



Playing with the Classics

Music Masterworks for Children

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Imagination and fun are keys to making music classics come alive for young children. When playfulness is at the heart, children contribute words, movement, and giggles as the classics achieve "treasured status" with the little ones.

Also Sprach Zarathustra

Strauss (PWTC, Vol. 2)

Toes, waist, shoulders...head-shoulders, 12 drum beats

Winter

Vivaldi (PWTC, Vol. 2)

Tap and whisper 8 counts on toes, ankles, calves, knees, etc. moving up the body for 11 sets of 8. Then at the top of the head, let arms move high and opening to the sides with the violin solo that ends the 11 sets of 8.

Flight of the Bumblebee

Rimsky-Korsakov (PWTC, Vol. 1)

Bumblebee flies around, sniffing flowers or tasting their nectar. When wings get tired, the bumblebee taps the flower and trades places/roles.

Firebird

Stravinsky (PWTC, Vol. 2)

The firebird flies among children, who (as former Princes) are frozen into statues. As the firebird flies, he brushes a feather gently across the skin of each child. When touched by the feather, the children awaken one by one and follow the firebird.

O Fortuna

Orff (PWTC, Vol. 2)

On a hike, Fortuna has chosen to hide from the other children. As the music begins, children pantomime arm motions: "Where is she?" "Has anyone seen her?" "Let's go find her!" Children go hiking around the forest looking for Fortuna, as the music continues, and pause briefly to investigate imaginary clues.

10 Tips for Playing with the Classics

(From PWTC Volume 1 & Volume 2)

1. Through your words and actions, show the children you love the music.
2. Be playful with your eyes, face, and voice.
3. Be a participant in the activity.
4. Take the first turn in order to model what is expected.
5. Talk about “performing” the music, because students are performing with their bodies.
6. Announce the composer and piece before the recording begins.
7. Choose carefully the kinds of questions you ask so that they are “mistake proof” and interesting.
8. Let children know when you are *not* looking for a right answer.
9. At times, be comfortable with messiness; children refine as they repeat.
10. Take your time in revealing bits of the music and activity over several classes.

Principles of Teaching & Learning

(Bennett & Bartholomew 1997)

SongWorks 1

1. Students have the right to be treated with respect and dignity for their ideas, skills, and stages of development.
2. Students deserve an engaging learning environment in which they feel safe enough to demonstrate freely their understandings and skills through various types of participation.
3. Student learning is the responsibility of both teachers and students.
4. Learning is holistic and constructive.
5. A teacher’s attitudes, behaviors, and methodologies should be compatible.
6. Accurate and constructive feedback helps students become independent learners.
7. Quality of life is enriched through music and singing.

Principles for Teaching & Learning Music

(Bennett & Bartholomew 1999)

SongWorks 2

1. The major goal of music study is the development of responsiveness to music.
2. The musicality that is critical to music performance is just as important in music study.
3. The fundamental skill in music behavior is listening.
4. The way music sounds rather than how it looks guides the selection and presentation of patterns for study.
5. A distinction exists between skills and concepts that are musically easy and those that are musically simple.
6. Song provides direct involvement for making music and studying sound relationships.

References

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