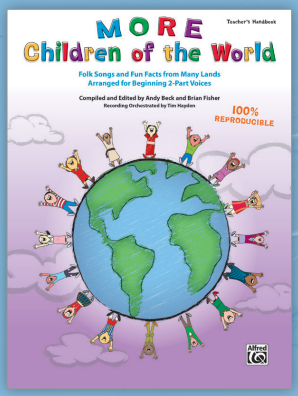
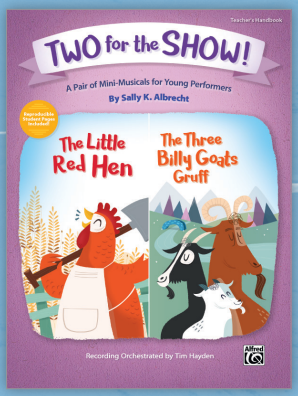
2017–2018

New Classroom Resources



Page 2



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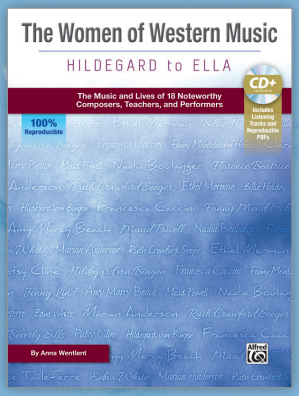

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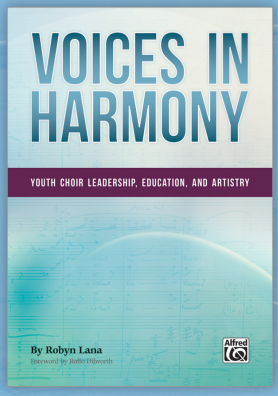

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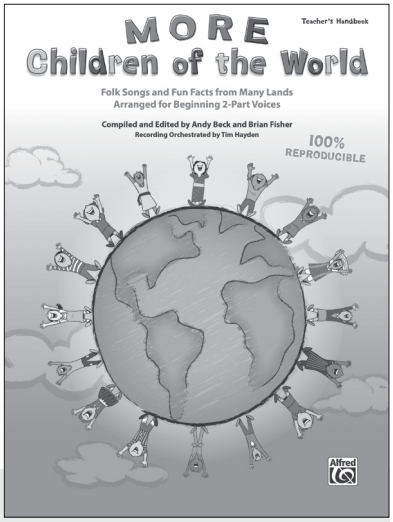
Please refer to pages 3–5 for excerpts from ***More Children of the World***.

MORE CHILDREN OF THE WORLD

Folk Songs and Fun Facts from Many Lands Arranged for Beginning 2-Part Voices

Compiled and edited by Andy Beck and Brian Fisher

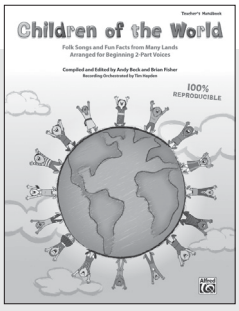


These authentic folk songs from around the globe are arranged especially for 2-part voices, creating an amazing international field trip through nine countries on four continents! Information on the Fun Fact pages provides a fascinating look at world cultures and doubles as flexible narration for multicultural music programs.

- Recommended for grades three and up.
- Performance time: approximately 30 minutes.
- Teacher's Handbook is 100% reproducible.
- Use as a songbook or a complete program.
- Combine with the original *Children of the World* for an additional nine countries.
- Enhanced CD includes reproducible student song sheets, fun fact pages, and full-color cover art, as well as full-performance and accompaniment recordings.

SONGS:	**COUNTRIES:**
1. We're All Children of the World	(*Opener*)
2. Loy Krathong	Thailand
3. Banana!	Nicaragua
4. Scandinavian Dance	Finland
5. The Papaya Song	Jamaica
6. Au Clair de la Lune	France
7. Kokoleoko	Liberia
8. Minka	Russia
9. Skye Boat Song	Scotland
10. Yesu Ni Wangu	Kenya

CD Kit (Book & Enhanced CD) (00-45644). **$69.99**
Teacher's Handbook (00-45645). **$34.99**
Enhanced CD (00-45646). **$49.99**



ALSO AVAILABLE ...

Children of the World

Folk Songs and Fun Facts from Many Lands

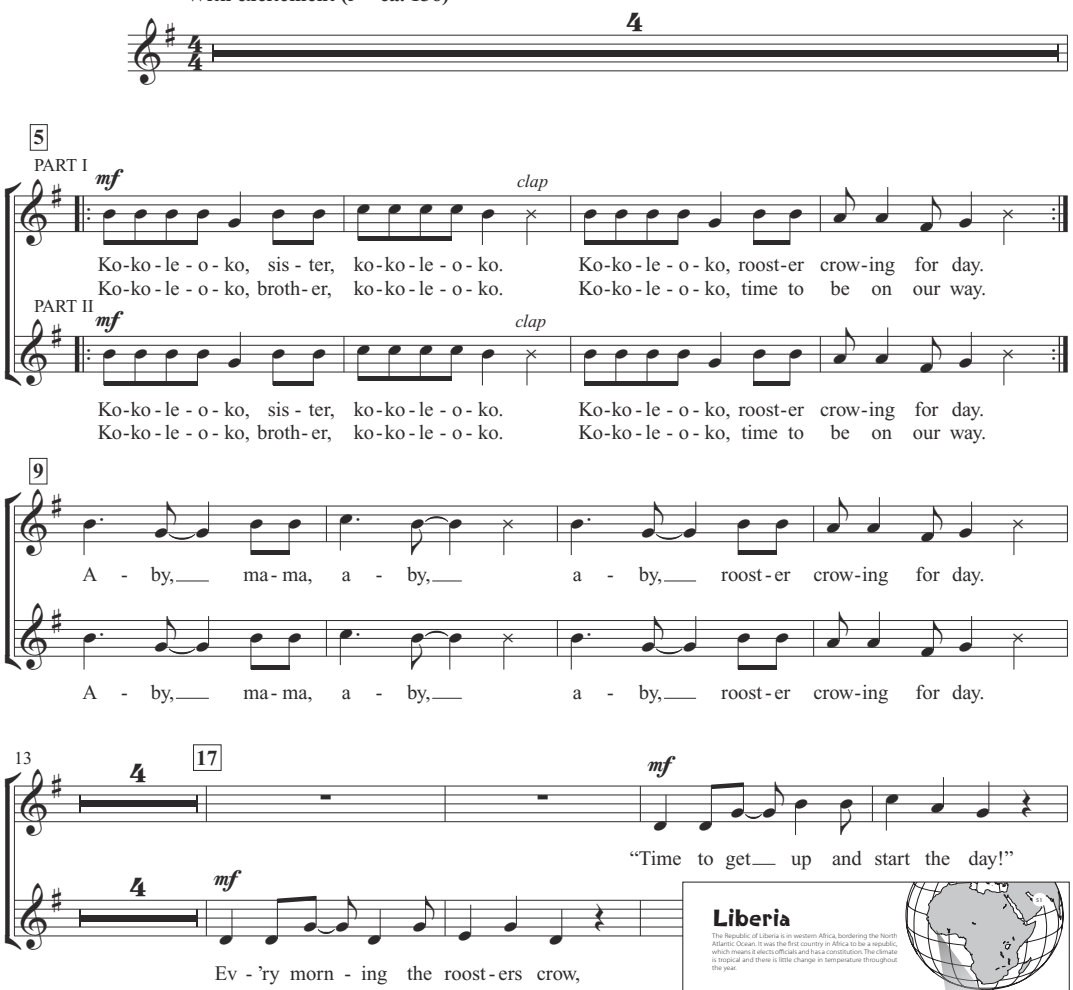
Compiled and Edited by Andy Beck and Brian Fisher

Including authentic songs from: Italy • Mexico • South Africa • Wales • Israel • Japan • Germany • Canada • United States of America.

7. KOKOLEOKO

Liberian Folk Song
Arranged by **GEORGE L. O. STRID**
Additional Words and Music by **MARY DONNELLY**

With excitement (♩ = ca. 136)

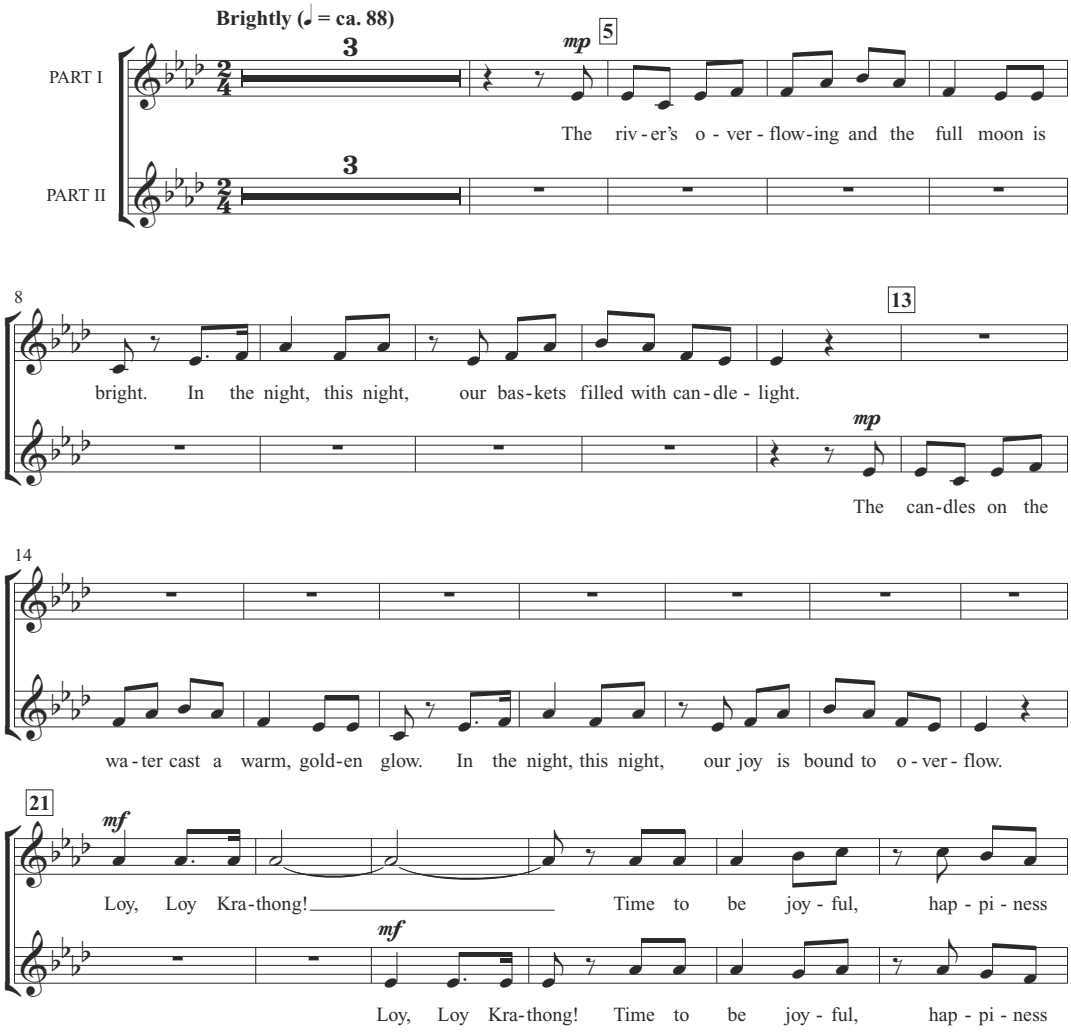


PRONUNCIATION GUIDE
Kokoleoko = *Koh-koh-leh-oh-koh.* (An imitation of *cock-a-doodle-doo.)*
Aby = *Ah-bee.*

2. LOY KRATHONG

English Words by **HERB FROMBACH**

Thai Folk Song
Arranged by **VICKI TUCKER COURTNEY**



Loy Krathong (*loy krah-tawng*) is a festival celebrated in Thailand and parts of Laos and Burma. Literally translated as "to float a basket," participants fashion a krathong out of the trunk of a banana tree or spider lily plant, place a candle and other decorations inside it, and float it on a body of water. For some, the krathong symbolizes the letting go of one's hatred or anger; for others, it is an act of thanksgiving.

27

29

decresc.

float - ing in the night. Our of - fer - ing of light, a tru - ly bril - liant sight. Float - ing

float - ing in the night. Our of - fer - ing of light, a tru - ly bril - liant sight.

33

mp

can - dles in the stream, mak - ing wish - es as we dream.

decresc.

mp

Can - dles, mak - ing wish - es as we dream.

39

mf

41

So, come with me and dance be - neath the moon, shin - ing bright. In the

45

night, this night, we send mis - for - tu

51

geth - er in song. In the night,

Thailand

Thailand, originally known as Siam, is a country in the southeastern part of Asia. It has big modern cities, like Bangkok (the capital), and ancient ornate temples, many that display figures of Buddha. The climate in Thailand is tropical, with a rainy monsoon season that lasts from November through March. Thailand's currency is called the "baht."

Here, kitty kitty
What's a "wichian mat"? That's what Siamese cats were called when they were first named in Thailand.

Some like it hot!
Thai food is popular around the world. Many dishes are made with flavorful spices and paired with rice or noodles.

It's paradise
Thailand has hundreds of small islands. With white sandy beaches and beautiful turquoise waters, many of these islands have become popular vacation destinations.

Tons of fun
The elephant is the national symbol of Thailand.

Now that's a tongue twister
The full ceremonial name for the city of Bangkok is "Krung Thep Mahanakhon Amon Rattanakosin Mahinthara Ayuthaya Mahadilok Phop Noppharat Ratchathani Burirom Udomratchaniwet Mahasathan Amon Piman Awatan Sathit Sakkathattiya Witsanukam Prasit."

What a kick!
Muay Thai, a form of kickboxing with roots back to the 16th century, is Thailand's national sport.

Thai

Say what?

Sawatdee (sah-waht-DEE) = Hello
Jer gan mai (jer GAHN my) = See you again
Khop khun kha (kohp koon KAH) = Thank you (if you are a girl)
Khop khun khap (kohp koon KAHP) = Thank you (if you are a boy)

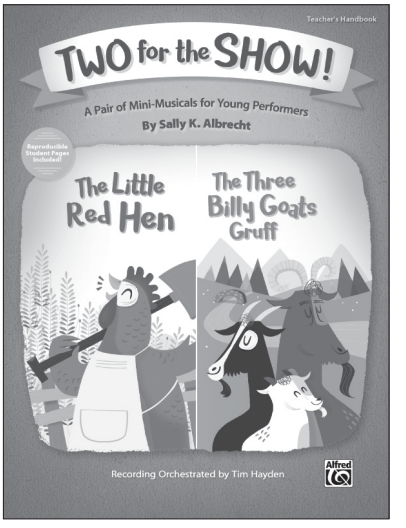
Please refer to pages 7–11 for excerpts from ***Two for the Show!***

TWO FOR THE SHOW!

A Pair of Mini-Musicals for Young Performers

1. The Little Red Hen
2. The Three Billy Goats Gruff

By Sally K. Albrecht



These charming mini-musicals make a perfect pair for primary-aged students! Both of the traditional folk tales are told with brief unison songs and short scenes (featuring a small cast of characters, plus up to 25 narrators). Minimal rehearsal time, few props, creative costume pieces, and a simple set make for no fuss in-class or on-the-stage productions. Whether you present them separately or as a set, your youngest performers will shine as adorable farm animals, fluffy forest creatures, or the territorial "mean and nasty" troll.

- Recommended for grades kindergarten through four.
- Performance time: approximately 30 minutes when combined.
- Teacher's Handbook includes reproducible student pages.
- Complete choreography included.
- Enhanced CD includes reproducible student pages and full-color cover art, as well as full-performance and accompaniment recordings.

THE LITTLE RED HEN:

1. Living on a Farm
2. Who Will Help? (Sow)
3. Who Will Help? (Reap)
4. Who Will Help? (Grind)
5. Who Will Help? (Bake)
6. At the Table
7. Living on a Farm: Finale

CAST:

Animals
Little Red Hen
Chicks
Narrators
Chorus

THE THREE BILLY GOATS GRUFF:

1. Grazin' in the Grass
2. The Grass Is Always Greener
3. The Troll's Song
4. Over the Bridge (Little Billy)
5. Over the Bridge (Middle Billy)
6. Over the Bridge (Big Billy)
7. A New Point of View

CAST:

Animals
Billy Goats (Little Billy, Middle Billy, Big Billy)
Troll
Narrators
Chorus

CD Kit (Book & Enhanced CD) (00-46428). **$69.99**
Teacher's Handbook (00-46429). **$34.99**
Enhanced CD (00-46430). **$49.99**

THE LITTLE RED HEN

1. LIVING ON A FARM

Words and Music by
SALLY K. ALBRECHT

Do-si-do with friend, others clap and/or stomp

Country 2-beat (𝅗𝅥 = ca. 84-88)

5 Bounce low 4x

ALL *f*

Liv-ing on a farm is mar - vel - ous.

7 Dip sway to R | Dip sway to L | Punch R fist across | Head tilt R, L, R, L

Liv-ing on a farm is fun. Just take a look at all of us, smil-ing when the day is

12 SOLO/ SMALL GROUP *mf*

13 1. Scoop R w/R hand over eyes
2. Clasp hands front in opera pose

1. Scoop L w/L hand to ear
2. Hit thighs 2x, mime eating food front

done. We love to see the sun - rise, hear the roost - er cock - a - doo - dle -
We spend the whole day sing - ing, play-ing games, and eat - ing all the

16 1. Wave to each other
2. Stretch and yawn

1. Turn to friend, offering hand
2. Sleep on neighbor's shoulder

doo! We greet our friends and neigh - bors, shake a hand and say,"How do you
food. We end each day at sun - set, ly - ing down, col - lect - ing all our

20 1. Shake hand on beat 4x
2. Drop and open arms front

cresc.

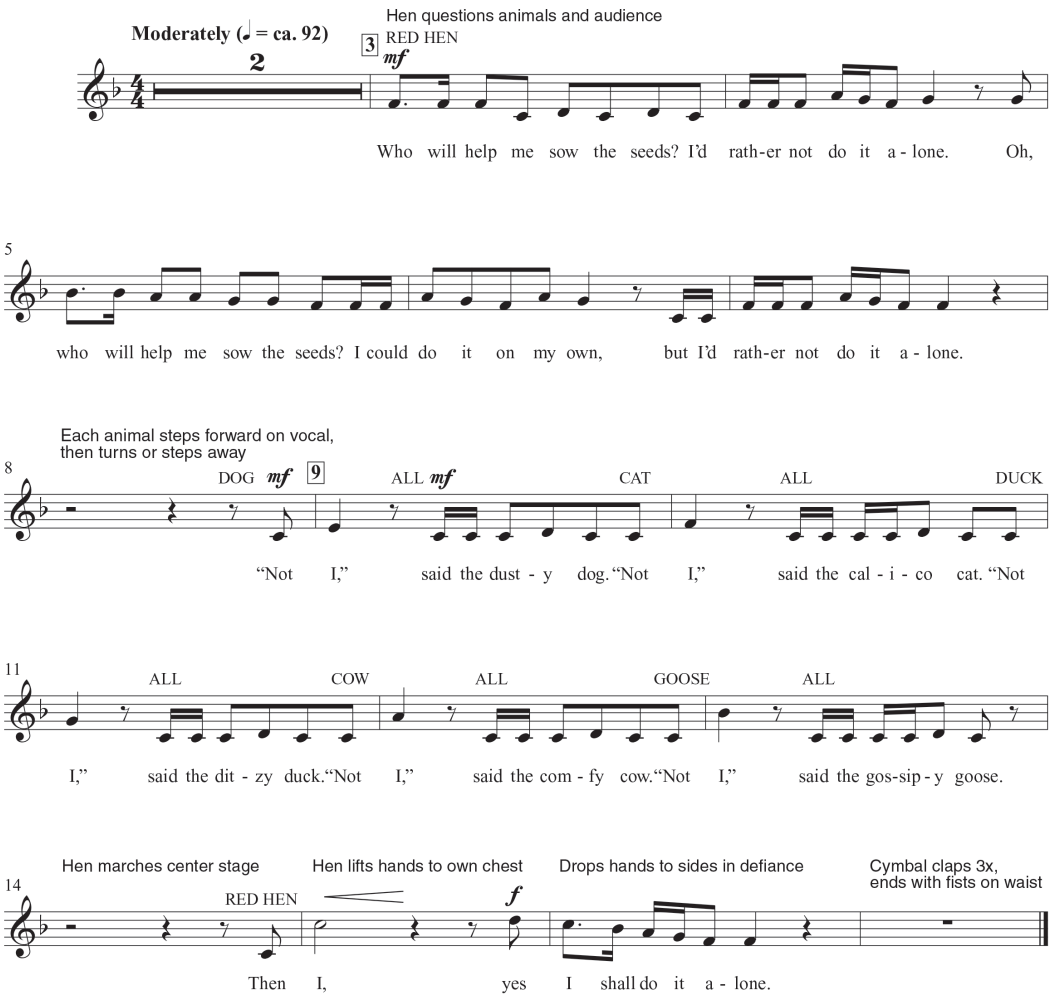
1. Present arms to audience
2. R index up

ALL

do?" _____ "How do you do?"
brood. _____ So, to con - clude:

2. WHO WILL HELP? (SOW)

Words and Music by
SALLY K. ALBRECHT



THE THREE BILLY GOATS GRUFF

1. GRAZIN' IN THE GRASS

Words and Music by
SALLY K. ALBRECHT

Three Billy Goats enter stage in a Conga-type line (take 3 steps then touch out), with other animals following behind them

Funky (♩ = ca. 88-92)

8

9 ALL *f*

Graz - in' in the grass is a blast, but how long will it last? Graz - in' in the grass

14 THREE BILLY GOATS *mf* 17 Three Billy Goats come downstage R

is a blast, but how long will it last? There are two kinds of grass - es,

19

creep-ing or bunch. The first we like at break- fast, the oth-er we munch at lunch!

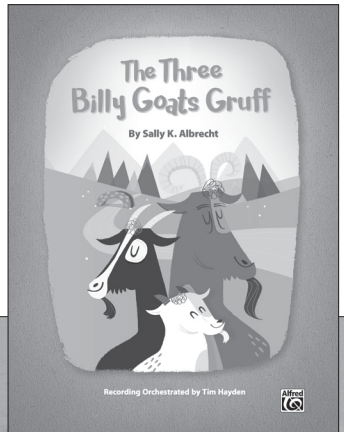
25 Animal conga line continues; meanwhile Three Billy Goats hold hands and do line dance together in front (R, L, R, t, L, R, L, t)

ALL *f*

Graz - in' in the grass is a blast, but how long will it last?

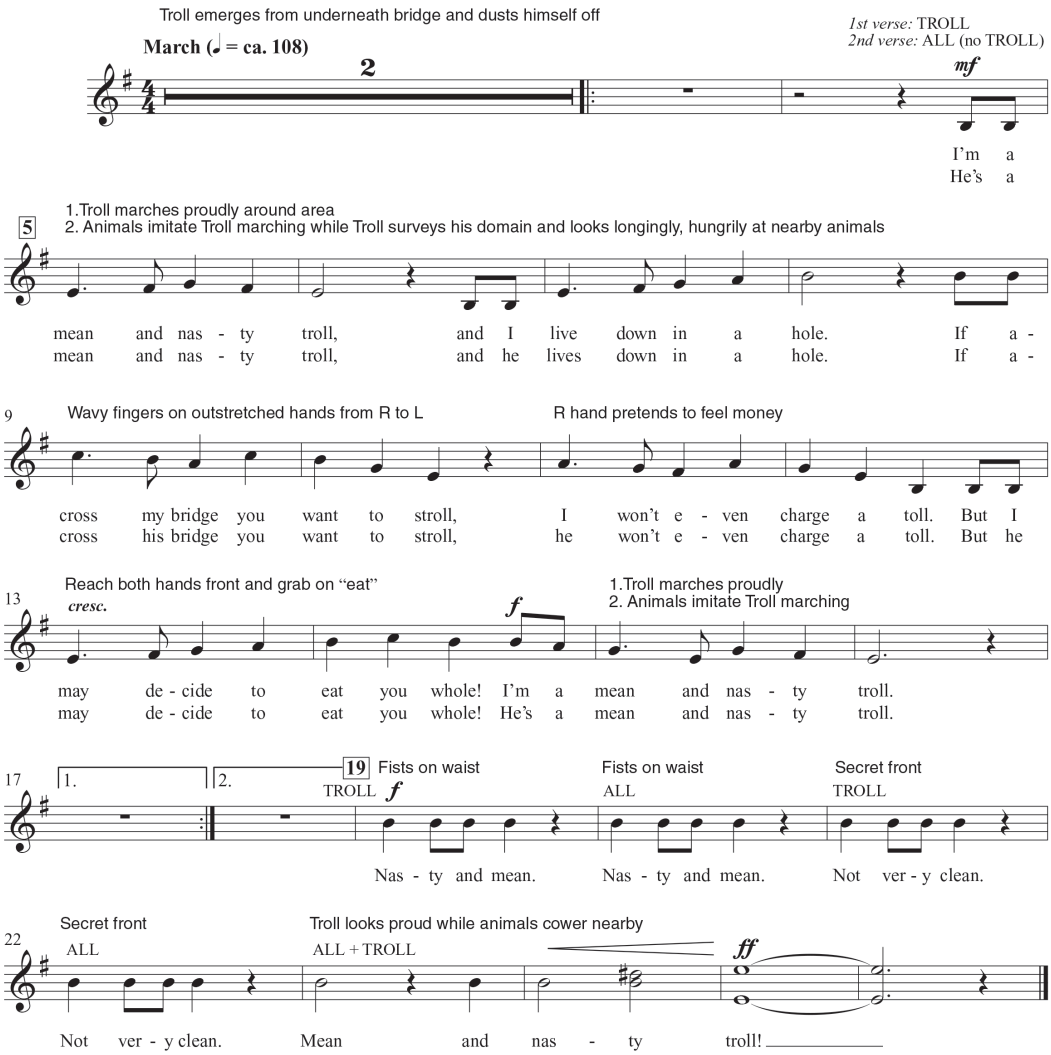
29

Graz - in' in the grass is a blast, but how long will it last?



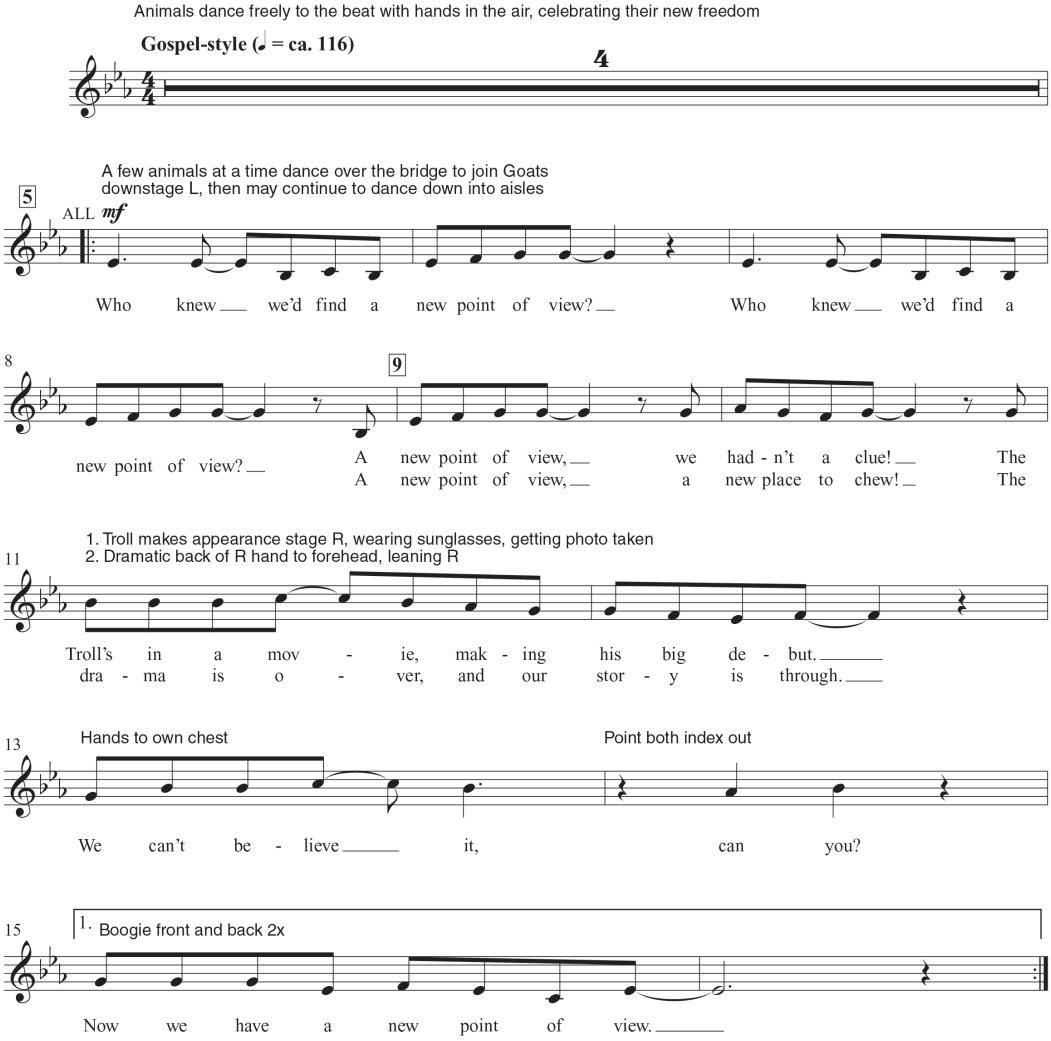
3. THE TROLL'S SONG

Words and Music by
SALLY K. ALBRECHT



7. A NEW POINT OF VIEW

Words and Music by
SALLY K. ALBRECHT



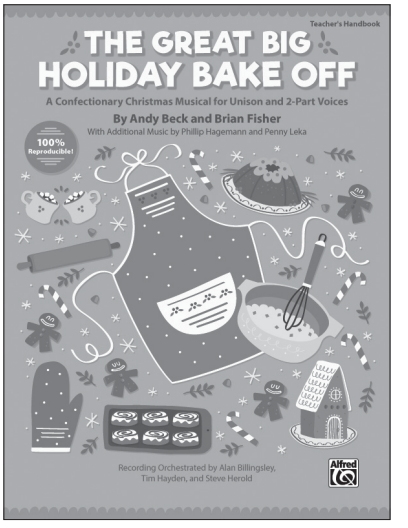
Please refer to pages 13–17 for excerpts from ***The Great Big Holiday Bake Off***.

THE GREAT BIG HOLIDAY BAKE OFF

A Confectionary Christmas Musical

By Andy Beck and Brian Fisher

With additional music by
Phillip Hagemann and Penny Leka



It's down to the wire and the remaining contestants in our confectionary cooking competition are assigned one final task—fantastic holiday treats! What will it be? Sugar cookies? Hot chocolate? A candy-covered gingerbread house? This delicious musical delivers all the goodies with scrumptious songs and simple scenes that are guaranteed to satisfy any sweet tooth. Two hosts, a pair of judges, six star bakers, and a chorus of any size are just the right recipe for fun.

- Recommended for grades three and up.
- Performance time: approximately 30 minutes.
- Teacher's Handbook is 100% reproducible.
- Complete choreography videos available online at **alfred.com/bakeoff**.
- Enhanced CD includes reproducible student pages and full-color cover art, as well as full-performance and accompaniment recordings.

MUSICAL SEQUENCE:

1. The Great Big Holiday Bake Off
2. Sugar Cookie!
3. My Ooey-Gooey Cinnamon Bun
4. Hot Chocolate!
5. The Candy Cane Twist
6. Candy-Covered Gingerbread House
7. Fruitcake
8. Bake Off Finale / Bows

CAST:

Contestants:
Debbie Dunbar
Penny Potts
Dunkin Doe
Tommy Toffee
Tammy Toffee
Betty Butterworth

Judges:
Granny Smith
Billy Bakewell

Hosts:
Host 1
Host 2

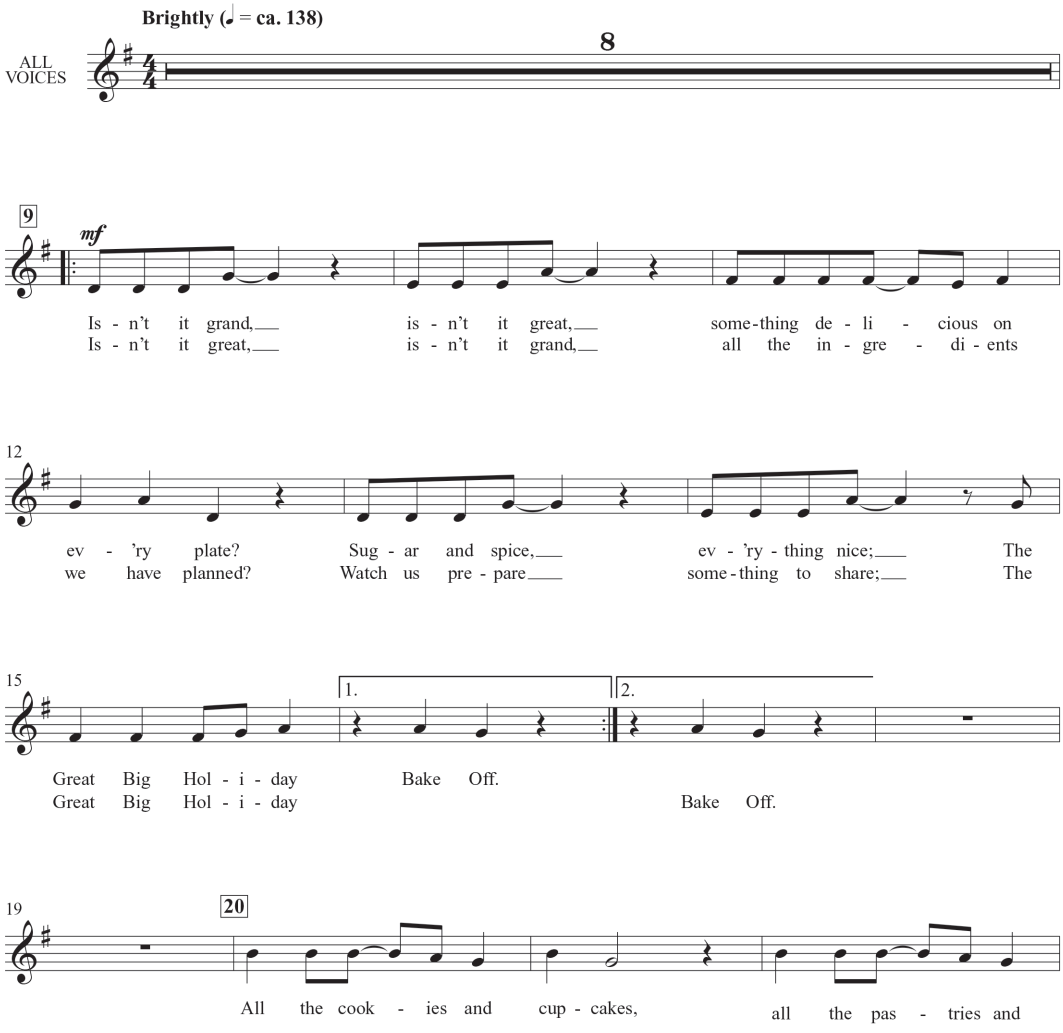
Chorus (any size)

CD Kit (Book & Enhanced CD) (00-46431). **$69.99**
Teacher's Handbook (00-46432). **$34.99**
Enhanced CD (00-46433). **$49.99**

1. THE GREAT BIG HOLIDAY BAKE OFF

Words by
ANDY BECK *and* **BRIAN FISHER**

Music by
ANDY BECK



HOST 1: Welcome to this special edition of The Great Big Holiday Bake Off. Last time, fifteen talented contestants were asked to decorate a dozen homemade cupcakes, each with a different holiday theme.

HOST 2: While a few contestants failed to measure up and were sent packing, five “best bakers” remain and will compete in today’s finals.

HOST 1: There are two parts in this final competition. First, the solo bake off …

HOST 2: … To demonstrate creativity and individuality.

HOST 1: And second, the culinary collaboration …

HOST 2: … Which is all about teamwork and quick thinking.

HOST 1: Without further delay, let’s meet our bakers! All the way from Cookieville, Kentucky—it’s Debbie Dunbar.

DEBBIE: Hello everybody. I’m so happy to be back!

HOST 2: Next, she’s the doctor of delicious from Caramel College in Popcorn, Indiana—it’s professor Penny Potts.

PENNY: Go Huskers!

HOST 1: The winner of our eggnog challenge, and a master of whip-creamery—here’s Duncan Doe.

DUNCAN: Great to be here!

HOST 2: Our one and only tandem team—the Toffee Twins, Tommy and Tammy.

TOMMY: Heidi-ho!

TAMMY: Here we go!

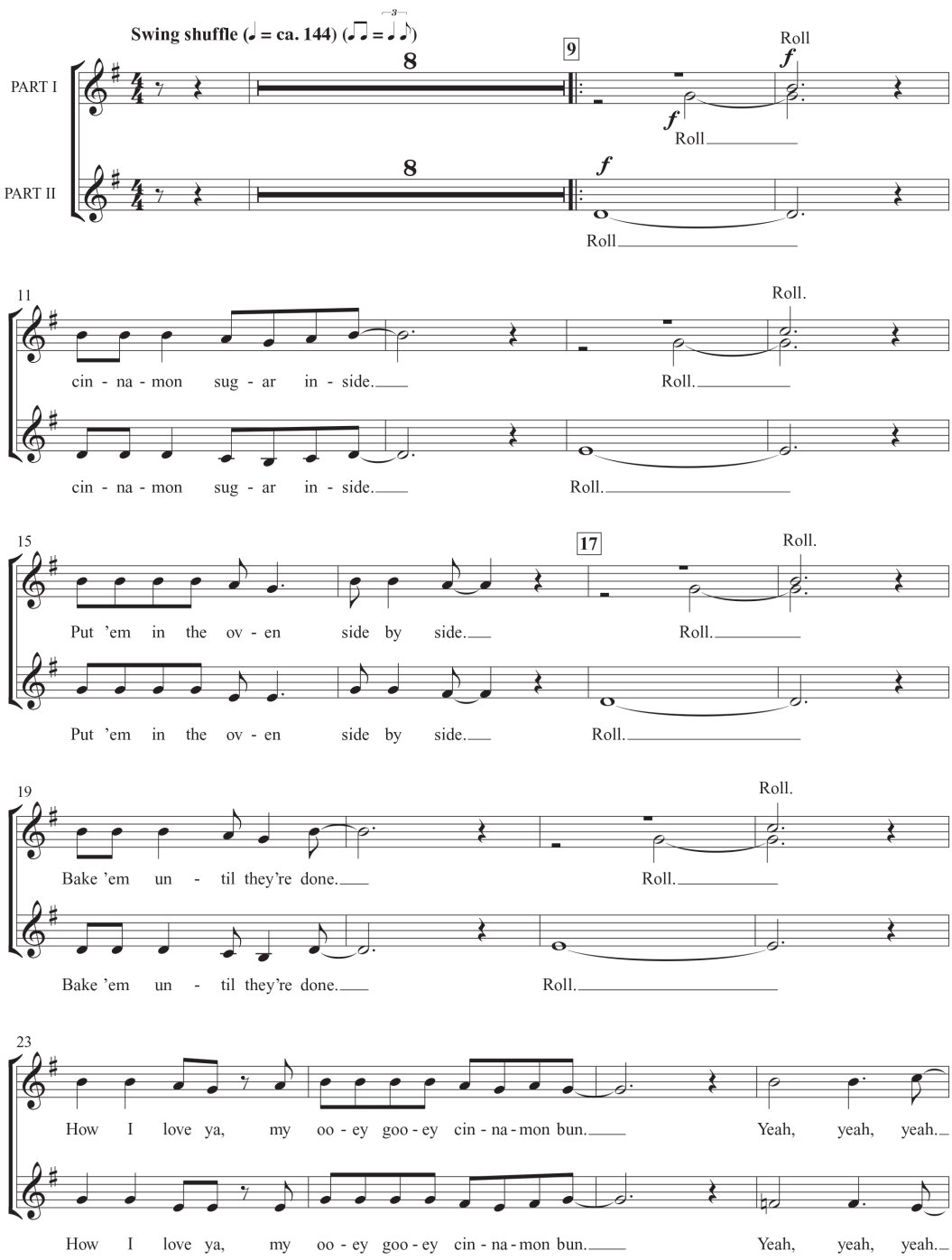
HOST 1: And, avid cookbook collector from Coconut Corners, Georgia—Betty Butterworth.

BETTY: I’m so excited, y’all!

3. MY OOEY-GOOEY CINNAMON BUN

Words by
ANDY BECK *and* **BRIAN FISHER**

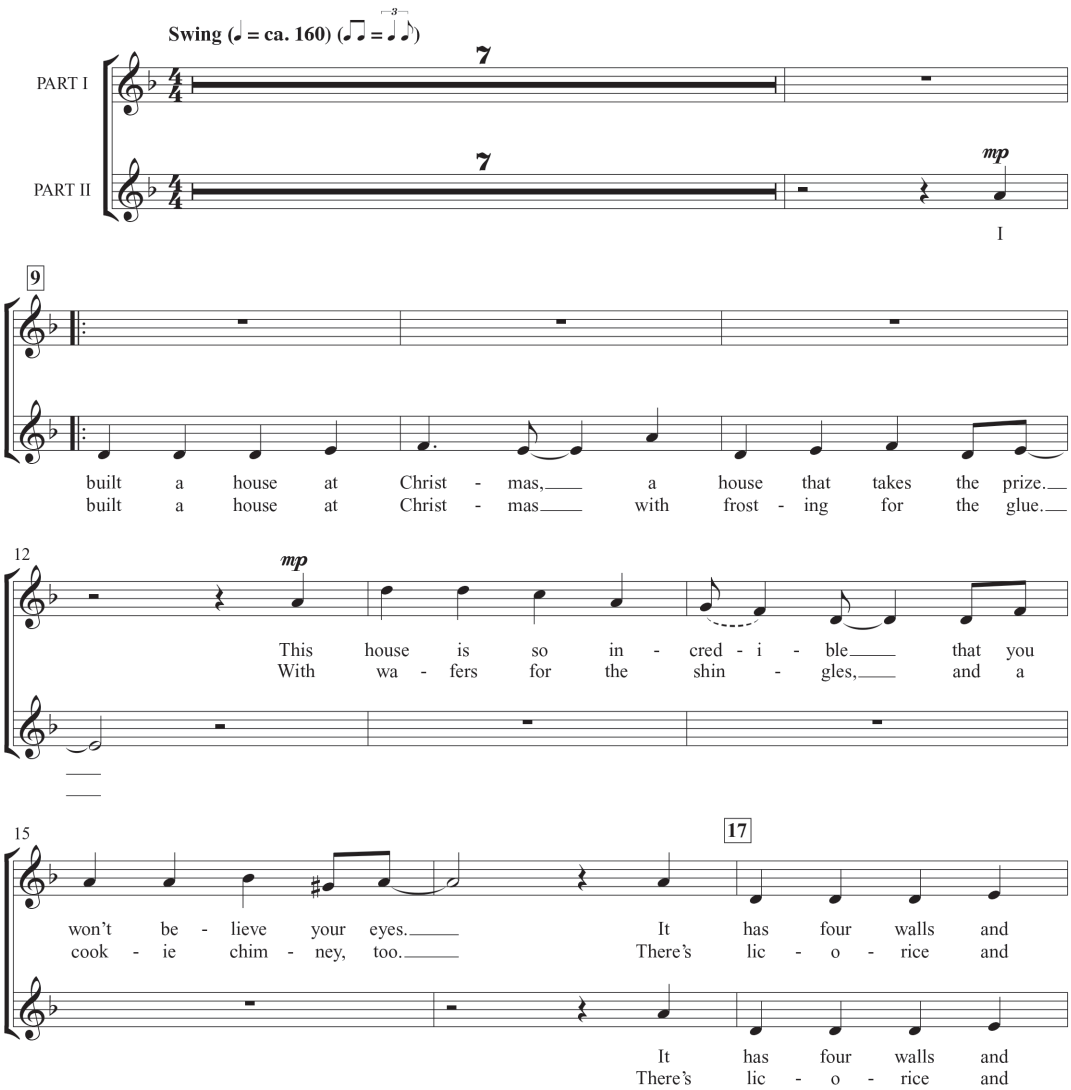
Music by
ANDY BECK

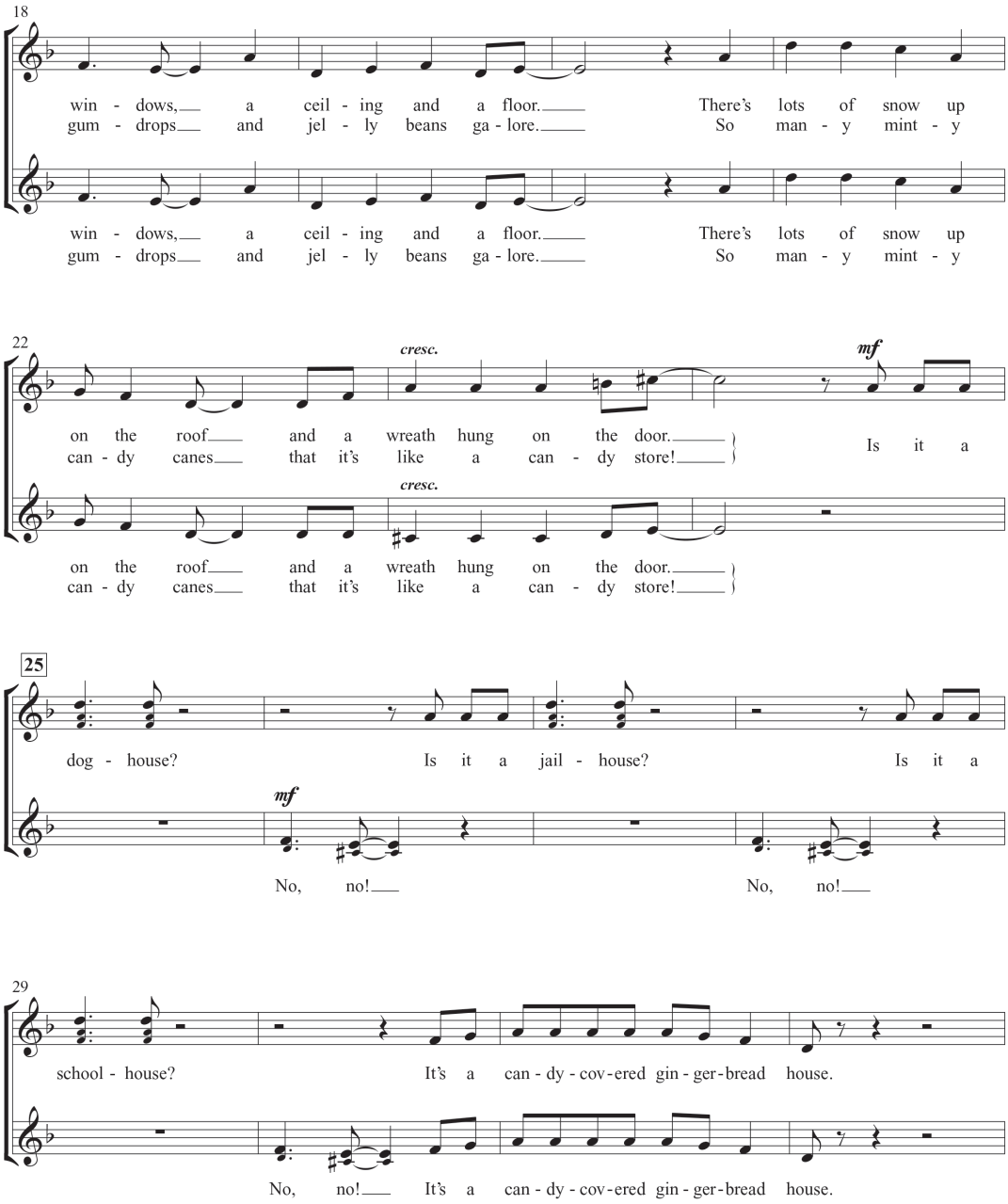


6. CANDY-COVERED GINGERBREAD HOUSE

Words by
ANDY BECK *and* **BRIAN FISHER**

Music by
ANDY BECK




18
win - dows, a ceil - ing and a floor. There's lots of snow up
gum - drops and jel - ly beans ga - lore. So man - y mint - y
win - dows, a ceil - ing and a floor. There's lots of snow up
gum - drops and jel - ly beans ga - lore. So man - y mint - y
22
cresc.
mf
on the roof and a wreath hung on the door.
can - dy canes that it's like a can - dy store!
Is it a
cresc.
on the roof and a wreath hung on the door.
can - dy canes that it's like a can - dy store!
25
dog - house? Is it a jail - house? Is it a
mf
No, no! No, no!
29
school - house? It's a can - dy - cov - ered gin - ger - bread house.
No, no! It's a can - dy - cov - ered gin - ger - bread house.

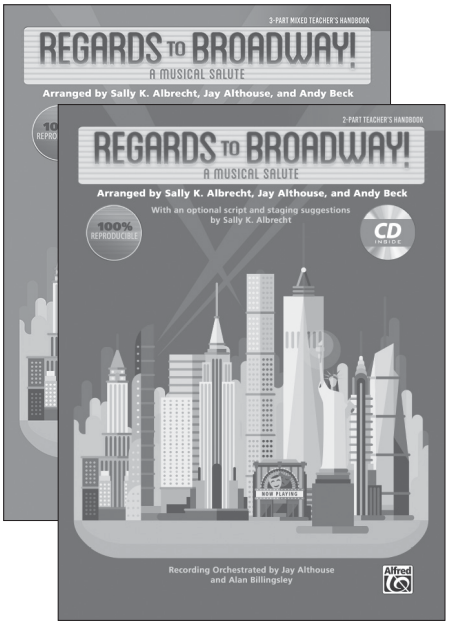
Please refer to pages 19–23 for excerpts from ***Regards to Broadway!***

REGARDS TO BROADWAY!

A Musical Salute

Arranged by Sally K. Albrecht, Jay Althouse, and Andy Beck

With an optional script and staging suggestions by Sally K. Albrecht



Celebrate Broadway musicals past and present with this entertaining and educational revue. An optional narration (for up to 50 speakers) tells the incredible history and evolution of American musical theater and ties this choir-focused presentation together with purpose and panache. Features a dozen hit show tunes from a century of blockbusters, arranged exclusively for 2-part or 3-part mixed singers!

- Recommended for grades four and up.
- Performance time: approximately 35 minutes.
- Teacher's Handbook is 100% reproducible.
- Complete choreography included.
- Enhanced CD includes reproducible student pages and full-color cover art, as well as both full-performance and accompaniment recordings.

MUSICAL SEQUENCE:

1. Give My Regards to Broadway (from *Little Johnny Jones*)
2. I Want to Be Happy (from *No, No, Nanette*)
3. Lullaby of Broadway (and Forty-Second Street) (from *42nd Street*)
4. Another Op'nin', Another Show (from *Kiss Me, Kate*)
5. I Won't Grow Up (from *Peter Pan*)
6. I Could Have Danced All Night / Wouldn't It Be Loverly (from *My Fair Lady*)
7. Everybody Rejoice (from *The Wiz*)
8. Little Shop of Horrors (from *Little Shop of Horrors*)
9. Make Them Hear You (from *Ragtime*)
10. Green Eggs and Ham (from *Seussical The Musical*)
11. Together Wherever We Go (from *Gypsy*)
12. Regards to Broadway! Bows

CAST:

Chorus (any size)

Narrators (up to 50)

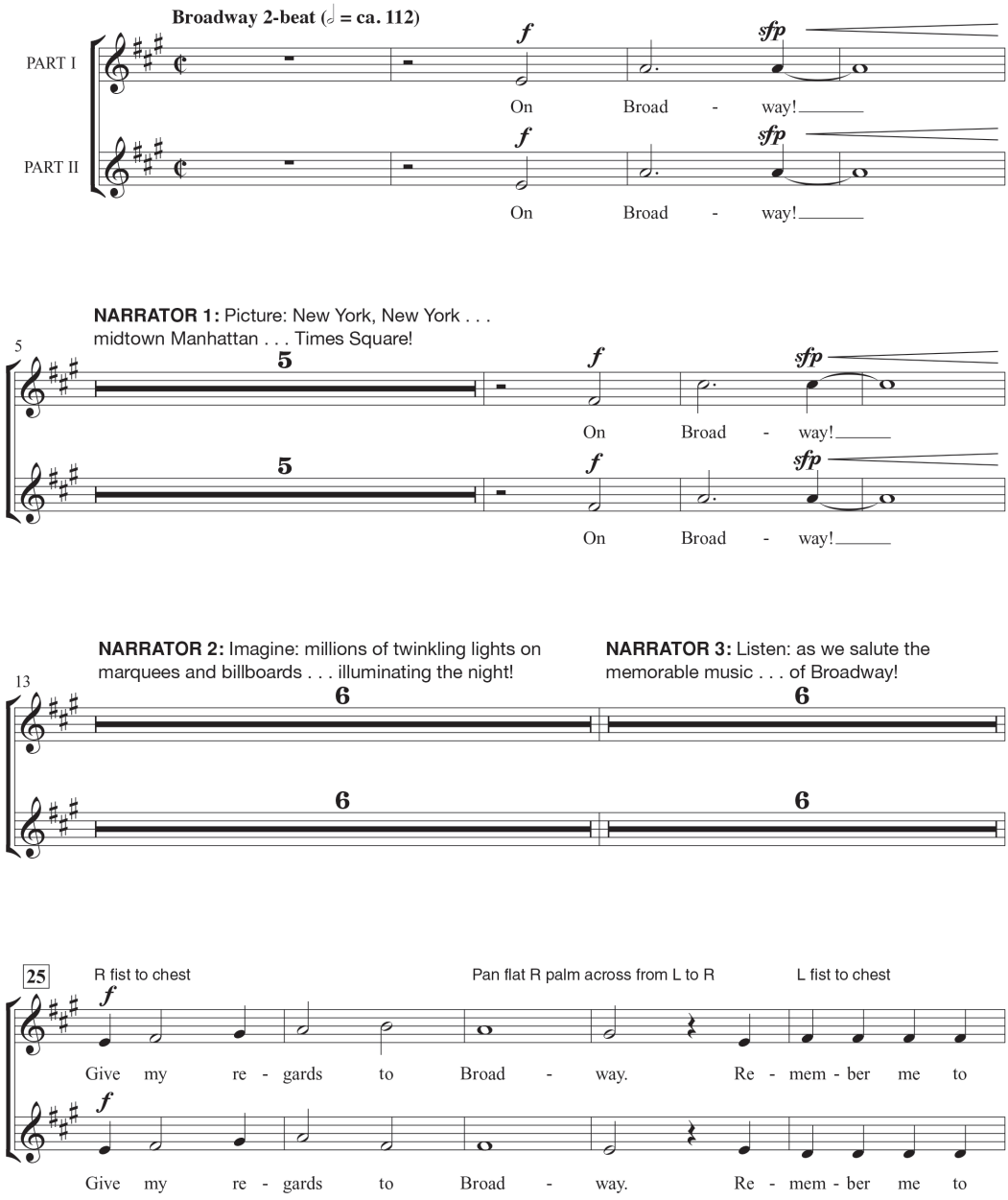
CD Kit (2-Part Book & Enhanced CD) (00-45709). **$69.99**
2-Part Teacher's Handbook (00-45710). **$34.99**
CD Kit (3-Part Mixed Book & Enhanced CD) (00-45711). **$69.99**
3-Part Mixed Teacher's Handbook (00-45712). **$34.99**
Enhanced CD (00-45713). **$49.99**

from *Little Johnny Jones*

1. GIVE MY REGARDS TO BROADWAY

Arranged by
SALLY K. ALBRECHT

Words and Music by
GEORGE M. COHAN



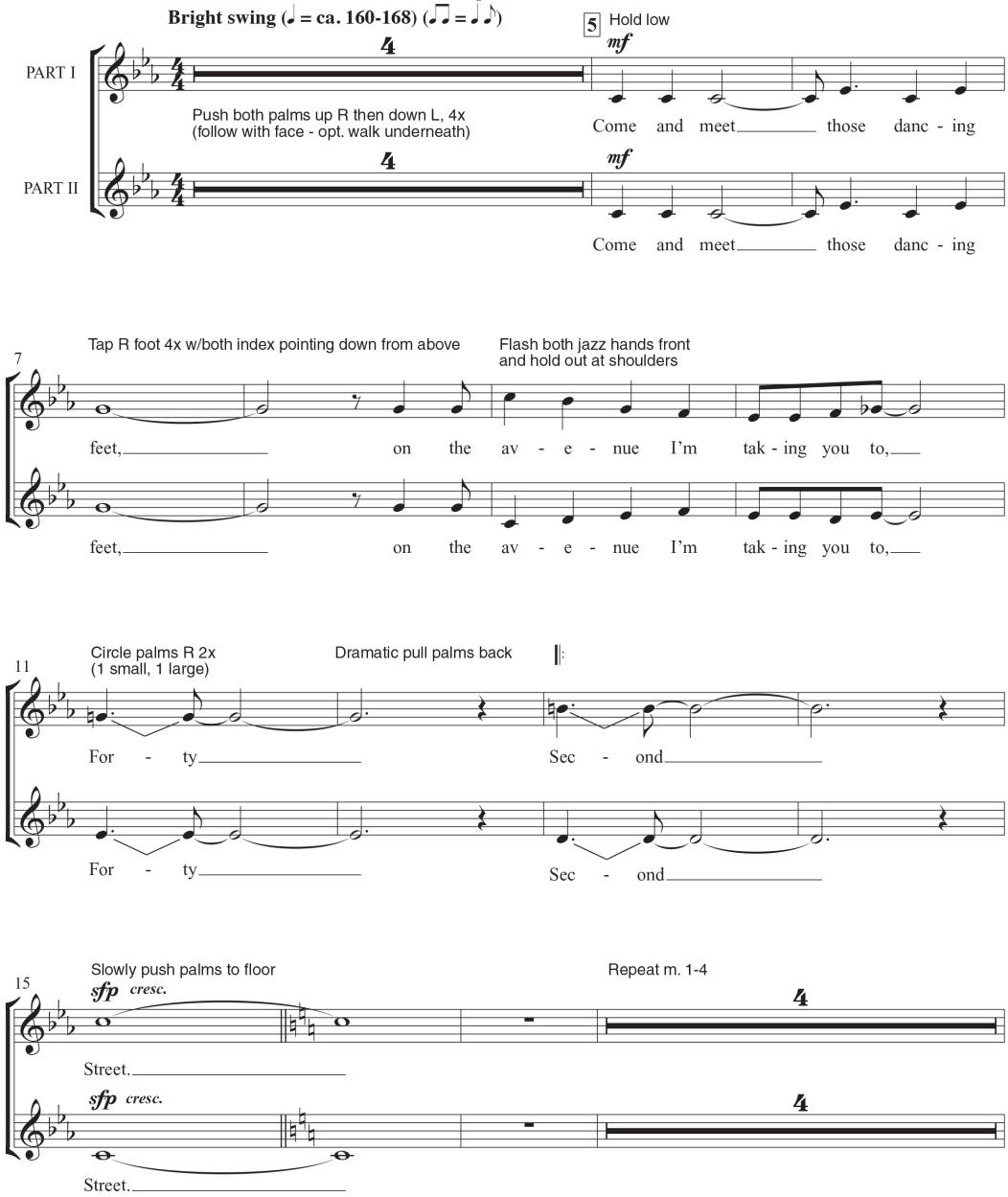
from *42nd Street*

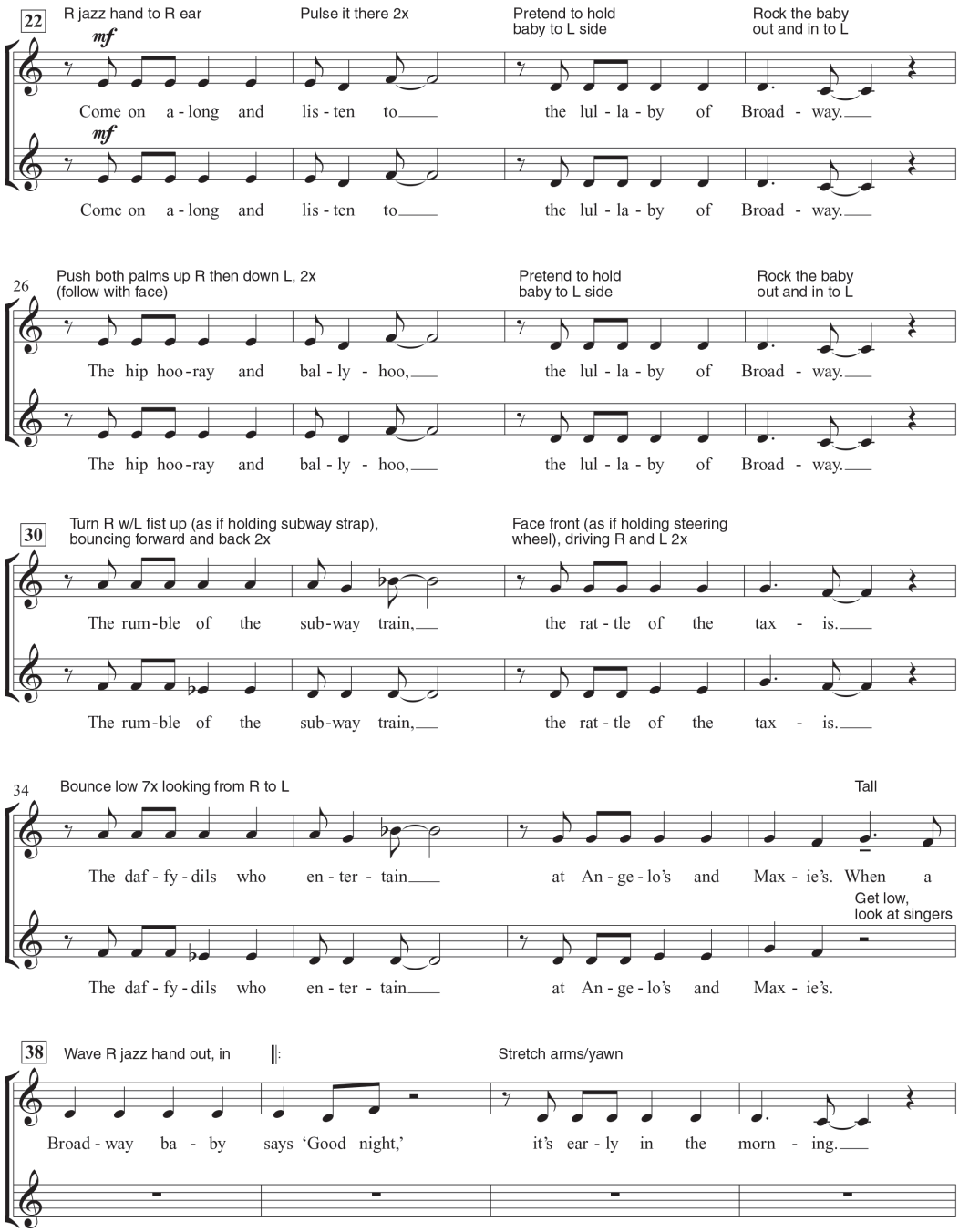
3. LULLABY OF BROADWAY

(and FORTY-SECOND STREET)

Arranged by **JAY ALTHOUSE**

Words by **AL DUBIN**
Music by **HARRY WARREN**




22
R jazz hand to R ear
Pulse it there 2x
Pretend to hold baby to L side
Rock the baby out and in to L
mf
Come on a - long and lis - ten to the lul - la - by of Broad - way.
26
Push both palms up R then down L, 2x (follow with face)
Pretend to hold baby to L side
Rock the baby out and in to L
The hip hoo-ray and bal - ly - hoo, the lul - la - by of Broad - way.
30
Turn R w/L fist up (as if holding subway strap), bouncing forward and back 2x
Face front (as if holding steering wheel), driving R and L 2x
The rum-ble of the sub-way train, the rat - tle of the tax - is.
34
Bounce low 7x looking from R to L
Tall
The daf - fy - dils who en - ter - tain at An - ge - lo's and Max - ie's. When a
Get low, look at singers
38
Wave R jazz hand out, in
Stretch arms/yawn
Broad - way ba - by says 'Good night,' it's ear - ly in the morn - ing.

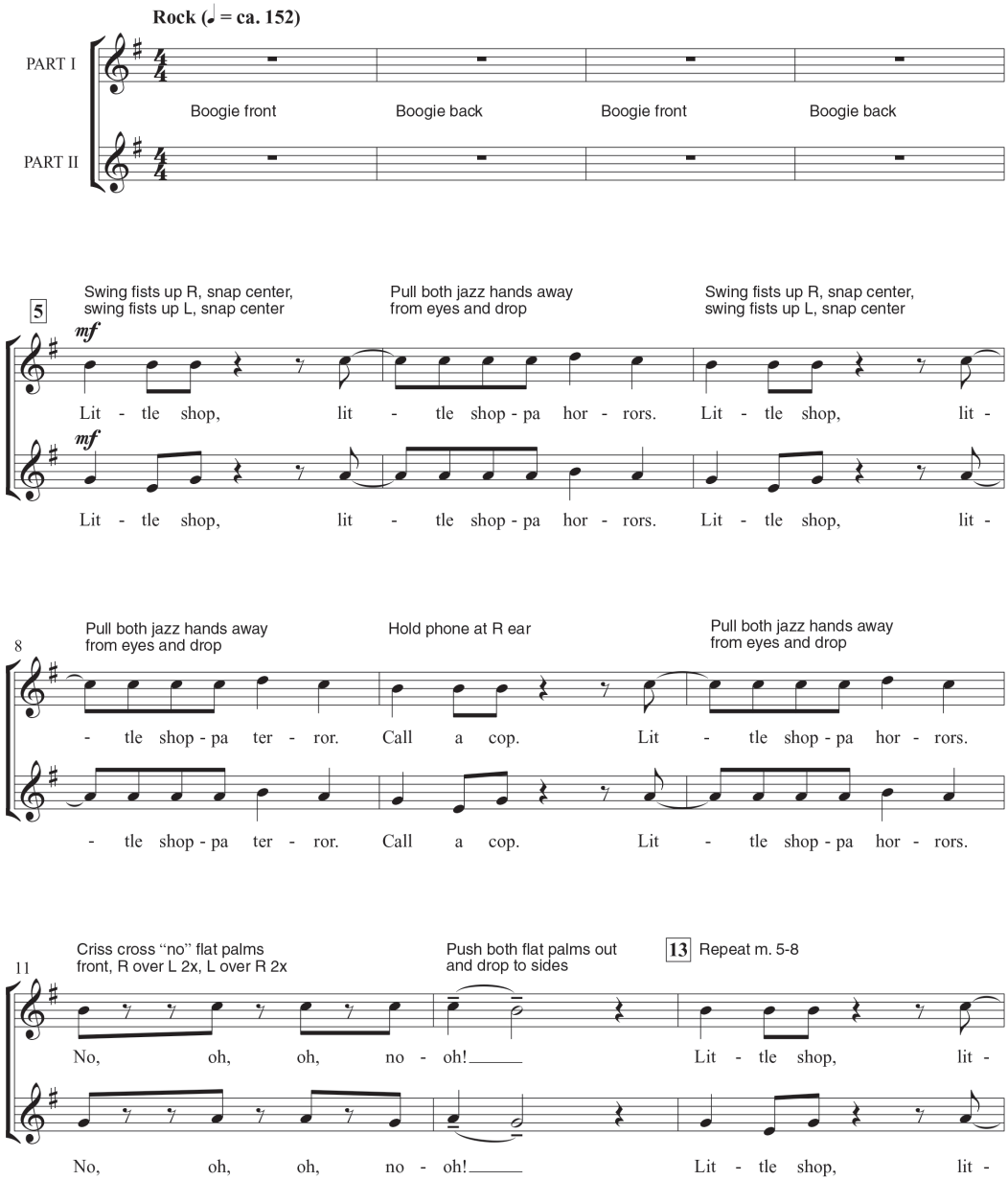
from *Little Shop of Horrors*

8. LITTLE SHOP OF HORRORS

Arranged by
ANDY BECK

Words by **HOWARD ASHMAN**
Music by **ALAN MENKEN**

Rock (♩ = ca. 152)

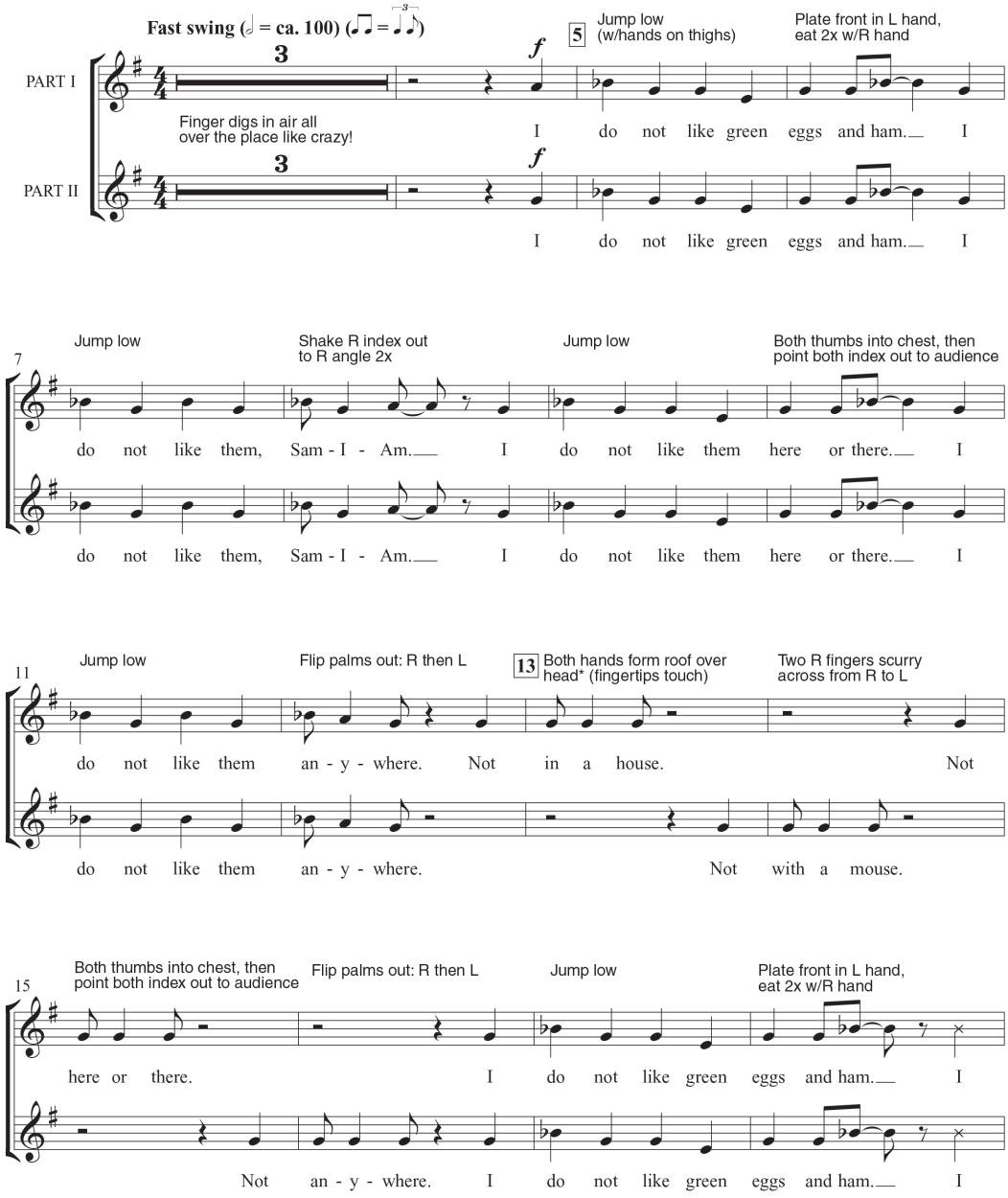


from *Seussical The Musical*

10. GREEN EGGS AND HAM

Arranged by
ANDY BECK

Music by **STEPHEN FLAHERTY**
Lyrics by **LYNN AHRENS** *and* **DR. SEUSS**



*In these sections, all may do all staging, or only do staging when singing and stay low if resting.

Please refer to pages 25–26 for excerpts from ***Once Upon A Music Class (Pre-K–2)***.

ONCE UPON A MUSIC CLASS (PRE-K–2)

Folk Tales, Fairy Tales, and Nursery Rhymes for Primary Music Students

By Valeaira Luppens and Greg Foreman

Once upon a time, a hardworking music teacher was determined to slay the dragons of student doldrums. She looked far and wide for meaningful yet entertaining lessons that would engage her students while addressing the Common Core music standards. One day, she happened upon a set of enchanting books filled with folk tales, fairy tales, nursery rhymes, myths, legends, and more. As they dove into the grade-appropriate literature and music activities, her students became active musicians and lived happily ever after! *Once Upon a Music Class* includes 20 lessons, complete with objectives, procedures, reproducible student pages, and all necessary recordings.

- Recommended for grades Pre-K through two.
- Presented in lesson plan format.
- Manipulatives included.
- Core Music Standards listed for each lesson.
- Enhanced CDs include listening tracks and reproducible PDF files.

PRIMARY BOOK STORIES:

Beauty and the Beast (*Fairy Tale*)
Humpty Dumpty (*Nursery Rhyme*)
Little Miss Muffet (*Nursery Rhyme*)
Jack Be Nimble (*Nursery Rhyme*)
Johnny Appleseed (*American Folktale*)
Pop! Goes the Weasel (*Nursery Rhyme*)
The Boy Who Cried Wolf! (*Aesop's Fable*)
The Swallow and the Crow (*Aesop's Fable*)
The Little Bird (*Nursery Rhyme*)
The Teeny Tiny Man (*Canadian Finger Play*)
Dust Under the Rug (*American Fairy Tale*)
Peter Piper (*Nursery Rhyme*)
Stone Soup (*European Folktale*)
The Ants and the Grasshoppers (*Aesop's Fable*)
The Bamboo Cutter (*Japanese Fairy Tale*)
The Four Skillful Brothers (*German Fairy Tale*)
The Little Red Hen (*Russian Folktale*)
The Three Billy Goats Gruff (*Norwegian Folktale*)
The Tortoise and the Hare (*Aesop's Fable*)
The Twelve Dancing Princesses (*Russian Fairy Tale*)

Book & Enhanced CD (00-45332)**. $29.99**

LESSON 19

THE TORTOISE AND THE HARE

(Aesop's Fable)

Core Music Standard: **MU:Pr4.3.1a**

LEARNING TARGET
"I can demonstrate and describe fast and slow tempos in music."

RECOMMENDED GRADE
First

TIME NEEDED
Approximately 20 minutes

RESOURCES NEEDED

- Reproducible Student Coloring Sheet—may be found on page 42 and on the CD
- Crayons
- Long ribbon for "finish line"
- Recordings of "Kangaroos" and "Tortoises" from *The Carnival of the Animals*, by Camille Saint-Saëns—tracks 4 and 5 on the CD

LESSON PROCEDURE

1. Explain to the students that you will be telling them one of Aesop's fables, entitled "The Tortoise and the Hare." Explain that a fable is a short fictional story devised to impart a moral lesson to the listener. Aesop's fables are attributed to an ancient Greek storyteller. This particular one tells the story of a hare (a rabbit) and a tortoise (a turtle). You may choose to read the story found here, or use one of several picture books of this story that are available.

2. Ask, can you explain the moral of the story? (***Answer:*** Slow and steady wins the race.) What was the speed of the tortoise? What was the speed of the hare? How many times did the rabbit fall asleep in the story? (***Answer:*** Three.)

3. Play "Kangaroos" from *The Carnival of the Animals* and ask the students to hop in place like a hare when they hear the quick music and then pretend to nap standing up each time the music slows down.

4. Play "Tortoises" from *The Carnival of the Animals* and ask the students to move like a tortoise on their hands and knees while slowly travelling around the classroom (while remaining in their own space). If anyone is moving too quickly, remind him or her that a tortoise moves in extremely slow motion.

5. Next, combine these movements together and let them take turns acting out the story in pantomime. Assign one student to be the tortoise, one to be the hare, and two to hold a ribbon across the finish line at one end of your classroom. The remaining students should be the other animals.

a. Play "Kangaroos" for the hare's race music and ask the hare to hop to two different locations prior to stopping just before the finish line. At each stop, he or she should "nap" when they hear the slow music of the tortoise.

b. Play "Tortoises" while the hare remains asleep. The tortoise should then slowly crawl forward on his or her hands and knees, eventually crossing the finish line. The tortoise will have to listen carefully to the

music and judge the speed required to cross the finish line at the correct time. (***Hint:*** It is better for the tortoise to go too slowly, since he or she can finish the race after the music ends, while the hare is still napping.)

c. When the tortoise finally crosses the finish line, the other animals should cheer, rejoicing for the tortoise and simultaneously waking the hare. The hare must pretend to be angry or disappointed when he or she loses the race. Instruct the hare to stomp around with an angry facial expression.

d. When the story is completed, allow the students playing the hare and tortoise to take a bow and be verbally praised for their acting abilities. Then rotate through the class, allowing other students to act out the story with music.

e. After several turns, ask a student to retell the story for the class. Ask, why did the music slow down during the hare's race? (***Answer:*** The hare took time to nap and the music described his actions.)

6. If time allows, pass out the reproducible student coloring sheet. Ask the students to listen to the music ("Kangaroos" and "Tortoises") while they silently work. Collect the coloring sheets and save them for a bulletin board or hallway display.

Fable Text

THE TORTOISE AND THE HARE

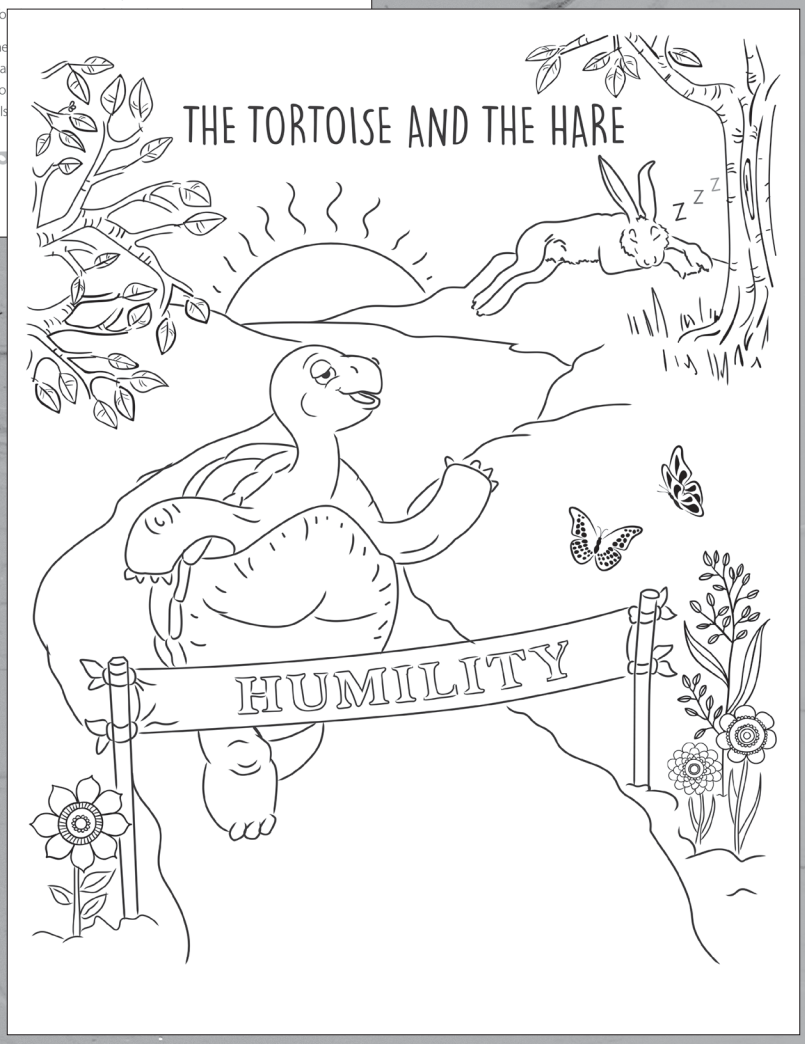
Once upon a time, there was a hare that always bragged about how fast he was compared to other animals. "I never lose a race! I always win!" the hare boasted. The other animals all frowned because they were tired of his constant bragging.

One afternoon, the hare said, "I bet you're all afraid to race me!" The tortoise slowly and quietly stuck his head out of his shell and said, "Caaan Ill raaace yooouuu?" The hare began to roll around in the grass as he laughed loudly. "You want to race me? I can run circles around you for the entire race and still easily win!" he said with a sneer.

The squirrels spread acorns around the meadow to show the outline of the racecourse. The fox said, "Ready. Set. Go!" Immediately, the hare hopped quickly out of sight. Once he had a good lead, he stopped to poke fun at the tortoise. "I'll just lay here and take a nap while the dawdling tortoise catches up. I want to embarrass him for even thinking he could win against me!"

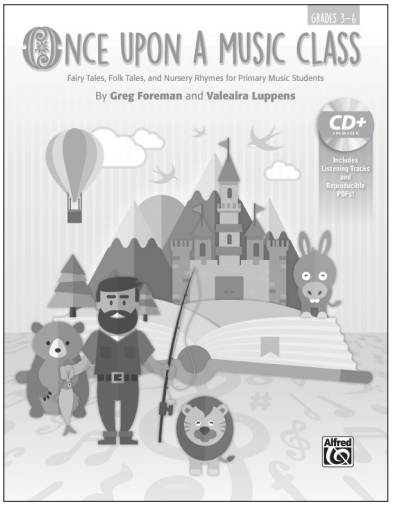
An hour passed and the tortoise slowly caught up. The hare pointed at the tortoise and laughed before hopping quickly out of sight. "This race is more fun than I thought it would be!" laughed the rabbit. "I've got time for another nap before that tortoise even comes close!" Another hour passed and the tortoise slowly caught up. The hare again pointed and laughed befo

Finally, the speedy hare stopped a few feet from the finish line tortoise in front of all of his friends. As he waited, he lay back a slumber. He continued sleeping even as the unhurried torto line. The hare woke up suddenly when the crowd of animals



Please refer to pages 28–29 for excerpts from ***Once Upon A Music Class (Grades 3–6)***.

ONCE UPON A MUSIC CLASS (GRADES 3–6)



Folk Tales, Fairy Tales, and Nursery Rhymes for Intermediate Music Students

By Valeaira Luppens and Greg Foreman

Once upon a time, a hardworking music teacher was determined to slay the dragons of student doldrums. She looked far and wide for meaningful yet entertaining lessons that would engage her students while addressing the Common Core music standards. One day, she happened upon a set of enchanting books filled with folk tales, fairy tales, nursery rhymes, myths, legends, and more. As they dove into the grade-appropriate literature and music activities, her students became active musicians and lived happily ever after! *Once Upon a Music Class* includes 20 lessons, complete with objectives, procedures, reproducible student pages, and all necessary recordings.

- Recommended for grades three through six.
- Presented in lesson plan format.
- Manipulatives included.
- Core Music Standards listed for each lesson.
- Enhanced CDs include listening tracks and reproducible PDF files.

INTERMEDIATE BOOK STORIES:

Beethoven and the Count (*Folk Legend*)
Hot Cross Buns (*Nursery Rhyme*)
Peer Gynt (*Norwegian Fairy Tale*)
Old King Cole (*Nursery Rhyme*)
The Fisherman and the Bear (*Tall Tale*)
The Hart in the Ox Stall (*Aesop's Fable*)
The King's Magic Drum (*Nigerian Folktale*)
The Man Who Saw an Alligator (*Camp Story*)
The Skeleton (*American Folktale*)
The Story of Paul Bunyan (*American Tall Tale*)
Atlas (*Greek Myth*)
Fairy Tale Starters (*Student Generated Fairy Tales*)
One for the Money (*Nursery Rhyme*)
Pan (*Greek Myth*)
The Ancestor of Tea (*Chinese Folktale*)
The Blue Mountains (*European Folktale*)
The Firebird (*Russian Folktale*)
The Lion and the Donkey (*Aesop's Fable*)
The Lion and the Mouse (*Aesop's Fable*)
The Wild Swans (*Danish Fairy Tale*)

Book & Enhanced CD (00-45329). **$29.99**

LESSON 2

PEER GYNT

(Norwegian Fairy Tale)

Core Music Standard: **MU:Re9.1.4a**

LEARNING TARGET
"I can explain the correlation between a musical work and a fairy tale by creating a music listening map."

RECOMMENDED GRADE
Third and fourth

TIME NEEDED
Approximately 40 minutes

RESOURCES NEEDED
- "In the Hall of the Mountain King" by Edvard Grieg—track 2 on the CD
- Music Listening Map—may be found on page 11 and on the CD
- Colored pencils or markers

LESSON PROCEDURE

1. Discuss the musical background of "In the Hall of the Mountain King." This composition is one of Edvard Grieg's most popular works. It comes from *Peer Gynt Suite No.1*, which Grieg was commissioned to write by Henrik Ibsen for the play *Peer Gynt*, which is based on a Norwegian fairy tale.

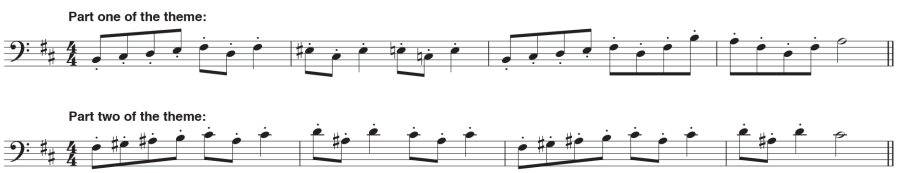
2. Read the fairy tale aloud. You may either do this yourself, or have several students take turns reading.

3. Next, discuss the musical concepts of phrase and sequence:

a. A phrase is a musical sentence.

b. A sequence is the repetition of a short musical phrase.

4. Explain that the music in this piece is centered on a two-phrase pattern, which is repeated in a sequence. Demonstrate this by playing the following sequence for the class:



5. Play the recording of "In the Hall of the Mountain King." Instruct the class to alternately rise or be seated every time they hear this sequence. You may want to direct them until they catch on to the pattern.

LESSON 2

6. Next, explain that they will be creating a music listening map of the piece. Each section of the map should contain the following:
   a. Descriptive words and/or pictures that portray what happened in the fairy tale.
   b. Descriptive words and/or pictures that demonstrate how Grieg manipulated the music to convey the mood of the story. Ask them to particularly focus on the instrumentation, dynamics, and tempi. For example, what instruments are used in each section? How are the dynamics and tempi varied?
7. Collect the listening maps and score them according to the following guide:

COMPOSITION SCORING GUIDE

	Mastery (3 points)	**Proficient** (3 points)	**Emerging** (3 points)
Storyline	All or most elements of the storyline of *Peer Gynt* were present.	Some elements of the storyline of *Peer Gynt* were present.	Few elements of the storyline of *Peer Gynt* were present.
Instruments	All or most featured instruments were correctly identified.	Some featured instruments were correctly identified.	Few featured instruments were correctly identified.
Dynamics and Tempi	All or most of the dynamics and tempi were correctly noted.	Some of the dynamics and tempi were correctly noted.	Few of the dynamics and tempi were correctly noted.

Fairy Tale Text

THE STORY OF PEER GYNT

Once upon a time, there was a boy named Peer Gynt. He grew to be a lazy, mischievous, and selfish young fellow. Throughout his life, he took advantage of all those around him and thought only of himself. After breaking several women's hearts, Peer was banished from his homeland.

As he wandered far from home, Peer entered into a fantasy world. He soon arrived at the hall of the Mountain King. The Mountain King was actually a troll who had a lonely daughter. He wanted Peer to marry his daughter, so he offered to turn Peer into a troll and give him half of the kingdom immediately and the other half after dying.

But the Mountain King made this deal contigent upon thre
complete loyalty to the Mountain King and never go back
understand the difference between humans and trolls. The
motto: "To thyself be true," which encourages mankind to
was "Troll, to thyself be enough," which encourages selfles

embrace the simple life of a troll. If a troll's food is sour, he embraces it. If a troll's bed is hard, she embraces it. Should Peer falter on any of the three demands, he would be killed.

Peer ultimately decided to decline these demands and escape; however, he soon discovered that obtaining entrance to the mountain was much easier than leaving it. All of the doors appeared to be locked. After being frantically chased through the kingdom by a large of group of trolls, Peer finally managed to escape and leave the fantasy world behind to travel throughout the world of humans. Ultimately, Peer ended up back home. He died as a withered old man with nothing but dreams that were never fulfilled.

MUSIC LISTENING MAP

"In the Hall of the Mountain King"
Teacher Example

Short, staccato tones, like foot steps.
Peer rejects the offer to marry the Mountain King's daughter!

Cellos, upright basses, and bassoons are used.
Repeated phrases.
Peer tries to sneak away by tiptoeing away from the mountain!

Higher violins and viola are added.
Peer tries to avoid being caught by the trolls during his escape!

Tempo and dynamics increase.
Peer struggles to stay ahead of his pursuers!

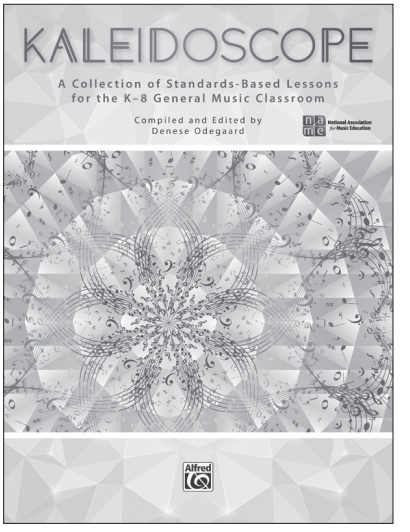
Dynamics and tempo increase even further.
Crashing cymbals and thundering timpani used for the end.
Peer barely manages to escape!

Please refer to pages 31–33 for excerpts from ***Kaleidoscope***.

KALEIDOSCOPE

A Collection of Standards-Based Lessons for the K–8 General Music Classroom

Compiled and edited by Denese Odegaard



Alfred Music proudly teams up with the National Association for Music Education on this impressive manual of model lessons by master music teachers from around the country. Each of the 28 creative plans is aligned to the national standards and designed for success. Includes step-by-step procedures, an array of traditional songs, and more! Royalties donated to the National Association for Music Education.

National Association *for* Music Education

- Recommended for grades kindergarten through eight.
- Presented in lesson plan format.
- Clearly aligned to the current National Standards for Music Education.
- Reproducible templates, related manipulatives, and assessment tools included.

LESSON TITLES:

Chicky Chook
The Old Gray Cat
Things That Go *Ta Ti-Ti* and *Sol-Mi*
Improvising Sleeping Songs from Africa
I See the Moon
Sally Go 'Round the Sun
Mozart's Twinkle Variations
Cobbler, Cobbler
Crayon Compositions
Whole-Note Caper
Which Tune Is It?
YOU Are a Composer!
What's Dinah Doing?
The Radio Show:
Creating Dramatic Musical Moments
The Color of Sound
Improvise, Improvise
Sixteenth Notes in Speech and Song
Thōla, Thōla, Ngoana
Listening Strategy for
"Jesu, Joy of Man's Desiring"
Reading in D Minor:
"Ah, Poor Bird" and "Frère Jacques"
Halloween Partner Songs
Mahler's Symphony No. 1, movement 3
Soundation Soundtrack Composition and
Film Festival
A'xi Dancing Under the Moon
Backing Vocalists / Improvised Harmony
Tracking a Fugue Subject
The Power of a Theme
The Podcast Theme Song

Book (00-46740) **$34.99**

Level: Kindergarten

CHICKY CHOOK

By Bettie Boswell

LESSON OVERVIEW

Artistic Process and Components

Creating—Imagine, Plan and Make, Evaluate and Refine, Present

Anchor Standards

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

PRIOR KNOWLEDGE

Students Will Already

- Have an understanding of long and short sounds and have labeled/read them as walk and run-run. Teachers might choose to label rhythms using another rhythmic system of their choice.
- Be aware of expectations for safe movement used in the classroom.
- Understand the difference between locomotor and non-locomotor movement.

KNOWLEDGE / SKILLS / VOCABULARY

Knowledge—Students Will Know

1. How to create a four-beat pattern.
2. Appropriate choices for movement.

Skills—Students Will Be Able To

1. Create four-beat patterns.
2. Move creatively to music or poetry (from a picture book).

Vocabulary: Australia, composer, locomotor, non-locomotor

PERFORMANCE TASKS AND ASSESSMENT

Performance Tasks

1. Create and perform four-beat patterns using chicky chook icons.
2. Create both locomotor and non-locomotor movement.

Assessment

1. Teacher observes accuracy as students present their four-beat compositions.
2. Teacher observes students as they move.

LEARNING PLAN

Imagine

1. Greet children with a familiar hello song, or sing "Good morning/afternoon, class" on *sol* and *mi*. Have the children reply with "Good morning/afternoon, teacher." This could be changed to "Good day" in reference to the Australian theme.
2. Students will echo four-beat rhythm patterns created by teacher. Patterns will consist of combinations of walk and run-run (*ta* and *ti-ti*).
3. Ask the children to imagine that they are taking a trip to Australia. Locate Australia on a globe or a map of the world.
4. Display two cards: One card will have a hen, and the other will have two chicks. Explain to the children that in Australia, a hen is called a chook, and the chicks are called chickies.
5. Guide the children to identify which word sounds more like a walk/*ta* (chook) and which word sounds more like run-run/*ti-ti* (chicky).
6. The teacher now says four-beat rhythm patterns for students to echo, using the words "chook" and "chicky."

Plan and Make

7. Present the book *Chicky, Chicky, Chook, Chook* by Cathy MacLennan (Boxer Books Publishing), introducing the author and illustrator.
8. Ask the children to think of ways they could move as you read the book.
9. After reading, brainstorm ideas for each creature's movements (chicks, bees, cats), the rainstorm, and falling asleep at the end of the book. Discuss the terms "locomotor" and "non-locomotor" as the students make suggestions for movement.
10. Review movement safety rules. Reread the story and have the students move in ways that they have suggested. Then students will return to their places.
11. Explain to the children that they are going to be composers of their own chicky chook rhythms. Ask students if anyone knows what a composer does. Define composer as the person who writes music.
12. Assist students as they create together several examples of four-beat patterns, using teacher created chicky and chook cards (see page 10). This can be done with the actual cards or by transferring the cards to an electronic file that the teacher and students can manipulate. Help the students recognize patterns found in these example compositions. Guide the students as they read each pattern out loud.
13. Give each child an envelope of cards with three chooks and three chickies. This way they cannot have a pattern made up of all the same rhythm card.
14. Explain that they can only pick four cards for their composition. Tell the students that they are creating their own "rhythm of the words."

Evaluate and Refine

15. Take the time to assist students as needed and listen while they practice their compositions. Ask them to show a thumb up when they are ready to perform.
16. Discuss appropriate audience behavior before students share their work: quietly listening, focusing on the performer.

Present

17. Students will share their compositions by reading them out loud to the class.
18. The teacher may choose to video record the performances for assessment at a later date, or assess as they are presented.
19. Once everyone has performed, congratulate students on their compositions as a group.
20. Review the definition of composer and have students place their envelope of cards into a basket as they line up.
21. Dismiss with a familiar goodbye song, or echo the following original chant about lining up appropriately:

Chicky, chicky get in line. Hands to yourself and you'll do fine.
Lock those lips, don't say a peep. Keep it quiet, 'cause talk is cheap.

Additional Activities for Another Lesson or Extending This One

- ◊ Movement: Explain to the students that on our journey to Australia we might see many animals along the way. Go through the following movements before starting the recording. Walk to the beat (locomotor) as we take a journey down "Highway Number One" (from *Animal Magic* by the Shenanigans). When the recording says "stop," stop and do the suggested movement in place (non-locomotor). After that we will walk again. Let's choose some movements that can be done in place for: jumping like a kangaroo, emu running (tip-toe run in place), crocodile snap and roll, dolphin diving, wombat digging, lizard sleeping, pelican flying, whale blowing, koala climbing, and person taking a bow. Play recording and do the chosen movements.
- ◊ Reading walk/run-run: Since there was a bee in the book, using iconic notation, read the familiar chant "Bee, Bee, Bumblebee" (see page 11), and play the elimination game. For the game, students stand in a circle with one fist held out. The teacher taps each successive hand on the beat using either a gentle fist or a toy/puppet bee. When a student is out, he/she leaves the circle but is instructed to keep chanting to keep a "bee beat" (two fists beating together). The teacher may continue tapping the beat, or each eliminated student may take a turn tapping with the bee before sitting down. If the students are not familiar with the chant, play the game first with chanting and steady-beat tapping, then decode the rhythm through iconic notation.
- ◊ Adapt "The Chicken Dance" from *All-Time Favorite Dances* (CD, Kimbo Publishing). During part A, have students say "chicky, chicky, chicky, chook" three times as they use both hands to mouth the words (move hands as if using a puppet). Next, speak/act "then flap your wings" for the part that is normally clapped. For the B section, students should carefully "fly" to a different part of the room.

DIFFERENTIATION—Process, Product, or Content

If Students Need Enrichment

- ◊ Students can become peer teachers to those around them who are struggling with their rhythm composition.
- ◊ Sharing creative movement ideas will also provide areas for creative thinking.

If Students Need Practice or Assistance

- ◊ As students are creating their compositions, the teacher should assist those who are struggling by listening to their attempts, giving them suggestions, and practicing with them until fluency is developed.

ASSESSMENT TOOL

Rubric for "Chicky Chook"

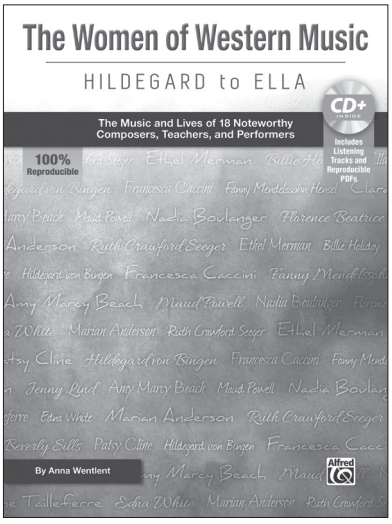
	4 Exceeds Standard	3 Meets Standard	2 Approaches Standard	1 Emerging
Four-beat rhythm patterns	Accurately speaks rhythm patterns within an even beat using 4-beat patterns with precision and ease.	Accurately speaks rhythm patterns within an even beat using 4-beat patterns.	Accurately speaks most rhythm patterns within an even beat using 4-beat patterns.	Beginning to accurately speak rhythm patterns within an even beat using 4-beat patterns.
Movement	Consistently and easily identifies and demonstrates movement as locomotor or non-locomotor appropriately and safely.	Identifies and demonstrates movement as locomotor or non-locomotor appropriately and safely.	Identifies and demonstrates most movement as locomotor or non-locomotor appropriately and safely.	Beginning to identify and demonstrate movement as locomotor or non-locomotor appropriately and safely.

Please refer to pages 35–38 for excerpts from ***The Women of Western Music***.

THE WOMEN OF WESTERN MUSIC: HILDEGARD TO ELLA

The Music and Lives of 18 Noteworthy Composers, Teachers, and Performers

By Anna Wentlent



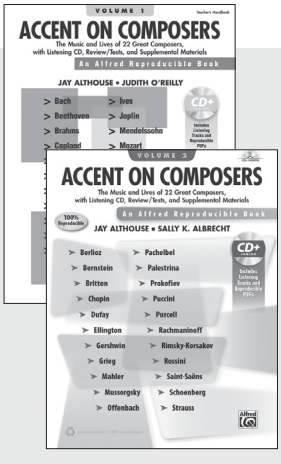
This long-awaited manual focuses exclusively on the female artists who haven't made it into most textbooks. Biographies, student assessments, and recordings are included for 18 important women who enriched the world with their incredible talents, such as Clara Schumann, Amy Beach, Marian Anderson, Ethel Merman, and Billie Holiday.

- Recommended for grades five and up.
- Includes biographies, contextual narratives, and activities for each lesson.
- Book is 100% reproducible.
- Enhanced CD includes reproducible PDFs and listening tracks.

FEATURED MUSICIANS:

Hildegard von Bingen
Francesca Caccini
Fanny Mendelssohn Hensel
Clara Wieck Schumann
Jenny Lind
Amy Marcy Beach
Maud Powell
Nadia Boulanger
Florence Beatrice Price
Germaine Tailleferre
Edna White
Marian Anderson
Ruth Crawford Seeger
Ethel Merman
Billie Holiday
Ella Fitzgerald
Beverly Sills
Patsy Cline

Reproducible Book & Enhanced CD (00-46048). **$34.99**



ALSO AVAILABLE ...

Accent on Composers

The Music and Lives of 22 Great Composers, with Listening CD, Reviews/Tests, and Supplemental Materials

Volume 1:
By Jay Althouse and Judy O'Reilly
Composers include: Bach, Beethoven, Brahms, Copland, Debussy, Handel, Haydn, Joplin, Mozart, Stravinsky, Tchaikovsky, Verdi, Vivaldi, and more!

Volume 2:
By Jay Althouse and Sally K. Albrecht
Composers include: Berlioz, Bernstein, Chopin, Ellington, Gershwin, Grieg, Mahler, Offenbach, Prokofiev, Puccini, Saint-Saëns, Strauss, and more!

A Note from the Author

Most music educators can wax poetic on the lineage of male composers from the Middle Ages to the twentieth century. Even elementary school students have enough knowledge of classical music to offer up interesting facts about the famous men in music history, such as Beethoven's deafness or Mozart's mysterious death. Yet, how many of us can even name more than one or two female figures from the history of classical music? Hildegard von Bingen, Clara Schumann … the list often stops there. And with good reason: the history of classical music is the history of Europe and North America, and within those societies women have traditionally stayed at home, out of the spotlight.

That history makes the accomplishments of the women in this book all the more remarkable. These 18 women defied tradition and familial pressure in order to lead rich lives as teachers, composers, conductors, and performers. Despite being denied the educational and performance opportunities given to their male counterparts, they persevered. Until the eighteenth century, women were not allowed to sing

Hildegard von Bingen

Hildegard von Bingen was born, lived, and died in the same region of what is now Germany. She was the youngest of ten children. At that time, it was customary for the tenth child born into a large family to be promised to the church. Hildegard's parents decided to give her over to the service of God when she reached an acceptable age.

THINGS TO KNOW

Born: 1098

Died: 1179

Profession
Nun, mystic, and composer

Genre of Music
Medieval sacred music

When she was about 14, Hildegard was sent to join a nearby Benedictine monastery, where she began wearing a habit and pursuing a religious life. She was enclosed with a nun named Jutta, with whom she lived in a secluded one-room cell. Hildegard and Jutta communicated with the outside world through a single window. The two women spent their time making music, praying, reading the Bible, and answering letters from people asking for spiritual instruction. Hildegard also spent time studying academic subjects that interested her, such as natural history, biology, German folk medicine, the Latin language, cosmology (the study of the origins of the universe), and music. As a nun, she was educated far beyond the level of most young women in the Medieval era.

Hildegard and Jutta were both visionaries who saw visions and made prophesies about the future. They were often called upon for advice by popes, emperors, and other important figures. The two women's fame attracted other women to their enclosure, which eventually expanded into a convent of over 50 nuns. When Jutta died, Hildegard became their leader. Later in life, she founded another convent near Bingen. This community celebrated music, drama, and art. On feast days, all of the nuns dressed in long, flowing white robes and wore golden crowns.

Hildegard produced a large body of work during her lifetime, including three volumes of visionary theology that were read by church leaders across Europe and a natural history book that was used in early medical schools. As a composer, she wrote numerous musical settings of religious poetry, a musical drama called *Ordo Virtutum* (the first in history), and many short musical pieces to be used in religious services, such as antiphonies, responsorials, and hymns.

ON THE CD

Track 1 Voices of Ascension singing "O pastor animarum" by Hildegard von Bingen

When she was in her late fifties, Hildegard began to travel around Europe. She used her fame to promote the Roman Catholic faith and preach pacifism (the belief that any violence, including war, is unjustifiable). She also spread her ideas about music, medicine,

Ella Fitzgerald

Ella Fitzgerald was born in Newport News, Virginia. She was orphaned at an early age, and moved to New York City to attend an orphanage school in the borough of Yonkers. She showed incredible vocal talent from an early age, with a large vocal range and excellent pitch accuracy. At the age of 17, she won an amateur talent contest at the Apollo Theater in Harlem. For years, the Apollo Theater was the leading showcase for African-American artists, launching hundreds of careers.

THINGS TO KNOW

Born: 1917

Died: 1996

Profession
Singer

Genre of Music
Jazz

Shortly after her win at the Apollo Theater, Ms. Fitzgerald auditioned with bandleader Chick Webb. Though he didn't typically work with singers, Mr. Webb was so impressed with her vocal abilities that he hired her on the spot. He became a mentor to young Ms. Fitzgerald, even becoming her legal guardian. She toured the country with his swing band, the Chick Webb Orchestra. It was during this time that she learned to imitate instruments with her voice (scat singing). Louis Armstrong and Sarah Vaughan are also great scat singers.

When Mr. Webb died in 1939, Ms. Fitzgerald took over the band. She managed it for the next three years, only stopping when World War II began, and many of the band members were drafted into the armed services. In 1946, she started working with a new manager, Norman Granz. Under his leadership, her career truly took off. She toured extensively, performing at jazz festivals with all of the major jazz musicians of her time, such as Louis Armstrong, Count Basie, and Duke Ellington.

Ms. Fitzgerald also made numerous recordings. Perhaps the most well known are a series of albums for the Verve label dedicated to the music of the Great American Songbook, including complete albums on the music of Irving Berlin, George Gershwin, and Cole Porter, among others. Ms. Fitzgerald took these popular songs and performed them in a jazz style with techniques such as scat singing, exposing mainstream American audiences to jazz. Over the course of her career, Ms. Fitzgerald recorded more than 2,000 songs. Many of them are studied as "standards" of the repertoire today.

Known as the "First Lady of Song," Ms. Fitzgerald is considered to be one of the greatest singers in history. Her voice was distinctive and versatile. She used her large vocal range and mimicry skills to blend seamlessly with the instruments of a band. She was especially admired for her improvised scat singing abilities, on display in recordings such

ON THE CD

Track 16 Ella Fitzgerald singing "Someone to Watch Over Me" by George Gershwin

as “How High the Moon” and the live recording of “Mack the Knife” from Berlin. Ms. Fitzgerald was awarded 13 Grammy Awards, including a Lifetime Achievement Award. She was also awarded the Presidential Medal of Freedom by President George H.W. Bush. She died from complications of diabetes in 1996 at the age of 79.

POINTS TO REMEMBER

Major Recordings

“How High the Moon”
“Someone to Watch Over Me”
“A-Tisket, A-Tasket”
“Cheek to Cheek”

Interesting Facts

African-American jazz singer referred to as the “First Lady of Song.”
Possessed wider vocal range than most opera singers.

The Great American Songbook

The “Great American Songbook” refers to a collection of classic songs written in the 1920s, ’30s, and ’40s. Originally written for big bands, the Broadway stage, and Hollywood films, these songs have remained popular for decades and are now considered “standards” of the vocal repertoire. Popular songs such as “Over the Rainbow,” “White Christmas,” “Georgia on My Mind,” “I Got Rhythm,” and “The Way You Look Tonight” are all part of the Great American Songbook.

The best songs in the Great American Songbook contain memorable melodies, subtle harmonies, and witty lyrics with complicated rhyme schemes. The American composers who wrote these songs include Cole Porter, George Gershwin, Irving Berlin, Jerome Kern, Harold Arlen, and Richard Rodgers, among others.

These composers had remarkably similar lives. Almost all of them were born around the turn of the century to Jewish immigrant families. They grew up in New York City and eventually began their careers there as young men, first writing for the music publishers located in Tin Pan Alley and eventually moving on to the Broadway stage. They all played the piano and sang a bit, but they rarely performed for paying audiences—they were true songwriters, not performers. George Gershwin was an exception. He hosted his own radio show, played often in public, and made numerous recordings.

Fitzgerald true or false

Directions: Read each statement, and then indicate whether each is TRUE or FALSE by circling the corresponding word.

1. Ms. Fitzgerald began scat singing as a child. **TRUE** **FALSE**

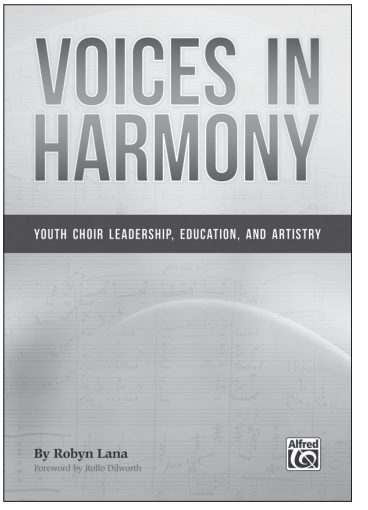
2. The Apollo Theater launched the careers of hundreds of African-American musicians. **TRUE** **FALSE**

3. Ms. Fitzgerald owes much to the support of Chick Webb, who hired her as a 17-year-old and served as her legal guardian. **TRUE** **FALSE**

VOICES IN HARMONY

Youth Choir Leadership, Education, and Artistry

By Robyn Lana



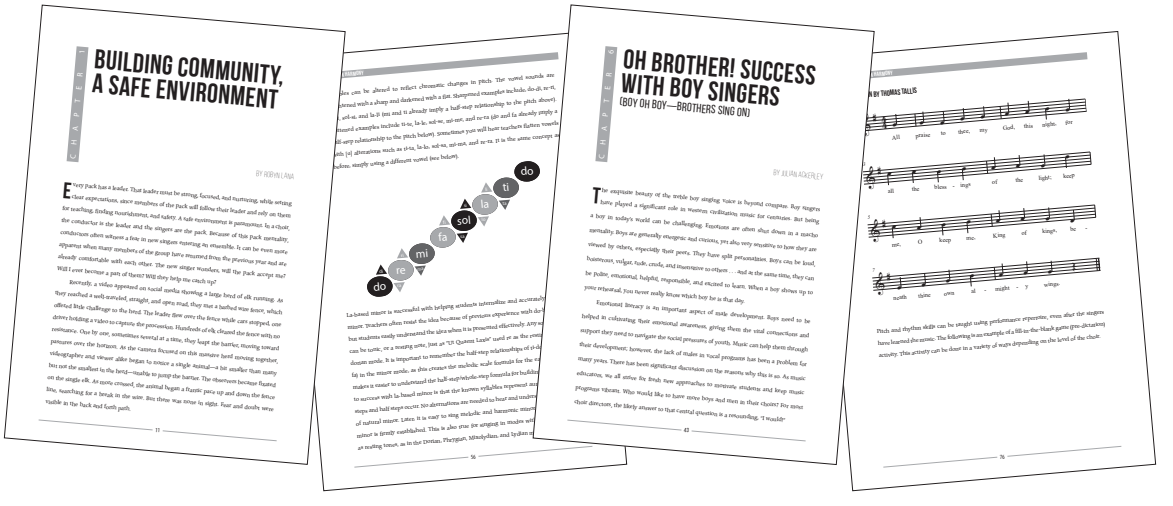
Creating successful youth and children's ensembles requires a multitude of skills. In this publication, nationally recognized clinician and Founding Artistic Director of the Cincinnati Children's Choir, Robyn Lana, shares valuable insight and advice along with practical tips from well-known experts in the field. With topics including Rehearsal Techniques, Recruitment and Retention, Comprehensive Musicianship through Performance, Building Community through a Safe Environment, and many more, this compilation should have a place on every conductor's bookshelf.

- Recommended for youth and children's choir directors.
- Foreword by Rollo Dilworth.
- Chapters contributed by leading conductors such as: Josh Pedde, Sandra Thornton, Eva Floyd, Karen Bruno, Jan Corrothers, Julian Ackerley, and Judith Herrington.

CHAPTERS INCLUDE:

Warm-Ups
Rehearsal Techniques
Girl Choirs: Where Girls Find Their Voices
Oh Brother! Success with Boy Singers
Accompanist as Collaborator
Kodály in the Choral Setting
Orff Schulwerk in the Choral Setting
Recruit, Retain, Results, Rewards
Touching the Heart with Artistry
And more!

Book (00-45397). **$24.99**

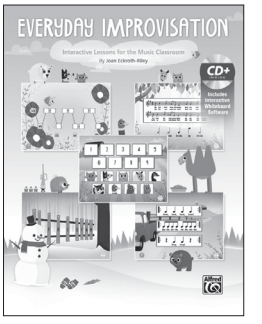


INTERACTIVE RESOURCES

for individual computers and interactive whiteboards!

EVERYDAY IMPROVISATION

By Joan Eckroth-Riley

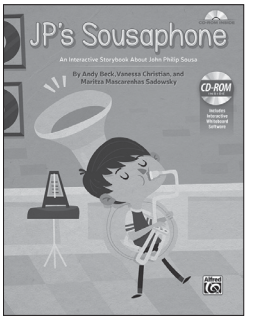


These well-constructed interactive lessons provide a smooth and easy way to teach improvisation and composition to elementary students. Each plan starts with a song, chant, or poem; provides prompts for active listening; invites students to improvise as a group and individually; and concludes with a rubric-measured assessment. Recommended for grades one through four.

Book & Interactive Software (00-42786) **$34.99**

JP'S SOUSAPHONE

By Andy Beck, Vanessa Christian, and Maritza Mascarenhas Sadowksy

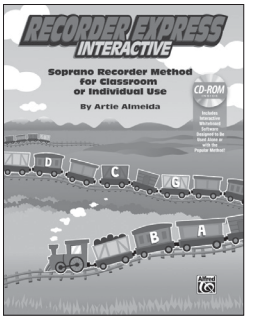


New band member JP is struggling to march with his hefty concert tuba, so a helpful director sends him in search of a solution—the amazing sousaphone! Along the way, JP learns about America's most famous bandmaster, John Philip Sousa. Recommended for all ages.

Interactive Software (00-45319) **$29.99**

RECORDER EXPRESS INTERACTIVE

By Artie Almeida

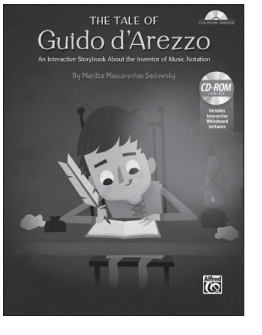


Integrate technology into your recorder curriculum with these interactive lessons designed to be used alone or with Artie's best-selling method! Each of the 11 lessons introduces a single note, teaches its fingering, and then incorporates that note into a song. Recommended for grades two and up.

Interactive Software (00-44714) **$29.99**

THE TALE OF GUIDO D'AREZZO

By Maritza Mascarenhas Sadowsky



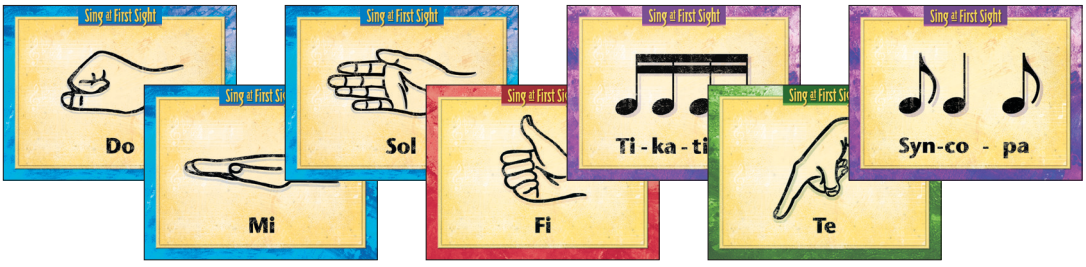
Long before the lines and spaces, the flags and beams, music had to be memorized because there was no way to write it down. That is, until clever Guido came along! Learn how this Medieval monk laid the groundwork for the system of music notation that we use today. Recommended for all ages.

Interactive Software (00-44712) **$29.99**

SING AT FIRST SIGHT ACCESSORY PACK

32 Solfège and Rhythm Syllable Posters

These educational 9" x 12" cardstock posters are an attractive music class decoration and an effective choir rehearsal tool. The full-color set includes individual posters for all of the diatonic and chromatic Curwen hand signs (labeled with Kodály solfège), plus a dozen rhythm syllable posters (on common note values). Hang them in line? Stack them from floor to ceiling? Create your own solfège ladder? You choose! You may even decide to engage your students with a new pattern each day. A fantastic addition to any sight-singing curriculum!

- Recommended for all ages.
- 32 full-color 9" x 12" durable cardstock.
- Use with Sing at First Sight or any sight-singing method.

32-Poster Set (00-45964) **$29.99**