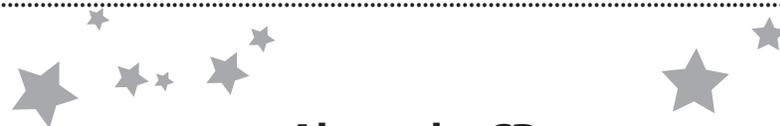


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## About the CD

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# My Mother, Your Mother

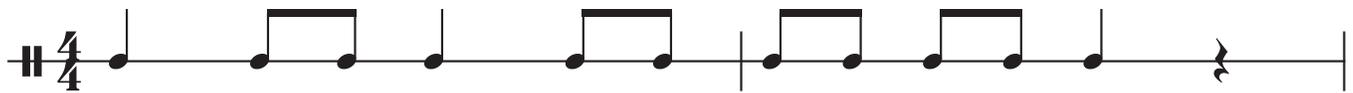


## Lesson Suggestions by Diane Lange

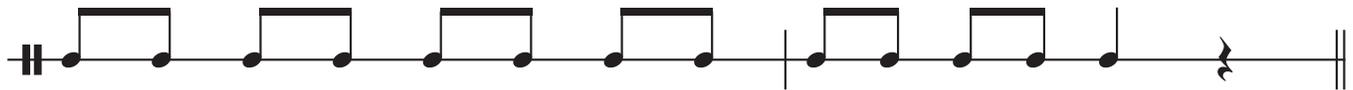
**Focus:** Rhythmic Improvisation

**Materials:** Non-Pitched Percussion Instruments (optional)

Traditional



My moth - er, your moth - er live a - cross the way.



Ev - 'ry night they have a chat and this is what they say:

## Lesson Suggestions

1. Perform the chant and then improvise rhythm patterns (using the syllable "bah") for the students to echo as a contrasting section. Return to the poem and then a new series of rhythm patterns. Repeat this several times, always with new rhythm patterns for the students to echo.
2. Discuss the text of the poem and how the class echoing you isn't much of a conversation. Guide the students to improvise their own responses to your rhythm questions. Stress that they should not repeat you. You may need to demonstrate this concept (improvising questions and answers) using puppets or an advanced volunteer.
3. Practice rhythm questions and answers. You could have the whole class simultaneously answer you (each with their own response); divide the class into smaller sections to supply the answers; or ask for individual students to respond to your question. For now, do not limit the duration of the improvised response; just let the children have fun with it. If you maintain a strong sense of pulse and phrase, the children will likely follow suit. Remind them to be dramatic and animated in their chants and their bodies (demonstrate with a partner if necessary).
4. Have students find partners. Lead the class in reciting the poem (to establish the beat) and then let the pairs simultaneously carry on their rhythm conversations. Repeat this several times.
5. Consider establishing a rondo format so that each pair will be able to perform for the class.

## Extension Ideas

- With a student volunteer, demonstrate an improvised rhythm conversation using non-pitched percussion instruments. Place students in pairs, giving them a non-pitched instrument or letting them select their own. Review playing procedures as needed. Have the students improvise rhythm conversations using their instruments. Refine the process to incorporate the poem before the improvised conversation. Perhaps allow pairs to perform for the class.
- After students are proficient with questions and answers using the neutral syllable "bah," have them use rhythm syllables.

# Peas Porridge Hot



## Lesson Suggestions by Donna Dirksing

**Focus:** Quarter Notes and Rests • Paired Eighth Notes

**Materials:** Chant Visual Rhythmic Notation Visual • Rhythm Sticks • Drums

Rhythm Writing Worksheet



## Lesson Suggestions

1. Display the Chant Visual. Chant the poem aloud in this rhythm:

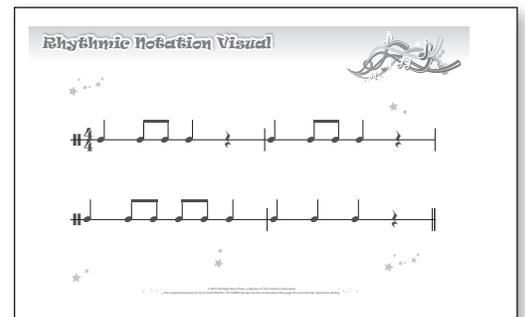
Peas por - ridge hot,  
Some like it hot,

peas por - ridge cold.  
some like it cold.

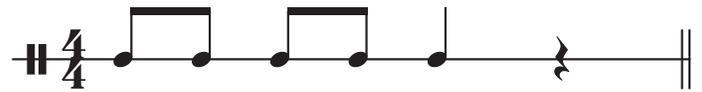
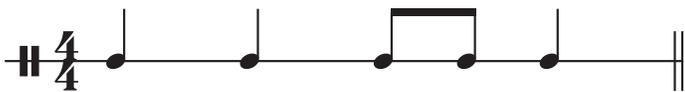
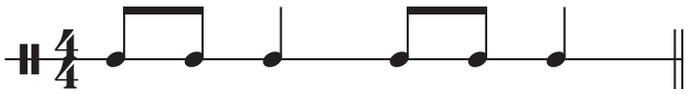
Peas por - ridge in the pot,  
Some like it in the pot,

nine days old.  
nine days old.

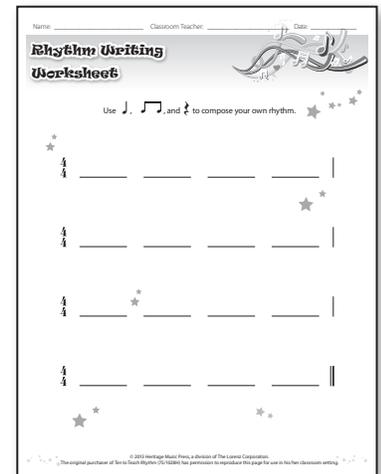
2. Have the children clap the rhythm of the poem while chanting it aloud. Have them clap it again while saying the words quietly in their heads (audiating the text).
3. Give each child a pair of rhythm sticks. Have the children tap the rhythm of the poem while chanting it aloud. Then have them tap it again while audiating the text.
4. Display the Rhythm Notation Visual.
5. Clap and use rhythm sticks to tap the rhythm in the same manner as before. Lead the class to identify this rhythm as that of "Peas Porridge Hot."



- Distribute drums to the class. Have the children read and play the rhythm on their drums. When they are confident, instruct the children to chant the first stanza and then play the rhythm of the first stanza while audiating the text. Continue in the same manner with the second stanza of the poem.
- Instruct the children to echo the four-beat rhythms that you play on your drum. Use rhythms from the poem as well as others. For example:



- Create a rondo form by using the poem (chanting and drumming) as the A section and creating a contrasting section by having the children echo you as you play 4, four-beat phrases. As the children become comfortable and confident with this activity, invite each child to take turns echoing you individually. You could also have student volunteers lead the phrases in the contrasting sections.
- Distribute the Rhythm Writing Worksheet and pencils. Instruct the students to each write their own four-beat rhythm pattern using quarter notes, paired eighth notes, and quarter rests. Assist the children as necessary.
- If possible, have the students sit in a circle with their instruments and worksheets. Lead the class in chanting and playing the poem as the A section and then having one, two, or four students perform their rhythms (solo and sequentially) in between each A section.



### Extension Idea

Improvise simple four-beat rhythms: Invite the children to play the poem on their drums. Immediately following the poem, have all the children improvise 4, four-beat rhythms on their drums at the same time. After these sixteen beats, play the poem on the drums again creating an ABA form. Consider using the following form as a final performance:

- |               |  |
|---------------|--|
| A             | Play the poem on drums.  |
| B             | Class improvises 4, four-beat phrases together on their drums. |
| A             | Play the poem on drums.  |
| C, D, E, etc. | Individuals improvise 4, four-beat phrases on their drums.     |
| A             | Play the poem on drums.  |
| B             | Class improvises 4, four-beat phrases together on their drums. |
| A             | Play the poem on drums.  |

Consider creating a Coda as well.

# Los Pollitos (The Little Chickens)



Lesson Suggestions by Brian Hiller and Don Dupont

**Focus:** Quarter Notes and Rests • Paired Eighth Notes

**Materials:** Triangles



Traditional Spanish



Los pol - li - tos di - cen, “Pi - o, pi - o, pi - o,”  
 Lit - tle chicks are cal - ling, “Pi - o, pi - o, pi - o,”



cuan - do tie - nen ham - bre, cuan - do tie - nen fri - o.  
 cry - ing when they're hun - gry, cry - ing when they're cold. —

**Pronunciation**

Los poy-ee-tos dee-sen “p-yo, p-yo, p-yo.”

Kwan-do tyen-en ahm-bray, kwan-do tyen-en free-o.



## Lesson Suggestions

1. Tell the students that they will be learning a Spanish Folk Song called “*Los Pollitos (The Little Chickens)*.” It tells the story of little chicks that are hungry and cold and how their parent takes care of them and make everything okay.
2. Sing the song to the students. Teach the Spanish text by rote, using the pronunciation guide. Then, teach the song by rote in two-measure segments.
3. Draw a beat bar grid as seen in Figure 1, explaining how each line equals one beat. Have the students pat the steady beat gently on their legs as you point to each beat bar. Next, have the students chant the text as they continue to pat the beat and you point to each beat bar. Work slowly with the students to discover where there is one sound on the beat (quarter note), two sounds on the beat (paired eighth notes), and no sound (quarter rest). Draw the rhythmic figures on the grid as seen in Figure 2.

Figure 1

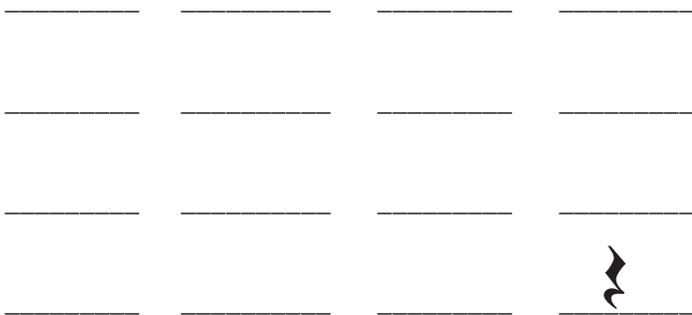
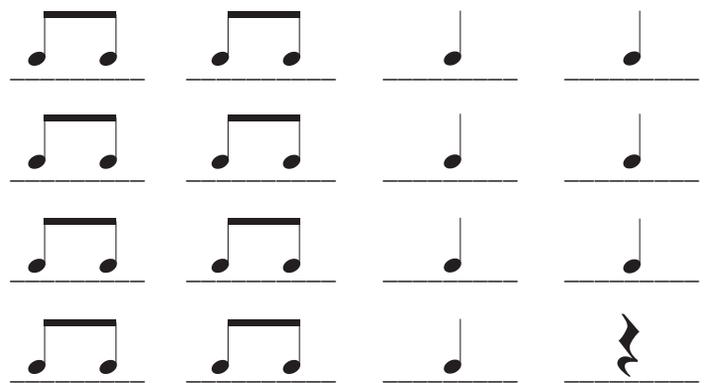


Figure 2



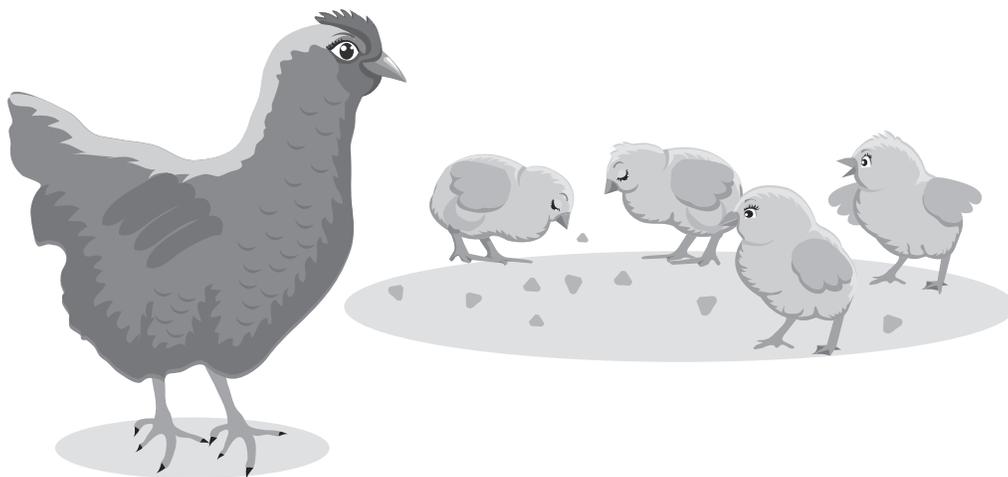
4. Place the students in pairs, labeling one child A and the other B. Have Student A (parent) stand with a triangle. Student B (chick) stands behind student A. Explain how Student A will play four times when “pio, pio, pio, pio” occurs. Teach the following movement:

Measures	Movements
1-2	Student B leans to the right of Student A, moving fingers to imitate the opening and closing of a beak four times.
3-4	Student B repeats beak imitation, leaning to the left of Student A.
5-6	Student B tip-toes counter-clockwise around Student A to the beat (8 steps), flapping their arms like a chick.

5. Repeat the song and movements with the English text. Have students switch positions and repeat the song and dance.

### Extension Idea

To explore the concept of rhythm vs. beat, divide the class into two groups. Distribute hand drums to one group (the steady beat) and woodblocks to the other group (rhythm). Using the grid created in step 3, lead the class in performing both the rhythm and beat simultaneously. Encourage the beat group to whisper the word “beat” as they tap their drums. This is an effective technique to ensure that they don’t play the rhythm! Have the groups switch parts.



# Contributors



**Dr. Artie Almeida** is the music specialist at Bear Lake Elementary school in the Orlando, FL area, where she teaches 1125 K–5 students. Her dynamic performing groups have performed for NAFME, AOSA, and on the *Today Show*. Artie was chosen as Florida Music Educator of the Year and was also selected as an International Educator 2006 by the Cambridge England Biographical Society. She has been a Teacher of the Year at the school level six times and was recently chosen as a University of Central Florida Alumni of the Decade. Artie has presented music education clinics in 42 states, four countries, and was the guest instructor at The American School in Singapore in March of 2014. In addition to her public school teaching duties, Artie is an adjunct professor at the University of Central Florida, teaches applied saxophone lessons, and performs on historical winds with The Halifax Consort, an early music ensemble.



**Brigid Finucane** has worked as an early childhood music teacher since 1995 while continuing her lifelong research in cross-cultural music, dances, and stories. Since 2000, she has taught early childhood and general music at Merit School of Music in Chicago, where she also acts as Faculty Mentor. During her time at Merit, she has developed a curriculum teaching English through music for Merit's outreach program, and helped to develop the PreK through 3rd grade curricula. Brigid is passionate about sharing the joy of singing and music making, and exploring ways technology can enhance learning in the music classroom. She is an active member in the Children's Music Network, a national organization of singers, songwriters, educators and librarians who believe in empowering children through music.



**Matthew C. Cremisio** received his BME from the Crane School of Music, at the State University of New York at Potsdam, a MM in jazz studies from the College of Saint Rose, and a second Masters in Educational Administration from the Massachusetts College of Liberal Arts. While completing his M.M., he received additional drum set instruction and musical studies from the Eastman School of Music. He has toured internationally as a percussionist and educator. Matthew holds New York state permanent certification in school district educational administration and is currently the K–12 director of music education at the Niskayuna Central School District.



**Jennifer Lee-Alden** teaches general music to students in grades 1–5 and directs a 150-member elementary chorus in the Shenendehowa Central School district in Clifton Park, NY. Now in her twentieth year of teaching, she holds degrees in music education, educational psychology, and educational administration.



**Donna Dirksing** is an elementary music specialist in Cincinnati, OH. She holds a bachelor of arts in music education from Transylvania University and a master of music in music education with a specialization in Orff-Schulwerk from the University of Cincinnati College-Conservatory of Music. Donna holds all three levels of Orff certification. She has written supplemental materials for the McGraw-Hill Music textbook series and numerous teaching resources through The Lorenz Corporation. Donna is on the Cincinnati Symphony Orchestra's Advisory Committee for Education, and is currently the education director and assistant manager for Linton Music's *Peanut Butter and Jam Sessions*, where she develops, hosts, and leads musical activities for toddlers, preschoolers, and elementary-aged children during chamber music performances.



**Brian Hiller** and **Don Dupont** have more than thirty combined years of experience in music education. Currently teaching as music specialists in Westchester County, NY and professors at Hofstra University, they both have completed three levels of Orff-Schulwerk training and a master class. Together, they present workshops at national and state music conferences and have co-authored numerous publications, including *It's Elemental: Lessons That Engage*; *Make a Joyful Sound, Too Much Noise!: An Eastern European Folktale*, and *Why Mosquitoes Buzz: A West African Folktale*.



**Deborah A. Imiolo** has a BM in music education, applied percussion, and a performer's certificate from the Eastman School of Music. Her MA 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 has performed at Carnegie Hall. Schott Music Corporation has published Deborah's book, *The Animal Cracker Suite and Other Poems*. She teaches pre-K through grade six general/vocal music, adaptive music, dance, drama, puppetry, and percussion lessons at Heritage Heights Elementary School in the Sweet Home Central School District in Amherst, New York. Deborah is also a teacher-trainer in Orff-Schulwerk and has presented numerous workshops through the United States.

# Contributors



**Dr. Diane Lange** is an associate professor and area coordinator of music education at the University of Texas at Arlington, where she oversees the music education area as well as teaches undergraduate and graduate courses in early childhood and elementary music education. She has published the book *Together in Harmony: Combining Orff-Schulwerk and Music Learning Theory*, a chapter in *Music Learning Theory: Theory in Practice*, and several articles in *General Music Today*. Diane is a past president of the North Texas chapter of the American Orff-Schulwerk Association (AOSA) and the president of the Gordon Institute for Music Learning.



**Mari Schay** teaches K–5 general music, choir, beginning band, and marimba band at Earl Boyles Elementary School in Portland, OR. She has also taught middle school general music and band as well as private percussion lessons. Mari received her B.M. in percussion performance and her M.A. in teaching from Willamette University. She also holds an M.M. in percussion performance, which she earned at the University of Cincinnati, College Conservatory of Music. While at the conservatory, she worked with Percussion Group Cincinnati. Mari has performed and recorded with a variety of orchestras, new music ensembles, and pop music groups, and is a former member of Boka Marimba, a Zimbabwean-style band in Portland.



**Konnie Saliba** is a professor emeritus of music at the University of Memphis in Memphis, TN, where she directed the master of music with a concentration in Orff-Schulwerk. She has extensive experience in choral and general music, teaching in elementary and secondary public and private schools. She is past president and national honorary member of the American Orff-Schulwerk Association, and has presented courses and workshops throughout the United States and Canada as well as in Germany, Austria, Finland, China and the Dominican Republic. Konnie is the author of numerous publications and the 1997 recipient of the Distinguished Service Award from the American Orff-Schulwerk Association. She is a program author for Pearson Scott Foresman's 2002 and 2005 Silver Burdett Making Music series.



**Phyllis Thomas** has taught elementary music for twenty-two years, the last thirteen of which have been at Bridlewood Elementary in Flower Mound, TX. She received her BA from Adams State College in Alamosa, CO and MM from what is now the University of North Texas (UNT). She completed three levels of Kodály training and one level of Orff training at UNT. Phyllis is a past Teacher of the Year, a past Model Technology Classroom teacher, and a recipient of the Lewisville Foundation Award. She is the co-author and editor of the *Music Memory Passport*, published by UIL. She was named a SMART Exemplary Educator in the spring of 2010. Phyllis has presented a variety of music, technology, and interactive whiteboard workshops throughout Texas.

# Answer Key

## Pomp and Circumstance March No. 1 Rhythm Worksheet

**Pomp and Circumstance March No. 1**  
**Trio by Edward Elgar**  
Rhythm Worksheet Key

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