



Introduction

In the last few years several books of marimba music for upper elementary kids have been published, but most require fairly advanced music skills. This book is designed for younger students, especially those in second and third grades, and for students who have never played in ensembles before.

The parts are labeled by number but are generally intended to be played high to low with the bottom line being the lowest; however, you should feel free to score them in whatever way works best for your instruments. You may want to try moving Part 2 to glockenspiels and let the bass metallophone and xylophone double Part 3.

The non-pitched percussion parts almost always duplicate the rhythm of the pitched percussion. Before students will be ready to play the pieces in this book, they will need to be able to play ostinato rhythms in unison and in ensembles. You may have more success with the pieces if you teach the non-pitched percussion parts first. This way, the notes themselves will expand existing knowledge and skills rather than requiring an entirely new skill.

Many of the songs include short phrases that may help with learning or remembering the lines. These are not intended for performance, just for teaching. Some children will not need them, but others may find them useful.

Neither tempos nor dynamics are suggested, as any of the pieces can work at any tempo or dynamic. Students often like to challenge themselves with faster tempos, but it is also good to challenge them with slow grooves. Similarly, the more familiar they are and the more confidently they play a piece, the louder they tend to play. Challenge them with soft playing or even a *decrescendo*.

Finally, the pieces in this book are intended to lay the foundations for many musical skills, but the most important part of our jobs as music teachers is to teach our kids to love music. Playing classroom instruments in ensembles is one of the many ways we can accomplish this goal, but taking ownership of a piece furthers the goal even more.

Let your students experiment with arrangements, variations, additional lines, alternate timbres, even the titles. If a child says, "This music sounds like knights storming a castle," or "I hear aliens," go with it. Ask them what title they would give the piece. Maybe they can think of lyrics. What could they add or change in the music to make the image even clearer?

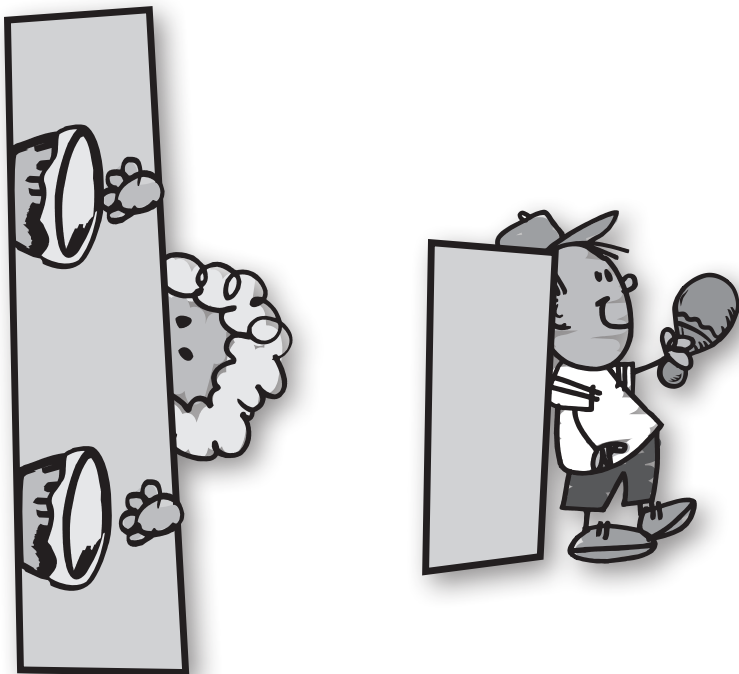
I hope that this book offers your students a new springboard for jumping into music and you a fresh look at the level of musicianship each of our classes can achieve.

Up & Down Round: Basic Version (Track 3)

Before getting out the instruments, sing Part 1. Once your students can comfortably sing the melody, transfer this line to the instruments, still in unison. Add the triangle and large drum to keep the steady beat and Part 2, doubled with the tambourine, to give some color and direction.

Explain the term *round* and try singing, then playing, Part 1 in a two-part round with two or four beats between the entrances. A steady beat played on a cowbell may help to keep the round together.

Teach Part 3, and then perform the piece with all of the instruments.



Up & Down Round: Basic Version

Schay

Part 1

Triangle

Part 2

Tambourine

Part 3

Drum

This lit - tle song goes a - round and a - round.

Round and a - round, and a - round, and a - round, and a -

Rounds and can - ons al - ways will re - peat.

Rounds and can - ons al - ways will re - peat.

Bass lines keep us to - geth - er.

Big drums keep the beat. (*ssh!*)

1

Tri.

2

Tamb.

3

Dr.

This lit - tle song goes a - round and a - round.

round and a - round, and a - round, and a - round, and a -

Rounds and can - ons al - ways will re - peat.

Rounds and can - ons - al - ways will re - peat.

Bass lines keep us to - geth - er.

Big drums keep the beat. (*ssh!*)