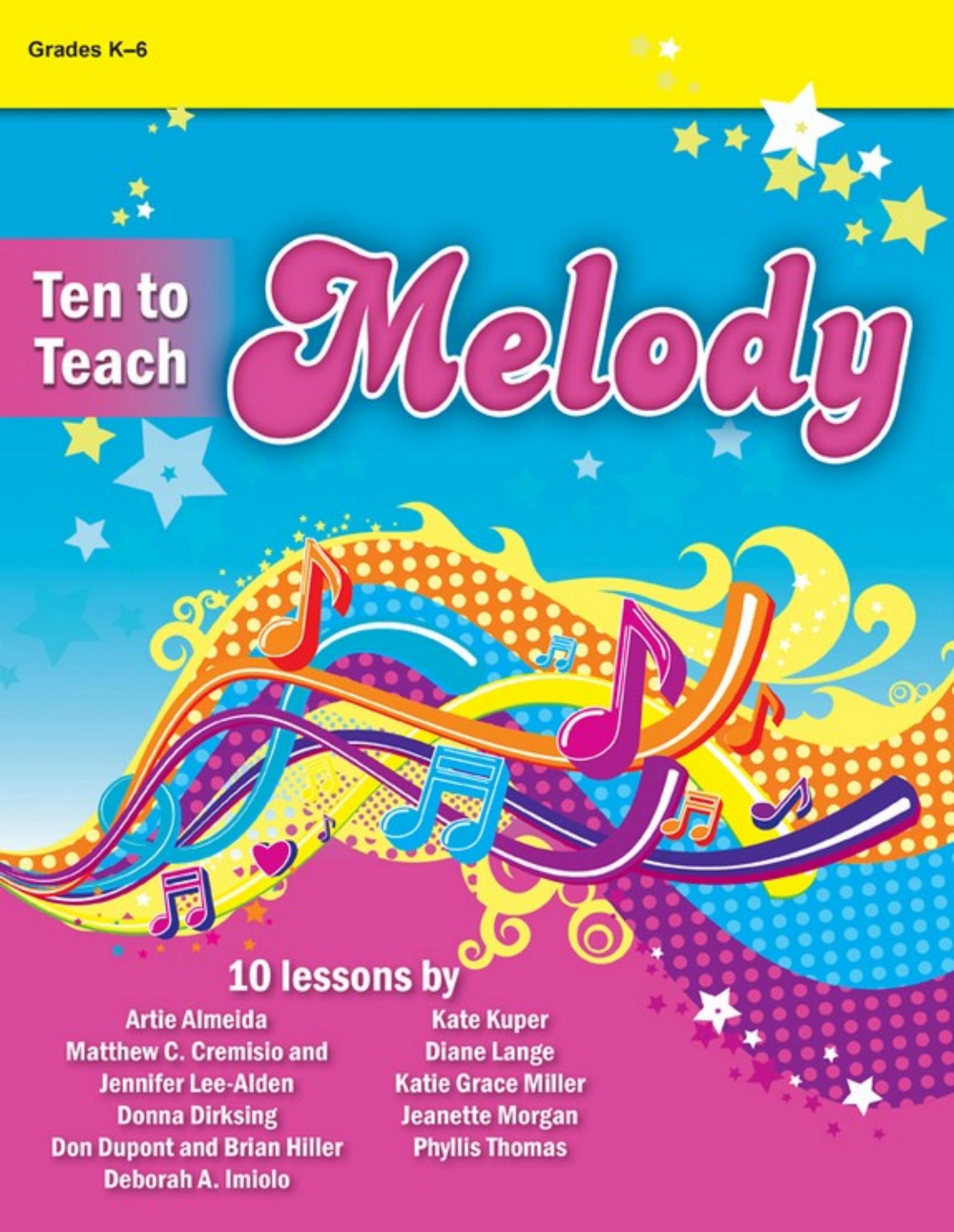


Grades K–6

**Ten to
Teach**

Melody



10 lessons by

Artie Almeida
Matthew C. Cremisio and
Jennifer Lee-Alden
Donna Dirksing
Don Dupont and Brian Hiller
Deborah A. Imiolo

Kate Kuper
Diane Lange
Katie Grace Miller
Jeanette Morgan
Phyllis Thomas

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About the CD

The CD included in this product is enhanced and contains both audio and digital files. The CD will play audio files like any other regular CD in your CD player. To access the digital files, you will need a PDF reader, such as Adobe Reader, which you can download for free at <http://get.adobe.com/reader/>. Once you have installed Adobe Reader, simply insert your CD into your computer's CD drive. When prompted, click on **View Files** to see all of the resources available to you.

Tickle My Soul with Music



Lesson Suggestions by Deborah A. Imiolo



This lesson assumes that your students have been introduced to the syllables *sol* and *mi* and the concept of high and low sounds. You could teach the lesson as it is presented here or teach either session independently.

Focus: *Sol* and *Mi* (High and Low)

Materials: PowerPoint Presentation • Screen and Projector • Bass Xylophones/Metallophones • Soprano Xylophone/Metallophones • Glockenspiels • Sleigh Bells • Masking Tape  Student Composition Worksheets (optional)
Lizard's Song by George Shannon (optional)

Lesson Suggestions

Session 1



1. Display the first slide of the PPT presentation. If the children are pre-emergent readers or emergent readers, ask them to identify any words they may know. If they can read the words, invite the children to read the lyrics in unison. If they cannot read yet, have the class echo you, as you read each line in rhythm.
2. Click the PPT to reveal the BX/BM part and instruct the children to pat that part while you play the song on the recorder.
3. Click the PPT to reveal the SX/SM part and instruct the children to perform a pat-pat-pat, clap-clap-clap pattern while you play the song on the recorder.
4. Divide the class and assign half to the BX/BM part and the other half to perform the pats and claps of the SX/AX part while you play the song on the recorder.
5. By this time the children have heard the song three times, so they should learn it quickly. To reinforce the song, follow this process, being sure to show the hand signs when you sing *sol-sol-mi*:
 - Echo-sing each line.
 - Echo-sing two lines at a time.
 - Echo-sing the entire song.
6. Click the PPT to reveal the glockenspiel part and ask the children to snap the rhythm of this part while everyone sings the song. You may want to draw attention to the fact that this part uses the *sol-mi* pattern as well.
7. Instruct the class to sing the song again and clap lightly on the word "soul."
8. Demonstrate the BX/BM, SX/AX, and glockenspiel parts to show the exact pitches in the key you have chosen. Transfer the body percussion parts to instruments.
9. Click the PPT to reveal the sleigh bells text, and add sleigh bells to the orchestration.
10. Perform the entire piece.



Session 2

Before class, place a line of masking tape on the floor in an open area.



1. Briefly review the hand signs for *sol* and *mi*. Discuss which pitch is higher and which is lower.
2. Explain how the students will be composing melodies using the pitches of *sol* and *mi* and their whole bodies.
3. Select eight to ten children to stand on the line of tape. The others should sit as an audience.
4. Tell the students that on the count of three, the children on the tape must choose to sit or stand on the line.
5. Count to three. Explain and illustrate how the students sitting are “low” and those who are standing are “high.”
6. Demonstrate how to sing the “melody” on a neutral syllable using the pitches *sol* and *mi*. (The students standing represent *sol* and those sitting represent *mi*.) You can sing the pattern as all quarter notes or choose a simple rhythm using quarter-notes, eighth notes, half, and whole notes that fit the number of children on the line.
7. Repeat the process a few times, choosing new students to sit or stand on the tape, and inviting the class to sing the new melodies with you or echo you (if you are using a rhythm). You should physically gesture to each child highlighting the relationship between high and low/*sol* and *mi*.
8. Choose one of the “melodies” and show the class how to notate it using iconic notation or a two-lined staff. Sing the melody together as you point to the notation.
9. Review “Tickle My Soul with Music” from the last class period. Place the students in large groups of eight to ten students. Assign one group to the instruments, one to be the singing leaders (all students will sing), and one to the line of tape on the floor to create a melody. Explain how the singers and students at the instruments will perform the song while the third group will take that time to arrange themselves in a sitting/standing “composition” on the tape. Then, the whole class will perform the new music. The class will rotate jobs/positions and repeat the process creating a rondo form. You may want to provide “moving music” by playing the melody of “Tickle My Soul with Music” on the recorder.

Extension Ideas



This lesson offers endless ways to adapt and expand the basic idea. Here are a few:

- Expand from neutral syllables to singing *sol* and *mi* when performing the “student compositions” in steps 6–7.
- Have students play the melodies on tone bells or barred percussion. Be sure to use a tone bell ladder or tip the instruments to show the relationship of high and low sounds on the barred instruments.
- Distribute the Student Composition Worksheets and have the students write their own melodies or copy one of the “student compositions” from step 7.
- Group the students to show rhythms. Consider giving the students strips of poster board they can hold up as a stem or link (two kids each holding one end of the strip) to make quarter notes and pairs of eighth notes.
- Read the book *Lizard’s Song*. Have the students add nonsense words to their melodies to make their own songs. Using their own songs, the students can add some crazy movement; add (with guidance) a simple chord or broken bordun on a barred instruments; create non-pitched percussion ostinatti; etc.



Let Us Chase the Squirrel



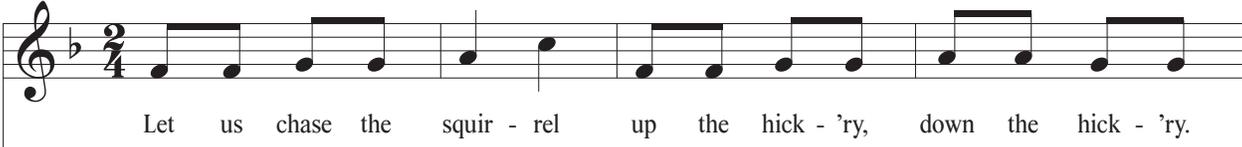
Lesson Suggestions by Katie Grace Miller

Focus: Contour

Materials:  Pointing Pages • Barred Percussion Instruments



Voice

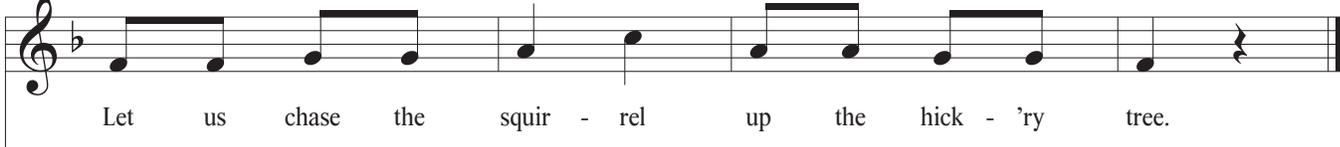


Let us chase the squir - rel up the hick - 'ry, down the hick - 'ry.

Xylophone



V.



Let us chase the squir - rel up the hick - 'ry tree.

Xly.



Lesson Suggestions

1. Instruct your students to listen carefully and be prepared to answer questions about your song. Sing “Let Us Chase the Squirrel” to your students. Ask the following questions:
 - What was the squirrel doing? (Going up and down a tree.)
 - What kind of tree was it? (Hickory.)
2. Instruct the students to count how many times you sing the words “up” and “down.” Sing the song again and discuss their findings. (up: 2, down: 1)
3. Instruct the students to close their eyes and visualize themselves chasing the squirrel up and down the tree as you sing the song again.
4. Now that the class has heard the song several times, they should be able to sing it accurately with you. Invite the students to join you in singing the song and have them point up when they sing “up” and down when they sing “down.”

Highs and Lows



Lesson Suggestions by Kate Kuper

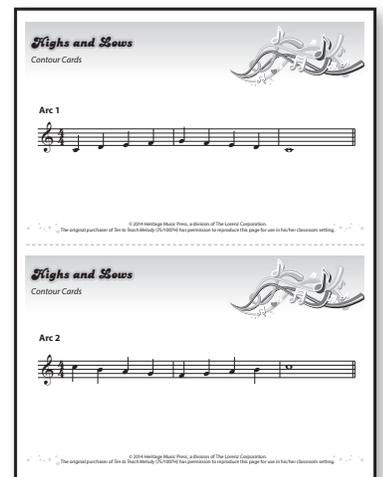
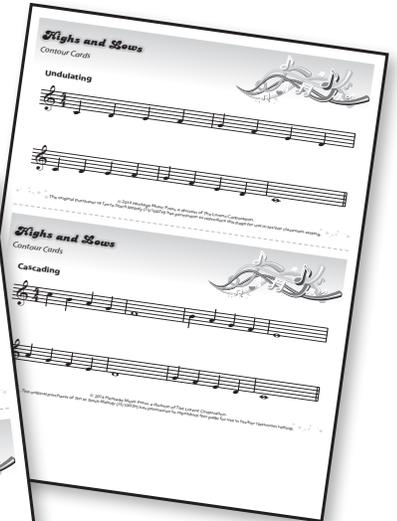
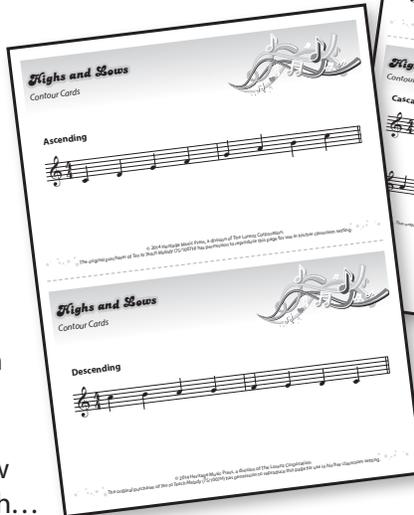
Focus: Contour

Materials: Contour Cards • Barred Instruments

Lesson Suggestions

1. Display one Contour Card. Sing the pattern for your students using *solfège* syllables, numbers, pitch names, or a neutral syllable. Have the students echo as you outline the contour on the card. Repeat this process with the remaining cards.
2. Introduce the dance element of level. Explain how in movement, “level” means how low to the floor or high from the floor we are when we move.
3. Ask the students to begin in a crouch and move from low to high and high to low, as they say “low... middle... high... middle...low.”
4. Beginning in a crouch, have the students rise and lower again as they sing “low... middle... high... highest ...high... middle... low” on *do, mi, sol*, (high *do*), *sol, mi, do*. Jump up on “highest.”
5. Ask the students, “What happens to the pitch as our bodies go from low to high? From high to low?” Make the connection between ascending and descending melodic contour and level changes. Show the ascending contour card. Point out how the low notes are closer to the bottom of the staff. Ask the students to make a starting shape at the same level as the low notes. Have them change level to show this contour as you sing or play the octave scale on an instrument.
6. Repeat the process with the descending contour card. Point out how the high notes are closer to the top of the staff. Ask the students to make a starting shape at the same level as the high notes and change level to show the octave scale as you sing or play.
7. Tell the students that you will play ascending and descending melodic lines that move from low to high and back to low. Their job is to show the music with their bodies. Consider the following script:

As the notes go up the scale, rise. As they go down, sink. Listen carefully to the speed of the notes. Sometimes the notes will move quickly, and sometimes slowly. Sometimes the music will stop in a rest and that means "Freeze!"



Grades K-6



Printable
Resources

Ten to
Teach

Harmony

10 lessons by

Matthew C. Cremisio and
Jennifer Lee-Alden

Donna Dirksing
Brigid Finucane

Brian Hiller and Don Dupont
Deborah A. Imiolo

Diane Lange
Konnie Saliba

Mari Schay
Terri Scullin

Phyllis Thomas

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Suggested Grade Levels: K-1

The Sound Machine



Lesson Suggestions by Terri Scullin

Focus: Speech Ostinati

Materials: PowerPoint Presentation



Rhythmic chants and speech ostinato are great techniques for introducing the concept of several parts working together to create harmony.

Terri Scullin

Chant: When you turn on the sound ma-chine, you're in for a sur-prise!

Blue Button: Ch, ch,

Green Button: Boom, boom Boom, boom

Orange Button: Ting Ting

Yellow Button: Whir Whir

Ch.: Won-der-ful sounds come pour-ing out of ev-'ry shape and size!

Bl. Btn.: Ch, ch, ch, ch, ch, ch, Ch, ch, ch, ch.

Gr. Btn.: Boom, boom Boom, boom

Or. Btn.:

Yl. Btn.: Whir Whir

Lesson Suggestions

1. Open the PowerPoint presentation and go to the second slide. Ask the students to echo you. Read each line of the chant in rhythm. Rehearse until the chant is secure.
2. Touch the yellow button on the sound machine to cue the sound file and text ("Whirr") to appear. Perform this rhythm as seen in the score. Invite the students to perform it with you. Consider including a simple movement to assist the students in keeping the pulse. When they can perform the part securely, lead the class in speaking the chant and then reciting the yellow button line.
3. Touch the orange button which will reveal the word "Ting." Teach the orange button part. When it is secure, divide the class in half and assign one side to the orange button sound and the other to the yellow button sound. Challenge the students to perform the two parts at the same time. Point out how they are complementary (the "ting" fills in the rests). Switch parts and repeat. Lead the class in performing the chant followed by the two parts performing simultaneously.



Take Note!

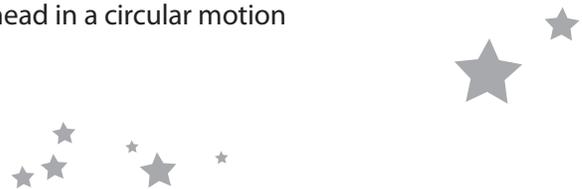


Two parts may be enough of a challenge for some classes. Consider coming back to the lesson on another day to add additional parts.

4. Touch the green button. Teach the new part. Divide the class into three groups assigning one part to each. Lead the class in performing the three parts. You may want to introduce/review the term *harmony*, and congratulate the students for their ability to be like a band, playing several sounds at the same time. Switch parts and repeat several times, finally leading the class in saying the poem followed by the three parts.
5. Touch the blue button and continue in the same manner as outlined above.
6. To conclude, lead the class in performing the chant followed by all four sound effect parts in harmony. See the extension ideas for more ways to perform the piece.

Extension Ideas

- Challenge the class to speak all four sound-effect parts while you or a fifth group speaks the chant at the same time.
- Transfer the sound-effect parts to instruments. Encourage the students to match the vocal sounds to instruments. For example:
 - Yellow Button = ratchet or fingernails scraping a drum head in a circular motion
 - Orange Button = triangle or finger cymbals
 - Green Button = tubano or conga drums
 - Blue Button = maracas or egg shakers
- Add movement: Place the students in groups of four and instruct them to create a "human machine." Each student in the group should create a movement to accompany one of the sound-effects. Encourage the students to have at least one body part touching another member of the group so their machine will be connected. Have the students share their movements with the class.
- Ask the students to brainstorm other sounds that the sound machine might make and use these ideas to create a new composition.



Suggested Grade Levels: K–2

What Is Harmony?

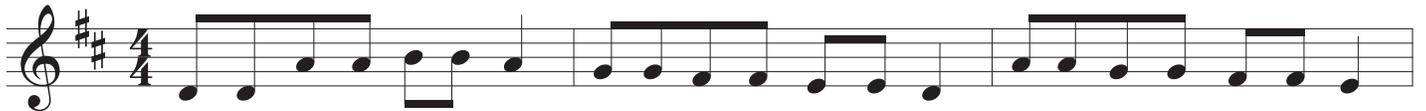
Lesson Suggestions by Phyllis Thomas

Focus: Identifying Harmony

Materials:  1–14 Twinkle Listening Examples  Quiz



First experiences with harmony are dependent upon melody. Rather than defining harmony as “two or more pitches performed at the same time,” have young children listen to or sing a melody and then discern whether they hear just the melody (unaccompanied) or whether they hear more (melody performed with accompaniment). This can be accomplished using any song, singing it first *a cappella* and then singing with an accompaniment (piano, guitar, a barred instrument, or a recording). For this lesson, the first phrase of “Twinkle, Twinkle, Little Star,” has been arranged thirteen ways, so that children have a chance to hear and compare.



Twin-kle, twin-kle, lit-tle star. How I won-der what you are. Up a-bove the world so high,



like a dia-mond in the sky. Twin-kle, twin-kle, lit-tle star. How I won-der what you are.

Lesson Suggestions

1. Sing “Twinkle, Twinkle, Little Star.”
2. Discuss melody. Melody is a series of notes performed one after the other. It is the tune. The pitches of a melody can move up, down, or stay the same (repeat).
3. Discuss harmony. Harmony is a group of notes that are performed at the same time as the melody.
4. Play Twinkle Listening Example 1. Ask the students what they hear. If needed, explain that this is just the melody, or tune.
5. Play examples 2–14. You can choose to use some or all of the variations, as time allows. Guide the class to listen to the harmonies created when more pitches are performed at the same time as the melody.
6. Ask the children to explain how the sound changes when the harmony changes. Then discuss how the music makes them feel when they hear each harmony.
7. Conclude that adding harmony creates a thicker texture than the melody alone, and that changing the harmony changes how the music sounds.

Assessment

Create a playlist from the Twinkle Listening Examples 1–14. Copy Example 1 (melody) several times and place the copies in the playlist. Play the audio in random order, pausing between each selection. Have the children hold up one hand if they hear only the melody. Have them link their fingers and hold up both hands if they hear harmony. We've also included a reproducible quiz for this activity. You can find the quiz in the data files.



Extension Ideas

- When teaching a song that will be performed with accompaniment, take the opportunity to point out the difference between singing the melody by itself, with no accompaniment, and harmony, which occurs when the tune is performed with accompaniment. You may also wish to play an accompaniment track as another example of harmony. Play several arrangements of a melody to demonstrate how harmony can change the way the music sounds and the way it makes students feel.
- Perform a portion of several different songs with and without accompaniment. Have children hold up one hand if they hear only the melody. Have them link their fingers and hold up both hands if they hear harmony.
- Have the children select one of the Twinkle Listening Examples. Set up barred instruments with A, G, F-sharp, and E. Demonstrate playing the third and fourth measures of the song. Play the listening example, inviting the students to play these two measures on the barred instruments and then play the listening example again to conclude the piece.
- Encourage the children to experiment with creating harmony using these two sites: Singing Easter Eggs (<http://www.girlsgogames.com/game/singing-easter-eggs>) and Banja Band (<http://www.girlsgogames.com/game/banja-band>). Be sure to maximize to full screen using the icon above the activity window. For Singing Easter Eggs, click on the little red egg in the center to hear the whistled melodic ostinato. Then add a bass line by clicking the blue egg, and the banjo by clicking the green egg. For Banja Band, click the djembe player to hear a short melody. Then click the saxophone player, electric guitar player, and pig's drum. The audio for these three is looped. Clicking the djembe player, djembe, pig's cymbal, and/or the pig add shorter melodies, rhythms, and effects.
- Play Mozart's 12 Variations on "Ah, vous dirai-je maman" to hear how the great composer harmonized the melody.

Name: _____ Classroom Teacher: _____ Date: _____

Harmony or Melody?

Listen to the music. Circle **M** if you hear just the melody.
Circle **H** if you hear harmony.

1. M H	5. M H	8. M H
2. M H	6. M H	9. M H
3. M H	7. M H	10. M H
4. M H		

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Suggested Grade Levels: K-2

Rain, Rain/La Pluvia



Lesson Suggestions by Brigid Finucane

Focus: Partner Songs

Materials: Barred Instruments or F-C Resonator Bars • "Melody Dog" and "Harmony Cat" Puppets • Rhythm Sticks

Arranged by
Brigid Finucane

Voice 1
Rain, rain, go a - way, come a - gain an - oth - er day.

Voice 2
1. Cling, clang, cling, cling, clang. Las go - ti - tas de la llu - via.
2. Cling, clang, cling, cling, clang. Lit - tle rain-drops drip, drip, drop...

Voice 3/RS
Pit - ter - pat - ter drip, drop, splish, splash!

Voice 4/AX
Rain, rain, go a - way!

V1
Rain, rain, go a - way. All the chil - dren want to play.

V2
Cling, clang, cling, cling, clang. Ca - en, ca - en sin par - ar.
Cling, clang, cling, cling, clang. Fall - ing, fall - ing with - out stop.

V3/RS
Pit - ter - pat - ter, drip, drop, splish, splash!

V4/AX
Rain, rain, go a - way!



This lesson assumes that your students have been introduced to *solfège* syllables, use a body scale for *sol*, *mi*, *la*, and low *do*, and are familiar with rhythmic notation for quarter notes, quarter rests, and eighth note pairs. Harmonies are layered, starting with a simple repeated pattern to the more complex addition of a partner song, and accommodates the wide range of abilities present in this age group. The lesson suggestions can be even further divided and taught over multiple sessions.

I learned “La Lluvia” from a Spanish-speaking parent many years ago. After extensive digging, its origins remain uncertain. It has been passed around the web extensively, but the Mama Lisa website (<http://www.mamalisa.com>) is most often cited as the source. I approached Lisa Yannucci (Mama Lisa) about the song’s provenance, and she answered, “The lady who shared it with us thinks it was probably made up by a teacher.” At this point, there is no additional information! Song link: <http://www.mamalisa.com/?t=es&p=1800&c=71>.

Lesson Suggestions

Session 1

1. Review the notation for quarter notes and rests and paired eighth notes. Review the body scale or Curwen hand signs for *sol*, *mi*, *la*, and low *do*. For your youngest students, I suggest you use the body scale placing both hands as follows: *sol* = head, *mi* = shoulders, *la* = high five, low *do* = hips. This allows for a more kinesthetic experience. I gradually transition my students to the hand signs by first grade.
2. Choose a song that is familiar to all students, such as “Twinkle, Twinkle, Little Star” or “Jingle Bells” and sing it for the students on a neutral syllable, such as “la.” Ask the students to identify the song and congratulate them for figuring it out. Further engage the students by introducing Melody Dog or another puppet. Using Melody Dog, play a modified version of Name that Tune by having the puppet perform various melodies using “woof” or another syllable. End with Melody Dog singing the melody of “Rain, Rain” (Voice 1). Instruct the students to sing the tune on a neutral syllable with Melody Dog.
3. Lead the class in singing the song (still on a neutral syllable) using a body scale. Have the students turn to face a partner and sing and move again, including a high-five where the *la* occurs on the first syllable of “another,” and the second syllable of “children.”
4. Using Melody Dog, teach the lyrics for “Rain, Rain.”
5. Tell the class that dogs are very social and like singing with others—especially cats! Introduce Harmony Cat. Explain how harmony happens when you hear two musical tones at the same time. Have Harmony Cat ask the students if they think they can make harmony and then select (or assign sections of the room) to hold *do*, *mi*, and *sol*. Start with *sol* and slowly layer in the other two pitches.
6. Ask the class what they noticed about the sound created when three parts sang together. Further discuss and define harmony, building on their observations. Play with other harmonic combinations such as *sol* and *mi*, *do* and *la*, and *do*, *mi*, and *la*.
7. Explain how Melody Cat wants to add another part, or harmony, to “Rain, Rain.” Sing the Voice 3 melody on “meow.”
8. Using the body scale, lead the class in singing the melody of V3. When they are secure, explain how in cat language the meows mean “Pitter-patter, drip, drop, splish, splash!” Notate the rhythm as a class. Write the text below the notation. Have the class sing the part as you point to the notation.
9. Recall the original melody (Voice 1) and have the class sing this part by themselves two times. If needed, have them keep the beat by stepping in place (“feet to the beat”) while they sing. Explain how this time, you will sing Melody Cat’s song on the repeat. Lead the class in signing, adding the V3 part on the repetition. Assess and resolve problems if necessary. Change parts and repeat.
10. Divide the class into two parts. Choose a student leader for each part. Have the leaders stand in front of their group with one of the puppets. Lead the class in singing in two-part harmony. Switch parts and repeat.

Session 2

1. Write the V3/RS and V4/AX patterns on a whiteboard or chart before class begins.
2. Review melody and harmony and discuss the difference(s). Ask for student ideas about how music would sound if it was all sung or played in unison.
3. Create a class chord, by dividing the class into three groups. Assign one group to sing *sol*, another *mi*, and the third *do*.
4. Review Voice 1 and 3 using the puppets to lead parts, if desired.
5. Hand out rhythm sticks and lead the class in singing and playing the V3/RS rhythm.
6. Divide the class in half, assigning each group a voice part (V1 or V3) and a student leader. Perform the piece with V3 singing their part first and then V1 joining on the repeat.
7. Announce that the puppets would like to demonstrate another harmony part. Place a puppet on each hand and sing the V4/AX part on *do/F*, while patting your knees with the puppets. Invite the students to sing. If you would like, ask a volunteer to point to the new rhythm pattern on the whiteboard or chart as the group sings.
8. Place a mallet in the mouth of each puppet, and play the F-C bourdon on the alto xylophone, resonator bars, or barred instrument of your choice. Instruct the students to sing the text (on F) as you play. Once secure, explain how you will sing the melody while the class sings (and you play) the harmony. Lead the class in this activity, repeating until they are secure.
9. Divide the class into three groups, assigning one part to each. Lead the class in performing the three parts. Begin with the V4/AX part played and sung. If you wish, have students play the part as they sing. Layer in the V3/RS part; perform the two parts for one complete cycle. Finally bring in V1 and repeat the whole piece two more times. Depending on instruments and time available, rotate students through all three parts of the song. I keep my rhythm sticks in a hula hoop for easy use and retrieval. Students performing V1 should face partners and incorporate the movement taught in Session 1, step 3.

Session 3 (Grade 2)

1. Before starting, write “La Lluvia” (Voice 2) lyrics in the language of your choice on a whiteboard or chart.
2. Teach “La Lluvia.” Sing it all the way through and then ask the students to echo line by line while tapping the rhythm. Repeat, lengthening the phrases, until the students are secure.
3. Notate the rhythm of song and compare the rhythm of “La Lluvia” with “Rain, Rain.”
4. Ask for volunteers to sing “La Lluvia” and “Rain, Rain.” You want to get about half of the class on each part. Practice each part separately.
5. Lead the class in singing the two parts as partner songs. Begin with “Rain, Rain,” singing it all the way through before adding “La Lluvia” on the repeat. Switch parts and repeat the activity.
6. Encourage the students to share their impressions of combining the two melodies. Explain how songs whose melodies fit together are called partner songs, and this is one example. If rounds have been previously presented, compare and contrast rounds with partner songs.
7. Add in the other vocal/instrumental parts as desired.

Extensions Ideas

- Compile a descriptive list of “rain” words. Some ideas: Drizzle, showers, wet, storms, stormy, dark, puddles, soaking, sparkling, lightning, thunder, mist, etc. Create a group rain chant for traveling from one station to the next, e.g. “Drizzly drip, drizzly drop. Will this raining never stop!” or “Lightning, thunder, crash and storm, boom, Boom, BOOM!”
- Share weather proverbs with the class, and choose one or more to travel during rotations or make up your own!

Grades K-6



Printable
Resources

Ten to
Teach

Form

10 lessons by

Artie Almeida
Matthew C. Cremisio and
Jennifer Lee-Alden
Donna Dirksing
Don Dupont and Brian Hiller
Kate Kuper

Diane Lange
Nicole LeGrand
Katie Grace Miller
Mari Schay
Phyllis Thomas

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About the CD

The CD included in this product is enhanced and contains both audio and digital files. The CD will play audio files like any other regular CD in your CD player. To access the digital files, you will need a PDF reader, such as Adobe Reader, which you can download for free at <http://get.adobe.com/reader/>. Once you have installed Adobe Reader, simply insert your CD into your computer's CD drive. When prompted, click on **View Files** to see all of the resources available to you.

Little Johnny Brown: A Call and Response Song



Lesson Suggestions by Phyllis Thomas

Focus: Call and Response

Materials: A small square blanket, soft cloth, or bandana



Young children love play, and are especially excited to learn a song in music class when there is a story, game, prop, or movement that goes along with it. This song fits the bill perfectly, and offers opportunities for teaching on a lot of different levels.

“Little Johnny Brown” is a circle play song from the islands off the coast of South Carolina and Georgia, slightly modified from a version collected by Alan Lomax in *Step It Down* by Bessie Jones and Bess Lomax Hawes. It has many variants, one of which can be found in *Sail Away*, edited by Eleanor G. Locke.

Lesson Suggestions



1. Tell the story of Johnny Brown.

Long ago, at the time when there was slavery in the United States, there was a slave boy named Little Johnny Brown. Even though he wasn't very tall, he felt big and important because he was good at picking cotton. He was proud to weigh his bag and let everyone know how much cotton he could pick. One day, the boss told Johnny his bag weighed 20 pounds, even though it really weighed more than 40 pounds. Johnny decided that if the boss could cheat him, he would cheat the boss, and started putting rocks in his bag along with the cotton that he picked. Johnny's mother found out what he was doing, and made him spread his blanket on the ground and empty his bag, so that she could see what was in it. When she saw the rocks, she was not happy, and told him that even though the man cheated Johnny out of his money, it was wrong for Johnny to cheat. She said that if Johnny would always be honest, he would grow up to be a better man than his boss.

2. Discuss the story.
3. Teach the first eight measures of the song, singing at a slow tempo. (See page 5.) Ask the children what “comfort” means in this context. (It is the blanket, or “comforter.”)
4. Explain how everyone will sing the first part of the song together, but that the next part of the song is faster and is in a Call and Response format. Tell the class that you will sing the Call, and they will sing the Response.
5. Teach the Response, “Johnny Brown.” Notice that the tune of the first and third Responses are the same, but the second and fourth are different.
6. Explain to the children that there are different words for the Call, but the words in the Response sequence will always be the same (“Johnny Brown”). Sing the Call, at a faster tempo. Guide the children in singing their Response at the appropriate time. You may wish to add clapping on beats 2 and 4 when the children are comfortable doing so.
7. Discuss the meaning of the words in the Call and Response section of the song. (They are the directions for the movements of the singing play song.)

8. Allow a few minutes for the children to think of and practice a movement that they will perform when it is their turn to be "Johnny Brown." You may wish to have a standard movement, like patting the beat on thighs, for instance, in case a child cannot think of a motion to perform during the singing. Consider quickly practicing the movement for "Lope like a buzzard."



9. Lead the class in singing the song as you demonstrate the movements that "Johnny Brown" will be doing, starting with the folding of the blanket/bandana. (See page 5 for the movements for the game.)
10. Form a circle and choose a volunteer to be "Johnny Brown." Lead the children in singing and playing, singing the Call each time, while they sing the Response. Repeat with a new student playing "Johnny Brown."

Extension Ideas

- If you have a large group of children, you may wish to have more than one child, each with their own blanket/bandana, playing "Johnny Brown." This will allow more children to have a turn in a shorter amount of time. Be sure to designate which children will be copying the movements of each of the children playing "Johnny Brown."
- Discuss the differences between the Call and the Response parts of the song. Consider inviting a volunteer to sing the Call phrases when the children know the song well.
- Explain to the children that "Little Johnny Brown" is a folk song that was learned by singing and playing before it was ever written down. Encourage the children to ask their parents and grandparents what folk songs or singing games they learned when they were children, and who taught them the songs. Invite the children to have their relatives write down the titles of the songs and who taught them, return the papers, and then share their findings with the class.
- Compare "Little Johnny Brown" with other singing games known by the children. Are the other games competitive? Is there a winner? Explain that "Little Johnny Brown" is a ring "play" song, in which the children in the circle support and mimic the "player(s)" in the center of the ring.
- Discuss the consequences of cheating and trying to get even.



Little Johnny Brown



Slowly

Traditional

All sing

Lit - tle John-ny Brown, lay your com - fort down.

5

Lit - tle John - ny Brown, lay your com - fort down.

8

Faster

Call **Response** **Call** **Response**

Fold down the cor - ner, John-ny Brown. Fold an - oth - er cor - ner, John-ny Brown.
 Give it to your friend now, John-ny Brown. Give it to your friend now, John-ny Brown.
 Make a lit - tle mo - tion, John-ny Brown. Make a lit - tle mo - tion, John-ny Brown.
 Lope like — a buz - zard, John-ny Brown. Lope like — a buz - zard, John-ny Brown.

12

Call **Response** **Call** **Response**

Fold an - oth - er cor - ner, John-ny Brown. Fold an - oth - er cor - ner, John-ny Brown.
 Give it to your friend now, John-ny Brown. Give it to your friend now, John-ny Brown.
 Make a lit - tle mo - tion, John-ny Brown. Make a lit - tle mo - tion, John-ny Brown.
 Lope like — a buz - zard, John-ny Brown. Lope like — a buz - zard, John-ny Brown.

Movement Directions

Formation: Children standing in a circle with one child, "Johnny Brown," holding a blanket/bandana in the center of the circle.

Lyrics

Movement

Little Johnny Brown	"Johnny Brown" spreads blanket on floor in center of the circle.
Fold down the corner	"Johnny Brown" folds blanket in half diagonally four times.
Give it to your friend now	"Johnny Brown" picks up the blanket and gives it to a friend in the circle.
Make a little motion	"Johnny Brown" makes a motion. All copy the motion.
Lope like a buzzard	"Johnny Brown" and a friend in the circle wave arms and move like a buzzard to change places: "Johnny Brown" takes the friend's place in the circle and the friend becomes the next "Johnny Brown." Play continues.

Shape—Movement—Shape: Make an ABA Dance



Lesson Suggestions by Kate Kuper

Focus: ABA

Materials:  Movement Cards  Additional Resources (optional)



This lesson can be done by individuals, duets, small groups, or large groups, and is adaptable for all ages. You can choose to limit the exploring and creating process to only non-locomotor or locomotor choices, and you can easily spread the lesson over two class periods:

Lesson 1: Explore movement and two elements of dance, and create the B section.

Lesson 2: Explore shape and create the A section. Review and connect the A and B sections. Perform, watch, and reflect.

Lesson Suggestions

1. Explain how the goal of class today will be to make a dance with shapes and movement. Write the structure on the board: Shape—Movement—Shape. Ask your students if they recognize this form. Guide them to identify it as ABA. Relate the structure to music. Give or ask for examples of familiar music selections with ABA form.
2. Instruct the students to spread out to self space, and have them do a quick “helicopter check” to make sure they have empty space on all sides. Go through as many of the non-locomotor movements as you intend to use. (See Additional Resources for details.) Lead the class in moving as you call out a sequence of words that change level and energy, such as “shake, punch, sway, melt, pop, twirl.” Signal a freeze between each movement.
3. Review the eight basic locomotor movements and as many of the others as you intend to use. (See Additional Resources for details.) When space or body control is limited, have individuals or small groups demonstrate each movement through the general space while the rest of the students sit and watch.
4. Introduce or review direction and level. Write these two elements on the board. Engage the class by having them say the words that go with each element as they move their bodies. (See Additional Resources for details.)
5. Create the B section of the dance as a whole group to model the process. If using both non-locomotor and locomotor movement cards, create a stack of cards for each. Draw one card from each stack. (See Extension Ideas for different ways to draw cards.) Lay the cards down in any order. Flip the first one over. Make sure everyone understands the movement word.
6. Lead the class in a brainstorming session about how they will move. Consider the following questions:

What are some ways to do the movement?

Where should we start in the space, and in what kind of formation?

What direction should we move in?

Do we want to make any direction changes as we move?

At what speed? For how long?

Should we repeat the movement? How many times?

Should we make any changes of level?



7. With input from the class, create the movement that goes with the first card. Practice it several times so that you will all remember what to do.
8. Flip over the second card. Brainstorm ideas in the same manner as outlined in step 6. Be aware that you must make a transition from the first movement to the second. Practice from the transition, so that the two parts go together seamlessly.

9. Explain how the A sections of the dance will begin with body shapes and silence. Introduce or review body shapes. (See Additional Resources for details to help students get ideas for making aesthetic choices.) Use the “See, Hear, Say and Do” method to explore body shapes. (**See** the shape or the word, **Hear** the word, **Say** its name, **Do** the action associated with it.)
10. Recall how the class was organized in space at the beginning of the B section. (Ask: Where did we begin our B section? Together? Apart? Divided into smaller groups? In a circle?) This will affect your A section body shape choices. Instruct the class to make a shape by themselves or with others. (See Additional Resources for suggestions about making shapes with others.) Remind the students that shapes are still, and they should refrain from looking around or going limp while in their shapes. Have the students repeat their shapes more than once, to help them remember what to do.
11. Recall the first movement of the B section. Discuss how the class will make the transition from shape to movement. Have them consider if they need to change level or direction to begin moving.
12. Practice making the transition from the body shapes into the B section and back to the A section (body shape).
13. Lead the class in performing the whole dance. After you have performed the whole dance, divide into two groups and alternate watching and performing. Ask the audience to identify the non-locomotor and locomotor movements, and describe the shapes. Depending on the dominant elements in the dance, ask the students to identify some ways the dancers used level, direction, or speed.



Extension Ideas

- Organize students in groups of two, three, or four (depending on age and ability) and have them create their own dances. Watch them one by one. Reflect as a whole group. Time permitting, call on a spokesperson from each small group to report back on what their group members saw.
- Provide recordings of music in ABA form for the students to use when performing their dances, or have the groups incorporate instruments or even simple improvised music to accompany the dance.
- Depending on the age and sophistication of the group, consider creating an ABA¹ form. Have the students recall where you were at the end of the B section. Using that ending place, apply the same process as you did for the first A section to decide how you will make shapes: individually, in small groups or as a whole. Practice making your transition from the end of the B section into your final shapes.
- Here are some different ways to draw cards for the B section:
 - Whole group: have different students draw cards, up to four cards.
 - For duets: have each student draw one card. As they become more accomplished, have each draw two.
 - For trios: each draws one.
 - For quartets: have each group draw two cards the first time they create, and four cards the next time.
- Pair each non-locomotor and locomotor movement card with another dance element, such as parts of the body. Use chance for this as well, to create surprising challenges for creative problem solving. Did you ever have to make your fingers skip or your torso melt? Try this with another single dance element, such as direction or level. How can we spin on a low level or roll on a high level?



Shape—The Movement—Shape: Make an ABA Dance

Movement Cards

Locomotor Movement	Hop	Locomotor Movement	Jump
Locomotor Movement	Walk	Locomotor Movement	Run
Non-Locomotor Movement	Uncurl	Non-Locomotor Movement	Ascend
Non-Locomotor Movement	Grow	Non-Locomotor Movement	Rise

Energy	Movement
Smooth/Sustained/Legato	sway, spin, squirm, whirl, twirl, melt, droop, sink, float, lift, expand, extend, stretch, curl, compress, compact, condense, uncurl, ascend, grow, rise
Sharp/Sudden/Percussive	explode, fall, flick, jab, freeze, punch, poke, pop, slash, burst
Shaky/Vibratory	shake, wiggle, jiggle, bounce ('bounce' could also group with sharp or smooth, depending on how you perform the action)
Suspended/Pendular	swing

Here are examples of non-locomotor movements grouped by level changes:

Level	Movement
From high to low	melt, droop, sink, fall, curl, drop
From low to high	lift, expand, extend, stretch, uncurl, ascend, grow, inflate, evaporate, rise

Excerpt from the Additional Resources found in the data files

Suggested Grade Levels: 1–2

Sing a Song of Sixpence



Lesson Suggestions by Brian Hiller & Don Dupont

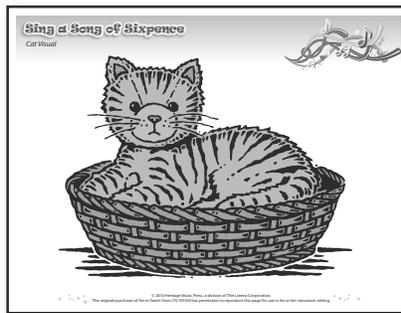
Focus: Ternary Form (ABA)

Materials:  Visuals • Barred Instruments • Finger Cymbals • Hand Drum

Lesson Suggestions

1. Use the bird and cat visuals as you tell this story:

Once there was a bird chirping in a tree on a beautiful summer's day. [Display the bird visual.] Along came a hungry cat looking for his lunch! [Display the cat visual.] Slowly, he crept up the tree but lost his grip and slid to the ground. He was so embarrassed he sulked away. The bird [display the bird visual] felt so fortunate that she continued to chirp on that beautiful summer's day!



2. Retell the story with the students seated at glockenspiels (to represent the bird) and xylophones (to represent the cat). Have the students improvise when the character corresponding with their instrument appears in the story. Discuss how the beginning and the end of the story sound the same but the middle is different.
3. Teach the A section of "Sing a Song of Sixpence," echoing by phrases.
4. Prepare the orchestration with body percussion and text phrases, then transfer to the instruments.
5. Teach the B section, echoing by phrases. Add the tremolo accompaniment.

Performance

- A: Song with orchestration
- B: Speech with bass tremolo
- A: Song with orchestration



Extension Idea

Have the students create a dance to illustrate the contrasting sections of "Sing a Song of Sixpence." Divide the class into two groups: A section and B section groups. Instruct each group to create a dance for their section. Encourage the groups to create different formations and movements. Perform the song with singing, dancing, and orchestration.

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This lesson is from *It's Elemental 2: More Lessons that Engage* by Brian Hiller and Don Dupont.



Ten to
Teach

Rhythm

10 lessons by

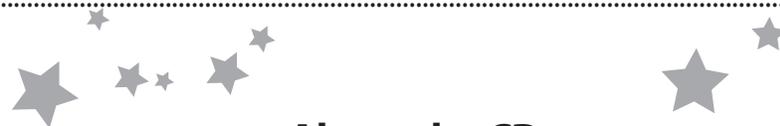
Artie Almeida
Matthew C. Cremisio and
Jennifer Lee-Alden
Brigid Finucane
Donna Dirksing

Brian Hiller and Don Dupont
Diane Lange
Mari Schay
Konnie Saliba
Phyllis Thomas

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My Mother, Your Mother



Lesson Suggestions by Diane Lange

Focus: Rhythmic Improvisation

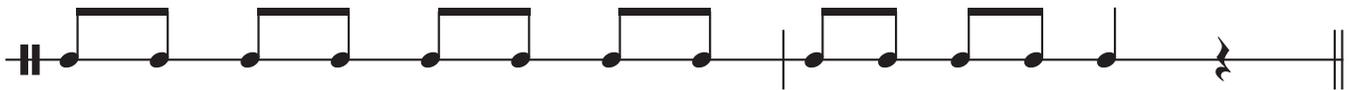
Materials: Non-Pitched Percussion Instruments (optional)



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



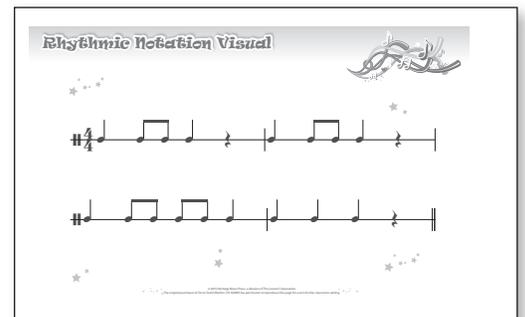
Lesson Suggestions

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

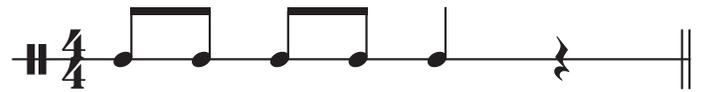
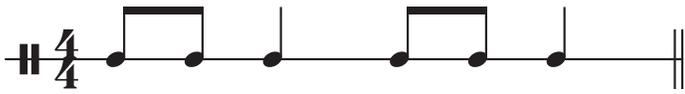
Peas por - ridge hot, peas por - ridge cold.
Some like it hot, some like it cold.

Peas por - ridge in the pot, nine days old.
Some like it in the pot, nine days old.

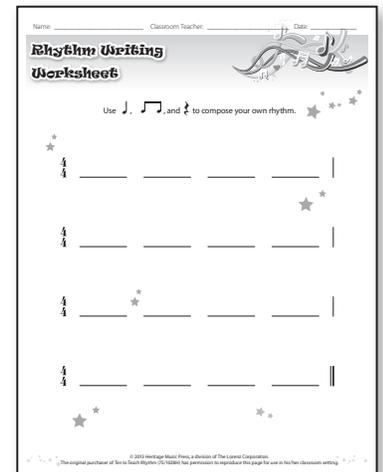
2. Have the children clap the rhythm of the poem while chanting it aloud. Have them clap it again while saying the words quietly in their heads (audiating the text).
3. Give each child a pair of rhythm sticks. Have the children tap the rhythm of the poem while chanting it aloud. Then have them tap it 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.



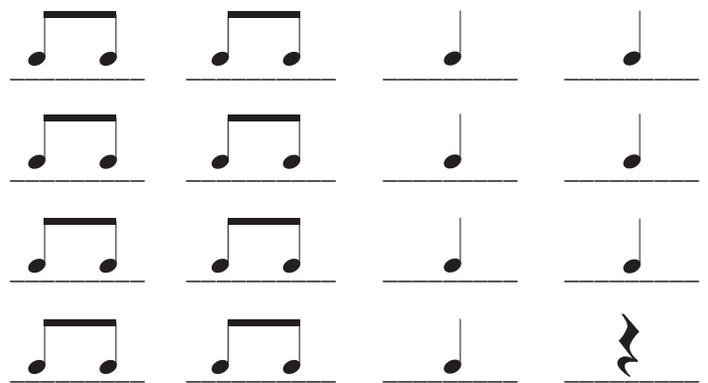
Lesson Suggestions

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



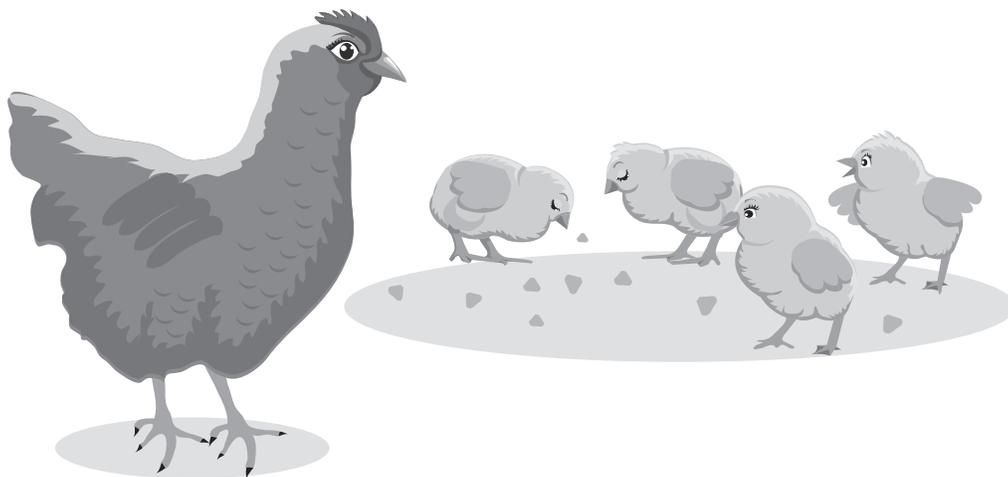
4. Place the students in pairs, labeling one child A and the other B. Have Student A (parent) stand with a triangle. Student B (chick) stands behind student A. Explain how Student A will play four times when “pio, pio, pio, pio” occurs. Teach the following movement:

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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