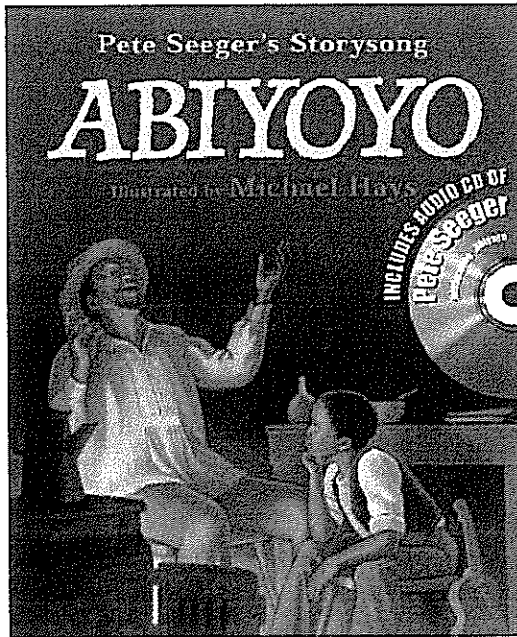
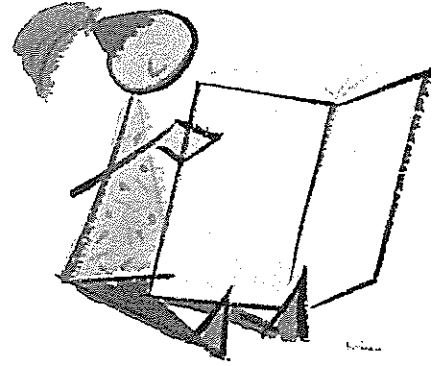


*“Lines,
Rhymes and
Rhythms:*



*Children's
Literature*

*and
Drama
in the
Music Class”*

Presented to the
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“Riddle Ree” – by Barbara Andress

Riddle riddle riddle ree, do what I do after me!

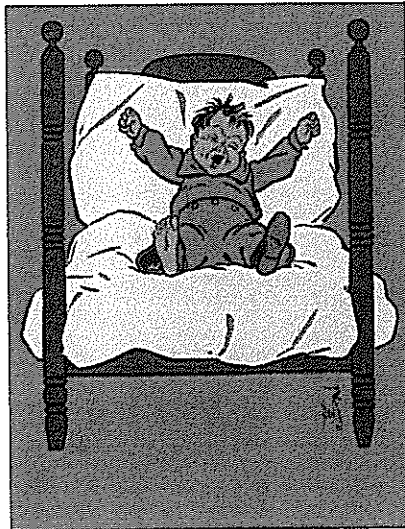
Stamp clap, stamp clap, sway sway

Touch your nose, touch your toes, around in a circle everyone goes

Bow once, bow twice, bend down low and plant some rice

Reach your hands up to the sky, shake them down as sunbeams die

Clap your hands, stomp your feet, cymbals crash and that’s complete!



“My Son John” – Nursery rhyme

Deedle deedle dumplin’ my son John

Went to bed with his stockings on,

One shoe off and one shoe on...

Deedle deedle dumplin’ my son John

“jack and Jill” – Nursery rhyme

Jack and Jill went up the hill

To fetch a pail of water

Jack fell down and broke his crown .

. . . .

And Jill came tumbling after .

. . . .



THE CAT CAME BACK

American Folk Song
Arranged by Mary Gotzke

Verse Freely
Gm F E1 D7

1. Old Farm-er John-son had trou-bles all his own. He
2. Farm-er John-son's neigh-bor swore he'd chase him out of sight. He

Gm F E1 D7

had a lit-tle cat that would-n't leave his home. He
donned his fast-est shoes and he ran with all his might. The

Gm F E1 D7

tried and he tried to give that cat a-way! He
cat was quick, he ran a-way and John-son's neigh-bor fell.

Gm F E1 D7

gave it to a man go-ing far, far a-way.— But the
Peo-ple came from miles a-way be-cause they heard him yell.— But the

Refrain Part 1 Gm F E1 D7

cat came back—the ver-y next day.— The

Gm F E1 D7

cat came back— We thought he was a gon-er, but the

Gm F E1 D7 Gm F

cat came back.— He just would-n't stay a-way.—

Interlude (Play after 1st, 2nd, and 4th Refrains)

E1 Part 1 D7 Gm F E1 D7 Gm F
Part 2

Du-du-du-doop! Me-owl— Du-wa, du-du-du-doop! Me-owl—

Go to Coda after 4th Refrain Coda
E1 D7 Gm F E1 D7 Um

Du-wal— He just would-n't stay a-way, Du-du-du-doop! Yeah!

3. He gave it to a man going up in a balloon. Told him to give it to the man up in the moon. The balloon came down about ninety miles away. What happened to the man? I really couldn't say. Refrain!

4. A great tornado came just the other day. The wind began to blow, the trees began to sway, Thunder struck, lightning flashed, darkness took the day. The people were so frightened, they knelt right down to pray. Refrain!



12. A TURKEY KNOCKED AT MY BACK DOOR

PARTNER SONG OR 3-PART ROUND
USE: THANKSGIVING

Round from Seaweed
Gilpatrick

Lightly and lively

Oh, a tur-key knocked at my back door and
I in-vit-ed him in. 'Twas a chill No-ven-ber *

Thurs-day so I in-vit-ed him in Won't you come in - to my

kit-chen, my friend. I'll boil some wa-ter for
tea. Come and sit here in my kit-chen; we'll chat! Have a *

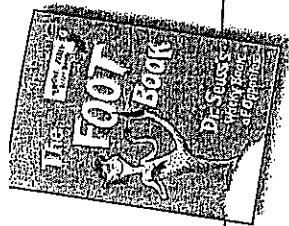
cook-ie, may-be two or three. He an-swered: "NO! NO!"

NO! NO! I won't come in — to your kit-chen. I said NO! NO!
NO! NO! I'll see you an-oth-er day!" Fine Oh, a

THE FOOT BOOK

Book by Dr. Seuss (1968)

Lesson by Patricia Bourne



Materials

A copy of the book

A variety of percussion instruments (pitched and nonpitched)

Target concepts

Rhythm: Long sounds, short sounds, steady beat/changing beat

Pitch: Higher/lower pitches/pitch direction (ascend/descend)

Tone Color: Vocal and instrumental

Dynamics: Loud vs. soft, crescendo

Full ensemble vs. solos/duos/trios

In March, elementary schools throughout the U.S. will celebrate Read Across America month, specifically honoring the contributions of Dr. Seuss on March 2nd (his birth date). His children's books have spanned multiple generations and continue to offer pleasure, as well as educational value, to students young and old. *The Foot Book* is particularly valuable for the instructional opportunities offered in music concepts and skills.

Process

- The students will listen as the teacher reads the story, providing a vocal model for the concepts listed above. For example:

Rhythm—Steady beat, long/short sounds, and silences

Pitch—Contrasting high and low speaking voice; ascending/descending pitches

Tone Color—Miscellaneous colors to the speaking voice, for example:

(Masculine) "His feet,	(Feminine) Her feet,	(Woolly-sounding) Fuzzy Fur feet"	(Nasal sound) "Trick feet,	(Stuffy nose) Sick feet"
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Dynamics—Loud vs. soft, crescendo

- Once the story has been completely read, students describe how certain parts or phrases were expressed, utilizing appropriate music vocabulary (relative to the age of the students involved in the lesson).

- The story is reread. Students are invited to duplicate the teacher's model while experiencing "ensemble" connections: for instance, all read parts that yield to a specific rhythm and steady beat while soloists or small groups are invited to contribute phrases like "Wet foot, dry foot" or "Here come clown feet."

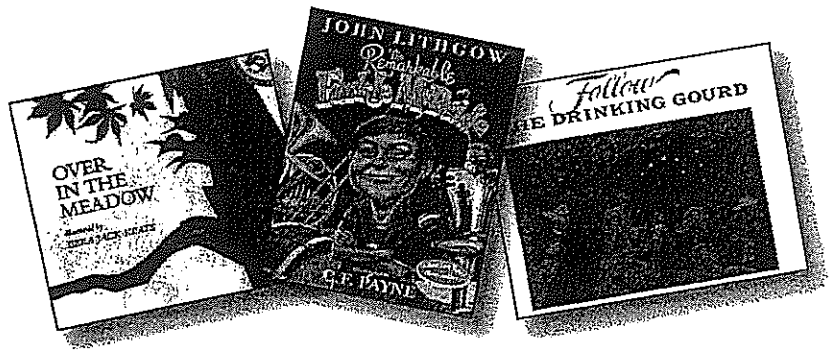
- Students are shown a variety of classroom instruments with distinct sounds. The teacher provides a demonstration of proper playing technique; children describe which sounds might best align with specific phrases of the book. Below are merely examples (students should be invited to provide a rationale for selecting a particular instrument for a particular phrase).

"Wet foot"	Finger cymbals or a small crash cymbal
"Dry foot"	Sand blocks
"Slow feet"	Gong or tam-tam
"Quick feet"	Claves
"Up in the air feet"	Triangle
"Over a chair feet"	Flexatone or slide whistle

- As the book becomes more familiar and is easier for young readers to follow, a full production is ready with narrator, soloists, ensemble members, and instrumentalists.



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Books That Teach: Bringing Children's Literature into the Music Classroom

by Patricia Bourne

Like most teachers, I'm always on the search for ways to expand the repertoire of materials used for instruction with my general music students. A leisurely stroll through a comfortable book store will often yield immediate results that students, their classroom teachers, and I enjoy.

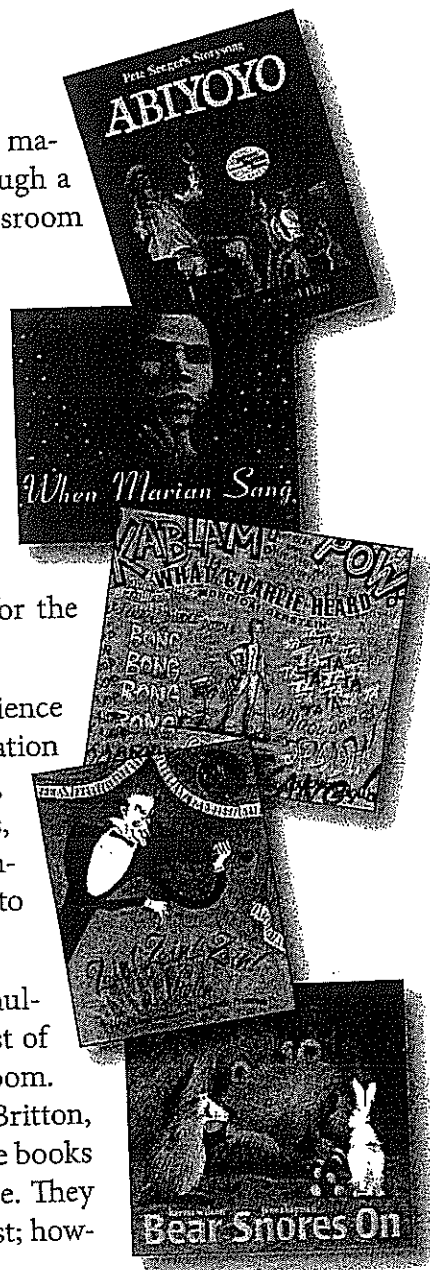
Children's literature—both books and poetry—is an excellent source of lesson material for music teachers. Within the binding of a typical child's book, we read with a steady beat; our voice accelerates, rises and falls in pitch, and captures the qualities of characters. Phrases develop as form and structure is revealed. We see images that reflect the world, and it's often a musical world at that.

I've noticed how reading to the students has both a calming and motivating result. First graders delight with the vocal explorations and tempo shifts of *We're Going on a Bear Hunt*, while fourth and fifth graders create splendid orchestrations for the Native American story *The Rough-Face Girl*.

Enhancing music instruction through children's books is a win-win, as this experience is so strongly linked to our ultimate responsibility—to educate children. Education equals literacy. Because both literacy and musicianship require students to decode, listen, communicate, create, develop, and expand vocabulary and expressive skills, literacy is naturally developed through music, and vice versa. A natural and comfortable link is made in a student's brain when the contents of a story bring life to music, and the addition of music brings life to the story.

One need not search too far to find a vast array of texts that work brilliantly for multiple music concepts. In fact, a quick turn of the page will reveal an extensive list of books, all of which were indicated as real winners within the general music classroom. This list reflects input from my friends and fellow teachers Judy Bohnet, Stacy Britton, Serene Patton, and Karen Oie, as well as my own teaching experiences. All of these books are readily available (I checked on Amazon.com for each one!) and ready for use. They are listed in alphabetical order, and grades levels are included as a point of interest; however, many have appeal to a wide range of grades and developmental ages.

Happy reading!



Books That Teach

Title	Author/Illustrator	Suggested Grades	Suggested Concepts
<i>Abiyoyo</i>	Pete Seeger and Michael Hays	1-3	Tone Color: Vocal/Instrumental Tempo: Acceleration
<i>America the Beautiful</i>	Katharine Bates and Wendell Minor	K-5	Style: American Patriotic
<i>A Band of Angels</i>	Deborah Hopkinson and Raul Colon	3-6	Style: Spiritual Cross-curricular: American history (Jubilee Singers)
<i>Bear Snores On</i>	Karma Wilson and Jane Chapman	K-2	Dynamics: Loud/Soft Form: Repetition
<i>Ben's Trumpet</i>	Rachel Isadora	1-4	Style: Jazz
<i>The Flute Player: An Apache Folktale</i>	Michael Lacapa	3-6	Cross-curricular: Native American folk tale
<i>Follow the Drinking Gourd</i>	Jeanette Winter	4-6	Style: Spiritual Cross-curricular: American history
<i>The Foot Book</i>	Dr. Seuss	K-2	Tempo: Steady beat/Changing beat Pitch: Contour and high/low Dynamics: Loud/soft
<i>Gershwin's Rhapsody in Blue</i>	Anna Harwell Celenza and Joann E. Kitchel	2-5	Compositional process Style: American 20th-century
<i>Mama Don't Allow</i>	Thacher Hurd	K-3	Form: Verse/Refrain Improvisation and orchestration
<i>Our Marching Band</i>	Lloyd Moss and Diana Cain Bluthenthal	K-3	Instrumentation Steady Beat
<i>Over in the Meadow</i>	Ezra Jack Keats	K-2	Form: Verse/Refrain
<i>Rap-a-Tap-Tap</i>	Leo and Diane Dillon	K-1	Steady beat Form: Refrain and echo
<i>The Remarkable Farkle McBride</i>	John Lithgow and C.F. Payne	2-4	Tone Color: Orchestral instruments Ensemble
<i>The Rough-Face Girl</i>	Rafe Martin and David Shannon	3-6	Orchestration Tonality: Minor vs. major
<i>This Land Is Your Land</i>	Woody Guthrie and Kathy Jakobsen	2-5	Style: American folk song Form: Verse/Refrain
<i>We're Going on a Bear Hunt</i>	Michael Rosen and Helen Oxenbury	K-2	Tempo: Steady beat/changing beat Form: Repetition Tone Color: Vocal/Instrumental
<i>What Charlie Heard</i>	Mordchai Gerstein	3-6	Famous composers Melody and harmony
<i>When Marian Sang: The True Recital of Marian Anderson</i>	Pam Muñoz Ryan and Brian Selznick	3-6	American performer Style: Spiritual
<i>Zin! Zin! Zin! a Violin</i>	Lloyd Moss and Marjorie Priceman	3-5	Tone Color: Orchestral instruments Ensemble distinction