

PREFACE

HEAVY ACADEMICS, DELIVERED JOYFULLY

Welcome to the wonderful world of guided listening with movement and props, a world where we can help our students develop excellent ears while they are joyfully responding to some of the greatest classical pieces of all time! You're going to love teaching these activities and your students will have a blast while learning about musical elements, composers, and great musical works. It's a win-win situation for teachers and students alike.

My personal theme in the music classroom is, "Heavy Academics, Delivered Joyfully." These lessons certainly fit that bill and are favorites in my classroom at Bear Lake Elementary. I hope you and your students feel the same way!

LEARN TO LISTEN AND LISTEN TO LEARN

Guided-listening lessons help grow young music analysts by developing critical listeners who have been exposed to a large variety of music that, in all likelihood, they would never have discovered on their own. These young music analysts notice musical details and can describe them with appropriate music vocabulary *and* they become invested in those pieces, because they were presented in fun and age-appropriate ways.

I was blessed with a mother who played an enormous variety of music in our home. I grew up hearing great music every single day: classical, jazz, folk, ethnic, and pop. That certainly empowered me as I became a performer in later years.

WHY ADD MOVEMENT PROPS?

My approach to lesson planning has always been to provide children with the opportunity to sing, play, listen, and move every time they enter my room. Years ago, when I began adding a lot of movement to my program, I had to deal with a number of behavior issues in my very large, and active, classes. Eventually, I discovered that the power of a prop is not to be underestimated.

While still offering a lot of free- and creative-movement opportunities, I began to collect a variety of props that I hoped would be appealing to my students while allowing me to fill their ears with loads of great music. When I saw the joyful response from the children, I was hooked. Plus, put props in the hands of those children with very short attention spans and you now have 10–12 minutes of focused teaching time. Amazing!

A NOTE ABOUT THE VIDEOS

It was my dream to offer you a book that included all of the lessons, all of the recordings you need for those lessons, and video footage of "real kids" doing the movement routines. I'm thrilled to see it come to fruition!

Now, these video demos are not polished performances. Each video on the DVD is a first take and the group of students is a diverse cross section of my school population. They stayed after school, I prepped the lessons, and then we passed out the props and shot the video. Some of the lessons were experienced by students this year in their grade level, while many of the lessons were brand new to them the days we filmed.

During the filming all children put forth a fabulous effort! This was really a family affair, with lots of little brothers and sisters staying after school with their siblings, and they were thrilled to jump in and join us in the lessons. However, due to the large spread of grade levels, you'll see some children who "get it" while others are struggling a little.

TIPS AND SUGGESTIONS

REPETITION, REPETITION, REPETITION

I often use a guided-listening piece as Entrance Music or Exit Music during the week I'm presenting that lesson, or in lessons that come before or after the movement instruction. The more times the children hear the piece, the more they love it and feel ownership of the work. (Research shows that the music we learn in childhood we love forever.)

You'll also notice that I embed my composer information within the lessons. Because I'm on a six-day rotation at Bear Lake, I've had to cut some things from my yearly curriculum. I no longer do a Composer Unit, for example. Instead I include Five Fun Facts, Ten Tidbits, Pictures, Scrambled Info, etc. into the listening lessons, helping the students get to know the composers.

SELECTING GRADE LEVELS

These movement lessons work well across numerous grade levels. I usually divide them amongst my K-5 classes, but you could easily teach all of these plans to all of your elementary-aged children. Additionally, there are a number of lessons that work with middle-school-aged children, and I have even done the flash-light painting activity with high school band students!

One approach that has been particularly effective for me is to use the same piece of music in different ways with different props. Children love revisiting a lesson first presented in the primary grades in their intermediate years, but this time with a new activity and prop. I get lesson requests all of the time from brothers and sisters who were told about a prop activity at home and wish for me to teach it to *their* class. Gotta love that!

SCHOOL/HOME/FAMILY CONNECTIONS

I seek out every opportunity for school/home/family connections and have included my *Family Musical Moment* guided-listening notes throughout this resource (see page 3 for a list of where each can be found). They are also available in the printable resources on the CD. I photocopy these strips on brightly colored paper and send them home with children after a listening lesson. Many of my students then download the piece of music at home and share it with their family, often teaching the movement routine as well. Numerous parents at my school have spoken to me about how they are building a family music library thanks to the Family Musical Moment notes.

MUSIC4YOU.LORENZ.COM

Because recordings can vary greatly, we've made the same recordings that are on the CD available for download at music4you.lorenz.com. This site also includes recordings of the complete works from which these lessons are drawn, should you or your students wish to expand the listening experience. You'll also find many wonderful NAXOS recordings that complement other Heritage Music Press resources.

ACCESSING THE PRINTABLE RESOURCES AND VIDEOS

For your convenience, all of the visuals and teaching aids presented in this text are available on the CD in color (for projection) and black and white (for printing). To access the digital files, you will need Adobe Acrobat Reader, which you can download for free at <http://get.adobe.com/reader/>. Once you have installed the Acrobat Reader, simply insert your CD into your CD drive. When prompted, click on **View Files** to see all of the amazing resources available to you.

GUIDED LISTENING WITH PARACHUTE PLAY

“Finale” to the Overture from *William Tell*

By *Gioachino Rossini (1792–1868)*



Focus on form and steady beat with this parachute routine.

MATERIALS

Recording—CD Track 1
Form Chart (see page 10)
Parachute*



PREPARATION

Discuss the form of the piece and, if applicable, the previous activity with non-pitched percussion instruments. Because cueing (calling out) accurate entrances and section changes are of great importance to the success of the activity, before teaching this lesson you'll want to practice this piece a number of times to feel comfortable with its complex form.

INSTRUCTIONAL STEPS

1. Share or review the folk legend of William Tell.
2. Display the Form Chart for this piece (see page 10) and discuss it with the children. Vocabulary words to address include:
 - a. Introduction
 - b. Interlude
 - c. Coda
 - d. Conductor
 - e. Steady Beat
3. Discuss, interpret, then practice the following movements:
 - a. *Trotting* (one of the gaits that a horse uses) is like a jogging motion. Knees come up pretty high and the feet come well off the floor.
 - b. *Ripples and Waves* means to shake the parachute to the beat. These shakes are not very large.
 - c. *Mushrooms* are created by moving the parachute quickly up above the head, then bringing the arms down slowly, creating a mushroom shape as the parachute descends. This move lasts for four measures and is then repeated, allowing for two mushrooms to fit into the C Section.

* I use a 12' parachute because of the limited space in my room. If you have large classes and a portable CD player, consider doing this lesson outside or in a gymnasium with a 20' parachute. If you do not have a parachute, check with your physical education department. They may have one.

- d. *The Washing Machine* is created by holding the parachute at waist height and moving it back and forth with the arms, simulating the agitator in some washing machines. (I have no idea what I'm going to call this move when washing machines with agitators become nothing more than a relic of the old days!)
4. Establish and discuss safety rules for the parachute lesson. It is essential that the children are careful of any instruments that may be in the music room while they are moving. Care needs to be taken not to tear the parachute. Let the children know that the parachute belongs to all of the students at the school, and that children abusing the prop will be removed from the activity. If the children are overly aggressive with some of the parachute maneuvers they can hurt other children's arms. Children who are out of control during the routine should be removed.
 5. Emphasize the fact that no talking is allowed during guided-listening activities, even very exciting ones like this. My students get so excited when the parachute first comes out that they are chatty and exuberant. Give them some time to celebrate, then remind them that the only reason we are using the parachute today is to interpret and demonstrate what we hear in the music. Explain that while the physical education coach uses the parachute for a cardiac workout and to develop arm strength, we are going to be exercising our ears with the 'chute! If students are talking and the music cannot be clearly heard, then the activity is pointless.
 6. Direct the students to stand up and make a circle with everyone distributed evenly around the circle. If there are gaps in the circle, they must be closed before the parachute is picked up. Place the parachute in the center of the circle and instruct the children to wait for your direction to pick it up. If you value your life, step out of the circle before you give this direction!
 7. Perform the routine calling cues throughout the piece. Be sure to speak your cues early (as one section is ending) so that the students can start each subsequent section on time. Remember that the form is: Introduction/AB/Interlude/ACDCB/Interlude/A/Coda. Refer your students to the Form Chart again, before you begin the movement activity.

Introduction: Listen to the introduction with students holding the parachute in their left hands, while facing to their right in the circle.

A Section: Students hold the parachute in their left hands and trot to the right in a circle, keeping the parachute pulled tight and flat. For your older children, consider turning to trot in the other direction halfway through the A Section.

B Section: Students face the center and shake the parachute to the beat, creating *Ripples and Waves*. Be ready for the hoots and hollers of joy. Kiddos of all ages love this part of the music!

Interlude: Turn back to the right and wait for the A Section to return.

A Section: Same as above.

C Section: Facing the center, have all students quickly lift the parachute above their heads, then bring their arms down slowly, creating a mushroom shape as the parachute descends. This move lasts for four measures and is then repeated, giving you two mushrooms in the C Section.

D Section: Have your students face the center, hold the parachute at waist height and do *The Washing Machine*, moving the parachute back and forth (right then left) with the arms. I always instruct my students to start to

“FINALE” TO THE OVERTURE FROM WILLIAM TELL

their right, but if you’ve taught for any length of time, you understand that this can be a lesson in futility. If the parachute is being pulled in two different directions, don’t panic—this usually corrects itself midway through the D Section.

C Section: Same as above.

B Section: Same as above.

Interlude: Same as above.

A Section: Same as above.

Coda: Start doing *Ripples and Waves* (lots and lots of them!) to the quarter-note beat but listen for the four big, bombastic slower notes and match the slower rhythm with the movement. Immediately follow the four big, slower shakes with a *Mushroom*. Then repeat that sequence of fast shakes, four slow shakes, and a *Mushroom*. Next, change to small *Ripples and Waves* and pause when the music pauses for a beat or two.


Continue on the wild ride to the end with fast shakes, then eight big, slower shakes matching the accents in the music. Finally, have the students stop moving the parachute completely, bend over slightly, and listen for the grand finale. On the final three notes of the piece, call out “One, two, toss!” The students should then toss the parachute toward the ceiling. If all of the children release the parachute together, it will stick to the ceiling. This is the children’s favorite part and they love seeing what happens next. The parachute will usually spiral down in a hurry to the center of the circle or float away across the room like a huge jellyfish, sometimes landing on one of the children.

To keep this ending from becoming chaotic, instruct the children (before you begin the parachute game) that they are not to move their feet from where they stand during the Coda. All children must freeze the second the parachute is tossed into the air. If the parachute lands on them, they must stand there covered like a little ghost, until you retrieve it. Additionally, if the parachute floats away like a jellyfish, they are not allowed to chase it, but must just stand still and enjoy the show. (One day when I presented this lesson the parachute floated over by the front door and landed right on the second-grade teacher who was waiting to pick up her class. The kids and I howled with laughter. Oh, how I wish I had a video of that moment!)

As an instructor, be sure to practice the Coda a number of times on your own before you teach this to children. It is very intense and will be the most passionate part of the lesson if done correctly.

8. The students will leave your room begging for more, and will want to download the piece as soon as they get home. Give them a Family Musical Moment note as they leave so they can find the music online or on a recording (see page 14).

ACTIVITY AT A GLANCE



Introduction	Listening
A Section	Trotting
B Section	<i>Ripples and Waves</i>
Interlude	Prepare for A
A Section	Trotting
C Section	<i>Mushrooms</i>
D Section	<i>The Washing Machine</i>
C Section	<i>Mushrooms</i>
B Section	<i>Ripples and Waves</i>
Interlude	Prepare for A
A Section	Trotting
Coda	<i>Ripples and Waves</i>