


Contents

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

Calendars & Calendar Connctions	G. Bradshaw & J. Thompson	4	•									
Getting to Know the New National Core Arts Standards	K. Adams	8										
● ● ● BEGINNING												
Black Cat	K. Saliba	10			•		•					
Soldier Boy	S. Treece	12			•		•					•
Oliver Twist	B. Hiller & D. Dupont	14			•		•				•	
Aiken Drumm	D. Lange	16			•		•					
Miss White	D. Imiolo	17		•		•	•	•	•			
● ● ● DEVELOPING												
Eggs, Toast, and Jam!	A. Cremisio & J. Lee-Alden	CD 1–2 20									•	
John Kanaka	S. Treece	22					•				•	
Colors!	T. Scullin	22							•		•	
First Flakes: Prep Guide	R. Burrows	CD 3–10 26					•					
First Flakes	A. Bernon	CD 3–10 27					•					
Meet the Recorder	P. Thomas	36	•						•			•
Geomatrix: Dancing Geometry	K. Kuper	CD 15–16 38			•							
Whisky, Frisky!	B. Finucane	40					•	•				
Get to Know the Recorder	N. LeGrand	42	•									
● ● ● CHALLENGING												
Spotlight on the Recorder	N. LeGrand	43	•									
The Recorder Code	N. LeGrand	44	•									
A Recorder Crossword	J. Morgan	45	•									
Lightly Row Quartet	M. Schay	CD 17 46					•				•	
Bach's "Jesu, Joy of Man's Desiring"	P. Thomas	50									•	•
Round the Rangoli	L. Dodge	52			•							•
Autumn	D. Dirksing	54					•	•				
The Butterfly	D. Edwards	CD 18–19 56		•			•		•			•
Meet the Shaker	M. Shelton	CD 20–22 58	•	•			•				•	
Techie Tips	L. Dodge								•			
Answer Keys		63										
National Core Arts Standards Index		64										
Contributors		66										

Oliver Twist

 Students will demonstrate the ability to sing a *sol-la-mi* melody while maintaining a steady beat movement to accompany the song.

Data Files

Chant Poster
Recorder Score



Session 1



Ol - i - ver Twist, you can't do this, so what's the use in try - ing?



Touch your knees, touch your toes, clap your hands and a - way you go!



Twist, Twist, Ol - i - ver Twist. Pat - rick is the lead - er.

1. Review body levels used for singing solfège. (*Sol* = hands on shoulders; *Mi* = hands on waist; *La* = hands on head). Lead the class in echo singing short solfège patterns using *sol*, *mi*, and *la*.
2. With students seated in a circle, teach mm. 1–8 using body levels. You can display the Chant Poster to aid student learning.
3. Once secure, sing the song outlining measures 1–4 with body levels and performing the corresponding motions to match the lyrics in mm. 5–8 (in place of the body levels).
4. Ask a volunteer to name a place/way to keep the steady beat. Have the selected child go to the center of the circle and lead the class in singing the song while keeping the beat during mm. 1–4 and moving as suggested by the lyrics in mm. 5–8.
5. Chant the Interlude, selecting a new student to be the leader.
6. Repeat the chant, movements, and interlude as time allows or until all have had a turn.

Session 2

Go - ing on a pic - nic, what shall we bring?

Call *Response* *Call* *Response*

Sand - wick - es. Sand - wick - es. Wa - ter. Wa - ter.

Go - ing on a pic - nic, that's what we'll bring.

1. Sing mm. 1–4 of “Going on a Picnic” using body levels.
2. Ask your students to list things they might bring on a picnic, writing the suggestions on the board. You might sing each suggestion on *sol-mi* as you write it.
3. Sing the song again, adding the call and response section using items from the student-generated list. Repeat the song several times until the class is singing it with confidence.
4. Ask for a student leader to select an item from the list for the class to echo. Sing the song with the student leading the calls. Repeat this step several times, allowing many or all student the opportunity to be the leader.

Extension Idea

Use “Oliver Twist” to introduce low E on the Soprano Recorder. The Recorder Score can be projected or printed for student rehearsal and practice at home. Once learned, measures 1–4 could be played as a solo and measures 5–8 by the whole class. This way you can assess each student’s progress.

Recorder Score

Oliver Twist Traditional
Arr. Helen Duggett


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Assess the students’ ability to sing in tune by having each student sing measures 1–4 of “Oliver Twist” as a solo. Solo opportunities are also present in “Going on a Picnic.” We recommend keeping a running record of the progress of each student.



Eggs, Toast, and Jam!

- 
- Students will play their recorders using pitches B, A, G, and E.
 - Students will read music from a score.
 - Students will explore improvising by echoing a given pattern (beginner) or creating their own one-measure pattern (developing).

Materials

- 
- Performance Track
-
- Soprano recorders
-
- 
- Accompaniment Track

Data Files

Student Score

We wrote this piece to combine music-reading skills with an introduction to improvising. The limited range and basic rhythms make this a good choice for novice recorder students. We hope your students share our love of jazz!

Session 1

1. Play the performance track, stopping at m. 13. Alternatively, you could play the accompaniment track and perform the opening phrase (up to m. 13) for your class. Ask the students to identify the style.
2. Project the score. Identify the Introduction; teach/review the process for counting the multi-measure rest.
3. Guide the students through analyzing mm. 5–12, focusing on the pitches used and repetition of material. Teach the phrase using the method of your choice (note names, solfège, counting rhythms, etc.).
4. When the students are able to play this section with confidence, lead the students to identify the passage with the same melody and rhythm (mm. 21–28). Invite students to play both passages on their recorders along with the performance track. You should play mm. 13–20 while the class follows the score. Note whether or not your students enter on time at m. 21. Formatively assess their ability to read the score.
5. Guide the class to label the two parts they played as A sections.

Session 2

1. Review the previous content; use the same process as above to teach mm. 13–20, labeling this phrase as the B section. Play from the beginning through measure 28, and identify the form as ABA.
2. Identify and discuss the performance note found in m.14. Explain how the students will be filling in the measures of rest by either echoing or improvising.
3. If you feel your students are ready to improvise, have them begin by using the same pitches as in the previous measure, but creating new rhythms. If they are not ready for improvising, simply have them echo you. Practice either skill several times.
4. Choose several students to echo or improvise individually as you play m. 13. Divide the class into pairs, and have students take turns playing mm. 13–14; 15–16; and 17–18. If your students are improvising, encourage them to experiment further by adding additional notes going up/down by step or skip, then by using their listening skills to identify what sounds good when played with the harmonic progression on the accompaniment track.
5. Select volunteers to improvise (or echo) in the B section. Lead the in class in playing the entire piece with the accompaniment track.

Take Note!

Session 2, Step 3: It may be helpful to explain how mm. 13, 15, and 17 are like musical questions, and that the students will supply musical answers in mm. 14, 16, and 18.

Perf.  1
Acc.  2

Eggs, Toast, and Jam

Matthew C. Cremisio and Jennifer Lee-Alden



Activate! | October/November 2015

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Session 3

1. Play and review mm. 1–28 with either the performance or accompaniment track.
2. Teach m. 29 to the end. (Tag)
3. Select students to play the improvised (echoed) measures in the B section. Perform the entire piece with the accompaniment track. Repeat as desired and able.

Extension Ideas

- Students may enjoy improvising on pitched Orff instruments in the B section.
- Repeat performances of this piece in future classes, selecting new students to improvise each time.




Assess student ability to read measures 5–12, using a rubric. Performance indicators should include accuracy of pitch, rhythm and fingering; playing with a steady beat, good tone, and reading the notation while performing (not from memory).

Assess student improvisation using this scale:



- 1 = Student tries to improvise.
- 2 = Student replicates the teacher-generated pattern (plays notation from m. 13 exactly in m. 14)
- 3 = Student begins to show independence in improvising (explores different rhythm patterns in m. 14 using pitches from m. 13). This level is the expected level of performance.
- 4 = Student shows greater independence by creating their own rhythm and melody patterns that fit with the harmonic structure of measures 14, 16, and 18. This level exceeds expectations.

First Flakes

Choral Prep Guide

-  Students will learn and perform a unison choral piece including expressive and dynamic contrasts. Students will learn about the concepts of text-painting and singing with a lifted soft-palate.

Materials

-  Performance Track
-  Accompaniment Track

Data Files

- Score
- Student Vocal Score
- Lyrics Sheet



Composer: Amy F. Bernon

Text: English

Voicing: Unison (optional two-part)

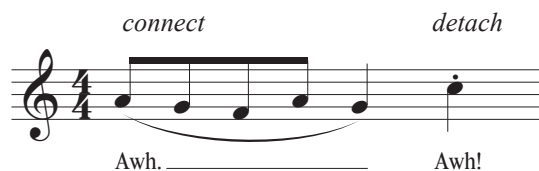
Range: middle C to F# (line 5)

Use this piece to introduce your singers to the concepts of text-painting, vowel-shapes, and singing with a high lifted soft palate. Your students won't see these exercises as a drill because they will be distracted by the song's inherently fun nature!

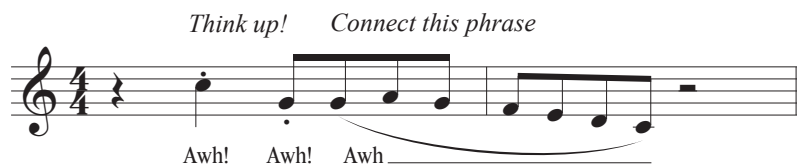
1. Teach/review the following vocabulary terms and symbols, as well as all of the dynamics ranging between *pianissimo* to *fortissimo*.

Melody:	The main musical line
Harmony:	A different line of notes performed at the same time as the melody
Text Painting:	A technique in which the expressive elements in the melody imitate the mood or motions of the lyrics
Crescendo:	Gradually get louder
Decrescendo:	Gradually get softer
Legato:	A smooth connected phrase
Staccato:	A detached phrase
Ritardando:	Gradually get slower
A tempo:	Return to the original tempo

2. Perform the refrain (mm. 14–23) or play the performance track. Share the entire piece, if time permits.
3. Instruct the choir to place their tongues directly behind their top two front teeth. Then, instruct them to slowly drag their tongues backward across the roofs of their mouths until it starts to feel gummy/squishy. Explain how this spot is called the soft-palate and it must be raised at all times!
4. Consider this script: "Pretend your body is a garden hose, and your voice is the water. Open your mouths really tall, not wide, and aim your sound through your soft palates." Perform the following example and then have the class echo you:



5. Isolate the refrain; teach the first phrase on "awh," focusing on the expressive markings. Have students echo the phrase until they are successful, then add the lyrics, being sure to carry over the expressive techniques and raised soft palate concepts.



Once students can sing the previous measures well, add the lyrics.



6. Introduce the concept of text painting. Ask the class to explain what it looks like when it snows. Guide them to realize how snow sometimes swirls and twirls to the ground. Have the choir look at m. 17 as you sing it. Ask, "Do you hear how the music is swirling and twirling while we are singing about snow swirling and twirling? Imagine the wind blowing the snow around, and *become the snowflakes* when you sing that part so that the audience imagines it's snowing when they hear you!"
7. Teach the second phrase as outlined in step 5. Remind the singers to imagine that they are the snowflakes!
8. Teach the remaining two phrases of the refrain in a similar fashion. Once they can confidently sing mm. 14–23, challenge the singers to find where the refrain returns, and perform it.

Rehearsal Overview

I suggest teaching this piece in the following order: Refrain, Verse 1, Verse 2, Bridge, Coda.

Refrain (mm. 14–23): If you choose to include the optional harmony, have the whole class sing the melody over and over again, followed by personally singing the harmony line against their melody. This way, the students hear how the melody and harmony function together. It also lets you know they are strong enough to hold the melody against the harmony. Once they are successful, split the class in half (being sure to keep strong singers in both parts). Have Part 1 sing and repeat one measure over and over again, and tell them never to stop! Add Part 2 singing and repeating the harmony with you while Part 1 continues to repeat their line. Once they've done this successfully, move to the next measure and work each part the same way.

Verse 1 (mm. 5–13): The verses feature important dynamics and *legato* phrases occasionally followed by a *staccato* note or two. Be sure to highlight these expressive techniques and have students mark them on their lyrics pages or scores. Discuss and rehearse the dynamics as needed.

Refrain (mm. 14–23)

Verse 2 (mm. 25–33)

Bridge (mm. 44–51): Approach this section just like the refrain, outlined in the introductory lesson.

Coda (mm. 53–end): Note the modulation and the change in the structure at m. 62.

Take Note!

Step 6: Singing pitch names while fingering is great practice for recorder students who are struggling to match correct fingering with note names.



Questions for determining student success include:

- Are singers always performing with a lifted soft-palate and tall mouth?
- Are singers maintaining energy through the *legato* and the *staccato* phrases to exemplify the text through text-painting?

Are the singers fully committed to and internalizing nature of the text painting, as reflected through their discussion, facial expressions, and overall performance?

First Flakes

Words and Music by
Amy F. Bernon

4 Joyfully ♩ = ca. 112

The musical score is written for voice and piano. It begins with a piano introduction in 4/4 time, marked *mf*. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The voice part enters at measure 4 with the lyrics 'Like a si - lent mov - ie'. The tempo is marked *rit.* (ritardando) and then *a tempo* (return to tempo). The piano accompaniment also follows this tempo change. The score continues with the lyrics 'show, win - ter makes an en - trance,'. The piano part provides harmonic support with chords and moving lines in both hands.

Duration: approx. 2:20

*Also available: Performance/Accompaniment CD (99/2982H).

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8 *poco rit.* *a tempo*

float - ing on the soft snow. And we watch in qui - et

poco rit. *a tempo*

10 5 *, emphatically*

awe, ask - ing one an - oth - er, "Did you just see what

13 *rit.* *a tempo f*

I saw?" First flakes have fi - n'ly

rit. *f a tempo*

15

come — to town, and I love to see — them

Meet the Recorder



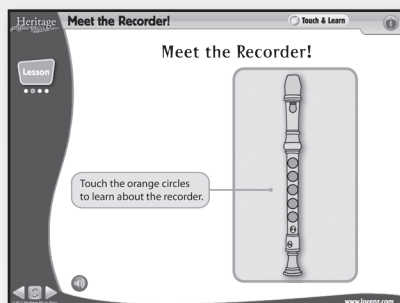
Students will learn about the recorder.

Materials

Meet the Recorder IWB file
Computer, projector,
IWB (optional)

Data Files

Recorder Notes Worksheet



Take Note!

Step 3, Pop-up 2: You may wish to explain the function of a moat. The recorder, dating from around 1400 was discovered during the excavation of a castle ruin in Dordrecht, Holland. Go to <http://bit.ly/1RrtAs6> for a short video (stop at 1:32) of the Flanders Loeki Stardust Quartet playing Canzon "La Lusignuola" by T. Merula.

No matter what grade level you begin recorder instruction, you will want to relate some background about the instrument. Even though you may find recorders at the supermarket or dollar store, your students and parents need to know that you are teaching a real instrument, with a rich background and large body of musical repertoire. I like to present this material in bits, giving students a little information to explore, digest, and share with parents, along with some good quality recorder music samples.

1. Open and project the IWB file. Touch the sound icon and listen to the audio as students enter ("Fantasy in C" for solo recorder by Georg Philipp Telemann, 1681–1767). The audio totals 2:44, and there are several cadences that make good stopping places if you don't wish to listen to the entire audio.
2. Read the text (Giovanni Bellini is pronounced joh-VAHN-ni behl-LEE-nee). Invite students to suggest names of the instruments and then touch the word "touch" to reveal the names. Touch the sound icon and invite students to listen to another piece for recorder (a Medieval dance tune excerpted from *Tre Fontane*, Anon). This audio totals 1:16 and includes a violin drone and drum. (Note: you may notice that the angel is holding the recorder with the right hand at the top, and this will be addressed later in the lesson.) For a wonderful video of recorder and lute, go to <http://bit.ly/1dAhFK9>.
3. Touch the navigation arrow to advance to the "Meet the Recorder" page. Touch the audio button to listen to "Greensleeves," played on recorder and accompanied by a harpsichord. Invite a volunteer to touch one of the orange circles on the recorder to activate a pop-up, and have the student read the text and touch the sound icon to listen to the audio (a variation on "Greensleeves" theme). Close the pop-up and repeat the process, reading the information on the pop-ups, and touching the audio to hear another variation.



4. Touch the navigation arrow to advance to The Recorder Family page. Touch the sound icon to listen to a contemporary piece called "Etherea," written and performed by Colin Ross (3:08). Then invite volunteers to touch recorders to activate the pop-ups and read about the instruments. You may wish to pause after each pop-up and watch a video of the instruments, as suggested below:

- Garklein: <https://www.youtube.com/watch?v=H7nuM4tNSH4>
- Sopranino: https://www.youtube.com/watch?v=e-ER_iYnnik
- Soprano: <https://www.youtube.com/watch?v=hVARLQoIFk0>
- Alto: <https://www.youtube.com/watch?v=1kQRcqTTT5s>
- Tenor: <https://www.youtube.com/watch?v=XAOrc2USVAo>
- Bass: <https://www.youtube.com/watch?v=W39e1oZH6zo>
- Great bass, Contrabass, and Sub-contrabass: <https://www.youtube.com/watch?v=x52-VKWI9hg>

5. Advance to the More Recorder Facts page. Invite volunteers to touch the orange dots on the recorder to activate pop-ups with more audio files (variations on "Greensleeves") and information about the recorder. After pop-up 2, you may wish to play a fascinating video detailing how the recorder is made: <https://www.youtube.com/watch?v=WiSW6LPchSc>. After pop-up 3, return to the first page and note the position of the angel's hands on the recorder (right hand on top). When all pop-ups have been read, consider playing a video of QNG: Quartet New Generation, to show the great variety of sounds that can be produced by recorders playing contemporary as well as early music: <http://bit.ly/1LNrn6h>.

6. Have students complete the Recorder Notes worksheet.

The Recorder Family

Touch each instrument to learn about it.

Recorder FAQs

Meet the Recorder!

The recorder is a woodwind instrument, originally hand made from boxwood and decorated with ivory. Today recorders are made from hard woods such as ebony, rosewood, or maple or from plastic.

Recorder Notes

Write T for true and F for false.

- _____ The recorder was invented in the 20th century.
- _____ Musical groups that play several different sizes of recorders are called consorts.
- _____ The recorder is a woodwind instrument, and all recorders are made of wood.
- _____ The garklein or sopranissimo is the smallest recorder, and is about six inches long.
- _____ The soprano and alto recorders are the most popular.
- _____ The sub-contrabass is the largest recorder, and is about ten feet tall.
- _____ Only children can play the soprano recorder.
- _____ Early recorders were designed to be played with either hand at the bottom.
- _____ The sopranino is twice as long as the alto recorder, and plays an octave lower.
- _____ The recorder can play many types of music, from early music to contemporary.

Write one piece of interesting information you learned about the recorder: _____

If you could play any size recorder, which one would you choose and why? _____

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Review the names of various sizes of recorders, from highest to lowest.

Discuss students' work on the Recorder Notes worksheet to be sure that they can demonstrate their new knowledge about the recorder. Invite students to:

- aurally correct the false statements on the worksheet.
- share one piece of interesting information they learned about the recorder.
- describe which type of recorder they would like to learn to play and why.

Autumn



Students will identify the meter, form, and use of timbre in an English Folk Song.
Students will learn, arrange, and perform a song in a minor tonality with accompaniment.

Materials

Instruments (see score)

Data Files

Score

Lyrics Poster

Accompaniment Score

Take Note!

Step 4: The Harvest Moon will occur on Sept. 27, 2015. Did you know the full moon has a special name in each month? The Oct. full moon is known as the Hunter Moon and the Nov. full moon is called the Beaver Moon.



This gorgeous piece features four unique phrases, making it a little more challenging, but the hauntingly beautiful melody and lyrics will draw your students in! Your students should have experience in identifying meter, tonality, and comparing phrases.

Session 1

1. Instruct the class to listen and, when they are able, mark the strong beats. Sing the melody while playing the Metals part. The Metals part should guide the students to marking the strong beats. Discuss the meter.
2. Instruct the class to listen again to determine how many phrases are in the song. Sing the song while playing the Metals part and then ask a volunteer to identify the number of phrases.
3. Instruct the students to listen for a third time to determine if any of the phrases are the same or if they are all different. Discuss their findings. You may need to isolate each phrase.
4. Display the Lyrics Poster and teach the song, one phrase at a time. If the students are not naturally marking the steady pulse (in one), have them sway or pat the dotted-half note pattern. Discuss the lyrics, and when the Harvest Moon will occur.
5. Display the Accompaniment Score. Guide the students in comparing the BX and Metals parts, realizing that they play the same pitches when both play. Ask them why Metals are a good choice for this piece of music, and why the BX part does not have dotted half notes. Discuss.
6. Have all students go to barred percussion instruments. Identify the pitches and demonstrate how to play these two parts, phrase by phrase. Work with the students until they are able to play the parts with confidence. Then lead the class in singing the melody while playing the Metals and BX accompaniment parts.
7. Have students put down their mallets. Sing the melody while clapping the SX/AX part. Ask students to identify the rhythm and write it on the board. Have students join you in singing and clapping the SX/AX part. When they are secure, transfer the part to the instruments and perform with all three accompaniment voices.
8. Sing the song and snap the SG/AG part. Have students sing and snap and then transfer the part to the instruments. Perform the piece with all accompaniment voices.
9. Teach the drum part in a similar fashion. Combine all instrument parts and sing the song.

Session 2

1. Review the song and accompaniment voices.
2. Work with the students to create an arrangement of the piece for performance. Consider guiding them to include an introduction, interlude between verses, and coda. They might also add more non-pitched percussion to highlight words or phrases and/or dynamics.

3. Perform the new arrangement, videotaping it for analysis.
4. Watch the performance and lead the students in evaluating their performance. Consider creating a rubric including the skills on which you want to focus, such as balance, attention to expressive content, expressive performance, and accuracy in performing the accompaniment parts/reading the score.

Autumn

English folk song
arr. Donna Dirksing

The musical score is for the song 'Autumn', an English folk song arranged by Donna Dirksing. It is written in 3/4 time and features a vocal melody with lyrics and a multi-part instrumental accompaniment. The vocal parts are for SG/AG and SX/AX. The instrumental parts are for Metals, BX, and Drum. The score is divided into two systems. The first system covers the first four measures of the song, and the second system covers the next four measures. The lyrics are: 'Au - tumn comes, the sum - mer is past. Au - tumn comes, the but let us be glad, Win - ter will come - too soon. Sing - ing an au - tumn tune.' The score includes a variety of musical notation, including treble and bass clefs, time signatures, and various note values and rests. The instrumental parts are written for specific instruments: SG/AG (Soprano/Guitar), SX/AX (Soprano/Alto Saxophone), Metals (Metals), BX (Bassoon), and Drum (Drum).

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Extension Ideas

- Have students collect and present poems about the autumn. Use the poems to create a rondo form.
- If some students would like to add creative movement to the performance, allow them to do so.
- Challenge your students to play the Metals or SX/AX parts on their recorders. The Metals part will require very good breath control to hold the sustained pitches in tune. Students can experiment with letting the pitch fall on the quarter notes in the SX/AX parts to lend an eerie effect.



Observe your students' responses when discussing the meter, phrasing, and use of timbres. Assess the performance with your students as detailed in Session 2, step 4.

National Core Arts Standards Index

CREATING

Anchor Standard 1

Generate and conceptualize ideas and work.

	Levels	Page
Soldier Boy	Beginning	12
Oliver Twist	Beginning	14
Aiken Drumm	Beginning	16
Eggs, Toast, and Jam!	Developing	20

Anchor Standard 2

Organize and develop artistic ideas and work.

	Levels	Page
Oliver Twist	Beginning	14
Round the Rangoli	Challenging	52
The Butterfly	Challenging	56

Anchor Standard 3

Refine and complete artistic work.

	Levels	Page
Oliver Twist	Beginning	14
Round the Rangoli	Challenging	52

PERFORMING

Anchor Standard 4

Select, analyze, and interpret artistic work for presentation.

	Levels	Page
Miss White	Beginning	17
John Kanaka	Developing	22
Colors	Developing	24
First Flakes	Developing	28
Whisky, Frisky	Developing	40
Bach's "Jesu, Joy of Man's Desiring"	Challenging	50
Round the Rangoli	Challenging	52
Autumn	Challenging	54

Anchor Standard 5

Develop and refine artistic techniques and work for presentation.

	Levels	Page
Black Cat	Beginning	10
Eggs, Toast, and Jam!	Developing	20
John Kanaka	Developing	22
First Flakes	Developing	28
Autumn	Challenging	54
Meet the Shaker	Challenging	58

National Core Arts Standards Index

PERFORMING (continued)

Anchor Standard 6

Convey meaning through the presentation of artistic work.

	Levels	Page
Black Cat	Beginning	10
Aiken Drumm	Beginning	16
Miss White	Beginning	17
Eggs, Toast, and Jam	Developing	20
John Kanaka	Developing	22
First Flakes	Developing	28
Whisky, Frisky	Developing	40
Bach's "Jesu, Joy of Man's Desiring"	Challenging	50
Autumn	Challenging	54
The Butterfly	Challenging	56

RESPONDING

Anchor Standard 7

Perceive and analyze artistic work.

	Levels	Page
Soldier Boy	Beginning	12
Meet the Recorder	Developing	36

CONNECTING

Anchor Standard 10

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

	Levels	Page
Meet the Recorder	Developing	36
Bach's "Jesu, Joy of Man's Desiring"	Challenging	50
Get to Know the Recorder	Developing	43
Spotlight on the Recorder	Challenging	44

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Contributors



Kathy Adams has been teaching elementary general music in Tolland, CT for over 15 years. She previously taught in Red Hook, NY and Barcelona, Spain. Kathy earned a Bachelor's Degree in Music Education and Vocal Performance from Ithaca College. She completed her Master's Degree in Music Education from University of Hartford, where she also met her future music-educator husband, Timothy Adams. She is currently working on her sixth-year degree from Central CT State University.



Amy F. Bernon was born and raised in Syracuse, New York. During the long winters, she would pass the time by playing piano and writing songs. She received her Bachelors degree from the Hartt School and Masters degree from Yale University School of Music. She studied composition with Martin Bresnick, Robert Carl, Jacob Druckman, and Libby Larsen among others. Amy has taught music at The Taft School in Watertown, CT and at the Buckingham Browne and Nichols School in Cambridge, MA. She is the founding director of the Alamanda Women's Choir and former director of the Litchfield County Children's Choir. For several years, Amy served as the Connecticut ACDA R&S chairperson for children's choirs. She resides in western Connecticut with her husband, Jonathan.



Gennifer 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. Gennifer 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.



Reuben Burrows is a native of Philadelphia, Pennsylvania. He graduated from Towson University with a bachelor's degree in Music Education, and holds a master's degree in Music Education from Shenandoah University. As a choral educator, he seeks to obtain the best tone possible from students using elements of storytelling to evoke emotional expression. Mr. Burrows has taught music both at the elementary and middle school levels. Choral ensembles under his direction receive consistent superior ratings, earning the attention of *The Gazette* and *The Washington Post*. He has directed the Hyattsville Middle School Creative & Performing Arts Choir since 2010.



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.



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.



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.



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



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*.



Nicole LeGrand teaches K–5 general music at Madison Consolidated Schools in Madison, IN. Teaching at seven elementary schools, she works with more than 1,600 students each year. Nicole has eight years of experience in the general classroom as an elementary teacher and three years of experience as the music specialist. She earned her B.A. in elementary education from Hanover College. While there, she studied piano and served as one of the accompanists for the Hanover College Choir. She obtained her M.S., specializing in literacy, from Walden University.



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.

Contributors



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>.



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.



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.



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.

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