

Activities For Immersion and Interactivity

From the Come Children Sing Institute

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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 and leads the children and parents in movement. The model stimulates the child to let the chant move the body rather than the body move the chant. The movement changes with each successive verse of the chant. The meter chant should be repeated about 8 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. 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. Children respond in chant and movement.
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 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, the teacher leads macro beat movement by rocking from one leg to the other and micro beat movement by bouncing at the knees. Children echo the teacher in sound and in movement.
4. TWISTING DUOS—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 the image of a ragdoll to free up the teacher and assisting adults. Free movement is that in which the meter moves you. The ragdoll is a good model.

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. This activity serves immersion, with the added benefit of pushing weight as the child attempts to move Mommy back and forth in the meter. The teacher demonstrates with a mom. 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 dolly moving around the room in macro beats and then micro beats. The teacher becomes some child's Mommy Doll, demonstrating the activity.

9. CARS—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 activity can be done with or without moms, 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.

10. 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 continue to move with their radios on.

11. Above activities can be done with rhythm or tonal syllables with more developed children.

12. MACHINE—The teacher sets up the meter and then involves the children in the creation of a 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 guides each child to create his part of the machine. 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. Machine-like movements can be very rhythmic. Older children can design their own machines and movements. The activity can serve immersion and macro/micro beat movement.

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.

14. RELAY GAMES—Children are placed on two teams, each facing forward in a line, with the teacher standing at the head of the two lines. The teacher sets up a meter, takes the hand of one child from each team and moves across the room in macro beats or micro beats. She maintains the meter while returning to get another child from each team to escort across the room in the meter. The two teams could be at opposite ends of the room, with the teacher taking one child at a time, delivering each to the other line. One turn might move in macro beats, while the next moves in micro beats. Tonguing offers another option. This activity is delightful when the focus is on the meter rather than on teams or cheering.

15. The above activity can be done with rhythm syllables with more developed children.

16. PLAYING CATCH—RHYTHM—The teacher sets up the meter and delivers rhythm patterns with movement. Children “throw back the patterns and the movement. Teacher and children continue to “play catch” with rhythm patterns. The activity can be done with a group and with individuals. Teacher can experiment with various kinds of movement and pick up some from the children.

17. The above activity can be done with rhythm syllables with more developed children.

18. ROCK AND BOUNCE—The teacher sets up the meter and bounces with micro beats, contrasted by rocking with macro beats. Tots know well how to bounce and will imitate the teacher with both bouncing and rocking. The activity can be very effective holding a child’s hands, rocking and bouncing with the child, taking a turn with each child. Often the teacher will find very young children leading the way with unusual meters. The activity is also very effective with parent and child rocking and bouncing with the teacher’s lead. Tonguing offers another option to extend the activity.

19. The above activity can be done with rhythm syllables with more developed children.

20. ROLE PLAYING—The teacher sets up the meter and follows with a rhythm chant, engaging children in movement to macro and micro beats, with and without tonguing. Her rhythmic movement begins to take on recognizable styles with imaginary props—riding a horse, stirring a pot, sweeping a floor, shoveling snow, etc., with children imitating just as rhythmically, both in movement and chant.

21. EXPRESSIVE COMMUNICATION—This activity is most effective with older children. The teacher sets up the meter and engages the children in group dialogue. She delivers rhythm patterns with a variety of expressions, as if she were mad, excited, sad, happy, laughing, etc., complete with appropriate body language. The children imitate expressions as well as rhythm patterns, enjoying the play acting while delivering expressively in the meter. Sounding like the angry, authoritative adult with shaking finger is particularly attractive, even in meter.

22. The above activities can be done with rhythm syllables with more developed children.

23. FANCY FOOTWORK—This activity is best with older children, and is perhaps the most effective means of getting children engaged in both macro and micro beats with appropriate weight. Children leap into macro beats while stepping micro beats. It works beautifully with any meter and enables children to throw weight into macro beats with the leap, while sustaining micro beats. This activity serves well as a warm-up in the children’s chorus as well as in the classroom, and makes command of meters transparent.

24. TWIST AND BOUNCE—This is another activity to deliver macro and micro beats together, and works best with older children. The whole upper torso, with comfortably bent elbows, twists on macro beats while bouncing at the knees on micro beats, giving added weight to macro beats. The above activity is superior for macro/micro beat movement with appropriate weight, but this one can be more easily used while singing to secure both macro and micro beats under a song.

25. The above activity is also effective with the teacher holding the hands of individual students—particularly those struggling in a particular meter. The direct communication from teacher’s body to student’s reinforces weight on macros with the twisting torso, while insisting on micro movement as well through bouncing, making both macros and micros both prominent and tangible.

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, parents sing along and spontaneously interact with their child through repeated verses. The teacher can lead upper body flowing movement, and the parents will follow. The activity can also be done standing with full body movement.

2. **JUMPING TONAL SEGMENTS**—The teacher sets up the tonality and then delivers tonal segments 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 segments in this manner. Jumping activates the vocal mechanism and primes vocal delivery.

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 movement. With or without the jumping of tonal segments above, the squat with the resting tone might follow every couple of tonal segments. Using the squat occasionally after varying numbers of segments provides surprise in the game, yet heightens the anticipation of the resting tone in audiation.

4. **TONAL PARTNERS**—The activities described above with tonal segments and 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 segment jumping. The child then jumps with her while the two echo the tonal segment. This activity can be done with mother and child as well, priming the children for individual response with the teacher. Although all are singing in the group activity, just the teacher and child sing in the individual activity.

5. **PLAYING CATCH—TONAL**—This is one of the finest activities with tonal segments. 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 tonal segments to the children, moving with each segment 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 tonal segments, varying her movement with each segment, 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 soccer ball, 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 tonal segments in this manner. The activity may be occasionally interrupted with the resting tone squat.

6. In the context of the activity above, the teacher "pitches" a tonal segment 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 flowing movement.

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.

10. FLOWING 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 flowing 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.

12. RELAY GAMES—TONAL—Children are placed in teams. One team at a time, the teacher leads movement in a tonality, varying the movement from team to team. Movement might include moving across the room and can include "Playing Catch" with tonal segments with each team.

13. HAND TO HAND COMMUNICATION—Teacher engages children in activity #9 above, Jumping a Song. She takes the hands of each child individually while singing, using her hands/arms to facilitate the child's jumping and singing. This activity communicates vocal technique more effectively than any attempt or demonstration to engage the upper torso, muscles, breathing, diaphragm, etc. It is as if the teacher's body communicates directly to the child's body the necessary muscular energy for singing.

PUPPETS

Puppets are magic with children. Even shy children who are not yet ready to interact with the teacher will interact with a puppet.

DANCING DOGGIE

Dancing Doggie is a floppy eared 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.

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 various meters, they will begin to lead the dog in macro and micro movement. It is recommended that the first meeting with Dancing Doggie be in duple meter and the next in triple meter. Unusual meters can then 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.

RESTING TONE RABBIT

Resting Tone Rabbit is a rabbit who sings only the resting tone. He does not talk or sing tonal segments, he just sings the resting tone.

1. The teacher sets up the tonality and delivers a couple of tonal segments. Resting Tone Rabbit responds by singing the resting tone on "too." The teacher demonstrates the role of Resting Tone Rabbit by singing on the resting tone something like, "This is Resting Tone Rabbit. He sings the resting tone. I'll sing _____ (tonal segment), and Resting Tone Rabbit will sing 'Too' (resting tone.) [Each time having the puppet take a breath before delivering the resting tone.] Can you help Resting Tone Rabbit? I'll sing _____ (tonal segment), and you sing 'Too' (resting tone preceded by breath.) Generally, that is all that is needed to entice the children as a group to sing the resting tone. After a number of group responses, the teacher can take Resting Tone Rabbit to each child for individual response. Many children will sing with a puppet whether or not they are yet ready to sing with the teacher. Be sure to prepare the breath by having the puppet take a breath before delivering the resting tone, and any talking deemed necessary should be done 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." (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.

RHYTHM BIRDS

1. A pair of bird puppets invites rhythm dialogue, with the teacher making one bird sing and the individual child the other. Children take turns making the puppet dialogue with its twin rhythm bird. Children not yet ready to respond individually often make a puppet do it.

2. The activity can be done with rhythm syllables with more developed children.

SONG BIRDS

1. A pair of songbird puppets invites tonal dialogue, with the teacher making one bird sing and the individual child the other. Children take turns making the puppet sing with its twin songbird. Children not yet ready to sing individually often make a puppet sing. Having Song Birds of a different color than the Rhythm Birds supports the difference between rhythm and tonal.

2. The activity can be done with tonal syllables with more developed children.

BABY BIRDS

1. Baby birds are little puppets. Each child has a puppet. The teacher models the activity by working the puppet while singing a tonality song, segments, or improvisations. The group activity encourages the children to babble in the tonality, making their bird sing, and often entices those not yet ready to respond individually.

2. The activity can be done with tonal syllables with more developed children.

JESTER

Jester is a delightful clown puppet who always has one more trick up his sleeve—that is, one more challenge for the children in dialogue. He loves to tell stories with the children—tonal or rhythm stories.

1. TELL STORIES WITH JESTER—RHYTHM. To set up a rhythm dialogue activity, the teacher announces that Jester would like to tell stories with them today in "duple meter." She may go on talking to the puppet, "Ok, Jester, I'll tell a duple story with you. You start." Jester begins the story with the duple prep and the teacher goes on dialoguing with Jester in four bar phrases, delivering both her part and Jester's part of the story. They continue for several turns each, modeling the very activity that the children will be invited to engage in. The teacher has the puppet look at her while she sings, just as she looks at the puppet while he sings, setting up dialogue behavior.

The teacher then invites the children to tell a story with Jester. Working with individual children, the teacher sets up the meter for each child by having Jester always start the story. He begins with the meter prep. Jester delivers his part of the story and looks to the child for his part. He then continues with the dialogue, again inviting the child to do his part of the "story."

2. The activity can be done with rhythm syllables with more developed children.

3. TELL STORIES WITH JESTER—TONAL. Sometimes Jester decides he wants to tell Dorian stories or Mixolydian stories. The teacher addresses the puppet. "Ok, Jester, I'll tell Dorian stories with you." She proceeds to set up the tonality and then on the resting tone invites Jester to begin the "story." Jester begins the dialogue and the teacher continues to dialogue with Jester, singing both parts, through several turns. The teacher has the puppet look at her while she sings, just as she looks at the puppet while he sings, setting up dialogue behavior.

The teacher then invites the children to tell a story with Jester. Working with individual children, the teacher sets up the tonality for each child by having Jester always start the story. He begins with the tonal prep. Jester delivers his part of the story and looks to the child for his part. He then continues with the dialogue, again inviting the child to do his part of the "story."

4. The activity can be done with tonal syllables with more developed children.

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. This is a nice activity for approaching the youngest toddlers individually, priming them to interact individually with the teacher.

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

WAGON

1. WAGON RIDES—RHYTHM—With token or ticket in hand, (see [TICKETS](#)) 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.

2. WAGON RIDES—TONAL—Similarly, the teacher sets up the tonality, and with each wagon ride she sings a tonality song. It is effective to change songs or tonal patterns with each child, staying in the tonality. A song can be simply a couple of tonal segments repeated throughout the ride.

3. HAY RIDE—Filling the wagon with pom poms offers a delightful hay ride for the above activities.

4. ROW BOAT—A wagon with removable sides offers an opportunity for rhythm dialogue, using brooms or batons for oars. Teacher and child sit on the wagon, each with an "oar," dialoguing while "paddling" macro beats.

5. Any of the wagon activities 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 full body 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.

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

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

3. The broom activities can be done with rhythm syllables with more developed children.

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. It is possible to "crash" the structure with the resting tone.

3. The teacher might give one block to each child, inviting each to echo the teacher's tonal segment. After delivering, the child adds his block to the structure.

LAUNDRY BASKETS

1. JACK-IN-THE-BOX—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, sings a few tonal segments, and then exaggerates a breath for the resting tone. 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. Multiple child-sized laundry baskets allow every child to be a jack-in-the-box, repeatedly popping up with the resting tone. This is a very compelling activity and draws the youngest away from Mommy toward more independent musicianship.

2. CAGED RESTING TONES—This activity is simply a variation on the Jack-in-the-box. Young children can manipulate the small sized, see through laundry baskets, willingly putting them on their heads during the tonal segments and lifting them repeatedly to sing the resting tone.

3. TAKING A RIDE—The small laundry baskets are just the right size to fit a small body to go for a ride. The teacher or parents push the child in the basket while singing a tonality song or chanting a meter chant.

ROCKING CHAIR

1. ROCK-A-BYE-BABY—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. The teacher chants on the resting tone between children. This is a very compelling activity for very young children.

2. The above activity can be done with tonal syllables with more developed children.

3. With still more developed 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. TONAL—In a similar fashion, melodic segments can be used.

4. The above activities can include rhythm or tonal syllables with more developed children.

HAMMERS

1. Each child is given a toy hammer. The teacher models the activity by pounding on the floor in micro beats while chanting in the given meter. Contrasting macro beats can be delivered by pounding with raised arm movement. Verses of tonguing provide contrast while reinforcing macro and micro beats.

2. The activity can be done with rhythm syllables with more developed children.

SPONGE BLOCKS

1. Sponge blocks are soft "sand blocks"—sponges covered with fabric. Each child is given a pair of sponge blocks. The teacher models the activity by hitting the sponge blocks together like symbols on micro beats, varying the activity by shifting to macro beats and tonguing, and by shifting to different movements with the sponge blocks—horizontal striking, using the blocks like cars on the floor, tapping knees, etc.

2. The activity can be done with rhythm syllables with more developed children.

MEGAPHONES

1. Each child is given a megaphone. The teacher models the activity by tonguing a couple of phrases of micro beats into the megaphone and then contrasting the tonguing by chanting a meter chant without the megaphone. After each extended meter chant, the teacher goes back to tonguing in the megaphone. Children who might be reluctant to tongue macro and micro beats individually are usually delighted to tongue into megaphones.

2. The activity can be done with rhythm syllables with more developed children.

BEAN BAGS

1. Each child is given a bean bag. The teacher models the activity by moving the beanbag from hand to hand on micro beats, contrasting with macro beats, tonguing, and different ways to use the bean bag—tapping bean bag on knee, floor, etc.
2. The activity can be done with rhythm syllables with more developed children.

PAINT STICKS

1. WINDSHIELD WIPERS—are the sticks the paint stores give out to stir paint (generally free). Each child has one paint stick. The teacher models the activity by waving an arm with the stick in hand like a windshield wiper, in micro beats, contrasting with macro beats and tonguing.
2. The activity can be done with rhythm syllables with more developed children.

SANDWICH BASKETS

1. HIDE THE RESTING TONE— This is a peek-a-boo game. The children are each given a basket. The baskets that sandwiches and fries are served in offer a non-threatening option, as children can see through them. While the teacher sings a tonality song, she models for the children by putting the basket over her eyes. At the end of the song, she lowers the basket and sings the resting tone. The children join her as she continues the tonality song and segments, each followed by the resting tone.
2. The activity can be done with tonal syllables with more developed children.
3. HATS—the baskets can also be used as hats (see [FIRE HATS](#)).

FLY SWATTERS

1. SWAT THE RESTING TONE—Fly swatters are for swatting the resting tone that just keeps buzzing around. [Businesses sometimes offer small fly swatters free as a promotional item.] The teacher sings a tonality song and then sings the resting tone, swatting the floor with the fly swatter while singing the resting tone. The teacher continues with four bar tonality segments or improvisations, singing the resting tone after each. Deliberate movement with the fly swatter stimulates physical preparation and breath for singing the resting tone. Any talking deemed necessary is done on the resting tone.
2. The activity can be done with tonal syllables with more developed children.

FIRE HATS

1. Each child has a fire hat. [Fire hats are often available free through the fire department.] The teacher models the activity by holding the hat in her hand while singing a tonality song and then sings the resting tone, putting the hat on her head with the resting tone. She removes the hat, sings tonal segments or improvised phrase, punctuating the phrase with a resting tone and the hat on the head. Lifting the fire hat with both hands and modeling a deliberate breath stimulates physical preparation and breath for the resting tone. The activity can be extended to include the fifth, raising the hat overhead for the fifth, and lowering it to the head on the resting tone.
2. The activity can be done with tonal syllables with more developed children.

MIRRORS

1. Each child has a small mirror. The teacher models the activity by singing a tonality song into the mirror, watching herself sing as she alternates tonal segments or improvisations. The group activity stimulates babble from the children as they watch themselves sing, often enticing those not yet ready to respond individually.

2. The activity can be done with tonal syllables with more developed children.

MICROPHONE

1. A toy microphone is a most effective prop for dialogue—rhythm or tonal, and even the youngest children understand their purpose. The teacher sings her part of the dialogue into the microphone and then puts it under the chin of an individual child, encouraging individual response. The microphone can also be used for group response.

2. A pretend “hand mike” can be equally effective.

3. **MAN ON THE STREET INTERVIEWS**—A microphone and a variety of hats are all that is needed to encourage dialogue, either rhythm or tonal, from a little nurse, construction worker, policeman, fireman, swimmer, etc.

4. **ICE CREAM CONES**—Plastic ice cream cones can serve as microphones. Each child then has a microphone. The teacher models the activity by singing a tonality song and segments into the “microphone.” The activity stimulates babble from the children as they sing into their microphones as a group, often enticing those who are not yet ready to respond by themselves.

5. The above activities can be done with rhythm or tonal syllables with more developed children.

TELEPHONES

A couple of toy telephones invite dialogue between teacher and individual child, rhythm or tonal.

1. **RHYTHM DIALOGUE**—the teacher sets up the meter, inviting rhythm dialogue on the telephone, and leaving room for response from the other party. The teacher carries on a telephone conversation in rhythm, reinforcing the meter as needed.

2. **TONAL DIALOGUE**—the teacher sets up the tonality and sings into the telephone, leaving room for tonal response from the other party. This activity can be taken farther, using the resting tone as the dial tone and using the tonal sequence for “dialing,” awaiting a response on the other end, whether resting tone or tonal segments. The teacher can “call” each child, speaking on the resting tone as needed.

3. Rhythm or tonal syllables can be used with the above activities with more developed children.

WALKIE-TALKIES

Walkie-talkies invite dialogue just as telephones above.

1. **RHYTHM DIALOGUE**—the teacher sets up the meter, inviting rhythm dialogue, leaving room for response from the other walkie-talkie.

2. **TONAL DIALOGUE**—the teacher sets up the tonality and sings into her walkie-talkie, leaving room for tonal dialogue from the individual child.

3. Rhythm or tonal syllables can be used with the above activities with more developed children.

HEADPHONES

PILOT/CO-PILOT—Two sets of headphones can invite dialogue just as telephones above.

1. **RHYTHM DIALOGUE**—the teacher sets up the meter, inviting rhythm dialogue, leaving room for response from the little co-pilot.

2. TONAL DIALOGUE—the teacher sets up the tonality and sings tonal segments while wearing her headphones, leaving room for tonal dialogue from the little co-pilot.

3. Rhythm or tonal syllables can be used with the above activities with more developed children.

PAINT BRUSHES

Small paint brushes provide for a delightful activity for immersion and movement in a meter, as well as for rhythm dialogue.

1. PAINTING THE WALL—Children select walls of the room to paint. Each with their own dry paintbrush paint the wall while the teacher chants in a meter, modeling long strokes with macro beats and short strokes with micro beats. The activity generally entices rhythm babble even from the shy children. Tonguing offers another effective option for painting.

2. DUET PAINTING—While all children are painting as above, the teacher sustains the meter and approaches each child for a bit of dialogue in the meter or a bit of tonguing.

3. The above activities can be done with rhythm syllables with more developed children.

FAST FOOD VISOR

A crew kid visor or cap and a music stand can establish a fast food restaurant where children can get in line repeatedly to place their rhythm or tonal orders.

1. FAST FOOD RHYTHM—The teacher dons the visor, stands behind the flattened music stand and sets up the meter, inviting rhythm dialogue. Each child “places his order” at the “counter,” dialoguing with the teacher in the meter. Each child finishes a turn and goes to the end of the line, generally anxious to order again, feeling very grown up to be able to place his own orders. Generally, children understand the process of ordering. If prompting is needed, the teacher might suggest with a couple of rhythm patterns that set up the meter, “Today we are offering ba ba ba, ba ba ba, and ba ba ba ba ba ba ba,” moving directly to the pattern posed as a question to the first customer.

2. FAST FOOD TONAL— The teacher dons the visor, stands behind the flattened music stand and sets up the tonality, inviting tonal dialogue. Each child “places his order” at the “counter,” dialoguing with the teacher in the tonality. Each child finishes a turn and goes to the end of the line, generally anxious to order again, feeling very grown up to be able to place his own orders. Generally, children understand the process of ordering. If prompting is needed, the teacher might set up the tonality and then speak on the resting tone, “Today we are offering too too too, and too too too,” (tonal segments), then singing to the first child in line, inviting tonal dialogue. Rhythm dialogue is more immediate for young children than tonal dialogue, so best to introduce an activity like this with rhythm to teach “how to play the game,” bringing the activity out at a later date with tonal.

3. Rhythm or tonal syllables can be used with the above activities with more developed children.

TICKETS

Little children will do anything to get tickets—whether the tickets are just to take home or to use with other activities. A roll of tickets and a music stand will generally entice children to get in the “ticket line” repeatedly to dialogue for tickets. The activity is not intended to as a reward for quality response, but rather, another playful way to engage children in dialogue. Tickets can be homemade.

1. TICKET BOOTH—RHYTHM—the teacher sets up the meter, inviting rhythm dialogue, giving each child a ticket for rhythm dialogue. The child finishes a turn and goes to the end of the line, willing to dialogue

repeatedly to get a handful of tickets. Offering tickets only for delivering dialogue will usually encourage an attempt from those not yet ready to respond individually.

2. TICKET BOOTH—TONAL—the teacher sets up the tonality and sings tonal segments, giving individual children turns at tonal dialogue, awarding each turn with a ticket. The child finishes a turn and goes to the end of the line, willing to dialogue repeatedly to get a handful of tickets. Offering tickets only for delivering dialogue will usually encourage an attempt from those not yet ready to respond individually.

3. Rhythm or tonal syllables can be used with the above activities with more developed children.

PUMPKINS

1. INDIVIDUAL SOUND CHAMBER—The pumpkins are the little baskets the children use at Halloween. These serve as individual "voice chambers," encouraging the children to listen to their own voice as they sing. The teacher models the activity by singing a tonality song into the jack-o-lantern, and then singing the resting tone outside of the jack-o-lantern. She continues to alternate tonal segments or improvisations with resting tone, singing into the jack-o-lantern for the song and outside the jack-o-lantern on the resting tone. She can vary the activity by singing the song outside the jack-o-lantern and singing the resting tone into the jack-o-lantern. The pumpkins stimulate babble as the children sing into their voice chambers, often enticing those who are not yet ready to respond by themselves.

2. The above activity can be used with tonal syllables with more developed children.

STRAWS

Straws stimulate play with breath and audiation.

1. TONAL—Each child has a straw. The teacher sets up the tonality. She delivers tonal segments, taking a breath through the straw following each pattern. The children imitate. She may lead the echo of her tonal segments 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, taking a breath in rhythm before each. The children imitate. She then either leads the echo of her patterns, or leaves silent space for the echo in audiation.

3. 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. 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 with flowing movement. Make-Believe activities might use the scarves as a picnic blanket, cape, or apron.

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 segments. After setting up the tonality, the teacher sings a tonal segment while throwing her scarf into the air. The children echo the movement and the tonal segments. The teacher continues, demonstrating movement with each pattern.

4. See [MAKE-BELIEVE—PICNIC](#)

5. HOLIDAY HELPERS—A variation on the scarf theme stimulates tonal movement 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 tonality segment while twirling around to keep her cape floating in the air. The child imitates the movement and the tonal segment, with each child getting several chances to twirl. The twirling can also be for the 5th, moving to the resting tone with a squat.

6. KLEENEX—Another variation on the scarf theme can be done with Kleenex tissues. Each child has a tissue and echoes the teacher's tonal segments in sound and movement.

7. The above activities can be done with tonal syllables with more developed children.

WIND STREAMERS

Wind Streamers can be anything from a single long ribbon to multiple ribbons attached to a stick, ball or ring. They can be homemade, and are available as Dancing Ribbons, or Rhythmic Ribbons.

1. FLOWING MOVEMENT—TONAL—A wind streamer, like a scarf, offers opportunity for flowing movement as it resists the wind and requires movement energy to activate and sustain. Flowing movement can serve rhythm as well as tonal.

2. RHYTHMIC MOVEMENT—Wind streamers can be used for rhythmic macro/micro movement as well, but their unique design lends so well to flowing movement, which is also easier for young children with this prop.

3. The above activities can be used with tonal or rhythm syllables with more developed children.

ROLLING PINS

1. ROLLING THE DOUGH—Full sized rolling pins offer a fine opportunity for little bodies to engage fully in macro and micro beats. Children kneeling with a rolling pin stretch those little bodies to repeatedly roll forward on the floor, curling back in rhythm through multiple verses of a chant. The activity can serve immersion, rhythm dialogue, and macro/micro beat activities.

2. The above activity can include rhythm syllables with more developed children.

3. See [COOKING](#).

BATONS

Batons make every child feel like a drum major leading the parade, even when there are a whole classroom of drum majors.

1. The children engage with batons rhythmically through marching, one handed movement to and fro, raising and lowering the baton with a hand on each end of the baton, side to side movement with one hand on each end, and any other creative movement with a baton that leads children to full rhythmic movement. Children's movement will follow the teacher's lead with each change of movement while she chants in meter. The activity can serve immersion, rhythm dialogue, and macro/micro beat activities.

2. The above activity can include rhythm syllables with more developed children.

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

Although this activity will work with only two pair of pom pons, one for the teacher and one for an individual child, and with homemade pom pons, 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 vertical movement with alternating hands for macros. Macro movement can also be from side to side, or up and down with arms going the same direction, but the long sweeping vertical movement with alternating hands for macros is most accessible for the children. Children will find additional 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 nursery rhyme 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 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 pons.

ROPE

RHYTHM—A long jump rope laid across the floor provides for a variety of rhythm activities. The charm of jumping rope engages all ages, including 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 to land on the first macro beat of the next pattern. Although she does not draw attention to her technique, she models rhythmic movement, with the breath encompassed in the jump as part of the wind-up.

2. This activity can be done with syllables with more experienced children, and the activity can be done with or without parents.

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 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. Even an imaginary rope has been known to engage children in rope activities.

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. 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.

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.

2. The mini-trampoline can also be used for rhythmic jumping, however, the prop is so effective to sustain movement for tonal production that it serves its purpose better for tonal. Rhythmic and tonal jumping combined would be only for the most developed children who are secure in each.

BEAN BAG CHAIR

1. TONAL—A large bean bag chair becomes "the resting tone." Children jump on the trampoline ([MINI-TRAMPOLINE](#)) and sing as above, and then "jump into the resting tone," while singing the resting tone with the teacher. Children love any opportunity to jump into a bean bag chair and enthusiastically wait for repeated turns to sing the resting tone.

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, a small stool or platform, 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 prop.

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 with 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—RHYTHM](#)) 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. PARACHUTE PATTERNS—While leading the children in moving the parachute up and down in macro beats, the teacher chants patterns and the children echo in rhythm and movement.
5. 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 standing 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!"
6. 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 and tonguing macro and micro beats.
7. With developed children, the duple ghost might move across the room, and the triple ghost might then move 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. The teacher is under the parachute, too—enjoying being a ghost as much as the children.
8. The tent and ghost activities can involve syllables with more developed children.

RHYTHM PIPES

6 ft. lengths of PVC pipes, 1-2 inch, provide one of the most exciting activities for children from three years old through middle school. A pair of these light weight plastic pipes, laid out on the floor parallel to each other, about 3 ft. apart, provide a "boat" for a line of 8-10 little children to sit in, an "airplane" for children to stand in, and a grand way to "practice" macro and micro beats in any meter. This activity is particularly exciting with unusual meters and offers a dramatic and full body difference between macro and micro beat movement. Shy children cannot help but become fully engaged in macro and micro movement, with the group movement scaffolding what will ultimately become individual skill with macro and micro beats. [Leaving the pipes on the floor while boarding the boat or airplane assures safety.]

1. RHYTHM PIPES—SITTING—Children lift the pipes onto spread eagle legs, each child in front of another, facing front. The teacher faces the children, holding and directing the movement of the pipes in meter. A parent can assist at the back end of the pipes if needed. The teacher sets up the meter and leads the pipes, alternating collective little hands forward and back to micro beats. Contrast micro beat movement with full armed up and down movement of the pipes to macro beats, raising the pipes overhead with full extended arms, repeatedly contrasted with the macro/micro movement. Tonguing offers yet another option to vary and extend the experience.
2. RHYTHM PIPES—STANDING—Children stand in a line, facing front, holding the PCV pipes with fully extended arms at their sides. The teacher faces the children, holding and directing the movement of the pipes in meter. The teacher sets up the meter and leads the pipes, alternating collective little hands forward and back to micro beats. Contrast micro beat movement with up and down movement of the pipes to macro beats, raising the pipes overhead with full extended arms, repeatedly contrasted with the macro/micro

movement. Tonguing offers yet another option to vary and extend the experience. Little children might need a parent at the back end of the pipes, whereas grade school children can function without even the teacher's hands, unless needed to sustain the tempo and meter. Several pairs of "Rhythm Pipes" can accommodate a full class of older children, provided the focus remains on the meter.

3. Both of the above activities can be done with rhythm syllables with more developed children.

HOOPS

Hoops have proved to be one of the most versatile props. They magically define one's own space, allow for activities around, with, 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 prep 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 the focus on the tonality or meter. The first couple of hoop activities listed here are designed for just a couple of hoops, but the versatility of the hoop really merits one for each child.

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 before the unusual meters. Patterns start with macro/micro beat 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. If the teacher is improvising, she should be aware of the greater challenge the children encounter with more difficult rhythm patterns. Any instructions that are given are to be delivered in tempo, so as not to interrupt the meter.

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. It can also be done without moms.

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 and the jump activates an appropriate 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 with the hoop and with individual response. Although this activity might draw a non-responsive child to jump with the teacher, it may 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.
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. The activity can also be combined with Jump Hoop above.
3. 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, as to rhythm syllables.

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.

Flowing movement and rhythmic movement is demonstrated by the teacher as she chants the meter and moves with the hoop in a variety of ways—holding it on either side like a big moon, moving it side to side, turning and twisting the hoop, bouncing the hoop, etc.

2. Teacher suggests that children do their own dance with the chant. She might highlight individual examples of movement suggesting that everybody try Johnny's dance, increasing her own movement vocabulary with children's movement.
3. Through her model, the teacher leads the children to movement that suggests macro or micro beats, alternating after each phrase or two.

GROUP HOOP—RHYTHM

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 macro beats. 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, and rhythm syllables can be used with more developed children.

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

MACRO/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.

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 enthusiastically return for successive turns.

This activity provides immediate reinforcement for individual response and is therefore a nice activity for those children moving from into individual response. 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 it's 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.

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" while being immersed in a meter.

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 secures the meter for each child.

HOOP SPOTLIGHT

1. Each child stands in his own hoop on the floor. The hoop defines the child's space for flowing 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 from above, encouraging sustained, flowing 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 pick up their hoops and rock from one side to the other, 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. At each 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, modeling 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 can be used with any tonality and with teacher improvisation as well as the tonality songs. 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.

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 segment and all jump into the hoops, echoing the tonal segment 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. Any instructions can be delivered on the resting tone.

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.

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 turn with the teacher. Teacher stands in the hoop, child stands outside the hoop facing the teacher. Teacher takes child's hands, delivers a tonal segment, then brings child into hoop with a jump, jumping with the child on each pitch. The child goes to the end of the line and the teacher delivers a tonal segment the next child, maintaining the tonality between children.

Because each child does just one tonal segment with the teacher, this is a nice activity to entice the children to greater independence.

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.

TONAL SEGMENTS 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 tonal segments, the teacher leads the resting tone squat and all squat in their hoops and sing the resting tone (**RESTING TONE SQUAT**). The children anticipate the resting tone 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 together jump tonal segments, followed by the resting tone with squat.

MOMMY/TOT TONAL SEGMENTS

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, and they are both looking into the hoop. Their hands are close to each other's hands at the bottom of the hoop and each is holding the hoop as one might hold the handle of a shopping cart. As the teacher delivers a tonal segment, 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 tonal segment (or delivers the resting tone). Following the echo (or resting tone), mom and tot return the hoop to the upright position to wait for the next tonal segment.

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, as the tonality has to be the focus rather than the game.

The breath should be audible. There is plenty of time for the breath as the hoop moves over the child. 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.

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 moves 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. This activity can be lengthened sufficiently to provide an extended experience in the tonality, so it is done just once.

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 hand chime/tone bell 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." Ala 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 tonal segments 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—TONAL

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 hand chime/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 hand chime/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.

MAKE-BELIEVE

This category involves several activities within a larger scheme or theme. With a little imagination, activities can be grouped together to extend immersion in a meter or tonality and represent a holiday or an imaginary fieldtrip. Make-believe activities include a number of smaller activities, often with various props. It is essential that the teacher prepare the series of activities so that one flows from the other with the rhythm or tonal narrative as prime so that the additional props sustain rather than interrupt the musical narrative.

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. 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 meter. Maintaining the same tonality and meter unifies the experience in a way the theme cannot.

1. PICNIC—This activity uses scarves as 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 ([SCARVES](#)). 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.

A special puppet just had to come along on the picnic to sing tonal segments in Dorian tonality (on syllables with more developed children). The recorder happened to be in the picnic basket, so the teacher improvises in Dorian tonality on the recorder. The next surprise in the picnic basket is a hand chime/tone bell of the resting tone used for the recorder activity ([HAND CHIMES/TONE BELL](#)). Each student accompanies the teacher's recorder improvisation with the hand chime/tone bell.

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 ([MICROPHONE](#))—or, a pair of songbirds ([SONGBIRDS](#)). The teacher and children dialogue in Dorian. The teacher then leads a Dorian tonality tune or improvises in Dorian while she packs up the picnic basket and children return “home,” dancing with their picnic blankets, bringing an end to the Dorian picnic.

2. **BACKPACKING**—A backpack can be used like a picnic basket above. 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, with their backpack. 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 with “musical instruments.”

4. **HAUNTED HOUSE**—Halloween can be 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—perhaps Dancing Doggie decided to be Resting Tone Rabbit for Halloween ([PUPPETS](#)). 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 ([RHYTHM STICKS](#)). The parachute turns a group of children into a ghost ([PARACHUTE](#)) that moves about the room chanting in a meter. Pumpkins can be used as individual voice chambers ([PUMPKINS](#)). The [SONG LIBRARY](#) offers Halloween songs and chants that can be incorporated.

5. **CAMPING**—The backpack is packed for camping ([BACKPACKING](#)). Hiking is accompanied by a rhythm chant or tonality song. Rhythm sticks create the campfire, and a drum accompanies the campfire. Children can play rhythm sticks or drums around the campfire, or dialogue with sticks or drums with the teacher individually. Children can dance around the campfire to a tonality song or meter chant. A parachute can become a tent ([PARACHUTE](#)) for more rhythm or tonal activity. Cooking soup on the campfire ([COOKING](#)) offers another option for dialogue. The backpack holds additional camping activities, which might include Art Songs or Gem Songs about nature. The little campers hike back to their moms, immersed in a rhythm chant or tonality song.

6. **AMUSEMENT PARK**—A trip to the amusement park is always exciting. The children earn their tickets by delivering patterns ([TICKETS](#)). Tickets in hand, the children are ready to try anything. The teacher has to decide just which activities at the amusement park she will take the children to on any given day. There are

so many to choose from. Wagon rides await the youngsters ([WAGON](#)), as do rides on the hobby horse ([HOBBY HORSE](#)), and "Bumper Cars" ([CARS](#)) or hoop space ships ([SPACE SHIPS](#)). A rhythm playparty can become a train moving around the room ([PLAYPARTIES](#)) or a merry-go-round. Rhythm patterns or tonal segments with movement becomes "pitching patterns to win a prize"—the prize being another ticket. With the extra ticket, mom and tot can serve as funny mirrors for each other as they move to a meter chant.

The hoop board game ([HOOP BOARD GAME](#)) becomes another carnival game. The parachute tent becomes the "Fun House." ([PARACHUTE](#)). Hungry? Fast Food is always close by ([FAST FOOD VISOR](#)). The laundry basket ([LAUNDRY BASKETS](#)) becomes a boat ride ([WAGON](#)) for tonality or meter.

A batting cage invites the children to respond to tonal segments 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 ([RESTING TONE SQUAT](#)). The child sings the resting tone while swinging at a tonal segment, 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 ([HAND CHIMES/TONE BELLS](#).) Children can go on the "Moon Walk"—singing on the mini-trampoline, jumping to the bean bag chair with the resting tone ([MINI-TRAMPOLINE](#), [BEAN BAG CHAIR](#).) There never is enough time at an amusement park to get to everything in on one day. The children are always happy to return.

7. FIREFIGHTERS—Fire hats and a rope can turn a group of children into firefighters, even if a pretend rope. Little firefighters will enthusiastically chant, tongue, move, and dialogue in a meter to put out an imaginary fire.

8. PLANTING FLOWERS—A couple of toy spades, a watering can and the imagination can make gardeners of all, chanting a meter, digging in rhythm, and dialoguing to get all of the flowers planted. Each child is happy to assist with the oversized, empty watering can, sprinkling rhythm syllables on the planted flowers.

9. MAGIC SHOW—A magician's hat and wand can turn a music stand into a magician's table. The teacher sets up a tonality. The hat dances with the tonality. A tap of the wand invites all to sing the resting tone. Resting Tone Rabbit can be pulled out of the hat as well ([PUPPETS](#)). Scarves can serve to adorn all with a magician's cape. "Magic" movement with tonal segments invite imitation of both tonal segments and movement. Dancing around the magician's table, mesmerized by the "magic" of the tonality can add additional dimensions to the magic show, as can a resting tone bell or "magic puppet" that stops singing only when the hat is placed over the puppet, or when the children sing the resting tone. The "trick" for the teacher is to keep the magic of tonality while engaging the children in activities that enhance the magic. Any talking is done on the resting tone.

10. COOKING—A mixing bowl and a couple of wooden spoons set up a kitchen, where each child can take a turn to help make cookies, cake, or soup, dialoguing rhythmically or tonally with the teacher while each moves his wooden spoon in rhythm. ([ROLLING PINS](#)).

MAKING DUPE COOKIES—Utensils needed: Empty mixing bowl, two wooden spoons, rolling pin, flat something for cookie sheet, closed something for oven, a child's imagination, a playful teacher.

Teacher begins making cookies by stirring in "some ba ba ba, ba ba ba" (duple sequence). Teacher may then add a little _____ (duple pattern), perhaps a cup of _____ (duple pattern), and a spoonful of _____ (duple pattern), all the while stirring and chanting in meter. Each child takes a turn stirring the batter, adding his own duple ingredients. Teacher adds duple patterns as needed to maintain consistency of dough.

Turn dough out onto floor. Sprinkle with syllables. Using rolling pin, roll cookie dough on macro beats, chanting patterns with syllables. Each child rolls dough, chanting his own patterns with syllables.

Shape cookies while chanting and place in oven to bake. Go on to another activity. When the cookies smell done, they are ready to eat. Children place their orders for cookies. Some children will want du de du de, du de du de cookies. Others will prefer du ta de ta du, du ta de ta du cookies. Still others will want their cookies plain—ba ba ba, ba ba ba. Triple ingredients may be substituted for duple. [[From Letters on Music Learning.](#)]

MAKING A CAKE—Similar to Making Duple Cookies above, but within a tonality, encouraging tonal dialogue.

MAKING SOUP—Similar to cooking activities above, either tonal or rhythm.

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 with all ages. 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.

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 the 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 echoes 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 tongs and moves macro beats while another tongs 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 square dance steps used will depend upon the age of the children and their experience with square dancing. 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 led 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. (**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—though 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 tonal segments, using the resting tone squat to punctuate the segments. 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, 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 tonal segments within the tonality. A return to the initial playparty provides contrast while reinforcing the tonality/resting tone connection.

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 are offered in the SONG LIBRARY. They employ the extended singing range and are therefore intended for older children. Some of the songs are in usual meters, some unusual meters. The unusual meters make particularly interesting folk dances.

Layering rhythmic movement in a folk dance, tuneful singing in a tonality, and singing and moving in ensemble, is quite an audiatonal 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.

RHYTHM INSTRUMENTS

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 [CAMPING](#)), and rattling bones at Halloween (see [HAUNTED HOUSE](#)).

5. The children dialogue with the teacher with sticks. This activity, though it appears immediate, is more difficult than vocal dialogue, as it takes greater skill to deliver rhythm audiation through any instrument. A child can deliver only what is in audiation. Tonguing macro and micro beats helps children coordinate their "sticking" to audiation.

6. All of the above activities can be done with rhythm syllables with more developed children.

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 around the room playing 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. (A drum on the floor in front of each child, with the children kneeling can facilitate upper body rhythmic movement with macro beats and dampen the sound of the full group.)

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 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. The children dialogue with the teacher on the drums. This activity, though it appears immediate, is more difficult than vocal dialogue, as it takes greater skill to deliver rhythm audiation through any instrument. A child can deliver only what is in audiation. Tonguing macro and micro beats helps children coordinate their drumming to audiation.

5. **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 bodies. 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.

6. 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.

7. **TAMBOURINES**—Tambourines can be used like hand drums in the above activities.

8. **BONGO DRUMS**—Bongo drums lend themselves nicely for individual drum activity with the teacher (activity 3 above), and rhythm dialogue. 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. 4. The children dialogue with the teacher on the various kinds of drums. This activity, though it appears immediate, is more difficult than vocal dialogue, as it takes greater skill to deliver rhythm audiation through any instrument. A child can deliver only what is in audiation. Tonguing macro and micro beats helps children coordinate their drumming to audiation.

11. **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 [COOKING](#)). 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. The teacher might maintain the meter on a hand drum while the child plays the "set."

12. **DRUM PADS AND DRUM STICKS**—A drum pad and drum sticks for each child provides an interesting option for more developed children. The drum pads allow for quiet ensemble response, providing the experience of ensemble playing with real drum sticks, without the distraction of the loud sound of multiple drums. The teacher can lead Rhythm Dialogue on the drum pads, Macro/Micro Beat Activities, improvisation in a meter, and rhythm accompaniments.

13. All of the above activities can be done with rhythm syllables with more developed children.

DRUM—LISTENING ACTIVITY

1. The teacher's performance on a drum is a most compelling manner of presenting a meter for listening, especially to beginners. 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.

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

These activities are designed for two generic kinds of "bells"—the individual bell—hand chimes, tone chimes, tone bells, or hand bells—and Orff instruments—glockenspiels, xylophones, metallophones. Of all of the

bells, the individual bell is most basic for tonal development, and the long, narrow individual hand 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 ([ORFF INSTRUMENTS](#)). Likewise, more than one Hand Chime/Tone Bell can be used in place of Orff instruments for limited activities.

HAND CHIMES/TONE BELLS

1. The teacher sets up the tonality and then sings a few tonal segments, a tonality song, or improvises in the tonality, and accompanies her singing with an occasional resting tone on the bell. The teacher maintains the tonality while offering the bell to individual children to provide her 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. Any talking deemed necessary is done on 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 [PICNIC](#)

5. Children sit in a circle passing the hand chime/tonal 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 hand chime/tonal bell rather than having the children pass it. When the teacher stops the song, she gives the hand chime/tonal bell to the unsuspecting child to ring.

6. See [HOOP BOARD GAME—TONAL](#)

7. The teacher delivers tonal segments in the tonality and invites each child to play the bell in response to her tonal segments. Each child receives several tonal segments, after which he rings the bell.

8. The child sings the resting tone in response to the teacher's tonal segments, and then gets to ring the bell as a reward. The tone chime can double nicely as a microphone. The teacher sings her tonal segments 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. Any instructions are sung on the resting tone.

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 immersion to interactivity.

9. See [TINKERBELL](#)

10. Hand chime activities with voice can be used with tonal syllables with more developed children.

ORFF INSTRUMENTS

The 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 metallophones, 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 and uses the Orff instrument to reinforce resting tone.

How many children play instruments and how they take turns will depend upon the instruments available, the number and age 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. 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.

Favorite Orff activities 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.

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 an Art Song or Gem Song.

8. The children attempt to play rhythmically, pitched percussion instruments while singing an Art Song or Gem Song, 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 an Art Song or Gem Song, pitched percussion instruments, and non-pitched percussion instruments.

11. The children attempt as an ensemble, a piece involving an Art Song or Gem Song, pitched and non-pitched percussion instruments, movement and speech.

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 sometimes 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 song on the recorder, bringing the children more fully into the tonality.

Working in Dorian tonality, for example, chanting on the resting tone, the teacher demonstrates that she is going to play or sing some tonal segments and the children are to respond by playing the resting tone (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 tonal segments. 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.

Because it is difficult to play in some tonalities in the key of D on the recorder, the teacher will likely choose to sing rather than play 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.

5. With a more developed group of children, the teacher can put tonal and rhythm together. The teacher's model with a four-beat melody will likely evoke the child's 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.

RECORDER—LISTENING ACTIVITY

1. The teacher's performance on the recorder is a most compelling manner of presenting a tonality for listening, especially to beginners. 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](#)

KAZOOS

1. Each child has a kazoo. The teacher sets up the tonality in her kazoo and invites the children to join her tonality song, respond with the resting tone, or dialogue with her tonally. This little instrument can be used for rhythm, but is particularly effective with tonal, as group activity often elicits tonal babble and entices children into tonal dialogue who are not yet ready to respond individually. The instrument can also be used to emphasize breath with both resting tone and tonal segments.

INDEX

The index is arranged by type of activity to facilitate lesson planning. Immersion/Movement Activities intended for standing with gross motor activity include an asterisk (*), assisting in balancing activity levels within lesson plans. Activities have been listed simply by prop rather than by multiple activities within a prop to keep the index a manageable size for lesson planning. However, most activities designed for Interactivity also serve Immersion. Most Rhythm Dialogue and Tonal Dialogue Activities can be used with either rhythm or tonal. Many rhythm activities designed for Immersion can be expanded to Macro/Micro Beat Activities, and many Resting Tone Activities can be expanded to Tonal Dialogue Activities.

IMMERSION

Type of Activity	Rhythm/Tonal	Prop
Immersion/Movement	R/T	Bean Bags
Immersion/Movement	R/T	Blocks
Immersion/Movement	R	Hammers
Immersion/Movement	R	Megaphones
Immersion/Movement	R	Paint Sticks
Immersion/Movement	R/T	Puppets
Immersion/Movement	R	Rhythm Sticks
Immersion/Movement	T	Rocking Chair
Immersion/Movement	R	Rolling Pins
Immersion/Movement	R	Sponge Blocks
Immersion/Movement	R	Stethoscope
Immersion/Movement	R/T	Wagon
Immersion/Movement*	R	Batons
Immersion/Movement*	R	Brooms
Immersion/Movement*	R/T	Flashlights
Immersion/Movement*	R	Hobby Horse
Immersion/Movement*	R/T	Hoops
Immersion/Movement*	T	Laundry Baskets
Immersion/Movement*	T	Mini-Trampoline
Immersion/Movement*	R	No Props—Rhythm
Immersion/Movement*	T	No Props—Tonal
Immersion/Movement*	R/T	No Props—Playparties
Immersion/Movement*	R/T	No Props—Folk Dances
Immersion/Movement*	R	Parachute
Immersion/Movement*	R	Pom Poms
Immersion/Movement*	R	Ribbon Balls
Immersion/Movement*	R	Rope
Immersion/Movement*	T	Scarves
Immersion/Movement*	T	Wind Streamers

INTERACTIVITY

Type of Activity	Rhythm/Tonal	Prop
Rhythm Dialogue	R	Drums
Rhythm Dialogue	R	Fast Food Visor
Rhythm Dialogue	R	Headphones
Rhythm Dialogue	R	Hoops—Rhythm
Rhythm Dialogue	R	Kazoos
Rhythm Dialogue	R	Make-Believe—Cooking
Rhythm Dialogue	R	Microphone
Rhythm Dialogue	R	No Props—Rhythm
Rhythm Dialogue	R	Paint Brushes
Rhythm Dialogue	R	Puppets
Rhythm Dialogue	R	Recorders

Type of Activity	Rhythm/Tonal	Prop
Rhythm Dialogue	R	Rhythm Sticks
Rhythm Dialogue	R	Telephones
Rhythm Dialogue	R	Tickets
Rhythm Dialogue	R	Wagon
Rhythm Dialogue	R	Walkie Talkies
Resting Tone	T	Bean Bag Chair
Resting Tone	T	Fire Hats
Resting Tone	T	Fly Swatters
Resting Tone	T	Hand Chimes/Tone Bells
Resting Tone	T	Hoops—Tonal
Resting Tone	T	Kazoos
Resting Tone	T	Laundry Baskets
Resting Tone	T	Make-Believe
Resting Tone	T	Microphone
Resting Tone	T	Mirrors
Resting Tone	T	No Props—Tonal
Resting Tone	T	No Props—Playparties—Tonal
Resting Tone	T	Orff Instruments
Resting Tone	T	Pumpkins
Resting Tone	T	Puppets
Resting Tone	T	Recorders
Resting Tone	T	Sandwich Baskets
Resting Tone	T	Straws
Macro/Micro Beats	R	Batons
Macro/Micro Beats	R	Bean Bags
Macro/Micro Beats	R	Brooms
Macro/Micro Beats	R	Drums
Macro/Micro Beats	R	Hammers
Macro/Micro Beats	R	Hobby Horse
Macro/Micro Beats	R	Hoops—Rhythm
Macro/Micro Beats	R	Make-Believe—Fire Fighters
Macro/Micro Beats	R	Megaphones
Macro/Micro Beats	R	No Props—Rhythm
Macro/Micro Beats	R	No Props—Playparties—Rhythm
Macro/Micro Beats	R	No Props—Folk Dances
Macro/Micro Beats	R	Paint Brushes
Macro/Micro Beats	R	Paint Sticks
Macro/Micro Beats	R	Parachute
Macro/Micro Beats	R	Pom Poms
Macro/Micro Beats	R	Puppets
Macro/Micro Beats	R	Recorders
Macro/Micro Beats	R	Rhythm Pipes
Macro/Micro Beats	R	Rhythm Sticks
Macro/Micro Beats	R	Rolling Pins
Macro/Micro Beats	R	Rope

Type of Activity	Rhythm/Tonal	Prop
Macro/Micro Beats	R	<u>Sponge Blocks</u>
Macro/Micro Beats	R	<u>Stethoscope</u>
Tonal Dialogue	T	<u>Fast Food Visor</u>
Tonal Dialogue	T	<u>Headphones</u>
Tonal Dialogue	T	<u>Hoops—Tonal</u>
Tonal Dialogue	T	<u>Kazoos</u>
Tonal Dialogue	T	<u>Make-Believe—Cooking</u>
Tonal Dialogue	T	<u>Microphone</u>
Tonal Dialogue	T	<u>No Props—Tonal</u>
Tonal Dialogue	T	<u>Pumpkins</u>
Tonal Dialogue	T	<u>Puppets</u>
Tonal Dialogue	T	<u>Recorders</u>
Tonal Dialogue	T	<u>Straws</u>
Tonal Dialogue	T	<u>Telephones</u>
Tonal Dialogue	T	<u>Tickets</u>
Tonal Dialogue	T	<u>Walkie Talkies</u>