

## **GENERAL ACTIVITIES**

General activities present a variety of audiation experiences. They are grouped together because of their diversity. There are activities within this section that fit all ages, stages, and personalities of both children and teacher. There are activities that use props and those that use none, accommodating various budgets. There are activities that relate to the teacher's previous experience with creative movement, play parties, Orff instruments, recorders, and singing. There are activities that challenge the teacher to grow while leading the children to new growth in audiation. Many capture the imagination of the children and the teacher. All capture the musical imagination--audiation.

### **NO PROPS**

The following activities are some of the most accessible and provide for delightful interaction between parent and child and teacher and child. Since they do not use props, they serve well with limited budgets, yet they are some of the richest activities in tonality and meter.

In each activity, the teacher sets up the tonality and/or meter and then involves the children in the activity while chanting on the resting tone and/or in tempo, reinforcing the tonality or meter sequence as needed. Tonality and meter are the driving force in each activity. Talking, coaxing, waiting, praising, laughing, and instructing all interrupt audiation.

Activities designed for tonality songs can be done in any tonality. Those designed for tonal patterns are intended for major and minor tonalities, tonic and dominant patterns. The teacher alternates tonic and dominant patterns to best stimulate the child's audiation. With more developed children, the pattern activities might be done in other tonalities.

Activities designed for meter chants can be done in any meter. Those most recommended are duple, triple, unusual paired and unusual unpaired. Activities designed for rhythm patterns are intended for duple and triple meters, macro and micro beat patterns. With more developed children, division patterns can be added, and the same activities can be done with macro/micro beat patterns in unusual paired meter.

Tonality songs and meter chants and tonal and rhythm patterns are all sung or chanted on a neutral syllable unless indicated otherwise. In all activities, the teacher leads the singing and movement through demonstration. Parents and children will follow.

### **NO PROPS—RHYTHM**

1. METER CHANT SATURATION--This is the most basic of rhythm activities. After setting up the meter, the teacher chants one of the meter chants (see chants) and leads the children and parents in movement. (see movement) The model stimulates the child to let the chant move the body rather than the body move the chant. (see Movement for suggested movements) The movement changes with each successive verse of the chant. The meter chant should be repeated about ten times.

2. RHYTHM PATTERNS WITH MOVEMENT--The teacher sets up the meter and then chants rhythm patterns with the parents and children echoing each pattern. Once again, free movement that does not imply precision is lead by the teacher. (see movement) The children

are being saturated with rhythm patterns while interacting with them in movement. About eight patterns with echo make for a basic experience with rhythm patterns, although once in the meter, some classes will handle many more. (see choice of patterns.) Children respond however they choose.

3. RHYTHM PATTERNS WITH TONGUING AND MOVEMENT--This experience begins as #2 above. After the first set of patterns, the teacher leads tonguing on macro beats (see tonguing) for four beats, then on micro beats for four beats, then alternates between macro and micro beats for two or three sets of each. The tonguing is then followed by another set of rhythm patterns on "ba." While tonguing on the voiceless "too," the teacher leads macro beat movement by rocking from one leg to the other and micro beat movement by bouncing at the knees. Children respond however they choose.

4. INDIVIDUAL ATTENTION--This activity is done most effectively as an extension of activity #3 above. After the group experience with patterns and tonguing macro and micro beats, the teacher approaches each individual child, face to face takes his hands, and rocks with him from one leg to the other while tonguing macro beats. The teacher and child then interact with micro beats through alternating movement of the arms--one arm gets extended while the other is bent, then reverse. This movement is very natural with young children. The whole body gets involved in somewhat of a twisting motion. Initially, the teacher may be leading the children in these movements, but soon they will lead the teacher.

This activity can initially be done between parent and child, priming the child to play with the teacher. While the teacher works with individuals, the other children imitate with their mothers. This activity serves as a bridge to individual response.

5. With more developed children, activities #2, 3, and 4 can be done with rhythm syllables.

6. RAGDOLL DANCE--This activity is really activity number one above, but with the addition of an image for movement. An occasional group of children (especially older children) might need the suggestion of an image to break down their inhibitions. The ragdoll image has been particularly effective even with teachers who most often want to prescribe movement for children. Free movement is that in which the meter moves you. The ragdoll is a good model. Spacemen or animals might also be used for images.

7. MOMMY PROP--Mommy is a ready-made prop. The parent is sitting on the floor with the child standing behind. The children move their parents in various ways in the context of the meter chant. Although this activity provides more for saturation than anything, there is the element of pushing weight as the child attempts to move Mommy back and forth in the meter. (see movement-weight) Teacher demonstrates various movements by being somebody's Mommy. Moving the body side to side is perhaps the easiest for mother and child, but other movements can be explored--back and forth torso movement, moving Mommy's head, arms, legs. The meter must dominate the activity. Any instructions are handled in the context of the meter.

8. MOMMY DOLL--The child really becomes the doll, but the charm is in calling Mommy the doll. The child stands on Mommy's feet and takes his "Mommy Doll" for a walk in the context of the meter chant. Although a bit clumsy, we can get Mommy and dollie moving around the room in

macro beats and then micro beats. The teacher becomes some child's Mommy Doll, demonstrating the activity.

9. CAR--This is one of my favorite activities. The children drive their imaginary cars while the teacher chants a meter chant. Occasionally, the cars stop and everybody turns on their turning signals--children open and close hands like flashing lights while tonguing micro beats. The chant begins again and cars continue to move about the room. Windshield wipers are needed. The children sweep their arms across their bodies while tonguing macro beats. The cars move again about the room. The teacher leads the movement in her car, giving any instructions in the context of the meter. The children take their mothers for a ride, making a number of stops on the way for turning signals and windshield wipers. A large class of kindergarteners might function with half of the class at the stoplight while the other half moves--or turns. (see below)

10. The modern car has a radio. The teacher stops the above activity to turn on the radio. She sets up the tonality and the cars move again in meter while she sings a tonality song in the meter. The radio broadcast is interrupted occasionally between verses to turn on turning signals or windshield wipers. Sometimes, all the drivers honk their horns, singing the resting tone on the macro beats with accompanying honking movement, and the cars continues to move with their radios on.

11. MAGIC DANCE--With more developed children, the teacher sets up the meter on syllables and leads the children in free movement to her improvised chanting on syllables. Dynamic contrast and division/elongation patterns provide for a very expressive and compelling experience saturating syllables.

12. MACHINE--The teacher sets up the meter and then involves the children one by one in the creation of a human machine of working parts, with each child connected to the other, moving some part of his body as part of the machine. No instructions need be given, but through demonstration in the context of the meter, the teacher leads each child to his part in the machine while chanting. The teacher leads the children in chanting the meter, tonguing macro beats and tonguing micro beats, all of which are obviously sounds of the machine. Angular, machine-like movements are suggested, involving the whole body as much as possible. Older children can design their own machines and movements.

13. With more developed children, the activity above might include a whole section of the machine tonguing macro beats, another section tonguing micro beats, while a third chants the meter chant.

### **NO PROPS—TONAL**

1. TONALITY SONG SATURATION--This is the most basic experience with tonality. The teacher sets up the tonality and sings a tonality song repeatedly. Sitting on the floor, the children interact however they choose. Parents sing along and spontaneously interact with their child. About six or eight verses of a tonality song is recommended. Each verse is sung on a different neutral syllable, favoring those that involve the tongue--Too, Ta, Tee, Toe (see tongue with tonal activities). Syllables beginning with T can be contrasted by those that activate the breath--Ha, Hee, Ho, Hoo; those that invite playful interaction between mother and child--No, Yes, You, Me; and those that stimulate sheer delight--Quack, Moo, Oink. The playful syllables

stimulate tonal babble as the children play with language in the context of tonality. (see babble)

2. JUMPING TONAL PATTERNS--(see jump) The teacher sets up the tonality and then delivers tonic and dominant tonal patterns on "too," jumping with each pitch of the pattern. The children and parents echo the patterns, jumping with each pitch. The teacher delivers a set of eight or more tonal patterns in this manner, alternating tonic and dominant patterns.

3. RESTING TONE SQUAT--The resting tone squat makes the resting tone tangible in movement. The children's moving to a squatting position with the resting tone sets up a delightful game of anticipation--the audiatonal anticipation of the resting tone as well as the anticipation of the abrupt movement. With the jumping of tonal patterns above, the squat with the resting tone might follow every couple of patterns, perhaps a tonic and a dominant pattern with the resting tone following the dominant pattern. (see patterns). Using the squat occasionally after three patterns, or after one or four, provides surprise in the game, yet heightens the anticipation of the resting tone in audiation.

4. INDIVIDUAL ATTENTION--The pattern activities described above with the resting tone squat can be done with individual children. Holding a child's hands, face to face with the child, the teacher delivers her pattern jumping. The child then jumps with her while the two echo the pattern. (see jump--tonal) Each child's turn consists of a tonic and a dominant pattern followed by the resting tone with squat.

This activity can be done with mother and child as well, priming the children for individual response with the teacher. Although in the group activity all are singing, in the individual activity just the teacher and child sing. This activity serves as a bridge to individual response.

5. TONAL PATTERNS IN MOVEMENT--(see tonal movement, movement exploration)--This is one of the finest activities with tonal patterns. Children who cannot respond with their bodies cannot respond tunefully. Those who are not usually tuneful may be tuneful in this activity.

The teacher sets up the tonality and sings patterns to the children, moving with each pattern as if she were throwing a ball to the children. They echo her pattern and her movement, as they throw the imaginary ball back to her. She continues throwing patterns, varying her movement with each pattern, involving as much of the body in the direct movement as possible. Variations in style of movement will be reflected in the children's movement.

If the teacher's vocabulary of movement is limited, movements that might suggest a variety of sports activities will help to expand the movement vocabulary--serving a tennis ball, hitting a baseball, dunking a basketball, kicking a soccerball, passing a football. Observing children's movement as they respond to imaginary ball activities will expand the teacher's vocabulary of movement and provide a model for full-bodied movement. The sport-like movements appeal to older children. Any free movement is sport-like activity for little children.

The teacher delivers a series of a dozen or more patterns in this manner, alternating tonic and dominant. The activity may be occasionally interrupted with the resting tone squat.

6. In the context of the activity above, the teacher "pitches" a pattern to each child, who "throws it back" singing in solo.

7. With more developed children, activities #2, 3, 4, and 5 can be done with syllables.

8. TONALITY SONGS WITH MOVEMENT--The teacher sets up the tonality and leads the children in movement while singing a tonality song. In a "follow the leader" manner, the teacher leads the children in a variety of whole body movements in place and in space while singing the song repeatedly. (see movement exploration)

9. JUMPING A SONG--The teacher sets up the tonality, sings a tonality song and invites the children to sing along with her. While singing, she leads them in jumping while they are singing. As in activity #5 above, children who are not usually tuneful may be tuneful in this activity. (see tuneful singing, mini-trampoline)

10. MACHINE (see Rhythm machine)--The teacher sets up the tonality and sings a tonality song repeatedly. While singing, she moves each child to connect him with other children as she creates a human machine, encouraging angular machine-like movement. Older children can create their own machines while singing the tonality song.

11. With more developed children, the teacher sets up the machine, above, so that part of the machine sings the resting tone while the other part of the machine sings the tonality song. (see layering)

## **PUPPETS**

### **DANCING DOGGIE**

RHYTHM--Dancing Doggie is a puppet--a dog who dances macro or micro beats in a given meter. The puppet has "hands" that an individual child can hold in order to dance with the dog.

1. The teacher sets up the meter and begins chanting. The puppet on the teacher's hand dances. With macro beats, the teacher's arm moves left to right across her body. With micro beats, Dancing Doggie bounces up and down. When the meter is well established, the teacher switches to tonguing macro or micro beats, while the doggie dances. Every couple of phrases, the teacher switches from macros to micros or micros to macros.

The dog is so inviting that the question "Who would like to dance with Dancing Doggie?" usually draws willing dancing partners. The child takes the hands of the dog and together, the dog and child dance and tongue macro beats or micro beats with the teacher. (see tonguing--rhythm)

If the teacher is on the floor with the children, the puppet's macro beat movement across her body will lead the child who is dancing with the puppet into lovely, full-body sustained movement. If the teacher is standing or bending to the child, only the child's arms will move.

As children become comfortable with the dog and the meters, they will begin to lead the dog in macro and micro movement. It is recommended that one meeting with Dancing Doggie be in duple meter and the next in triple meter. Unusual meters can be used with more experienced youngsters.

2. More developed children can be asked to dance with the doggie, maintaining macro or micro beats with tonguing, while the teacher improvises in the meter.
3. The child improvises in the meter while making the dog dance macro or micro beats.
4. see DUPE OR TRIPLE WITH DANCING DOGGIE

#### RESTING TONE RABBIT

TONAL--Resting Tone Rabbit is a puppet--a rabbit who sings only the resting tone. He responds to tonic and dominant patterns in a tonality by singing the resting tone. He does not talk or sing patterns, he just sings the resting tone.

1. The teacher sets up the tonality and delivers a couple of tonic and dominant patterns. Resting Tone Rabbit responds by singing the resting tone on "too." Following each set of tonic and dominant patterns, the teacher demonstrates the role of Resting Tone Rabbit by chanting on the resting tone something like, "And Resting Tone Rabbit sings 'Too.' I'll sing \_\_\_\_\_ (pattern), and \_\_\_\_\_ (pattern), and Resting Tone Rabbit will sing 'Too.' (CRT) He just sings the resting tone. Who would like to sing with Resting Tone Rabbit? Johnny, would you like to sing with Resting Tone Rabbit? (Still chanting on the resting tone.) I'll sing \_\_\_\_\_ (pattern), and \_\_\_\_\_ (pattern), and Johnny is going to sing 'too' with Resting Tone Rabbit." The teacher invites individual children to sing with the rabbit by chanting the invitation on the resting tone. Resting Tone Rabbit responds with the resting tone whether the child responds or not. If the teacher wants to praise the child's response, she does so on the resting tone.

2. Once children are familiar with Resting Tone Rabbit, teacher may invite individual children to hold his hands and help him "move to the resting tone." (see resting tone squat) Teacher raises the rabbit before lowering, providing for a breath in preparation for the resting tone with squat.

3. see MAGIC SHOW

4. see DO OR LA WITH RESTING TONE RABBIT

#### STETHOSCOPE

1. RHYTHM--Playing doctor, the teacher listens to her own heart and reports how her heart goes--"ba ba ba, ba ba ba." Having set up the meter with her own heart beat, she proceeds to listen to each child's heart, chanting the patterns of each child's heart, maintaining the meter between patients. Each child's heart beats in the same meter, but each has their own pattern. The next time the stethoscope is used, the hearts beat in a different meter.

2. The hearts may beat in syllables with more experienced children.

#### WAGON RIDES

1. RHYTHM--With token or ticket in hand, (see token/ticket technique) the children anxiously await their turn to ride in the wagon as they might a carnival ride. The teacher sets up the meter and then pulls the child around the room in the wagon, chanting a meter chant. When the wagon returns, the next child turns in his token and embarks on his solo journey. Each

child gets a different chant, made up of a couple of rhythm patterns repeated. (see token and tickets)

2. TONAL--Similarly, the teacher sets up the tonality, and with each wagon ride she sings a tonality song. It is advisable to change songs with each child. A song can be simply a couple of diatonic tonal patterns with rhythm, repeated throughout the ride.

3. Either activity above can be done with syllables with more developed children.

## **HOBBY HORSE**

1. RIDE THE HORSIE--Teachers may be surprised at how few children know how to ride a hobby horse. Much like the wagon rides above, the hobby horse becomes a vehicle for saturating a meter. The teacher sets up the meter and each child takes a ride on the hobby horse while the teacher chants in the meter. With each child, the chant changes (can be just a couple of rhythm patterns repeated throughout the child's turn).

2. This horse has some peculiar habits. Rather than going "nay," he moves to macro and micro beats. With a rider on the horse, the teacher moves the horse's head side to side while tonguing macro beats. With the child holding the reins, the little body follows the horse in macro beat movement. This horse also enjoys moving his head up and down to micro beats while teacher and child tongue micro beats, especially if the child is moving with him.

## **BROOMS**

1. RHYTHM--Brooms are needed to sweep up macro beats and micro beats. Child sized brooms invite sustained rhythmic movement in the context of a chant. The teacher sets up the meter, and with her broom, sweeps macro beats while chanting in the meter. Children imitate. After a couple of verses of macro beats, the teacher and children sweep micro beats.

Although it would be ideal to have a broom for each child, the activity works with only two brooms--one for the teacher, and one for a child. Children take turns sweeping with the teacher, with each child getting to sweep both macro and micro beats.

Although sweeping can be imitated by toddlers, it is the five year olds that really champion this activity with their sweeping rhythmic movement.

2. The sound of the broom is nicely accompanied by the voiceless "too." Together the teacher and child can sweep macro or micro beats while tonguing.

3. Whether each child has a broom or not, this is a nice individual activity. The teacher works with each child, tonguing and sweeping macro and micro beats.

## **BLOCKS**

1. RHYTHM--Large cardboard blocks are offered to little hands. The teacher sets up a meter and chants while children build with blocks. After a few verses of the chant, "crash!" the teacher crashes the structure. "Should we build it again?" the teacher asks. The children affirm enthusiastically. The teacher begins a new chant in the meter, and another construction is built and crashed.

I was very surprised at how nicely two year olds handled this activity. Not only were they willing to continue the activity forever, but a dozen little children and I all built with one set of blocks without any rules or instructions. The children picked up blocks at will and added them to the community structure. Their response to the crash was always delightful, and they were gleeful about building again and again. They were building as much in audiation as they were with blocks.

2. TONAL--the same activity can be used while saturating a tonality. The teacher sets up a tonality and sings a tonality song while the children build with blocks. After crashing the structure, the teacher again sets the tonality and begins a new song in the tonality.

3. The teacher might give one block to each child, inviting each to echo the teacher's pattern. After delivering his individual pattern, the child adds his block to the structure. The teacher alternates tonic and dominant patterns.

### **JACK-IN-THE-BOX**

1. TONAL--This activity employs a small laundry basket and a bit of imagination. The child gets into the laundry basket, which is just large enough to hold him. The teacher sets up the tonality and then sings the functions in the tonality. (She could also improvise in the tonality or sing a tonality song, but the functions are particularly compelling with this activity.) Following the teacher's performance, the child jumps up like a jack-in-the-box and sings the resting tone with the teacher.

One at a time, each child takes a turn being the Jack-in-the-box. Other children may choose to turn the imaginary crank. Any instructions that are given are chanted on the resting tone. "(CRT) And now Suzie is going to jump up and sing, 'too.'" This is a very compelling activity and draws the youngest away from Mommy toward more independent musicianship.

### **ROCK-A-BYE-BABY**

1. TONAL--Each child takes a turn sitting in a child-sized rocking chair, rocking a doll. The teacher sets up the tonality and sings a tonality song as the child rocks the doll. The song changes with each child. (see improvising songs) The teacher chants on the resting tone between children. This is a very compelling activity for very young children.

2. With more experienced children, a different tonality may be sung for each child. The teacher sets up each new tonality and keyality before proceeding with the tonality song.

### **FLASHLIGHTS**

1. RHYTHM--Dancing with the light can stimulate delightful sustained movement. The teacher sets up the meter and chants in the meter. After a teacher demonstration of free movement, the child holds the flashlight and dances with the light on the ceiling, wall and floors.

2. Children can be encouraged to chant their own chants while dancing with the light.

3. see Colored Lights--Reflection

### **STRAWS**



Straws stimulate play between breath and audiation. (see breath).

1. TONAL--Each child has a straw. The teacher sets up the tonality. She delivers tonal patterns, taking a breath through the straw following each pattern. The children imitate. She may lead the echo of her patterns, or leave silent space following each pattern, allowing for the echo in audiation.
2. RHYTHM--The teacher sets up the meter, then delivers rhythm patterns, interrupting each with a breath on the fourth macro beat (see breath/rhythm). The children imitate. She then either leads the echo of her patterns, or leaves silent space for the echo in audiation.
3. TONAL/RHYTHM--In a similar fashion, melodic fragments can be used.
4. Syllables might be used with the activity with more developed children.

### **SCARVES**

The energy necessary to keep a scarf alive is the same energy necessary to keep a song or tonal pattern alive. (see tonal movement). Scarves (about 24" square) stimulate sustained tonal movement with children.

1. Each child has a scarf. The teacher sets up the tonality and leads the children by exploring movement with the scarves while singing a tonality song. The children will teach the teacher to play with scarves, as their creative movement suggests a cape, an apron, rippling water, or a picnic blanket.
2. Mother and child can move together with a scarf. The child holds two corners of the scarf while the parent holds the opposite two corners. Together they interact in movement with the scarf, the tonality song, and with each other.
3. Scarves can be used also for movement with tonal patterns. After setting up the tonality, the teacher sings a pattern while throwing her scarf into the air. The children echo the movement and the pattern. (see tonal movement) The teacher continues, alternating tonic and dominant patterns, demonstrating the movement with each pattern.
4. See MAKE BELIEVE--PICNIC
5. HOLIDAY HELPERS--A variation on the scarf theme stimulates movement with tonal patterns and makes a delightful activity during the Christmas season. A red felt Christmas tree skirt can be cut with an X in the center so it can fit over a child's head. Children take turns wearing the cape for the activity. The teacher wears another. With the red Christmas cape, the child is obviously Santa's Helper--or "Holiday Helper." After setting up the tonality, the teacher sings a pattern while twirling around to keep her cape floating in the air. The child imitates the movement and the pattern. Each child gets several patterns.

### **POM PONS**

RHYTHM--Three cheers for pom pons! They are one of the most delightful rhythm props of all. They stimulate both sustained movement and precision. The teacher will witness beautiful

movement as the children energetically try to coordinate pom pon movement with their tonguing.

Although this activity will work with only two pair of pom pons, one for the teacher and one for an individual child, it is worth the investment to provide a pair of pom pons for each child. The swish of the pom pons is beautifully accompanied by the voiceless "too" in tonguing macro or micro beats. And, the sound is so soft that all children can be playing with tonguing and movement while the teacher works with an individual child. The children can grow with the pom pons--both in skill and age. Older children are as attracted to and as "moved" by pom pons as are the little children.

1. Children work with a pair of pom pons, moving macro or micro beats while tonguing. The teacher sets up the meter and leads the movement--short wrist movements for micro beats, long sweeping movement for macros. Macro movement can be from side to side, or up and down with arms going the same direction or in opposite directions. Children will find new ways to move with the pom pons.

2. The teacher works with each child individually, the teacher and child both with a set of pom pons, tonguing and moving macro/micro beats. The teacher leads the movement and tonguing with either macros or micros, switches for a couple of phrases, and then switches back. The teacher moves in the meter to the next child and repeats the activity.

3. With more developed children, syllables might be added with macro and micro beats.

LAYERING ACTIVITIES--The layering activities that follow involve the teacher in modeling macro/micro movement with pom pons and singing or chanting throughout the activity. Each of these activities can be done with the class and with individuals. Macro/micro movement in these activities refers to either macro or micro movement, assuming the teacher switches from one to the other every couple of phrases.

4. The children attempt to maintain tonguing and macro/micro movement with the pom pons while the teacher chants in the meter.

5. The children attempt to maintain macro/micro movement with pom pons while chanting a chant in the meter.

6. The children attempt to maintain the macro/micro movement with pom pons while chanting a cheer or jump rope rhyme in the meter.

7. The children attempt to maintain the macro/micro movement with pom pons while singing a song in the meter.

8. Through teacher demonstration, the class is led to moving macro and micro beats at the same time, maintaining the side to side movement of the macro beats with the short wrist movements of micro beats. Individual children work with the teacher doing macro and micro beats at the same time.

9. Activities 4-A through 4-D above can each be layered further by having the children maintain both macro and micro beats with the chant, rhyme or song.

10. Individual children improvise chants while maintaining macro and micro beat movement with the pom poms.

## **ROPE**

**RHYTHM**--A long jump rope laid across the floor provides for a variety of rhythm activities. The charm of jumping rope even engages toddlers. In my classroom, I have installed a retractable clothesline at ground level, so the rope disappears easily and does not get tangled with frequent use.

It is important that the meter dominate all rope activities. To talk, cajole, praise, wait, or instruct interrupts the meter and therefore interrupts audiation. The teacher demonstrates rather than explains each rope activity. As she changes from one rope activity to another, or from one child to another, she maintains the meter by talking or walking in tempo. When involving the children in macro or micro beat movement, the teacher changes every couple of phrases from macro beat movement to micro beat movement and back, as macro and micro beats have meaning only in relation to each other.

1. **JUMP ROPE**--The children and parents stand with the rope on the floor in front of them. The teacher sets up the meter and then delivers a rhythm pattern. The children and moms jump over the rope and echo the pattern. They quickly get back in position for the next pattern. The mother is the child's buddy. She may hold her child's hand, assisting the wind-up, jump, and echo. The teacher demonstrates the activity, jumping on the fourth macro beat of the pattern, landing on the first macro beat of the next pattern. Although she does not draw attention to her technique, she models rhythmic movement.

2. This activity can be done with syllables with more experienced children.

3. **PAIRS ACROSS THE ROPE**--Child and parent work together, holding hands while straddling the rope. The rope is long enough for the whole class of child-parent couples to straddle the rope. The teacher sets up the meter and chants in the meter while demonstrating the activity with a child. Parent and children together, imitating the teacher, move macro beats by rocking together from one leg to the other as they straddle the rope, holding hands.

Still chanting in the meter, the teacher changes to micro beat movement, and the parents and children follow. Mother and child are still holding hands straddling the rope. The teacher leads micro beat movement by straightening one arm while bending the other, leading the child in the same but reverse twisting movement. The teacher alternates phrases of macro beat movement with phrases of micro beat movement.

4. The teacher begins tonguing macro or micro beats, and through demonstration, leads the class with the macro or micro movement described above. Parents and children imitate by moving and tonguing. Again, the teacher alternates phrases of macro beats with phrases of micro beats.

5. The teacher works with each child individually at the rope, hand in hand. Maintaining the meter, the teacher leads the individual child in rocking macro beats and twisting micro beats as described above. As the children develop, they begin to lead the teacher in the movement. Like "training wheels," the teacher is the support until the child can function by himself.

6. With older children, these activities can be done with pairs of children.
7. With more advanced children, jumping can be done on macro beats and bouncing or side to side hopping on micro beats.
8. With more developed children, syllables might be added with macro and micro beats.

LAYERING ACTIVITIES--The layering activities that follow involve the teacher in modeling macro/micro movement while straddling the rope and singing or chanting throughout the activity. Each of these activities can be done with the class and with individuals. Macro/micro movement in these activities refers to either macro or micro movement, assuming the teacher switches from one to the other every couple of phrases. The movement can be rocking or jumping with macro beats, and twisting, bouncing, or hopping side to side with micros. Children who are developed enough to handle these activities are developed enough to jump macros and hop micros.

9. The children attempt to maintain tonguing and macro/micro movement at the rope while the teacher chants in the meter.
10. The children attempt to maintain macro/micro movement at the rope while chanting a chant in the meter.
11. The children attempt to maintain the macro/micro movement at the rope while chanting a jump rope rhyme in the meter.
12. The children attempt to maintain the macro/micro movement at the rope while singing a song in the meter.
13. Through teacher demonstration, the class is led to moving macro and micro beats at the same time, maintaining the jump on each side of the rope for macro beats and the bounce for micro beats. Individual children work with the teacher doing macro and micro beats at the same time.
14. Activities 9-A through 9-D above can each be layered further by having the children maintain both macro and micro beats with the chant, rhyme or song.
15. Individual children improvise chants while maintaining macro and micro beat movement at the rope.
16. At this skill level with older children, the rope can be moved off of the floor and worked as a jump rope.

### **MINI-TRAMPOLINE**

1. Always a favorite activity of the children, the mini-trampoline facilitates tuneful singing more than most any activity, as it aids in sustaining tonal movement (see tonal movement.) The teacher sets up the tonality and chants on the resting tone while inviting one child at a time to jump and sing with her. The teacher stands on the floor, holding the child's hands. Together they sing while the child jumps. No attempt should be made to have the children jump in rhythm with this activity, as the focus is tonal.

Initially, children may jump without singing while the teacher sings the tonality song. By about two and a half years old, children are able to jump and sing at the same time. (see muscular communication)

### **MINI-TRAMPOLINE AND BEAN BAG CHAIR**

1. TONAL--A bean bag chair becomes "the resting tone." Children jump on the trampoline and sing as above, and then "jump into the resting tone," while singing the resting tone with the teacher.

2. The bean bag chair can be used as the resting tone independent of the trampoline. Children sing the tonality song or tonal patterns while standing on the floor and then "jump into the resting tone" while singing the resting tone.

### **RIBBON BALLS**

A ribbon ball is a ball weighted on a string with a long ribbon. The child holds a handle and swirls the ribbon. With the weight of the ball, it becomes like a lasso. The toy is so attractive to the children that it can upstage the musical goals if we are not careful, as it is quite a feat to keep the ribbon ball swirling in the air.

1. RHYTHM--The teacher sets up the meter and chants in the meter while a child attempts to get the ribbon ball swirling. It helps to have two or three ribbon balls, as it allows for more than one child to play with the toy, while giving them sufficient time to learn to work it. Meanwhile, the meter goes on. Older children are equally attracted to this toy.

### **PARACHUTE**

This is another piece of equipment that the children find very exciting. To use it effectively, we really have to focus audiation or the prop will take over.

1. RHYTHM--The children and teacher are standing around the parachute, each holding onto the edge with two hands. The teacher sets up the meter chant and leads the ensemble up and down movement of the parachute on macro beats while chanting in the meter. The children chant and move the parachute with her. The teacher switches to micro beats. It takes greater skill to manipulate the parachute on micro beats.

2. The parachute can be used like a large hoop, with the class driving the hoop left to right with macro or micro beats while chanting, (see group/hoop) or with the children walking around the circle holding onto the hoop while chanting.

3. The teacher leads tonguing of macro or micro beats, coordinating the parachute movement with the tonguing.

4. TENT--Put the parachute over a group of children and you have a tent--a place to hide from the mothers and do chants. With the teacher in the tent with the children, the tent moves and chants in any given meter. The children might then "fool the mothers" by making the tent move and chant in a different meter. After camping out in the tent for some rhythm play, the children reappear to the unsuspecting mothers with the unison "surprise!"

5. GHOST--Put the parachute over a group of children at Halloween and you have a ghost. The duple ghost moves across the room chanting in duple meter. Then the triple ghost moves across the room chanting in triple meter. The unusual paired ghost then appears, moving across the room chanting in unusual paired meter. The unusual unpaired ghost might even make an appearance. With a large class, some children might become the ghost of one meter and the others, the ghost of another. The teacher is under the parachute, too--enjoying being a ghost as much as the children.

6. The tent and ghost activities can involve syllables with the more developed children, giving them the chance to compare the different meters by both the name of each meter and the syllables.

7. PARACHUTE PATTERNS--While leading the children in moving the parachute up and down in macro beats, the teacher chants patterns and the children echo.

### **MAKE-BELIEVE**

This category involves several activities within a larger scheme or theme. With a little imagination, activities can be grouped together to represent a holiday or a make-believe fieldtrip.

When planning the theme activities, choose a tonality and meter and use tonality songs, meter chants, and patterns in that tonality and meter. It is advisable that all tonality activities be in the same keyality. (see keyality) Without such planning, the children might go from a duple dorian tonality song to dialoguing in phrygian in triple meter. The children's audiation will be more focused if after experiencing a duple dorian tonality song, they dialogue in dorian, in duple. Maintaining the same tonality and meter unifies the experience in a way the theme cannot.

1. PICNIC--This activity uses scarves. (see scarves) They become picnic blankets. The children are enthused to go on a "dorian picnic." The teacher sets up the tonality and sings a tonality song or improvises in the tonality, while leading the children in movement with their picnic blankets. The teacher carries a picnic basket with her, carrying all of the goodies for the picnic. While chanting on the resting tone, she instructs the children to sit on their picnic blankets. She proceeds to see what is in the picnic basket, bringing out one item at a time, without giving the children an inkling of what else might be in the basket.

The puppet LA Minor, dressed up as RE Dorian, just had to come along on the Dorian picnic. (see puppet dress-up) She proceeds to sing tonal patterns in dorian on syllables. The recorder happened to be in the picnic basket, so the teacher improvises in dorian on the recorder. (see listening activities) The next surprise in the picnic basket is a tone bell of the resting tone used for the recorder activity. Each student accompanies the teacher's recorder improvisation with the tone bell (see tone bells).

When each of the students have had a turn with the bell, the teacher looks to see what else might be in the picnic basket. Lo and behold, there just happens to be a microphone--or, a pair of songbirds. The teacher and children dialogue in dorian (see dialogue activities). The teacher

then leads a dorian tonality tune or improvises in dorian while she packs up the picnic basket and children return their picnic blankets, bringing an end to the dorian picnic.

2. BACKPACKING--A backpack can be used like a picnic basket (see picnic). Selected items are put into the backpack. The children do not know what is in the backpack, but are enthused about the day's journey. The class might go camping, hiking, to the zoo, to the woods, to the park, wherever. During the imaginary trip, the teacher enthusiastically reaches into the backpack, wondering out loud what might be inside today. Activities are carried out in accordance with what is in the backpack.

3. VACATION--A small suitcase serves like the picnic basket or backpack above, but with additional options. With a packed suitcase the class might go on vacation, overnight to Grandma's, or on an airplane or train ride. The suitcase can become a briefcase as the teacher and class go to work. It might even become a doctor's bag as the class makes a visit to the hospital. Whatever the destination, the teacher feeds the children's curiosity of what might be in the bag today.

4. HAUNTED HOUSE--Halloween is a scary time for preschoolers. The trick is to use Halloween icons in ways that involve children in activities they know, but with a new twist that lets them enjoy the make-believe.

The haunted house is not a house, but a verbal thread to tie together a group of activities. The teacher takes each child's hand and takes him through the "haunted house" by taking him through a series of activities for individual response. Each activity is set in another area of the room, defined by corners or posters of pumpkins, ghosts or witches. Any activities can be included, perhaps with a new touch of imagination. Puppet friends located somewhere in the Haunted House are dressed up for Halloween--DO Major is dressed up as SO Mixolydian, or DUPE may be dressed up as UNUSUAL PAIRED (see puppet dress-up activities). Perhaps Dancing Doggie decided to be Resting Tone Rabbit for Halloween. Teacher and child travel from one activity to another with the "ghost walk"--an exaggerated coordination of breath and movement. Teacher and child exhale audibly with each step, and inhale audibly as each stiff leg prepares to step.

Following the individual trips through the Haunted House, the class hears "bones rattling." Each comes up to get his "pair of bones" for rhythm stick activities (see sticks). The parachute turns a group of children into a ghost (see parachute) that moves about the room chanting in a meter. 5. INDIAN CAMPFIRE--Rhythm sticks create the campfire, and a drum becomes an Indian drum. An Indian headdress defines each individual child as the Indian chief, who plays the drum in a meter or does an "Indian dance" to the drum chant. (see meter chant movement) A tonality song can be sung around the campfire, or a meter chant danced around the campfire. Of course, authentic Indian poems or songs add another dimension to the experience.

6. AMUSEMENT PARK--A trip to the amusement park is always exciting. The children earn their tickets by delivering patterns (see tickets). Tickets in hand, the children are ready to try anything. The teacher has to decide just which activities at the amusement part she will take the children to on any given day. There are so many to choose from. Wagon rides await the youngsters (see wagon), as do rides on the hobby horse (see hobby horse), and "Bumper

Cars" (see CARS). A playparty can become a train moving around the room (see playparties) or a merry-go-round. Tonal patterns with movement becomes "pitching patterns to win a prize"--the prize being another ticket (see tonal patterns with movement). With the extra ticket, mom and tot can serve as funny mirrors for each other as they move to a meter chant. (see meter chant movement).

The hoop board game (see Hoop Board Game) becomes another carnival game. The parachute tent becomes the "Fun House." (see parachute). Hungry? McDonald's is always close by (see McDonald's). The laundry basket (see Jack-in-the box) becomes a boat ride (see wagon ride) for tonality or meter.

A batting cage invites the children to respond to tonal patterns by swinging the imaginary bat while singing the resting tone, trying to knock down the resting tone--that is, trying to get the teacher down to the resting tone squat (see resting tone squat). The child sings the resting tone while swinging at a tonic pattern, a dominant pattern, and finally gets the teacher to squat with the resting tone.

Another game invites the children to see how strong they are--if they sing the pattern, they ring the bell (see tone bell.) Children can go on the "Moon Walk"--singing on the mini-trampoline with the bean bag chair (see mini-trampoline and bean bag chair.) There never is enough time at an amusement park to get to everything in one day.

## **HOOPS**

Hoops have proved to be one of the most versatile props. They magically define one's own space, allow for activities around, within, and through, provide for both group and individual activity, and mark places on the floor for live board games. A little imagination goes a long way with a set of hoops. They do come in different sizes. The activities are designed for 36" hoops.

With each activity, the teacher sets up the tonality or meter and then involves the children in the activity while chanting on the resting tone with tonal activities, or in tempo with meter activities, reinforcing the tonal or rhythm sequence as needed. Talking, explaining, coaxing, praising, and waiting for a child interrupt audiation. The more streamlined the activity, the more audiation will be employed and the more children will be drawn to the activity. Tonality and meter will upstage the attractiveness of the hoops, as long as the teacher keeps her focus on the tonality or meter.

Many of the hoop activities listed for either rhythm or tonal can be adapted for use with the other. Once the teacher has experience with activities designed specifically as tonal or rhythm activities, she will be able to adapt and create new activities to enhance tonal and rhythm development.

## **HOOPS—RHYTHM**

Rhythm hoop activities designed to be used with rhythm patterns are intended for duple and triple meters, although unusual paired or even unpaired might be used with more developed children. Patterns are to be macro/micro beat patterns (see patterns.) Activities that call for chants can be used with any of the four meters, but playing the games with duple and triple will provide the foundation for playing the games with the unusual meters. In the activities calling



for chants, teacher improvisations can also be used (see improvisation vs. song/chant). If the teacher is improvising, she should be aware of the greater challenge the children encounter in audiation when she uses division/elongation patterns. Any instructions that are given are to be delivered in tempo, so as not to interrupt the meter.

## GROUP HOOP

1. The teacher and children sit in a hoop-sized circle with feet extended into the center and hands holding the hoop. (Teacher will have to sit Indian style). Teacher sets up the meter and begins a meter chant, leading the children in moving the hoop back and forth on micro beats like a big steering wheel. After a couple of verses of the chant, the teacher changes the movement to macro beats. Every few verses of the chant, the teacher changes from macro to micro beats and back.

Depending upon the age of the children, about ten children can fit around the hoop. Three year old legs fit nicely within the hoop. With a smaller hoop, a larger group of children, or larger children, two simultaneous groups/hoops can be maintained by the teacher if she positions herself between the two groups and leads one hoop with each hand.

This is a good activity to pull children away from their mothers and into group activity. It also saturates the meter and pulls the child along in macro and micro beat group movement, whether or not the child is able to move to macro or micro beats independently.

2. To contrast the above activity and focus audiation more directly on macro and micro beats, the teacher tongues micro beats while driving the hoop in micro beats. (see tonguing) She alternates phrases of micro beats and macro beats, tonguing and moving with each. After a number of verses of tonguing macro and micro beats, the teacher goes back to the chant, finishing the game as it was started.

3. While sitting and holding the hoop, the group can move like a see-saw, back and forth on macro beats, or side to side. The teacher leads the movement. If individual children try to control the movement, usually the request, "Johnny, will you help us?" is all that is necessary. Frequently all it takes to pull the children back together is just moving from see-saw macro beats to driving micro beats. Variety in group/hoop movement helps to keep the group working together.

4. Another option with this activity is to have children lie on their backs with their heads in the hoop rather than their feet. The children hold the hoop high with their hands, driving macro or micro beats. Their movement becomes like synchronized water ballet. Again, phrases of macro beats are alternated with phrases of micro beats.

This particular variation is best suited to children who are comfortable with the activity while sitting, and to children about two and a half years and older. Some of the younger ones are frightened by being on their backs.

5. Activities 1, 2, and 3 above can be done between mother and child or between two older children, rather than with the whole group.

6. With older children, the activity can be done standing around the hoop.

## ACRO/MICRO BEEP

1. Children are divided into two groups, each sitting around a hoop as in the above activity. Teacher sits between the two hoops with one hand on each, to control the macro/micro driving movement described above. As teacher chants on a neutral syllable, one hoop group is to move macro beats while the other moves micro beats. When the teacher "beeps," each group changes from macros to micros or micros to macros. Teacher beeps unexpectedly, playfully engaging the children in the challenge. Beeps after each phrase or two give children the opportunity to be involved in both macro and micro beats and their relation to each other.

This is a layering activity, as it requires the children to attend to one thing in audiation while being distracted by another. If children are asked to do this activity in two parts before they have considerable experience with a variety of meters and with the "Group-Hoop" activity above, the game will take over audiation and it will either fall apart or become a relay game.

It can be helpful with this activity to have a competent parent or aide who can man the second hoop, but the well meaning parent is not always as rhythmic as the children.

2. The same activity can be done tonguing macro or micro beats, with each group tonguing one or the other and changing with the beep.

3. This activity can also be done in pairs with Mommy and tot or two older children. Some pairs chant and move macro beats while others chant and move micros. Together the pair drives the hoop in macro beats until they hear the beep, their cue to change to micros. If the mother's skills are not secure, the mother/child interaction with the hoop will become the focus rather than the meter being the focus.

4. This activity can be done with syllables with more developed children. It can serve to saturate rhythm syllables, putting a label on the children's movement from the "Group-Hoop" experience above. If the children are familiar with rhythm syllables and the terms macro and micro from the reflection activities, they bring greater meaning to this activity.

5. Another layer can be added to this activity by having the teacher improvise on syllables in the meter, using division/elongation patterns in her improvisations. The children then have to maintain either macro or micro beats while hearing the other and more difficult patterns.

## CIRCUS HOOP

1. The teacher squats down to the individual child and holds the hoop out of reach. After setting up the meter, she gives the child a rhythm pattern. If the child attempts to echo the pattern, the teacher brings the hoop in front of the child, perpendicular to the floor, and the child goes through the hoop. The teacher gives each child a turn, rewarding each response by letting him go through the hoop. Children will likely come back for successive turns.

This activity provides immediate reinforcement for individual response and is therefore a nice activity for those children moving from saturation to skill development. The reward is more for responding than for how the child responds. Parents may attempt to encourage individual response by cheering for the child who goes through the hoop. Their cheering, however, will

break the meter and the activity will become one of going through a hoop rather than anything connected to audiation.

Shy children may want to go through the hoop but not deliver a pattern. If we let them go through the hoop repeatedly without delivering the pattern, there is no reason for them to deliver a pattern. On the other hand, if they are comfortable with the activity with their bodies, they will more likely be comfortable with their voices. The first time or two with this activity, I usually allow all to go through the hoop, whether or not they respond with a pattern. For one who doesn't respond, I will let him go through the hoop and offer a supportive comment like, "I know he will do it with Mommy at home," or, "I know its in there." Once he enjoys going through the hoop, I will hold out more for his delivering a pattern before I let him go through the hoop, with a comment like, "you let me know when you're ready to give me a pattern so you can go through my hoop." I will always invite him again during the activity. (see individual response--shy children)

#### JUMP HOOP

1. Each child has his own hoop. Mom and tot stand outside of the hoop while the teacher delivers a rhythm pattern, and together they jump into the hoop and echo the pattern. They move out quickly, as the next pattern is delivered in meter. Again, mom and tot jump in and echo the pattern. This activity is done as a group with each child working with his mother.

The teacher leads the jumping so that she leaves the floor on the fourth macro beat of the pattern and lands on the first beat of the echo. Although she makes no point of calling the children's or parents' attention to her technique, her movement provides a model for rhythmic movement. (see movement--4th macro beat breath.)

2. Following the group activity above, the teacher might invite the children to jump with her into her hoop. One at a time, she takes each child by the hand, gives him a pattern, and then jumps into the hoop with him, initially echoing the pattern with him. As the child develops, he will echo by himself.

The individual response expected with this activity will more likely be accomplished with children who are comfortable responding individually. Although this activity might draw a non-responsive child to jump with the teacher, it will not release him to chant alone.

#### ROCK AROUND THE HOOP

1. Each child has his own hoop on the floor. Mother and child face each other, each with one leg in the hoop and one leg outside the hoop. Holding hands, mom and child rock from one leg to the other on macro beats, moving around the hoop with the child going forward, while the teacher chants a meter chant. This is a full class activity in pairs. Like "Rock Along the Rope" this activity adds the challenge of moving in space with the meter, as well as in place.

With older children, this activity can be done with pairs of children. With more developed children, unusual paired and unpaired meters add a new challenge.

2. This activity can be done as an individual activity with teacher and child. The teacher works with the individual child while the others rock around their hoops with their mothers.

## SURPRISE MOMMY--RHYTHM

1. Mommy stands in the child's hoop. Teacher takes child's hand and walks around the hoop, chanting a meter chant. After a few trips around the hoop with the chant, the teacher gives the child to Mommy with the exclamation, "surprise!"

This is a delightful activity for very young children who are hesitant to be away from Mommy. She is right there within reach, but the child is holding the teacher's hand. Even the very shy child can be secure in this activity, anxious to "fool Mommy."

## HOOP STAGE CURTAIN

1. Somewhat related to the "Circus Hoop," this activity uses a hoop as if it were a curtain that Mommy can't see through. The teacher sets up the meter and chants a chant while holding the hoop in front of the child. The curtain then rises and the child recites the chant. Parents cheer for the performing child. The curtain closes in front of the next child as he prepares for his performance.

The cheering is part of this activity. It does not interrupt the meter as in the "Circus Hoop," as the meter is set up for each child and the teacher model and child response involves an entire chant.

## DANCE WITH HOOP

1. Each child holds his own hoop. Teacher and children explore various ways to dance with the hoop while chanting a meter chant. They can dance with the hoop from inside or outside the hoop. If it is difficult for a child to hold a large hoop, he can do it with Mommy's help.

Sustained movement is demonstrated by the teacher as she leads the exploration, moving with the hoop in a variety of ways.

2. Teacher suggests that children do their own dance with the chant (or drum). She highlights individual examples of sustained movement suggesting that everybody try Johnny's dance.

3. Through her model, the teacher leads the children to movement that suggests macro or micro beats, alternating after each phrase or two.

## HOOP SPOTLIGHT

1. Each child stands in his own hoop on the floor. The hoop defines the child's space for sustained movement. The teacher sets up a meter on the drum, and plays a drum chant or improvises on the drum. The child moves freely in his hoop to the drum chant. The teacher uses her hoop to "spotlight" individual children, encouraging sustained movement and providing models for the less active child.

## SPACE SHIPS

1. Each child stands in his hoop, holding the hoop at his waist. The hoops become space ships, with each child traveling around the room in his own galaxy, with or without his mother, in response to the meter chant or improvisation.

2. The spaceships land on the floor as demonstrated by the teacher's model. With the hoops on the floor, "lights flash" as hands open and close on micro beats, while the tongue engages in micro beats. The tongue moves onto macro beats as the children rock from one side to the other, holding their hoops and making their spaceships rock with them. The spaceships then take off again in the galaxy with another chant in the same meter, until they land again, flash their lights and rock.

Instructions need not be given for this activity. "Get into your spaceships" is about all that is necessary. The children will follow the teacher's model for the rest of the activity.

#### HOOP BOARD GAME--RHYTHM

1. Hoops are placed on the floor in a large circle. Each child stands in a hoop, with Mommy standing on the outside of the hoop. All face the same direction and Mom and tot hold adjacent hands. The teacher improvises on the drum, while moms and tots walk from hoop to hoop, going around the large circle. (Children on the inside of the hoops, moms on the outside.) When the drum stops, the group stops and all begin tonguing micro beats with some hint of body movement. When the drum starts again, the group continues around the circle of hoops. The next stop, the teacher leads macro beats with tongue and movement.

This activity will capture the attention of a group for a long period of time, saturating the meter yet involving the children in macro and micro beats within that meter. It can be fun to include in the improvisation, an occasional pattern with rests, as it forces both moms and tots to become more aware of the ongoingness of meter--that the rests are not necessarily the drum stopping.

2. Chanting rather than using the drum, the teacher can go around the board with a borrowed child, modelling more involved macro and micro movement during the tonguing sections. For micro beats, the teacher and child (parent and child) hold both hands and alternate the extension of one arm with the bending of the other--twisting together in micro beats. For macro beats, parent and child hold both hands and rock together from one leg to the other, or, swing arms together from side to side.

#### HOOPS—TONAL

The tonal hoop activities designed for tonal patterns are intended for major and minor tonalities and tonic and dominant patterns (see patterns.) Those designed for tonality songs can be used with any tonality and with teacher improvisation as well as the tonality songs (see tonality songs vs. improvisation.)

With activities involving tonal patterns, tonic and dominant patterns are to be alternated to reinforce the tonic/dominant relationship. Children's audiation is stimulated best by the change between tonic and dominant every couple of patterns.

With each activity, the teacher sets up the tonality and gives all instructions chanting on the resting tone, so as not to break the tonality. Patterns should not be done in a meter.

#### MOMMY/TOT PATTERNS

1. Mommy and tot are sitting close to each other on the floor, facing each other. They are both holding onto a hoop between them that is upright--perpendicular to the floor. Their hands are close to each other's hands and each is holding the hoop as one might hold the handle of a shopping cart. As the teacher delivers a tonal pattern, the hoop is in the upright position. Following the teacher's delivery, mom and tot take a big breath while turning the hoop to rest over the child. When the hoop is over the child, the class echoes the teacher's pattern. Following the echo, mom and tot return the hoop to the upright position to wait for the next pattern. Following each pattern, mom and tot take an obvious breath while turning the hoop over the child to the floor. (see breath--tonal) The class then echos the teacher's pattern.

The less explanation for any activity, the better. The teacher can invite a child to be her partner for the activity. Her model with the child will show how to play the game. Instructions can be chanted on the resting tone, making the tonality the focus rather than the game. "Ba ba ba ba ba ba ba ba (tonality prep). (Chanting on the resting tone) "Now Jimmy and I are going to sit like this and hold the hoop. Now I'm going to sing a pattern like 'too too too,' [so mi do] and we're all going to take a big breath while the hoop goes over Jimmy, and then we're all going to sing 'too too too' [so mi do]. Let's try it. 'Too too too' [So do mi,] (again chanting on the resting tone) big breath, (echo) 'too too too' [so do mi]. (CRT) Now you've got the idea. Let's try another one. 'Too too' [so re], big breath, 'too too' [so re]. 'Too too too' [So mi do] (audible breath), 'too too too' [so mi do.]

Patterns are done on a neutral syllable, alternating tonic and dominant. The breath should be audible. Taking time for the breath as the hoop moves over the child will aid the teacher in keeping the tonal patterns void of meter. Children enjoy playing the game in reverse, putting the hoop over Mommy.

2. Older children can play this game in pairs.

3. The same activity can be done with syllables with more developed children. Both the tonal sequence and tonal patterns are done on syllables.

#### JUMP HOOP--TONAL

1. Each child has his own hoop on the floor. Children stand outside their hoops with Mommy. The teacher delivers a tonal pattern and all jump into the hoops, echoing the pattern while jumping with each pitch. Everybody quickly moves outside the hoop to await the next pattern. The teacher sings another pattern and again all jump into the hoops, echoing the pattern and jumping with each pitch.

The teacher might teach the game as follows. "Ba ba ba ba ba ba ba ba (minor tonality sequence) (Now chanting on the resting tone) Everybody put your hoop on the floor. I'm going to sing some patterns, like 'too too too' [mi do la], and then we're going to jump in our hoops and sing 'too too too' [mi do la.] (She demonstrates jumping with the echo.) (CRT) Then we get right back out and I sing 'too too' [mi ti], (CRT)and we jump in and sing 'too too' [mi ti] (CRT)."

The teacher continues delivering patterns, serving as model by jumping into her hoop with each pattern. The jump takes care of both the body instrument and breath for audiation. (see breath--tonal and jump--tonal)

If a child picks up his hoop and tries to play with it in a manner that disturbs the class, the teacher might chant on the resting tone, "Johnny, we need you. Please put your hoop down." The parent will usually help the child cooperate.

2. The game above can be played with individual response. The teacher can ask on the resting tone "Who would like to jump with me in my hoop while the moms put away the rest of the hoops?" Children will usually come up for a pattern with the teacher. Teacher stands in the hoop, child stands outside the hoop facing the teacher. Teacher takes child's hands, (see jumping with teacher) delivers pattern, then brings child into hoop with a jump, jumping with the child on each pitch. The child goes to the end of the line (if there is a line), and the teacher delivers a pattern to the next child, maintaining the tonality between children.

Because each child does just one pattern with the teacher, this is a nice activity to entice the children to greater independence. When they are comfortable playing this game, they are ready for the individual response activity in "Patterns with Resting Tone Squat."

3. Both of the games above can be played with syllables with more developed children. Both the tonality sequence and the patterns are sung on syllables.

#### PATTERNS WITH RESTING TONE SQUAT

1. This activity is simply the addition of the resting tone squat to the game above, except that all jumping is done inside the hoops rather than jumping in from outside the hoop. After every two or three patterns, the teacher leads the resting tone squat and all squat in their hoops and sing the resting tone (see resting tone squat). The children anticipate the resting tone (see squat activity without props) as well as the change in movement, adding the element of surprise as well as reinforcing audiation.

2. The game can be played for individual response as in the "Jump Hoop" activity above, with the addition of the resting tone squat. While holding hands with the individual child, the teacher and child stay inside the hoop and jump both a tonic and dominant pattern, followed by the resting tone/with squat.

#### MAGIC HOOP

1. Children stand in a circle around the outside of a hoop that is on the floor. Teacher gives a tonality sequence and walks around the outside of the children singing a tonality song. While walking around several times, the teacher places children, one at a time, into the hoop. When all of the children are inside the hoop, the suspense begins. Chanting on the resting tone, the teacher asks the children to lift their hands real high. Continuing to chant on the resting tone, the teacher lifts the hoop up very slowly from the floor to over the top of the children's hands. She moves ever so slowly, wondering out loud on the resting tone whether the hoop is going to make it today, as the children are getting so tall. When the hoop finally reaches its destination, "We did it!" is usually followed by cheers from the children.

2. With a larger class, two adjacent hoops can be used, with the teacher raising the two simultaneously (perhaps with a little help from a mother.)

#### TINKERBELL

1. Each child is sitting in his own hoop on the floor. The teacher sings the tonality sequence while carrying a tonebell of the resting tone. She chants on the resting tone, "Now I'm going to float around singing and when I ring my magic wand over you, you stand up and sing the resting tone with me." As Tinkerbell, the teacher floats about children while singing the tonality sequence two or three times. When she rings her magic bell over a child, he stands. The teacher delivers a series of patterns to the child, one at a time. After each pattern, the child responds with the resting tone. The teacher magically sits the child back down by ringing her magic bell over the child, and then continues to float about singing the tonality sequence. She lights upon another child and rings her magic, which lies not in Tinkerbell, but in the tonality.

#### SURPRISE MOMMY--TONAL

1. Mommy stands in the child's hoop. The teacher takes the child's hand and walks around the hoop singing a tonality song. After a few trips around the hoop with the song, the teacher and child surprise Mommy at the end of some phrase by squatting in front of her, singing the resting tone. Surprised Mommy hurriedly squats too, but the child always beats Mommy to the resting tone.

This is a delightful activity for very young children who are hesitant to be away from Mommy, as they are independent of Mom, but she is within reach.

#### HOOP BOARD GAME

1. Hoops are placed on the floor in a large circle. One of the hoops is unique, perhaps for its color, or because it is next to the teacher. Children are each in a hoop, with a parent on the outside of the hoop holding the adjacent hand of the child. The teacher carries the tone bell of the resting tone. She sings a tonality sequence. Chanting on the resting tone, she indicates that everybody will walk around the hoops while she sings. (Children walk inside the hoops, parents outside.) The teacher continues on the resting tone, demonstrating that when she stops the song with the resting tone and resting tone squat, everybody quickly squats down in their hoops and sings the resting tone. Whoever is "caught in the yellow hoop" will ring the tone bell. Following the bell ringing, all move again around the circle of hoops until each child gets "caught" and gets a turn to ring the resting tone bell.

So that audiation is not interrupted, the song is stopped with the resting tone at the end of a verse or phrase. Whether it is verse or phrase can vary so as not to be predictable, but to stop the song after shorter segments can turn the children's focus to the game rather than the tonality.

The game is something like musical chairs, only hoops are not taken away. To remove hoops would change the focus of the game. If the child awaits squatting in a hoop, he anticipates the resting tone. If he awaits finding a hoop, he anticipates the game.



## LISTENING ACTIVITIES

### RECORDER

1. The teacher's performance on the recorder provides for the children, a live experience with tonality. Children are entranced not only by the recorder, but by the tonalities. Children listen intently to the live performance. No activity is necessary. With beginning students, a different tonality can be presented each week on recorder. This live interaction with tonality is more compelling for the children than are recordings.

The teacher sets up the tonality by playing the tonality sequence on the recorder, and then plays a number of verses of a recorder tonality song, or improvises in the tonality.

2. PIED PIPER--After setting up any given tonality, the teacher improvises on the recorder. She invites the children to follow her as she performs. Moving around the room, the children follow the teacher.

3. See PICNIC #

### DRUM

1. As with the recorder, the teacher's performance on a drum is a most compelling manner of presenting a meter for listening. The children are entranced by both the drum and the meter. A hand drum with one mallet or two works nicely to present a different meter each week for beginning students to listen to.

The teacher sets up the meter and continues in rhythm with a drum chant or improvisation in the meter. If improvising, the teacher should be aware of the greater difficulty children have audiating patterns with divisions and elongations, rests, ties, and upbeats. They will audiate patterns with macro and micro beats most easily.

2. PIED DRUMMER--In the manner of the Pied Piper, above, the teacher improvises on the drum in any given meter. She invites the children to follow her around the room as she performs.

### RECORDINGS

Live music is much more compelling for a group of children than recorded music. To actively engage a preschool child in recorded music is to allow him the freedom to move. We can enhance or restrict his movement and enhance or distract his audiation by our movement example and by the props we might choose to make available for movement exploration.

1. One of the most successful experiences with recorded music has been with Tchaikovsky's "Waltz of the Flowers." Each of the children has a hand drum. With the teacher's lead, the children are involved in moving in triple meter. Sometimes the drum is used to play macro or micro beats, other times it is simply a prop for movement. A drum held arm's distance away with two hands can move side to side with the sway of the whole body in macro beats in triple meter. It can be brought closer and suggest a steering wheel moving in micro beats. It can become a prop for playing peek-a-boo, covering and uncovering the face on macro beats, or it

might suggest a hat, moving on and off the head on macro beats. Predictable turns in the context of the repeated sections of the music and the various full body movements with the drum, all loosely choreographed with the recording, provides for an all-encompassing experience with the Waltz of the Flowers. (see HAND DRUM DANCE)

## **PLAYPARTIES**

The folksong-games of our heritage provide a model for these delightful and very compelling activities with tonality and meter. Circle games are the easiest, but partner games, square dances, and folk dances can all be done with tonality songs and meter chants (see folk dances). If the children have some experience with traditional playparties, they will move very comfortably and just as joyously into tonality and meter playparties.

The simpler the playparty, the more we can immediately involve children. The tonality song or meter chant focuses the children and carries the game or dance. The teacher simply leads the movement. Instruction is not necessary. Parents facilitate the activity with little children. Younger and older siblings all become part of the playparty community.

With each activity, the teacher sets up the tonality or meter and begins leading the movement while singing or chanting. If any instructions have to be given, they are chanted on the resting tone and/or in tempo. The teacher can create the playparty as she moves. The children will follow.

## **PLAYPARTIES—RHYTHM**

1. The children, teacher, and parents are in a circle, holding hands. The teacher sets up the meter and begins chanting a meter chant while leading the group in movement around the circle. At the end of a verse or two, the teacher changes directions. The children follow. The teacher changes the direction of movement after every couple of verses. She may choose to vary the movement by walking macro beats on some verses, micro beats on others.

With older children, after a number of verses, the teacher might reverse directions after each phrase, perhaps after four macro beats, then after two, then even with each macro beat. If the meter dominates the activity rather than the game and giggles, the activity is a joy, rich in audiation.

2. Involved in the activity above, the teacher leads the group in and out of the center of the circle with the change of phrases or verses. With one phrase, all move into the center. On the next phrase, all move back out to the circle. Another verse might repeat the movement in and out of the circle, while the next verse takes everybody back around the circle.

3. While involved in the circle play party in #1, the teacher breaks the circle and leads the group like a train or snake around the room. The chant continues until the snake once again forms a circle.

4. Involved in the circle activity described in #1, the teacher leads the group into the center of the circle while tonguing and walking macro beats, and out of the center of the circle while tonguing and moving micro beats. The "center section" of the playparty can be repeated at will, contrasting it with the group moving around the circle chanting the meter chant.

5. The teacher might contrast movement around circle by having all stand in the circle and echo patterns delivered by the teacher. She drops hands and moves macro or micro beats while chanting patterns. The children follow. The teacher then leads the children by joining hands and moving again around the circle, chanting the meter chant.
  6. In the context of the activity above, the teacher moves into the center of the circle. With arm extended, she turns around playfully while chanting a pattern. Wherever she stops, the child she is pointing to echos her pattern. The meter is the focus rather than the game.
  7. The teacher leads the snake described in #3, over and under arms of children within the snake, maintaining the meter over the giggles.
  8. Each child holds hands with a partner (mom). The teacher, through demonstration with her partner, leads the movement while chanting in the meter. Facing each other, partners move together around their own little circle. Every couple of verses, the teacher leads a different movement, and then leads back to the original movement. In the contrasting section, partners might stand and swing arms together, swing their partners by hooking opposite elbows, go for a stroll side by side, hand in hand, become a bridge for other couples, or even change partners.
  9. Children form two parallel lines, with partners facing each other. The teacher, chanting in the meter, demonstrates with her partner, "going down the alley." Each couple takes a turn. Contrasting sections might include the parallel lines walking to each other on one phrase, and back on the next.
  10. Partners form bridges. One couple at a time goes through the series of bridges, chanting the meter chant while the bridges tongue macro or micro beats.
  11. Two circles are formed, one inside the other. The center circle moves in the circle tonguing macro beats or micro beats while the outer circle moves around the circle chanting the meter chant. A third circle might be added to the center. One circle tongues and moves macro beats while another tongues and moves micros, while the third moves and chants the meter chant.
  12. SQUARE DANCE--With older children, the teacher leads a square dance within the context of the meter. The dance can start with a circle, or with partners, with lines or with a square of partners. The chanting can be contrasted with tonguing macro or micro beats. Another contrast can be created by changing the chant within the meter with the change in movement. The teacher may be surprised at how focused the children can be in this activity and how long they will maintain that focus as the activity is extended.
- The squaredance steps used will depend upon the age of the children and their experience with squaredancing. Starting with a circle, kindergarteners can easily be led to parallel lines, swinging partners, alleys, and the like--without any verbal instruction. The teacher demonstrates through movement and gestures while chanting in the meter. Older children can be lead to a grand right and left, promenade, and such, all in the context of the meter.
13. With more developed children, the spontaneous meter square dance described above can grow into one that is planned, rehearsed, and performed in concert.

## **PLAYPARTIES—TONAL**

1. Teacher, children, and moms are in a circle, holding hands. The teacher sets up the tonality and sings the tonality song while leading the group around the circle. At the end of a verse or two, the teacher shifts directions, leading the group in the opposite direction. With each verse, or with each phrase, the teacher changes directions.

2. In the context of the activity above, an occasional verse can be done moving into the circle on one phrase, and out on the other. This is a particular joy for little children. The movement in and out of the circle is contrasted with the movement around the circle.

3. Beginning as in #1, the teacher breaks the circle, and leads the group like a train or a snake in a single line. The train moves around the room, creating interesting lines of movement, while leading back to the original circle.

4. Involved in activity number one above, the teacher uses the resting tone squat at the end of each verse. (see resting tone squat) As children begin to anticipate the resting tone and delight in the "all fall down" nature of the movement, the teacher might surprise the children by placing the resting tone after a phrase, or not for several phrases. As long as the tonality remains the focus of the activity, the unpredictable resting tone--through predictable in audiation, will add to the joy of the playparty.

5. While involved in the generic play party #1 above, the teacher leads the class around the circle, ending each verse with the resting tone squat. After a number of verses, the teacher leads the group in and out of the center of the circle while she sings functions in the tonality, using the resting tone squat after each function.

In dorian tonality, for example, the teacher leads the group into the center of the circle singing on a neutral syllable, re fa la fa re. All squat in the middle of the circle while singing re on a neutral syllable. The group moves back out to the circle while the teacher sings on a neutral syllable, do mi so mi do. All would squat in the large circle and sing the resting tone on a neutral syllable. Teacher leads the group to the center again with re fa la fa re, on a neutral syllable, followed by the resting tone squat in the center of the circle. While leading the group back to the circle, the teacher continues on a neutral syllable, re so ti so re, with the resting tone and squat. The teacher leads the group into the center once again with re fa la fa re and the resting tone squat on a neutral syllable, and back to the circle with the cadence, re mi re do re, on a neutral syllable, followed by the the resting tone and squat. The play party then changes pace once again as the teacher leads the group back around the circle singing the tonality song.

6. Children have partners (moms). The teacher leads the activity through movement with her partner while she sings the tonality song. Facing each other and holding hands, partners move around together in their own little circle for a couple of verses. Additional verses contrast this movement, always coming back to the original. Contrasting verses might include hooking elbows to "swing your partner." Another couple of verses might involve holding one hand with a partner and walking around the room or through a bridge formed by the teacher and partner. A change of partner may be built into the game.

7. In the context of playparty #4 above, the teacher moves to the center of the circle. Chanting on the resting tone, she indicates that her arm is going to be like the hand of a clock as she

sings patterns, and that when she stops turning around the circle, whoever she points to will squat down and sing the resting tone. Nobody will know quite when she will get to them, as she continues to turn, singing functions or patterns within the tonality. The game is contrasted and the tonality/resting tone connection reinforced by the return to the initial playparty.

8. Two circles are formed, one inside the other. While the outer circle moves singing the tonality song, the inner circle squats singing the resting tone. The outer circle then squats with the resting tone while the inner circle sings the tonality song and moves.

9. Concentric circles can be used with tonality song canons. Circles move in opposite directions, each singing one part of the canon. A small third circle might be added in the middle for the resting tone.

## **FOLK DANCES**

As a child grows into ensemble skills, a playparty can grow into a folk dance. Any tonality song can be choreographed as a folk dance. Several tonality songs intended for folk dances have been included. They employ the extended singing range and are therefore intended for older children (see singing range). Some of the songs are in usual meters, some unusual meters. The unusual meters make particularly interesting folk dances.

To layer rhythmic movement in a prescribed manner, tuneful singing in a tonality, and singing and moving in ensemble, is quite an audiation challenge. It is advisable to begin the folk dances as playparties, allowing the children to play with the combined tonality and meter. The more skilled they become with usual and unusual meters, the more rhythmically they will move with these folk dance tunes, and the more they will spontaneously create stylistically appropriate folk dances. Whatever the teacher's experience with folk dance, her own explorations and those of the children can lead to lovely folk dances that will grace the concert performance.

1. Dorian/Duple--see folk dances, music volume
2. Lydian Unusual Paired--see folk dances, music volume
3. Phrygian Duple--see folk dances, music volume
4. Phrygian Unusual Unpaired--see folk dances, music volume

## **MOVEMENT EXPLORATION**

Any movement with the young child is movement exploration (see movement). Children can imitate a wide range of movement but can initiate an even broader range, teaching the teacher how to move. The young child's very being is tied up in expression in movement. His speech as well is so tied to his movement, that activities in movement exploration do more for vocal expression than those designed for vocal exploration.

The goal of movement exploration activities is to release the child and to bring the child's natural expressive movement to consciousness so he is better able to use it at will for

expressive music performance. Rhythmic movement is dealt with in the activities designed to develop audiation skills through movement.

1. The teacher asks the children to recite with her, a given nursery rhyme as if it were sad, happy, mean, funny, exciting.
2. The teacher asks the children to walk as if they were angry, happy, sad, excited, tired.
3. The teacher asks the children to walk as if they were angry, happy, sad, excited, tired, while she chants a chant in a given meter or plays it on a drum.
4. Tapping into Laban, (see movement, Laban), the teacher asks the children to imitate her movement while she chants in a given meter. The teacher leads the eight basic actions of Laban--press, slash, dab, flick, glide, float, punch, wring, while chanting in the meter.
5. The teacher leads the children in the basic actions above, while improvising in a given tonality. The children imitate. [As we lead with movement, our own song creations will follow our movement in style, such that our song as well as our movement will reflect the changes in weight, time, space, and flow. The passage we sing while flicking or dabbing will be sung quite differently than the one we sing while slashing or wringing.]
6. Once the children have experience in movement with the various basic actions, we can label those experiences with the labels of the basic actions and recall the movement with the words. The teacher and children can then explore what kind of movement might be appropriate with familiar songs. The teacher asks the children to move in the various ways of the basic actions with any given song and asks the children if the movement goes with the song. Three year olds know immediately that floating is not an appropriate movement with "She'll Be Coming Round the Mountain," and that dabbing does not go with the first section of "All the Pretty Little Horses."
7. With older children, the teacher explores Laban's movement efforts (see Laban) in the context of a meter chant. After establishing the meter, the teacher asks the children to move in a manner that is heavy, light (weight); quick, sustained (time); direct, indirect (space); free, bound (flow). They are then invited to combine for instance, heavy weight with sustained time, or bound flow with direct space.
8. The older children are asked to explore the movement efforts as above in the context of the teacher's improvisation in a tonality.
9. The movement exploration involving Laban actions and efforts provide the foundation for stylistic choral performance. What we often attribute to diction in choral performance is really movement efforts expressed through text. If the children can feel the various movement efforts in their bodies, they will deliver it through text. Stylistically, any given song being rehearsed may require more weight, more bound flow, or sustained light weight, any of which are then reflected in text.

## **VOCAL EXPLORATION**

The value of activities designed for vocal exploration is questionable (see singing). The young child can easily imitate siren sounds and the like, but that skill does not appear to connect with tuneful singing. It is the exploration of audiation rather than the exploration of the voice that brings about tuneful singing. And, it is the exploration of movement more than vocal exploration that brings about expressive speech (see movement above.)

## **CHORAL SINGING**

As a group of children start to become tuneful and rhythmic, unison singing can be approached through layering. The following activities are those that might be done in the context of a folk song or piece of appropriate choral literature to bring children toward unison singing through the skills they have developed.

The 28 activities would never be followed in sequence in any classroom. Depending upon the song and the group of children, we might start with text, stylistic movement, tonality, or meter, and layer them in any order. The teacher might present all four in one class period, or only one. Depending upon the skill level of the children and the difficulty of the song, we may skip a number of steps and add others. The 28 steps are presented only as a guide. If we are aware of the audiation challenge to the children when we layer skills, we can better design activities that meet the musical needs of the children. And, we can better diagnose the problems we encounter with choral singing. Piano accompaniments and alto parts or canons add additional layers.

Throughout the sequence, there are no steps that deal with vocal technique, vowel placement, breathing, head tone, learning pitches or rhythms. There is no need for such. A choral musician emerges from the child who is taught to audiate.

1. The teacher sets up the tonality of the folk song and sings a tonality song in the same keyality or improvises in the tonality and keyality.
2. The children listen while the teacher sings the folk song on a neutral syllable.
3. The children move to the song while the teacher sings the folk song on a neutral syllable.
4. The children imitate the teacher in exploring the Laban basic actions while the teacher sings the song on a neutral syllable. (see movement exploration)
5. Within the group movement, each child moves in the manner that he thinks goes best with the song while the teacher sings the song on a neutral syllable.
6. The children move to micro beats while the teacher sings the song. She demonstrates in movement while she sings on a neutral syllable.
7. The children move to macro beats while the teacher sings the song. She demonstrates in movement while she sings on a neutral syllable.
8. The children move to macro and micro beats while the teacher sings the song. She demonstrates movement while she sings on a neutral syllable.

9. The teacher asks the children to move in the beautiful ways they were moving in number 5, while still showing macro and micro beats in their bodies.
10. The teacher guides the children's focus now back to tonality, asking them to sing the resting tone when she leads the squat. She sings the song on a neutral syllable, squatting with the resting tone at the end of each phrase.
11. While singing the song on a neutral syllable, The teacher tries to fool the children, squatting more frequently. Each time, all go down with the resting tone.
12. The teacher invites the children to sing the song with her (still on a neutral syllable).
13. The teacher asks the children to sing the song with her (still on a neutral syllable), and sing the resting tone when she leads the squat.
14. The teacher asks the children to sing the song with her while moving with the beautiful movement they decided goes best with the song (#5).
14. Focusing the children's attention back to meter in the context of the tonality, the teacher asks the children to sing the song with her while moving macro and micro beats.
15. The teacher asks the children to sing the song with her while moving in the manner they feel goes best with the song (#14), and showing macro and micro beats in their bodies.
16. The teacher sings the song for the children, this time with the text.
17. Working with the text separate from the music, the teacher delivers the text, then presents one line at a time, asking children to echo.
18. The teacher elicits expressive speech in the children through movement. With her demonstration as their model, the children continue to echo the text, charging their delivery with the expression of movement. (see movement exploration)
19. The expressive echo of text continues until the words fall off of the children's tongues and the expression is bonded with the words.
20. The teacher sings the song with the text.
21. The children and teacher sing the song with the text.
22. While the children sing the song with the text, the teacher leads an occasional resting tone squat.
23. The teacher asks the children to sing the song, expressing the text as beautifully as they did with text alone (#19).
24. While the children sing the song with text, they move in the ways they think goes best with the song.
25. While the children sing the song with text, they move macro and micro beats.



26. While the children sing the song with text, they move in the manner they feel goes best with the song, showing show macro and micro beats in their bodies.

27. While the children sing the song with text, they move in the manner they feel goes best with the song, showing macro and micro beats in their bodies and expression in text.

28. The children sing the song.

## **MUSICAL INSTRUMENTS**

### **RHYTHM INSTUMENTS**

Rhythm Sticks and hand drums are the instruments most easily played by young children, the most versatile, and the most valuable for rhythm development.

### **RHYTHM STICKS**

1. Each child has a pair of sticks. The teacher sets up the meter and chants in the meter. She plays her sticks on macro beats or micro beats, alternating phrases, and the children imitate. She can play the sticks on the floor or tap the sticks together. Playing the sticks on the floor is easiest for the children and stimulates the greatest whole-body involvement.

2. The teacher tongues macro or micro beats while playing the sticks, alternating phrases. While tonguing macro beats, she plays macro beats with the sticks. While tonguing micro beats, she plays micro beats with the sticks. The children imitate.

3. The teacher works with individual children with sticks, playing and tonguing macro beats and playing and tonguing micro beats. The child imitates the teacher, but coordinates his stick movement with his own tongue.

4. FANTASY STICKS--The children find new ways to play the sticks and new uses for the sticks. Teacher and children can explore various ways to play the sticks in Activity number 1 above. Such activity is most appropriate for three and four years olds, as they have the coordination to both explore and imitate another child's stick activity. Playing the sticks as a hammer and nail is always a favorite. Our sticks have been used for a variety of purposes, including wood for a campfire, (see CAMPFIRE), and rattling bones at Halloween (see HALLOWEEN).

5. The children dialogue with the teacher with sticks. (see dialoguing activities)

### **DRUMS**

1. HAND DRUMS--Each child has his own hand drum. The teacher sets up the meter and chants in the meter. She plays macro beats or micro beats on her drum, alternating phrases. She moves in space with the drum and/or sits on the floor playing the drum. Children imitate.

2. When the meter is established, the teacher settles to the floor with her drum. With the drum on the floor in front of her, she tongues macro beats or micro beats while playing her drum, alternating phrases, leading the children to do the same.

3. On the floor with the children and drums, the teacher works with each child individually, tonguing and playing phrases of macro beats alternated with phrases of micro beats. The child imitates by going from macro beats to micro beats with the teacher, but he coordinates his drumming to his own tongue. (The drum is on the floor in front of the child, as is the teacher's on the floor in front of her.)

The interaction between the teacher and the individual child is important, as the child must learn to coordinate his body with his tongue before he can begin to coordinate his performance with that of his classmates.

4. HAND DRUM DANCE--Hand drums make a wonderful prop for movement in a meter. Within the course of the activity, the drums can be used many different ways. While dancing with the drums, children use their whole body to play macro beats. The drum becomes a steering wheel to move micro beats, or a big moon that the child moves with extended arms from side to side on macro beats, as his whole body follows. The drums provide for a rhythmic game of peek-a-boo as they cover and uncover the face on macro beats, or, for rhythmic play with a "hat," as the drum moves on and off the head on macro beats.

The teacher sets up the meter and chants in the meter. She leads the above movements with her drum and explores others, all within the meter. Children imitate.

5. This activity can incorporate tonguing with macro or micro beats, while playing with the drums, rather than playing the drums. Tonguing macro beats the teacher might lead the peek-a-boo game. Tonguing micro beats, she might lead movement of the drum as a steering wheel.

6. TAMBOURINES--Tambourines can be used like hand drums in the above activities.

7. see RECORDINGS

8. BONGO DRUMS--Bongo drums lend themselves nicely for individual drum activity with the teacher (activity 3 above). The bongos are placed between teacher and child. The teacher plays the small drum, the child plays the large drum.

9. SNARE DRUM--The snare drum can also be used for activity 3 above. Teacher and child both have a pair of sticks, and together play macro or micro beats on the drum while tonguing. The teacher alternates phrases of macro beats with phrases of micro beats.

10. INDIAN DRUM--see INDIAN CAMPFIRE

11. The children dialogue with the teacher on drums. (see dialoguing activities)

12. DRUM SET--POTS AND PANS--A set of plastic bowls and wooden spoons serve as a drum set. (They also serve for cookie baking--see BAKING COOKIES). With the bowls upside down on the floor, developed children individually take a turn playing the "set of drums." The teacher sets up the meter, demonstrates improvising in that meter on the drums and invites individual children to do the same. If this activity is used with less developed children, it becomes an activity of exploration of sounds and bowls more than anything rhythmic.

## OTHER RHYTHM INSTRUMENTS--(non-pitched)

1. Triangles, wood blocks, finger cymbals and the like serve more for sound color than for rhythm development. With developed children, these instruments can serve to layer songs and movement activities. (see Orff instruments--layering)

## TONAL INSTRUMENTS

### STONE BELLS/HAND CHIMES/ORFF INSTRUMENTS

These activities are designed for two generic kinds of "bells"--the individual bell--tone chimes, tone bells, hand bells, and Orff instruments--glockenspiels, xylophones, metalaphones. Of all of the bells, the single bell is most basic for tonal development, (see bells) and the long, narrow individual chime is most accessible to the very young child's coordination. Orff instruments require greater coordination and greater music development, but can be used with one bar in place of the individual bell. Likewise, more than one tone chime can be used in place of Orff instruments for limited activities.

**HAND CHIME**--In each of the tone chime activities, the teacher selects the tone chime of the chosen key and sets up the tonality (see key/tonality). The bell becomes the resting tone. To focus the children's audiation to the resting tone in relation to the tonality, the teacher sings a few patterns, a tonality song, or improvises in the tonality, and accompanies her singing with an occasional resting tone on the bell. She maintains the tonality while offering the bell to individual children by chanting on the resting tone and using the bell to reinforce the resting tone. If the tonality dominates the activity, the children's playing with the bell only reinforces the resting tone.

The activities designed for tonality songs can be used with any tonality and can include teacher improvisations in the tonality. (see songs/improv) The activities with patterns are designed for major and minor tonalities, tonic and dominant patterns. The children's audiation will be stimulated most by alternating tonic and dominant.

1. The teacher sings a tonality song or improvises in the tonality and invites each child individually to play the bell as the accompaniment. The children needn't be rhythmic at all playing the bell, as the focus is on tonality and the bell just reinforces the resting tone.

2. The teacher improvises on the recorder while each child plays the bell as an accompaniment. This provides a compelling experience in tonality. Again, the children's response does not have to be rhythmic, as the focus is tonal.

3. Activities 2 & 3 above can be used for the more developed child as an experience in layering tonal and rhythm. He would be attempting to play the resting tone in rhythm.

4. see PICNIC5. Children sit in a circle passing the tone bell of the resting tone while singing a tonality song. At the end of the song, or at the end of the phrase, whoever has the bell rings the resting tone. If the song stops in the middle of a phrase, it can destroy the musicality of the tonality song and the children's focus can go to a game of hot potato rather than to the tonality. With some groups of children, the activity works best if the teacher holds the tone bell

rather than having the children pass it. When the teacher stops the song, she gives the tone bell to the unsuspecting child to ring.

6. see TONAL BOARD GAME

7. The teacher delivers tonic and dominant patterns in the tonality and invites each child to play the bell in response to her patterns. Each child receives two or three patterns that include at least one tonic and one dominant. After each set of patterns, he rings the bell.

8. The child sings the resting tone in response to the teacher's patterns, and then gets to ring the bell as a reward. The tone chime can double nicely as a microphone. The teacher sings her pattern into the "microphone," then offers the microphone, while in her hand, to the child, for his delivery of the resting tone. If he responds, she gives him the bell to play.

The teacher teaches the game by setting up the meter and chanting on the resting tone something like, "I'm going to sing ('microphone' is in position) too, too, too, (tonic pattern), and too, too (dominant pattern), and everybody is going to sing (microphone aimed to the class) too (resting tone). Then I'm going to ring the bell. And then I might sing, too, too, (dominant pattern), and too, too, too (tonic pattern), and everybody is going to sing, too (resting tone). And then I'm going to ring the bell. (CRT) Now who would like to sing with me and ring my bell? Johnny, would you like to sing with me and ring my bell? (CRT) I am going to sing too, too, (tonic pattern), and too, too, too, (dominant pattern), and Johnny is going to sing....too (resting tone.)

Each time the teacher sings a pattern, she uses the bell as her microphone. When it is the child's turn, she turns the microphone to him (see MICROPHONE). If he responds, he rings the bell. (see CIRCUS HOOPS for eliciting individual response/reward.)

Ringling the bell is an immediate reward for response. This activity rewards the fact that he responds, not how precisely he responds. This is a nice activity to draw little children from saturation to individual response.

9. See TINKERBELL

## **ORFF INSTRUMENTS**

Any given Orff instrument is set up with two bars only--the resting tone in octaves. These activities can be done with one or several glocks, xylophones or metalophones, adding the rich color of the Orff ensemble to the reinforcement of resting tone. These activities can be done with any tonality. The teacher may have preferences in instrumentation with the various tonalities as she explores with each. In each activity, the teacher sets up the tonality as described above with TONE CHIMES.

How many children play instruments and how they take turns will depend upon the instruments available, the number of children, and the teaching style. As long as the focus is on the tonality rather than on the logistics, with movement from one instrument to another or one child to another handled within the context of the tonality rather than with talking, these activities are very engaging. Each child's turn should last at least a couple of complete phrases.

1. The children play the Orff instruments while the teacher and parents sing a tonality song. How rhythmic their response might be is not a factor. The role of the instruments at this stage is to reinforce the resting tone.

2. The children play the Orff instruments while the teacher improvises on the recorder. While children are changing instruments, or instruments are changing children, the teacher and parents sing a tonality song while aiding the children in their next placement. This rondo, of sorts, is a particularly compelling activity for the children, parents, and teacher. The tonality is as haunting as the instrumentation.

With more developed children, Orff instruments can be used in layering activities. As soon as we put together something involving both pitch and rhythm, as with a xylophone, we are layering. The children, however, have to have developed some basic skills in order for us to present activities to them that involve layering. They must bring the skills to the activities, as they cannot develop the skills through the activities--there are too many layers.

The beautiful activities of the Orff-Schulwerk that involve movement, speech, pitched and non-pitched percussion instruments, and song, can be used as models to create layered activities that relate specifically to the child's developing sense of tonality and meter. When the children have accomplished two layers together, add a third. The layers can be tonal, rhythm, text, movement, instruments, or accompaniments. And, in the context of the total composition, layering can take place within each of those categories, as when some children sing the resting tone while others sing the song. (see layering/blocks)

Such activities can be created in any tonality or any meter, and in any tonality with any meter. Arrangements can be as creative in sound color, movement, and expression as the children themselves. With each activity, the teacher sets up the tonality and the meter.

3. The children attempt to play rhythmically, non-pitched percussion instruments while chanting in the meter.

4. The children attempt to play rhythmically, non-pitched percussion instruments while chanting a rhyme.

5. The children attempt to play rhythmically, non-pitched percussion instruments while chanting a rhyme, while other children are involved in movement with the chant.

6. The children attempt to play rhythmically, pitched percussion instruments while singing a tonality song.

7. The children attempt to play rhythmically, pitched percussion instruments while singing a tonality song with words.

8. The children attempt to play rhythmically, pitched percussion instruments while singing a tonality song with words, while other children are involved in movement and song.

9. The children attempt as an ensemble, a piece involving a tonality song, pitched percussion instruments, and non-pitched percussion instruments.

10. The children attempt as an ensemble, a piece involving a tonality song with words, pitched percussion instruments, and non-pitched percussion instruments.

11. The children attempt as an ensemble, a piece involving a song with words, pitched and non-pitched percussion instruments, movement and speech.

12. The children now have access to the whole Schulwerk.

## **RECORDERS**

Recorders provide a most delightful and musical experience for young children. The purpose of these activities is not to teach the children to play the recorder, but to actualize audiation on an instrument. The children will likely demonstrate their audiation of resting tone more precisely on the recorder than they can yet do with their voices. The recorder provides a marvelous vehicle for both tonal and rhythm skills. Not only does it provide for tuning the resting tone, but it involves the tongue rhythmically.

Executive technique is not a problem. It can be suggested through demonstration that the children hold the recorder near the bell while they play. Some brands have a thumb rest where the recorder can be held, keeping little fingers off of the holes. Although the activation of the tongue is desirable, many children will perform their patterns on the breath without the tongue. More developed children might be guided at a later point to activate the tongue by applying the skills they have developed in tonguing macro and micro beats with movement activities.

Although any child who is given a horn will blow it just to make a noise, children brought to tonality or meter respond with their musicianship. Even eighteen-month old children will tune the resting tone. Two year olds handle the activities very nicely, and tune the resting tone more immediately than do four year olds. Three year olds can begin to function as an ensemble, and the experienced four year olds may surprise the teacher with their sensitive ensemble performance.

This is one of the few activities in which a child "doing his own thing" can destroy the activity. The child who needs to run around, necessarily must run around without a recorder, for his safety as well as for the audiation of the class. I offer younger siblings a rhythm stick when their older counterpart gets a recorder. The rhythm stick often becomes a pretend recorder. If the teacher maintains the tonality and/or meter as the focus of the activity, and the children are accustomed to individual response, most children will respond beautifully.

Although tempting, teaching fingerings to little children presents a technical challenge too far removed from pure audiation. The recorder provides such a beautiful vehicle for the audiation of tonality and meter, through the performance of resting tone and macro and micro beats, that it is recommended that teaching fingerings be saved until the children are both older and more developed in audiation.

1. RHYTHM--The teacher sets up the meter and then plays a four macro beat pattern in that meter on her recorder. The children, as an ensemble, imitate the teacher's pattern. Several such ensemble patterns are delivered to teach the children how to play the game. The teacher may have to preface each pattern with "my turn" or "your turn," spoken in tempo, to teach the

children to play the game. It is wise to move quickly to the next activity, as playing in an ensemble at this stage does not develop audiation. This activity teaches how to play the game.

2. The teacher lets the individual child know the pattern is for him, and then plays a four macro beat pattern on her recorder. She cues him when to start, and he attempts to echo her pattern. She proceeds similarly with each child. Some children will deliver their own pattern in the meter, some will deliver the teacher's pattern. Some may babble. If the class is not ready to echo four macro beat patterns, they will usually handle two macro beat patterns very nicely. The teacher keeps the meter going between individual children, being careful that praise or taking turns does not break the meter.

3. TONAL--Following the rhythm activity, the teacher sets up the tonality in the keyality of D. She plays a tonality tune on the recorder, bringing the children more fully into the tonality. This can be done with any tonality in the keyality of E.

Working in dorian tonality, for example, chanting on the resting tone, the teacher demonstrates that she is going to play or sing some patterns and the children are to respond by playing RE (the open tone on the recorder.) Once again, the group activity teaches how to play the game, but does not reinforce audiation, so the teacher moves quickly to individual response.

4. Each child is asked to play his resting tone in response to the teacher's patterns. Because the open tone of the recorder can be varied as much as a half-step, it may surprise the teacher that the children tune the resting tone so beautifully. They will do so if the tonality has hypnotized them. A child who just blows is not audiating and needs to be brought back into the tonality so he can respond through audiation.

The teacher plays or sings two or three tonal patterns without rhythm, contrasting tonic and dominant, and asks the child to respond with his resting tone. Because it is difficult to play in some tonalities in the keyality of D on the recorder, the teacher will likely choose to sing rather than play patterns in some of the tonalities. She may, however, need to check her pitch periodically with that of the recorder so the children can tune to her.

The teacher might instruct the individual child while chanting on the resting tone, something like...."la ti la so fa mi do re. Now I'm going to play too, too, too, (la fa re), and too, too, too, (do mi so), and you're going to play RE (she jumps the octave with her voice, or plays the pitch on her recorder.) (Still chanting on the resting tone) Are you ready to play with me, Johnny?" She plays a couple of patterns and then gestures to Johnny when to play, chanting on the resting tone, "And Johnny is going to play RE. (CRT) That a boy, Johnny, here's some for Jimmy....."

5. With a more developed group of children, the teacher can put tonal and rhythm together, as with dialogue activities (see dialogue), playing a four-beat melody to which the child responds with the resting tone. The teacher's model with rhythm will likely evoke the child's response with rhythm, as he play's his own four-beat phrase on the resting tone, dialoguing with the teacher on recorder. The teacher may choose to play or sing her patterns.

6. Individual skills provide the readiness for ensemble skills. The children perform activity number 2 above as an ensemble.

7. The children perform activity number 4 above as an ensemble.

8. While chanting on the resting tone (children are in the tonality from the activities above), the teacher sets up the meter and invites the children to play macro beats on the recorder on the resting tone. She demonstrates on her recorder. She starts the children on macro beats and moves quickly into improvisation in the tonality while the children provide the resting tone accompaniment. The teacher has to be careful to keep the tonality alive during this activity, as if the focus is only on the rhythm accompaniment, the children will lose the tonality. The teacher then invites the children to play the accompaniment on micro beats while she improvises in the tonality. The sensitive response of a group of four year olds performing both in tune and in rhythm as an ensemble is stunning.