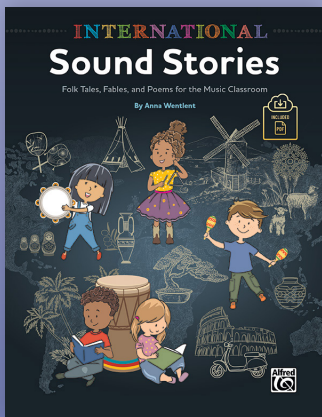


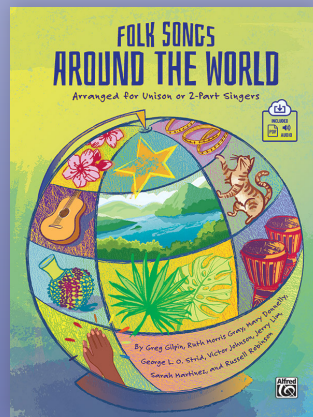
New Classroom Resources 2023-2024



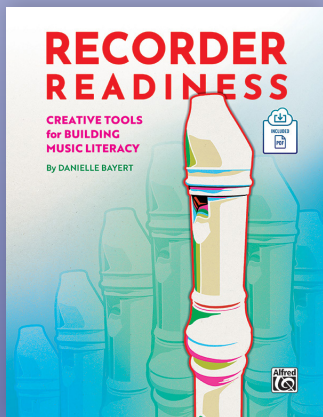
Page 3



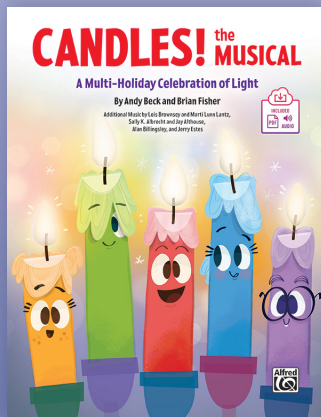
Page 6



Page 12



Page 16



Page 20



Page 26

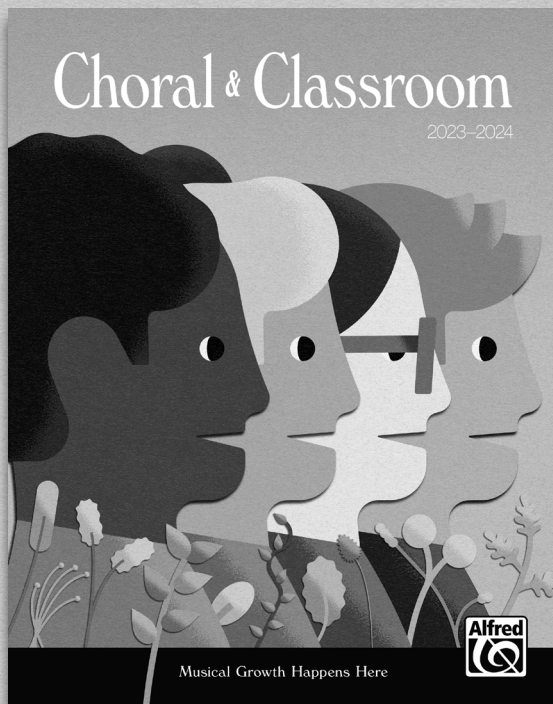


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New Music and Resources

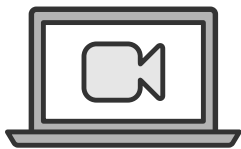
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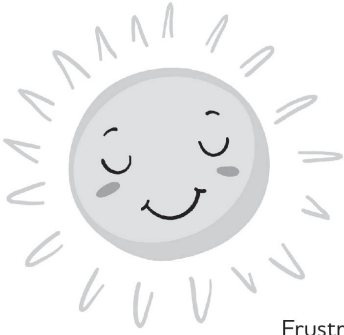


View or download
full choral PDFs or
sample pages.



How Māui Slowed the Sun

POLYNESIAN MYTH



Many years ago, the sun **raced** across the sky so quickly that every day the earth was plunged into darkness after only a few moments of **daylight**. One evening, **Māui** (MAHOO-ee) and his brothers were trying to eat a hāngī (HAHN-gee)—food that has been cooked by being buried in the ground with hot stones. But the sun was setting quickly and they could barely see their food.

Frustrated, **Māui** decided to do something about it. He announced to his brothers that he was going to catch the sun and force it to travel more slowly, so that they had more hours of **daylight**. You see, **Māui** was a demi-god. He was known for his incredible acts of strength, such as catching the world's largest **fish**. But still his brothers laughed at him. The sun was huge and no one could ever touch it, as it was much too **hot!**

But his brothers didn't know that **Māui** had his ancestor's magical **jawbone**. He knew it would allow him to catch the sun. The next day, **Māui** asked the people in his village to braid several long ropes of flax. That night, he gathered his brothers and chanted a karakia (*kah-rah-KEE-uh*), asking for spiritual guidance and protection. Then they began their long **journey** to find the sun.

Finally, they came to a deep pit in the earth. Inside, the sun was **sleeping**. Under cover of darkness, **Māui** and his brothers made a circle around the pit with the ropes. They also built clay huts to protect themselves from the sun's heat. Once they were safely inside their huts, they patiently **waited** ...

Soon, morning came and the sun awoke, ready to **race** across the sky. Its bright morning rays were so intense that the brothers screamed and started to run. Shouting out, **Māui** commanded them to stay. Together they pulled on the ropes and trapped the sun as it tried to rise.

Then, **Māui** took out his magical **jawbone**. Braving the fiery heat, he struck the sun with all his might. The mighty sun roared in **anger**, but he was not afraid. “No longer will you control the length of our days,” **Māui** ordered. “From now on, you will travel slowly across the sky!”

Back and forth, they **angrily** fought. Finally, tired and worn out, the exhausted sun gave up. In exchange for his release, he agreed to move more slowly. **Māui** instructed his brothers to let go of the ropes, and with that, the tired sun drifted slowly into the sky, bringing with it the **daylight**.

Thanks to **Māui**, the people now had more than enough time in their day to work, gather food, and be **merry**! And for years to come, they told the tale of **Māui**'s bravery and strength, passing it down from generation to generation.

Instrument Key



Raced/Race: Glockenspiel
Glissando up



Hot: Claves
Strike together once



Waited: Temple blocks
Alternate back and forth



Daylight: Triangle
Strike once and let ring



Jawbone: Cymbals
Crash together

ALL

Anger/Angrily: All instruments
Play random rhythms for three seconds



Māui: Gathering drum
Strike once loudly



Journey: Sandpaper blocks
Play steady quarter notes,
back and forth



Merry: Students
Cheer together as a class



Fish: Kokoriko
Turn back and forth



Sleeping: Slide whistle
Slide from high to low

Note: Māui is a great hero in Polynesian mythology. Tales of his exploits and adventures appear in the stories of many different populations across the Pacific, including the Māori, Hawaiian, Tongan, Tahitian, and Samoan peoples. The figure became known across the world after being voiced by Samoan-American actor Dwayne Johnson in the animated movie Moana.

Please refer to pages 7–11 for excerpts from *Bucket Classics!*

BUCKET CLASSICS!

Classical Play-Along Songs for Bucket Drums and Classroom Percussion

By Tom Anderson

Experience classical music in a new way—playing along with bucket drums! Add optional classroom instruments for even more fun. This curated collection of earworms includes highlights from classical composers like Pachelbel, Mozart, Beethoven, and Strauss. These themes have stood the test of time and are still heard in movies, TV shows, and commercials today. Teaching suggestions, playing tips, complete scores, and student parts are provided. Digital access allows you to download full-performance and accompaniment only tracks as well as PDFs for printing or projecting. Grab your sticks, buckets, and instruments to take a musical journey from *In the Hall of the Mountain King* to the *William Tell Overture!*



- Recommended for grades 5 and up.
- Book includes access to reproducible student pages.
- Online audio includes full-performance and accompaniment only tracks.

TITLES:

- | | |
|--|--|
| 1. Also Sprach Zarathustra
(Richard Strauss) | 5. Canon in D
(Johann Pachelbel) |
| 2. Eine Kleine Nachtmusik
(Wolfgang Amadeus Mozart) | 6. Hungarian Dance No. 5
(Johannes Brahms) |
| 3. William Tell Overture
(Gioachino Rossini) | 7. Aquarium
(Camille Saint-Saëns) |
| 4. In the Hall of the Mountain King
(Edvard Grieg) | 8. Symphony No. 5 in C Minor
(Ludwig van Beethoven) |

Book & Online PDF (00-50316) \$34.99

Also available digitally.

Also Sprach Zarathustra

by Richard Strauss

Classic Tips

- Tone poem by Richard Strauss
- Composed in 1896
- Inspired by *Thus Spoke Zarathustra*, a philosophical novel by Friedrich Nietzsche
- Initial fanfare used in the 1968 Stanley Kubrick movie, *2001: A Space Odyssey*
- Elvis Presley used it as an introduction to his concerts

Bucket Drums

Bass Tone

A *bass tone* is played by tilting the bucket with your foot. To add extra musical weight, use the fat end (*butt*) of the stick. Strike the bucket in the middle of the bottom head.

When playing the eighth-note figure, alternate your hands right-left-right-left with conviction. Accents are added for even more volume.



Roll

A *roll* is played in the final two measures. To achieve this effect, strike the bucket, alternating your hands (right-left-right-left-etc.) as rapidly as possible. Create a smooth roll by holding the sticks loosely enough to bounce.



10 (♩ = ca. 74) 11 *rit.* (♩ = ca. 60)

BD

FC

CC

LD

f

14

BD

FC

CC

LD

ff

clasp

choke

ff

BUCKET DRUMS

Eine Kleine Nachtmusik

Percussion parts by
TOM ANDERSONMusic by
WOLFGANG AMADEUS MOZART

Allegro ($\text{♩} = \text{ca. } 138$) 5

Stick Clicks
Head

9 11 **Slower** ($\text{♩} = \text{ca. } 122$) 1. 2.

rit. *mp* *cresc. e accel.*

16 19

mf *f*

22 25

mp

28 32

33 *mf* *f*

39 1. 2. **Relaxed** ($\text{♩} = \text{ca. } 132$)

decresc. *rit.* *mf* *mp*

BUCKET DRUMS

In the Hall of the Mountain King

Percussion parts by
TOM ANDERSONMusic by
EDVARD GRIEG

March like ($\text{♩} = \text{ca. } 122$) 3 *Play 3 times, faster each time*

Stick Click
Rim
Bass Tone

2

mp-mf-f

11
Click Own Sticks

7

Click Neighbors' Sticks

13

19

a little faster

Repeat 3 times 27

25

31

mf *p* **2** *ff*

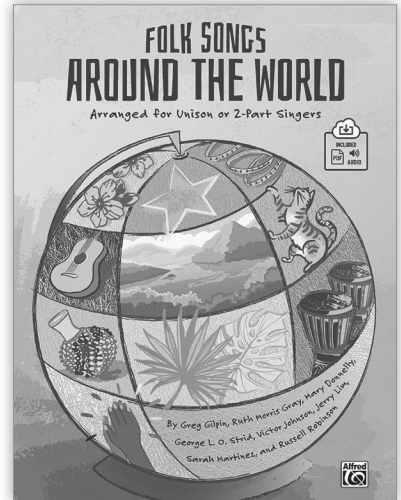
Please refer to pages 13–15 for excerpts from *Folk Songs Around the World*.

FOLK SONGS AROUND THE WORLD

Arranged for Unison or 2-Part Singers

By **Greg Gilpin, Ruth Morris Gray, Mary Donnelly
and George L. O. Strid, Victor C. Johnson, Jerry
Lim, Sarah Martinez, and Russell Robinson**

Music is an inviting gateway to discover and celebrate diverse cultures. These ten authentic folk songs from around the globe are arranged for both two-part treble singers and unison voices (downloadable song sheets for both are included). Lightly orchestrated accompaniment tracks capture the unique rhythm, tone, and timbre of the West Indies, Japan, South Africa, Greece, Spain, China, Ukraine, Scotland, Ghana, and Haiti. This informed publication includes the background, pronunciation, and translation for every song, designed to launch your exploration of world music.



- Recommended for grades 3 and up.
- Book includes access to reproducible song sheets in both unison and 2-part.
- Online audio includes full-performance and accompaniment recordings.
- Enhanced CD includes PDF singer pages, plus full-performance and accompaniment recordings.

TITLES:

1. El Vito (Spanish Folk Song)
Arr. Greg Gilpin
2. Gerakina (Greek Folk Song)
Arr. Greg Gilpin
3. Hosanna, We Build a House
(West Indies Folk Song)
Arr. Russell Robinson
4. Loch Lomond (Scottish Folk Song)
Arr. Mary Donnelly & George L. O. Strid
5. Oy Khodyt Son (Ukrainian Lullaby)
Arr. Sarah Martinez
6. Rainbow Sister (Chinese Folk Song)
Arr. Jerry Lim
7. Siyahamba (South African Folk Song)
Arr. Victor C. Johnson
8. Tanabata (Japanese Folk Song)
Arr. Greg Gilpin
9. Tue, Tue (Ghanaian Folk Song)
Arr. Ruth Morris Gray
10. Wangolo (Haitian Folk Song)
Arr. Ruth Morris Gray

Book & Online PDF/Audio (00-50729)	\$64.99
Book & Online PDF (00-50730)	\$34.99
Enhanced CD (00-50731)	\$44.99
Online Audio (00-50732)	\$44.99

Also available digitally.

Tanabata

Background Information

Tanabata (evening of the seventh) is one of Japan's five seasonal festivals. Celebrated on July 7, it is often referred to as the Star Festival and has cultural origins in China.

According to folklore, *Tanabata* marks the once-yearly meeting of forbidden lovers *Orihime*, a weaver, and *Hikoboshi*, a cow herder. *Orihime's* father became enraged when the couple fell so deeply in love that they neglected their jobs. After forcing them to separate, he took pity and granted them one day a year to see each other. Legend has it that the two lovers are represented by the stars Vega and Altair respectively, which rise in Japan's night sky around this time of year. If the weather is clear, the two stars will be visible, and *Orihime* and *Hikoboshi* will meet.

As the date approaches, it is customary to decorate and hang long strips of colorful paper called *tanzaku*. Before they are hung, each one has a wish written upon it. Along with other vibrant ornaments, these decorations are displayed in homes, businesses, and streets.

Japanese Pronunciation and Translation

Sasa no ha sarasara,
Sah-sah noh hah sah-rah-sah-rah,
 (Bamboo leaves are rustling.)

no kiba ni yureru.
noh-kee-bah nee yoo-reh-roo.

Tanabata

for 2-part voices

English translation by
TAKASHI NAKAMURA

Japanese Folk Song
 Arranged, with new Music, by **GREG GILPIN**

Gently (♩ = ca. 84) 3 PART I only
p

VOICES

Sa - sa no ha sa - ra - sa - ra, no - ki - ba ni

yu - re - ru. O - ho - shi - sa - ma ki - ra - ki - ra, kin — gin —

13 PART II only
mp

su - na - go. Bam - boo leaves are rus - tling, rus - tling,

sway - ing close — to the roof - top's — edge. Oh, how the stars are

twin - kling, twin - kling, gold and sil - ver grains of sand.

Siyahamba

Background Information

"Siyahamba" originated in South Africa and is attributed to the Zulu people. It was rewritten as a Christian hymn by Andries Van Tonder of Dundee, Natal (South Africa) in 1952. Van Tonder is also credited as the author of the earliest known Afrikaans version of the lyrics, while the composer of the melody and of the Zulu lyrics (used in this arrangement) are unknown. It was then recorded by the Swedish choral group Fjedur in 1978 and garnered much popularity.

"Siyahamba" can be described as a *zipper song*, meaning the lyrics consist of one phrase that is repeated with variations. This results in a structure that is very repetitive and emphasizes the spirit of community. This type of song often leads to the outpouring of physical expression during a performance, which may be one reason why "Siyahamba" is such a popular choice for festive occasions and processions.

Zulu Pronunciation and Translation

Siyahamb'ekukhanyen' kwenkos.
See-yah-hahm beh-koo-kah nyehn kwehn-kohs.
(We are marching in the light of God.)

Siyahamba.
See-yah-ham-bah.
(We are marching.)

Siyahamba

for 2-part voices

South African Folk Song

Arranged by **VICTOR C. JOHNSON**

With determination! (♩ = ca. 108-112)

PART I

3 *mf* **5**

Si - ya - hamb' _____ e - ku - kha -

PART II

3

6

nyen' kwen - kos, _____ si - ya - hamb' e - ku - kha - nyen' kwen - kos. _____

mf

Si - ya -

9

hamb' _____ e - ku - kha - nyen' kwen - kos, _____ si - ya - hamb' e - ku - kha - nyen' kwen - kos. _____

12 *f* 13

Si - ya - ham - ba, _____ si - ya - ham - ba, oo, _____ si - ya -

_____ Si - ya - ham - ba, ham - ba, _____ si - ya - ham - ba, oo, _____ si - ya -

15

hamb' e - ku - kha - nyen' kwen - kos. _____ Si - ya - _____

hamb' e - ku - kha - nyen' kwen - kos, _____ kwen - kos. _____ Si - ya - _____ kwen - kos. _____

18 20 *mp*

We are march - ing,

mf

We are march - ing in the

21 *mf*

march - ing, _____ we are march - ing in the light of _____ love. _____

light of _____ love, _____ we are march - ing in the light of _____ love. _____ We are

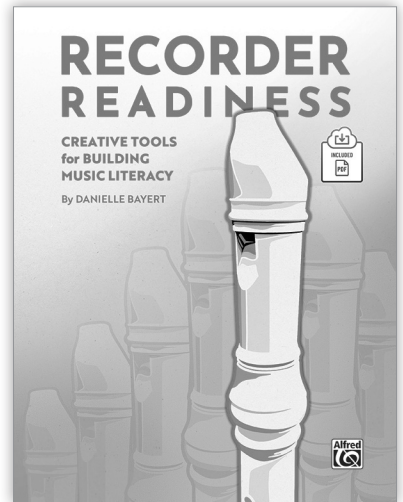
Please refer to pages 17–19 for excerpts from *Recorder Readiness*.

RECORDER READINESS

Creative Tools for Building Music Literacy

By Danielle Bayert

Kickoff, supplement, or reinforce your existing classroom recorder method with these engaging games, worksheets, and activities that invite customized learning. This hands-on toolkit isolates three distinct elements for building music literacy through recorder practice: rhythm, pitch, and technique. Start with each alone, then combine two at a time, and finally fully synthesize all three with ten culminating read-and-play melodies. Danielle's creative, outside-of-the-box approach is so effective and so fun! Includes templates for several teacher-made manipulatives, puzzles, flashcards, and more.



- Recommended for grades 2–5.
- Book includes access to reproducible templates and worksheets.

SINGULAR CONCEPTS

Rhythm

1. One-Measure Rhythm Strips
2. Recorder Rhythm Wheel
3. Rhythmic Dictation
4. Swat that Rhythm!
5. Rhythm Dice

Pitch

1. Match by Memory (Treble Clef)
2. Name that Note!
3. Notation Station
4. Treble Clef Spelling Bee
5. Lines and Spaces Crossword

Technique

1. All About Recorders
2. Echo Me!
3. Recorders 'Round the World
4. Technique Time!
5. Parts of the Recorder

COMBINING TWO CONCEPTS

Rhythm & Pitch

1. What Do You Hear?
2. One Note, Two Measures
3. Roll a Measure
4. Four-Measure Recorder Composition
5. Fill in the Fingerings

Pitch & Technique

1. Match by Memory (Fingering)
2. Fingering Finder
3. Arrow Notation Song: Hot Cross Buns
4. Arrow Notation Song: Merrily We Roll Along
5. Arrow Notation Song: Funga Alafia

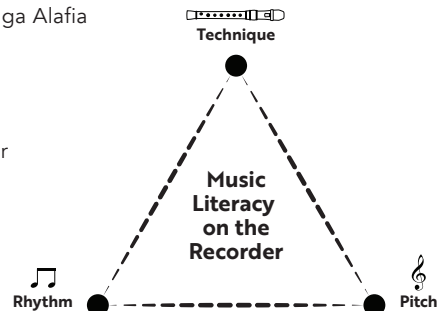
Rhythm & Technique

1. Recorder Dice Game
2. Heart Chart Composition
3. One-Measure Composition Cards
4. Recorder Spinner
5. Recorder Flipper Book

SYNTHESIZING THREE CONCEPTS

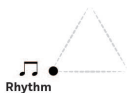
Rhythm, Pitch & Technique

1. Hot Cross Buns
2. Merrily We Roll Along
3. Rain, Rain, Go Away
4. Jingle Bells
5. Amazing Grace
6. Twinkle, Twinkle, Little Star
7. Au Claire de la Lune
8. Sakura
9. Ode to Joy
10. Old Man River



Book & Online PDF (00-50316) \$34.99

Also available digitally.



RECORDER RHYTHM WHEEL

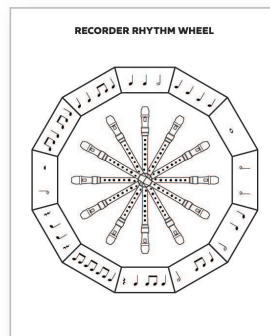
MUSICAL CONCEPT | Theory of Music (Read)

Learning Objectives

Students will echo and identify the rhythm they hear.

Materials

- "Recorder Rhythm Wheel" template
- Cardstock
- Scissors
- Laminator (optional)
- Miniature clothespins or colored paper clips



Preparation

1. Print out a classroom set of rhythm wheels on cardstock.
2. Cut around the outside of the wheels.
3. Laminate for durability, if desired.
4. Clip a miniature clothespin (or colored paper clip) to the outside of each wheel.

Activity

1. The teacher claps/says a rhythm that appears on the wheel.
2. Students clap/say the rhythm back.
3. Students move the clothespin to the correct rhythm.
4. Students hold up their answers to show the teacher.

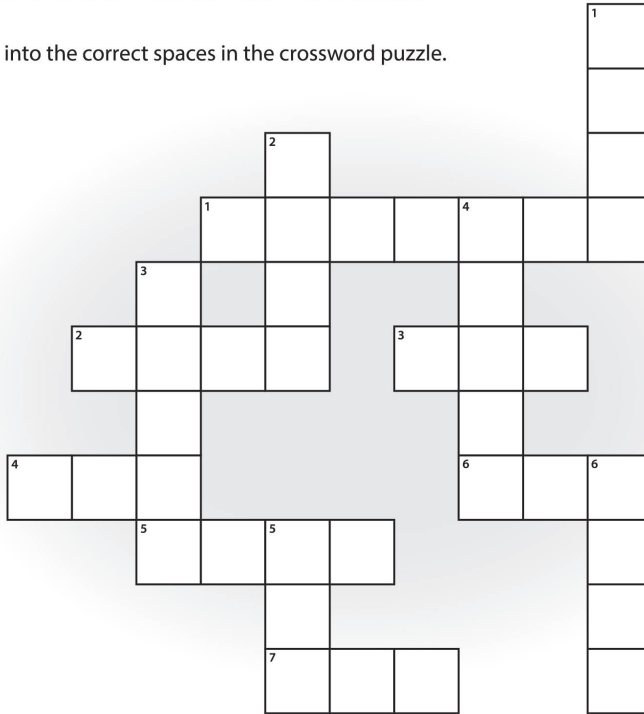
Extension

Rather than clapping/saying the rhythm, the teacher could play the rhythm on a recorder, either using only one note for the rhythm or a combination of notes.

LINES AND SPACES CROSSWORD

Directions

- Write the letter name for each treble clef note next to the staff to spell a word.
- Write the words into the correct spaces in the crossword puzzle.

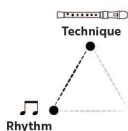


DOWN

-  _____
-  _____
-  _____
-  _____
-  _____
-  _____

ACROSS

-  _____
-  _____
-  _____
-  _____
-  _____
-  _____
-  _____



RECORDER DICE GAME

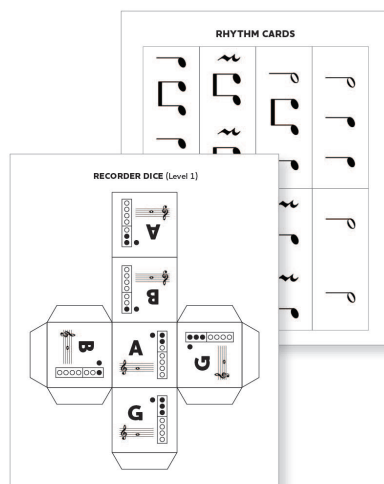
MUSICAL CONCEPT | Expression of Music (Perform)

Learning Objectives

- Students will correctly play rhythms using the recorder.
- Students will use the correct fingering and tonguing technique.

Materials

- “Recorder Dice” template (Level 1, 2, or 3)
- “Rhythm Cards” template
- White cardstock for “Recorder Dice”
- Colored cardstock for “Rhythm Cards”
- Envelopes
- Scissors
- Tape
- Recorders



Preparation

1. Print the dice on white cardstock and the rhythm cards on colored cardstock (there are intentional duplicates of some of the most common rhythms). You may want the entire class to work on the same level of dice, or print out different dice according to the ability level of individual students.
2. Laminate for durability, if desired.
3. Cut around the dice.
4. Fold on all of the lines.
5. Tape the dice together.
6. Cut out the rhythm cards and put each set in its own envelope.
7. You will need enough sets for the class to play in groups of three.

Activity

1. Students work in small groups of three students per group.
2. Put all of the rhythm cards in a stack and draw a card from the top of the stack.
3. The group claps and says the rhythm two to four times.
4. Roll the dice.
5. Use the pitch on the dice to play the rhythm on the recorder.

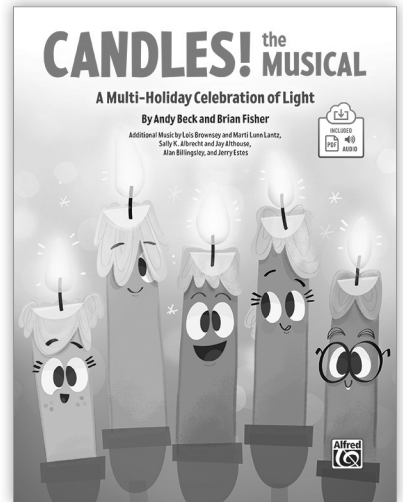
Please refer to pages 21–25 for excerpts from *Candles! The Musical*.

CANDLES! THE MUSICAL

A Multi-Holiday Celebration of Light

By Andy Beck and Brian Fisher
With additional Music by Lois Brownsey and
Marti Lunn Lantz, Sally K. Albrecht and Jay
Althouse, Alan Billingsley, and Jerry Estes

Celebrate several end-of-year holidays with this inclusive 35-minute musical for unison or 2-part singers. What do all of these holidays have in common? Candlelight! Nine de-“light”-ful original songs (sung by the full cast) are connected by an entertaining and informative rhyming script (for 1–48 speakers). Dress performers as individual tapers in various colors to represent Christmas, Hanukkah, Kwanzaa, Advent, and Diwali. Feel free to add songs and rhymes about other cultural traditions in your community to this flexible-by-design presentation. Staging suggestions and production notes are included.



- Recommended for grades 3 and up.
- Performance time: 30 minutes.
- Teacher's Handbook includes access to reproducible student pages.
- Online Audio includes full-performance and accompaniment recordings.
- Enhanced CD includes PDFs of the reproducible student pages, plus full-performance and accompaniment recordings.

Teacher's Handbook & Online PDF/Audio (00-50318)\$74.99
Teacher's Handbook & Online PDF (00-50319)\$39.99
Online Audio\$54.99
Enhanced CD (00-50727)\$54.99

Also available digitally.

1. Candlelight Canon

Words and Music by
ANDY BECK

Gently flowing (♩ = ca. 104-108)

VOICES

6

The cast slowly processes from the wings or through the audience with their lights shining—as more candles enter, we see more and more light.

7 ALL (*unison*)
mp

In the glow of can - dle - light, all of the world comes to -

13

geth - er to - night. And in the glow of the can - dles we

18

see peace for you and peace for me.



- CANDLE 1:** Candles, candles everywhere, beautiful and bright.
Candles, candles everywhere, red and green and white.
- CANDLE 2:** Some are blue, and some are pink, some silver, others gold,
but every candle has a tale, a story to be told.
- CANDLE 3:** Throughout this candle musical, we'll share intriguing facts.
'Cause after all, we're so much more than just a stick of wax.
- CANDLE 4:** So let us entertain you, and set your hearts aglow.
Welcome family, welcome friends. And please, enjoy the show!

2. Carriers of the Light

Words and Music by
JERRY ESTES

Stow candles

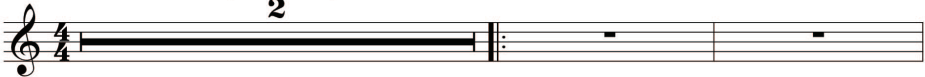
3 pop-claps w/piano
(low to high)

4th pop-clap
(burst and lower)

With excitement (♩ = ca. 138)

2

VOICES



PART I

5 Low step-touch w/snaps (R, L, R, L)

mf



We are ig - nit - ed, we are a - blaze, burn - ing with the fi - re of life. _
Stand - ing to - geth - er shar - ing our light, there is no ___ stop - ping us now. _

PART II

Hold low



8

Hold low



Low step-touch w/snaps (R, L, R, L)

mf



We have in - vit - ed you to this place to
All of the can - dles shin - ing so bright, 7

11

R jazz low R add L Lift both gradually
cresc.

cel - e - brate the sea - son of light. _____
show - ing what the sea - son's a - bout. _____

14

All: Push flat palms up diagonally, opt. step-touch R, R, L, L
R then chest 2x L then chest 2x

Lunge R
scoop to cross fists R

f

We are car - ri - ers of _____ the light, come to shat - ter the dark -

We are car - ri - ers of _____ the light, come to shat - ter the dark -

Burst and lower open palms As in m. 14
(opt. wave across stage)

17

- ness. We have pow - er to pierce _____ the night,

- ness. We have pow - er to pierce _____ the night,

20

Clasp at chest

Lift clasp

Release clasp,
lower blades

Same

1. 2.

car - ri - ers of _____ the light.

car - ri - ers of _____ the light.



- BLUE CANDLE 1:** Candles are the centerpiece of many celebrations,
BLUE CANDLE 2: a way to keep traditions strong throughout the generations.
- BLUE CANDLE 3:** Let's begin with Hanukkah, the Festival of Lights,
BLUE CANDLE 4: and eight symbolic candles, enough for all the nights.
- WHITE CANDLE 1:** Well actually, a total of nine candles can be found—
 the shamash is the one that serves to pass the light around.
- BLUE CANDLE 5:** We stand on a menorah, all neatly in a row.
BLUE CANDLE 6: We represent a miracle that happened long ago.
- BLUE CANDLE 7:** The Maccabees had just one drop of oil for their lights.
BLUE CANDLE 8: A miracle occurred and lit the lamps for eight long nights!
- WHITE CANDLE 1:** That's the inspiration for this joyous holiday.
 For even in the darkest times, a light can find its way.

3. Deedle Deedle Dai

Words and Music by
LOIS BROWNSEY and MARTI LUNN LANTZ

Lively (♩ = ca. 92) Scoop arms to linked "goal posts"
 R hold L hold

VOICES

Pulse linked "goal posts"
 up-down w/piano

Proudly step touch 4x in one direction—slightly lifting and lowering
 elbows with the beat (still linked), head facing where you are going
 (opt. alternate directions by row)

5 **PART I** 6 *mf*

Lai lai lai lai lai,

PART II *mf*

Dee - dle dee - dle dai, dee - dle dee - dle dai,

8 Change direction on repeat (return for 4)

dee - dle dee - dle dai dai dai. dai.

lai, dai dai dai. dai.

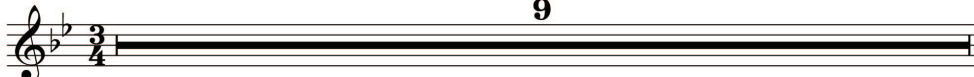
NOTE: "Lai" and "dai" rhyme with the English word "eye."

8. Each of Us Has a Light

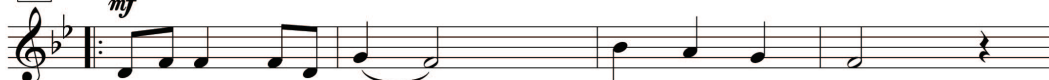
Words and Music by
SALLY K. ALBRECHT
and JAY ALTHOUSE

Reposition to new formation (opt.)

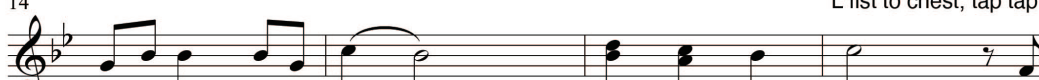
Gospel-style swing (♩ = ca. 100-104)

VOICES  9

10 Gospel step-touch* (4x)

mf 

Each of us has a light _____ shin - ing in - side.
Each of us has a hope _____ burn - ing in - side.


14  L fist to chest, tap tap

Each of us has a light _____ we can - not hide. A
Each of us has a hope _____ we can - not hide. A

Burst L jazz overhead in 4 groups:

18 

flash, a spark of bril - liance, it's true.
wish, a dream we want to come true.

22 

Gospel step-touch R fist to chest, tap tap Burst R jazz overhead Hold

Each of us has a light _____ shin - ing through.
Each of us has a hope _____ burn - ing through.

* Step R, turn L ankle in, hold on beat 3 (hands rest at hips, tap on beats 2 and 3), repeat starting L

Please refer to page 27 for excerpts from the *Nine Noteworthy* series.

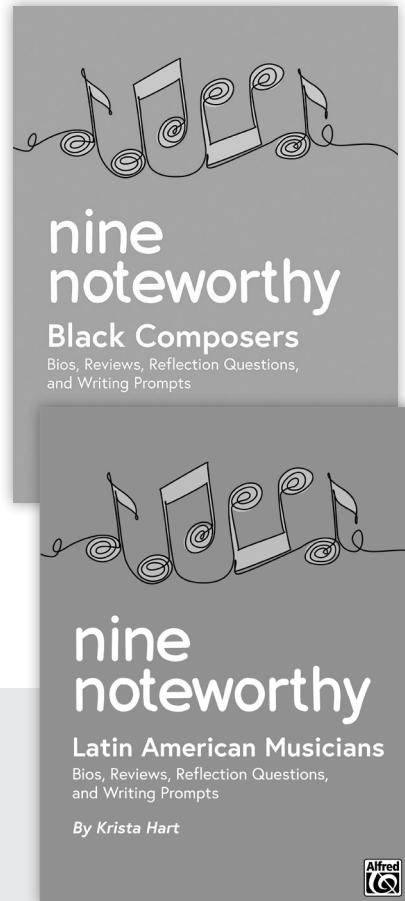
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By Krista Hart

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Tito Puente

April 20, 1923–June 1, 2000
Puerto Rican-American Musician, Songwriter, and Bandleader
Modern



- Tito Puente was born in New York City. His parents were Puerto Ricans living in East Harlem.
- As a child, Tito liked to beat on pots and pans as drums. His parents sent him to piano and percussion lessons to channel his musical interest. He also learned to play saxophone, vibraphone, and timbales (paired high-pitched drums).
- He began playing professionally in his early teens. Tito eventually joined a popular group led by Machito that combined jazz and Afro-Cuban music.
- Puente spent two years in Machito's orchestra and developed a flamboyant performance style. He convinced Machito to move the timbales from the back of the stage to the front so that he could play and dance for the audience.
- In 1942, Tito was drafted into the U.S. Navy and served three years during World War II. After his service, he used the G.I. Bill to attend the Juillard School of Music, where he studied conducting, orchestration, and theory.
- He formed the Tito Puente Orchestra in 1948. The band became a main attraction at the Palladium Ballroom, a dance club in New York City. The Palladium drew people from many different cultures and jazz musicians who performed at nearby venues.
- In 1958, Puente released his best-selling album, *Dance Mania*, and more hit records soon followed. Puente was known for putting a big band spin on traditional Latin dances and mixing Afro-Cuban sounds with jazz and other genres. His experimentation and creativity earned him a reputation as a musical pioneer.
- One of his most famous compositions is the cha-cha "Oye Cómo Va," which he recorded in 1963. The song became hugely popular when musician Carlos Santana included it on an album in 1970. Santana's version combined the Latin rhythms with his own rock & roll style. The hit cover introduced Puente to a much larger audience.
- In addition to music, Puente remained dedicated to causes affecting the Latin community throughout his lifetime. In 1979, he created a scholarship fund for Latin percussionists at the Juillard School.
- In 1995, Tito received the Billboard Latin Music Lifetime Achievement Award.
- Puente performed at the closing ceremonies of the 1996 Summer Olympics in Atlanta, Georgia. The timbales he played are displayed at the National Museum of American History in Washington, D.C.
- The following year he was awarded the National Medal of Arts, the highest American award given to artists that have advanced the arts in the United States.
- Puente died of a heart attack after a show in Puerto Rico in 2000.
- Tito made over 100 albums and composed over 200 pieces during his 50-year career. He was regarded as a musical legend in Latin music and jazz circles, earning him the nickname "King of Latin Jazz" or "El Rey."
- During his lifetime, he won six GRAMMY® Awards, was nominated for 12, and was posthumously awarded the GRAMMY Lifetime Achievement Award in 2003.

"I've played all kinds of styles with all types of musicians, and all I ever wanted to do was to become a good musician and create good music."
— Tito Puente



Connections: Afro-Cuban Percussion

Batá Drums: double-headed, hourglass-shaped wooden drums with one end larger than the other. The head is goatskin which is fastened onto the hollow body. The drums come in three sizes—the *iyá* (large), the *itótele* (medium), and the *okónkolo* (small). Batá drums originate from the Yoruba people in Africa and spread to Cuba, where they are used in the Afro-Cuban religion known as Santería.

Bongó Drums: two short, open-bottomed drums of different sizes attached by a wooden bridge. They are held between the knees and played with both hands. The larger drum is called *hembra* (female), and the smaller drum is called *macho* (male). Bongó drums originated in Cuba in the late 19th century, mainly used in son cubano and salsa ensembles. They became more common in the U.S. in the 1940s as Latin music began to influence jazz and pop musicians.

Cajón: a box-shaped, wooden instrument that is played by slapping with the hands or fingers. Mallets, sticks, or brushes can also be used to achieve different timbres. The instrument resembles African drums that enslaved people were forbidden to bring with them to the Americas. The cajón came primarily from Peru and Cuba and probably evolved from dockworkers and fruit pickers using boxes and crates as percussion instruments.

Timbales: a pair of shallow, open-bottomed metal drums of different sizes played with long, thin wooden sticks or bare hands. Timbales are mounted on a stand and played while standing up. They have a high-pitched sound. Like the bongó drums, the larger drum is called the *hembra*, and the smaller is called the *macho*. The player generally plays along with the ensemble on the shell of the drums and uses the drum heads for fills or solos. Timbales originated in Cuba as an alternative to traditional timpani drums, and they have become common across Latin America and the U.S.



Listening Lab

Oye Cómo Va
Originally written by Tito Puente in 1963, "Oye Como Va" was released on the album *El Rey Brava*. Carlos Santana recorded his version in 1970, becoming one of the top Latin songs ever. Listen to the two versions of the song and compare and contrast them.

El Rey del Timbal
This song was a signature number for Puente, whose nickname was "El Rey." He performed this number many times throughout his career. Listen for the high-intensity back-and-forth between the timbales and the rest of the band.

Ran Kan Kan
Recorded in 1950, "Ran Kan Kan" is one of Puente's best-selling tracks. The song's infectious rhythm and catchy melody make it a favorite of dancers worldwide. In addition to hearing Tito's own virtuosic timbales playing, notice the vital, vibrant brass section.

"As I grew older, I became a big band leader, then I catered to all kinds of people, but I really played Cuban music—which I still play because that's the good dance music: the mambo, the guaguanco, the cha-cha-ché, the guajira, all that kind of music."
— Tito Puente

Review



After serving in the U.S. Navy, what school did Puente attend?

- Juillard School of Music
- The Palladium
- National School of Arts
- New York University

What kind of percussion instrument is Tito known for playing?

- Piano
- Timbales
- Drum set
- Maracas

Puente is considered a musician of which Era?

- Classical
- Modern
- 20th Century
- Baroque

What was Tito's nickname?

- Mr. Burns
- Machito
- Santana
- El Rey

True or False: Puente was recognized during his lifetime for his musical contributions.

Prove it: Provide a fact that supports your answer of true or false.

Name the musician that popularized "Oye Como Va" in 1970.

Watch a video of Tito Puente performing a piece of music.

- List the title and describe the work.
- What grabs your attention the most?
- What do you notice about Tito Puente as a performer?
- How does the music make you feel?

Reflect



How do you think Tito Puente's music reflects the diversity and richness of Latin American culture?

What can we learn from Tito Puente's dedication to his craft and willingness to push boundaries and innovate in music?

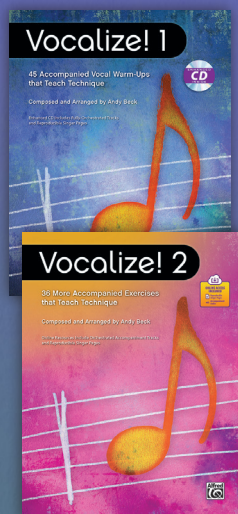
Writing Prompt



Imagine you have just taken Tito Puente as a client of your music management company. Your task is to advertise an upcoming live performance. Write about how you would promote the concert, detailing what the audience can expect to experience and what makes Puente an exceptional musician.

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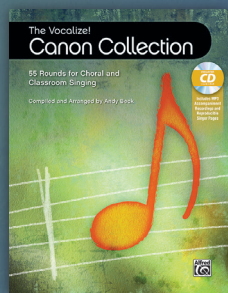
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