

Experience frameworks for "managing" playful instruction. Develop ways to explore and create in all grades, giving students choice and as a result, buy-in. Busy kids are behaving kids!!

Students enter space seeing instruments (UPP and frame drums) arranged invitingly, mysteriously, artfully across the carpet. This is the “forest.”

- Sing the song, moving playfully around the space and forest, inviting participants to join in and freeze at the end of the song, interacting with the forest. Repeat several times, inviting singing, as well as making our own forest shapes to add to the allure of the space.

- NOW, the instruments will be picked up by the “forest people” AKA, the statues.

Another day... perhaps...

Add the “Itsa Bitsa” rhyme (as described in “The Magic Forest” and in *Music for Children* “American Edition,” vol. 2, pg. 153) playing the instruments and more “upbeat” movement. Rhyme ends with participants making connections with each other, be it with instruments or body parts. Switch who is standing in place and playing the instrument and who is moving.

- Players may play the “Itsa Bitsa” rhyme or add a complementary ostinato
- Movers end up facing an instrument-holder
- Question and Answer style improvisation takes place between the mover on body percussion and the player on their instrument. Switch roles and repeat

A: Some small groups will “choreograph” a MAGIC FOREST SCENE with a BEGINNING, MIDDLE, and END that is as long as the “This is the Magic Forest” song, twice through, once in silence, once with sound

B: Other small groups will “choreograph” an “Itsa Bitsa” scene utilizing instruments and improvisation in some way, for a group-determined length of time

2. The International Balloon Fiesta— one of the most magical parts of Albuquerque!

AND, don’t discount the magic of *Volume I*, a resource just waiting for you to open up and draw from! Why create everything from scratch? Use what you have to best teach those right in front of you.



Original melody found in *Music for Children Volume I*, pg. 107, #24, words by Christine Ballenger
transpose to F for more comfortable singing range:

Jump into the basket, we're ready to go
The chase crew is waiting, now on with the show!
We're flying, we're gliding
Wave down to the people below

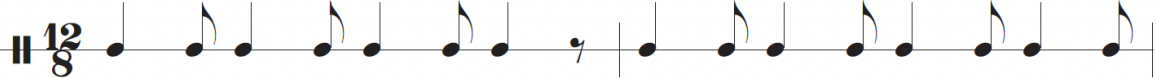
PLAY A GAME:

- Divide between balloon riders and chase crew- 3 or 4 people per small group
- Each balloon group needs a chase crew group
 - While the melody is sung, the balloon group moves across the room in a smooth, gliding way
 - Then, it is 16 beats of improvisation while the chase crew has to meet the balloon- HOWEVER, the chase crew CANNOT use the same pathway as the balloon group. (Remember, the chase crew is on the ground and the balloon is in the air. For more fun, you can have obstacles on the ground that hinder the pathways of the chase crew.)
 - Utilize rhythmic building bricks in compound meter to aid in improvisation, examples given on page 3 of these notes
 - Repeat as desired. Also, switch roles of the groups, so the chase crew can be the balloon and vice versa.

Add a poem: What can we do with this??

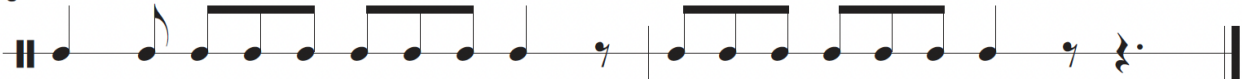
Hot Air Balloon Feeling

Christine Ballenger



Float- ing up and float- ing down Way up high a- bove the town! No

3



rush, no wor- ries no bust- le or cares, HOT AIR BAL-LOON TAKE ME THERE!

 special shapes rodeo	 cool morn- ing
 sun- ny day	 chase crew
 mass a- scen- tion	 glow

3. *The Rain Stomper* by Addie Boswell as inspiration for a “Weather-Scape”

Now, if hot air balloons or forests aren’t of interest to your students,
try the weather! Magic can be found in the rain as well....

Read the story, pulling out all the onomatopoeia

Tat-a-tat boom

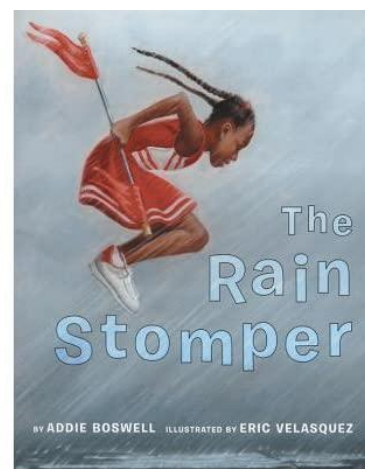
Slap clatter clatter slap

Boom walla boom boom

Clink clink whoosh

Tap tippity tap tap

Clack clickity clack



Using the words as inspiration, first partner pairs will have a discussion in “weather sounds.” Next, form small groups to create “Weather-Scape” of sound to sonically illustrate a storm or weather event. All sounds welcome. Must have a beginning/middle/end.

Note: students will have been introduced to the variety of instruments at their disposal and should new instruments be pulled out as options, PLEASE take the time to name them and demonstrate their correct technique. Many times our students seem to cause problems or be reckless simply because THEY DO NOT KNOW WHAT WE KNOW.

Another day, perhaps...

The weather provides a common conversational point. Let’s continue in its exploration:

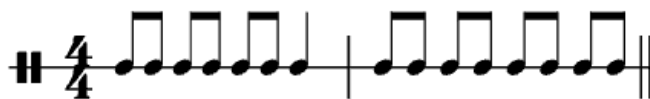
Melody from *Erstes Spiel am Xylophone*, #12 p.9

| |: Have you checked the weather, is it hot or cold? : |

It is hot! Very, Very hot!

That’s the latest forecast, it is very hot!

- Allow space for other weather forecasts, by changing the underlined words
- Small groups will learn how to play/sing the melody with their chosen forecast, then will write an eight-beat word chain to further describe the forecast– you know how those local TV station meteorologists can be! (Example below)



It’s so hot you’ll fry an egg on the sidewalk. Drink your water!

Final product: Create a performance where small groups are able to share their forecasts. Will the forecasts be rhythmic? Melodic? Dramatized? Accompaniment with ostinati? Will you sing the melody from *Erstes Spiel*? Write something new? The more say your students have in *what* and *how* they share, the more engaged and enthusiastic they will be to complete the project!

“Managing” Fun

- Busy kids are behaving kids. How quickly can you get your students ACTIVELY involved in your lesson? Talk less, do more. Explain later.
- Instead of making kids “earn” instruments, why not give them a chance to show you they can be responsible first? Then remove the instrument if needed.
- Let your students make the decisions that really don’t matter. They choose an order. They create rules to a game. They pick which instruments to play (even if their choice isn’t the best, we also learn from doing the “wrong” thing).

Have fun! You teach KIDS! Engage, then inform.

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