

From the Editor



Greetings, Music Educators!

It is with great pleasure that we bring you this issue of *Activate!* As you will quickly discover, the theme for this issue is “Exploring Asia,” specifically the countries that are part of Asia Pacific, a typical geographic focus for elementary students. Last year we featured the music of Latin America, and the issue was so much fun and so rich in culturally based music that we decided to continue the trend this year. Once again, the *Activate!* contributors rose to the occasion and delivered a diverse collection of lessons and music representing the wealth of cultures that call Southeast and Pacific Asia their home.

From Korea, you will find the beautiful melody of “Doraji.” The familiar melody of “Sakura” and the adorable “Suzume no Gakko” provide us with a window into Japan. If you are interested in the music of India, check out the “Chanda Mama” lesson. Finally, representing China we have a new composition for your recorder students, “Pínghéng,” the beautiful choral arrangement, “Kang Ding Flower Song,” and the IWB lesson “Bianzhong: The Heaviest Musical Instrument in the World.” Even if you don’t have a SMART Board, the spotlight and accompanying worksheets are included for you and your students in this issue.

Both the Latin-American theme (in the February/March 2011 issue) and this issue’s theme were driven by subscriber requests. **Now it’s your turn to choose a culturally based theme for next year’s volume!** Be sure to visit <http://www.lorenz.com/ActivateSurvey.aspx> to take our “quick click” survey and let us know what culture you would like the team to explore next! We are so excited to “hear” from you!

And don’t worry, we didn’t forget the holidays! Be sure to leave some room in your October lesson planning for all of the outstanding Halloween lessons. Your students are going to love Kate Kuper’s spooktacular creative movement adventure “Haunted House.” If getting out those instruments is your Halloween “treat,” you must check out Roger Sams’s “Trick or Treat.” Maybe an IWB lesson on tonality will “trick” your students into learning while you get the “treat” of Debbie Anderson’s “Spooky Sounds for Fall” lesson.

We also know how much you want lessons and songs for Thanksgiving, so we managed to squeeze in a few. For your little ones, Denise Gagné’s “Turkey Tango” will help you burn off some of those calories as you twist, soft shoe, and, of course, tango along with the catchy tune. Your intermediate students will enjoy “Drum Passing Game” from Jeff Kriske, and your older students will be challenged in writing a “Thankful Song” in the compositional activity by Nicole LeGrand.

This is one jam-packed issue! Grab a cup of coffee and enjoy it!

Cheers!
Jeanette

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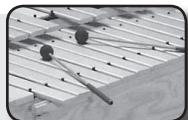
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Suzume no Gakko (The Sparrow's Singing School)

Lesson Suggestions and Arrangement by Brian Hiller and Don Dupont

Suggested Grade Levels: 1-2

National Standards: 1, 5, 6, and 9

Target Concepts

Melody
Form



Performance Track



Accompaniment Track



"Suzume no Gakko" Visual

Materials

- Mylar wrist streamers attached to a wristband with Velcro closure
- Visual (available in the data files)
- Accompaniment track

Music-Making Activities

Singing
Reading
Listening
Moving
Creating



Take Note!

Be sure to listen to the performance track for correct pronunciation.

Arranged by Brian Hiller and Don Dupont



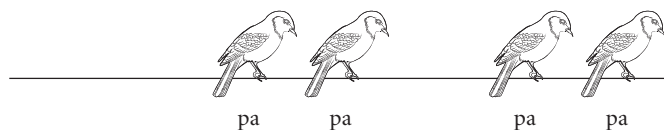
Lesson Suggestions

1. Tell the students that you are going to teach them a song from Japan. It is about a teacher (*sensei*) at a singing school (*gakko*) who is waving his baton or stick (*much*i), which makes the sound "furi, furi." He is instructing his students, the sparrows (*suzume*), to sing "chi chi pa pa."
2. Sing the song to your students. You may wish to use the recorded accompaniment available on the *Activate!* CD or play the performance recording. Have the students listen for the part of the song that depicts the sparrows singing, "Chi chi pa pa, chi pa pa!"

- Using the visual, teach this phrase by rote. Have the students sing this phrase when it occurs in the song, as you sing the rest of the melody.

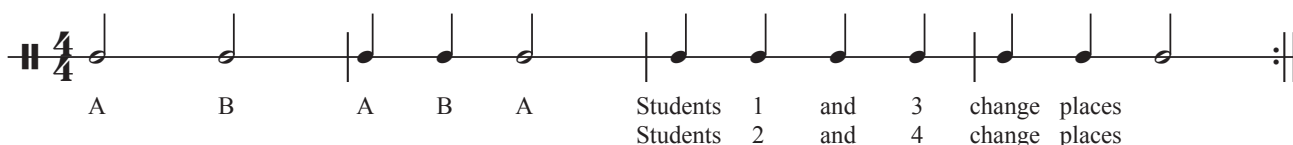
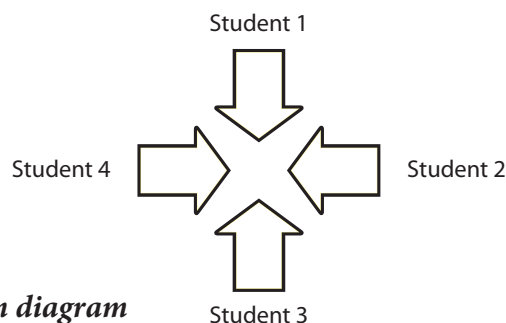


- Teach the rest of the melody by speaking the words in rhythm for your students to echo. Once your students can recite the lyrics, teach the melody by rote. (Sing each phrase and have the students echo you.)



- Explain to your students that hand-clapping games are a favorite pastime among children in Japan. Known in Japanese as *te-asobi*, they involve a repeated series of rhythmic hand movements that can be very simple or very complicated. All you need is a partner! If you wish, teach this simple hand game with added movement:

Formation: Four students in a standing circle, palms touching, and arms raised in a W position. Partners are opposite each other. See diagram.



Key: A = students touch palms B = students touch back of hands

- If you use the accompaniment track, the form is as follows:
 Introduction: Four measures
 A: Song with accompaniment and movement
 B: Recorder interlude: Students freely improvise in general space and return to starting positions for the A section
 A: Song with accompaniment and movement

Take Note!

When introducing music from other cultures to your students, choose authentic examples and take extra time in preparing them. You will want to instill respect for cultural differences. Students may naturally become silly or feel uncomfortable when asked to perform out of their comfort zone. The more time you take to lay down the foundation, the more success you will have with the lesson.

Extension Ideas

- Consider playing some authentic recordings of Japanese music to pique your students' interest in the sounds and quality of the music.
- You may also want to share some images of Japan and cultural tidbits!

Haunted House



A Brain-Compatible Journey for Primary Students
Lesson Suggestions and Music by Kate Kuper

Suggested Grade Levels: 1-3

National Standards (Dance):
1 and 3

Materials

- Recording of “Haunted House” by Kate Kuper



Music-Making Activities

Listening
Moving

The developmental movement pattern sequence is composed of eight patterns human beings are programmed to move through in the first year of life. These patterns wire the central nervous system. The sequence is an excellent full-body and brain warm-up. By moving through these patterns, children and adults reorganize their brains. This helps prepare us for learning as well as appropriate behavior and social skills. All eight patterns should be performed each time and in the order of: breath, tactile, core-distal, head-tail, upper body, lower body, body-side, crosslateral, and vestibular. This sequence promotes brain reorganization, recuperation, oxygenation, and serves as a centering body/brain warm-up, helping students wake up or calm down.

Lesson Suggestions

1. Listen to the recording before presenting it to your students and develop a sequence of movements to pantomime and accompany the story. The key movements for each section are highlighted; make sure to follow the sequence as outlined by brain-based research.
2. Ask your students what they think a haunted house would look like. Is it old or new? In good repair or crumbling? Dark or light? What might we find in a haunted house? Since some children are afraid of ghosts, prepare them for the activity by assuring them that while there is a ghost in this story, it's afraid of *us*.
3. Play the recording for your students and lead them through the movements, which can be done traveling or in place.
4. Discuss the experience with your students.

Breath

During the passage below, take breaths as cued by the recording.

We're going to a haunted house. Don't be scared! Take a deep breath; that will calm you down. Feeling better? Better take another deep breath. Okay, let's go...we're at the front door.

Tactile

Pantomime the script. Notice how the tactile section uses four different types of touch: strong squeeze, drops, spiders, and brushing off cobwebs.

Squeeze in between the boards, squeeze through the narrow passage.

We're into the front hall. Ooo, water's dripping on us...on our shoulders, our arms, our head. There's drops on our back too! Ooo, spiders are skittering over us! They're crawling on our arms, our neck, our backs, our legs, skittering up and down. Let's get away from here. Push through the cobwebs; they're brushing up against our faces, our arms, all over! Ooo, glad we got through that! I see light coming from that little mouse-sized hole over there.

Core-Distal

Lead your students in "getting really small" and "squeezing through the passage." Then stretch out. Repeat the movements as cued.

Get really small, I'm sure we can squeeze through it. Okay, stretch out flat and wiggle through that tunnel. There's a turn up ahead, you're gonna have to squeeze up small to make it through this next part... and you're out, into the room. Oh, it's so nice to stretch out again.

Head-Tail

Again, lead your students through the movements. Expect to fly on your stomachs, with head, arms, and legs off the floor!

Wow, we're in an old library! Look up! The books reach all the way to the ceiling. Look down. This old rug must have been really beautiful at one time. Let's dust it off...Oh, it's a magic carpet. Let's get on our bellies and fly on it!

That was fun! But we're really covered with dust now. Shake it off.

Upper Body

Pantomime the movements. Keep the emphasis on your upper body.

I think there's a secret passage from this room. Check the wall here and here and here...yes! It's a revolving bookcase.

If you just pull that one book there, this bookcase should open...yes, just enough to get your head, shoulders, arms, and waist through. Oh, no! We're stuck! Okay, reach out with your arms and grab that handle. Good, now twist it back and forth...use your whole back...that should loosen the mechanism...good! The case is moving.

Lower Body

Pantomime the movements. This time keep the emphasis on your lower body.

Hold on to that handle and just get your lower body through. Oh, no! The floor's not stable. Don't let go of the handle. Our feet are going everywhere! Now, if you just swing one leg forward, now the other...we're on solid ground again! Phew!