



From the Editor

Dear Music Educators,

We are so excited: *Activate!* is celebrating its tenth anniversary! As you can see, we've made some pretty big changes to the magazine in hopes of making an even more user-friendly and engaging resource. The infographic below highlights the changes you will see on the lesson pages.



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Exclusive content is also available at www.lorenz.com/downloads.

Activate! Hyperlink Index

A Squirrel Tale
Voice Bubbles Learning Pack: <http://bit.ly/1H7YWT>

Chopin's Minute Waltz
Recordings of "Minute Waltz": iTunes link: <http://apple.co/1yc721>
Spotify link: <http://spoti.fi/19mC5qg>
YouTube Performances: Andrew Formanyczyk: <http://bit.ly/1FgkMDS>
Lang Lang: <http://bit.ly/1FgkP5g>
O Doo (on mainstage): <http://bit.ly/12zy879>

Piano: The King of Instruments
YouTube video of upright piano action: <http://bit.ly/1Dwvqf>
YouTube video of grand piano action: <http://bit.ly/1Tubk4s>
Metropolitan Museum of Art: <http://www.metmuseum.org/>

Getta Get Back Groove
Mark Shattler's YouTube channel: <http://bit.ly/1FgkMDS>

Thirteen Colonies
YouTube video: <http://bit.ly/1G48kic>

Teacher Tips
<http://www.activate.org>

The lesson suggestions are more streamlined with expert tips, rationale, and anecdotes presented in the Take Note features in the sidebar.

Lesson plans reference the new National Core Arts Standards.

For your convenience, you will find printable, full-page scores in the data files for larger works.

Lesson Suggestions by Konnie Saliba
National Core Arts Standards: U.S. 2-5-2

Pack Your Backpack

Students will demonstrate the ability to identify melodic motives aurally and visually. Students will experience a cumulative song structure. Students will create alternative phrases to use in their own cumulative versions of the song.

Data File
Melodic Motives Visuals
8 Section Visuals
Pack Your Backpack Score

Take Note!
Step 1: You are accompanying singing, piano, or both sections. The piano is in the background. Singing is in the foreground. Singing is in the foreground. Singing is in the foreground.

1. Display the Melodic Motives Visuals. Using a recorder or instrument of your choice, play a motive and have the class identify which note it is by holding up the corresponding number of fingers. Repeat the activity several times.
2. Play a motive and ask the class to sing back using a neutral syllable such as "la".
3. Play the entire melody and ask the students to identify the order of the motives as they occur in the melody.
4. Teach the melody using a neutral syllable, one measure at a time.
5. Teach the lyrics of the A section.
6. Introduce the concept of alternation by giving examples, such as "I kicked a pack of pickled peppers." Ask the students to share examples of alternation. Collectively develop a working definition of alternation.
7. Show the first B Section Visual. Practice singing the phrase with appropriate actions. Continue singing, rehearsing, and creating movement for each of the alternative phrases in the B section.
8. Perform the song, referencing the visuals in the B section.
9. Divide the class into small groups. Ask the students to create alternative phrases to create their own alternative B section. Structure the creative process to fit your time. Each group could create one or two phrases. Or you could have the groups each come up with more. Suggest that the phrases can be reworded such as "math in the marketplace."
10. Lead the class in performing the song with their phrases for the B section.

Extension Idea
Explain how the use of dynamics markings in music range from very soft (pp) to medium soft or loud (mp or mf) to very loud (ff). At the B section, ask students to sing "pack in the pencils" as pp, "slide in the scissors" as mp, etc. Ending with "zip up the zipper" as ff.

Pack Your Backpack

Full-size version available on CD

Pack in the pencils.

Crum in the crayons.

Zip up the zipper.

Performance Suggestions

- Sing the A section and then just "Pack in the pencils."
- Sing the A section followed by "Pack in the pencils. Slide in the scissors."
- Sing the A section followed by the first three phrases listed in the B section.
- Continue in this manner, singing the A section and then adding one more phrase to the B section until you have added all of the phrases listed for the B section.
- Conclude by singing the A section.

Observe students' abilities to identify the melodic motives. Ask the students to describe a cumulative song structure. Observe students' abilities to generate alternative phrases and perform them in a cumulative song structure.

We've marked the lessons to indicate the skill levels: Beginning, Developing, and Challenging. Lessons and resources are in order, according to the degree of difficulty.

Lesson plans include student learning and assessment statements.

For quick reference, thumbnails of data files are placed in the sidebar.

In addition to the updated format and new features on the lesson pages, we've also spiced up the contents page. The handy chart indicates the salient music-making activities and classroom needs. We've also added an Instrument Glossary on p. 63. We've created a Hyperlink Index as well, available in the data files. This handy resource will save you the frustration of typing in all those long URLs! Just open it up and click away!

I am also very excited to share our new feature: the Choral Corner. This section includes tips for teaching our selected choral and highlights more choral works for your consideration. To make rehearsals even easier, we've included the rehearsal track points for the accompaniment recording. Finally, to celebrate our anniversary year, you'll find a wonderful promotion in every issue! See page 9 for this month's special offer.

We wish you a successful start to your school year and happy music-making every day!


Cheers,

Jeanette M. Moran

Reproducible Worksheet
Classroom Instruments
Dance/Movement
Barred Percussion
Singing/Chanting
Technology
Recorder
Listening

Activate! 3

A Squirrel Tale

 Students will sing a familiar song and create a story narrative using technology to enhance, record, and review their performance.

Materials

Tablets with the
Voice Bubbles app

Data Files

Story Narrative Template



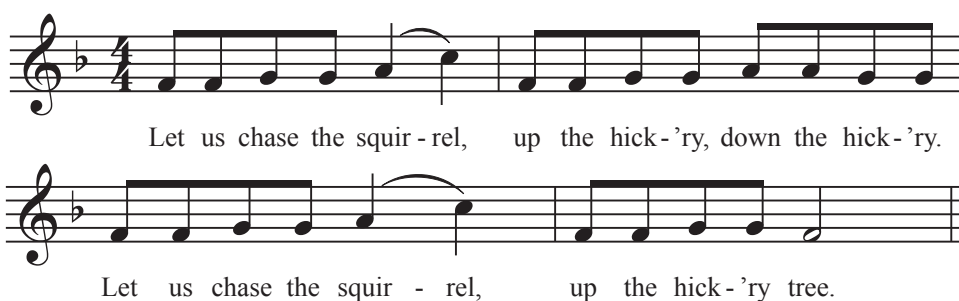
The form is titled "A Squirrel Tale with Voice Bubbles" and includes fields for Name, Classroom Teacher, and Date. It contains three bubbles for recording voice and sound effects, each with a "Bubble 1" and "Bubble 2" section. The first bubble is for the song "Let Us Chase the Squirrel" and the second is for "Let Us Chase the Squirrel" again. The third bubble is for "Let Us Chase the Squirrel" again. The form also includes a section for "Imagine that!" and "Sound effect:" for each bubble. At the bottom, there is a small copyright notice: "© 2015 by the National Core Arts Standards. All rights reserved."

Take Note!

Step 1: Students often brainstorm surprises that aren't totally feasible—run with it! The focus is on creativity and imagination.

Step 3 example: If the first time I chased the squirrel up the tree I discovered three rubber duckies, the sound effect might be the students singing "Splish, splash, I was taking a bath" with water drums for accompaniment.

This lesson presents one way of incorporating technology in the creative process. It also provides you with an opportunity to listen and assess your students' singing in a non-traditional and child-centered way! It is crucial that your students are familiar with and able to sing "Let Us Chase the Squirrel" before you bring out the tablets. Teach (and review) the song prior to this lesson.

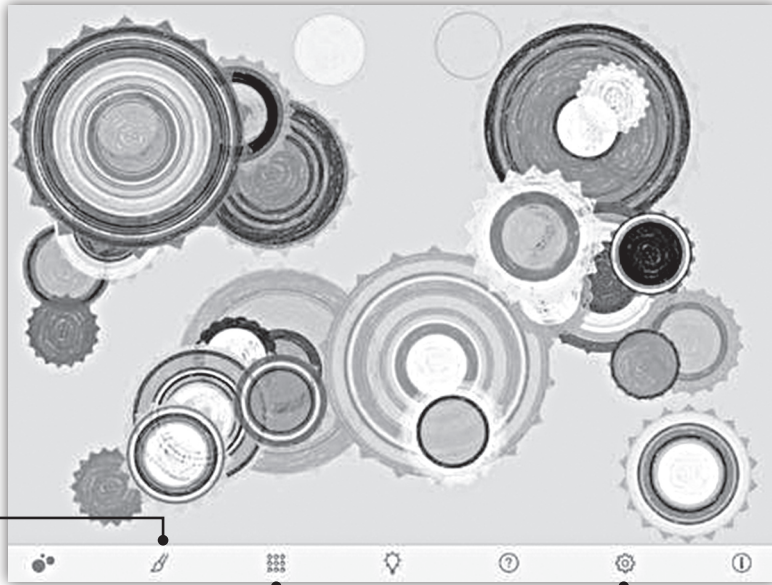


1. Ask your students to imagine a surprise they might find when they "chase the squirrel up the hickory tree."
2. Model the creation of a story narrative using the template.
3. Discuss the creation of sound effects that make sense with the story. You might ask: "Is it something we can create with our voices?" "Do we need a certain instrument timbre?" "Will everyone make the effect at the same time or could we layer in multiple sounds?"
4. Show your students how to use the Voice Bubbles app to record their story narrative. Tap on the lower left-hand corner bubble icon. Press anywhere on the screen and hold as you sing the song. To stop it from playing the sound as you are instructing, tap the grid icon (third from the left edge). Press and hold a different place on the screen as you speak the second section, "The first time I went up the tree..." Repeat the tap-record process as needed.
5. Distribute the Story Narrative Templates. Have individual students or small groups write their narrative. When the template is complete, give the students the tablets and allow them time to record their work. Share as you see fit.
6. Collect students' templates and tablets so you can listen to their creations and assess their work.

Helpful Hints

Tap the screen and begin speaking/singing/playing to create a sound bubble.

Click the paintbrush icon to change the timbre.



Tap the grid icon to arrange the order of bubbles and hear the recordings play from the beginning (left to right on the screen).

Tap the wheel to delete bubbles.

You can adapt this lesson to your school's tablet resources. If you only have one tablet, you can have small groups brainstorm and decide on one "discovery" to polish. Have each group perform the song (first bubble) and their discovery (second bubble) for the class as they record these bubbles on the tablet.

Extension Ideas

- Let students know that after they create their five bubbles, they can experiment with the paintbrush icon on the bottom. This tool allows students to change the timbre of whichever bubble they press. Ask them to think about what changes might make sense according to their story.
- Create a "Forest of Sounds" which is one of many ideas that can be found in the learning pack that comes with this awesome app: <http://bit.ly/1H7IYWT>
- Have students create a sound accompaniment to a poem or short folktale. Each bubble can be a separate sound in the story!



Assess students' singing voices by listening to the recordings. Did the children sing the correct pitches and rhythms?
Assess students' sound effect choices. Are they appropriate to the story action?
Assess students' work habits and effectiveness in following directions.

Pack Your Backpack



Students will demonstrate the ability to identify melodic motives aurally and visually.

Students will experience a cumulative song structure.

Students will create alliterative phrases to use in their own cumulative versions of the song.

Data Files

Melodic Motives Visuals

B Section Visuals

Pack Your Backpack Score



Take Note!

Step 8: If you are accompanying your class, spice up the B section by playing octaves and chords based on C major for each of the additive additions.

This action song is fun for the beginning of the year and can also be used in collaboration with classroom teachers when they are discussing alliteration.

1. Display the Melodic Motives Visuals. Using a recorder or instrument of your choice, play a motive and have the class identify which one it is by holding up the corresponding number of fingers. Repeat the activity several times.
2. Play a motive and ask the class to sing it back using a neutral syllable such as "la."
3. Play the entire melody and ask the students to identify the order of the motives as they occur in the melody.
4. Teach the melody using a neutral syllable, one measure at a time.
5. Teach the lyrics of the A section.
6. Introduce the concept of alliteration by giving examples, such as "picked a peck of pickled peppers." Ask the students to share examples of alliteration. Collectively develop a working definition of alliteration.
7. Show the first B Section Visual. Practice singing the phrase with appropriate actions. Continue showing, rehearsing, and creating movement for each of the alliterative phrases in the B section.
8. Perform the song, referencing the visuals in the additive B section.
9. Divide the class into small groups. Ask the students to create alliterative phrases to create their own additive/cumulative B section(s). Structure the creative process to fit your time. Each group could create one or two phrases. Or you could have the groups each come up with more. Suggest that the phrases can be nonsensical such as "mash in the marshmallows."
10. Lead the class in performing the song with their phrases for the B section.

Extension Idea

Explain how the use of dynamics markings in music range from very, very soft (*ppp*), to medium soft or loud (*mp* or *mf*), to very loud (*ff*). At the B section, ask students to sing "pack in the pencils" as *ppp*; "slide in the scissors" as *pp*, etc. finishing with "zip up the zipper" at *fff*.



Pack Your Backpack

Full-size version
available on CD

A Konnie Saliba

My moth-er al-ways told me that when you go to school, you

Piano

B

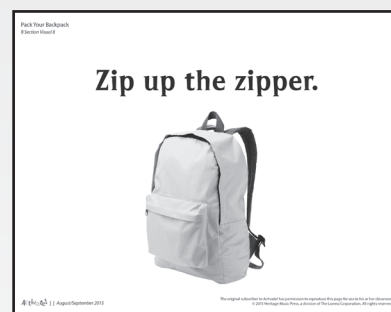
must have a back-pack, please fol-low these rules: 1. Pack in the pen - cils.

Pno.

2. Slide in the scissors.
3. Push in the paper.
4. Ease in the erasers.
5. Cram in the crayons.
6. Toss in the tissues.
7. Twist in the Twinkies.
8. Zip up the zipper.

Activate! | August/September 2015

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Performance Suggestions

- Sing the A section and then just "Pack in the pencils."
- Sing the A section followed by "Pack in the pencils. Slide in the scissors."
- Sing the A section followed by the first three phrases listed in the B section.
- Continue in this manner, singing the A section and then adding one more phrase to the B section until you have added all of the phrases listed for the B section.
- Conclude by singing the A section.



Observe students' abilities to identify the melodic motives.

Ask the students to describe a cumulative song structure.


Observe students' abilities to generate alliterative phrases and perform them in a cumulative song structure.

Choral Corner

Choral Prep Guide by

Erik Whitehill

National Core Arts Standards: 5 and 6

 Students will learn and perform a unison choral piece featuring syncopation, Spanish text, a Latin style, and dynamic contrasts.

Yo Vivo Cantando!

(I Live To Sing)

Composer: Jerry Estes

Text: Spanish and English

Voicing: Unison

Range: 

The following outline provides warm-ups and ideas for introducing this piece to your choir. In the Rehearsal Overview (p. 26), I've outlined the remaining sections of the song and some tips for teaching each.

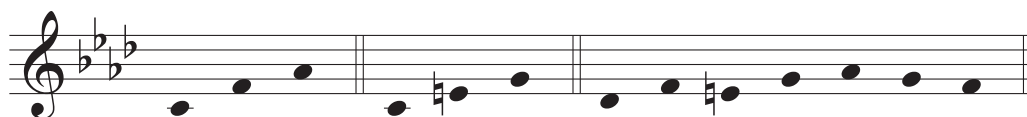
1. Begin your rehearsal of this piece by teaching the Spanish text and reviewing the vocabulary terms and symbols.

Spanish Text	Yo	vivo	cantando
Pronunciation	Yoh	vee -voh	kahn- tahn -doh
Translation	I	live	to sing

Vocabulary

harmonic minor:	minor scale with a raised 7 th
syncopation:	when an accent is off the beat
crescendo:	gradually get louder
mezzo forte:	medium loud
mezzo piano:	medium soft
forte:	loud
subito piano:	suddenly soft

2. Perform the refrain (mm. 1–14) or play the performance track to generate student interest. Of course, you can also share the entire piece, if time permits.
3. After the students have heard the song, isolate and sing each of these three passages on neutral syllables. These passages reflect the intervals found in the refrain.



Materials

 Perf.

 Acc.

Data Files

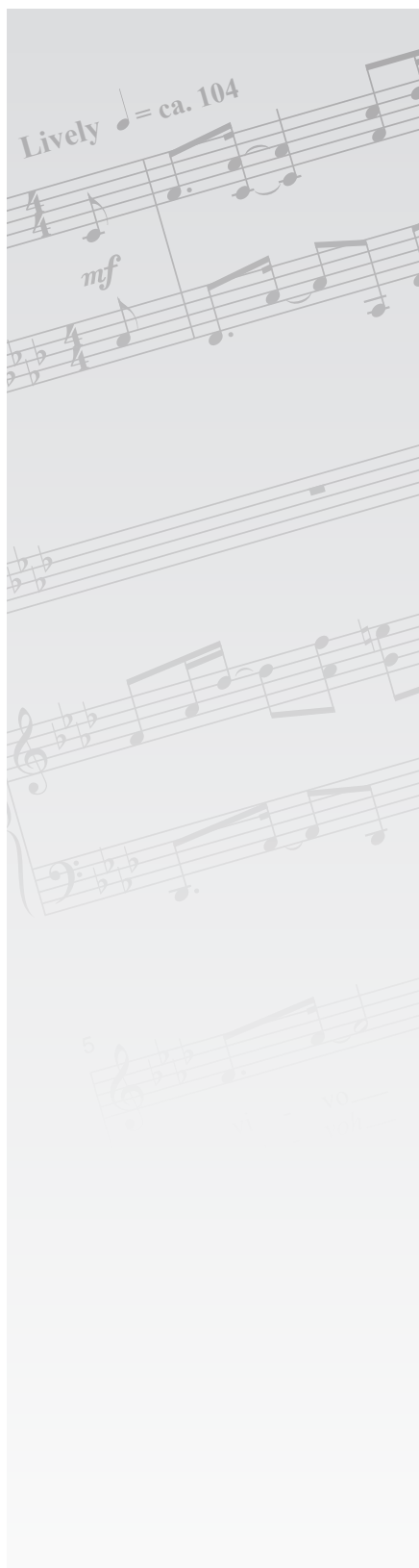
Student Vocal Score

Lyrics Sheet

Piano-Vocal Score

Take Note!

Step 3: Generally, I use ear-training exercises such as this for intervals that appear multiple times in a song. You certainly could create similar exercises using pitches from other sections of the song.



4. The rhythms in mm. 4–6 and in m. 12 can be a bit challenging. Isolate these sections, focusing on the rhythm. I would have my students clap the rhythms while reciting nonsense syllables, as described in the next step.
5. This piece has a driving rhythm that needs to dance. To address the rhythm, focus your singers' attention on the stressed and unstressed notes (most often beats 1 and 3). Have your students sing the melody using "Ta" for the stressed syllables and "Da" for the unstressed notes. (In mm. 4–6, you would sing: da TA da, da TA da.) I would also have them mark the stressed syllables on their scores or lyrics pages. When they are able to sing the passage securely using the nonsense syllables, go back to the lyrics; the students will naturally transfer the accents.
6. Once the choir is singing mm. 1–14 with confidence, guide them to realize the refrain returns in mm. 24–31. You may even congratulate them on already being able to sing so much of the song!

Rehearsal Overview

I suggest teaching the refrain and then verse one. Then teach verse 2 and the coda. Following is a more detailed description of the sections and some tips for success.

Refrain (mm. 1–14)

The suggested warm up procedure will help introduce this section.

Verse 1 (mm. 15–23)

This section features some important dynamics. Be sure to highlight them and have students mark them on their lyrics pages or scores. Discuss and rehearse the dynamics as needed.

Refrain (mm. 24–31)

Verse 2 (mm. 32–40)

Measure 35 can be tricky; work on this measure in isolation. Measure 39 has the same tricky syncopated rhythm as measure 12. If needed, clap the rhythm in isolation with or without syllables to refresh your students' memories.

Coda (mm. 41–45)

The octave leap may pose some challenges. This is a great opportunity to talk about and demonstrate breath support and posture as it affects students' ability to comfortably sing in the higher part of their registers.



Questions for determining student success include:

- Are singers maintaining a level of energy through the phrases to help convey meaning and style?
- Are the syllables on beats one and three being stressed?
- Do the singers' facial expressions reflect the emotion of the piece?



Perf.



Acc.



Yo Vivo Cantando

Words and Music by
Jerry Estes

④ Lively ♩ = ca. 104

The musical score is written for voice and piano. It begins with a piano introduction in 4/4 time, marked *mf*. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into three systems. The first system shows the piano introduction. The second system begins with a vocal entry on measure 3, marked *mf*, with the lyrics "Yo Yoh". The piano accompaniment continues. The third system begins with measure 5, with the lyrics "vi - vo - can - tan - do, I" and "vee - voh - kahn - tahn - doh". The piano accompaniment continues throughout.

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7

love the joy that mu - sic brings. Yo

9

vi - vo can - tan - do, I

11

(5)

live, I live to sing, la la la!

14

mp

mp

There's mu - sic all a-round us, I

mp



Gotta Get Back Groove

Lesson Suggestions by

Mark Shelton

National Core Arts Standards:
4, 5, and 6



Students will learn how separate rhythmic parts fit together to form an accompaniment pattern known as a groove.

Cook up a sound that is rich in both rhythm and harmony as the tuned tones of Boomwhackers™, non-pitched percussion, and voices combine in this catchy two-bar groove. With a little arranging, "Gotta Get Back Groove" can easily grow into a performance piece.

1. Play the "Gotta Get Back Groove" Performance Track as the students enter the room.
2. Display the score. Explain how a groove is a term for a rhythmic pattern mainly used to accompany a melody. Mention that popular styles such as rock, country, and hip-hop make use of grooves.
3. Introduce the instruments used in "Gotta Get Back Groove" to allow the students to get familiar with the names and basic timbre of each.
4. Play the "Gotta Get Back Groove" Rehearsal Track and instruct the students to focus their attention on the non-pitched percussion instruments.
5. Teach the students how to count and clap the tambourine, woodblock, conga, and djembe parts (the battery section).
6. Demonstrate each part of the battery section, while calling attention to proper holding position and tone quality.
7. Divide the class into four sections and give the students in each section one of the battery instruments. Allow the students to explore and practice on their own for a moment.
8. Lead the class in playing each line in the battery section in unison. (All instruments play the tambourine rhythm in unison; all instruments play the djembe rhythm in unison; and so on.)
9. When students are competent with all the rhythms, play through each part with only the students that have the corresponding instrument. For example, only students with a tambourine play on a rehearsal of the tambourine part. After a successful run-through of all parts, trade instruments and rehearse until all students have had a chance with all the instruments.
10. Instruct the students to play along with the Rehearsal Track. After each satisfactory run-through, trade instruments and repeat.
11. Rehearse without the track and trade instruments at appropriate times.
12. Instruct the students to set their battery instruments behind their chairs and listen as the track plays. Tell the students to look at the score and find which Boomwhacker part doubles which battery part. (Example: Boomwhacker C4 doubles the djembe. Note: the conga part is not doubled.) Play the rehearsal track and discuss the findings.
13. Pass out the C4, E4, G4, and C5 Boomwhackers to as many students as possible.

Materials

12 Performance Track

13 Rehearsal Track
Instruments (see score)

Data Files

Gotta Get Back Score

Take Note!

Step 3: To review proper technique with each instrument, check out my YouTube channel, which has videos demonstrating many percussion instruments.
<http://bit.ly/1FqTML3>

Step 14: If students have been successful with the non-pitched instruments, it should be a fairly simple process to teach the Boomwhacker parts.

Step 17: With proficiency on both the battery and Boomwhacker parts, adding the chant should be fairly easy.

14. Have the class play along with the rehearsal track. Switch parts after a satisfactory run-through. When the students are playing the parts with confidence, turn off the track and rehearse with only the Boomwhackers.
15. Tell half of the students to place the Boomwhackers behind their chairs and pick up their battery instrument. Rehearse with half of the class playing non-pitched instruments and the remainder with Boomwhackers.
16. At this point, Boomwhack-ists may trade for a different tube and non-pitched players can swap within the battery section in order to experience a different part. Eventually you can allow the two sections to change from Boomwhackers to battery instruments and vice versa.
17. Point out how each of the vocal parts corresponds to a Boomwhacker part and a battery part (except for the conga). Divide the students into three groups and assign each group a vocal part. Try chanting along with the track. Switch parts after a satisfactory run-through. When the students are executing the parts with confidence, turn off the track and try it with voices only.
18. With students having competency on all the rhythms, assign the parts and begin rehearsing the full score. Try switching parts.
19. Listen to “Gotta Get Back Groove” Performance Track to give students an idea of how parts can be layered in and out to create variety and interest.
20. Create a class arrangement of “Gotta Get Back Groove” using input from the students, and perform it! Consider video recording the final performance for reflection and entertainment.

Extension Ideas

- Re-orchestrate the groove. Allow students to reassign the various rhythms to different instruments. For example, the djembe part is taken by the tambourine and the woodblock plays the conga rhythm.
- Compose and orchestrate an original groove.
- Improvise melodies in C pentatonic over the groove using recorders or barred percussion.



Ask students to define *groove*.

Ask for additional examples of where grooves are utilized in the classroom and outside of the classroom.





Gotta Get Back Groove

Mark Shelton

$\text{♩} = 126$

WB

Tamb.

Con.
(open tone)

Dj.
(bass tone)

BW 1

BW 2

BW 3

Voice 1
Whisper
Got - ta, got - ta, got - ta, got - ta. Got - ta, got - ta, got - ta, got - ta.

Voice 2
Spoken
get get groove.

Voice 3
Spoken
Got - ta back, in the

Full-size version
available on CD

Groove Basics

- Hold the tambourine with the shell at approximately 45 degrees to the floor and strike it with the fingers for a dry sound.
- All the conga notes should be played as open tones. Strike the head about halfway between the center and the edge.
- Strike the djembe in the center of the head with the palm to produce the bass tone.

Substitutions

Tambourine: cabasa
(strike with hand)

Woodblock: cowbell (muted)
or temple block

Conga: tubano™ open tone,
small tom-tom

Djembe: tubano (bass tone),
large tom-tom

Boomwhackers:
barred percussion

Performance Suggestions

Expand this activity into a performance piece using some of these arranging ideas:

- Layer in the parts one or two at a time.
- Layer out the parts one or two at a time.
- Add dynamics.
- Drop out the non-pitched percussion for a Boomwhackers-only section.
- Drop out the Boomwhackers for a non-pitched-only section.
- Feature the chant in a voices-only section.

National Core Arts Standards Index

CREATING

Anchor Standard 1

Generate and conceptualize ideas and work.

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Grandma Moses	Developing	20
Welcome Back to School!	Developing	22
Every Which Way	Challenging	56

Anchor Standard 2

Organize and develop artistic ideas and work.

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Green Onions	Beginning	12
Grandma Moses	Developing	20
Welcome Back to School!	Developing	22
Gotta Get Back Groove	Challenging	43
Every Which Way	Challenging	56

Anchor Standard 3

Refine and complete artistic work.

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Pack Your Backpack	Developing	18

PERFORMING

Anchor Standard 4

Select, analyze, and interpret artistic work for presentation.

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Making Musical Choices, Kindergarten-Style!	Beginning	8
Green Onions	Beginning	12
Uno, Dos, y Tres! Welcome Back Mixer	Developing	16
Pack Your Backpack	Developing	18
Grandma Moses	Developing	20
Gotta Get Back Groove	Challenging	43

Anchor Standard 5

Develop and refine artistic techniques and work for presentation.

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Forward & Backward	Beginning	14
Pack Your Backpack	Developing	18
Yo Vivo Cantando!	Developing	25
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Turn and Yell: A Doo-Wop Groove	Challenging	50
Thirteen Colonies	Challenging	52
Back in the Groove	Challenging	54
Love Rhythms Again!	Challenging	58

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The complete National Arts Standards and additional materials relating to the Standards are available from the National Association for Music Education, 1806 Robert Fulton Drive, Reston, VA 20191; www.nafme.org.

National Core Arts Standards Index

PERFORMING (continued)

Anchor Standard 6

Convey meaning through the presentation of artistic work.

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Gotta Get Back Groove	Challenging	43
Respect	Challenging	46
Turn and Yell: A Doo-Wop Groove	Challenging	50
Thirteen Colonies	Challenging	52
Back in the Groove	Challenging	54
Love Rhythms Again!	Challenging	58

RESPONDING

Anchor Standard 7

Perceive and analyze artistic work.

	Levels	Page
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Chopin's "Minute" Waltz	Developing	34
Piano: The King of Instruments	Challenging	38

Anchor Standard 8

Interpret intent and meaning in artistic work.

	Levels	Page
Making Musical Choices, Kindergarten-Style!	Beginning	8
Chopin's "Minute" Waltz	Developing	34

Anchor Standard 9

Apply criteria to evaluate artistic work.

	Levels	Page
Forward & Backward	Beginning	14
School Days	Developing	24

CONNECTING

Anchor Standard 10

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

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Spotlight on Frédéric Chopin	Challenging	40
Turn and Yell: A Doo-Wop Groove	Challenging	50
Thirteen Colonies	Challenging	52
Love Rhythms Again!	Challenging	58

Anchor Standard 11

Synthesize and relate knowledge and personal experience to make art.

	Levels	Page
Forward & Backward	Beginning	14
Every Which Way	Challenging	56

Contributors



Jennifer Bradshaw has more than fourteen years experience of teaching music. She is currently teaching elementary music in L'Anse Creuse Public Schools in Macomb, Michigan. She received her BS from Geneva College, and her MA in teaching and learning from Southwestern University. Jennifer won an award of excellence in the state of Michigan for her creation of small-group learning stations in the elementary music classroom. Outside of the classroom, she participates in the worship service at her church and is a member of the Sweet Mountain Strings, which is a dulcimer ensemble from Saint Clair Shores, Michigan.



Laurin Dodge has taught K through Eighth Grade music in the Minneapolis, Milwaukee, and Madison areas. She currently teaches elementary music in Middleton, WI. Laurin received her BM in music education from the University of Wisconsin-Madison and has completed two levels of Orff training at the University of St. Thomas and DePaul University. Laurin has written curriculum for two districts and continues to eagerly find ways to incorporate technology and integrate the arts. She also dances in and choreographs for the Mesoghios Greek Dance Troupe.



Paul Corbière is the K–6 music teacher at Roundy Elementary in Columbus Junction. Paul has been a member of the World Music Drumming teaching staff since 1999 and is a co-founder of the Beat for Peace program, combining World Music Drumming and resiliency research for students with multiple risk factors. Paul has been a featured clinician at many music education association conferences and has conducted multiple residencies with elementary students throughout the United States. Paul is a consultant for *Just Play It! Classroom Harmonica Method*, a blues harmonica curriculum. He is also the author of *Skins, Sticks, and Bars*, a book of drum and xylophone ensembles, and *Happy Jammin'*, a collection of original pieces for recorders and barred percussion ensembles.



Doug Edwards has taught elementary music for twenty years. An accomplished saxophonist and former middle and high school band director, Doug started a marimba ensemble at his school twelve years ago and quickly discovered how much elementary students could learn through an instrumental ensemble. Inspired, he began arranging and composing for marimba ensemble, and has been a presenter at local, state, and regional conferences. Doug holds a M.A. in education and currently teaches elementary music at Southgate Elementary in Kennewick, WA, where he directs the Dragon Jam Marimba Ensemble and leads worship at his church.



Heather Cote is currently the Director of Performing Arts for the Westwood Public Schools in Westwood, MA. She holds a BME from the Hartt School and a MM in theater education from Emerson College, where her thesis centered on script analysis. She is currently working on her doctorate in music education at Boston University, focusing her dissertation research on adolescent identity development in middle school music. Heather taught elementary instrumental music for eleven years before moving to high school where she now conducts the wind ensemble and orchestra. She has directed many youth theater and community theater productions, working with both children and adults, as well as teaching a variety of theater classes for children.



Jerry Estes currently teaches vocal music at Wydown Middle School for grades 6 through 8. He received his BME with a vocal emphasis from Southwest Baptist University and his MM from Southern Illinois University. Jerry belongs to the MENC and ASCAP organizations. He and his wife, Julie, have two children, Haley and Baxter.



Donna Dirksing Doran is an elementary music specialist at The Summit Country Day School in Cincinnati, Ohio. She holds a B.A. in Music Education from Transylvania University and a M.M. in Music Education with a specialization in Orff-Schulwerk from the University of Cincinnati College-Conservatory of Music. Donna has written ancillary materials for the McGraw-Hill Music textbook series, as well as several of her own publications through Heritage Music Press, and is a frequent presenter of workshops and clinics at the local, state, and national levels. She is also the Education Director and host for the Linton Chamber Music Series Peanut Butter and Jam Sessions, which presents chamber music concerts geared for children ages birth to six years old and their families. Donna is also on the Cincinnati Symphony Orchestra's Advisory Committee for Education.



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.

Contributors



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.



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.



Kate Kuper is a teaching artist, a visiting lecturer at the University of Illinois in Urbana-Champaign, and a national workshop presenter through the Kennedy Center's Partners-in-Education program. The National Endowment for the Arts has recognized Kate for her choreography and the Illinois Alliance for Arts Education has honored her contribution to the field of education. Kate is the creator of four CDs of song and dance activities for children: *AlphaBeat*, *Step On the Beat*, *Songs for Dancing*, and *Brain Bop*. She holds an MFA in Dance and licensure in dance education from the University of Wisconsin/Milwaukee and Level I certification in American Orff Schulwerk.



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.



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.



Terri Scullin graduated from Boston University and has completed all three levels of Orff-Schulwerk training. She has taught music for 25 years and currently teaches general music, chorus, and drama to students in preschool through eighth grade at the Tesseract School in Paradise Valley, Arizona. Terri also currently serves as Past-President of the AZ Orff Chapter.



Katie Grace Miller is an elementary school music teacher at Bonneville Elementary in Orlando, FL. She received her B.A. in Music Education from the University of South Florida and is continuing her educational career at the University of Central Florida, working toward her master's degree in Teacher Leadership with a focus in Curriculum Design. She was named Teacher of the Year at Bonneville in 2008. Katie is also one of the children's choir directors at First Presbyterian Church of Orlando and teaches Musikgarten there during the summer. Katie enjoys singing, scrapbooking, and spending time with her husband, Jesse; her children, Jackson and Emily; and her dog.



Mark Shelton has presented hundreds of arts-in-education performances as a percussion soloist and as leader of the world music ensemble Tin Roof Tango. A current member of the Percussive Arts Society's Interactive Drumming Committee, Mark was facilitator of the Friday Night Drum Circle at the organization's 2009 international convention. You can learn more about Mark at <http://www.marksheltonmusic.com>.

Contributors



Phyllis Thomas teaches elementary music at Bridlewood Elementary in Flower Mound, TX. She received a B.A. from Adams State College in Alamosa, CO and a M.M. from the University of North Texas in Denton, where she completed three levels of Kodály training and one level of Orff training. Phyllis is a "Model Technology Classroom" Teacher on her campus and was named a SMART Exemplary Educator in the spring of 2010. In addition to writing articles and IWB resources for Heritage Music Press, she is coauthor and editor of the UIL Music Memory Passport, published by the University Interscholastic League of Texas. She is also an author of K–8 grade lessons and activities for Online Learning Exchange Interactive Music powered by Silver Burdett, developed by Pearson in partnership with Alfred Music Publishing. Phyllis has presented a variety of music, technology, and SMART Board sessions at district and regional workshops in Texas, North Carolina, and Arkansas.



Julie Thompson teaches K–5 general/choral music in the L'Anse Creuse Public Schools in Macomb, Michigan. She received her BM in music education from the University of Michigan as well as her MA in curriculum and teaching from Michigan State University. She has taught private voice lessons and is a trained Kindermusik instructor.



Scarlett Treece is a social constructivist music teacher in the L'Anse Creuse Public School district. She has a B.M.E. from Oakland University in Rochester, MI where she learned the Teaching for Musical Understanding (TMU) education method and was the recipient of the Matilda Music Education award in 2004. She also holds a M.E. with a focus on Administration and Principalship from Saginaw Valley State University in Saginaw, MI. In addition to teaching K–5 elementary music and middle school choir, which she has done for the past seven years, Scarlett also manages her own private voice studio, teaching lessons to middle school through adult students.



Erik Whitehill has been teaching middle school and elementary choir and general music for the last 8 years, and prior to that he was a full-time church musician for 11 years. He holds a music education degree from Luther College in Decorah, Iowa. Erik has been composing for 20 years. His instrumental work has been published by Handbell Musicians of America and Falls House Press, and his choral and musical theater work can be found in the catalogs of Augsburg Fortress and Choristers Guild, with some new choral and musical theater work coming very soon from Heritage Music Press. Erik lives in Chandler, Arizona.



Erica Yennior earned her Bachelor of Music degree from Berklee College Of Music in the field of Music Technology. After working in a recording studio for many years, she made the decision to return to Berklee to complete coursework for her teacher license in music education, and continued with a M.M. at the Boston University College of Fine Arts. Erica teaches music and drama in the Westwood Public Schools. She holds Levels 1, 2, and 3 Orff Schulwerk certification, and has a deep interest in curriculum writing. She currently lives with her husband Joel (also a music educator) and children in MA.

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