

**SO YOU HAVE TO PUT ON A PERFORMANCE...**



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**KOSA**

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American Orff-Schulwerk Association*



**SEPTEMBER 24, 2011**

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**Sasha:** from Sashay the Donut, New England Dancing Masters

This dance is a wonderful mixer, good for all ages with a Russian flavor.

**The Turnip** A Russian Folk Tale



Source: The Turnip Published by CEI, there are many versions of this story.  
The Stubborn Pumpkin, Scholastic Books, is very similar.

Character	NPP Instrument
Grandpa	
Grandma	
Granddaughter	
Zhouchka	
Cat	
Mouse	
“tugged”	
“pulled”	

Practice Pulling without touching each other or the turnip.

L. Ray

The musical score consists of seven staves. The top staff is for the vocal line (V) and includes the following lyrics: "He(they) tugged and t(he)y pulled and t(he)y tugged and t(he)y pulled but could -n't pull it up. They tugged and they pulled and they tugged and they pulled and pulled the tur - nip up!". The remaining six staves are for instruments: Mouse (SG), Cat (AG), Dog (SX), Granddaughter (AX), Grandmother (BX), and Grandfather (CBB). Each instrument part has a corresponding character icon to its left.

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## Too Much Noise

**Too Much Noise** by Ann McGovern

ISBN: 0-395-18110-0

Melody: Canon #41 from Music for Children, Volume I, Schott, pg. 132

Characters: Wise Man, Peter, cow, donkey, sheep, hen, dog, cat

Scene: the inside of a house

Shadow puppetry or drama

Character	NPP Instrument
Wise Man	
Peter	
Cow	cow bell
Donkey	agogo bell
Sheep	guiro
Hen	egg shaker
Dog	jingle tap
Cat	cabasa
Bed	bird chirp
Floor	ratchet
Leaves	sandblocks
tea kettle	slide whistle

### Too Much Noise

UNPITCHED PERCUSSION

L. Ray 1998

The musical notation consists of six staves, each with a different unpitched percussion instrument and a corresponding animal illustration to its left. The instruments and animals are: cowbell (cow), agogo (donkey), guiro (sheep), egg shakers (hen), dog tags (jingle tap) (dog), and cabasa (cat). The notation uses rhythmic symbols like vertical lines and dots on a staff to represent the sounds of these instruments.

“Our house isn’t big enough  
 There is so much noise I cannot get to sleep.”

# The Gingerbread Man

The Gingerbread Man, retold by Eric A. Kimmel, illustrated by Megan Lloyd, a Holiday House Book,  
ISBN 0-8234-0824-8

Melody: Music for Children, Volume II, Schott, p.42 (Simple Simon)

## *Verse 1*

- A** I'll run and run as fast as I can.  
You can't catch me, I'm the Gingerbread Man!
- B** La la la la la la la la la la la la la la la. (2x)

## *Verses 2, 3 & 4*

- A** I'll run and run as fast as I can.  
You can't catch me I'm the Gingerbread Man.  
I ran from the woman and I ran from the man.  
I'll run from you. See if I can!
- B** La la la la la la la la la la la la la la la. (2x)

## *Verse 5*

- A** I'll run and run as fast as I can.  
You can't catch me, I'm the Gingerbread Man!  
I ran from the horse and I ran from the cow.  
I ran from the dog and I ran from the sow.  
I ran from the woman and I ran from the man.  
I'll run from you. See if I can!
- B** La la la la la la la la la la la la la la la (2x)

Sound effects:

Gingerbread man hopping onto the floor out of the oven \_\_\_\_\_

Running footsteps \_\_\_\_\_

Danger \_\_\_\_\_

Swimming, water \_\_\_\_\_

Fox gobbling the gingerbread man \_\_\_\_\_

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**Gingerbread Man**

Melody and SR part found in Music for Children, Volume II,  
page 42, Simple Simon, Schott

A Ray

Glockenspiel *Lively*

Glockenspiel II

SR

SX

AX

BX/Timpani

This musical score for section A is written for six instruments: Glockenspiel, Glockenspiel II, SR, SX, AX, and BX/Timpani. The music is in 4/4 time and begins with a repeat sign. The Glockenspiel part is marked 'Lively' and features a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The Glockenspiel II part plays a rhythmic accompaniment of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The SR part is silent. The SX part plays a rhythmic accompaniment of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The AX part plays a rhythmic accompaniment of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The BX/Timpani part plays a rhythmic accompaniment of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

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B

This musical score for section B is written for six instruments: Glockenspiel, Glockenspiel II, SR, SX, AX, and BX/Timpani. The music is in 4/4 time and begins with a repeat sign. The Glockenspiel part is silent. The Glockenspiel II part is silent. The SR part is silent. The SX part plays a rhythmic accompaniment of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The AX part plays a rhythmic accompaniment of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The BX/Timpani part plays a rhythmic accompaniment of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

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### Shadow Puppetry

Stories are powerful vehicles through which children can learn. Shadow puppetry is a way to include some children in the storytelling process who might otherwise be reluctant to participate.

Types of shadow puppets -

- ☛ *opaque*, no light shows through, silhouette shapes appear black
- ☛ *translucent*, light and color show through, make out of tag, color with permanent markers, soak in linseed oil, this is not a job for kids
- ☛ *transparent*, make out of transparency or laminating film, color with permanent markers
- ☛ *moving*, use brass fasteners to put joints together with any of the above types of shadow puppets

Fasten the puppets to dowel rods using craft wire and strapping tape. Always have repair tools on hand, behind the screen. An extra overhead bulb is a good idea as well.

- ☛ Light source: overhead projector or other strong light
- ☛ Screen: a sheet pulled tight on a PVC frame, shadow screen material (the best)\* stapled to a frame, or a heavy duty white vinyl shower curtain from Walmart

For lots of details about shadow puppets, screens, etc., go to

**<http://www.sagecraft.com/puppetry/definitions/shadow.html>**

Years ago, I bought a roll of shadow screen material from:

\*Kinetic Artistry  
Takoma Park, MD  
301-270-6666

It's called Roscoe-Screen Twin White and comes in 4' width. It was about \$18 a yard at the time. Expensive but the best screen material and it will last forever.

- ☛ Scenery: stationery on the overhead, rolling to simulate moving characters, or added to the screen. Also consider multiple types of scenery.

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**The Mitten**

The Mitten A folk tale from Ukraine by Jan Brett, Scholastic Books, ISBN: 0-399-21920-X

You are probably familiar with this wonderful story. Here is one way to turn it into a presentation using singing, instrument playing and creative movement. Add an unpitched instrument for each character in the story. Using either drama or puppetry, act out the story adding the sounds for each character and the song above. Rehearse the sneeze before starting the story.

Other versions- Alvin Tresselt, Malysh Publishers

**The Mitten**

L.Ray

"I think I'll..."

Character	NPP Instrument
Nikki	
Baba	
Mole	
Snowshoe Hare	
Owl	
Badger	
Hedgehog	
Fox	
Bear	
Mouse	
Sneeze	All/glissando and NPP
Snow	

## **Alternatives to Performance**

### **Parent Visits**

Consider inviting parents to *participate* in music class. This can build support for your program like nothing else. If they have a chance to see the teaching that's going on in your room, to play the instruments, sing, and move, take turns, have partners, and feel the joy you will win. It takes some planning but can be worth the extra stress.

- Do one or two grade levels at a time, not the entire school
- Offer a range of classes to choose from – over two weeks, they choose one day
- Send home the times they can choose from far in advance. Put it on your web site and in the school newsletter.
- Include administrators, board members, grandparents, aunts, uncles, babysitters, etc.
- Do not require a reservation or a response, every day will be an adventure
- Make sure the parents know they are to be on time and say goodbye to their children after music class is finished
- Ask them to wear comfortable clothes, they may be sitting on the floor
- Have a few chairs handy in case the floor is not an option for sitting
- Ask them to sit next to their child
- Include them with everything the children do. The students can help them with the fine points of mallet technique and recorder playing.
- Hand out a list of concepts at the end of class so they are clear about what you were teaching (I often include a range of materials to give myself room to adjust on the spot)
- Thank them for coming. Mention that next year they will see a big difference in the skills.
- Explain to the staff and administrators that you have a unique situation and are trying to build support and educate the parents on what happens in your room.
- Get feedback from the office staff to find out what people are saying on their way out.

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### **Dancing Days or Dance Week**

Consider inviting parents/grandparents to a day of dancing – or even a week of dancing. Combine classes with the physical education teacher and teach in the gym. Even mixed grade level combinations can work. Fit in as many folk dances and play parties as you can. The P.E. teacher in my building was happy to work the CD player and assist. Better yet, have the art class come in for a few minutes to do figure drawing while the dancing is going on.

- Invite parents far in advance
- Give them a choice of when to come (not every day)
- Specify the type of shoes they will need to wear
- Change the dances daily so the students have something different every day. In my building I would see them four times during that week.
- Take pictures of the parents dancing with their children.

## **Smaller Settings**

### **Class to Class Sharing**

Sometimes it's enough to have another group of students come in to see a mini performance. I have yet to meet a kindergarten teacher who wouldn't be delighted to drop off her class for fifteen minutes. It's best to plan ahead but spontaneity also has merit. Short stories, puppet plays, sets of songs are all possibilities. This also can give meaning to "babyish" songs third and fourth graders would not normally like. If they are performing a lullaby for the kindergarteners who have their teddy bears with them, it can be more acceptable.

### **Individual Class Performances**

If there is enough room to set up chairs or risers for an audience, consider having one class at a time perform in your classroom. Invite the parents to come during their children's music class time to see what they've been working on. Talk a bit about each piece, or have the students talk about what they've been learning. Layer an instrumental piece by adding one part at a time.

## **Plan Ahead**

Planning ahead can take the stress out of putting a performance together. If you know what music you will be using, teach one piece a month and then pull them together a couple of weeks before. Teaching different music to classes within a grade level can stretch the length of a performance and give each group a chance to shine. By the end they will all know each other's pieces. Splitting up instrument parts, singing, and dancing within a grade level can also give each child something important to do

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# **Jabuti the Tortoise**

A Trickster tale from the Amazon by Gerald McDermott ISBN: 0-15-205374-3

<b>Characters</b>	<b>Sounds</b>
Jabuti	
Jaguar	
Lizard	
Tapir	
Whale	
Birds	
Vulture	
King of Heaven	
Toucan	
Macaw	
Hummingbird	
Trees/vine	
Creatures of the rain forest	
Twigs and bushes	
Flowers and trees	
Rock	

**Scene One** Rainforest , creatures making gentle noises and sounds

Jabuti plays his song (recorder) accompanied? Canon #40 Music for Children, Volume I, Schott  
*When Jabuti comes along we listen to his song.*

The song weaves through the rainforest. All the creatures listen.

**Scene Two** Jabuti and Jaguar

Jabuti's song sounds sour to Jaguar – once he tricked him into chasing his tail

Transpose to d minor, add B $\flat$  bar, accelerando

*When Jabuti comes along, There's something that goes wrong.*

**Scene Three** Jabuti and Lizard

Lizard remembers when Jabuti tricked him into giving him a ride on his back.

Canon #40 in C with 6/8 meter

*When Jabuti comes along, he thinks my back is strong.*

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## Scene Four Jabuti, Jabuti, Tapir and Whale

Tapir and Whale remember tug-of-war.

Canon 40 augmented, add pulling sounds effects.

*Played on recorder.*

## Scene Five All birds, moving and singing, except Vulture

Flock of birds enter and sing unison, then in canon.

*When Jabuti comes along, we love to hear his song*

Vulture was silent. He wanted to eat Jabuti.

King of Heaven invites the birds to a festival. Jabuti wanted to go too.

Vulture offers Jabuti a ride to heaven on his back.

*Flying Music – dark and ominous BM? Tremolo, spring drums*

Vulture Swooped and turned upside down – Jabuti falls

Sound Effect \_\_\_\_\_

Speech

Form \_\_\_\_\_

Twigs and bushes, Flowers and trees,



Move aside, make way for me.



Jabuti falls with a loud crack,

Sound Effect    Fall \_\_\_\_\_ Crack \_\_\_\_\_

## Scene Six

The birds search for Jabuti

Random recorder birds calls and trills, improvisation with mallet instruments

Toucan, Macaw, and Hummingbird found and patched up Jabuti

Snippets of Canon #40

## Finale

Jabuti plays a song as thanks for being put back together.

Birds, creatures, trees, etc. all sing and dance