

ACTIVATE Your Classroom!

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What Did You Do This Summer?

Lesson Suggestions by Donna Dirksing

Target Concepts: Independent singing: Sol-La-Sol-Mi • Steady beat

Materials: Triangle • Bass Xylophone (BX) •  Full Score •  Accompaniment Track

Process

- Sing the song while playing the triangle part. Invite the students to clap whenever you play the triangle. Continue to sing the song without the teacher/solo part until the students have secured the melody and lyrics.
- Add the teacher/solo part. After a student sings the solo, hand him or her the triangle to play during the song. Continue to transfer the triangle to the student who sings the solo.
- Play the BX part while singing with the class. (BX part can be played on any available xylophone.) After the soloist plays the triangle, he or she can take a turn on a xylophone and play with you. (This will allow you to assess individual students' ability to play a steady beat.)

Tips

- Use only the triangle with younger students.
- Have students play the BX part independently. (However, some students may need to follow your model. Continue to play with the students as needed.)

CD Information

Track 1 begins with a 2-bar introduction. The song is then played as written, with a prominent melody and using the provided teacher and solo parts. It is then repeated four times, with only harmonic and steady-beat reinforcement during the teacher and solo parts to allow for lots of different answers to the question, "What did you do this summer?" As a coda, the chorus is then repeated a final time with a fade.



What Did You Do This Summer?

Donna Dirksing



The Little Old Lady Who Was Not Afraid of Anything

Story by Linda Williams and Megan Lloyd
Lesson Suggestions by Jeanette Morgan



Target Concepts: Rhythm: Playing the rhythm of text • Tone color: Choosing instruments to represent words

Materials: *The Little Old Lady Who Was Not Afraid of Anything* by Linda Williams and Megan Lloyd (ISBN-10: 0064431835) • Hand drums, bells, maracas, claves, triangles • 🗉 Visual cue cards for each of the action words in the story

Lesson suggestions

1. Read the story to the class, encouraging them to help you with the repeated text sections. Discuss the book with your students.
2. Introduce the hand drum, bells, maracas, claves, and triangle, demonstrating the correct way to hold and play each.
3. Arrange the visual cue cards in order as they appear in the story: CLOMP, CLOMP; WIGGLE, WIGGLE; SHAKE, SHAKE; CLAP, CLAP; NOD, NOD; BOO, BOO!
4. Discuss which instruments would sound best with each word, assigning an instrument to each cue card. Be sure to demonstrate the pattern of the text on each instrument. Unless a child can justify doing otherwise, I usually use the following pairings: clomp—hand drum; wiggle—bells; shake—maracas; clap—claves; nod—triangle; boo—all instruments.
5. Distribute the instruments to your students.
6. Re-read the story with the instrumental accompaniment.



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Take Note!

The simple song *Will a Scarecrow Scare You?* is a fun complement to this lesson. Keep the Halloween spirit alive by incorporating some movements too.

TRICK OR TREAT!

Lesson Suggestions by Donna Dirksing

Target Concepts: Dynamics, *crescendo* • Tremolo • Minor scale: ascending and descending • *D.C. al fine* • Quarter notes, eighth notes

Materials: Soprano Glockenspiel (SG) • Soprano (SM), Alto (AM) and Bass Metallophone (BM) • Soprano (SX), Alto (AX) and Bass Xylophone (BX) • Contrabass Bar (CBB) • Hand drum • Vibraslap •  Lyric sheet •  Full score



Process

1. Sing the song from a visual. Prepare the instrument parts during the verse by having the students clap the drum/CBB part and stamp the barred instrument parts. Be sure to follow the dynamics and the *crescendo*. (This will be a great time to introduce or review these concepts.) Add the vibraslap on the refrain.
2. Teach the instruments for the refrain:
 - a. Demonstrate (or describe) the BX/BM part. Choose a student volunteer to play the BX/BM part while everyone sings.
 - b. Sing the SX/AX part as written in the score. Have the students copy you, paying attention to these pitches on the instruments. (They could point to the bars while they sing the pitches.) Invite the students to play these pitches on the instruments, making sure that they use alternating mallets. Sing the refrain while playing the SX/AX part.
 - c. Combine the vibraslap, BX/BM and SX/AX parts and sing the refrain.
 - d. Clap the CBB part while singing. Transfer to the CBB and sing the refrain.
 - e. Play the SM/AM part “in the air” while saying “Trick or Treat,” as written in the score. (Remember that the kids should mirror you, so be sure to “play it” backwards.) Snap the SG part while saying “Give me something good to eat.” Transfer to the corresponding instruments. Sing the refrain while playing the SM/AM and SG parts.
 - f. Combine all instrument parts and sing the refrain.
3. Teach the instruments for the verses:
 - a. Describe a tremolo as a gentle wobble between two pitches, and demonstrate a tremolo on an instrument. Have the students softly tremolo on octave Ds on all instruments, as written in the score.
 - b. Sing while playing on all instruments.
 - c. Review claps and stamps as practiced when first singing the song. Transfer the claps to the CBB and the drum; transfer stamps to octave Ds on all instruments.
 - d. Challenge the students to *crescendo* throughout the “Yum!” section of the verses as they sing and play.
4. Combine all instrument parts and sing the song as written.

VETERAN'S MARCH

Lesson Suggestions by Paul Corbière

Target Concepts: Melody • Form

Materials: ② Performance track • ③ Accompaniment track •
📖 Recorder score • Recorders • 📖 Barred percussion score •
Barred percussion instruments: Snare Drum • Bass Drum/Cymbal •
Triangle • 📖 Armed Forces info sheet (optional)

Lesson Suggestions

1. Review the fingerings on the recorder for G, A, B, High C, High D, and low D. Display the Recorder Score and guide the students to discover the repeating patterns.
2. Identify potential technical issues in the recorder part. Remind your students that they are working on muscle memory, just like throwing a ball or swimming.
3. Have the recorder players practice with the accompaniment track.
4. When teaching the xylophone parts, start by teaching the bass bars' part, beginning at the A section (omitting the introduction for now). This helps the students learn the chord progression (G-D-D-G). Then, add the other notes of the bass and alto parts. Have the students play these block chords as accompaniment while you (or selected students) play the melody on the recorder. This allows the ensemble to become familiar with hearing the chord changes with the melody. Once the students can play this progression, teach the bass and alto xylophone parts as written. Then perform the ensemble with these parts.
5. Teach the glockenspiel and metallophone parts. Your students should hear how these parts fit into the accompaniment—playing the chord progression.
6. Teach the introduction material for all instruments. After the entire ensemble is able to perform the introduction, focus on the snare drum and bass drum/cymbal parts.
7. For a performance of "Veteran's March," you may use the following arrangement:
 - Introduction
 - Layer in the snare drum, bass drum, cymbals, and triangle parts.
 - Bring in the bass bars, bass xylophone, metallophone, alto xylophone, and glockenspiel parts.
 - Bring in the recorder part.
 - Play through the entire melody with accompaniment.







Take Note!

Note that the soprano xylophone part can be brought into the ensemble at any time after the first statement of the melody..

Extension Ideas

- Ask your students to identify the music symbols found in the music (treble clef, repeat signs, quarter notes and quarter rests, half notes and half rests, first and second endings, double bar line).
- In my school, I once held an informational performance about the armed forces to celebrate Veteran's Day. I used "Veteran's March" and the information found on the Armed Forces Info Sheet, along with the traditional songs identified with each of the armed forces. I made use of the accompaniment parts from "Veteran's March" to accompany the reading of the information, rotating players for each section. Here is how my students performed:
 - The students who are playing the instruments are on the stage (or staging area). As the "Veteran's March" plays, the rest of the group (singers and speakers) enters the stage.
 - "Veteran's March" is played by the entire ensemble.
 - Interlude 1: The bass bars, alto metallophones, bass drum play as a student shares information about the Coast Guard.
 - "Veteran's March" is played by the entire ensemble.
 - Interlude 2: The bass bars, alto xylophone, snare drum play as a student shares information about the Army.
 - "Veteran's March" is played by the entire ensemble.
 - Interlude 3: The bass xylophone, soprano xylophone, and bass drum play as a student shares information about the Marine Corps.
 - "Veteran's March" is played by the entire ensemble.
 - Interlude 4: The bass bars, alto xylophone, glockenspiel, and bass drum play as a student shares information about the Air Force.
 - "Veteran's March" is played by the entire ensemble.
 - Interlude 5: The bass bars, alto xylophone, and snare drum play as a student shares information about the Navy.
 - "Veteran's March" is played by the entire ensemble. The singers (if using) and speakers exit the stage as the music plays.

VETERAN'S MARCH
Armed Forces Info Sheet

United States Coast Guard

The United States Coast Guard (USCG) is unique among the military branches. While most military services are either at war or training for war, the Coast Guard is deployed every day and is employed in a broad range of emergencies. It operates under the Department of Homeland Security during peacetime, and can be transferred to the Department of the Navy by the president or Congress during time of war.

Alexander Hamilton founded the United States Coast Guard on August 4, 1790. It has the oldest continuous seagoing service.

The United States Coast Guard has participated in every major U.S. conflict since 1790, including landing troops on D-Day and on the Pacific Islands in World War II; in extensive patrols and shore bombardment during the Vietnam War; and in multiple roles in Operation Iraqi Freedom.

The Coast Guard motto is *semper paratus*, which is Latin for "always ready" or "always prepared."

Coast Guard Song: "Semper Paratus"

United States Air Force

The United States Air Force (USAF) is the lead aerial warfare and space warfare service branch of the United States armed forces. Originally, the Air Force was part of the United States Army. The Air Force became a separate branch of the military on September 18, 1947, with the National Security Act of 1947. The first war in which the Air Force was utilized was the Korean War in 1950.

Air Force Song: "The U.S. Air Force Song" ("Off we go into the wild blue yonder...")

United States Navy

The United States Navy (USN) is the naval warfare service branch of the United States armed forces. The Navy traces its origins to the Continental Navy, which was established on October 13, 1775, during the American Revolutionary War. The United States Constitution provides legal basis for a military force by giving Congress the power "to provide and maintain a Navy."

Navy Song: "Anchors Aweigh"

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VETERAN'S MARCH

Soprano Recorder

Paul Corbière

VETERAN'S MARCH

Paul Corbière



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Turkey in the Straw



Lesson Suggestions by Doug Edwards

Target Concept: Form

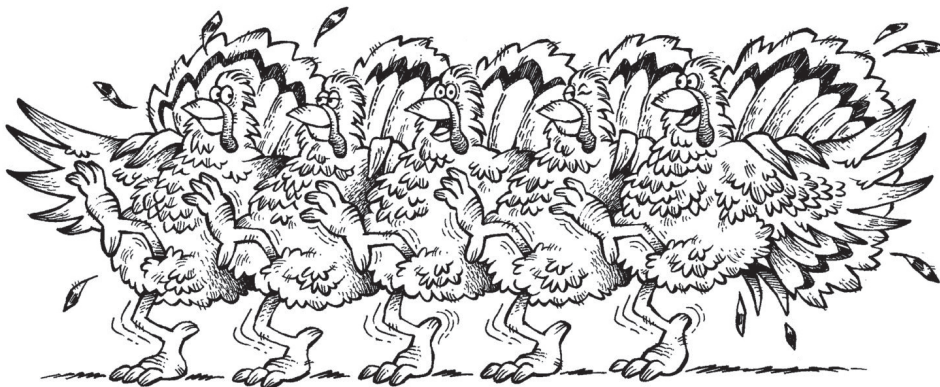
Materials: ④ Performance track • ⑤ Accompaniment track • 📁 Melody scores (vocals and instruments in C, B^b, and E^b) • 📁 Full score • Barred percussion instruments (see score)

Lesson Suggestions

1. Tell the students that they will hear a favorite American folk song that is often sung around Thanksgiving. Play the performance track and then ask, “What kind of music do you think this song is most like: country, jazz, or rock and roll?” Discuss American folk music in regard to style, instrumentation, history, culture, etc.
2. Explain how this song has two parts: the verse and refrain. If needed, explain these terms. Ask the class to show these parts by keeping time with the performance track on their legs for the verse and in their hands on the refrain.
3. Distribute or display the Melody Score for the vocals. Lead the class in singing “Turkey in the Straw” to the accompaniment track. Discuss/explain any lyrics that are unfamiliar to the students.
4. Teach the accompaniment parts, beginning at the A section, by rote in this order: baritone/bass, tenor, alto, interlude/melody. Teaching the parts in sections, help the students to realize when the patterns change. Take note that the baritone/bass and tenor parts contain one simple beat pattern that repeats until the end of the A section. The alto part can be best understood in two-measure phrases. Notice the first and third phrases are the same.
5. As the lower parts practice, ask a few players to focus their attention on the melody, which can be played by soprano xylophones (SX) or other instruments of your choice (piano, string, or wind). (See the Melody Score for C, B^b, and E^b instruments in the data files on the CD).
6. Once all the parts are secure, perform the piece, alternating the vocal parts with the instrumental interlude.

Extension Ideas

- If needed, simplify this arrangement by omitting the alto and instrumental interlude/melody parts. However, the melody needs to be sung if not played.
- Develop movement ideas for each section of the song to reinforce the AB form. Use these movement ideas as a dance performed during the instrumental interludes.
- Show visuals of various American folk instruments, such as the banjo, harmonica, Jew’s harp, washtub bass, musical jug, washboard, fiddle, musical saw, and spoons. If possible, incorporate some of these instruments in the performance.




O Hanukkah

Orff Arrangement and Lesson Suggestions by Donna Dirksing

Target Concepts: Quarter, eighth and sixteenth notes • Crossover bordun • D Minor (quasi Aeolian) • Cross-curricular: Hanukkah

Materials: 6/7 Performance track • 8 Accompaniment track • Soprano Glockenspiel (SG) • Soprano Metallophone (SM) • Alto Metallophone (AM) • Alto Xylophone (AX) • Bass Xylophone (BX) • Full score • Vocal score • Percussion parts

Process

1. Teach the song using the reproducible lyric sheet or vocal part.
2. Introduce a crossover pattern by having the students pat the rhythm of the crossover BX part as shown on the right. On “cross,” the L hand should crossover the body and pat the R shoulder.
3. Sing the song and continue to pat the crossover pattern. Transfer this pattern to the BX. Sing the song while playing the BX part.
4. Sing the A section while patting the AX part. Transfer pats to the AX. Sing the A section while playing the AX and the BX parts.
5. Teach the SG part next. Begin by singing the B section while snapping the SG part. Mimic the movement of the notes in your snapping. Sing the B section while playing the SG part.
6. Play the SM/AM part by rote. Sing the A and B sections while playing the SM/AM, SG, AX and BX parts.
7. Get ready for the challenge—the C section.
 - Sing the C section while snapping the SG part. Follow the note movement as before. Transfer to SG. (You’ll want to pay special attention that your students play octave As this time.)
 - Demonstrate the AX part while everyone slowly sings the song. Invite the students to join you when they feel comfortable. Sing the song while playing the AX part alone. Repeat, this time with both the AX and SG parts.
 - Sing the C section while playing all instrument parts, including the triangle. (Triangle plays on the word “One.”)
8. Sing the entire song while playing all instrument parts.

Expand it!—Hanukkah

- The reproducible lyric sheet for this piece includes some basic facts about Hanukkah you may explore with your students. It is worth noting that Hanukkah is a relatively minor celebration in the Jewish faith, where its importance pales in comparison to Yom Kippur and Rosh Hashanah.
- Adapt dreidel as a music game. Instead of using a top with the Hebrew letters *Nun*, *Gimmel*, *Heh* and *Shin*, which stand for the Hebrew words *nit* (nothing), *gantz* (all), *halb* (half), and *shtell* (put) and are the rules of the game, create a music dreidel with a whole rest, whole note, half note, and quarter note, respectively, on each side. Give each student a handful of small items (anything from pennies to M&Ms to paperclips). To begin, everyone puts in one item. The first student then spins the dreidel. If it lands on the rest, nothing happens. If it lands on the whole rest, the spinner gets the whole pot; on the half note, half; and on the quarter note, the spinner puts one item in the pot. Continue in this way, with each student getting the chance to spin. When the pot is empty, each player puts one item in and the game continues. Keep playing until one person has all of the other players’ items.

Jingle Bells Mixer



A Song and Dance for Celebrating Winter Holidays
Lesson Suggestions by Sanna Longden

Target Concepts: Melody • Phrase • Beat • Rhythm • Community
Materials: Recording of “Jingle Bells” • Wrist or Ankle Bells

“Jingle Bells Mixer” is a variation of the central European clap-hands polka, known in the U.S. as the “Patty-Cake Polka.” This variant was arranged in the 1970s by the late beloved recreation leader, Jane Farwell. It can be modified for almost any age group, and is especially fun for family dance events or multi-age interactive school assemblies.

Although it is almost always best to first play the recording or teach the song, sometimes it is fun to teach “Jingle Bells Mixer,” especially to older students and/or adults, by having them learn the movement pattern before telling them to what song they are dancing, or letting them hear the music. Then, when they finally hear which tune, there is often much surprised laughter.

Lesson Suggestions

1. Set the class in partners in a double circle, facing each other, holding both hands. Explain how one partner (#1) has his/her back to the center of circle (in mixed-gender pairs, this would be the male’s position), the other (#2) faces into the center of the circle.
2. Lead the students through the entire dance sequence. You can do this with the whole class in position or select just a few students to demonstrate for the class and then walk the whole class through the piece again.
3. Finally, perform the dance with the music.

Dance Sequence

Part A1

Cue it: Heel, toe, heel, toe; slide, slide, slide, slide
Begin with #1’s L foot, #2’s R foot, so all move counterclockwise around the circle.

Dashing through the snow	All do heel, toe, heel, toe (4 touches).
in a one-horse open sleigh,	All take 4 slides, starting with that same foot: Side close, side close, side close, side touch.
O’er the fields we go,	Repeat heel-toe touches with other foot.
laughing all the way.	Repeat the slides in the other direction.
Repeat the entire pattern for the second part of the verse (A2).	