

Strategies For Success

Building An Elementary Music Program

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**Substitute
Teacher Plans**

**Writing
Lessons**

**Contacting
Parents**

Writing Grants

Sequencing

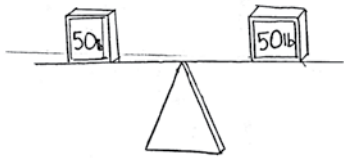
Jane Barbe

Beatin' Path Publications, LLC BPP-SFS

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Classroom Management

With so many resources available about classroom management style, the key to success is finding what works best for you and your students. All classroom management models, however, have common threads.

Establish Expectations the First Day of Class

Effective class management is as important as the concepts being taught. Managing the class with clarity and confidence creates an effective and positive atmosphere in your classroom.

- ◆ Establish expectations the first day of class.
- ◆ Prevent inappropriate behavior by acknowledging students who follow directions.
- ◆ State and model expectations often.
- ◆ Pace your lessons efficiently.
- ◆ Use cues or key words to get students' attention.
- ◆ Use students as models.
- ◆ Use proximity.
- ◆ Talk to students about behavior.
- ◆ Establish consequences.
- ◆ Be consistent and follow through.
- ◆ Support the classroom teacher's system for rewarding appropriate behavior.
- ◆ Express confidence in students' ability to make better choices.
- ◆ Give students ownership of their behavior. Ask, "Should I call home now, or do you think you can make better choices on your own?"

TIP

Before you begin any new activity, state and model what appropriate behavior looks like.

Student behavior depends on the limits you set early in the year. Establish your limits and stick to them. Students will push as far as they can, and too often first-year teachers do not set firm limits for fear of being "mean." Giving a student ten chances before imposing a consequence tells students they have ten chances before something will happen.

Prevent Inappropriate Behavior

To maintain a positive and effective classroom, prevent inappropriate behavior before it happens by acknowledging students doing the right thing. Saying, "I like how Jane is holding her mallets on her shoulders," reinforces Jane for doing the right thing while letting others know what is expected of them.

Sequencing Concepts Throughout the Year

Some districts provide specific curriculums and supplemental resources with lessons pre-written and scheduled for certain weeks of the year while other districts just have a general list of concepts to be taught. Sequence the year depending on the needs of students and when the concerts occur. Although all concepts are experienced continuously and spiral throughout the year, designate certain months or quarters to specifically isolate and focus on each key concept. For example, in the second quarter of second grade, the notated half note will be taught. Before the second quarter, students will have experienced playing, moving, and reading half note notation. After teaching the half note, students will continue to experience half notes while isolating other concepts.

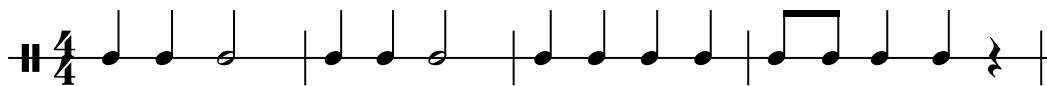
Concepts for the Year

Beat	Tempo
Vocal Technique	Form
Timbre	Melody
Instrument Technique	Meter
Rhythm	Harmony
Dynamics	

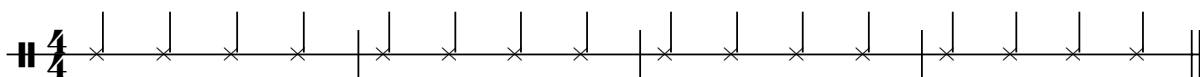
1st Quarter

- ◆ Vocal technique (use correct singing voice and match pitch)
 - ◆ Timbre (identify classroom instruments by family, name, and sound)
 - ◆ Instrument technique (learn correct techniques for playing recorder, barred instruments, small percussion, and drums)
 - ◆ Beat (keep the beat in two levels of the body [stomp and clap] or use beat passing games)
- Here is an example:

I Like Food



I like food. Yes, I do. I will say my fav'-rite for you.



Pat Pat Clap Clap Pat Pat Clap Clap Pat Pat Clap Clap Pat Pat Clap Clap
 (Hot Dog) (Piz - za) (Ta - co) (Chi - li)

Week of September 10

	Monday	Tuesday	Wednesday	Thursday	Friday
8:30-9:00	<u>2nd Grade A</u> Keys	<u>2nd Grade B</u> Keys	2nd Grade A Keys	2nd Grade B Keys	5th Grade A Keys
9:05-9:35	<u>2nd Grade C</u> Keys	<u>2nd Grade D</u> Keys	5th Grade C TT	2nd Grade C Keys	(9:10-9:40) 2nd Grade Keys
9:40-10:10	<u>5th Grade A</u> Compliments	<u>5th Grade B</u> Compliments	5th Grade D TT	5th Grade B TT	5th Grade D TT
10:15-10:45	<u>3rd Grade A</u> TT	<u>3rd Grade B</u> TT	3rd Grade A	5th Grade C TT	3rd Grade B
11:00-11:30	<u>4th Grade A</u> Compliments	4th Grade A TT	<u>2nd Grade E</u> Keys	4th Grade B Keys	2nd Grade E TT
11:30-12:00 Planning 12:00-12:40 Lunch					
12:45-1:15	<u>4th Grade B</u>	<u>4th-Grade C</u> Keys	(12:30-1:00) <u>4th Grade D</u> Compliments	4th Grade C Keys	4th Grade D
1:20-1:50	<u>3rd Grade C</u>	<u>3rd Grade D</u>	District Early Release Day	3rd Grade C	3rd Grade D
1:55-2:25	<u>3rd Grade E</u>	<u>1st Grade A</u>		3rd Grade E	1st Grade A
2:30-3:00	<u>1st Grade B</u>	<u>1st Grade C</u>		1st Grade B	1st Grade C



Lesson Plan for the First Day of School

The first day of school has two immediate objectives: engaging students in stimulating learning activities while establishing procedures and expectations. This sample lesson process incorporates a mixer as the musical activity and covers teaching behavioral expectations, entry and exit procedures, and aural and physical cues.

Enter the Room

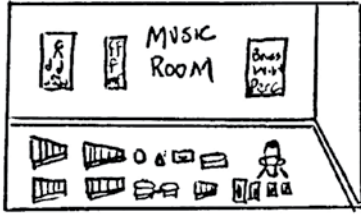
- ◆ Meet students at the door; have music with a strong beat playing inside your classroom.
- ◆ Silently begin a beat-keeping motion for students to copy.
- ◆ Have students follow you into a circle and change your motions on each phrase so they know to watch and follow.
 - » Tap shoulders or chest
 - » Pat legs (patschen)
 - » Stomp
 - » Snap
 - » Swish hands (rub them together back and forth)
 - » Jump
 - » Jumping Jacks (if students are able to do them on the beat)

Kindergartners start with these motions while first graders progress to performing them with alternate hands or feet. Older grades can perform sequences of motions: pat, clap; pat, clap, snap; or stomp, pat, clap, snap.

Establish Behavior Cues

As soon as the music ends, establish the first cue for the year. The type of cue does not matter as much as keeping it consistent. Say, *"Freeze and look at me,"* or *"Freeze and take a seat."* State this cue and explain each time it is heard, students are expected to freeze and look at you or sit down.

- ◆ As soon as the students have responded with the cue to freeze and sit, begin silently modeling the motions of the mixer activity. Students echo the motions (stomp, clap, rest, rest).



The Second, Third, and Fourth Lessons of the Year

Use the second, third, and fourth lessons to capture student excitement through instrument activities and beat competency games. These lessons also reinforce instrument playing techniques.

Second Lesson of the Year

During this lesson students work musically as a group with instruments they enjoy such as drums and/or Boomwhackers®. Pass out unpitched instruments and teach students how to play them correctly.

Kindergarten

- ♦ Drums
 - » *Stop and Go* (Jenkins), but modified to say, "I'm gonna play and play and play and stop."
- ♦ Boomwhackers®
 - » *Hickory Dickory Dock* from *Fun With Boomwhackers®* (Judah-Lauder)

1st Grade

- ♦ Drums
 - » *I Think Music's Neat* from *Game Plan Grade 1* (Kriske and DeLelles)
 - » Rhyme: 2, 4, 6, 8, Meet Me at the Garden Gate, If I'm Late, Please Don't Wait, 2, 4, 6, 8. Students drum on the numbers and walk the beat on the words.
- ♦ Boomwhackers®
 - » *Happy and You Know It* from *Fun With Boomwhackers®* (Judah-Lauder)

2nd Grade

- ♦ Drums
 - » *Drum Beat* from *Hand Drums on the Move* (Judah-Lauder)
- ♦ Boomwhackers®
 - » *Diddle Diddle Dumpling* from *Fun With Boomwhackers®* (Judah-Lauder)

3rd Grade

- ♦ Drums
 - » *Talk to Me* from *Game Plan Grade 3* (Kriske and DeLelles)

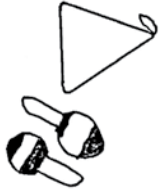
4th Grade

- ♦ Drums
- ♦ Boomwhackers®

TIP

If you want students to try each type of instrument or you do not have an instrument for each child, use an interlude to have students rotate. Use a chant to start their rotation.

*Instruments down on the floor,
Now we're ready to play some more.*



How to Hand Out Instruments Efficiently

Passing Small Instruments to a Circle of Students (Rhythm Sticks, Boomwhackers®, Hand Drums)

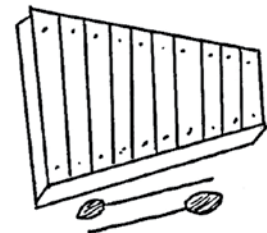
- ◆ Show students the instrument and demonstrate proper playing technique.
- ◆ Explain how to pass instruments around the circle.
 - » Hand instruments, one at a time, to a chosen student who passes each instrument around the circle to his/her right.
 - » Students in the circle continue to pass the instrument from person to person until it reaches the last one in the circle.
 - » As each student receives an instrument, he/she places it on the floor, alerting the next person to do the same with his/her instrument. This process continues until all students have received and placed their instruments.
- ◆ Explain what students do when they get their instruments.
 - » Say, *"Instruments down, hands in lap."* On this cue, students gently place the instrument on the floor and put their hands in their lap.
 - » State a possible consequence positively. Say, *"You will be able to keep your instrument as long as you follow the cue."*

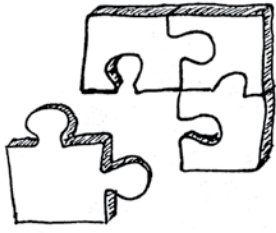


When students use this process, you can pass out instruments quickly and efficiently.

Orff Instruments

- ◆ Show students which instruments they will play.
- ◆ Explain how they move to the instruments, using options like these.
 - » Call students by shirt color, birthday, or type of shoes and *direct them to the instruments you would like them to play.*
 - » Call students by shirt color, birthday, or type of shoes and *let them pick the instrument they would like to play.*
 - » Hand students a card with the name of the instrument they





Logical Sequencing, Connections, and Pacing

Student learning directly relates to the teacher's ability to sequence the lesson by not only linking each step to the next, but also building on previous knowledge. This section contains two lesson plans written out word for word where you see these links created through open-ended questions.

Concepts: Iconic half-note recognition; accelerando, dynamics.

Example: *In the Hall of the Mountain King* by Edvard Grieg

Note: Options for saying rhythms include attaching students names, foods, or animal names to their respective rhythms. In the example I use *ta* for quarter notes, *ta-a* for two tied quarter notes, *ti-ti* for eighth notes, and *to-oe* for the written half notes.

- ♦ Students enter the room keeping the beat to a recording of *In the Hall of the Mountain King* from the *Peer Gynt Suite* by Edvard Grieg. The teacher stops the recording before the accelerando begins.
- ♦ When students are in a circle and have experienced keeping the beat to this piece in several places on their body, the teacher leads the following discussion.

TEACHER: Does anyone remember the new rhythm we learned last class with the *Baa Baa Black Sheep* game?

STUDENT: *Ta-a.*

TEACHER: Yes, the *ta-a*. How did the *ta-a* look different than just a *ta*?

STUDENT: The *ta-a* has two *ta*'s which have a smiley face thing under them.

TEACHER: Yes, the *ta*'s with the smiley face under them. Correct. Does anyone know what the smiley face thing is called?

STUDENT: A tie.

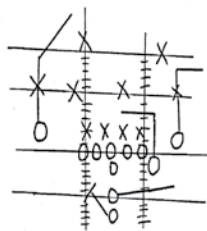
TEACHER: Yes, right, a tie. How many beats is a *ta*?

STUDENT: One.

TEACHER: One, yes. So, if two *ta*'s are tied together, how many beats would that equal?

STUDENT: Two beats. Can someone find a *ta-a* on the board? (The teacher points to the chart of *In the Hall of the Mountain King* and allows several students to come to the board until the *ta-a* has been found.)

TEACHER: Today our goal is to learn what the *ta-a* rhythm really looks like in music. (The teacher reads aloud and points to the objective written on the board.)



Strategies for Teaching Elements of Music

Rhythm

Using movement powerfully allows students to feel the rhythm.

- ◆ Assign movements to particular rhythms (quarter notes = walk, half notes = sway, and eighth notes = tiptoe). The teacher plays one rhythm on a designated instrument (quarter notes on a drum). Students move with the rhythm of the drum until another rhythm is introduced on a different instrument. Add as many rhythms and instruments as students can handle. Play a game where you switch at the end of each phrase, but unexpectedly change the pattern. Challenge more advanced students to perform two rhythms simultaneously with different body parts (walk the beat in the feet while clapping eighth notes).
- ◆ Have students perform the beat in their feet. When an instrument cue is heard, they begin clapping eighth notes. When another instrument cue is heard, they switch to patting sixteenth notes.
- ◆ In a circle, have students walk forward eight beats into the middle of the circle while the teacher claps a four-beat rhythmic pattern. The students echo clap the teacher's rhythmic pattern while walking the beat backwards out of the circle.
- ◆ Have a certain part of the room designated for walking the beat. Place a string on the floor to designate another area as a clapping place for eighth notes and another area for patting sixteenth notes (Fig. 1). Students may switch areas whenever they feel ready or may straddle two areas and perform two movements/rhythms simultaneously. The teacher should always give the beat as a reference on an instrument such as a drum.
- ◆ Have students identify the rhythm of words or names. Create word chains and layered ostinatos by having students name food items, amusement park rides, or other lists of related words (peanuts, popcorn, cotton candy).
- ◆ Use manipulatives (rhythm sticks or popsicle sticks) to write rhythms.
- ◆ Rhythmic Echo Canons: The teacher demonstrates a four-beat rhythmic pattern. While students echo that pattern, the teacher gives another.
- ◆ Rhythm Boxes: Give students a paper with four boxes representing four beats (Fig. 2). Hand out some rhythmic note value flash cards. The flash cards should be the size of the equivalent number of boxes on the paper (Fig. 3). Use these cards for composition or dictation.

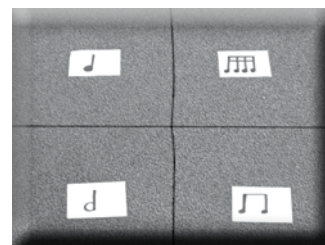


Figure 1



Concerts: Creating Themes and Program Planning

Each teacher has a personal style for performances depending on their type of training and educational background. Some teachers prefer musicals where students sing in groups while others highlight solo singing. This book reflects the wholistic style of Orff Schulwerk when all students learn and perform all the activities. Concerts include student instrumental accompaniment, vocal performance, and movement using interchangeable sets of students for each component.

How Do I Choose Songs or Themes for Concerts?

Concert choices present many challenges for teachers. Always choose quality material when designing your program.

- ◆ Collect pieces drawing out a common theme.
- ◆ Use a theme like space and space exploration; look for lesson books in music catalogs or search through district-adopted texts for relevant songs.
- ◆ Perform an Orff-based thematic program purchased from a music catalog which includes songs, instrument accompaniments, and movement.

How Many Songs Should I Include in a Program?

- ◆ Performances Involving Instruments, Movements, and Singing
 - » When designing a program, a good rule of thumb is one song per class so you can assign the instruments, singing, and movement equally.
 - » Add one song at the beginning and/or end of the program which everyone can sing with a recording or piano accompaniment.
- ◆ Vocal Performances
 - » For a choir concert with no Orff instruments, prepare six to eight songs (unison songs, partner songs, rounds, and two- or three-part songs).

Who Should Perform?

- ◆ Any grade level can perform. Ask school administrators what the tradition has been in the past, or establish new ones.

Who Should Perform Together?

- ◆ In large schools with more than three classes in each grade level, consider having only one grade level perform at a time.



Concerts: Preparing Students and Rehearsals

How Many Weeks Will I Need to Prepare Students?

Preparing students for a performance often takes five to eight weeks, depending on how often each class meets and whether songs, instrumental pieces, or movement activities students already know are selected.

Where to Begin

Teach every class all of the instrument and singing parts. Because classes will not practice together until two weeks before the concert, knowing all the parts will help students work as an ensemble at concert time. When you assign parts, make a point of teaching and/or demonstrating what other classes do in the same song.

Choosing Classes to Perform the Instrument /Singing Parts

Notice which class easily learns the instrument and singing parts during class. Assign the parts to each class based on their classroom performance.

Preparing Students for Transitions During the Concert

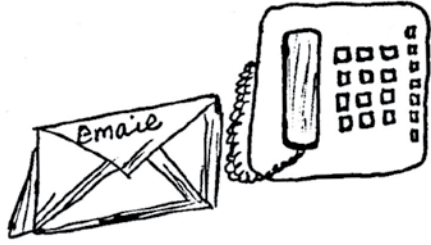
Teach students how to transition between songs. If students are unsure what song comes next, what their part is, or where they are supposed to move, they cannot concentrate on the music. Make transitions second nature for students. During concerts, students can be in one of three places during any given song:

- ◆ the stage (movement, dance)
- ◆ the stairs and/or risers (singing and speaking)
- ◆ the Orff and unpitched instruments

Use a process to ensure quiet and efficient transitions.

Two Weeks Before the Concert

- ◆ Take students to the performing area to show them the location of each station (instruments, risers, and stage). If going to the area is not possible, draw students a map of the area.
- ◆ Display the order of the pieces by number. Ask each class where they will be for each piece in the order. Ask, "Where will you be for #1? Where will you be for #2?"
- ◆ Break it down for students. If they are on the risers for the majority of the pieces, ask them on which pieces they have to remember to move.



Notifying Parents About Behavior

Most teachers dread having to contact parents, yet the process can be a positive and effective way of building teamwork between the student, parents, and teacher. Initiate such conversation early rather than contacting parents telling them their child has been misbehaving for weeks.

- ◆ Prepare before calling. Some teachers even write out what they are going to say beforehand.
- ◆ Let parents know you are concerned about their child's behavior and about how their child can be helped to have a positive experience in your class.
- ◆ State the facts unemotionally.
- ◆ Inform parents of strategies used to prevent and/or stop the behavior.
- ◆ Let parents know strategies to help the student make better choices.
- ◆ Focus the conversation on teamwork between the parent, the teacher, and the student.
- ◆ Remember the parent can often give a great deal of information to help in understanding their child.
- ◆ Avoid verbalizing personal reactions to the incident or drawing conclusions.
- ◆ Avoid violating school confidentiality agreements by mentioning the names of other students involved.

Sample Narrative

Whether by phone or by email, always introduce yourself, state what occurred and the attempted interventions, and offer strategies which might be tried.

Hello, may I speak to a parent of _____? This is Jane Barbe, the music educator at _____ school. I am calling in regards to Jamie's behavior in music class today. She was having a difficult time making good choices in terms of talking. This was the second class I had to talk to Jamie about her behavior. The first day I gave her the chance to fix it on her own. Since this was the second class, I wanted to let you know. When I talked to Jamie, I let her know I noticed she was talking in the beginning of class and asked her what she thought she needed to do to make better choices. She said she needed to move away from the student she was talking to. After moving, she began talking to another student. I asked her if she thought going to time out if her talking continued was reasonable as a consequence of not following expectations, and she said it was. She did end up going to time out, and I thought you would want to know.



Lesson Ideas for Substitute Teachers

Substitute lesson plans (created in advance) must be engaging and musically relevant, yet easy for the substitute teacher to present. Many substitutes are reluctant to accept music positions if lessons are too difficult. With engaging and well organized lessons, substitutes will accept the position without reservation.

Substitute Plan Box/Container

Put all substitute lessons in a designated container. Label each lesson with a number or letter. When you leave instructions, simply state the grade level and the lesson number or letter of the lesson for the class period. Keep the container in a permanent place easily spotted by the substitute.

Lesson Ideas for Your Substitute

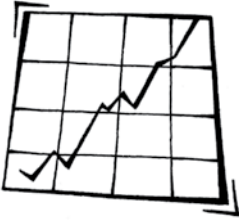
- ◆ Use a quality video and list focus questions for the substitute to put on the board. Choose a video about orchestra instruments, a style of music like jazz, or a popular touring movement/instrument group, or use a series video from your district-adopted text.
- ◆ Videotape yourself playing a game with students and have them play along. You have to give instructions on the video and record it for the same amount of time as the class period. When you tape the game, act as though you have a class there with you. This takes time, but will save you a great deal of headache when you need to be out unexpectedly.
- ◆ Create an audio tape of a lesson or game as above.
- ◆ Tape yourself playing piano to traditional beat proficiency games students already know.
- ◆ Tape yourself playing a melodic or rhythmic ear training game. Have students play against you and have the substitute teacher keep score. (Make sure you state on the tape what conditions allow students to earn a point.) Students want to play these forever.

If the substitute has a musical background, let them teach any game from one of these sources.

Great Singing Games for Children (Amidon)

More Great Singing Games for Children (Amidon)

Singing Games Children Love Volume I (Gagne)



Assessing Student Progress

Matching Pitch

- ♦ Use singing games with elementary students. Students are less inhibited to sing alone during games, especially when hidden from view or while using a prop (blow up microphone or puppet).
 - » Use singing games with hidden objects (*Doggie, Doggie, Where's Your Bone or Button, You Must Wander*).
 - » Use call and response songs or singing games with solo responses (even name games).
- ♦ Students of all ages like to be given objects they will later be asked about in song. Give each student a farm animal eraser, a colored paper square, or a finger puppet as they walk in the door. When students are seated, sing, "Who has the green square?" That student echoes the teacher's singing melodically with the words, "I have the green square."

Rhythm

- ♦ Assess beat competency and understanding of rhythm with games with a rhythmic pattern to be read, clapped, or played.

Sample Assessment Activity

- ♦ Make assessment cards for each grade-level-appropriate rhythm K-5 written on pictures of records.
- ♦ Say the rhyme:

**Rockin' Rhythms, Rockin' Rhythms,
That's the game.
Rockin' Rhythms, Rockin' Rhythms,
When I say your name.**

- ♦ Students read, clap, or play the rhythm on an instrument depending on what being assessed. *I Hope* from **Grade 1 Game Plan** (Kriske and DeLelles) shows students using assessment cards to read or play the given rhythm pattern.

Compositions

- ♦ Have older students compose rhythmic compositions or ostinatos.
 - » Have students create a four-beat ostinato using ice cream sundae toppings.
 - » Students name four one-beat toppings.
 - » Students determine the number of syllables in each word and connect it to the rhythm with the same sounds per beat (fudge = quarter note; peanut butter = sixteenth note; butterscotch = division of the sixteenth note).



Last Week of School

During the last week of school, unwanted behaviors increase; therefore, keep students active and engaged. Get together with the physical education teacher and combine classes for organized movement, folk dancing, or review games.

You will find grade-level appropriate folk dances in *Teaching Movement and Dance: A Sequential Approach to Rhythmic Movement* (Weikart).

Great sources of musical review games are:

- ◆ *101 More Music Games for Children* (Hoenen and Storms)
- ◆ *Rhythm Baseball* (Almeida)
- ◆ *Melody Baseball* (Almeida)
- ◆ *Daffy Duck Passes the Buck* (Almeida) (trivia on instruments, vocabulary, and symbols)
- ◆ *Yosemite Sam's Music Hammer* (Almeida) (rhythm and instruments)
- ◆ *Wile E. Coyote Whammo Tap* (Almeida) (symbols and rhythm)
- ◆ *Music Proficiency Pack #2 Sneaky Snake* (Almeida)
- ◆ *Music Proficiency Pack #4 Doggone Dynamics* (Almeida)
- ◆ *Music Proficiency Pack #7 Mood Meters* (Almeida)
- ◆ *Music Proficiency Pack #9 Style Dials* (Almeida)
- ◆ *Rhythm Bingo* (Lavendar)
- ◆ *Melody Bingo* (Lavendar)
- ◆ *Lines and Spaces Bingo* (Lavendar)
- ◆ *Instrument Bingo* (Lavendar)



Grant Writing for Instruments and Equipment

At times, you need instruments, risers, props, or other materials exceeding your budget. In these cases, write a proposal to a local merchant or to your parent organization for funds. Parent organizations often cover costs for items requested by music programs because we service the entire school population. Parent organizations want you to specify the item, description, and cost. Put as much detail as possible into these proposals; the examples provide details about the item requested, its benefit for the students involved, the merchant, and the price including tax and shipping costs. Acknowledge donations and support for your program through school newsletters and community media outlets.

Date

[SCHOOL NAME]

Street Address

City, State Zip

Phone Number

Fax Number

*Available as a text file in
Supplemental Materials*

Donations Coordinator Name

Store Name

Street Address

City, State, Zip

Phone Number

Fax Number

Buy it Now!

E-Book

Dear Name of Store Donations Coordinator:

As the students of [SCHOOL NAME] learn music through many different modes including instruments, singing, games, movement, and dance, they often use items such as scarves, yarn balls, and tennis balls. This year students will use tennis balls to understand concepts such as pitch direction and meter (patterns of strong beats, a bounce, and weak beats, a toss). The entire population of [SCHOOL NAME] will use these tennis balls often throughout the year.

Since you are in our school neighborhood, we ask whether you would donate 30 tennis balls to our music program. In turn, we will list your company name in our concert program and school newsletter.

Thank you for your time and consideration.

Sincerely,

J. Barbe

Music Educator



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