

Body Director

(Wear your coolest shoes for this one!)

Grades K–6

Focus



Hands Together
Alternating
Glissandos
Tremolos

Preparation

Set instruments in the pentatonic scale of your choice.
(See page 11 for more information.)

Process

1. **Stepping:** Instruct students to watch your feet as you step throughout the room. Each time you take a step, they will play one note (with one hand) on the bar of their choice. As you step around the room, children should be alternating hands and playing your stepping beat. Stop and start a number of times to intensify the children's focus. Rotate to new instrument stations **ROTATE** → and continue.
2. **Jumping:** Instruct students to match your jumping beat (both feet) with hands-together playing. As your two feet strike the floor, their two mallets will strike their instruments. Stop and start frequently to make this interesting. Rotate students to new stations **ROTATE** → and *combine* some stepping and jumping.
3. **Glissandos:** Make slow, gentle waving motions, moving your arms up and down. As you do this, the students will play glissandos up and down on their instruments. If they are at a membrane instrument (drum) they must think of some way to make an appropriate sound as you move. Rotate students to a new station **ROTATE** → and combine stepping, jumping and arm waves.
4. **Tremolos (Rolls):** Extend arms outward and wiggle fingers. This motion will indicate that students are to roll on one or more notes on their instrument. Change the motion to indicate desired volume changes. A very interesting way to perform a tremolo is to place one mallet on top of the bottom edge of a bar, and the other mallet underneath the bottom edge of a bar. The bar is now *between* the mallets. The child moves the mallets rapidly to create a roll on the bar. Rotate students to a new instrument **ROTATE** → and combine all four motions/sounds: stepping, jumping, arm waves, and finger wiggles.

Extensions

- Choose a student to become the new Body Director. When this student has had a turn, have him or her choose a new Body Director of the opposite gender.
- Encourage children to create new Body Director motions to represent sound effects on the instruments. Rotate to new stations frequently so that no student spends the entire lesson on a drum-type instrument.

Crazy Eights!

Grades 3–6

Focus



Steady Beat

Quarter Notes

Quarter Rests

Preparation

Set instruments in the pentatonic scale of your choice.
(See page 11 for more information.)

Process

- Preparatory activity.** Ask students to count to 8 out loud, clapping each beat as they count. Next, ask students to clap 8 beats, then rest 8 beats, then clap 8 beats, etc. without stopping. If desired, display quarter-note and quarter-rest flashcards for clarification. (Found on pages 25 and 28, respectively.) Change to sets of 4 (4 quarter notes, 4 quarter rests), then sets of 2. Resume 4s and finish by returning to 8-beat phrases, clapping and resting.
- The fun begins.** Explain the Crazy Eights! game to students. They will begin by playing beat 1 of an eight-beat phrase, resting on beats 2–8. They will continue (without pause) into a second phrase in which they play beats 1 and 2, resting on beats 3–8. The next phrase will be 3 beats played, then 5 beats rest, followed by a phrase of 4 beats played, then 4 beats rest, etc. until the final phrase, in which all 8 beats are played. (This pattern is notated below.)

oe CE CE CE CE CE CE CE
 oe oe CE CE CE CE CE CE
 oe oe oe CE CE CE CE CE
 oe oe oe oe CE CE CE CE
 oe oe oe oe oe CE CE CE
 oe oe oe oe oe oe CE CE
 oe oe oe oe oe oe oe CE
 oe oe oe oe oe oe oe oe

- Variation.** This round will be the opposite of the initial game. On the first phrase, students will play all 8 beats of an eight-beat phrase. They will continue (without pause) into a second phrase in which they playing the first 7 beats, resting on beat 8. The next phrase will be 6 notes played, then 2 beats of rest, then 5 notes, 3 rests, etc. until the final phrase, which has only one note played followed by 7 beats of rest. The first two phrases can be tricky for students because there is no break in playing between the first and second phrases.

Extension

Consider having a soloist perform Crazy Eights!, or perhaps a duet, trio or quartet of students.

