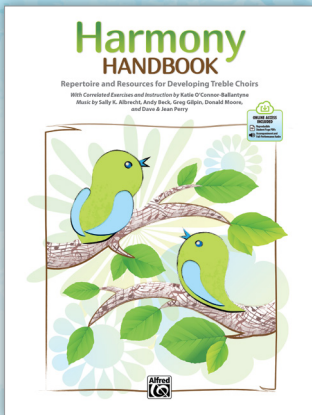


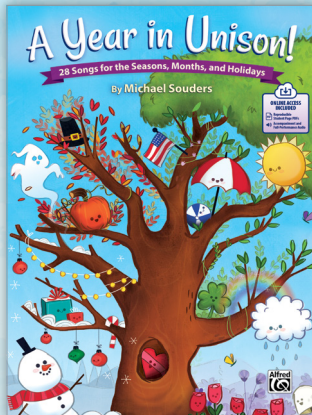
2019-2020



NEW CLASSROOM RESOURCES



Page 2



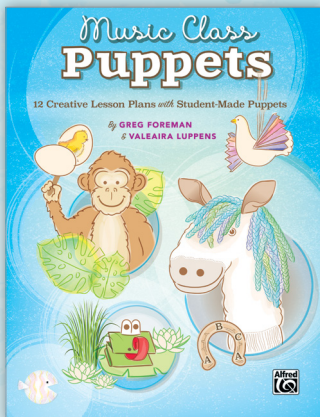
Page 8



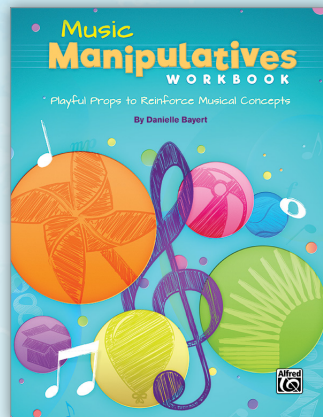
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Page 36

Please refer to pages 3–7 for excerpts from *Harmony Handbook*.

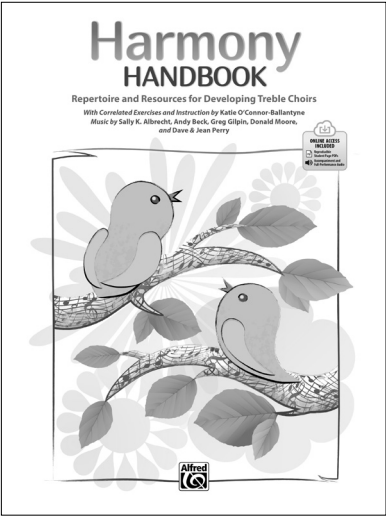
HARMONY HANDBOOK

Repertoire and Resources for Developing Treble Choirs

With Correlated Exercises and Instruction by
Katie O’Connor-Ballantyne

Music by **Sally K. Albrecht, Andy Beck, Greg Gilpin,
Donald Moore, and Dave & Jean Perry**

A treasure trove of choral pedagogy! This step-by-step guide will take beginners from unison to two-part singing by focusing on the underlying aural and developmental skills necessary for success. Sequential chapters on unison, echo, round, and partner singing serve as benchmarks along the way to full harmony. Each of ten carefully curated songs is prefaced with a two-page rehearsal guide that targets essential objectives and suggests exercises and activities designed to introduce, explore, and master the pieces. Learn how to anticipate and address musical challenges for this repertoire, then transfer these masterful techniques to your entire program.



- Recommended for grades 3–8
- 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.

SONGS:

Chapter 1: Unison Singing

1. Sing Your Song
2. Skipping Stones

Chapter 2: Echo Singing / Call-and-Response

3. Antiphonal Song of Joy
4. Cuppa Cappuccino

Chapter 3: Rounds and Canons

5. Hashivenu
6. Peace I Leave with You

Chapter 4: Partner Songs

7. Circle of Our Song
8. Rise, Shine, Little Light

Chapter 5: 2-Part Harmony

9. Ma Bella Bimba
10. Sing a Jubilant Song

Teacher’s Handbook & Online PDF/Audio (00-47905)	\$59.99
Teacher’s Handbook & Online PDF (00-47906)	\$29.99
Enhanced CD (00-47907)	\$39.99
Online Audio (00-47908)	\$39.99



INTRODUCTION

The Harmonious Path

Is there anything more delightful than the sound of children singing? You could argue that I'm biased, but as the artistic director of the Ithaca Children & Youth Chorus, in Ithaca, NY, I always find myself profoundly moved when children sing together.

The developmental path from unison to harmony singing takes time. The skills that lead to successful part independence develop gradually, and if singers are given the opportunity to grow these skills in the right sequence, the process can unfold in a confidence-building way. When teacher and singers find themselves frustrated with learning harmony, it's usually because they need more time to develop and internalize the underlying skills that provide the foundations of harmony singing.

I typically think of these skills as existing in a pyramid; beginning skills form the bottom and gradually progress upward, like this:



1. Sing Your Song

Words and Music by
GREG GILPIN

Quietly with rubato (♩ = ca. 88)

UNISON VOICES

3 *p* 5

No mat - ter what the mel - o - dy,

7

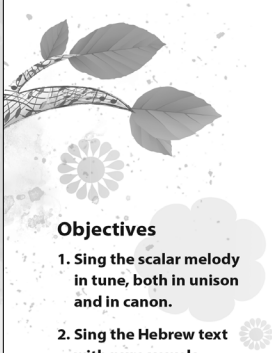
sing your song. High or low, in har - mo - ny, sing your

12 13 *steadier tempo*
mp

song. From the heart, yes, yours and mine, sing your

16

song. Words of peace in joy - ful rhyme, sing your song.



Objectives

- 1. Sing the scalar melody in tune, both in unison and in canon.
- 2. Sing the Hebrew text with pure vowels.
- 3. Sustain long notes at the ends of phrases with support and beauty.

Hashivenu

Sing the scalar melody in tune.

One of the challenges of this particular melody is the frequent use of stepwise ascending and descending passages. At first glance they make the melody easy to read and sing, but if the tone is under-supported or singers aren't mindful, they may slowly go flat. This becomes especially problematic once the canon begins. From the very first stages of learning the melody, encourage a buoyant, well-supported sound.

- 1. Warm-up: Minor Scale. Write an Eb major key signature on the board, and an Eb major scale on solfège. Sing from low *do* to high *do*. Add two notes below low *do*, and demonstrate that you can make a new, different sounding scale with many of the same notes if you start and end on *la* instead. Sing from *la* to *la*, and identify it as the C natural minor scale. Add a B natural instead of the Bb, and label it *si* instead of *sol*, explaining that this variation is the C harmonic minor scale. Point out where the half steps occur in the scale (*ti-do*, *mi-fa*, and *si-la*). Sing the ascending and descending scale as a warm-up each time you rehearse the song, checking pitch at the top and bottom of the scale, and calling attention to the half steps. If you find the pitch sags, especially while descending, try lifting a hand upward as you sing downward.
- 2. After singing the C harmonic minor scale on the board, it's easy to transfer to reading the melody in measures 5–28. Working in eight-bar sections (measures 5–12, 13–20, and 21–28), read the pitches from the score on solfège, either in or out of rhythm. Point out where the half steps occur, and use a lifted hand to encourage pitch buoyancy.
- 3. To work on listening for intonation, split the choir into two groups, and have one group sustain a middle C hum while the other group sings the melody. Check unison and octave Cs for intonation: is the group singing the melody coming back to the same C they started on, or has the pitch shifted? Trade parts and sing it again.
- 4. To check intonation during the canon, make a “pause button” sign, and attach it to a ruler. When you reach a point you'd like to check, hold up the “pause button,” signalling singers to hold that pitch and listen across the group. In most cases, it will be useful to pause on beat one of any given measure.

- 2. Sing the main melody on text. Sing it again, but remove all of the consonant sounds; e.g. “hashivenu” is sung as “ah-ee-eh-oo.” Listen closely for the tendency for “ah” to shift towards a muddier “uh,” especially in places like like “vena-” and “-shuva.” Correct the vowel shape and color (if needed) by placing the backs of the hands on the cheeks, then reinsert the consonants back into the text, and sing the melody again.

Sustain long notes at the ends of phrases with support and beauty.

Sustained notes with vibrancy, warmth, and energy don't happen by accident. Intentional work around supported long notes will keep the ends of phrases as beautiful as the beginnings. During the learning stages of the piece, use the following tips to establish good habits, and then bring them back during detail and cleaning work.

- 1. Warm-up: Float Like a Butterfly, Hover Like a Hummingbird. Choose a vowel that matches the vowel of a note sustained for three beats or longer. Picture how a butterfly beats its wings to keep itself aloft, and give the note a small pulse with an “h” on each beat, without changing the volume, the vowel, or the pitch. Reinforce the physical sensation by placing the hands around the waist as in Ha-Ha-Ha-Hey from chapter one. Picture a hovering hummingbird—it's also beating its wings, but so fast that our eyes can't see it. When we sustain a note, our support muscles are continuously engaged and working invisibly, too. Sing the note again, renewing the feeling of support but sustaining the note instead of pulsing. Work all the way up to sustaining notes for 12 beats (as in measures 75–78).
- 2. Step the rhythmic notation of each phrase while traveling across the room, with one step for each note. On sustained notes, use an arm to show continued motion through the duration of the note. For longer notes, decrease the speed of motion in the arm, and increase the feeling of resistance. In the canon, try placing the voice parts in two concentric circles and having them step the notation of their part, traveling in opposite directions.
- 3. Reinforce a feeling of “spin” on sustained notes by vigorously spinning the hands in front of the body while holding the note. The longer the note, the more rapid the spin.

5. Hashivenu

Words from
Lamentations 5:21

Israeli Folk Song
Arranged, with English Words by
SALLY K. ALBRECHT

With feeling (♩ = ca. 108)

ALL VOICES (unison)

4

5 mp

Ha - shi - ve - nu, — ha - shi -

8

ve - nu — A - do - nai e - le - cha.

13

grad. cresc.

Ve - na - shu - va, ve - na - shu -

19

21 mf

va. — Cha - desh, cha -

24

decresc.

2

desh ya - mei - nu ke - ke - dem. —

PRONUNCIATION GUIDE AND TRANSLATION
Hah-shee-veh-noo Ah-doh-nahee eh-leh-chah. Veh-nah-shoo-vah. Chah-dehsh yah-meh-noo keh-keh-dehm.
NOTE: pronounce *ch* = as in Bach
Return us, O Lord, to you. And we shall return. Renew our days as of old.

10. Sing a Jubilant Song

Words and Music by
DAVE and JEAN PERRY

Joyously (♩ = ca. 112)

4 **5** *mf*

PART I

Sing _____ a ju - bi - lant song, _____ a ju - bi - lant

PART II

Sing _____ a ju - bi - lant song, _____ a ju - bi - lant

7

song; _____ a joy - ous song of praise. Sing _____ a ju - bi - lant

song; _____ a joy - ous song of praise. Sing _____ a ju - bi - lant

10

song, _____ to cel - e - brate life, _____ a ju - bi - lant song. One *mp*

song, _____ to cel - e - brate life, _____ a ju - bi - lant song. One *mp*

13

mf *mp*

voice, one song of joy pro - claim; Al - le - lu - ia! Of

mf *mp*

voice, one song; Al - le - lu - ia, Al - le - lu - ia! Of

17 *mf* *cresc.*
hope and peace for ev - 'ry man; Al - le, Al - le - lu - ia!
mf *cresc.*
hope and peace; Al - le, Al - le - lu - ia!

21 *f*
Make _____ a glo-ri-ous sound, _____ a glo-ri-ous sound _____ in voic-es
f
Make _____ a glo-ri-ous sound, _____ a glo-ri-ous sound _____

24
true and strong. Make _____ a glo-ri-ous sound _____ to heav-en and
_____ in voic-es true and strong. Make _____ a glo-ri-ous sound _____

27
earth, _____ a glo-ri-ous sound. _____
_____ to heav-en and earth, _____ a glo-ri-ous sound. _____

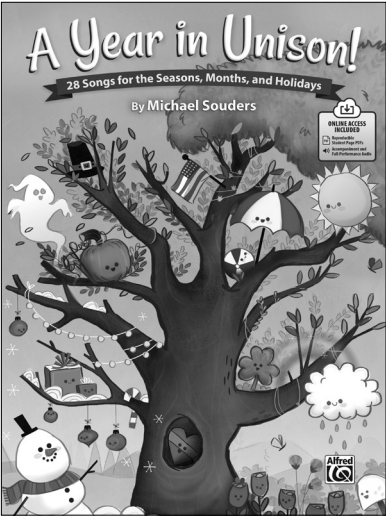
Please refer to pages 9–12 for excerpts from **A Year in Unison!**

A YEAR IN UNISON!

28 Songs for the Seasons, Months, and Holidays

By Michael Souders

There’s always a song to sing with this charming collection designed especially with primary children in mind. Celebrate Halloween, Valentine’s Day, Saint Patrick’s Day, Martin Luther King, Mother’s and Father’s Days, the four seasons, every month of the year, and more! These brief but timely tunes are just right for music class on any day ... and everyday! Plus, you’ll always have an appropriate performance piece, no matter the occasion.



- Recommended for grades Pre-K–4.
- 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.

SONGS:

- | | |
|-------------------------------|---|
| 1. Autumn | 15. Springtime, Springtime |
| 2. September | 16. March |
| 3. Patriot Day | 17. I Have a Lucky Shamrock |
| 4. October | 18. April Showers |
| 5. Ghosts and Ghoulies | 19. Plant a Tree |
| 6. November | 20. Dancing ‘Round the Maypole |
| 7. Let Us Give Thanks | 21. A Mother’s Love |
| 8. Winter | 22. Summer |
| 9. December | 23. June |
| 10. Happy Holidays, My Friend | 24. You’re My Dad |
| 11. January | 25. July |
| 12. He Had a Dream | 26. Here’s to You, Red, White, and Blue |
| 13. February | 27. August |
| 14. Love, Love, Love | 28. Back to School Buddy |

Teacher’s Handbook & Online PDF/Audio (00-47897)	\$59.99
Teacher’s Handbook & Online PDF (00-47898)	\$29.99
Enhanced CD (00-47899)	\$39.99
Online Audio (00-47900)	\$39.99

16. March

Words and Music by
MICHAEL SOUDERS

Military march (♩ = ca. 104)

2 3 *mf*

March comes in like a li - on; with

5

wind, and rain, and storms. March comes in like a

8

li - on; I think I heard it roar. ROAR!

11 *f*

March comes in like a li - on; with wind, and rain, and storms.

15

March comes in like a li - on; I think I heard it roar. ROAR!

25. July

Words and Music by
MICHAEL SOUDERS

Brightly (♩ = ca. 108)

2 3 *f*

Oh my, Ju - ly, it's
Oh my, Ju - ly, the

4
time for a va - ca - tion. Oh my, Ju - ly, be -
par - ties and the pic - nics, rid - ing my bike, and

6
gin - ning of our na - tion. Let's watch fire - works up in the sky,
learn - ing lots of new tricks, fire - flies blink - ing up in the sky,

9
one of man - y rea - sons that I love Ju - ly. }
these are all the rea - sons that I love Ju - ly. }

11
Yes, I love Ju - ly!

12. He Had a Dream

Words and Music by
MICHAEL SOUDERS

Reflectively (♩ = ca. 84)

2

3 mp

He had a dream— that all God's chil - dren would

5

laugh and play to - geth - er, no mat - ter how dif - f'rent, 'cause

7

we're all the same— if you look in - side us.

9

Our hopes and dreams— are the light that guides us. Be

11

kind to each oth - er, don't make peo - ple sad.—

13

mf

This is the dream— that he had.— Be good to each oth - er, and

16

rit. e decresc.

make the world glad.— This is the dream— that he had.—

14. Love, Love, Love

Words and Music by
MICHAEL SOUDERS

Rockin' (♩ = ca. 126)

3 5 *f*

Love, love, love is a beau - ti - ful thing!_

7

Love, love, love, it will make your heart_ sing. Love, love, love, it will

10

make your heart pure. Love, love, love, when you o - pen the door._ For

13

love, oh, love and all its gifts are free. For

17

1.

love, yes, love will tie your heart to me.

21

2.

tie your heart to me.

Please refer to pages 14–19 for excerpts from *Presents on Parade!*

PRESENTS ON PARADE!

A Holiday Mini-Musical for Unison and 2-Part Voices

By Sally K. Albrecht, Jay Althouse, Andy Beck,
and Brian Fisher

When the kids learn they could snag a spot in Toyland Department Store’s amazing annual parade, they march into action: taking a quick journey “Over the River,” experiencing a fabulous “Toyland” welcome, and winning a contest during Victor Herbert’s “March of the Toys,” all followed by a quick “Deck the Hall” costume change (they step into large gift-wrapped boxes). Before you know it, it’s time for the much-anticipated finale! Production notes suggest how to easily extend your closing parade to include the entire school and/or audience. Recognizable holiday songs, a simple script, and creative staging instructions make this festive mini-musical a snap.



- Recommended for grades K–4.
- Performance time: approx. 20 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.

MUSICAL SEQUENCE:

- | | |
|----------------------------------|---------------------------------|
| 1. Presents on Parade! (Opening) | 5. March |
| 2. Fun, Fun, Fun | 6. Deck the Hall |
| 3. Over the River | 7. Presents on Parade! (Finale) |
| 4. Toyland | 8. Bows |

CAST:

Six Kids (number may vary)
Four Clerks (number may vary)
Presents (number may vary)
Announcer

Teacher’s Handbook & Online PDF/Audio (00-47893)	..\$69.99
Teacher’s Handbook & Online PDF (00-47894)	..\$34.99
Enhanced CD (00-47895)	..\$49.99
Online Audio (00-47896)	..\$49.99

MARTY: Come on, everybody. It's starting!

(Kids gather around the TV at Marty's house for the opening of the Toyland Christmas parade. They sing along as they watch. The rest of the cast sings from offstage.)

I. PRESENTS ON PARADE! (OPENING)

(All)

Arranged, with new Words, by
SALLY K. ALBRECHT

"Parade of the Wooden Soldiers"
Music by **LEON JESSEL**

March, in two (♩ = ca. 84)

4

mf

PART I

Do you

4

mf

PART II

Do you

5

feel that beat? Do you hear those feet? Do you see the pres - ents

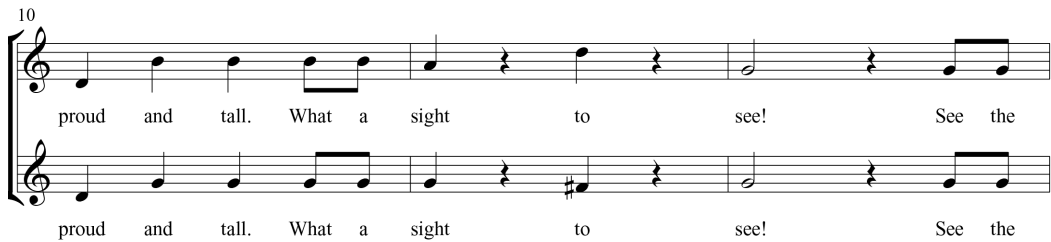
feel that beat? Do you hear those feet? Do you see the pres - ents

8

march - ing down the street? Wel - come one and all, mov - ing

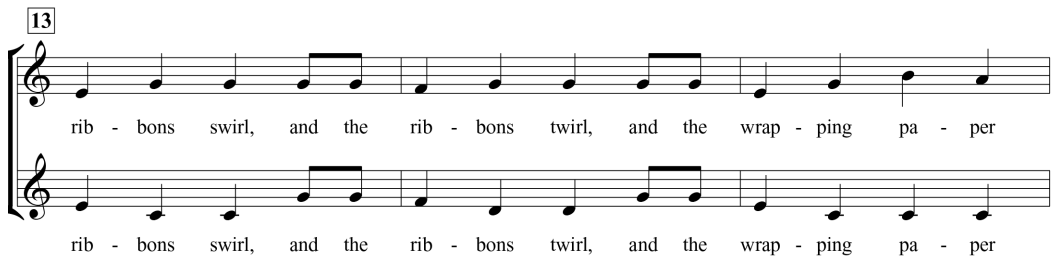
march - ing down the street? Wel - come one and all, mov - ing

10



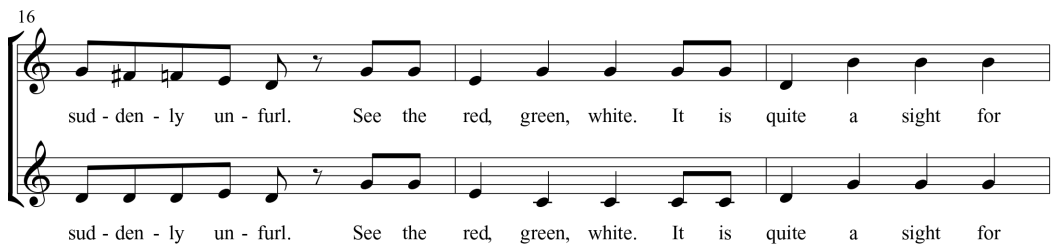
proud and tall. What a sight to see! See the

13



rib - bons swirl, and the rib - bons twirl, and the wrap - ping pa - per

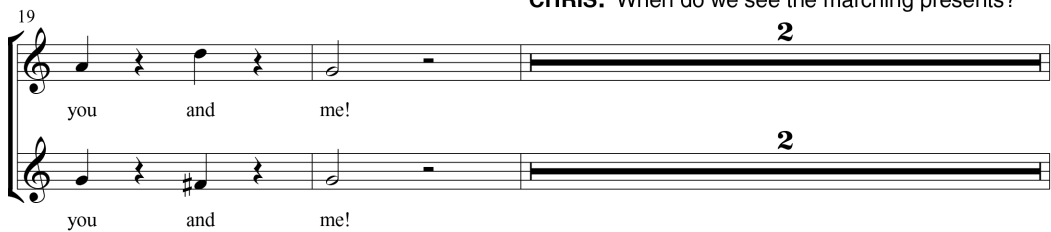
16



sud - den - ly un - furl. See the red, green, white. It is quite a sight for

CHRIS: When do we see the marching presents?

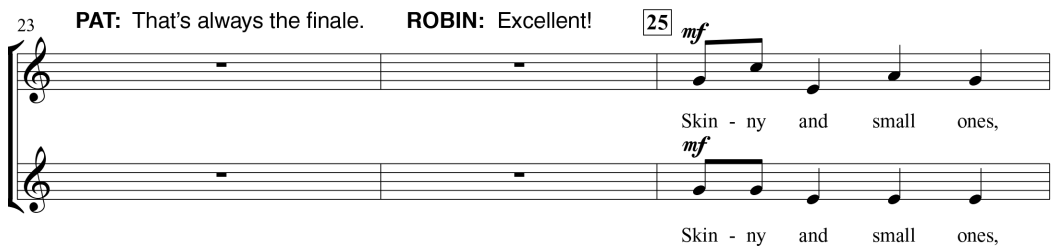
19



you and me!

23 PAT: That's always the finale. ROBIN: Excellent!

25 *mf*



Skin - ny and small ones,

MARTY:Did I hear that right?

CHRIS:We could be in the parade?

PAT:That's what I heard.

ROBIN:Me, too.

ANNOUNCER:Toyland Department Store is excited to announce our “Presents on Parade” sweepstakes! Yes, this year, one lucky customer will get to march in the parade—along with five lucky friends.

SAM:That's perfect. There are six of us!

ANNOUNCER:Just be Toyland's 100th customer to enter the store during the next 30 minutes, and you'll be invited to join our world-famous televised finale, “Presents on Parade!”

RONNIE:Whoa! That sounds fun, fun, fun!

2. FUN, FUN, FUN

(Kids)

Words by
ANDY BECK and BRIAN FISHER

Traditional Carol “Fum, Fum, Fum”
Arranged by JAY ALTHOUSE

Lightly (♩ = ca. 96)

4

5

mf

1. MARTY
2. PAT

Join - ing in the big fi - nal - e:
I can hear the peo - ple cheer - ing:

7

mf

ALL

1. CHRIS
2. ROBIN

Fun, fun, fun!
Fun, fun, fun!

March - ing down the street and al - ley:
As the big pa - rade is near - ing:

11

ALL

13

Fun, fun, fun!
Fun, fun, fun!

Just i - mag - ine how it feels to be a
There's a bunch of kids from school who will be

15

part of the pa - rade. How I real - ly hope we win it, and we
way - ing as we pass. There's my fa - ther and my moth - er, lit - tle

19

get a fea - ture in it. Fun, fun, fun!
sis - ter, and big broth - er. Fun, fun, fun!

3. OVER THE RIVER

(Kids)

Arranged, with new Words, by
SALLY K. ALBRECHT

Traditional

RONNIE: (over intro) Let's sing as we go!

(Kids skip and run around performance space as they sing, ending up center stage in front of Toyland.)

Briskly (♩ = ca. 108-112)

5 PARTS I & II
mf

2 2

O - ver the riv - er and through the wood, let's
O - ver the riv - er and through the wood, move

7

go to the Toy - land store. We might make some noise when we see some toys that
quick - ly, with-out de - lay. There's no time to spare, we must hur - ry there to

11

13

we've not seen be - fore. O - ver the riv - er and through the wood, oh
win that prize to - day! O - ver the riv - er and through the wood, I

15

how all our eyes will grow! We'll check things out, with - out a doubt, so
think we are get - ting near! We'll have a blast but must be fast. Hey,

19

1. 2.

come on, my friends, let's go! look! We're al -

23

cresc. f

read - y here. We're here! We're here!

(Kids have arrived at the entrance of Toyland. They are greeted by well-dressed store clerks. Clerks 3 and 4 each hold a tall candy-striped pole with a Toyland banner strung between them—creating an official gate. Clerks 1, 2, and any additional Clerks are lined up flanking the gate.)

CLERKS: Welcome to Toyland!

4. TOYLAND

Arranged, with new Words, by
SALLY K. ALBRECHT and ANDY BECK

(Clerks and Kids)

Music by
VICTOR HERBERT

(All the action takes place on the street outside of the Toyland store. Clerks greet the Kids in song.)

In awe (♩ = ca. 84)

5

CLERKS (PART I)

mp



Toy - land, Toy - land,

CLERKS (PART II)

mp



Toy - land, Toy - land,

9



daz - zling, en - chant - ing Toy - land. Once the



daz - zling, en - chant - ing Toy - land. Once the

14



doors are o - pen, all your wish - es will soon come

rit.



doors are o - pen, all your wish - es will soon_____ come

ten.

19 **Jazz swing** (♩ = ca. 152) **6**

true. _____

true. _____

27 *(Clerks perform a dazzling routine for the wide-eyed Kids.
Many colorful toys are presented and used as dance props.)*

ALL *mf*

Toy - land, Toy - land, mag - i - cal

ALL *mf*

Toy - land, Toy - land, mag - i - cal

32

girl and boy land. What a world of

girl and boy land. What a world of

37

won - der. It's so col - or - ful and grand.

won - der. It's so col - or - ful and grand.

Please refer to pages 21–25 for excerpts from *Phantom of the Music Room*.

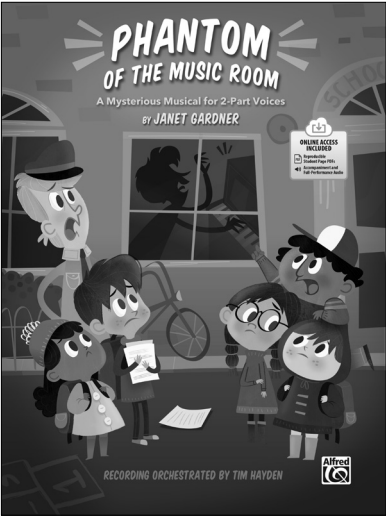
PHANTOM OF THE MUSIC ROOM

A Mysterious Musical for 2-Part Voices

By Janet Gardner

Newly Revised Edition!

Who or what is that shadowy figure playing the piano in the school music room after dark? Several students and Deputy Barney set out to solve this musical mystery with surprising results. Featuring six songs with clever texts set to musical classics by Chopin, Dvořák, Sousa, and others. *Phantom of the Music Room* is a humorous, melodramatic, modern-day mystery that introduces students to the excitement of classical music.



- Recommended for grades three and up.
- Performance time: approx. 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.

MUSICAL SEQUENCE:

- | | |
|----------------------------|---------------------------------|
| 1. Overture | 8. The Washington Post March |
| 2. Für Elise I | 9. Play-Off Music |
| 3. There Is a Ghost | 10. Für Elise III |
| 4. Surprise Encounter | 11. Für Elise IV |
| 5. Für Elise II | 12. I Don’t Believe in Phantoms |
| 6. Incidental Music I | 13. Incidental Music II |
| 7. Circumstantial Evidence | 14. Finale |

CAST:

- Seven Kids (number may vary)
Floyd (the school janitor)
Mr./Mrs. Appleby (the music teacher)
Deputy Barney
Principal Taylor
Chorus (number may vary)

Teacher’s Handbook & Online PDF/Audio (00-47901)	\$69.99
Teacher’s Handbook & Online PDF (00-47902)	\$34.99
Enhanced CD (00-47903)	\$49.99
Online Audio (00-47904)	\$49.99

THERE IS A GHOST

(Kids and Chorus)

Music from *Funeral March*
by **FRÉDÉRIC CHOPIN** (1810-1849)

Slowly (♩ = ca. 56)

2 *mp* sing both times

KIDS

There is a ghost. There is a ghost.

2 *p* sing 2nd time only, opt. 8va

CHORUS

There is a ghost. There is a ghost.

5

There is a ghost in the mu - sic room at school. There is a ghost in the

There is a ghost. There is a ghost. There is a ghost.

8

9 *mf*

mu - sic room at school. We have nev - er seen him. We have on - ly heard him

mp

There is a ghost. No one's seen him. They have heard him

11 *mp* 13 *p*

play - ing pi - an - o in the mu - sic room at school. There is a ghost.

p (whispered) *pp*

play - ing in the room at school. There is a

14 (whispered) *pp*

There is a ghost. There is a ghost.

ghost. There is a ghost. There is a ghost.

SURPRISE ENCOUNTER

(Kids and Barney)

Music from *Surprise Symphony*
by **FRANZ JOSEPH HAYDN** (1732-1809)

Mysteriously (♩ = ca. 108)

SAM: Let's get out of here! **AARON:** Shh! Be quiet! **[5] (Kids form a group center**

VOICES **2** **2** **KIDS p**

Some - one's sneak - ing

6 stage and tiptoe backwards towards stage right) *sim.*

up on us. Time to make an ex - o - dus. Back a - way so qui - et - ly.

(Kids freeze) **[13] (Barney enters stage right and tiptoes backwards towards center stage)**

BARNEY p

Stay so calm, not pan - ick - y. Tip - toe, tip - toe, make no noise. Now's no time to

(Barney and kids back into each other and scream) **ALL ff**

lose my poise. Thought I heard a sound out here. Care - ful, nev - er fear! Aah!

[21] 1st verse: KIDS (facing Barney)
2nd verse: BARNEY (facing kids) *mf*

What's go - ing on here? What are you do - ing out so
What's go - ing on here? What are you do - ing out so

24 cresc. f

late at night? You scared us so, we screamed and cried.
late at night? You star - tled me and gave a scare.

27 1. 2.

Now we hope that you are sat - is - fied!
How was I to know just who was there?

Scene 6: Outside the music room window. The same night.

(Spotlight up on kids)

(The music continues. The kids enter stage right and slowly tiptoe to the window. They take turns peeking in the corners of the window. When the music stops, they scramble to stand on each side of the window and listen. Floyd turns the piano lamp off, moves the piano bench, and jingles his ring of keys as his footsteps are heard exiting stage left. It is silent.)

AARON: I saw him through the crack in the window.

LINDSEY: (dazed) So did I.

CHRIS: Well, Lindsey, now what do you think?

I DON'T BELIEVE IN PHANTOMS

(Lindsey, Kids, and Chorus)

Music adapted from *The Moldau*
by **BEDRICH SMETANA** (1824-1884)

Flowing (♩. = ca. 88)

1st verse: LINDSEY
2nd verse: KIDS and CHORUS

mp

I

5

don't be - lieve in phan - toms, but what did I see? A
don't be - lieve in phan - toms, but much to our sur - prise, We

9

1. KIDS and CHORUS *mf* 2. LINDSEY *mf*

ghost - ly ap - pa - ri - tion right in front of me. We
saw the ghost of some - one right be - fore our eyes. I

14

LINDSEY

nev - er be - lieved that ghosts could ex - ist. There

KIDS and CHORUS

mp

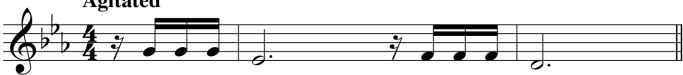
Ah

Scene 7: Inside the music room. The next morning.

APPLEBY: To wrap up our unit on classical music, I have a special activity planned for you. We are going to play “Name That Tune.” (*The kids clap and cheer. Appleby motions for them to be quiet.*) I have asked a mystery musician to play just a part of a famous classical theme we have studied. Each of you will have a chance to identify the melody and its composer. We’ll begin with you, Lindsey. Name this tune.

Agitated

Fifth Symphony Excerpt



LINDSEY: Those are the opening bars of Beethoven’s Fifth Symphony!

APPLEBY: You’re correct! Sam, you try the next one.

Slowly

Funeral March Excerpt



SAM: That’s the “Funeral March” by Frédéric Chopin!

APPLEBY: Good job! Your turn, Danny.

Mysteriously

Surprise Symphony Excerpt



DANNY: That’s the “Surprise Symphony” by Franz Joseph Haydn.

APPLEBY: Excellent! Kim?

Lightly

Humoresque Excerpt



KIM: “Humoresque” by Antonín Dvořák.

APPLEBY: (*impressed*) What a memory! Jess, name the next one.

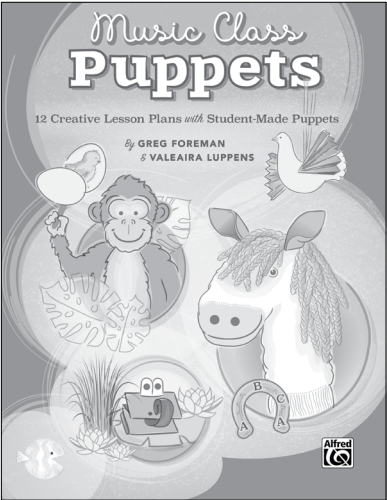
Please refer to pages 27–28 for excerpts from **Music Class Puppets**.

MUSIC CLASS PUPPETS

16 Creative Lesson Plans with Student-Made Puppets

By Greg Foreman & Valeaira Luppens

Step one: introduce today’s musical objectives or selection. Step two: construct simple puppets using the clear-cut instructions and handy templates. Step three: dive into the lessons with your adorable student-made characters. How fun! This kid-friendly, teacher-approved kit nurtures learning in one of the most effective ways—through play. Concepts, materials, step-by-step lesson procedures, extension activities, crafting directions, and reproducible patterns are included. The kids will beg for more!



- Recommended for grades K–5.
- Reproducible puppet templates included.
- Presented in lesson plan format with extensions.

LESSONS:

1. Aquarium (Tempo, Dynamics, Expression)

2. Ballet of the Unhatched Chicks (Form)

3. Five Little Monkeys (Singing)

4. Little Miss Muffet (Singing)

5. Steady Robot (Steady beat)

6. Dona Nobis Pacem (Dynamics)
7. Kaeru no Uta (Singing a round)

8. Hoe-Down (Form)

9. In the Hall of the Mountain King (Phrases)

10. Chinese Dragon Dance (Responding to music of a different culture)

11. Peter and the Wolf (Musical instruments)

12. Beethoven (Composers)

Book (00-47767) **\$24.99**

Peter and the Wolf
MUSICAL CONCEPT Musical Instruments
MEDIA Recording of *Peter and the Wolf* by Sergei Prokofiev

GRADE LEVEL
3-5

Lesson Plan

Introduction:

Peter and the Wolf is a musical composition written by the Russian composer Sergei Prokofiev in 1936. Prokofiev wrote this symphony for children to introduce them to some of the instruments of the orchestra. A narrator, the person who speaks the story during the composition, tells about a very brave but stubborn young boy who captures a wolf. Throughout the story, each character is represented by a specific musical instrument.

- Peter—a string quartet
- Grandfather—a bassoon
- Duck—an oboe
- Bird—a flute
- Cat—a clarinet
- Wolf—French horns
- Hunters—kettle drums

1. Play the recording, and instruct the students to listen closely to the different instruments.

2. Construct the puppets. Each student should make a Peter puppet plus a second character.

3. Using the puppets, instruct the students to play a game by using correct and incorrect combinations of the characters. For example, say to the class, “The bird is represented by the flute.” If the answer is correct, all the birds should sit down. If incorrect, they should remain standing. Continue the game until everyone is sitting down.

4. Play the recording one more, instructing students to wave their puppet in the air when their character’s instrument is heard.

Extension Activity

Have students trade puppets with a classmate that has a different character. Play the recording again, instructing students to wave their new puppet when the character’s instrument is heard.

Peter and the Wolf Puppets

Materials

- Character templates (each student will need one Peter puppet, plus one additional character)
- Crayons or markers
- Scissors
- Glue
- Craft sticks (two per student)

Directions

1. Color the characters.
2. Cut the characters out.
3. Glue each character to the end of a craft stick.

Dona Nobis Pacem

MUSICAL CONCEPT

Dynamics

MATERIALS

"Dona Nobis Pacem" Song Sheet



Lesson Plan

- 1 Teach/review the definitions and symbols for the following dynamics:
 - *pianissimo*
 - *mezzo forte*
 - *piano*
 - *crescendo*
 - *mezzo piano*
 - *decrescendo*
- 2 Pass out (or project) the Song Sheet, and teach the song to the students. Explain that “Dona Nobis Pacem” means “grant us peace” and that a dove is a traditional symbol of peace.
- 3 Construct the dove puppets.
- 4 Instruct the students to use the dove puppet to “fly” at knee-level for *pianissimo*, waist-level for *piano*, shoulder-level for *mezzo piano*, and forehead-level for *mezzo forte*. The dove should glide gradually upward during a *crescendo* and gradually downward during a *decrescendo*. The teacher sings the song to the class for this activity.
- 5 Sing the song as a group while using the dove puppets to show the dynamics.
- 6 Explain that a conductor directs the volume of the dynamics with the left hand. The left hand goes higher when the volume is louder and is lowered when it’s softer. Demonstrate with the group singing in unison, once again.
- 7 Divide the group into three sections, and try singing as a round, with puppets.

Extension Activity

Ask the students to respond with their dove puppet to the dynamics they hear as you sing “Dona Nobis Pacem” with a variation of the dynamics.

Dona Nobis Pacem
(Grant Us Peace)

① *p* *mp* *mf*

Do - na no - bis pa - cem, pa - cem. Do - na no - bis

mp ② *mf*

pa - cem. Do - na no - bis pa - cem.

mp ③ *p*

Do - na no - bis pa - cem. Do - na

mf *mp* *pp*

no - bis pa - cem. Do - na no - bis pa - cem.

Pronunciation: Daw-nah naw-bees pah-chehm

Dove Puppet

Materials

- Dove puppet template printed on white cardstock
- White printer paper: 8½" x 11"
- Scissors

Directions

- ① Carefully cut out the dove, and cut the slit as marked.
- ② Fold one edge of the white printer paper over approximately ½ inch. Flip the paper over and fold the edge over another ½ inch. Continue, to form an accordion.
- ③ Carefully insert the compressed accordion through the slit in the center of the dove.
- ④ Separate the folds to form the wings of the dove.



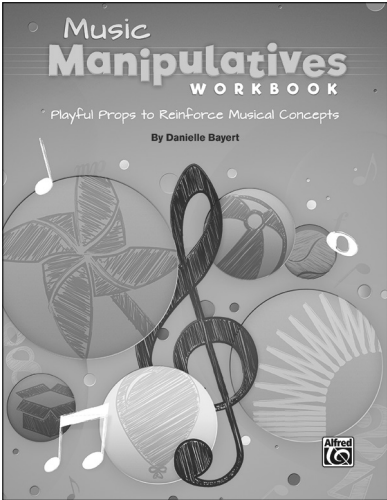
Please refer to pages 30–31 for excerpts from *Music Manipulatives Workbook*.

MUSIC MANIPULATIVES WORKBOOK

Playful Props to Reinforce Musical Concepts

By Danielle Bayert

Thirty everyday items, such as balloons, pinwheels, and plastic eggs, are transformed into tactile learning tools in this highly creative, hands-on, general music resource. Following an informative opening about the history, research, and value of educational manipulatives, each section provides several physical activities that are clearly tied to musical concepts of all kinds. Teach rhythm, melody, harmony, form, notation, composition, singing, playing—the possibilities are actually endless, as the approachable author shares her philosophy and practical tips (from her own classroom) on designing new activities.





- Recommended for grades Pre-K–6.
- Includes lesson extension and modification suggestions.
- Teacher workspace for each manipulative to develop your own ideas.

MANIPULATIVES:

- | | |
|-------------------------------|-----------------------------|
| 1. Balloons | 16. Paper or Plastic Plates |
| 2. Beach Balls | 17. Parachutes |
| 3. Bean Bags | 18. Pinwheels |
| 4. Bingo Chips or Glass Gems | 19. Pipe Cleaners |
| 5. Blank Dice / Foam Cubes | 20. Plastic Eggs |
| 6. Boxes | 21. Play Dough |
| 7. Bubbles | 22. Pool Noodles |
| 8. Building Blocks | 23. Popsicle Sticks |
| 9. Chopsticks & Plastic Bowls | 24. Ribbon Wands |
| 10. Collapsible Tubes | 25. Scarves |
| 11. Cookie Sheets & Magnets | 26. Spinners |
| 12. Cuisenaire Rods | 27. Sucker Balls |
| 13. Die-Cut Shapes | 28. Tennis Balls |
| 14. Expandable Spring Toys | 29. Toy Hoops |
| 15. Large Bouncing Balls | 30. Yarn |

Book (00-47765).....**\$24.99**





BALLOONS

Balloons are inexpensive and colorful props that are especially useful for teaching musical concepts to primary students. The activities below call for simple latex balloons, which can be easily found at a craft, party, or discount store. Prepare by having the balloons blown up and tied before the students arrive. Balloons can be reused and stored air-filled in plastic bins, if space allows.

Vocal Exploration, Pitch Direction

Grades K–1

Activity	Extensions/Modifications
Have students work in groups of two or three, tossing the balloon from person to person. Students should follow the direction of the balloon with the pitch of their voices.	For an ascending line, release a helium-filled balloon (on a long string) from the floor and repeat the activity.




PINWHEELS

Pinwheels can be purchased at a variety of retailers and come in many wonderful colors. I have found that plastic pinwheels hold up over time and spin well on their sticks. I purchased mine at a teacher supply store and keep them in a large mason jar on a shelf in our classroom. They actually look like a bouquet of flowers and add a lot of color to the room.

Breath Control (Recorders)

Grades 3–4


Activity	Extensions/Modifications
<p>Recorder playing requires a small amount of focused air; use the pinwheel to demonstrate both the appropriate amount of air and the focused quality of the air stream.</p> <p>To make sure beginners use a small amount of air, have a contest to see how many seconds the students can blow their pinwheels using only one breath. Encourage students to improve their own record of time over several repetitions. The students will quickly learn that they cannot blow too hard, or they won't be able to keep the pinwheel going for very long. Conversely, they cannot blow too softly, because the pinwheel will stop spinning. Focused and consistent "quiet air" is the key to keeping the pinwheel going for as long as possible.</p> <p>Once the students understand the focus and amount of airflow, this concept can be transferred to playing long tones on the recorder.</p>	<p>Have students alternate between blowing on a pinwheel and then blowing the same amount of air on their hand. When going back and forth, notice how much air has to be used.</p> <p>Use smaller pinwheels for less air and larger pinwheels for more air, making sure to choose the appropriate size for the amount of airflow you would like to reinforce.</p>




Extensions/Modifications

Divide the class into two groups and do the same activity with two different balloons. This simple activity will introduce two-part singing.

Use a different colored balloon for each group to help students distinguish one part from the other.




I like to use long tones on the recorder in the same way that instrumentalists use long tones on a woodwind or brass instrument. We often move from pinwheel practice to playing long recorder tones at the beginning of group rehearsal. The pinwheel is a great way to demonstrate the concept and build skill.




Breath Control (Singing)

Grades 3–6

Activity	Extensions/Modifications
Use the pinwheel in a similar manner as above, concentrating on the breath and air focus needed for singing. When practicing this exercise, encourage diaphragmatic breathing before blowing the pinwheel. See how many seconds students can keep the pinwheel spinning as compared to how long they can sustain a sung note. Challenge singers to beat their own personal best.	Use this as a vocal warm-up exercise or as a mid-rehearsal break.



BEACH BALLS



Beach balls are excellent for primary-aged students because they are soft and easy to catch. You will write on the beach balls for some activities, so decide if you want the writing to be permanent (permanent marker) or erasable (dry erase marker). I prefer dry erase markers when I am first trying the questions in the activity, and permanent marker when the questions have been finalized. I store my beach balls by deflating them and placing them in a storage bin with other inflatable items.

Movement

Grades Pre-K-3

Activity	Extensions/Modifications
On each section of the beach ball, write a physical motion that you want students to be able to carry out (e.g. march around the room, hop like a rabbit, walk backwards, stay in one place and move your arms, etc.). Make it clear that the different kinds of movements should "match the	<p>Adapt this activity for pre-readers by using iconic representations of the motions instead of words.</p> <p>Consider whether you want the movements to be stationary or in motion through space.</p>



PLASTIC EGGS




I like to store our eggs in cardboard egg cartons that I save from the grocery store. Because of this, I purchase plastic eggs that are the same size as real eggs. However, the eggs come in a variety of sizes and can be easily stored in a box or bin. When ours get worn out (usually about every five years), I repair them or give them away as prizes. Gluing plastic eggs together can be challenging, so I wear latex gloves to protect my fingers and use super-glue gel, which lasts longer than transparent tape.

Sound Sensitivity, Timbre

Grades Pre-K-2

Activity	Extensions/Modifications
<p>This is a timbre matching game, so you will need to prepare pairs of two eggs filled with a like substance. Some typical filling materials are rice, beans, beads, metal BBs, sand, or pasta. Use six different filling materials for 12 eggs. (If you have multicolored eggs, each material goes into two different colored, unmatched eggs.) For a whole-class activity, make two dozen eggs (still with only six filling materials). Glue or tape the eggs closed.</p> <p>Hide the eggs around the classroom, and have an egg hunt. Once all the eggs are found, have students shake the eggs and determine which eggs sound the same. Reveal what the filling materials are, and have the class figure out (based on sound) which filling material they are listening to and describe how they know.</p>	<p>Give each child an egg as they come in the door, and have them try to find a partner with the matching sound.</p>



Extensions/Modifications
For slightly older children, use a song in a more challenging meter or one that changes meter.




Consider allowing each student to find only one egg so that no one feels left out. Once everyone has found at least one egg, the class can hunt for the rest.



Music Symbol Identification

Grades 2-3



Activity	Extensions/Modifications
<p>Mix and match different colored egg tops and bottoms so that each egg has a mix of two colors. Draw a music symbol on the top of the egg, and write its name and/or function on the bottom of the egg. Prepare a dozen eggs in this manner, with 12 symbols and 12 definitions.</p> <p>For a classroom set, make eight dozen. Divide the class into small groups, and give each group a set of one dozen eggs. Have each group read through the different symbols and definitions/ names. Then, have the group disassemble the eggs and mix them up. Have the group reassemble the eggs from memory to see if they can remember what each symbol is called and what it does.</p>	<p>Use the same concept, drawing a treble-clef note on the top half and writing its letter name on the bottom half.</p> <p>Use the same concept, drawing a dynamic on the top half and writing its definition on the bottom.</p> <p>Use the same concept, drawing a tempo marking on the top half and writing its definition on the bottom.</p>

Please refer to pages 33–35 for excerpts from *Rhythm-O-Rama!*

RHYTHM-O-RAMA!

Featuring Pop Hits, Movie Themes, and Showtunes

Arranged for Classroom Percussion Instruments

By Mari Schay

Raise the curtain on blockbuster theme songs from *Star Wars*, *Rocky*, *Little Shop of Horrors*, *Mamma Mia*, and more, plus hits from Bruno Mars, American Authors, Katy Perry, and Miley Cyrus. These age-appropriate, skill-building arrangements reinforce rhythmic concepts, note reading, playing techniques, and so much more! Along the way, master teacher Mari Schay highlights specific challenges and rehearsal strategies for all 12 tunes. Full teacher scores appear in the book, and access to online student parts (for printing and projecting) is included.



- Recommended for grades 4–9.
- Includes access to reproducible student parts.
- Includes suggestions for choosing music, assigning parts, the rehearsal process, and addressing the NAfME National Standards.

SONGS:

Pop Hits

1. Best Day of My Life (recorded by American Authors)
2. Count on Me (recorded by Bruno Mars)
3. Firework (recorded by Katy Perry)
4. Party in the U.S.A. (recorded by Miley Cyrus)

Movie Themes

5. Everything Is Awesome (Awesome Remixx!!!) (from *The LEGO® Movie*)
6. Gonna Fly Now (from *Rocky*)
7. Moment of Truth (from *Smallfoot*)
8. Stars Wars (Main Theme) (from *Star Wars*)

Showtunes

9. Chitty Chitty Bang Bang (from *Chitty Chitty Bang Bang*)
10. I Got Rhythm (from *Girl Crazy*)
11. Little Shop of Horrors (from *Little Shop of Horrors*)
12. Mamma Mia! (from *Mamma Mia!*)

Book & Online PDF (00-47916)\$34.99

CHALLENGES

Long notes in melody: Young musicians often struggle more with long notes than syncopated rhythms. Be explicit about how to count and listen in the B and C sections.

Triangle: Creating open/closed sounds on the triangle takes a little practice. It is essential to have a short cord to hang the instrument so that smaller fingers can grasp the triangle while holding the handle. If that is too tricky, try removing the handle and just grasping the triangle lightly for the open sounds (with o above) and tightly for the closed sounds (with + above).

REHEARSAL STRATEGIES

Some of the transitions may be a little tricky, particularly with the more rhythmic A section to the more melodic B section. Practice the sections in isolation, but don't forget to practice the transitions, too.

3. Firework

recorded by Katy Perry

Arranged by
MARI SCHAY

Words and Music by KATY PERRY,
MIKKEL ERIKSEN, TOR ERIK HERMANSEN,
SANDY WILHELM, and ESTER DEAN

A Driving rock (♩ = ca. 120)

HIGH SOPRANO

LOW SOPRANO

HIGH ALTO

LOW ALTO

BASS

TRIANGLE

TAMBOURINE

DRUM

CHALLENGES

Placement of triplet rhythms: Your musicians will want to play all the triplets in the A section as pickups. Use their knowledge of rhythm to reinforce that the half notes get two beats no matter where they are in the music.

Sticking: In order to avoid crossed mallets, it will be important that your musicians know which hand to start with for each pattern. If the half note is lower than the triplet, start with the right hand. If the half note is higher than the triplet, start with the left. All the Cs in the B section melody should start with the right hand.

REHEARSAL STRATEGIES

If possible, give your soprano players extra time to practice (recess, before/after school). Make sure the bass players are giving the half notes full value and that the alto and bass parts are completely synced. Learn the A and B sections independently before trying to put the entire form together.

8. Star Wars
(Main Theme)
from Star Wars

Arranged by
MARI SCHAY

Music by
JOHN WILLIAMS

Majestically (♩ = ca. 120)

A

HIGH SOPRANO

LOW SOPRANO

HIGH ALTO

LOW ALTO

BASS

TRIANGLE

DRUM

3

Measures 3-5 of a musical score in G major. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. Measures 3 and 4 feature triplets in the Treble 1 and Treble 2 staves. Measure 5 features a triplet in the Treble 2 staff. The Bass staff has a triplet in measures 3 and 4, and a triplet in measure 5. The Treble 3 staff has a triplet in measure 5.

6

Measures 6-8 of a musical score in G major. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. Measures 6 and 7 feature triplets in the Treble 1 and Treble 2 staves. Measure 8 features a triplet in the Treble 2 staff. The Bass staff has a triplet in measures 6 and 7, and a triplet in measure 8. The Treble 3 staff has a triplet in measure 8.

EVERYDAY IMPROVISATION EVERYDAY COMPOSITION

By Joan Eckroth-Riley

Expand your elementary improvisation and composition curriculum and integrate technology into your classroom with these beautifully illustrated interactive lesson plans for your computer or interactive whiteboard. Each plan starts with a song, story, chant, or poem; provides prompts for active listening; invites students to improvise as a group and individually; and concludes with a rubric-measured assessment or composition project. Along the way, students will organically generate, refine, and share their original musical ideas as they expand their artistic decision-making skills. Kids will have so much fun singing and moving to the songs, playing classroom instruments, and manipulating the cartoon-style graphics.



ONLINE ACCESS INCLUDED



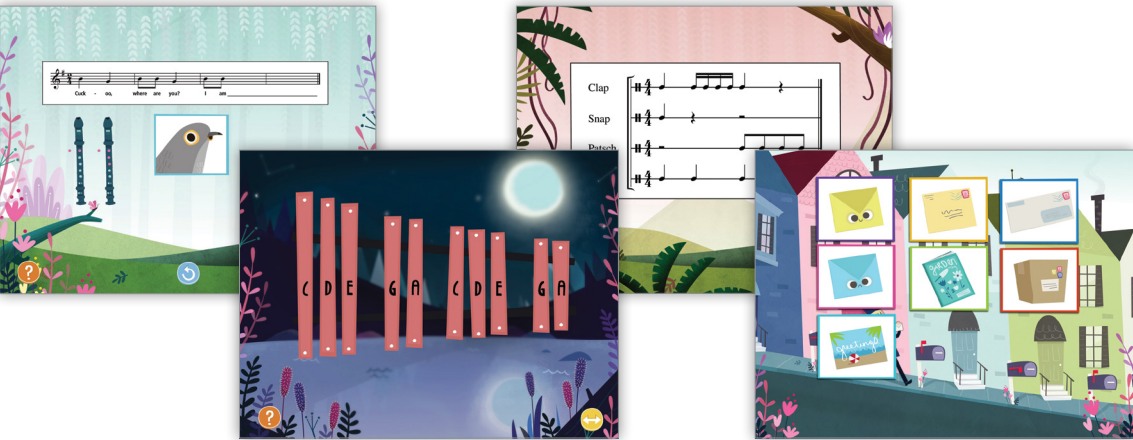
- May be used independently or together.
- These interactive resources work on both individual computers and interactive whiteboards, and are PC and Mac compatible.

EVERYDAY IMPROVISATION

Interactive Software (00-42786) (Recommended for grades 1–4). **\$34.99**

EVERYDAY COMPOSITION

Interactive Software (00-47164) (Recommended for grades 2–5). **\$34.99**



Item # 107076



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