

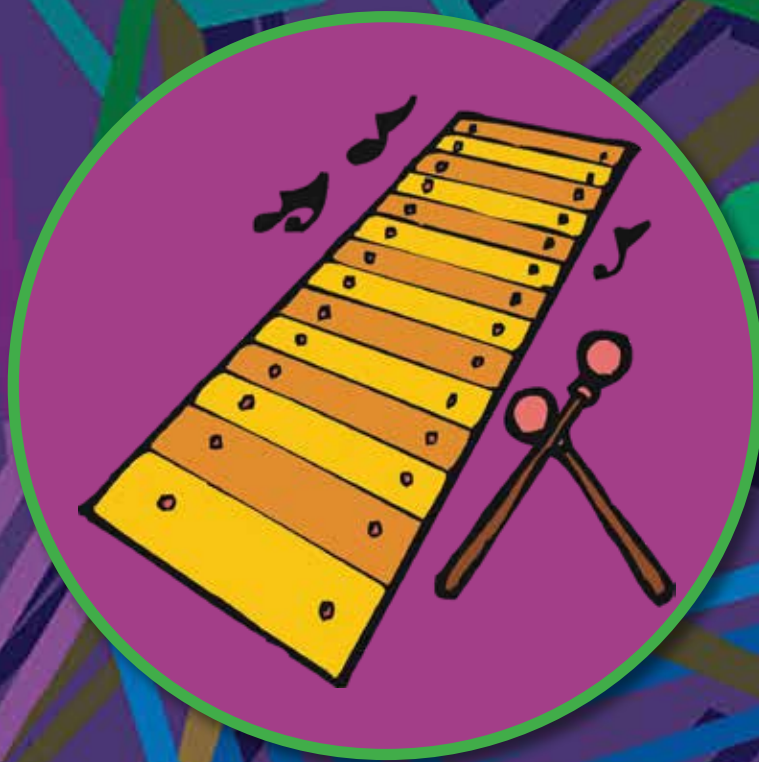
Instrumental Technique for All Ages

MALLETS

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'N

MORE!



GLORIA FUOCO-LAWSON

Beatin' Path Publications, LLC

BPP-GFMM



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POPCORN

Poem: Unknown

Music: Gloria Fuoco-Lawson

Voice
 Pop, pop, pop, goes the pop-corn in the pan. Pop, pop, pop, you can
 catch me if you can. Pop, pop, pop, says the ker-nels hot and yel-low. Pop, pop, pop, I'm a-
 danc-ing lit-tle fel-low. Pop, pop, pop, as I scam-per through the heat. Pop, pop, pop, you may
 find me good to eat. Pop, pop, pop, I can skip and jump and hop. Pop, pop, pop, pop, pop, pop, pop.

SX/AX
Temple
Blocks

BX
 (Played by teacher)

V
TB
SX/AX
BX

V
TB
SX/AX
BX

V
TB
SX/AX
BX

V
TB
SX/AX
BX

Popcorn

Teach the Movement

- ◇ Use reaction training (verbal cues) to help students get a feeling of “popping” the mallets off the bars and helps show students which beats they play.
 - Using a verbal cue, have students respond instantly by walking a shape.
 - Using a verbal cue, have students freeze into a shape. (This activity gives students ideas for shapes when mirroring.)

tall - small	old - young
wide - thin	heavy - light
crooked - straight	high - middle - low, etc.
big - short	

Verbal Cues

- ◇ Use mirror imitation.
 - Partners face each other with one student the leader.
 - Leader at signal (drum beat) makes shape.
 - Follower at signal (temple blocks) makes same shape.
 - Switch places and repeat.
 - Repeat activity with follower making the opposite shape.

Transfer to Instruments

- ◇ Set up instruments in C Pentatonic scale.



Technique Tip

Strike bars with a short sharp stroke, drawing the sound from the bar.

- ◇ Teacher sings song, students jump on first two “pops” of each phrase, make shape on third “pop” of each phrase freezing shape for remainder of phrase. Ask students to sing along.
- ◇ Transfer all three “pops” to any two notes on soprano and alto xylophone. Students should have the feeling that the mallets are bouncing off the bars, drawing the sound out of each bar.
- ◇ Teacher adds the BX Part.

Form Suggestion

- ◇ Introduction - “Melt butter” movement (wind chimes) for an introduction.
- ◇ Sing and Play - while “popping” into shapes. Jump on first two pops, freeze into shape on third pop.
- ◇ Coda - Add “melted butter” (wind chimes) at end of song.

Can't Dance, Josey

Texas Folk

arr. Gloria Fuoco-Lawson

Voice
 Chick-en on the fence post, can't dance, Jo-sey, Chick-en on the fence post, can't dance, Jo-sey,
AM
BX
BM

V
 Chick-en on the fence post, can't dance, Jo-sey. Hel - lo, Su - san Brown - y - o.
AM
BX
BM

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Additional Verses

- Verse 2 Choose your partner and come improvise Josey.
- Verse 3 Chew my gum while I improvise Josey.
- Verse 4 Shoe string broke but I improvise Josey.
- Verse 5 Hold my mule while I improvise Josey.
- Verse 6 Crank my Ford while I improvise Josey.

Process

- For verses form two concentric circles with partners facing.
- Students take four steps forward followed by four steps back while playing this body percussion pattern.

Bile Them Cabbage Down

Traditional

arr. Gloria Fuoco-Lawson

Voice: Rac-coon has a bush-y tail, 'Pos-sum's tail is bare. Rab-bit's got no
 AX 1
 AX 2
 BX
 CBX

V: tail at all, just a lit-tle bunch of hair. Bile them cab-bage down,down. Bake that hoe-cake
 AX 1
 AX 2
 BX
 CBX

FINE

V: brown, brown. The on-ly song that I can sing is bile them cab-bage down.
 AX 1
 AX 2
 BX
 CBX

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How do you introduce and develop the ability to play Orff instruments in children? In *Mallets 'N More!*, Gloria Fuoco-Lawson presents original songs, classic folk song arrangements, and movement activities with Orff process lesson plans and full Orff-style orchestrations for beginning, intermediate, and advanced elementary music students.

Orff Schulwerk emphasizes movement and music for children and Gloria uses movement to introduce mallet technique to the youngest students. Improvisation is another component important in the Orff method and the activities for intermediate and advanced players include many opportunities for student creativity.

From Gloria:

Children of all ages need to acquire the experiences necessary for success in the music classroom. These experiences include, speech, body percussion, movement, singing and playing instruments with improvisation included throughout.

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