

WHY ART?

President Mary Springer

Have you thought about why it is important to have the arts included in the school curriculum? We are often engaged in conversations with each other about the significance of maintaining and sustaining a strong arts program, but what would you say to someone who hasn't had the arts included in their school programs for the past several years? What would you use as your argument to support the need for strong arts education in the schools? What would you do if a specific program was going to be cut?

For the past few years I have considered the question of **why** we need arts education in the school curriculum. This issue varies from state to state and district to district and depends on a variety of circumstances. Those fortunate enough to live in an area where the arts are considered an essential part of a school curriculum, may not understand that isn't the norm everywhere. At a conference, I heard a number of attendees talking about the challenges facing the arts programs in their districts ranging from a decrease in the number of class periods for each class to districts eliminating programs entirely. How do we deal with this problem? What argument should we use to promote the need for arts in the schools?

I recently discovered a book about this subject. *Gifts of the Muse: Reframing the Debate about the Benefits of the Arts* by Kevin F. McCarthy, Elizabeth Heneghan Ondaatje, Laura Zakaras, and Arthur Brooks. They suggest we should consider "the muse" and look at the intrinsic value of the arts. They dispute the validity of previous research that looks at the impact of the arts and higher test scores.

This struck a chord with me. I don't know anyone who sings a song, paints a picture, dances or performs in a play because it will raise their test scores. The power of the arts and what it reflects in terms of our past and present is nearly impossible to measure, but perhaps we need to start talking about it in terms of WHY we need art. One observation that kept coming back to me was the concept of "life-long arts participants." It appears that participation in arts as a community is disappearing. As a culture, we tend to be consumers of art but not active participants. The value of both is obvious to those of us who "do" art in our classrooms and in our personal lives.

So, what can we do? When the issue is so large, it is often impossible to think of what one person can do to advocate for an issue. A couple of years ago, Seattle considered making instrumental music a "buy back" program for each school. This basically meant that each school had a budget and they would have to choose between a variety of resources for their students. For those students involved in instrumental music at the elementary level, some schools in the district might offer the program and others might not. I decided to address this issue by writing every member of the school board and expressing my concern. I didn't stop contacting them until they responded by giving me their opinion about this issue. I was one of many concerned community members who decided to keep this issue alive. After a few months of debate, the school district decided to continue offering the program in each elementary school. I soon realized that it takes baby steps. If several of us take baby steps, we might be surprised at what can happen.

I'd like to end with one of my favorite quotes. It sums up what to consider when we argue for the need to sustain arts programs in school.

"One of the first things that work as the arts develop is a sense of relationship, that nothing stands alone....every aspect of the work affects every other aspect....the arts teach the ability to engage

the imagination as a source of content...they are among the most powerful ways we become human, and that is reason enough to earn them a place in our schools."

Elliot Eisner, January 30, 1997

Christian Science Monitor

So consider the question, WHY ART? And take a few baby steps!

Mary

Special thanks to **Terolle Turnham** for her inspiration and work as our publications chair. The newsletter has been a critical link for our organization and continues to be a great resource for our members. **Beka Butter** and **Chris Martino** have assumed this responsibility. Putting a publication together is an enormous task. Thank you Terolle, Beka and Chris!

BOYS IN CHOIR

Anna Langness

How do you get and keep boys in choir? There is never a simple answer or just one right answer to fit every situation. However, we do find helpful approaches and key ingredients for success. From my experiences, I share with you the elements I have found to entice, engage and delight boys on their pathway to become singers in performing groups.

Give them a "taste" of choir or a trial run

In the first year at my school only a handful of fourth and fifth grade boys joined choir. While the boys seemed to enjoy the interactive song games in music class, they didn't join choir. I found that many boys didn't consider themselves to be "singers." To encourage those who seemed slightly interested, I created a special written invitation for individuals to attend up to three rehearsals to "try" choir before joining it. I realized that most boys didn't know what to expect at a rehearsal and that their parents didn't want to risk making a painful commitment. This "special invitation" gave students a way to join or to bow out in a mannerly way. They were told they could say, "Thank you, I'd like to join choir." or "Thank you for the invitation, but I won't become a choir member at this time." If they attended even one rehearsal, they had a chance to make a personal connection with the choir before the first concert. They saw the organized setup, held music scores, heard the concert literature, experienced the purposeful flow of the rehearsal, and they were in the midst of the choral sound. Most boys accepted the invitation and several stayed. After the first concert, many more students, girls and boys, became interested in joining choir.

Vocal skills

No amount of hype can rival the sense of genuine satisfaction that comes from being able to sing with skill. Children, especially boys, respond quickly to vocal instruction. They understand the benefits of the body, voice, and mind warm-ups. They enjoy movement exercises to prepare for singing. Consistent exploration in accessing the upper register sounds builds muscular coordination needed for singing. The vocal sound of fifth grade boys often shows the fullness and strength of their maturing bodies, yet unchanged voice. The sound produced in children's upper register is one that truly touches the listener. When good literature calls forth the use of these vocal skills, children know what it means to sing in a choir.

Literature: excellence and humor

I have avoided theme-based choir concerts so I have the freedom to select a variety of literature that can expand student and audience appreciation of choral repertoire. Each concert can include a song with a beautiful melody, lovely harmony, a heartfelt message, a whimsical folksong, a choral classic, and a silly or humorous song. While boys certainly accept and enjoy all types of pieces, they are especially happy with humor. (Remember that one funny song has greater impact than a

full diet of such songs.) Here are a few of the humorous songs that have delighted singers (one featured at each concert):

- | | |
|--|--------------------------------|
| Pizza! (Funiculli Funiculla) | L. Denza; arr. Kirby Shaw |
| The Kazoo Concerto (classic tunes) arr. Strid & Donnelly | |
| The Old Barn Dance | J. Reese |
| The Cat Came Back | H. S. Miller; arr. A. G. Lewis |

Vocal identity

Since boys identify with their fathers and older males, they often have an issue with “sounding like girls.” Students seem most receptive to an approach that focuses on the science of sound and how sound is produced by the human voice. In music class we clarify the fact that the boys are singing the same pitch, same words, same rhythms that the girls are singing, which means we have skillful singers in class. Experimentation reveals that we can identify individual voices, as well as discriminate between boys and girls. Beyond these activities and discussions, boys (and girls) need to be identified and recognized as a group that sings.

In my first choir, the few (three or four) fifth grade boys who were there sang quite well. As we discussed the historical setting of one piece, I realized that we could showcase the boys’ sound without focusing on them personally. We decided to demonstrate to the audience how the Praetorius canon, “Jubilate Deo” would have sounded in cathedrals hundreds of years ago by the treble voices of the Cathedral Boy Choirs. Our boys sang with purity and clarity that impressed younger students, surprised and thrilled the audience. They sang the song through then sang again as the choir entered after them in three more parts creating beautiful harmony.

Humor and action

The fifth grade ensembles began the following year. The boys’ ensemble consisted of choir members who wanted to perform a special number with choreography and/or costumes and who would rehearse during one noon recess a week. Given a choice of two or three pieces, the boys have always selected pieces with humor and dramatic appeal. When the boys add their brand of humor, the piece comes alive. Often a simple costume (hat) or prop (rubber chicken) or an unexpected action (plastic insects thrown from their pockets) will guarantee a huge audience reaction. One year much needed confidence burst forth from the boys when they, transformed in their Flintstones’ costumes, padded barefoot onstage.

The following titles have been the biggest hits throughout the years:

- | | |
|---|--------------------------------|
| Don Gato (Mexican folksong) | arr. Ray Doughty |
| That’s How It Goes! (Three Limericks) | by Cynthia Gray |
| Santa Claus, Santa Claus (You are Much Too Fat) | arr. Steve Kupferschmid |
| Down, Down the Chimn | by Irv Rothenberg |
| Meet the Flintstones | arr. Roger Emerson |
| Pockets | by Lynn Wendelbo & Mary Sallee |
| Plain Cheeseburger | by Phyllis Wolfe-White |
| Parade of the Wooden Soldiers | arr. John Leavitt |

Pop Bottle Hoedown (pop bottle band)	by Linda Spevacek
Polly Walks a Poodle Every Day	by George Strid
The 12 Dogs of Christmas	by Steven Lawrence
Snap Crackle Rap	by Kirby Shaw
The Sailor's Life for Me	by Donnelly & Strid

Responsibility and respect

Every choir needs a crew to set up chairs, risers, and care for the scores. It has been surprising to discover how meaningful these jobs are for the students. Students volunteer for the jobs or help when they can. I carefully document who takes on specific jobs, and who works on the major setups. It's amazing to observe their teamwork and efficiency (i.e., 93 chairs and folders set out in 13 minutes.) The students are publicly acknowledged for their help. They are so pleased to see their names in the program and to receive recognition and applause at the end of the concert. They also receive a Service Award at the close of the year.

Keep them singing

Success needs to keep going and growing. Work with new pieces at ever higher levels of musicianship can be motivating, but it can be just the right challenge to create a new twist or spin on what has been done before. Each year the group of singers has a unique personality, skills, and needs. My goal has been to stay open to possibilities and to be alert and responsive to ideas and flickers of interest among the students.

Reports from the Troops

In the K-second grade elementary school in which she teaches music, **Rebekah Butter** led "Brain Dance" (developed by Anne Green Gilbert, headliner at the MEI Conference in Minnesota) at least three times a week and noticed a tremendous difference in her students. After doing "Brain Dance" her students seem calmer, more focused, and less wiggly. Beka writes, "The students are beginning to request "Brain Dance." The students who at first did not like the activity were the students who were having difficulty with some of the movement patterns like body-side, cross lateral, or spinning. They improved! I experimented with many types of music including classical, folk, hip-hop, and jazz. My students have a definite preference for music with a strong beat like hip-hop or popular dance music. However, I keep them on their toes by introducing a variety of music. It has been so much fun watching their creativity emerge through movement and dance."

"I See You" from *SongWorks II* became a favorite of **Anne Mendenhall's** second and third graders. Our Japanese friends presented delightful new variations of this old favorite at the March Conference. "This is the variation that my students found especially intriguing: a student stands in a circle and gestures to others sitting on the outside on, "I See You." Once gestured to, the student stands. At the same time, another student is on the outside of the circle and as students stand, the outside person taps them and they sit back down. The object of the game is for the outside person to tap all standing before the end of the song. The students became quite adept at strategizing their gestures to make it difficult for the outside person to achieve his/her goal! From this delightful game came a wonderful ideograph and song dot study. In turn, my students delighted in sharing their study at home."

Molly Feigal sent this:

Professional news: In regard to the March Conference, there were so many "ah ha!" moments that I could immediately put into use in my own classroom. The following are just a few.

- 1) I started having all the younger children carefully read my ideographs while they sing alone, as seen in Peggy Bennett's presentation. More of the children are successful at reading the ideographs because they do what makes sense to them. I seldom hear "They're doing it wrong!" from others in class.
- 2) My young students loved the game, "I See You " shared by Michiko Nitaira. They have been successful ideographing the song when the focus of the ideograph is language.
- 3) A few first graders have connections to Japan, and they were thrilled to learn the Japanese Animal song presented by Yuriko Ishikawa at Update.
- 4) Through more social learning situations, as presented by Anna Langness, fifth graders thrived on the challenges I gave them.

Gemma Cohen, a first year student of **Dr. Marty Stover**, wrote:

"In March I attended an informative session during a Music EdVentures, Inc. Update Symposium. I expected to sit and listen to someone talking the entire time. Much to my surprise, I had the chance not only to participate in children's music games, but also learn useful teaching ideas and strategies. Attending this Update revealed the incredible love and support the music educators' community has for fellow teachers and, most importantly, children. The presentation began with a song and dance for young children in which we all participated with great enthusiasm. We continued to learn and play games throughout the entire presentation. Despite my age, I greatly enjoyed the playing! It was comforting to imagine playing these games in years to come with students I might teach. Playing these games made me realize how important it is for a teacher to have energy, enthusiasm, and creativity. Through those qualities, a teacher might provide his/her students a fun and educational experience. The presentation also taught me how imperative both patience and clear instructions are when teaching children. This realization also brought strength to my belief that education and music are highly effective. It was invigorating to see the passion for teaching that each teacher attending had. Every teacher has so much influence on each student. Teachers can provide children an education and a first step into the world of music.

Carol Mills and the "Merry Minstrels" of St. John the Baptist Parish School in New Brighton, MN, celebrated their 10th anniversary with a gala on Tuesday, May 23, at 7:00 p.m. The "Merry Minstrels," a unique group among Minnesota elementary schools, consists of 30 second-eighth graders. They may be the only recorder ensemble at this level; they perform authentic English Morris and Sword Dances in traditional costume; and they bring educational entertainment programs to other schools around the state and beyond, performing at assemblies and conducting peer-taught dance workshops for host students.

Any Minnesota teachers interested in discussing a possible visit from the "Merry Minstrels" should contact Carol at (651)633-2211 ext. 1290. She is delighted to share her "brainchild!"

For the first time in several years, **Peggy Bennett** will be teaching a summer, graduate course for teachers, entitled Playful Teaching: Making Music Meaningful for Children. It will be offered by West Chester University in PA, near Philadelphia. For this five day course, **Anna Langness** will join Peggy to teach for the last two days.

From Japan with Love

Our twelfth EdVenture year started in April. We will have seven study meetings in Tokyo, five in Osaka, and four in Nagoya within the next year. Other events include the second Teacher Training Courses offered once a month from April until July. **Yuriko Ishikawa, Midori Okiyama, Setsuko Ito, Yoshie Kaneko** and other staff guide the SongWorks approach for the beginners.

We will host the seventh summer workshop for three days in Tokyo and two days in Osaka. We have invited **Dr. Peggy Bennett** and **Dr. Anna Langness** as special instructors. **Atsuko Sasaki** is the director of the Tokyo session and **Eiko Oyoko** of the Osaka session. There is much excitement surrounding these big events. On July 22 **Yuriko Ishikawa** will be one of the guest speakers at the Summer Workshop hosted by Seigakuin University at the International Forum in Yurakucho in Tokyo. She presents "Mother Goose and English Learning" to the teachers of primary schools and nursery schools.

NPO Smile, directed by **Michiko Nitaira**, has invited **Dr. Anna Langness** and **Molly Feigal** to be instructors. They will be teaching summer courses for children at Gunma Academy in Ota.

In October, **Ms. Sumiko Leeper** will speak to our organization. She has been a librarian at a primary school in New Mexico and she visits her parents in Tokyo once a year. She will give a presentation titled, "Let's Enjoy English Through Picture Books". She was also invited to speak for our organization in July 2003. At that time she gave a presentation on the pictures books of Halloween and Christmas.

Meanwhile in the West

In February a group of twenty teachers attended a workshop **Fleurette Sweeney** offered for the Association of British Columbia ESL Teachers. Under the title, "From Sound to Symbol" and using folk song-games and basic song study techniques, participants explored oral language as symbol.

Fleurette adds: "Under the auspices of the Living Language Institute Foundation during the first week of April, I offered a 30-hour course entitled "Developing Community Through English Languageing." Thirteen participants explored the idea that developing community within the context of a shared language is a process quite different from simply using language as a means of communicating information. For community to evolve in/through conversation, a common language is important, but so also are a common system of gestures, laws and governance. During our days together we examined the function of orality through: folk song games, sound-to-symbol study techniques, and symbols as meaning makers. All of these will be situated under the over-arching notion of developing a community of care.

On Tuesday of the first week of May, 30 teachers gathered at the Vancouver School Board for a 1-hour workshop entitled "Singing English." We examined various folk song-games as learning experiences that have the potential to call forth a child "wholly." We also explored the notion that we educators can never be the active agents of a child's learning. It is the child who chooses both to engage in and sustain learning. What we can do at best is offer children situations that have the potential to draw them into becoming active agents of their own learning both as individuals and socially.

On the first Saturday of May, again under the sponsorship of Living Language Institute Foundation, I offered the first of four workshops for parents whose children have been diagnosed with autism. Ten children ranging from four to eight years of age participated with their parents. The children and

parents arrived amidst high-level chaos and tension. None of the participants knew each other; the space was unfamiliar to all. I was joyously amazed, however, to see the initial anxiety gradually dissolve into playful delight. We sang and moved, taking 'family' turns at first. By the end of the hour all were moving freely. Some chose to move by themselves, others still with their parents, but all were able to 'stop' at the end of the song! This series of workshops was undertaken at the urging of one parent. The parents were assured that if the experience proved to be not good for their child, they were perfectly free to withdraw. Some came "just to check it out". When the hour was over, all left expressing the intention to return for the next workshop."

Our Coquitlam, British Columbia member, **Kate Smith**, shares an idea:

Every year we host a Volunteer Tea for parents, friends and families who help out. We decorate the library in bright Spring colors, have fancy tablecloths, delicious squares and cookies and, of course, freshly brewed tea and coffee for our guests.

This year, I decided that our entertainment would be interactive. I felt that our guests would delight in actually playing with the children. So, we began with "Hello Hello" and moved right into "Rig a Jig Jig". With each interaction, the children first greeted their guest, introduced themselves, responded to an introduction from their visiting adult and then showed thanks and appreciation for the help that our volunteers provide. For many, it was challenging to shake hands with a "stranger" and maintain eye contact while playing and speaking but the children were soon at ease as they saw the smiling faces looking graciously at them. We also played "Sing With Me Altogether" and used the ideas of the children and our volunteer guests.

Perhaps the most wonderful part of the afternoon was the ease with which it came into being! We just played the games we usually play but brought more people into our sphere of play. Everyone had a delightful time at our tea party.

On May 11th, **Kari Todnem**, collaborating with a colleague, hosted the first annual "Fine Arts Night" at the American International School of Budapest. The music "informance" showcased various song games, instrumental accompaniments, finger plays, and dances that had been learned during the year. Each PK-2nd grade child ended their 30-minute portion of the night performing two dances with their parents. There was nearly 100% parental attendance for this event! Many parents, teachers and administrators said they can't wait for next years "Fine Arts Night."

Solfa Sticks

Judy Fjell

Thanks to Anna Langness and Annette Coffin, I returned from the Spring 2006 Conference with renewed inspiration for working with the solfa scale. They used a simple vertical rendering of the syllables on the board to lead the singing of scales, intervals, and musical patterns. I wanted to use this idea, but I needed to come up with a reusable teaching tool that was light and portable. I picked up a piece of 5" x 32" scrap Foam Core board on which I wrote the syllables in magic marker - (SOL, LA, TI, DO RE MI FA SOL LA TI DO). (I have since added RE', MI' to some).

The first thing I did at each school was to put this big Foam Core solfa scale in front of them and ask them what they noticed about it. They described their discoveries - the octaves, the subscripts, the superscripts, which syllables were duplicated and which were not.

Then we sang "Doe a Deer," (one of our favorite songs) and some of the children took turns leading by pointing to the written syllables. We did the same thing with solfa syllable patterns in other songs. The children responded so well to this absolutely simple tool made of Foam Core! They all

seemed to love to point to it and hold it and manipulate it, so I made one for each of them. Back to the frame shop I went, this time cutting some 3" wide pieces and writing the solfa syllables on each. I introduced them as "SOLFA STICKS" and said that they would be helping me make those discoveries about how to use them Well, discover we did!

Watching the children with the sticks has been quite fascinating. No need for me to spend time giving directions. Unlike melodic instruments, there is no right or wrong way to hold them, finger them, or sit with them. And unlike books, there is no mandatory left to right, or up and down direction to the reading flow. The children have immediately embraced them as their individual instruments of learning. They strum them like guitars, or lay them out on the floor and point to the syllables. Some hold them in front of their bodies or reel them out from between their legs while placing their thumbs on the successive solfa syllables. What has continued throughout is the concentration of the children on following the symbols while singing. The younger children often use both right and left hands with great facility, some of them even switching at a moment's notice without the slightest interruption in their "reading."

The positive K-8 reaction to the solfa sticks continued to the end of the year. They like to "play" these simple instruments - they like to hold them, they like to read them in new ways. They even like to collect them and put them away in the huge plastic sack! The solfa sticks have added a concrete dimension to learning just as important as the "real" instruments we use such as ukuleles, recorders, bells and drums.

During a week-long artist-in-residence session this spring in Ukiah, California, solfa sticks elicited the same positive response. All the students, whether first graders or sixth graders, concentrated fully on reading when they had their own solfa "instruments" to follow in their own ways. I'm also using them to teach sightsinging to junior high voice students, and theory and scales to my guitar students of all ages!

So if you're interested in how you and your students might use this tool, just stop in at your local frame shop for some Foam Core scraps (By the way, I tried mat board, but it's sharp on those cut ends - too dangerous. I also considered making them out of wood, similar to yardsticks - too much like baseball bats!) The next batch of Foam Core solfa sticks I make might be shorter (maybe about 20" long) so that they don't get bent so easily. I have noticed that the bent sticks are the last ones to be chosen. Other than that, I'm ready to continue with these humble instruments as is.

Let me know any discoveries you and your students make about the use of solfa sticks! I love snail mail - Judy Fjell, PO Box 1515, Big Timber, MT 59011

Yes, Retired! But ever more inspired.

Tomi Kent is retiring from elementary school music teaching in Missoula, Montana. "I will continue to enjoy making music with various ensembles. Our Montana Trombone Chorale will take its second tour of Germany and Austria this summer. "Auf weidersehen!"

Paige Macklin is retiring after 37 years of public school teaching, 36 years in Minnesota, 29 of those years in Rosemount, Apple Valley, Eagan. "I will be spending my time with my dear grandchildren, my aging mother, wedding plans for my second daughter, more church work, Giant Step Theatre (children's theatre group), gardening, and on being Treasurer-elect of MEI!"

Pam Vellutini has stepped down from moderating the Forum on the MEI website. **Jeanette Potvin** has volunteered to take over. Thanks to both of you.

Music EdVentures Inc. Presents

UPDATE AND CONFERENCE 2007

March 1-3, 2007

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Kathleen Forsythe is one of the first knowledge architects in the world and combines her knowledge in cybernetics and systems to generate practical strategies and projects that open new directions for the civil society. The systemic nature of her work is equally applicable at every level of the learning system from the curriculum to the organization and management.

Intrigued by the Sound to Symbol Methodology (Dr. Fleurette Sweeney's dissertation), by experiences led by Dr. Sweeney with teachers and children, Michiko Nitaira's work in Japan and with parents and children with autism spectrum, she sees the work of Music EdVentures as a living example of the natural way of learning, the biology of cognition, and conversation theory. She is a dynamic, caring, articulate, and inspirational speaker.

She will be our keynote speaker! Plan NOW to hear her speak!

Back To Anna

After Judy Fjell's session, the sound of "People Who Live in Glass Houses" kept "singing in my head" as the conference continued. That is, most of the song was there. I thoroughly enjoyed the clapping pattern challenge that went with the song experience, but where did that melody go? We decided the quickest solution was for Judy to phone and sing it on my voice mail! It worked! I was eager to have that song and movement ready to share with my fifth grade classes. Wonderful singers they are, but ah, there would be great benefit from having the message of this English Idiom, "People who live in glass houses should not throw stones," brought to conscious awareness, if not indelibly written in our memories.

In class we warmed up, singing up and down the minor scale of the song range. Then I gave interval patterns in tone syllables from the song. With the text written on a chart, I sang the song for the class as they watched my hands. They immediately joined the hand motions. I started in the comfortable key we used at the session. We sang the song over and over for ten or fifteen minutes. We stood in small circles of six or so to focus on our hand clapping and the sound of our voices as we sang. We explored the circle idea, clapping out to the side, but the song suffered greatly as this was not comfortable for them. We decided to stand in a circle but clap into the "air" in front of us.

The next day we worked in partners, tapping "houses" on the partner's hands, but keeping the alternating hand motions on our own. I don't know when the key changed, but I became aware that the room began to resonate as the voices rose in the song. We had found "our key" for the song. The key, d minor, begins easy then builds and rises with the emotion of the song to F at the top of the staff.

Singing in canon is a favorite activity. So we tried it. "Let every group come in" was the suggestion. Six, seven, eight parts? Why not? The effect? It sounded like a huge party, everyone talking at once, each group in an intense conversation.

In May, our choir performed the song in concert. The audience loved joining in with the hand movements. The gym resonated with the sound of the 100 voice choir. It was beautiful and thrilling. How I wished Judy Fjell were there to hear it. I am sure many parents went home with that song “singing in their heads” too. Thank you, Judy, for this beautiful gem! Please plan to share more.

People Who Live in Glass Houses Should Not Throw Stones

(Judy Fjell Presenter – MEI Conference 2006 • Minneapolis, Minnesota)

(Dm, starts on F) 8=eighth note, 4=quarter note, 2=half note, }=qtr rest

	People who live,	People who live,
Do'	Do La, Ti, Do	Mi Do Re Mi
Ti	8 4 8 2	8 4 8 2
	People who live in glass	houses
La	Do La, Ti, Do Re Mi	So Mi
	8 4 8 4 4 2	8 8 }
So	People living in glass houses	
	Do Do La, Ti, Do Re Mi Fa	
Fa	8 8 8 8 8 8	8 8
Mi	Should not throw, should not	throw,
	So Mi La	So Mi Ti
	8 8 4	8 8 4
	People living in glass houses	
Do	Do' Do' Ti Do' Ti So La La	
Ti,	8 8 8 8 8 8 8 8	
	should not, should not	throw stones!
La,	So Mi Re Mi So La	
	8 4 8 4 4	(whole note)

“People who live in glass houses” means we should not criticize others for the faults we have ourselves. It reminds us to be careful with our words and actions because we can all be quickly hurt. Something made of glass can break easily!

I. Prepare for the song with “vocal play” of the minor scale and melodic patterns of the song.

II. As you sing the song with words, keep the beat lightly, alternating hands on top. Feel “houses” with hands tapping in the air. “Brush” hands together out in front with the beat on “Stones.” Ask students to listen for what word occurs at the “air” motions. Invite students to join the singing, wherever they can, as soon as they can.

III. Actions with Partners: keep the beat as before, meet partner's hands at shoulder height to tap “houses.”

IV. When the song and actions are secure, keep actions going and sing in canon at four beats.