

Foreword

On the opening day of school, the principal pulls you aside after the first staff meeting. You try to interpret the expression on his face. Is it good news or bad news? And then the words that music teachers never want to hear, “As you know, our school is very crowded this year so we need to use the music room as another fourth grade classroom. As a result, you will be teaching music from a cart this year.”

As music teachers, our automatic reaction to this phrase is our inner voice crying out, “What! On a cart?” Our minds roil with a thousand thoughts, most of them unpleasant. Then we think, “What you actually mean is that I will have a cool new cart in my classroom, right? I’ll have a nice, new place to hide all of my junk, right? I’m not really going to be wheeling a cart from room to room, right?!” Wrong!

Suddenly our hearts begin to beat as loudly as the bass drum in a heavy metal band. Our foreheads bead with sweat and our hands begin to shake. The blood in our veins pumps more quickly than the frenzied climax of the *1812 Overture*. “How in the world can I teach about music from a cart?”

Fear not! You *can* survive this process. As a matter of fact, you can tailor your cart teaching to incorporate the most wonderful aspects of music classroom

instruction. *Music à la Cart* will guide you through this process, offering options for cart choices as well as strategies to:

- Make the loading and unloading process less daunting
- Manage your “classroom”
- Adapt Orff and Kodály techniques for a cart
- Align your cart teaching with current educational trends
- Modify movement activities for classroom spaces
- Incorporate technology into your lesson plans
- Create musical instruments on a non-existent budget

Ultimately, we hope to inspire you to think outside the cart!

Your attitude is the single most important factor in determining how successful you will be teaching from a cart. Flexibility and organization are the keys to staying in control of your rolling classroom. Students deserve to learn the basics of music making, no matter where the learning takes place. Your journey is just beginning.

Rejoice! We shall have music wherever we go.

Kodály Approach Lesson Plan (3–5)

Grades 3–5

Concepts

- Compound meter
- Instrumental music

Objectives

- Recognize and clap rhythm symbols
- Listen critically to classical music
- Identify differences between rhythm patterns
- Sing a known song

Materials

- Greeting song
- Individual white boards *or* Laminated sheets of paper
- Dry-erase board and colored markers
- “The Farmer in the Dell”
- Recording of John Philip Sousa’s “Semper Fidelis”
- Copies of the worksheet

Procedures

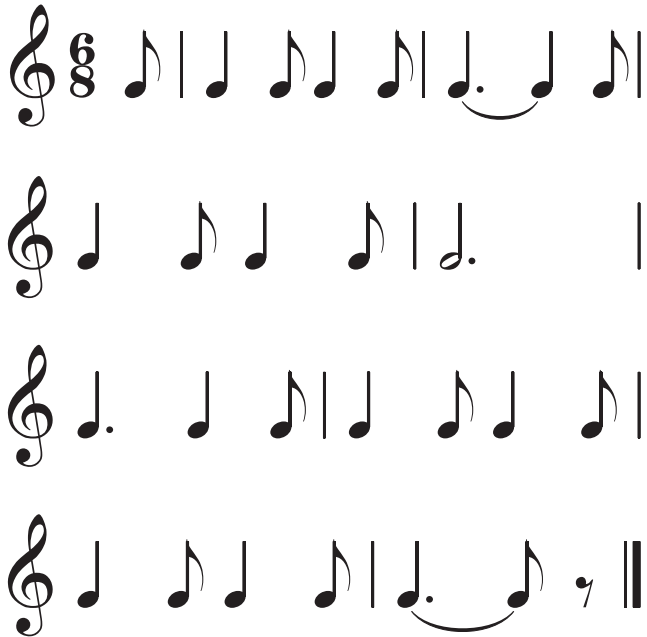
1. Sing a known greeting song.
2. Review the song “The Farmer in the Dell.” (We will assume that this is a “known” song.)
3. Have the students sing each phrase, and then write its melodic rhythm. You may do this with the entire class or students can work cooperatively in small groups or with partners to compare their work. Review rhythm syllables as needed.
4. Write each phrase on the board and continue until the class has decoded the entire rhythm of the song.

5. Ask the students to clap and speak (on rhythm syllables) the entire song.
6. Have the students skip or gallop as they sing the song to reinforce the ♩ meter.
7. Pass out the worksheet found on page 21. It includes both the melodic rhythms for “The Farmer in the Dell” and the theme from “Semper Fidelis” that begins after the introduction. Both examples are in ♩ .
8. Ask the students to compare the two examples and circle the rhythmic figures that are different.
9. Ask the students to look over the Sousa example and point out any rhythmic figures they need to review. Extract those syllables for practice.
10. Practice the rhythms of “Semper Fidelis” with the students until mastered, and then have them clap along with the recorded example.
11. Ask the students to listen to the entire march, and identify the number of times they hear the rhythms they have learned. This is tricky because there are many snatches of the rhythm here and there.

Assessment

- Observe accuracy of pitch, rhythm and use of head voice.
- Observe students’ ability to decode the rhythm of the song.
- Written assessment: worksheet.

The Farmer in the Dell



Semper Fidelis (John Philip Sousa)

