

# Teaching Tips and Extensions

As you begin using *Traditional Tales to Sing and Tell*, think of the many language arts and literacy concepts that you incorporate into your music classroom. Listening to stories is an integral part of the reading process. As they listen, your students strengthen their comprehension skills. They imagine the sequence of events as the plot unfolds and predict coming events and outcomes. And whether teaching the songs through echo imitation, with the included song sheets that may be reproduced or projected, or reproducing the stories themselves for older students, as your students become more familiar with the song lyrics, they will sound out words and identify short and long vowel sounds, syllables, phrases, and rhyming words. One thing is for certain: your students will reinforce and strengthen their literacy skills. Make the most of the children's experience by asking them to share this knowledge with you along the way.

Not only do children enjoy listening to stories, they also like to act them out. Your students may enjoy pantomiming movements or acting out events while you read to them. Invite students to take turns narrating. This exploration of pantomime and narration might even give way to a final performance. The students could invite their classroom teacher or the principal. Add some simple props and invite other grade levels or parents to attend the performance.

Your students can also create illustrations to accompany the events in each story. You can assign events or allow the students to illustrate one of their favorite scenes. These illustrations will be fun to display as your class reads and sings the story. Some of the kids might even “donate” their illustration so that you can use them with future students.

With a trip to your favorite bookstore you will find a myriad of picture books available that can complement these tales, just add the songs in the appropriate spots. Continue the cross-curricular extensions by comparing and contrasting similarities and differences between the versions of each tale.

No matter how you use the stories, be sure to have a great time reading them aloud to your students. Kids love hearing a story that is kid-like; be silly at times, and change your vocal inflection. Create different voices for the different characters. Keep the kids on the edges of their seats by adding dramatic pauses, facial expressions and irony in your voice. Surprise them by suddenly becoming softer or louder. Not only will your students be engaged in the story and eager to sing, they will love the experience.

## The Wide-Mouthed Frog

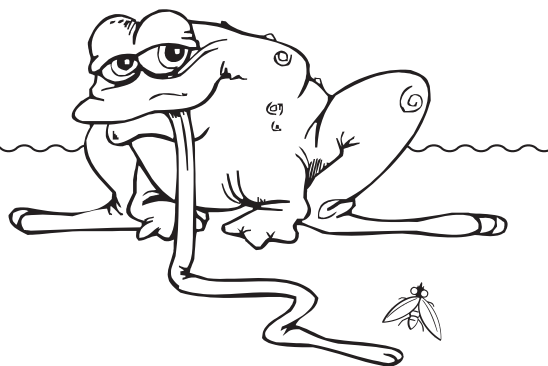
### Orff Instruments

Soprano and Alto Glockenspiels

Alto Xylophone

### Extension

Brainstorm a list of other tasty treats a wide-mouthed frog might like to eat. The children can draw a picture of their favorite treat and write its name underneath. Create new verses by having the children hold up their picture when it's time to sing *Flies, Flies*. The class then sings the song with that treat in place of flies. Or, create a larger visual of the song lyrics and have the children tape their treat onto that visual. You could sing them in order or have a student conductor point to the treat the class will sing. (If you choose the latter, be sure to let each student have a chance to be the conductor.)

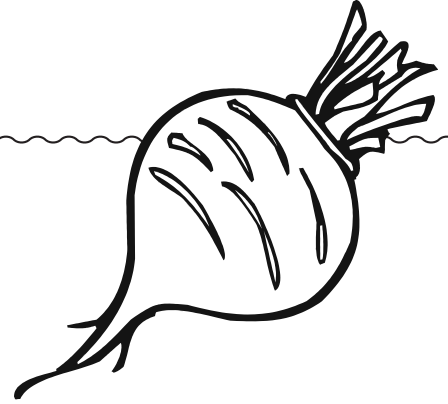


Pressed for time? A reproducible page with pictures of the treats worms, cake, snacks, and kids is provided on page 13. Copy the picture page and cut it into quarters, giving each child a picture of one of the treats. Each child can write the name of the treat underneath the picture and color, if time allows. These pictures may then be used as outlined above.

## THE GIANT TURNIP

### Orff Instruments

Soprano and Alto Glockenspiels  
Soprano, Alto and Bass Xylophones  
Soprano, Alto and Bass Metallophones



### Teaching Tips

Use movement to reinforce the steady beat throughout *The Giant Turnip*. Begin by saying “PULL TUG PULL TUG” to the pulse. Then, reach in front of the body, mimicking the motions of grabbing an imaginary vine on the word “PULL” and tugging on the vine on the word “TUG.” Continue this motion while singing the song.

If you choose to use the Orff accompaniment, considering having the Xylophone and Metallophone players continue to speak PULL and TUG to help with the transfer.

## Jack and the Beanstalk

### Orff Instruments

Soprano and Alto Glockenspiels  
Soprano and Alto Xylophones  
Soprano and Alto Metallophones  
Bass Xylophone  
Bass Metallophone  
Vibraslap, Woodblock, Tambourine, Drum



### Teaching Tips

There are two songs in this story: *Jack's Song* and *The Giant*. *Jack's Song* is sung multiple times and the action verb in the song is changed to match the story. All of the version of *Jack's Song* except “water,” which is notated, match the structure of “wait/waiting.” The action verb is listed on the story pages, as well as on the reproducible lyric sheet. For your older students, consider changing the text at the end of the first phrase (m. 4) as follows to better match the action:



3. grow - ing ver - y tall.
4. climb - ing way up high.
5. all a - round the house.
6. on some cook - ies, please.
7. sip - ping on some milk.
8. climb - ing down so fast.
9. chop - ping down the stalk.

A reproducible page of *The Giant* in stick notation is provided on page 28 as a teaching tool.

# Goldilocks and the Three Bears

## Orff Instruments

Soprano and Alto Glockenspiels  
Soprano, Alto and Bass Xylophones  
Maracas

## Teaching Tips

The song *Yonder Come Day* serves as the introduction and coda for this familiar story. Be sure that students are swinging the melody, as well as the three-eighth-note pattern in the xylophone part.

During the first part of the story, as Goldilocks explores the home of the Three Bears, students will echo Goldilocks's response to each item (e.g. Too hot! Too cold!), and end with "Naughty Goldilocks," before she moves to the next item. (These responses are included in the story.)

The song *Somebody...* is sung in response to the Bears' reaction at finding their home is disarray. The melody is the same while the lyrics change as they find their pudding, chair and bed, respectively. The Orff accompaniment for this song features a simple broken bordun in the xylophones, so you might consider using it even if your students aren't ready for the Orff parts in *Yonder Come Day*.



# The Diggity Drummer of DawgTown

## Orff Instruments

Soprano, Alto and Bass Xylophones  
Shaker  
Drum

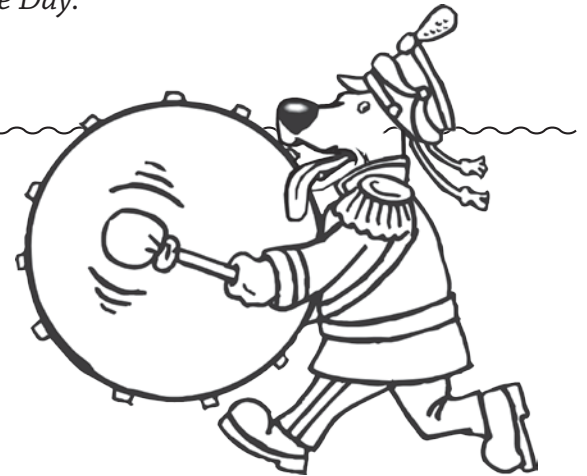
## Teaching Tips

Two songs—*Cats* and *The Dawg Song*—complement this fun story. Both songs have a swing feel and are performed independently before partnering as the Diggity Drummer leads the cats out of town.

To match the swing feel, students singing *Cats* part should snap on 2 and 4 throughout. If this poses too great a challenge for your students, snapping on 1 and 3 will work, too. If choosing to use the Orff accompaniment, the snaps will be transferred to the shaker.

You may choose to have one student be The Diggity Drummer of DawgTown, or you could assign several students to this song and/or drum part. (Using multiple students will obviously make balance easier, but using a soloist is effective in performance and provide a "teachable moment" regarding the importance of dynamics.)

"Instructions" for the drum part are given in the story. The drummer should begin softly when indicated and continue to play for the remainder of the story, following the dynamic directions in the story. The rhythm is given in the story and is also on the reproducible lyric sheet for *The Dawg Song*. Also, this is the same rhythm that the drum plays in the Orff arrangement, with the exception of the last measure.



# Flies, Flies

Piano

Donna Dirksing

The musical score is written in 4/4 time and consists of three systems. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line in the left hand and chords in the right hand. The lyrics are: "Flies, flies are what I eat.— Flies, flies make lunch com - plete.— My mouth o - pens wide and I stick my tongue out.— I'm a wide - mouthed frog and that's what I'm a - bout.—"

Flies, flies are what I eat.— Flies, flies make  
lunch com - plete.— My mouth o - pens wide and I stick my tongue out.— I'm a  
wide - mouthed frog and that's what I'm a - bout.—

# Flies, Flies

Orff Accompaniment

Donna Dirksing

The musical score is written in 4/4 time and consists of three systems. Each system includes a vocal line and two Orff accompaniment lines (SG/AG and AX).

**System 1:** The vocal line begins with the lyrics "Flies, flies are what I eat.— Flies, flies make". The SG/AG line has a rest followed by a melodic phrase "I like to eat!". The AX line provides a steady accompaniment of quarter notes.

**System 2:** The vocal line continues with "lunch com-plete.— My mouth o-pens wide and I stick my tongue out.— I'm a". The SG/AG line has a rest followed by a melodic phrase. The AX line continues with quarter notes.

**System 3:** The vocal line concludes with "wide - mouthed frog and that's what I'm a - bout.—". The SG/AG line has a rest followed by a final note. The AX line continues with quarter notes. The word "Yeah!" is written below the SG/AG line at the end of the system.