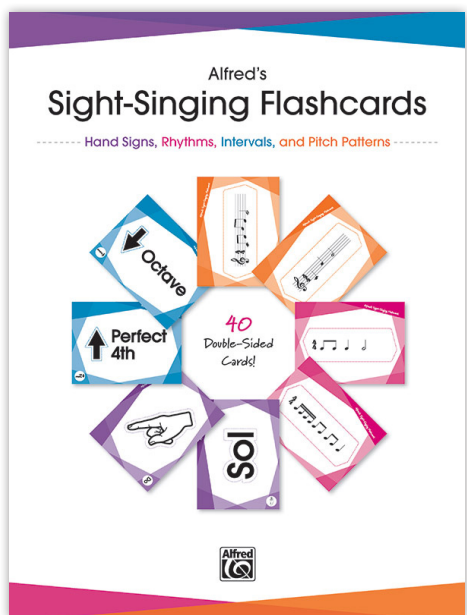


2024–25

CLASSROOM RESOURCES



Alfred's Sight-Singing Flashcards

Hand Signs, Rhythms, Intervals, and Pitch Patterns

Organized in four color-coded sets, these eye-catching educational manipulatives include solfège syllables, Curwen hands signs, common $\frac{4}{4}$ rhythms, intervals, plus simple melodic pitch patterns. What an engaging way to introduce, practice, review, and even gamify your sight-singing curriculum. Designed to encourage active learning and student motivation. 40 double-sided cards included—that's 80 dynamic drills in total! Recommended for grades 4 and up.

Set of 40 Flashcards (00-51205) \$34.99

Category

Directions

Hand Signs

Identify and demonstrate the hand sign and corresponding solfège syllable. Singing is optional but encouraged.

Rhythms

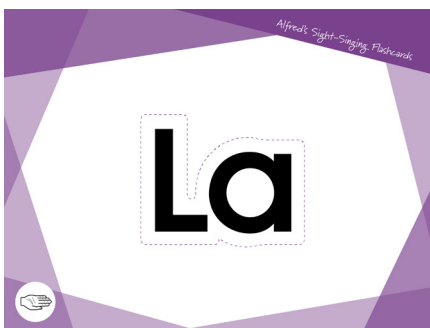
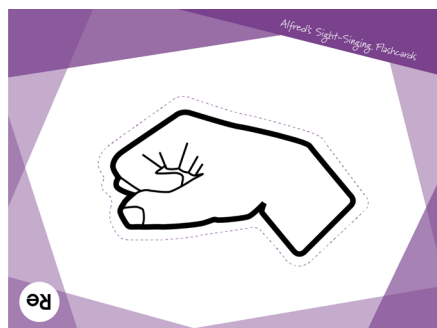
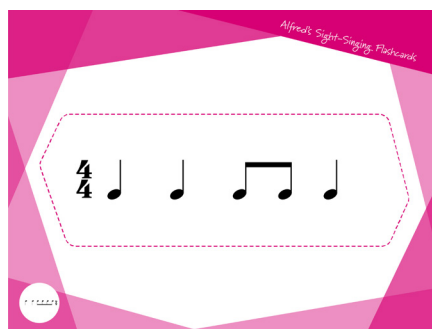
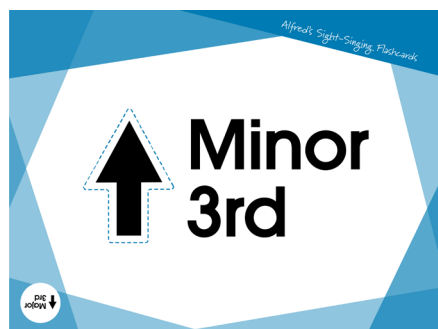
Perform the rhythm—clap, tap, snap, pat, step, or speak rhythm syllables. Extension: improvise a sung melody on the rhythmic pattern.

Intervals

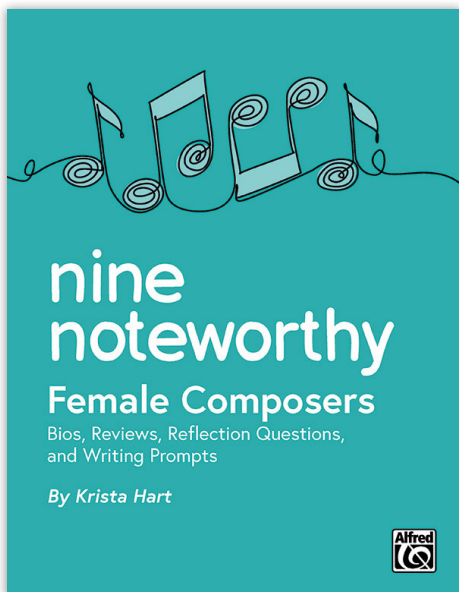
Sing the interval on a neutral syllable. Arrows denote ascending or descending. For an extra challenge, add appropriate solfège and hand signs.

Pitch Patterns

Practice silently before you begin, then sing the one-measure melody. Hand signs and solfège syllables are optional but encouraged.



Alfred Music



The Nine Noteworthy Series

Bios, Reviews, Reflection Questions, and Writing Prompts

By Krista Hart

Nine names you need to know! Each musician in this series is introduced with a quick-read Bio, brief Connections facts, and a Listening Lab identifying important works and key elements to discover in each musical selection. Students may check what they learned on the Review page, and then connect with the composer's life and times through Reflection Questions and a culminating Writing Prompt. These digital books include fillable fields for onscreen use, or you may print and copy classroom handouts.

- Recommended for grades 5 and up.
- Edited for cultural sensitivity by a professional equity consultant.
- PDFs include fillable fields and may be distributed digitally, printed, or projected in the classroom.
- 100% reproducible.

Nine Noteworthy: Female Composers **NEW!**

Fanny Mendelssohn Hensel
Clara Wieck Schumann
Cécile Chaminade
Amy Cheney Beach
María Grever
Undine Smith Moore
Julia Perry
Chen Yi
Jennifer Higdon

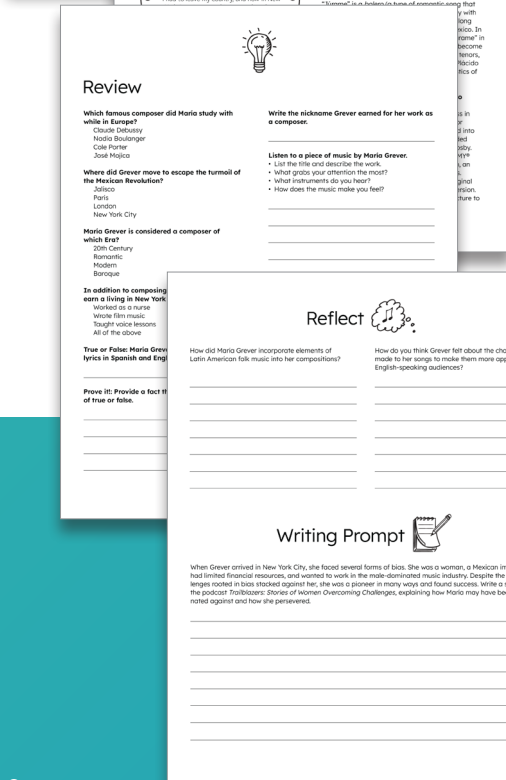
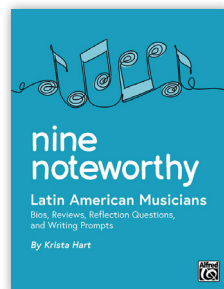
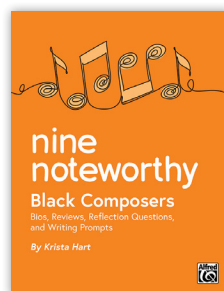
Nine Noteworthy: Black Composers

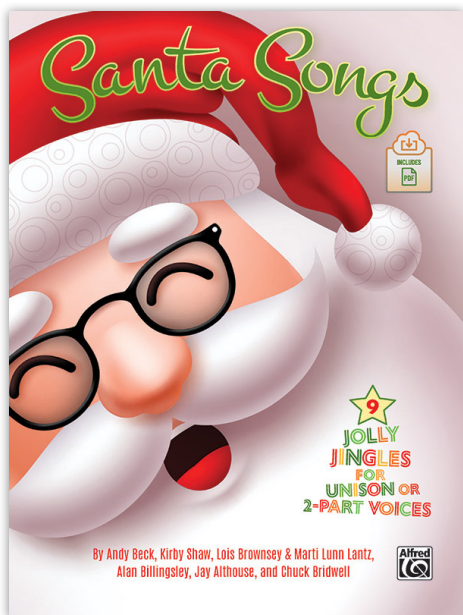
Joseph Bologne
Scott Joplin
Samuel Coleridge-Taylor
Florence Price
Margaret Bonds
William Grant Still
Duke Ellington
Wynton Marsalis
Rhiannon Giddens

Nine Noteworthy: Latin American Musicians

Heitor Villa-Lobos
Astor Piazzolla
Tito Puente
Antônio Carlos Jobim
Rita Moreno
Tania León
Germaine Franco
Lin-Manuel Miranda
Gustavo Dudamel

Nine Noteworthy: Female Composers Digital Book (00-51171)	\$14.99
Nine Noteworthy: Black Composers Digital Book (00-50249)	\$14.99
Nine Noteworthy: Latin American Musicians Digital Book (00-50271)	\$14.99





Santa Songs

9 Jolly Jingles for Unison or 2-Part Voices

By Andy Beck, Kirby Shaw, Lois Brownsey & Marti Lunn Lantz, Alan Billingsley, Jay Althouse, and Chuck Bridwell

Grab your Santa hats, tune up those festive singing voices, and let's celebrate the man with the bag! *Santa Songs* is a collection of showstoppers featuring Santa Claus at the center of it all. Perfect for young choristers and developing carolers, this delightful songbook is packed with holiday cheer. Whether you're performing in the classroom, at a school assembly, a holiday concert, or spreading joy throughout your community, *Santa Songs* delivers a gift of musical merriment that'll make the North Pole proud! Choose just your favorites or sing 'em all. Easily adapts into a staged musical or complete program.

- 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 PDFs of the reproducible singer pages and full-color cover art, plus full-performance and accompaniment recordings.

TITLES:

1. Be a Santa Medley (Arr. Andy Beck and Chuck Bridwell)
2. Here Comes Santa Claus (Arr. Kirby Shaw)
3. Jolly Old Saint Nick! (Arr. Alan Billingsley)
4. S.A.N.T.A. (Disco Santa) (By Lois Brownsey and Marti Lunn Lantz)
5. Santa, Bring Me Snow (By Jay Althouse)
6. Santa Claus Is Comin' to Town (Arr. Jay Althouse)
7. Santa Mash-Up (By Lois Brownsey and Marti Lunn Lantz)
8. There Is a Santa Claus (from *Elf*) (Arr. Andy Beck)
9. 'Zat You, Santa Claus? (Arr. Kirby Shaw)

Book & Online PDF/Audio (00-51121)\$64.99

Book & Online PDF (00-51122)\$34.99

Enhanced CD (00-51123)\$44.99

Online Audio (00-51124)\$44.99

Also available digitally

2-PT UNISON TRACKS
1 1/10

1. BE A SANTA MEDLEY

Be a Santa • Jolly Old Saint Nicholas •
Santa Claus Is Coming to Town • Up on the Housetop
for 2-part voices*

Arranged by ANDY BECK
and CHUCK BRIDWELL

Brightly (♩ = ca. 112)

PIANO

7

17

13

* Student pages for this arrangement, plus a unison song sheet, included with online media.
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2-PT UNISON TRACKS
15 8 3/12

3. JOLLY OLD SAINT NICK!

for 2-part voices*

Traditional Carol
Arranged, with new Words and Music, by
ALAN BILLINGSLEY

Driving rock (♩ = ca. 152)

PIANO

5

7

10

13

* Student pages for this arrangement, plus a unison song sheet, included with online media.
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2-PT UNISON TRACKS
32 16 6/15

6. SANTA CLAUS IS COMIN' TO TOWN

for 2-part voices*

Arranged by
JAY ALTHOUSE

Words by HAVEN GILLESPIE
Music by J. FRED COOTS

Moderate rock (♩ = ca. 120)

PART I

PART II

PIANO

5

7

10

13

* Student pages for this arrangement, plus a unison song sheet, included with online media.
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2. HERE COMES SANTA CLAUS

Arranged by
KIRBY SHAW

Words and Music by
GENE AUTRY and OAKLEY HALDEMAN

Pop rock (♩ = ca. 152)

mf

PART I

PART II

Doo doo doot doo doo dn doo doo doo doot.

3

Doo doo doot doo doo dn doo doo doo doot. Doo doo doot doo doo dn

mf

Doo doo doot doo doo dn doo doo doo doot. Doo doo doot doo doo dn

6

9 (ad lib sounds of holiday merriment)

2 4

doo doo doo doot.

2 4

doo doo doo doot.

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13

Here comes San - ta Claus, here comes San - ta Claus right down San - ta Claus Lane! _

Here comes San - ta Claus, here comes San - ta Claus right down San - ta Claus Lane! _

16

— Vix - en, and Blitz - en, and all his rein - deer are

— Vix - en, and Blitz - en, and all his rein - deer are

19

pull - ing on the reins. _ Bells are ring - ing,

pull - ing on the reins. _ Bells are ring - ing,

22

chil - dren sing - ing, all is mer - ry and bright. _ So,

chil - dren sing - ing, all is mer - ry and bright. _ So,

25

hang your stock - ings and say your prayers, _ 'cause San - ta Claus comes to - night.

hang your stock - ings and say your prayers, _ 'cause San - ta Claus comes to - night.

4. S.A.N.T.A.

(Disco Santa)

Words and Music by

LOIS BROWNSEY and MARTI LUNN LANTZ

Driving disco beat (♩ = ca. 134-138)

ALL VOICES

3 *mf* 5

The rein-deer wait to move their feet.

8

See Ru-dolph's nose — flash-in' to — the beat.

12 PART I 13

Danc - in' fe - ver is catch-in' them all. —

PART II

Danc - in' fe - ver is catch-in' them all. —

16

The sleigh is lit up like a dis-co ball, — *cresc.*

The sleigh is lit up like a

20

— like a dis - co ball. — That's why we call him

cresc.

dis - co ball. — That's why we call him

23 *f*

S. A. N. T. A., S. A. N. T. A.

S. A. N. T. A., S. A. N. T. A.

27

He likes to boog-ie, he's com-in' to town. — Hus-tlin' and bus-tlin' he

He likes to boog-ie, he's com-in' to town. — Hus-tlin' and bus-tlin' he

30 **31**

real-ly gets down. — S. A. N. T. A., S. A. N. T. A.

real-ly gets down. — S. A. N. T. A., S. A. N. T. A.

34

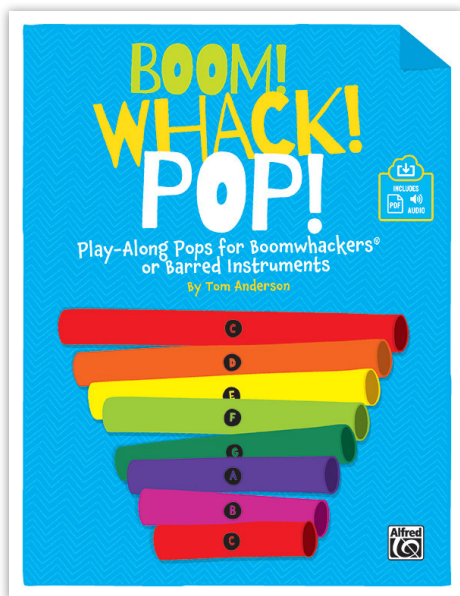
He likes to par - ty on his spe - cial day, —

He likes to par - ty on his spe - cial day, —

37 (*big fall*)

mov - in' in his big red sleigh. — Wo — wo.

and groov-in' in his big red sleigh. — Wo — wo.



Boom! Whack! Pop!

Play-Along Pops for Boomwhackers® or Barred Instruments

By Tom Anderson

Play along with your favorite pop tunes in this fun and engaging collection for tuned percussion tubes! Colorful Boomwhackers® are all you need to get started, and barred classroom instruments may be added to include even more students. This kickin' collection features hit songs from a range of pop artists, including Aretha Franklin, Katy Perry, Journey, and more. Teaching suggestions, warm-up exercises, and full scores are provided. Warning: once they play one, they'll beg to play 'em all!

- Recommended for grades 4–8.
- Book includes access to both color-coded and black-and-white reproducible student parts.
- Online audio includes full-performance and accompaniment recordings.

TITLES:

Don't Stop Believin' (*Journey*)
 Wipe Out (*The Surfaris*)
 Ghostbusters (*Ray Parker, Jr.*)
 Firework (*Katy Perry*)
 Funkytown (*Lipps, Inc.*)
 Think (*Aretha Franklin*)
 Eye of the Tiger (*Survivor*)
 Mamma Mia (*ABBA*)

Book & Online PDF/Audio (00-51236) \$34.99

Also available digitally

GHOSTBUSTERS

by
Ray Parker, Jr.

BOOM! (What to play)

Part	Number of Players	Suggested Pairings	Alternate Instrument
BW 1 (optional Octavators™)	1	Student 1: A	bass bars
BW 2	2–4	Student 1: D & G Student 2: A & C'	alto metallophone

WHACK! (How to play)

Here's an upbeat song about ghosts. Invite different students to sing verse one as a solo with dramatic flair. There's a bit of irony when the soloist says, "I ain't afraid of no ghost!" Oh, really?! Everyone sings the second verse. In both verses, all students join in shouting "Ghostbusters!" Split the class into two groups for the outro: some shout "Who you gonna call?" and others respond "Ghostbusters!"

Musical Sections:

Intro—the opening measures of a song (short for "introduction")

Verse—tells the story using the same melody each time

Interlude—music that connects other sections of the song

Outro—the closing measures of a song

Form:

Intro → Verse → Interlude → Intro → Verse → Interlude → Outro → Outro

POP! (Fun facts)

- From the first *Ghostbusters* comedy movie, released in 1984
- Peaked at #1 on the *Billboard* Hot 100
- Nominated for an Academy Award in 1985
- Songwriter Ray Parker, Jr. played the ghost in the song's music video
- Music video features cameos by many famous comedians

AUDIO TRACKS

PERF	ACC w/singer	ACC only
7	8	9

EYE OF THE TIGER

by
Jim Peterik and Frankie Sullivan III

BOOM! (What to play)

Part	Number of Players	Suggested Pairings	Alternate Instrument
BW 1 (optional Octavators™)	2–3	Student 1: A Student 2: F & G	bass metallophone
BW 2	3–5	Student 1: D Student 2: E & A Student 3: F & G	alto xylophone

WHACK! (How to play)

Discuss the lyrics. Have you ever overcome a challenge and triumphed in victory? The chorus of this rock anthem reflects the feeling of overcoming adversity. Emulate that feeling when performing this song. Following a crescendo in measure 4, the beginning of the verse is marked by a sudden drop in volume. Be sure to emphasize this dynamic change and allow plenty of room for the intensity to build. There is a gradual crescendo in the outro. Take your time, and don't grow too soon. Save fortissimo for the very last notes. Compare parts in the outro, noticing the steady beat in BW 1 versus the syncopated rhythm in BW 2.

Musical Sections:

Intro—the opening measures of a song (short for "introduction")

Verse—tells the story using the same melody each time

Chorus—also called the refrain, a repetitive section often including the song's title in the lyrics

Outro—the closing measures of a song

Form:

Intro → Intro → Verse → Chorus → Outro → Outro

POP! (Fun facts)

- Written for the 1982 movie *Rocky III* at the request of Sylvester Stallone
- Inspired by the music of Queen and Led Zeppelin
- Recorded by the band Survivor
- Stayed at #1 on *Billboard* Hot 100 for six weeks

AUDIO TRACKS

PERF	ACC w/singer	ACC only
19	20	21

BW 1

GHOSTBUSTERS

Arranged by
TOM ANDERSON

Words and Music by
RAY PARKER, JR.

Ghostly '80s rock ($\text{♩} = \text{ca. } 116$)

INTRO

4

6 **VERSE**

mf

10

14 **INTERLUDE**

8

22 **OUTRO**

f

24

ff

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BW 2

GHOSTBUSTERS

Arranged by
TOM ANDERSON

Words and Music by
RAY PARKER, JR.

Ghostly '80s rock (♩ = ca. 116)

INTRO 4

6 VERSE

mf

9

14 INTERLUDE

mf

16

cresc.

18

20

f

22 OUTRO

f *ff*

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EYE OF THE TIGER

Words and Music by
FRANKIE SULLIVAN III
and **JIM PETERIK**

INTRO

Play 2nd time only



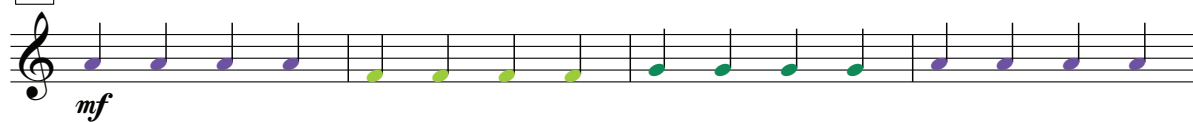
5 **VERSE**



9



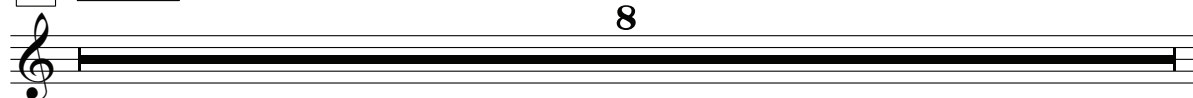
13



17



21 CHORUS



20 OUTRO

Play both times



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BW 2

EYE OF THE TIGER

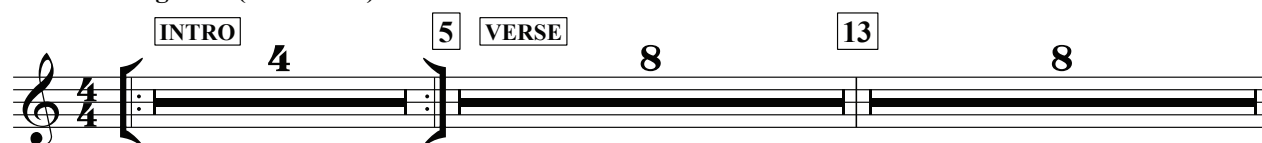
Arranged by
TOM ANDERSON

Words and Music by
FRANKIE SULLIVAN III
and JIM PETERIK

Driving rock (♩ = ca. 110)

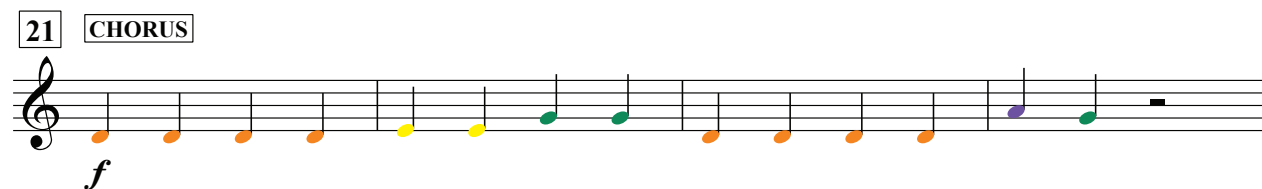
4 5 8 13 8

INTRO VERSE



21 CHORUS

f



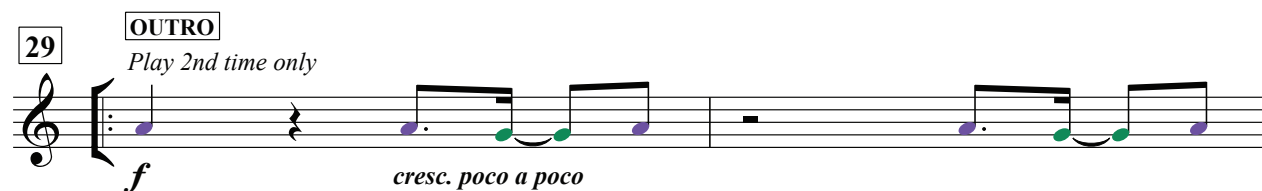
25



29 OUTRO

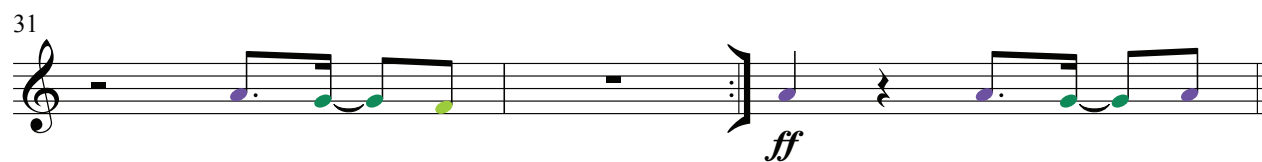
Play 2nd time only

f *cresc. poco a poco*



31

ff



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The Musical Bookshelf

Connecting Diverse Children's Literature with Music

By Dr. Suzanne Hall

Go on a journey where literature comes alive with the magic of music! This cross-curricular resource explores 20 carefully curated children's books (most of which are probably in your school library). After reading the books aloud, explore these activities and songs that reinforce musical skills. Author and pedagogue Dr. Suzanne Hall has included engaging conversation starters, step-by-step teaching procedures, creative extensions, music and language arts National Standards, plus downloadable projectables, worksheets, and templates. The selected stories reflect a kaleidoscope of cultures and provide pathways to create, perform, respond, and connect in meaningful ways.

- Recommended for grades K–5.
- Book includes access to reproducible worksheets, templates, and projectables.

LESSONS CORRELATE TO THESE CHILDREN'S BOOKS:

Muncha! Muncha! Muncha! (*Fleming*)
 Buzz (*Wong*)
 Good Night Guam (*Aflague*)
 What a Wonderful World (*Weiss & Thiele*)
 Max and the Tag-Along Moon (*Cooper*)
 Leon and Bob (*James*)
 Hush! A Thai Lullaby (*Ho*)
 I Got the Rhythm (*Schofield-Morrison*)
 The Name Jar (*Choi*)
 Possum Magic (*Fox*)

The Musician (*Liu*)
 Abuela (*Dorros*)
 Grandfather's Journey (*Say*)
 Whistle for Willie (*Keats*)
 My Voice Is a Trumpet (*Allen*)
 America the Beautiful (*Bates*)
 I Promise (*James*)
 Imagine (*Herrera*)
 Hip Cat (*London*)
 Under the Mango Tree (*Mark*)

Book & Online PDF (00-51240).....\$34.99

My Music Preferences
 Flight of the Bumblebee (Rimsky-Korsakov)

Directions: For each song, check the box that describes how much you like the song. Then write what you like or do not like about the song. Examples include how you feel, the instruments, the tempo, or the melody.

Elements	Like	Dislike
Melody	<input type="checkbox"/>	<input type="checkbox"/>
Texture	<input type="checkbox"/>	<input type="checkbox"/>
Other	<input type="checkbox"/>	<input type="checkbox"/>

What Do I Hear?
 Directions: Circle the element(s) of the song that you will analyze. List the characteristics of each song in the boxes below. List the commonalities that exist between the pieces in the neighboring box.

Elements	Harmony	Expression	Lyrics
Melody	Form	Rhythm	Instrumentation (Timbre)
Texture			
Other			

What do you hear?
 Artist(s):
 What do they all have in common?
 Artist(s):
 Artist(s):

Song Analysis Chart

Title:	Composer:	Artist:
Melody	Harmony	Rhythm
Texture	Form	Expression
Other		

Possible Genre:

Check one of the statements below:
☐ I enjoyed listening to this piece.
☐ I did not enjoy listening to this piece.

Explain your response:






Also available digitally

Prices are in U.S. \$ and subject to change without notice.

Ready to buy? Go to alfred.com/newclassroom or your local music retailer.

I Got the Rhythm

Conni Schofield-Morrison, author | Frank Morrison, illustrator

 STANDARDS	MATERIALS & MEDIA
<p>Music <i>Performing</i> Anchor Standard 4</p> <p>English/Language Arts Standard 3</p>	<p> <i>I Got the Rhythm</i> Projectable (for extension activity)</p> <p> “Candy Rain” by Soul for Real Recording (for extension activity)</p> <p>Rhythm sticks</p>

OVERVIEW

This animated text encourages music participation throughout. **Students will be able to contribute through movement, chanting, and playing instruments.** The inside leaf of the book cover has an excellent opener that invites students to think about how music is intertwined with both the text and illustrations. The author includes the following: “A sunshiny day. A butterfly’s wings. A dancer in the park. The music is everywhere (Snap, Clap, Tip, Tap). To find the rhythm in yourself, all you’ve got to do is look around.”

CONVERSATION STARTERS

1. Where do you think the story takes place?
2. How do the children feel? How do you know?
3. Why do you think the author emphasized certain words?
4. What word is repeated on each page?

PROCEDURE

1. Flip through the book and ask students what they notice about the written text (some words have different fonts and colors). Ask students, “How might we express the difference in the written text, or what might the author like us to do with the text?” Options could include reading the words with emphasis or distinguishing between different vocal timbres (child vs. adult voice).
2. Have students decide how to read the text discussed in Step 1.
3. Read through the text with students speaking the words in all caps in unison. Students may also choose to perform the rhythm of the words using body percussion or an instrument.
4. After the initial reading, ask students how music is reflected on each page (almost every page includes musical notes).
5. Read the book again, adding the “I Got the Rhythm” chant after every fourth page, and at the end of the story.



EXTENSION ACTIVITIES

1. Echo Me

Sitting in a circle, have students create a four-beat pattern. Chant “I Got the Rhythm” then invite four students to perform their patterns on rhythm sticks. After each student shares, the class echoes the pattern before moving to the next student. After every fourth student, repeat the chant again and move on to the next four students.


Example:


STUDENT 1  CLASS ECHOES (*same*)


I Got the Rhythm


VOICES 
I got the rhy- thm, I got the rhy- thm, I got the

RHYTHM STICKS 


rhy- thm all o - ver me. I got the rhy- thm in my hands,








rhy- thm in my feet, I got the rhy- thm all o - ver me.



Hush! A Thai Lullaby

Minfong Ho, author | Holly Meade, illustrator



 STANDARDS	MATERIALS & MEDIA
<p>Music</p> <p><i>Performing</i> Anchor Standard 4</p> <p><i>Connecting</i> Anchor Standard 10</p> <p>English/Language Arts Standard 9</p>	<p> <i>Hush! A Thai Lullaby</i> Projectable</p> <p> "Love Is All Around" by Chamras Saewataporn Recording</p> <p> Lullaby Music Recordings</p> <p>An assortment of pitched and unpitched instruments</p>

OVERVIEW

Hush! A Thai Lullaby tells the story of a caretaker attempting to put a child to sleep, challenged by noisy animal sounds that distract the child. Begin with a introduction to Thailand, including a discussion of its relative distance from the United States. Use videos and pictures to explore Bangkok. Like the United States, Thailand has a wide variety of musical genres that reflect its diverse population. For instance, the traditional music of Thailand includes *mahori*, a classical ensemble made up of string, wind, and percussion instruments, and *luk thung*, a genre of folk music that originated in the rural areas of Thailand that is similar in style to U.S. country music. **In this lesson, students phonetically sound out new words, mimic animal sounds, and explore texture and dynamics.** Additionally, students can learn about the purpose of a lullaby and its musical characteristics.

CONVERSATION STARTERS

1. What is the form of the story? Which parts of the story repeat? Which parts of the story change?
2. What is the baby doing throughout the story? How do you know?
3. What movements are depicted in the story? What sounds are depicted in the story?
4. How do you think the caretaker feels as the story progresses?

PROCEDURE

1. As students enter the classroom, play lullaby music on an instrument or recordings until students are settled. I recommend the work of Chamras Saewataporn, a Thai composer and musician. Some of his pieces are whimsical and dreamy, which make them well suited for this story. His album *Mother Care Fairy Child* has several options, including my favorite: "Love Is All Around."
2. Ask students to discuss the book cover of *Hush! A Thai Lullaby* and how that might be connected to what they were listening to as they entered the class (the character is demonstrating a sign for quiet).

3. In preparation for reading the story, create simple rhythms for each animal. Sample rhythms are provided below. Practice the rhythms with students.

MUSICAL NOTATION FOR ANIMAL RHYTHMS (4/4 TIME):

- MOSQUITO:** Wee - wee, wee - wee. Wee - wee, wee - wee.
- LIZARD:** Tuk - ghaa, tuk - ghaa. Tuk - ghaa. Tuk -
- CAT:** Me - ow, me - ow. Me -
- MOUSE:** Jeed - jeed, jeed - jeed. Jeed - jeed, jeed.
- FROG:** Op - op, op - op.

- Assign two or three students to each animal and encourage them to practice their rhythm together.
- Invite each group to think of a movement that the animal does and practice moving like the animal. Encourage students to choose a movement that will help solidify the rhythm. For example, the mosquito movement can be flapping their arms or hands in rhythm to "wee-wee."
- Read the story together. As each animal is introduced, that student group moves freely around the room, demonstrating their movement and chanting the assigned rhythmic pattern. Use the projectable to cue entrances for the different animals. Students continue to move as the remaining text is read on the page. After reading the last passage "my baby is sleeping right nearby," the group returns to their seats.
- After reading, discuss the purpose of lullaby music.
- Transfer the rhythms from Step 3 to body percussion and unpitched instruments. Play "Love Is All Around" by Chamras Saewataporn and invite the student groups to perform their rhythms quietly to the music, one at a time.



A Very Patriotic Pageant!

Songs and Sketches to Celebrate America

By Andy Beck and Brian Fisher

With additional music by Greg Gilpin, Jay Althouse, Mary Donnelly & George L. O. Strid, Michael & Angela Souders, and Berta & Sonja Poorman

Comical scenes and silly sendups alternate with a festive array of flag-waving songs to create the ultimate patriotic variety show! Highlights include Benjamin Franklin advocating for the turkey as our national bird, Betsy Ross's five-pointed stars, several shoutouts to the Liberty Bell that'll crack you up, plus a plethora of monumental dad jokes delivered by the four Mount Rushmore presidents. Cast up to 32 speaking roles and as many singers as your stage allows. The best part of all is a sincere tribute to active military and veterans in your audience. It's 35 minutes of lighthearted fun and respectful ridiculousness all rolled into one. Program on any red-white-and-blue holiday, or at any time of year! Production notes and choreography included.

- Recommended for grades 3 and up.
- Performance time: 35 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 and full-color cover art, plus full-performance and accompaniment recordings.

TITLES:

1. The Star-Spangled Banner (*Arr. Beck*)
2. Colonel Bogey's Grand Old Flag (*Arr. Gilpin*)
3. Let Freedom Ring! (*Althouse*)
4. On an Eagle's Wing (*Beck*)
5. Yankee Doodle Song (*Arr. Donnelly & Strid*)
6. Thank You, Soldiers (*Souders*)
7. Stars and Stripes (*Arr. Poorman*)

Teacher's Handbook & Online PDF/Audio (00-51249)	\$74.99
Teacher's Handbook & Online PDF (00-51250).....	\$39.99
Enhanced CD with PDF/Audio (00-51251)	\$54.99
Online Audio (00-51252)	\$54.99

1. The Star-Spangled Banner

Music by FRANCIS SCOTT KEY (1779-1843) Music by JOHN STAFFORD SMITH (1770-1836)
Arranged by ANDY BECK

DIRECTOR:
(To audience) Please stand for the singing of our national anthem.

Majestically (♩ = ca. 76)

VOICES

PIANO

Stand tall, sing with pride
Ob-ay, can you see by the
dawn's ear-ly light, what so proud-ly we halled at the

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7. Thank You, Soldiers

Music and Lyrics by MICHAEL and ANGELA SOUDERS

Moderately (♩ = ca. 88)

PIANO

Stand tall, sing with sincerity
When I lay my head down ev-ry night and go to sleep in
peace, I can stay there know-ing all is well, while you're stand-ing on your
feet. Keep-ing watch, pro-tect-ing shore to shore, in the air and o-ceans.

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8. Stars and Stripes

The Stars and Stripes Forever (John Philip Sousa) • You're a Grand Old Flag (George M. Cohan)

Arranged with new lyrics and music by BERTA and SONJA POORMAN

Kazoo Kid plays melody through bar 18
With spirit and pride (♩ = ca. 116)

VOICES

PIANO

Slow march (R foot begins, high elbows)
Our home is the U. S. of
A. May the stars and the stripes wave for-ev-er. We
Slow march as before
I, first cheers (W. shoulder, L. shoulder, on, L. shoulder)
hon-or the red, white, and blue, and a ta-tum so sing and
Slow march again
true. Our land is the home of the brave. We will

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(Quotation Mark takes center stage with confidence, dressed in casual student attire. Takes a small American flag out of a backpack, holds it high, then recites with great conviction.)

Q MARK: I pledge allegiance to the flag of the United States of America, and to the Republic for which it stands, one Nation under God, indivisible, with liberty and justice for all. *(after a beat, pleased)* ... Yes! *(exits)*

(Narrator, Fact Checker, Betsy Ross, and George Washington enter. Ross and Washington take positions on opposite sides of the stage, the Narrator and Fact Checker take center.)

NARRATOR: Philadelphia, 1776. At the request of the Continental Congress, Colonel George Washington contacted local businesswoman Betsy Ross.

FACT CHECKER: *(polite at first)* Excuse me, that's GENERAL George Washington.

NARRATOR: Huh? Who are you?

FACT CHECKER: I'm the official Pageant Fact Checker. Just making sure we keep everything on the up and up. It's an insurance thing.

NARRATOR: *(groans)* How about ... *President* George Washington?

FACT CHECKER: Not yet. He's still a general.

NARRATOR: Okay, okay. *General* George Washington contacted local businesswoman Betsy Ross.

(Cell phone rings, consider a patriotic ringtone. Betsy and Washington pull phones from pockets.)

BETSY: Ross's Embroidery Shop. Betsy speaking.

FACT CHECKER: Wait a minute, wait a minute ... She has a cell phone? There were no phones in 1776. That's historically inaccurate.

NARRATOR: Shh. Don't be so picky. Back to the story ...

WASHINGTON: Good morning, Mrs. Ross. This is George Washington.

BETSY: Well, hello, General Washington! Please, call me Betsy. How may I help you today?

WASHINGTON: I went out for Philly cheesesteaks with some of the guys from the Continental Congress last night—

FACT CHECKER: *(quickly scanning his clipboard)* That can't be right. Cheesesteaks?

NARRATOR: Not important, moving on.

WASHINGTON: ... as we were chatting, we decided that America needs a national flag.

2. Colonel Bogey's Grand Old Flag

You're a Grand Old Flag (George M. Cohan) • Colonel Bogey (Kenneth J. Alford)

Arranged by
GREG GILPIN

March! (♩ = ca. 120)

Stand at attention

Salute (R at brow, L behind back)
(or bring kazoo to mouth, held like a trumpet)

KAZOOS

VOICES

1st time - voices
2nd time - kazoos
3rd time - both

mf

You're a

3

Tilt R, center, L, center

mf

Same

R hand over heart, face diag. R

Lift R hand to present flag stage R

grand old flag, you're a high-fly - in' flag, and for - ev - er in peace may you

6

Lean back, front, back, front

Extend

At ease (R foot out open stance, hands behind back)

wave. You're the em - blem of the land I love, the

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9

Same

11

Extend R fist up R, then center at face
(like a trombone slide,
L holds kazoo at mouth)

Salute as before
(R foot in for feet together)

Lift R hand to sky,
extend on the rest

R fist at heart, up, at heart, up
(drum major baton)

home of the free and the brave. Ev-'ry heart beats true un-der

12

Extend crossing R fist up to L,
then center (lean away from
extended arm in this section)

Same

Slice R palm down R (step R foot out)

Same

red, white, and blue, where there's nev - er a boast or brag. But should

15

Scoop to face R, play trumpet

Same L

Lean in to clusters of friends

auld ac - quain - tance be for - got, keep your

17

Tilt R, L, R, L

1., 2.

(repeat twice)

Salute as before

Lift R hand to sky, extend on the rest

eye on the grand old flag.

(During the brief music, Benjamin Franklin, Edith Eagle, and Tom Turkey enter and take their places for the game show.)

FRANKLIN: Welcome to “Who Wants to Be a National Emblem,” the game show that tests your knowledge of famous quotes by ... me! I’m your host, Benjamin Franklin.

(Chorus applauds and cheers.)

FRANKLIN: Our first contestant hails from the snow-capped mountaintops. She’s a Professor of Historical Literature from BALD State University; let’s welcome Dr. Edith Eagle.

(Chorus applauds and cheers.)

EAGLE: Thank you, thank you. It’s a pleasure to be here. I’m a big fan!

FRANKLIN: Our second contestant lives in my hometown of Philadelphia, PA. He loves farm life, a vegetarian diet, and NOT November. Say hello to Tom Turkey!

(Chorus applauds and cheers.)

TURKEY: That’s me. *(gobbles daftly)*

FRANKLIN: Let’s get started. Contestant number one, complete this famous Benjamin Franklin quote. “Well done is better than ... ”

EAGLE: *(without delay)* Well said.

FRANKLIN: That’s right! One point for Professor Eagle. The next quote is for Tom Turkey. “A true friend is the best ... ”

TURKEY: *(gobbles as he thinks)* ... Corn?

FRANKLIN: I’m sorry, Tom, that’s incorrect. But you get two more guesses. “A true friend is the best ... ”

TURKEY: *(gobbles as he thinks again)* ... Corn on the cob?

FRANKLIN: Come on, you can do this. “A true friend is the best ... ”

TURKEY: *(briefly gobbles)* Corn flakes!

EAGLE: I know! A true friend is the best possession.

FRANKLIN: *(disappointed)* That’s right, it’s possession. So, the second point goes to Professor Eagle. Let’s make the final round double or nothing. Tom, this one’s for you. Take your time. “Haste makes ... ”

5. On an Eagle's Wing

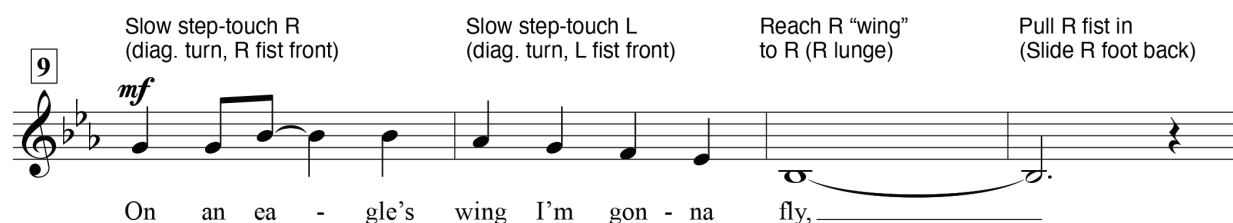
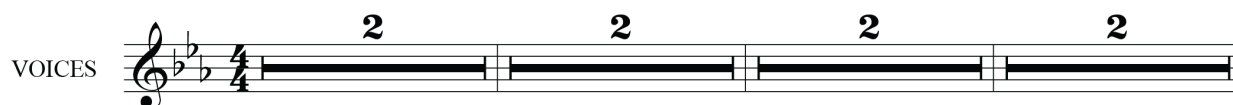
Words and Music by
ANDY BECK

Majestically
(♩ = ca. 152)

Crunch in: slowly
cross fists at chest,
bend knees

Group 1: Burst jazz
hands, tall

Group 2: Same



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6. Yankee Doodle Song

A Partner Song with "Yankee Doodle Dandy" (George M. Cohan)

Arranged, with new Words and Music, by
MARY DONNELLY and GEORGE L. O. STRID

With spirit
(♩ = ca. 120)

3 R fist across to L

Burst L jazz overhead

PART I
(opt. all)

2

mf

Oh, what a blaze of col - or grac - es the sky

5 L hand at brow, look R to L with 8 bounces

Thumbs to self

each time I see Old Glo - ry pass - ing by! I get a thrill down

8 Roll fists low

Heart at chest

R palm to heart 3x

deep in - side. I love my coun - try; it fills my heart with pride.

11 At ease

Salute

Swing clasped hands to R

This is A - mer - i - ca, the land of the free, home of the brave and

14 Same L

L foot out to turn profile, shimmy jazz hands

strong. Oh, I'm a Yan - kee Doo - dle Dan - dy, and

17 Front, both index to floor

Thumbs to self

Lower arms front

3

here is where I be - long!

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