-tal-lo-phones. They sing and they ring. A glock is a ti-ny, lit-tle day. Keep it stead-y. Keep it tight. Now slide your stick to the right!

SG/AG

SM/AM

SX/AX

BX/BM

D.S. al Coda Φ

V
X/M/G

—
—
—
thing.

Can you
Can you
Can you
All to

SG/AG

SM/AM

SX/AX

BX/BM



These Are the Instruments

Students will learn the names of the three families of barred instruments; the sizes and names of the voices; and mallet technique.

Materials

- Barred percussion (C pentatonic)
- PowerPoint presentation

1. Display slide 2 and read it together. Instruct the children to move through the classroom to the rhythm of the conga drum. Play the rhythm of the BX/BM part on the conga.
2. Proceed to slide 3. Play the BX/BM part while speaking the model words, "Play the bass. Play the contra-bass."
3. Instruct the students to walk to and speak the rhythm of the BX/BM part as you continue to play it on the conga drum.
4. Instruct the children to continue speaking and moving the BX/BM rhythm while you play the melody on a xylophone or recorder.
5. Teach the remaining instrument parts in a similar fashion, working from the bottom of the score to the top. Each ostinato does not have to be represented by locomotor movement. You may choose to clap one pattern, pat one pattern or create a fun innovative movement for each one. Make sure you say the words in the rhythm presented in the score and let the children move and create.
6. Display slide 4. Instruct the children to sit down. Have them pat the rhythm of each pattern while you sing the song.
7. Discuss the lyrics of the song as follows:
 - 1, 2, 3 refers to the three families (xylophones, metallophones, and glockenspiels).
 - Soprano = the **S**mallest size and highest sounding voice.
 - Alto = the **A**verage size or medium size and middle voice.
 - Bass = the **B**iggest size and lowest voice.
 - Contra-bass = below the bass.
8. Echo-sing each phrase. Focus on phrase 4, echoing it several times, slowly to enunciate all the consonants.
9. Have the students sing the song and pat each syllable on their laps. Review each instrument part with speech and body percussion.
10. Invite half of the class to perform the bass part with body percussion and speech while the other half of the class sings the song. Continue in this manner with each instrumental part, always switching groups so that everyone has a chance to experience the accompaniment and melody. If you are up for it, as new parts are rehearsed, divide the class into smaller groups, assigning each group an instrumental part/melody to perform, layering the entrances. Rotate parts and repeat the exercise.
11. Assign the students to instruments and review how to remove the F and B bars.
12. Through simultaneous imitation and/or demonstration, teach all instrument parts, beginning with the bass and working your way up the score, to all students on all instruments. The CBB play the root pitch (C) and the BX/BM play both the root and the fifth (C and G).
13. Assign the parts to the proper instruments.
14. Sing and play the piece. You may wish to add a layered-in introduction. It is most desirable to end on beat 3, should you choose a final ending point.

Extensions

- Teach the children how to play the melody on the barred instruments.
- Challenge the students to perform the piece in canon.

These Are the Instruments

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1 2

Voice/
X/M/G

These are the in-stru-ments, 1, 2, 3. Each one be-longs in a fam-i-ly.

SG/AG

(Sing! All lit-tle glock-en-spiels sing!)

SM/AM

(Ring me - tal-lo-phones.)

SX/AX

(Xy-lo-phones are crisp - y, brittle like bones.)

BX/BM/
CBB

(Play the bass. Play the con-tra bass.)

V/X/M/G

Broth-ers and sis-ters are side by side. Play so-pran-o, al-to, and the bass with pride.

SG/AG

SM/AM

SX/AX

BX/BM/
CBB

The Rankus Crankus Cherry Tree

Learning Goal: The children will play two sixteenth notes and an eighth note in a xylophone melody in dorian mode using their left and right hand.

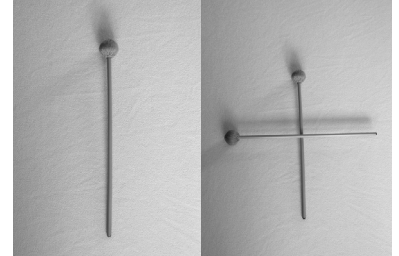
Materials

- Barred percussion (Dorian mode)
- Congas
- PowerPoint presentation

Have your students remove the low E, F, G, and high G bars to learn the melody. Put them back on when addressing the interlude.

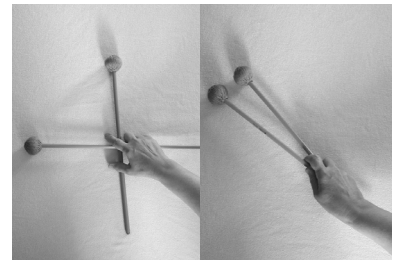
1. Demonstrate the following movements along with the drum cue for each: Walk when you hear quarter notes; "cuckoo-clock" for eighth notes (bend your knees, clasp your hands above your head, stick your neck/head out forward and say, "cuckoo."); stand in place and "karate chop" for sixteenth notes; freeze in the shape of a letter from your first name when you hear the new rhythm. Play a series of the various rhythms, ending with the "new rhythm" of two sixteenths and an eighth note.
2. Introduce the new rhythm by drawing it and labeling it as the "cherry tree" rhythm.
3. Show slide 2. Ask the students to listen for the cherry-tree rhythm in the rhyme. Recite the poem for the children (see score).
4. Speak the poem again, while clapping the rhythm. Instruct the children to join you in clapping and saying the poem.
5. Have the class play the rhythm of the poem on conga drums/hand drums.
6. Show slide 3. This slide displays the rhythm of the SX/AX part. Speak the rhythm with syllables and text support. The eighth-note rhythm in measure 4 needs to be played evenly with proper accents. Continue to click through slide 3 to reveal a hand-clapping/body percussion version of the rhythm.
7. Proceed to slide 4 and replace the patting on the cherry-tree rhythm with spins. On the first phrase, Partner A spins, on the second, Partner B, on the third phrase, both partners spin.
8. Show slide 5. Instruct the class to go to the barred percussion, and remove the small G and big C bars.
9. Display slide 6 and demonstrate how to transfer the rhythms to the correct pitches for the SX/AX part. Follow the sequence presented on slide 6. Rehearse the part together.
10. When the SX/AX part is secure, demonstrate the SG/AG part (color part) while the class continues to play the SX/AX part.
11. Select some children to play the SG/AG part while others play the song.
12. Proceed to slide 7. Teach the BX part by playing the rhythm with bilateral movement using D with the left hand and A with the right hand. Then, play the rhythm with alternating hands as written in the score.

13. Practice the orchestration without conga drums.
14. Add conga drums, playing the rhythm of the rhyme.
15. Teach the interlude by focusing on each passage, using slide 8–10.
16. Tell the children they are going to learn how to properly hold 2 mallets in their right hand.
17. Have the children place a mallet on the floor with the mallet head (ball) at twelve o'clock (picture 1).
18. Instruct the children to place the other mallet on top of the first but the mallet head should be at nine o'clock (picture 2).
19. Place your pointer finger between nine o'clock and twelve o'clock and slide it down to where the mallets cross. Using your other fingers, grab the two mallets keeping your pointer finger in-between nine o'clock and twelve o'clock (picture 3).
20. Close up the wide spread mallets and pull your index finger back a little bit so that the mallet heads measure an interval of a third (picture 4). Pictures 5–6 show different views of what your hand should look like when properly holding 2 mallets in the same hand. Photo 7 shows how you would set up two mallets for both hands.
21. Display slide 11. Practice this sequence of pitches. Use the left hand and the inside mallet of the right hand.
22. Display slide 12 and practice this sequence. Use only your right hand with two mallets.
23. Display slide 13. One mallet should be in your left hand and two mallets in your right hand.
24. Demonstrate how to play the A section and transition smoothly into the B section. The A section should now be played using one mallet in your left hand and the inside mallet of the right hand.
25. Allow the children time to practice independently at their own tempo and also in a group setting.
26. Lead the class in playing the accompaniment parts (no conga) in ABA form.
27. Add the conga drums. You may need to assist the drums by chanting the words for rhythmic accuracy. Perform the entire piece in ABA form. Ask the students to decide if the A section should be the length of the conga drums playing one verse of the poem, or if it should be the length of the two verses. Perform the piece with student suggestions.



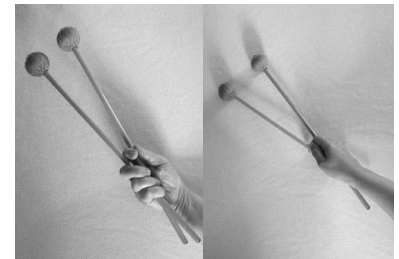
Picture 1

Picture 2



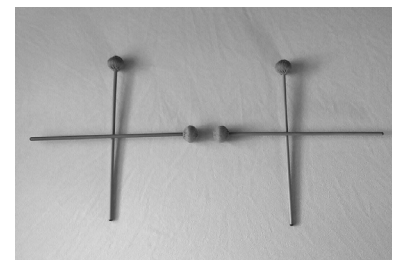
Picture 3

Picture 4



Picture 5

Picture 6




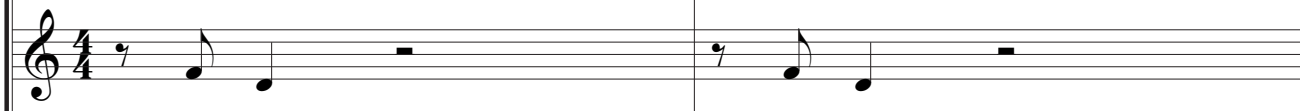
Picture 7

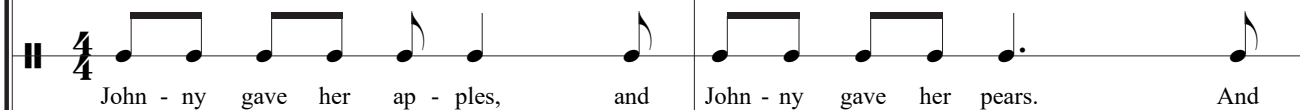
The Rankus Crankus Cherry Tree

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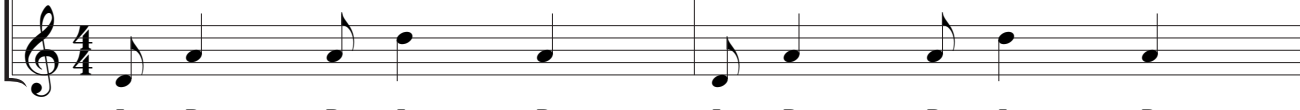
A

SX/AX 


SG/AG 

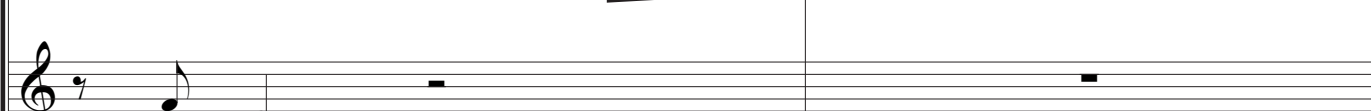
Drums 

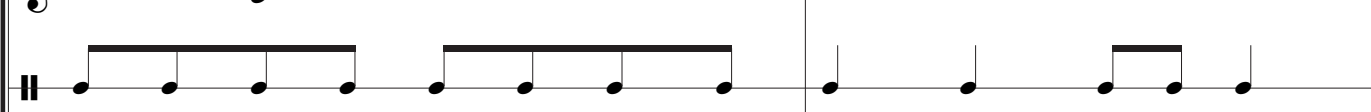
John - ny gave her ap - ples, and John - ny gave her pears. And
 gave him back his ap - ples. She gave him back his pears. She

BX/BM 

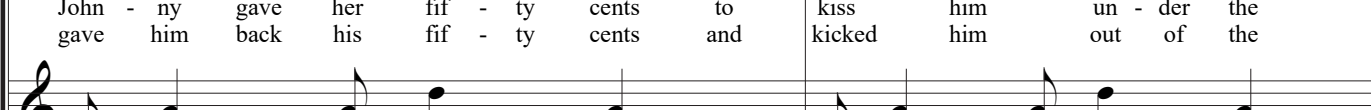
L R R L R L R R L R


SX/AX 

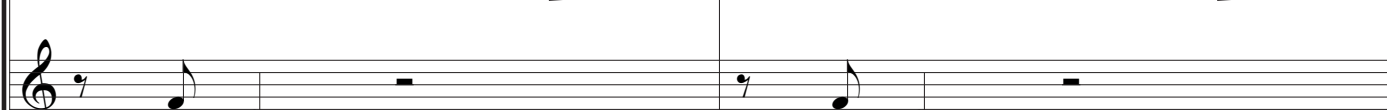
SG/AG 

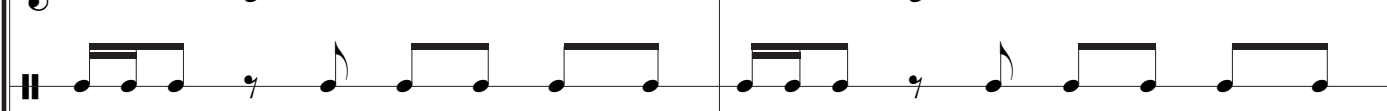
Drums 

John - ny gave her fif - ty cents to and kiss him un - der the
 gave him back his fif - ty cents and kicked him out of the

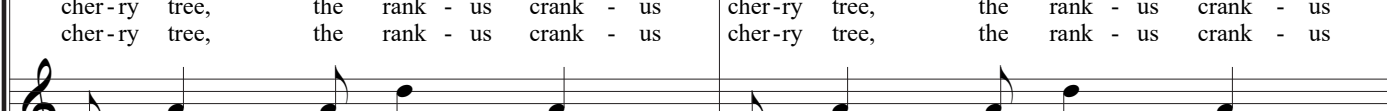
BX/BM 

SX/AX 

SG/AG 

Drums 

cher - ry tree, the rank - us crank - us cher - ry tree, the rank - us crank - us
 cher - ry tree, the rank - us crank - us cher - ry tree, the rank - us crank - us

BX/BM 

7

SX/AX

SG/AG

Drums

BX/BM

cher - ry tree, the rank - us crank - us cher-ry tree. She
 cher - ry tree, the rank - us crank - us cher-ry tree.

B

SX/AX

SG/AG

Drums

BX/BM

About the Composer



Deborah A. Imiolo has a Bachelor of Music in Music Education, Applied Percussion, as well as a Performer's Certificate from the Eastman School of Music. Her Master of Arts degree is from the University of St. Thomas. Deborah won the Classroom Music Teacher of the Year Award from the Buffalo Philharmonic Orchestra and the Erie County Council for Music Educators. She teaches preschool through sixth grade general/vocal music, adaptive music, dance, drama, puppetry, and percussion at Heritage Heights Elementary School in Amherst, New York. Deborah is also a teacher trainer in Orff Schulwerk and has presented numerous workshops throughout the United States.

