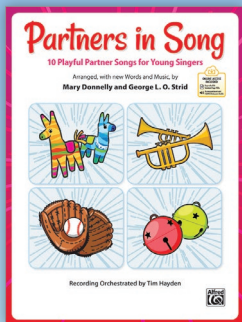


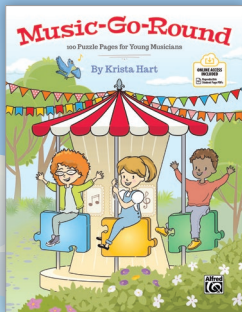
2021–2022



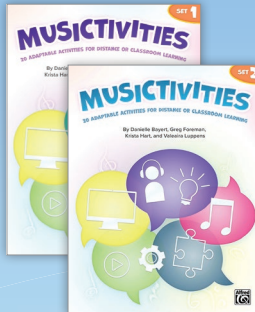
New Classroom Resources



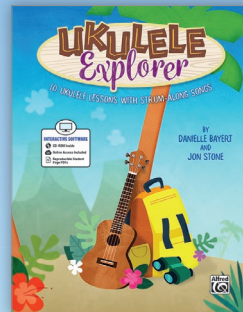
Page 3



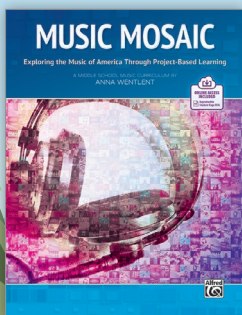
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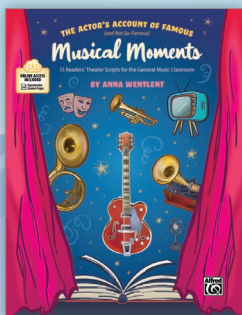
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Page 12



Page 15



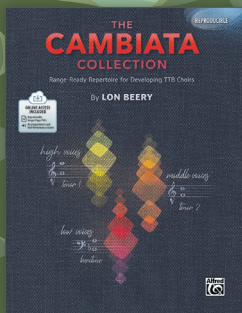
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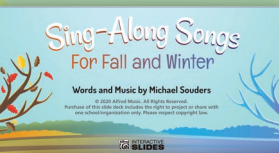
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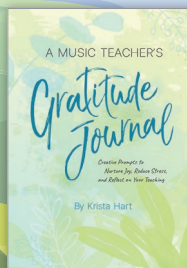
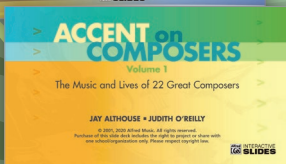
Page 26



Page 30



Page 32



Page 35



Page 36

NEW MUSIC AND RESOURCES FROM ALFRED MUSIC

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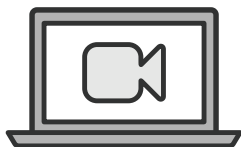


alfred.com/newchoral



alfred.com/newclassroom

ENHANCE YOUR REVIEW



Watch trailers and
Score & Sound videos.



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choral recordings or
audio excerpts.



View or download
full choral PDFs or
sample pages.

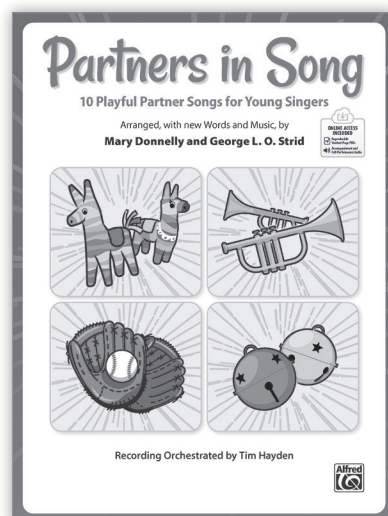
Please refer to pages 4–5 for excerpts from *Partners in Song*.

PARTNERS IN SONG

10 Playful Partner Songs for Young Singers

By Mary Donnelly and George L. O. Strid

Familiar song + original countermelody = instant harmony! This fun-filled collection gathers familiar folk songs, spirituals, and holiday tunes into a practical resource you can use onstage and in the classroom all year long. Reproducible singer pages make it easy to help students find and mark their individual parts while giving your budget a break!



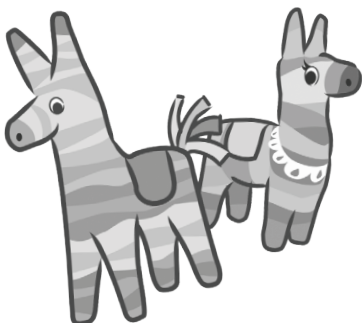
Available to download at
media.alfred.com

- Recommended for grades 2–7.
- Teacher's Handbook includes access to reproducible student pages.
- Online Audio includes full-performance and accompaniment recordings.
- Enhanced CD includes PDFs of the reproducible student pages, plus full-performance and accompaniment recordings.

SONGS:

- | | |
|-----------------------------------|----------------------|
| 1. Makin' Music on the Erie Canal | 6. Christmas Calypso |
| 2. Peaceful River | 7. Hanukkah Dreidel |
| 3. Play Ball! | 8. A Holiday Fiesta |
| 4. Sing, Cielito Lindo! | 9. Lullaby Noel |
| 5. Yankee Doodle Song | 10. Music in the Air |

Teacher's Handbook & Online PDF/Audio (00-48269)	\$59.99
Digital Teacher's Handbook & Online PDF/Audio	\$59.99
Teacher's Handbook & Online PDF (00-48270)	\$29.99
Digital Teacher's Handbook & Online PDF	\$29.99
Online Audio (00-48271)	\$39.99
Enhanced CD (00-48272)	\$39.99



3. PLAY BALL!

(A Partner Song with "Take Me Out to the Ball Game")

Words by
JACK NORWORTH (1879-1959)

Music by ALBERT VON TILZER (1878-1956)
Arranged, with new Words and Music, by
MARY DONNELLY and GEORGE L. O. STRID

With excitement (♩ = ca. 108) Moderate waltz, in one (♩ = ca. 60)

VOICES *f* **2**

Charge! Charge!

5 PART II (opt. unison) **2** 7 *mf*

Oh, what a day to go to the ball - park.

11 **Hoo - ray!*

I wan - na shout hoo - ray! I like to hear the

17 crack of the bat as it sends the ball fly - ing back, back, back.

23 Hall of

One of these days, I'll play in the ma - jors. I'll make the Hall of,

29 Fame.

Hall of Fame. Till that day I'm hap - py to

34 **2**

stay right here at the base - ball game! _____

* Optional echo group.

41 PART I (opt. unison)

mf

Take me out to the ball game, take me out with the crowd. _____

48

_____ Buy me some pea - nuts and Crack - er Jack. I don't

54

57

care if I nev - er get back. Let me root, root, root for the home

60

team. If they don't win, it's a shame. For it's one, two,

67

6

three strikes, you're out at the old ball game! _____

79 PART I

mf

Take me out to the ball game, take me

PART II

mf

Oh, what a day to go to the ball - park. I wan - na

84

out with the crowd. _____ Buy me some pea - nuts and

Hoo - ray!

shout hoo - ray! _____ I like to hear the

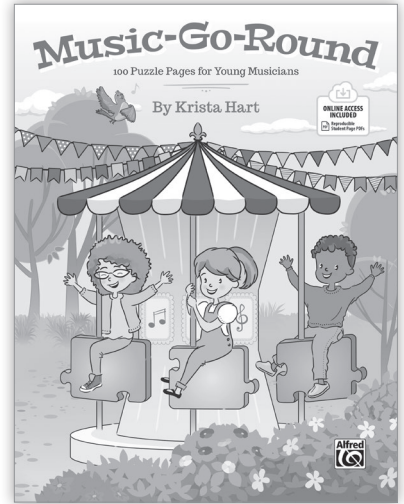
Please refer to page 7 for excerpts from *Music-Go-Round*.

MUSIC-GO-ROUND

100 Puzzle Pages for Young Musicians

By Krista Hart

This delightful resource is overflowing with creative musical activities for elementary students! Bring out the crayons for Color by Note coloring pages and sharpen the pencils for Word Wizard word searches. Includes Musical Mix-Ups, Colorful Beats, Music Note Spelling Bees, Puzzling Pitches, and more! Covering facts and concepts that are already part of your music curriculum, these attractive reproducible worksheets are perfect for bell work, simple assessments, extra credit exercises, homework assignments, quick lesson extensions, or ready-to-go substitute teacher plans. Grab a seat on the *Music-Go-Round*!



Available to download at
media.alfred.com

- Recommended for grades K–5.
- Reproducible PDFs of the entire book are available online to print or project.

PUZZLES:

1. Circle by Color
2. Color by Note
3. Colorful Beats
4. Music Mazes
5. Music Math
6. Puzzling Pitches
7. Music Note Spelling Bee
8. Word Wizard
9. Rhythm Hunt
10. Musical Mix-Ups

Reproducible Book & Online PDF (00-48713)**\$34.99**
Digital Book**\$34.99**

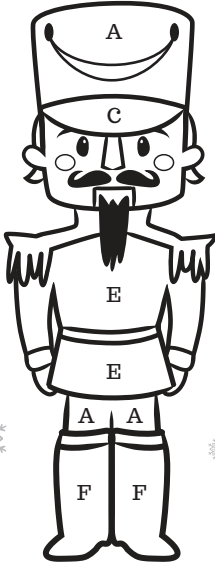


Color by Note

NAME _____ CLASS _____

Using the key below, color the picture.

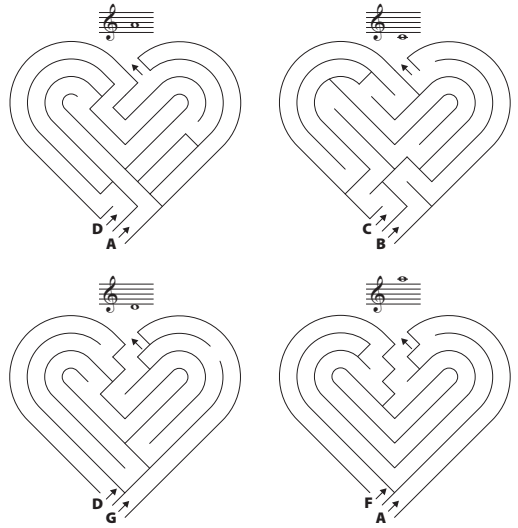
-  = Black
-  = Green
-  = Yellow
-  = Red



Music Maze

NAME _____ CLASS _____

Choose the path through the maze that leads from the correct letter name to the note on the staff.



Puzzling Pitches

NAME _____ CLASS _____

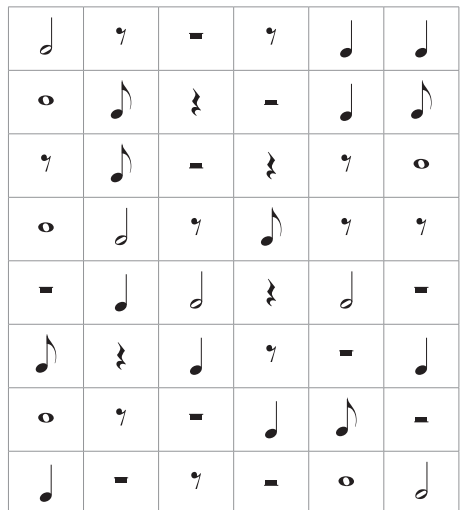
Write the letter name for each note.



Rhythm Hunt

NAME _____ CLASS _____

Circle any group of notes in a straight line (vertical, horizontal, and diagonal) whose value totals eight beats.



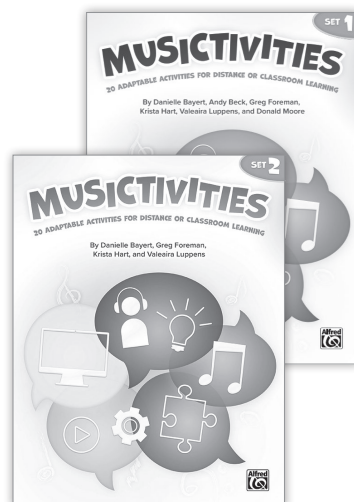
Please refer to pages 9–11 for excerpts from *Musictivities, Set 1 & 2*.

MUSICTIVITIES

20 Adaptable Activities for Distance or Classroom Learning

By Danielle Bayert, Andy Beck, Greg Foreman, Krista Hart, Valeaira Luppens, and Donald Moore

A ready-to-go remote resource for general music classes! This incredibly creative collection offers standards-based lessons for K–8 music students at home or in the classroom. Musictivities leads learners to create, perform, respond, and connect with fillable worksheets, plus linked audio and video. Available exclusively as a full-color digital book, so you can easily share on any learning platform. Concepts include composing, conducting, listening and analyzing, composers, note names, rhythm, meter, instruments, body percussion, and many more—all divided into recommended levels of difficulty.



Available to download at
[media.alfred.com](https://www.media.alfred.com)

- Recommended for grades K–8.
- Includes fillable worksheets, plus linked audio and video.
- 100% reproducible.
- Purchase includes permission to share (with one school/organization) through Google Classroom, email, or other platforms.

SET 1

- | | | |
|-------------------------------|---------------------------|-----------------------------|
| 1. 16-Beat Heart Chart | 8. Drum Major for the Day | 15. Missing Measures |
| 2. Candy-Covered Note-Speller | 9. Hidden in Plain Sight | 16. Mission Subdivision |
| 3. Miss Mary Mack | 10. Jumpin' Jingles | 17. Music and Emotion |
| 4. Musical Opposites | 11. Measure the Measures | 18. Music Listening Journal |
| 5. Picture the Music | 12. Percussion-Palooza | 19. Solo Canon Challenge |
| 6. Rainstick Maker | 13. Stringing Along | 20. You Be the Judge |
| 7. Composers in the Round | 14. Divided by Three | |

SET 2

- | | | |
|---------------------------------|-----------------------------|----------------------------------|
| 1. Into to the Instruments | 8. DJ for a Day | 15. Careers in Music |
| 2. Italian Design | 9. Ear Bass | 16. The Entertainer (Body Perc.) |
| 3. Music Listening Walk | 10. 10 Going Old School | 17. Ready, Set, Rondo |
| 4. Music Symbols Fortune Teller | 11. Ledger Lines | 18. Rhythm Boards |
| 5. Rhythmic Dictation | 12. Musical Mysteries | 19. Sound Pyramid |
| 6. A Sailor Went to Sea | 13. Rhythm Bakery | 20. Sweet Suite! |
| 7. Classical Listening Lab | 14. Create Your Own Concert | |

Set 1 Digital Book **.\$24.99**

Set 2 Digital Book **.\$24.99**

MUSICIVITIES

MISS MARY MACK

Directions

Watch these videos, and then follow the steps below.



Instruction



Performance

- 1 Practice the pattern below, and get really good at “gluing” these three motions together.



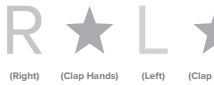
(Cross Arms) (Pat Legs) (Clap Hands)

- 2 Add three beats of rest after “cross-down-clap,” and then repeat the full pattern. Say the words “cross-pat-clap, wait-wait-wait” as you repeat four times in a row.



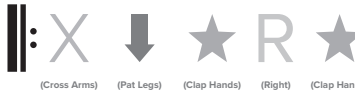
(Cross Arms) (Pat Legs) (Clap Hands) (Wait) (Wait) (Wait)

- 3 Once you are good at the first half of the pattern, practice the second half of the pattern while saying the words “right-clap-left-clap-both.”



(Right) (Clap Hands) (Left) (Clap)

- 4 Put all of the motions together while saying the down-clap-right-clap-left-clap-both.” Keep repeating the pattern.



(Cross Arms) (Pat Legs) (Clap Hands) (Right) (Clap Hands)

Miss Mary Mack

MUSICIVITIES

- 5 Learn the song as sung on the videos.

Miss Mary Mack, Mack, Mack,
All dressed in black, black, black,
With silver buttons, buttons, buttons,
All down her back, back, back.

She asked her mother, mother, mother,
For fifty cents, cents, cents,
To see the elephants, elephants, elephants,
Jump over the fence, fence, fence.

She jumped so high, high, high,
She reached the sky, sky, sky,
And didn't come back, back, back,
'Til the fourth of July, -ly, -ly.

The music looks like this:

Miss Mary Mack

Traditional

Miss Ma - ry Mack, Mack, Mack, All dressed in
black, black, black, With sil - ver but - tons, but - tons,
but - tons, All down her back, back, back.

- 6 Sing and clap the pattern with a partner. Start by practicing *very slowly* (musicians call this “largo”), and then *gradually get faster* (musicians call this an “accelerando”). Have fun!

SOLO CANON CHALLENGE

A traditional canon is designed with several layers, each entering at different times to create overlapping parts. So, is it even possible to perform a round (or canon) as a soloist? Believe it or not, it can be done! And YOU can do it. Here's how.

Directions

- 1 Practice singing "Are You Sleeping?" until you can successfully sing the song from memory.



Are You Sleeping?

Traditional French

Are you sleep - ing, are you sleep - ing, Broth - er John,
Frè - re Jac - ques, Frè - re Jac - ques, dor - mez vous,

Broth - er John? Morn - ing bells are ring - ing,
dor - mez vous? Son - nez les ma - tin - es,

morn - ing bells are ring - ing: Ding, ding, dong, ding, ding, dong.
son - nez les ma - tin - es: Ding, dang, dong, ding, dang, dong.

Solo Canon Challenge

MUSICIVITIES

- 2a Practice tapping the rhythm with your right hand on your right hip.
- 2b Now you are ready for a two-part round. Sing the first entrance and tap the second entrance on your right. Repeat this over and over until you've got it down. It may take several tries.
- 3a Next, practice tapping the rhythm with your left hand on your left hip.
- 3b Now you are ready for a three-part round. Sing the first entrance, tap the second entrance on your right, and tap the third entrance on your left. Repeat this over and over until you've got it down. It may take several tries over several days.
- 4a Congratulations on making it this far! Ready for the final step? Practice stepping the rhythm in your feet (either in place or walking in a small circle).
- 4b Here comes a four-part round. Sing the first entrance, tap the second entrance on your right, tap the third entrance on your left, and walk the fourth entrance in your feet. Repeat this over and over until you've got it down. It will take several tries over several days, maybe even weeks.

Challenge

Film your solo canon performance to share with your music teachers and friends. No doubt, they will be impressed!

MUSICIVITIES

EAR BASS

Directions

- 1 Cut a piece of yarn about four feet long.
- 2 Tie a small loop (a little larger than a finger) on one end of the yarn.
- 3 Place the loop around your right pointer finger, and step on the other end of the yarn with your right foot.
- 4 Stretch the yarn from your foot to the flap of skin in front of your right ear.
- 5 Press the flap down with your finger, and play the string like a stand-up bass, plucking with your left hand. You should hear bass clef notes moving through the string into your ear. You are the only person who can hear it! Notice that you can create different pitches by tightening or loosening the yarn.
- 6 Play along with the following songs. Try your best to match the bass notes you hear in the songs.



Rockin' Robin



Celtic Canon



Cripple Creek

Ear Bass

MUSICIVITIES

Reflection Questions

- 1 What happened to the note when you stretched the string tighter?
- 2 What happened when you loosened the string?
- 3 What did you notice about the bass line of the songs you played along with?
- 4 Why is this piece of yarn called an "ear bass"?
- 5 Circle the clef you would use to write the notes played by your ear bass.



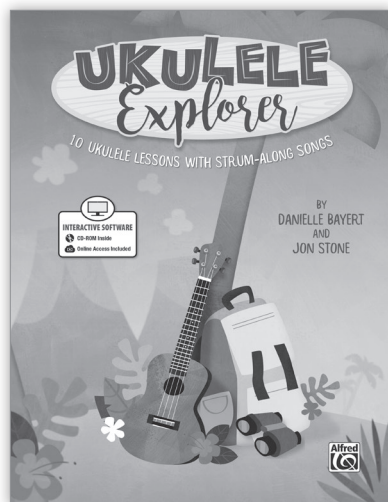
Please refer to pages 13–14 for excerpts from *Ukulele Explorer*.

UKULELE EXPLORER

10 Ukulele Lessons with Strum-Along Songs

By Danielle Bayert and Jon Stone

A must-have resource for any music classroom equipped with ukuleles! The creative pair of authors (one a general music teacher, the other a private ukulele instructor) has assembled an amazing journey to quickly get your kids playing a host of popular hits. Each of ten units includes tuning instruction, chord drill, strum pattern practice, and a skill-building exercise, culminating with an engaging performance piece followed by an interactive assessment activity. Songs include "Roar," "Best Day of My Life," "Over the Rainbow," "Riptide," and more! Embedded with fret diagrams, hand position photos, rhythmic chants for every new pattern, helpful "getting started" screens, plus appealing demo and play-along tracks, the adventure is only a few clicks away!



Available to download at media.alfred.com

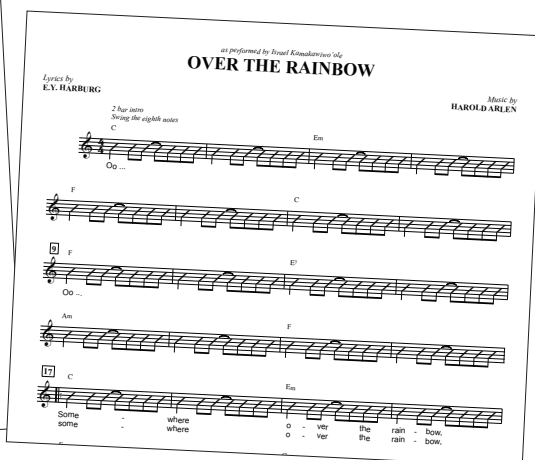
- Recommended for grades four and up.
- This interactive resource works on both individual computers and interactive whiteboards, and is PC and Mac compatible.

SONGS:

- | | |
|------------------------|-------------------------|
| 1. Coconut | 6. Duke's Place |
| 2. Singin' in the Rain | 7. Riptide |
| 3. Moment of Truth | 8. One Call Away |
| 4. Roar | 9. Don't Stop Believin' |
| 5. Best Day of My Life | 10. Over the Rainbow |

Interactive Software (00-48677)\$34.99

Digital Download\$34.99

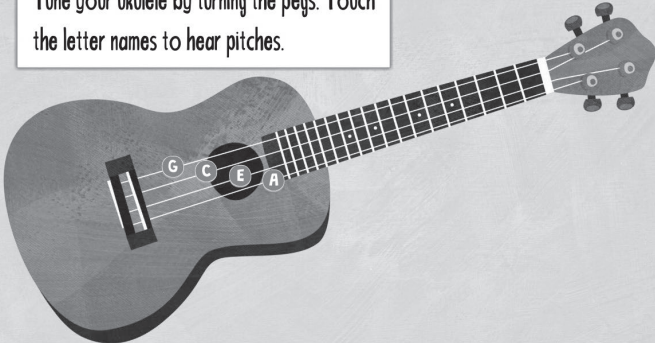


Tune Up

- 1
- 2
- 3
- 4
- 5
- 6

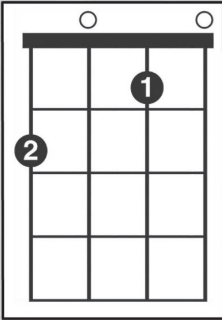

INSTRUCTIONS ✕

Tune your ukulele by turning the pegs. Touch the letter names to hear pitches.



New Chord F

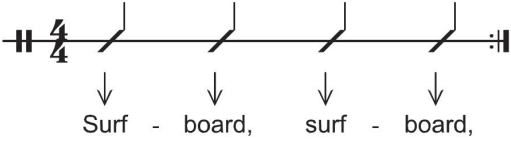
- 1
- 2
- 3
- 4
- 5

Strum Pattern

- 1
- 2
- 3
- 4
- 5
- 6

▶
F



Two Chord Tiki

1

2

3

4

5

6

Original Tempo

F **C'**

F **C'** **F**

F

C'

Singin' in the Rain

1

2

3

4

5

Original Tempo

2 bar intro **F**

C'

F

Music by NACIO HERB BROWN
Lyrics by ARTHUR FREED

Island Assessment

1

2

3

4

5

6

F **C'** **F**

INSTRUCTIONS

Assign a chord to each measure, then play your composition.

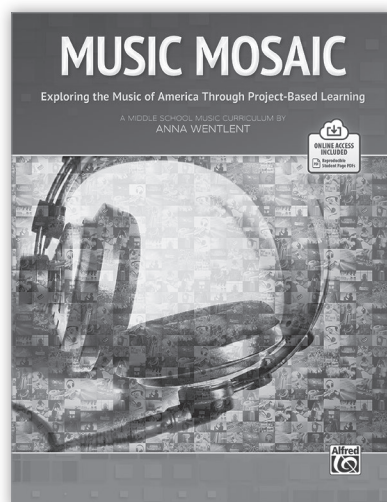
Please refer to pages 16–17 for excerpts from *Music Mosaic*.

MUSIC MOSAIC

Exploring the Music of America Through Project-Based Learning

A Middle School Music Curriculum by Anna Wentlent

This contemporary collection teaches American music history through student-centered projects. Each of the 15 lessons is intended to prompt risk-taking and the expression of artistic intent, making students the leaders of their own learning. From tracing the culture of an ancestor to forming a student ukulele jam, from creating your own vaudeville show to writing and recording a rap, pick and choose your favorites or use the complete book as a sequential curriculum on the development of American popular music. Core music standards, teacher instructions, reproducible student sheets, and single-point assessment rubrics are included for each project.



Available to download at
media.alfred.com

- Recommended for grades 5–9.
- Reproducible PDFs of the student pages are available online to print or project.

PROJECTS:

1. Is It Any Good? Distinguishing Fact from Opinion in Popular Music
2. Soundtrack of My Life
3. Native American Chant Writing
4. West African Drum Ensemble
5. West African Honor Poem
6. Instrument Development Lab
7. Women of Western Music
8. Ukulele Jam Session
9. Trace an Ancestor
10. Vaudeville Show
11. Interview with a Jazz Legend
12. Blues Album Review
13. Rock and Roll in the Headlines
14. Musical Event as Protest: Festivals, Protests, and Marches
15. Recorded Rap
16. Related One-Day Activities for Short Weeks and Substitutes

Book (00-47765) **.\$34.99**

Digital Book **.\$34.99**

6 Instrument Development Lab

CORE MUSIC STANDARDS

Creating

- » Plan and Make: How do musicians make creative decisions?
- » Evaluate and Refine: How do musicians improve the quality of their creative work?
- » Present: When is creative work ready to share?

Connecting

- » Varied Contexts: How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

SUMMARY

This project requires students to complete an in-depth study of one of the four instrument families of western music. After a brief overview of the four families (a review for most fifth through ninth grade students), students will design and create their own string, woodwind, brass, or percussion instrument from scratch.

MATERIALS

- » Reproducible "Instrument Development Lab" (one per student)
- » Reproducible "Instrument Families of Western Music" (one per student)
- » Reproducible "Teacher Grading Sheet"
- » Pencils

NAME: _____ DATE: _____

PROJECT QUESTIONS

Answer the following questions in complete sentences.

1. What is the name of your instrument? _____

2. From what materials is it made? _____

3. To what instrument family does it belong? _____

4. How does your instrument create sound? _____

5. To which existing instrument is your instrument most similar? _____

6. How have you demonstrated creativity in this project? _____

7. Which part of this project (packet, actual instrument, composition, or performance) shows your best work AND WHY? _____

8. What did you find difficult about this assignment AND WHY? _____

9. To which other school subjects could this project be related AND WHY? _____

2 Soundtrack of My Life

CORE MUSIC STANDARDS

Responding

- » Select: How do individuals choose music to experience?

Connecting

- » Personal Experiences: How do musicians make meaningful connections to creating, performing, and responding?
- » Varied Contexts: How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

SUMMARY

When done well, this project should take four to five standard class days. Any less, and your students are not doing their best work. They will be creating a personal soundtrack by selecting music to represent their lives. In doing so, they will be influenced by their interests, experiences, peers, and the social context of their adolescence. First, they will organize their thoughts on paper, and then they will create a playlist by summarizing their selections in a Google Slides file and inserting a high-quality video choice (if available).

I original
Septembe
And ever
your hear

MATERIALS

- » Reproductions
- » Examination
- » Pencils
- » Computers
- » Audio equipment
- » Headphones

Example Playlist

ELISABETH'S LIFE IN A SOUNDTRACK

CHILDHOOD
YO GABBA GABBA THEME SONG

I chose the *Yo Gabba Gabba* theme song as my childhood song. When I was little I used to watch this show all the time. It was by far my favorite show when I was around five years old!



SIBLINGS
"NEW SCHOOL SUPERSTARS" (BIZARDVARK)

I chose "New School Superstars" as my sibling song. I chose it because my sister thinks that this song is



BEST FRIENDS
WIZARDS OF WEVERLY PLACE THEME SONG

I chose the *Wizards of Waverly Place* theme song for my best friends category. I chose this because my friend



NAME: _____ DATE: _____

ORGANIZATION CHART

PARTS OF MY LIFE	EXPLANATION	SONG	ORDER
Average Day in the Life of Me			
Home			
Getting Ready for School			
Sports			
Plays and Musicals			
Band, Orchestra, and/or Chorus			
Dance Class			
Best Friends			
Siblings			
Childhood			
Family Vacation			
Special Event			
Heritage <i>(Irish, Greek, Mexican, etc.)</i>			
Dreams for the Future			
Happy Dance			
Other: _____			

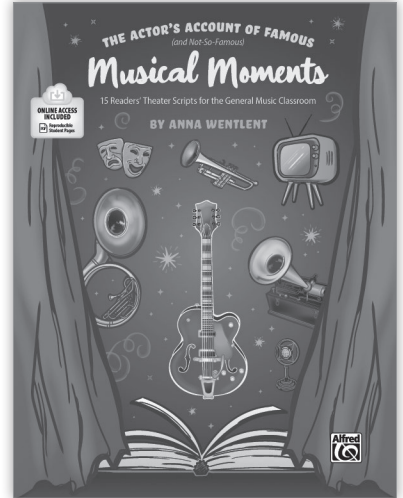
Please refer to pages 19–21 for excerpts from *The Actor's Account of Famous (and Not-So-Famous) Musical Moments*.

THE ACTOR'S ACCOUNT OF FAMOUS (AND NOT-SO-FAMOUS) MUSICAL MOMENTS

15 Readers' Theater Scripts for the General Music Classroom

By Anna Wentlent

Bring music history to life with this innovative classroom resource! Short readers' theater scripts allow students to immerse themselves in important musical moments, from Guido d'Arezzo developing music notation, to Marian Anderson performing at the Lincoln Memorial, to hip-hop emerging in the Bronx. Background music suggestions, optional props, and class discussion prompts are included for each. Use individually or combine a few for an "informance," school assembly, or full performance onstage or on Zoom. Recommended for grades four and up. Book is 100% reproducible. Suitable for remote teaching / distance learning.



- Recommended for grades four and up.
- Reproducible PDFs of the scripts are available online to print or project.

SCRIPTS:

1. Do, Re, Mi / *Guido d'Arezzo Develops Modern Music Notation*
2. Sister Hildegard / *Hildegard von Bingen Writes the First Musical Drama*
3. Read All About It! / *Johannes Gutenberg Constructs the European Printing Press*
4. Oh Say, Can You See? / *Francis Scott Key Writes the Lyrics to "The Star-Spangled Banner"*
5. The Instrument Maker / *Adolphe Sax Invents the Saxophone*
6. Testing 1, 2, 3 / *Thomas Edison Invents the Phonograph*
7. The March King / *John Philip Sousa Designs the Sousaphone*
8. Recording History / *Maud Powell Makes the First Sound Recording of a Solo Instrument*
9. Lights, Camera, Action / *Camille Saint-Saens Composes the First Film Score*
10. The Definition of Jazz / *Louis Armstrong Records the Hot Five and Hot Seven Sessions*
11. Genius Draws No Color Lines / *Marian Anderson Performs at the Lincoln Memorial*
12. On Broadway! / *Rodgers and Hammerstein Write Oklahoma!*
13. The Father of Rock / *Chuck Berry Releases "Maybellene"*
14. Beatlemania! / *The Beatles Perform on The Ed Sullivan Show*
15. The Birth of Hip-Hop / *DJ Kool Herc Hosts a Party in the Bronx*

Teacher's Handbook & Online PDF (00-49401) \$24.99

GENIUS DRAWS NO COLOR LINES

Marian Anderson Performs at the Lincoln Memorial

SUMMARY: Marian Anderson was the first well-known Black classical singer in the United States. Born to a working class family in Philadelphia, she persevered through poverty and racism to become an accomplished performer in both the United States and Europe. In the process, she broke down several racial barriers, becoming the first Black musician to perform at the White House and with the Metropolitan Opera, as well as performing live for millions on the steps of the Lincoln Memorial.

NUMBER OF STUDENT READERS: 12

CHARACTERS:

Narrator 1	Anderson
Narrator 2	Queen
Brünnhilde	Roosevelt (Eleanor)
Narrator 3	Bing
Narrator 4	Kennedy
Mother	Ickes

EXTENSION ACTIVITIES:

Background Music Suggestions:

- Major recordings by Marian Anderson, such as:
 - "My Soul's Been Anchored in the Lord"
 - "My Lord, What a Morning"

Optional Show and Tell Props:

- Picture of the Lincoln Memorial (and other Washington, D.C. memorials and)
- Pictures and/or videos of Marian Anderson (clips of the Lincoln Memorial performance available on YouTube)

Class Discussion Prompts:

- What lessons can we learn from Marian Anderson's life?
- How have race relations in our country changed for the better since Marian Anderson? What work do we still have to do?

DO, RE, MI

Guido d'Arezzo Develops Modern Music Notation

SUMMARY: Guido d'Arezzo was a Benedictine monk who lived in Medieval Italy. At the time, Europeans learned music entirely by rote. Guido devised a four-line music staff with lines and spaces and came up with a system of solfège syllables to represent pitch. Each syllable represented a specific line or space on the staff. His work led to the modern system of Western music notation in use today.

NUMBER OF STUDENT READERS: 8+

CHARACTERS:

Narrator 1	Guido
Narrator 2	Choir Director
Narrator 3	Choir
Narrator 4	Bishop

EXTENSION ACTIVITIES:

Background Music Suggestions:

- Gregorian chant, such as the album *Chant* by the Benedictine Monks of Santo Domingo de Silos

Optional Show and Tell Props:

- Images of Medieval era monasteries and churches
- Images of early music notation from both Europe and other cultures, such as ancient Greece, the Byzantine Empire, or India

ly music notation, such as a piano solo or choral score

bishop at Guido's first monastery didn't like his new system of

fége aid in learning music?

lead and write music allow someone to see what they hear and hear what

THE DEFINITION OF JAZZ

Louis Armstrong Records the Hot Five and Hot Seven Sessions

SUMMARY: Louis Armstrong was an acclaimed jazz trumpet and cornet player. Despite a childhood of poverty and hardship, Armstrong became one of the most influential figures in jazz history. His early Hot Five and Hot Seven recordings, made in Chicago between 1925 and 1928, defined jazz music and introduced it to the world.

NUMBER OF STUDENT READERS: 12+

CHARACTERS:

Narrator 1	Narrator 3	Armstrong
Radio Host 1	Narrator 4	Oliver
Radio Host 2	Teacher	Hardin
Narrator 2	Students	Ramsay

EXTENSION ACTIVITIES:

Background Music Suggestions:

- Major recordings by Louis Armstrong, such as:
 - "Hotter Than That" by Louis Armstrong and His Hot Five
 - "Potato Head Blues" by Louis Armstrong and His Hot Seven
 - "Star Dust" by Louis Armstrong and His Orchestra
 - "Dream a Little Dream of Me" by Louis Armstrong and Ella Fitzgerald
 - "A Kiss to Build a Dream On" by Louis Armstrong and His All-Stars

Optional Show and Tell Props:

- Picture of Louis Armstrong
- Cornet and trumpet (pictures or actual instruments)
- Video clips of early Louis Armstrong performances (there are high-quality performance in Copenhagen available on YouTube)

Class Discussion Prompts:

- Jazz is a uniquely American style of music. What other music styles originated in America? (Answers may include blues, rock and roll, hip-hop/rap, and/or musical theater.)
- Why do you think that most of what we consider "American" music, such as hip-hop, originated in Black communities?
- Compare and contrast Louis Armstrong's early life with that of Chuck Berry.

THE INSTRUMENT MAKER

Adolphe Sax Invents the Saxophone

SUMMARY: Adolphe Sax was a nineteenth-century instrument maker and the inventor of the saxophone. Since the instrument was first patented in 1846, it has become one of the most popular instruments in the world. This expressive and flexible instrument is used prominently in jazz, pop, and rock music, as well as classical music for marching band, concert band, and some contemporary orchestras.

NUMBER OF STUDENT READERS: 14

CHARACTERS:

Narrator 1	Villager 2
Villager 1	Father
Narrator 2	Singer
Narrator 3	Trombonist
Mother	Farmer
Adolphe	Pig
Narrator 4	Charlie

EXTENSION ACTIVITIES:

Background Music Suggestions:

- "Oh, Lady Be Good!" performed by Charlie Parker and Lester Young
- "Body and Soul" performed by Coleman Hawkins
- Concerto for Saxophones and Orchestra performed by James Carter

Optional Show and Tell Props:

- Saxophones in different sizes (alto, tenor, baritone, etc.)

Class Discussion Prompts:

- Do you think Adolphe Sax chose a good name for his instrument? Why or why not?
- What makes the saxophone a great instrument for playing jazz music?
- What other instruments have been invented in the last 200 years? (Answers may include the drumset, electric guitar, sousaphone, flugelhorn, euphonium, and more.)
- Adolphe Sax identified a need for a new woodwind instrument in the 1800s. Do you see a need for any new instruments today?





THE INSTRUMENT MAKER

Adolphe Sax Invents the Saxophone

- NARRATOR 1:** The year was 1814. The place was Belgium, a small country in Europe. It is located next to France and just like that country, the people of Belgium speak French.
- VILLAGER 1:** Bonjour! Good day!
- NARRATOR 2:** A baby named Adolphe Sax had just been born. He was a healthy little boy.
- NARRATOR 3:** But his good luck didn't last for long. At the age of three, Adolphe fell down the stairs and hit his head on the stone floor at the bottom!
- MOTHER:** Adolphe, are you okay? How many fingers am I holding up?
- ADOLPHE:** *(dazed and confused)* One ... Ten ... Twenty?
- NARRATOR 4:** Though he recovered from the fall, he went on to have many more accidents.
- NARRATOR 1:** He swallowed a large needle, burned himself on a hot stove, was blown across the room by exploding gunpowder, and even fell into a river and floated downstream.
- VILLAGER 2:** Young man, let me help you! Grab onto this rope!
- ADOLPHE:** *(coughing)* Thank you!
- NARRATOR 2:** Adolphe got into so much trouble that people were concerned. Some even called him a ghost child. His mother worried that he wouldn't make it past childhood.
- MOTHER:** You won't make it past childhood!
- NARRATOR 3:** But not only did he make it, he went on to become an excellent musician and instrument maker, just like his father.
- NARRATOR 4:** Working together, they made woodwind and brass instruments, as well as guitars, harps, and even pianos.

- NARRATOR 1:** In the 1800s, instrument makers were constantly working on improving the design of musical instruments. There was a big focus on making them louder.
- NARRATOR 2:** Remember, this was before microphones were invented.
- NARRATOR 3:** And one of Adolphe's goals was to develop a powerful, low woodwind instrument that would be louder than a clarinet.
- NARRATOR 4:** He spent hours and hours tinkering in his workshop into the night.
- NARRATOR 1:** Finally, he was ready to present his work to his father.
- FATHER:** Why, Adolphe! What a strange looking instrument. It has a wooden reed like a clarinet, but a metal body, just like a trombone. Amazing! But ... um ... what is it?
- ADOLPHE:** I call it ... the metal clarinet! No ... the Adolphe-phone! That's not right either ... I got it! The saxophone!
- NARRATOR 2:** The French army liked his invention and bought several saxophones.
- NARRATOR 3:** So Adolphe made the decision to leave home and move to Paris, where he would be closer to army headquarters and other possible buyers.
- NARRATOR 4:** Paris was full of life and activity. The city was jam-packed with orchestras, bands, opera houses, and musicians of all kinds.
- SINGER:** La-la-la-la-la! (*any recognizable tune*)
- TROMBONIST:** Wah-wah-wah! (*trombone noise*)
- NARRATOR 1:** When he got to Paris, he was forced to live on a farm for a short period of time, while saving money to start his own company.
- ADOLPHE:** Sir, I'm new to the city and don't have a place to stay. Is there any room in your barnyard? Please? *S'il vous plait (see voo play)?*
- FARMER:** You can sleep right over there, in the back of the barn. Just make sure you don't disturb the pigs.
- PIG:** Oink, oink.
- NARRATOR 2:** Eventually, Adolphe saved enough money to continue his work as an instrument maker. He made improvements to several existing instruments and continued working on new ones as well.
- NARRATOR 3:** Between 1843 and 1860, over 20,000 saxophones were sold in Europe. The instrument was becoming well known, especially in army bands.

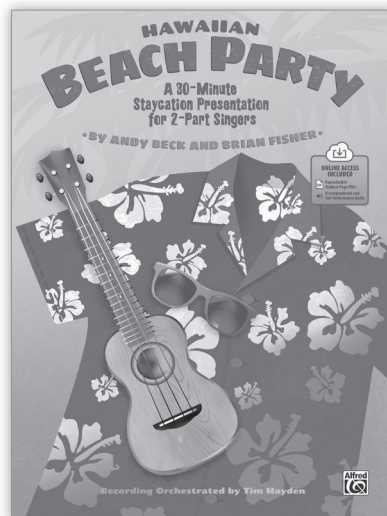
Please refer to pages 23–25 for excerpts from *Hawaiian Beach Party*.

HAWAIIAN BEACH PARTY

A 30-Minute Staycation Presentation for 2-Part Singers

By Andy Beck and Brian Fisher

Celebrate the boundless beauty of Hawai'i with this delightful 30-minute presentation. Hosted by Principal Peterson and Kumu Leilani, our cultural guide, the kids (any number) at this party not only sing and dance to several Hawaiian hit songs, they also learn about the traditions, beliefs, and language of the land. Complete production notes, created with the help of Hawaiian experts, ensure that your simple staging, costuming, and decor is both effective and authentic. Accompaniment tracks feature plenty of ukulele, steel guitar, and live percussion on a playlist that includes popular hula selections, hapa-haole songs, arrangements inspired by Israel Kamakawiwo'ole, a rockin' version of "Wipeout," and more!



Available to download at
media.alfred.com

- Recommended for grades three and up.
- Performance time: 30 minutes.
- Teacher's Handbook includes access to reproducible student pages.
- Online Audio includes full-performance and accompaniment recordings.
- Enhanced CD includes PDFs of the reproducible student pages, plus full-performance and accompaniment recordings.

MUSICAL SEQUENCE:

1. Hawaiian Beach Party
2. Count on Me
3. Lovely Hula Hands
4. What a Wonderful World
5. Wipe Out
6. White Sandy Beach
7. My Little Grass Shack in Kealakekua, Hawai'i
8. Over the Rainbow
9. Hawaiian Beach Party (Finale)
10. Wipe Out (Bows)

CAST:

Principal Peterson

Miss Leilani

28 Students (number may vary)

Teacher's Handbook & Online PDF/Audio (00-48714)\$69.99
Digital Teacher's Handbook & Online PDF/Audio\$69.99
Teacher's Handbook & Online PDF (00-48715)\$34.99
Digital Teacher's Handbook & Online PDF\$34.99
Online Audio\$49.99
Enhanced CD (00-48717)\$49.99

1. Hawaiian Beach Party

Words and Music by
ANDY BECK and BRIAN FISHER

Rockin' (♩ = ca. 160) *mf* **3** Twist (lean R)

VOICES

We're gon - na have a par - ty un - der -
bright Ha - wai - ian shirt and a

4 Twist (lean L)

neath the sun, a spe - cial cel - e - bra - tion meant for ev - 'ry - one. So
flow - er lei are just the kind o' things that 'll help you say "A -

7 Twist (lean R) Twist (lean L)

hur - ry on down to the o - cean - side. And lat - er we can catch a wave and
lo - ha" to the friends that are just in reach, 'cuz ev - 'ry - bod - y's here on the

10 Hold low Shake jazz hands above Tall

take a ride. } Let's have a par - ty, oo, Ha - wai - ian beach
sand - y beach. }

13 Chug R Chug L Chug R Chug L

par - ty! A par - ty! A -

17 Strum quarter notes on a "ukulele" tilting L, R (4x)
Quoting ALOHA 'OE (by Queen Lili'uokalani)

lo - ha 'oe,* a - lo - ha 'oe. Let's

21 Jerk—R up, snap, L up, snap (2x) Monkey R to L (8 counts)

meet at the beach for a par - ty! A -

4. What a Wonderful World

Arranged by
ANDY BECK

Words and Music by
GEORGE DAVID WEISS and BOB THIELE

Gently, with a steady groove ($\text{♩} = \text{ca. } 76$) (swing the eighth notes)

PART I

PART II

9 Sing expressively (or begin as in m. 25)

mp

Trees of green and ___ red ros - es too,

mp

Trees of green and ___ red ros - es too,

13

I watch ___ them bloom for me and you, and ___ I

I watch ___ them bloom for me and you, and ___ I

17

think to my - self,

mel.

think to my - self, what a won - der - ful

21

what a won - der - ful world. _____
world, _____ a won - der - ful world. Well, I see

25 Leilani and Principal distribute lei to all (students may file past or pass props down the rows)

mp

A - lo - ha, a - lo - ha, a - lo - ha, a - lo - ha,
skies of blue and I see clouds of white, and the

29

a - lo - ha, a - lo - ha, a - lo - ha, a - lo - ha,
bright - ness of day, the dark of night, and I

33

a - lo - ha, a - lo - ha, oo,
think to my - self, what a won - der - ful

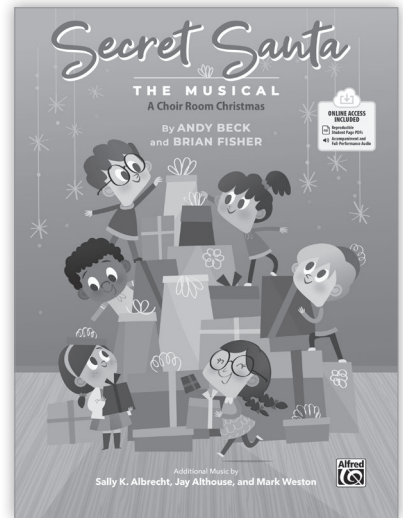
Please refer to pages 27–29 for excerpts from *Secret Santa: The Musical*.

SECRET SANTA: THE MUSICAL

A Choir Room Christmas

By Andy Beck and Brian Fisher, with additional music by Sally K. Albrecht, Jay Althouse, and Mark Weston

There are only three rehearsals until the holiday concert when dedicated choir director Miss Myers hatches a plan to boost the Christmas cheer of her singers—a secret Santa gift exchange! With a little help from their supportive school principal, six featured students (plus as many extras as your risers can accommodate) soon find themselves fully invested in the spirit of the season, just in time for their performance. Straightforward production notes at the beginning of the delightful script, and complete choreography notes for the seven upbeat original songs lead the way to a festive and heartwarming 30-minute holiday show. Now that's a gift worth sharing!



Available to download at
media.alfred.com

- Recommended for grades three and up.
- Performance time: 30 minutes.
- Teacher's Handbook includes access to reproducible student pages.
- Online Audio includes full-performance and accompaniment recordings.
- Enhanced CD includes PDFs of the reproducible student pages, plus full-performance and accompaniment recordings.

MUSICAL SEQUENCE:

1. Spirit of the Season (Rehearsal)
2. Merry Christmas to Me
3. Not Another Fruitcake, Please!
4. Secret Santa
5. Who Put the Christmas Presents Under the Tree?
6. Incidental Music
7. Shop Till You Drop!
8. Secret Santa (Reprise)
9. Gift Wrap Riot
10. Spirit of the Season (Concert)
11. Bows

CAST:

Miss Myers

Principal G

Six Kids (number may vary)

Teacher's Handbook & Online vPDF/Audio (00-48708)	\$69.99
Digital Teacher's Handbook & Online PDF/Audio	\$69.99
Teacher's Handbook & Online PDF (00-48709)	\$34.99
Digital Teacher's Handbook & Online PDF	\$69.99
Online Audio	\$49.99
Enhanced CD (00-48711)	\$49.99

DENA: We're ready to sing.

TONYA: And we promise to do better this time.

TIMMY: I've been working on my handclaps!

MISS MYERS: Very good. I'm glad to hear that. But, I have something totally different planned for today.

EMERSON: *(aside to Jesse)* What's she talking about?

JESSE: *(aside to Emerson)* She's always full of surprises.

MISS MYERS: We're not going to practice our music at all.

STUDENTS: Huh?

EMERSON: But Miss Myers, there's only one more rehearsal after this one.

MISS MYERS: Yes, Emerson. I know.

TIMMY: How will we get better if we don't practice?

DENA: Don't we need to review the notes?

JESSE: And the words?

MISS MYERS: I'm not worried about that. We've got the notes and the words. What we need to do is find the spirit.

EMERSON: Okay, how do we do that?

MISS MYERS: With a festive holiday tradition.

TIMMY: *(not a fan of baking)* Baking cookies?

DONNY: *(not into it)* Christmas caroling?

TONYA: *(glancing at Timmy, hopefully)* Mistletoe?

MISS MYERS: *(chuckling)* No, none of those. This one is called Secret Santa.

DONNY: Say what?

MISS MYERS: Secret Santa.

EMERSON: How does that work?

MISS MYERS: It's really quite simple. We're going to exchange gifts secretly. To start with, everyone needs a slip of paper and a pencil.

4. SECRET SANTA

(Students and Miss Myers)

Words by
ANDY BECK and BRIAN FISHER

Music by
ANDY BECK

'60s groove (♩ = ca. 126)

PART I *mf*
Se - cret

PART II *mf*
Se - cret

3

MISS MYERS *mf*

Ev - 'ry - bod - y write your name,
Here is what it's all a - bout:

Boogie forward and back on R 2x

San - ta. Se - cret

San - ta. Se - cret

5

this is how we're gon - na start the game.
reach in - side the hat and draw one out.

Boogie forward and back on L 2x

San - ta. Se - cret

San - ta. Se - cret

7

Fold it up and af - ter that,
But you can't tell an - y - one,

As in m. 3-6

San - ta. Se - cret

San - ta. Se - cret

9

put your name in - to the San - ta Claus hat.
'cuz the se - cret is _____ part of the fun.

San - ta. Wheth - er

San - ta. Wheth - er

11

Thumbs to self Both index to partner Same Thumbs to self

I have you, or you have me, we're gon - na

I have you, or you have me, we're gon - na

Slice palms down and out (opt. Elvis hips) Shimmy shoulders

13

1.

put a Christ - mas pres - ent un - der - neath the Christ - mas tree. Se - cret

put a Christ - mas pres - ent un - der - neath the Christ - mas tree. Se - cret

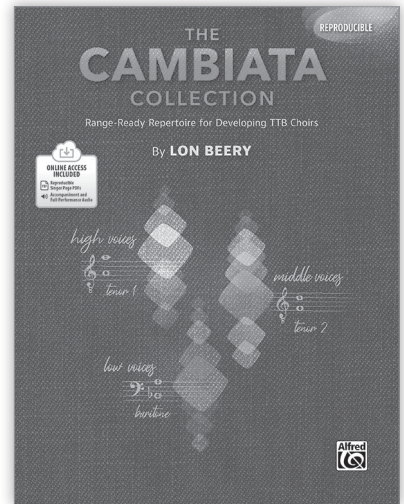
Please refer to page 31 for excerpts from *The Cambiata Collection*.

THE CAMBIATA COLLECTION

Range-Ready Repertoire for Developing TTB Choirs

By Lon Beery

The transition from treble to changed voice can be a unique and challenging time for developing male singers. Dr. Lon Beery brings years of expertise as a middle school choral educator and clinician to this collection of eight carefully curated chorals, written specifically to meet the needs of young tenors and basses. Narrow vocal ranges for each voice part allow singers to find success as they navigate the shifting demands of an evolving vocal instrument. Reproducible student pages plus complete demo and accompaniment tracks make *The Cambiata Collection* an exceptional value!



Available to download at media.alfred.com

- Recommended for grades 5–9.
- Reproducible PDFs of the student pages are available online to print or project.

SONGS:

1. Arirang
2. Brothers in Song
3. Drink to Me Only with Thine Eyes
4. Fillimiooriay
5. Hava Nagila
6. My Heart's in the Highlands
7. Vive L'Amour
8. When I First Put This Uniform On

Reproducible Book & Online PDF/Audio (00-48641) \$49.99
 Digital Book \$49.99

High Voices | TENOR 1
 The majority of boys in the sixth grade are unchanged voices or just beginning to change. Although we find fewer and fewer of these boys in seventh and eighth grade, they are still there! Middle school men's choral music should have a vocal part that can be sung by these boys. Forcing them to sing too low is a common error in middle school choral settings. Although there are some differences of opinion as to the specific range of these boys whose voices are just beginning to change, as Figure 1 shows, a composite of the ranges proposed by authorities (in Cooksey, Duncan McKenzie, and John Cooksey) actually show much in common.

Figure 1. Unchanged & Beginning Change Ranges

Middle Voice | TENOR 2
 Some boys may experience a voice change in which their range fairly quickly drops an octave. On the other hand, Cooksey pointed out that a large number of middle school boys do not drop an octave, but rather jump downwards by a third or so into a narrow tenor-like range. Cooksey calls these voices "Midvoice IIA." Many boys, especially at the end of sixth grade through the eighth grade, either jump to, or pass through this phase.

Figure 2. Middle Voice Ranges

Low Voices | BARTONE
 Although it is rather rare in the sixth grade, by the eighth grade year a significant number of baritone voices appear. Indeed, Kerr suggested that fifty percent of eighth grade boys had changed, or baritone voices. Unfortunately, some young baritone voices are rather unstable. In addition, some boys who sing to the very lowest parts of the bass clef quickly have quite a limited range for a period of time. Some may be able to phonate only a few pitches. Fortunately, many young baritones can generally sing at least an octave, although as Figure 3 shows, not all the authorities agree on the exact pitches.

Figure 3. Suggested Baritone Ranges

Figure 4. Middle School Time-Tested Tessituras

VIVE L'AMOUR

(Vive la Compagnie)

Traditional
Arranged by LON BEERY

Enthusiastically (♩ = ca. 96)

TENOR I

TENOR II

BARITONE

5

mf

Vi - ve la com - pag - nie!

ev - ry good fel - low now join in our song. } Vi - ve la com - pag - nie! { Suc -
friend on your left, and a friend on your right. } In

mf

Vi - ve la com - pag - nie!

9

Vi - ve la com - pag - nie!

cess to each oth - er and pass it a - long. } Vi - ve la com - pag - nie!
wil - ling en - deav - or, our hands we u - nite. }

Vi - ve la com - pag - nie!

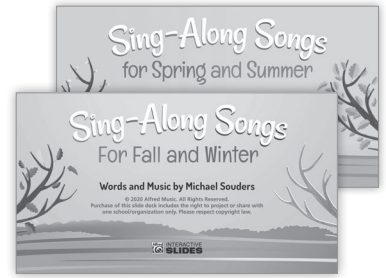
* FRENCH PRONUNCIATION/TRANSLATION

Vee-vuh l'ah-moor. (Long live love.) *Vee-vuh lah kohm-pah-nyee!* (Long live friendship!)

SING-ALONG SONGS

By Michael Souders

These brief but timely tunes are perfect for keeping students singing while at home for distance learning, or as a colorful and fun resource in the classroom! Each charming set of 14 songs celebrates six months of the year plus special occasions.



- Recommended for Pre-K–4.
- Includes access to a personal copy in Google Slides and a PowerPoint file.
- Purchase includes permission to share (with one school/organization) through Google Classroom, email, or other platforms.

FALL & WINTER:

Autumn	November	January
September	Let Us Give Thanks	He Had a Dream
Patriot Day	Winter	February
October	December	Love, Love, Love
Ghosts and Ghoulies	Happy Holidays, My Friend	

SPRING & SUMMER:

Springtime, Springtime	Dancing 'Round the Maypole	July
March	A Mother's Love	Here's to You, Red, White, and Blue
I Have a Lucky Shamrock	Summer	August
April Showers	June	Back to School Buddy
Plant a Tree	You're My Dad	

Fall & Winter Interactive Slides (media.alfred.com) **\$19.99**

Spring & Summer Interactive Slides (media.alfred.com) **\$19.99**

Winter

Snow is falling all around. It's so quiet, makes no sound. It keeps falling through the night. I wake up to a world of white.

It's so cold, the snow will stay, stay with us for many days. It will finally melt away when the sun shines its golden ray.

Sing with Others Sing Alone

Ghosts and Ghoulies

Chorus and ghoul - ies, sneak-ing a-round in the mid-dle of the night. Chorus and ghoul - ies won't hurt you, but they'll give you a fright! Hear a thump and then a thump you get - it's a chain! Feet steps in the dark get loud - en, and they chain - the you!

Could it be a teen-ster when you hear the door go (BAM!) Chorus and ghoul - ies, sneak-ing a-round in the mid-dle of the night. Chorus and ghoul - ies, won't hurt you, but they'll give you a fright!

Sing with Others Sing Alone

August

Long, hot sum-mer days, in the month of Au - gust! Heat - ty beach and o - cean waves, in the month of Au - gust! Fast - ty cars, we - go - ing too, in the month of Au - gust! Lots of fun for me and you, in the month of Au - gust! The - se are... high days of the... here a great... time for - ty - one.

Summer's at - tain near the end... back to school, to see our friends the first, we will en - joy the...

Sing with Others Sing Alone

I Have a Lucky Shamrock

I have a lucky shamrock, so beautiful and green. Reminds me of my homeland, so pretty and serene.

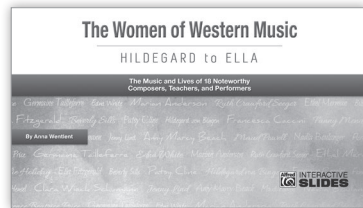
Come, wander through the country and see the cliffs of Moher. Then maybe catch a leprechaun. That's what my shamrock's for.

Sing with Others Sing Alone

THE WOMEN OF WESTERN MUSIC

The Music and Lives of 18 Noteworthy Composers, Teachers, and Performers

By Anna Wentlent



Reimagined for distance learning! Balance your music history curriculum with this indispensable interactive slide deck. This resource focuses exclusively on the female musicians who haven't made it into most textbooks. Biographies, assessments, and recordings are included for 18 important women who enriched the world with their incredible talents, such as Clara Schumann, Amy Beach, Marian Anderson, Ethel Merman, and Billie Holiday. Users read, listen, and complete the assessments all within the slides, then return them to you when complete.

Interactive Slides (media.alfred.com) **\$34.99**

Nadia Boulanger

Nadia Boulanger was born into a musical Parisian family. Her father, a well-known composer himself, taught at the Paris Conservatory and her mother was a classical singer. At the age of ten, Ms. Boulanger herself began studying piano, organ, and composition at the Conservatory, working with such renowned French composers as Paul Vidal and Gabriel Faure. In 1908, at the age of 21, she won second place in the Prix de Rome, a prestigious French scholarship for young musicians.

After leaving the Paris Conservatory, Ms. Boulanger toured as a concert pianist and organist for ten years. Much of this time was spent working with the pianist Raoul Pugno, who supported her career, performed with her in concert, and collaborated with her on both a song cycle and a four-act opera. During this period, Ms. Boulanger also wrote over 30 songs, chamber music, and a work for piano and orchestra.

Ms. Boulanger's younger sister Lili was the better-known composer of the two, having become the first woman to win the Prix de Rome in 1913. However, Lili's work was hampered by illness, and she died of intestinal tuberculosis in 1918 at the age of 24. Ms. Boulanger was severely affected by her sister's death, and she gave up composing entirely in the early 1920s. Instead, she became a strong promoter of her sister's work.

THINGS TO KNOW

Born: 1857
Died: 1917
Profession: Teacher, composer, and conductor
Genre of Music: Twentieth century era classical music

ON THE RECORDING
Relevant to playing: *Two Pieces for Cello and Piano*, *Madame Nadia Boulanger (arranged for guitar and piano)*

Boulanger bingo

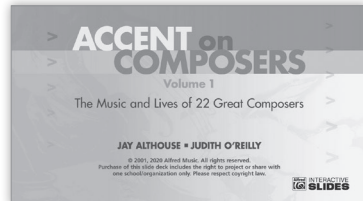
Directions: Fill in at least one vertical and one horizontal row with answers from the text.

One of Ms. Boulanger's most successful students:	Year in which music was added as a Prix de Rome award category:	Musical era in which Ms. Boulanger lived:	Country in which Ms. Boulanger lived during World War II:
Keyboard instrument played by Ms. Boulanger:	City in which Ms. Boulanger spent most of her life:	Year Lili Boulanger died and Nadia Boulanger ceased composing:	Royal figure who started the Prix de Rome award program:
Ms. Boulanger taught at this American music school:	Renaissance composer championed by Ms. Boulanger:	City where Prix de Rome winners moved to study:	Ms. Boulanger was the first woman to conduct this ensemble:
American composer who tried and failed to study with Ms. Boulanger:	Award granted to young artists by the French government:	This composer attempted to win the Prix de Rome five times:	Ms. Boulanger attended this French music school:

ACCENT ON COMPOSERS, VOLUME 1

The Music and Lives of 22 Great Composers

By Jay Althouse and Judith O'Reilly



A complete music appreciation course in an interactive slide format that's ready-made for remote teaching. For each of the 22 featured composers, there is a biography, a portrait, a listing of the types of music he or she composed, composer factoids, and a timeline. The interactive slides include an embedded audio example and a second-by-second listening guide for each composition, plus assessment slides. Users read, listen, and complete the assessments all within the slides, then return to you when complete.

Interactive Slides (media.alfred.com) **\$39.99**

Fanny Mendelssohn Hensel

Barry McInerney/Alamy Historical

A composer of the Romantic era.

Fanny Mendelssohn Hensel was the older sister, by four years, of Felix Mendelssohn. The Mendelssohn family was wealthy, well-educated, and active in cultural affairs. Fanny and Felix were born in Hamburg, Germany. In 1811, the Mendelssohn family moved to Berlin, Germany, because of a threat of war. Fanny first studied piano with her mother, and later studied with respected teachers in Berlin.

In 1813, the family briefly lived in Paris, France. Here Fanny continued her piano studies and her education. By the age of 13, she was a very talented pianist. As part of Fanny's education, her parents encouraged Fanny to attend lectures and studies in physics. She wrote her first song, in honor of her father's birthday, in 1819, at the age of 14. But it wasn't until 1827 that two of her songs were published. Later, several of her songs were published with her brother Felix listed as the composer. Composing was not considered respectable for a young lady.

In 1823, when Fanny was 17, the Mendelssohn family began a tradition of Sunday afternoon concerts in their home, sometimes featuring music written by Fanny or Felix. Family friends, poets, writers, and other creative people were invited as guests. Fanny continued the Sunday afternoon concert tradition for the rest of her life, taking over the role of hostess after her mother's death in 1842. Although she was an excellent pianist, Fanny rarely performed in public concerts, and limited her performances to the Mendelssohn Sunday concerts.

Fanny married Wilhelm Hensel, an artist, in 1829. Together they traveled throughout Europe, and eventually spent several years in Italy.

During the first half of the 19th century, women were not encouraged

Review!

Claude Debussy

Your Name: _____

Place the letter of the correct answer in the space provided.
For True/False questions, type True or False in the space provided.

- Debussy composed his music in what is called the Impressionist style.
 - A. True
 - B. False
- Another Impressionist composer was _____.
An Impressionist painter was _____.
A. Vincent van Gogh
B. Maurice Ravel
- Debussy was born in _____, but spent several years in _____.
A. Rome, Italy
B. Paris, France
- True or False: Debussy invented the term Impressionism, and applied the term to his music.
 - A. True
 - B. False
- Debussy's music was a transition between which two centuries?
 - A. 17th and 18th
 - B. 18th and 19th
 - C. 19th and 20th
 - D. 20th and 21st
- The Listening Example, *Clair de Lune*, was based on
 - A. a poem
 - B. an opera
 - C. a ballet
 - D. a painting
- The term Impressionism was applied to many things, but it was not applied to
 - A. art
 - B. poetry
 - C. the Olympics
 - D. music
- Debussy greatly influenced which other composer?
 - A. Peter Iyich Tchaikovsky
 - B. Anton Copland
 - C. Richard Wagner
 - D. Johann Sebastian Bach
- Fanny thought the music of which composer was "so dead and"?
 - A. Peter Iyich Tchaikovsky
 - B. Anton Copland
 - C. Richard Wagner
 - D. Johann Sebastian Bach
- The Listening Example, *Clair de Lune*, is performed on
 - A. an organ
 - B. a harpsichord
 - C. a piano
 - D. a lute

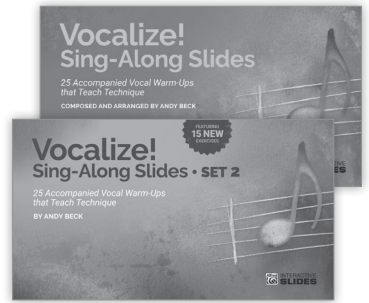
Bonus
Debussy enjoyed the music of what two composers?

VOCALIZE! SING-ALONG SLIDES

25 Accompanied Vocal Warm-Ups that Teach Technique

By Andy Beck

Each set offers 25 accompanied exercises (including 15 newly composed exercises in Set 2) are designed to build and bolster individual vocal technique. Every interactive slide includes an embedded accompaniment track that modulates through several keys. Equally effective at home or in the rehearsal room.



- Set 1 Interactive Slides** (media.alfred.com)\$29.99
- Set 2 Interactive Slides** (media.alfred.com)\$29.99

40 The Inner Tube Expands

This is a breathing exercise. More specifically, it's an exercise about the inhalation of air. No matter the length of an approaching phrase, always fill deeply and completely. Imagine that the air arrives low in the torso. A good inhalation creates expansion in the front (tummy), the sides (just above the hips), and the low back (the rib cage opens to make space). Pretend you're wearing an inner tube low around your waist and inflate it. The air in that inner tube is what you'll need to stay afloat.

40 The Shaping of a Phrase

The dynamics printed in modern musical scores provide only a basic outline of the possibilities. Musicians can and should take expression much further. Every phrase needs direction, either coming (growing or going) (decaying). This 'shaping' creates micro-dynamics within any given dynamic level. Of course, there are many different ways to shape a musical phrase, but one of the most common is referred to as "rise and fall." Grow to the middle, and taper at the end.

SIGHT-SINGING WORKSHOP

60 Onscreen Exercises

By Andy Beck

Sequential sight-singing in an easy-to-use interactive slide format! Each of 20 units begins with a Rhythm Drill (isolating rhythms), followed by a Pitch Pattern (practicing notes and intervals), and finishes with a Melody Maker (combining the concepts into a tuneful exercise). Embedded audio provides piano accompaniments for all 60 exercises, fillable slides invite singers to type in syllables, and answer keys immediately follow for self-evaluation. The culminating exercise in every unit offers free assessment and recording powered by SmartMusic.



- Interactive Slides** (media.alfred.com)\$29.99

UNIT 4

Pitch Pattern

Type the correct solfège syllables in the boxes. Then advance to the next slide to reveal the answers.

UNIT 10

Melody Maker

Study the rhythm. Study the notes. Then sing the exercise.

Click the play icon to perform with accompaniment.

Click here for recording and assessment tools.

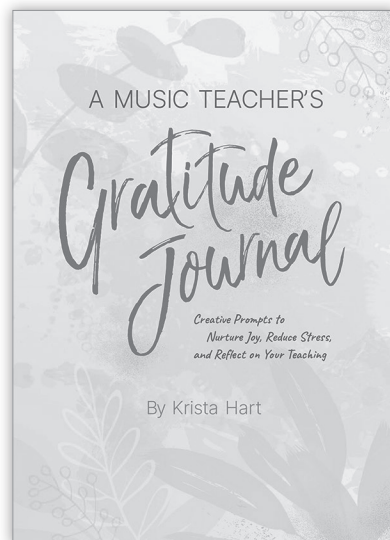
Please refer to page 35 for excerpts from *A Music Teacher's Gratitude Journal*.

A MUSIC TEACHER'S GRATITUDE JOURNAL

Creative Prompts to Nurture Joy, Reduce Stress, and Reflect on Your Teaching

By Krista Hart

The ability to experience thankfulness and joy can be developed, and the practice of keeping a gratitude journal will help. This guided process of self-reflection invites educators to focus on the positive aspects of being a teacher, musician, and human being. The flexible format allows for entries on any schedule or frequency. It's a personal resource that will remind you what's truly important and inspire positive change in your life and work. Includes inspiring quotes, habit trackers for gauging progress, and simple yet insightful writing prompts that lead you to express appreciation, reflect on your teaching, and ignite the joy of making music.



INCLUDES:

- Inspiring quotes.
- Habit trackers for gauging progress.
- Writing prompts for reflection.
- Journaling tips.
- "Song of Gratitude" guided music composition.

Journal (00-49400).....\$24.99



INSTRUMENT PARADE **NEW!**

24 Posters Illustrating Musical Instruments and Their Families

Explore the sights and sounds of the orchestra with *Instrument Parade*! This whimsical set of 9" x 12" cardstock posters (4 family and 20 individual instruments) is designed to provide a playful visual introduction to common symphonic instruments. Plus, the online listening lab features authentic examples of live musicians demonstrating each instrument. More than just a delightful decoration, these adorable depictions are a fabulous teaching tool that will engage your young students. Educational and entertaining!

24-Poster Set (00-48268) **\$29.99**



ALSO AVAILABLE

MUSIC SYMBOL PARADE

24 Posters Illustrating Musical Terms

Includes: music signs and symbols, dynamics, tempos, articulations, tempo headings, clefs, accidentals, and more!

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COMPOSER GALLERY

24 Caricature Posters of the Masters

Includes: Beethoven, Bernstein, Brahms, Chopin, Copland, Debussy, Ellington, Handel, Hildegard, Mozart, Rossini, Schubert, Sousa, Verdi, and more!

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