LOCAL CONNECTIONS



THE URBANA FREE LIBRARY

Krannert Center has partnered with the Urbana Free Library to help expand your students' Youth Series experience. The Urbana Free Library has placed materials that relate to Rani Arbo & daisy mayhem on display, and librarians are prepared to help your students immerse themselves in the wide-ranging subject areas that are covered by the show. These resources will be available approximately two weeks before through two weeks following the performance.

The Urbana Free Library is located at 210 West Green Street in Urbana, directly west of Lincoln Square Village. Below are the library's hours of operation:

Monday-Thursday 9am-9pm

Friday-Saturday 9am-6pm

Sunday 1pm-5pm

Don't forget that you can always visit the library online: http://www.urbanafreelibrary.org.



We can't say enough about the vast array of selections for class projects at The I.D.E.A. Store. Support the creative reuse of materials by recycling padlocks, sponges, maps, and something wonderful you never expected to find into homemade art. Get yourselves to the second floor of 28 East Springfield Avenue in Champaign—Tuesday-Friday 2pm-7pm and Saturday 10am-3pm—and see what you can uncover.



THE CHAMPAIGN PUBLIC LIBRARY

The Champaign Public Library has joined with Krannert Center to augment your students' Youth Series experience. On a visit to the library, you will find materials that relate to Rani Arbo & daisy mayhem on display, and staff members will be ready to assist you and your students with the diverse subject areas they will encounter through the show. These resources will be available approximately two weeks before through two weeks following the performance.

The main branch of the Champaign Public Library is located at 200 West Green Street in Champaign. Below are its hours of operation:

Monday-Friday 9am-9pm

Saturday 9am-6pm

Sunday 1pm-6pm

The library's Douglass Branch is located at 504 East Grove Street in Champaign. Below are its hours of operation:

Monday-Thursday 10am-8pm

Friday 10am-6pm

Saturday 10am-4pm

You can find out more about the library online: http://www.champaign.org.

Please feel free to share this information with your students and their families. We hope that you are able to take advantage of these exciting partnerships with our local libraries!



INSIDE

ABOUT RANI ARBO

& DAISY MAYHEM 2

HOW TO USE THIS GUIDE 2

STUDENTS' MATERIALS

& ADDITIONAL RESOURCES 3-9

RANI ARBO & DAISY MAYHEM

TU FEB 14 AT 10AM AND 12:30PM WE FEB 15 AT 10AM AND 12:30PM TH FEB 16 AT 10AM AND 12:30PM STUDIO THEATRE APPROXIMATELY 60 MINUTES

ILLINOIS LEARNING STANDARDS

GRADES PREK-2 FINE ARTS SOCIAL/EMOTIONAL LEARNING

CAMPAIGN FOR YOUNG AUDIENCES

PHYLLIS AND KYLE ROBESON
JSM APARTMENTS
WCIA 3

YOUTH SERIES PROGRAMMING

ARTS MIDWEST
DOROTHY BUZZARD
KAREN GRANO
PRUDENCE & BERNARD SPODEK
THE SUSAN SARGEANT MCDONALD
ENDOWED FUND FOR YOUTH
PROGRAMMING (SUZI WAS THE
FOUNDER/DEVELOPER OF THE
KRANNERT CENTER YOUTH SERIES)

PRINTED BY



Krannert Center

500 S. Goodwin Ave. Urbana, IL 61801

KrannertCenter.com 217.333.6700 youth.KrannertCenter.com

ABOUT THE PERFORMANCE

ABOUT RANI ARBO & DAISY MAYHEM

Self-described as "an unusually gleeful string band," Rani Arbo & daisy mayhem bemuses categorizers with a heady mix of divine alto, keen harmonies, fearless percussion on a recycled drum kit—affectionately known as the Drumship Enterprise—fiddle, stand-up bass, banjo, 200 years of American music, and powerful magnetism on stage to hold it all together. Rani Arbo leads this fusion of traditional American music with everything from country blues to jazz to vintage swing.

Find out more on the web or see the Facebook posts:

http://www.raniarbo.com http://on.fb.me/ssPb1d.

HOW TO USE THIS GUIDE

The suggested activities are designed for grades preK-2 but can easily be modified and adapted for your classroom and the differing abilities of your students. Please feel free to photocopy the materials in this guide for classroom use. We have included a Youth Series packet for each student attending the performance. If you find that you need additional materials, simply call the Youth Series team at Krannert Center (217.333.9727 or 217.244.3009), and we'll get them out to you as quickly as possible.

Activities for students and materials in this Teacher's Guide have been written with the state goals for learning in mind. These activities help students reach one or more of the goals in the arts and other curricular areas. While the performance experience itself is a primary way for students to achieve the state goals in the arts, both pre- and post-performance activities in the classroom can significantly enrich a student's encounter with this production. Inside this guide, we've included some links (most have been shortened to make them easier for us to print here and for you to type in your browser) to additional resources and activities, plus you can find live links on the Rani Arbo & daisy mayhem event page on the Youth Series site: http://bit.ly/vrs7di.

ACTIVITY KEY

- Ready-to-go activity: limited preparation and few or no additional materials are needed
- Preparation-needed activity: moderate preparation and readily available materials are needed
- immersive activity: substantial preparation and special materials are needed

STUDENTS' MATERIALS & ADDITIONAL RESOURCES



IF YOU WANT TO SING OUT, SING OUT!

THE STUDENTS' MATERIAL SAYS:

Rani Arbo is a singer and a songwriter and a fiddler and the leader of daisy mayhem. And daisy mayhem is a jolly band with a not-so-crazy idea. The musicians think that sounds from many different places can work perfectly together. Their songs have the sweet freshness of a summer flower. You'll be ready to sing out—and sing loudly!—at this bubbly concert.

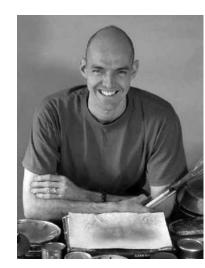
In Ranky Tanky, Rani Arbo & daisy mayhem offer fresh arrangements of American songs, from traditional tunes to contemporary fare by the likes of Billy Jonas, The Meters, and Tom Petty. Thanks to the generosity of the artists, we are able to provide a limited number of CDs to participating schools. The following quick guide can serve as a reference for your classroom use.

Action songs: The Green Grass Grows All Around, Tennessee Wig Walk, Bear to the Left, Ranky Tanky

Songs for quiet time: Tinny, Wildflowers, It's a Big World

- 1. If You Want to Sing Out, Sing Out. In this classic song written by Yusuf Islam (Cat Stevens), solo vocals contrast with close vocal harmonies, while the strings played by daisy mayhem in a simple arrangement are joined by brass instruments.
- 2. The Green Grass Grows All Around. Traditional song; additive/cumulative song; action song. Be sure to enjoy the bottle playing in the introduction, as well as Rani Arbo's fiddling solos. See the related activity below.
- 3. They All Ask'd for You. This song comes from the New Orleans funk band The Meters. Take a trip to the sky and the sea and hear about the inquiring creatures there.
- 4. Purple People Eater. Get goofy with Sheb Wooley's extraterrestrial rock and roll classic.
- 5. Where Did You Get That Hat? This whimsical ditty features ukulele accompaniment. See the related activity below.
- 6. *Tinny*. Each verse introduces a new animal to "keep company with mine." Students may enjoy making up their own verses to this song.
- 7. Kind Kangaroo. Students just learning about rhymes will appreciate the clever mama kangaroo in this short but sweet tune.
- 8. *Tennessee Wig Walk*. Action and dance-along song. Country singer Bonnie Lou popularized it in the 1950s.

- 9. Something in Scott's Throat. Ever wonder what a jaw harp sounds like?
- 10. Bear to the Left. Action and dance-along song; call-and-response cumulative song. See the related activity below.
- 11. Kee-mo, Ky-mo (The Magic Song). You may have heard Nat King Cole's rendition of this delightful nonsense song when you were growing up. It's time to share it with the newest generation.
- 12. Branching Out. With this song from folk musician John Gorka, children can imagine what life would be like if they grew up to be a tree.
- 13. Morningtown Ride. Take an early morning train ride with your students during this tune. Rani Arbo's fiddling imitates the sounds of a train whistle as the train chuqs down the track.
- 14. Ranky Tanky. Traditional from the Georgia Sea Islands; action song. See the related activity below.
- 15. Bushel and a Peck. This favorite from Frank Loesser was introduced in the musical Guys and Dolls in 1950. Be sure to get your students to doodle-oodle-oo-doo-doo.
- 16. Wildflowers. Tom Petty's wistful reverie will brighten a cold February day. Featured instruments include banjo, fiddle, and mandolin.
- 17. It's a Big World. The title track from Renee and Jeremy's 2007 release, this song looks at the lives of little ones with a sympathetic eye.



P A DRUM KIT BUILT BY YOU THE STUDENTS' MATERIAL SAYS:

A drum kit might have big drums, small drums, cymbals, chimes, kazoos, cowbells, wood blocks, harmonicas, and other instruments to keep the beat or add a little rhythm to the music.

But what is a drum?
Could it be a bucket or a
glass or a bowl? You can
make one from things

you find in your classroom or at home. Pick up an item that looks like a drum to you and try it out. How does it sound if you beat it with a marker or your hand? Scott Kessel in daisy mayhem built his Drumship Enterprise from cardboard boxes, cat food cans, a cookie tin, and a suitcase. Can your class make a drum kit even bigger than the Drumship Enterprise?

2

Let's get this drum kit underway:

A drum could be a metal can (spice, pet food, soup, coffee, or giant holiday popcorn size—and does your school have institutional sizes in the cafeteria kitchen?), cookie tin, movie popcorn tub, ceramic mug, drinking glass, plastic or metal bucket, vase, pot, pan, measuring cup, wash tub, storage container, food container, pencil case, tennis ball can, or bandage box.

A cymbal could be a metal garbage can lid, an unbreakable plate, a Frisbee, a pot lid, an upside down frying pan, a pie pan, an old DVD, a food container lid, a tray, a clipboard, a firm hanging file, or a hubcap.

Chimes could be made from strung or hung items like old CDs, a collection of jingly earrings, metal silverware, chopsticks, cookie cutters, drink tabs, paper clips, safety pins, keys, film canisters, spools, decorative garland, bread bag tags, popsicle sticks, dowel rods . . . or garden wind chimes.

A washboard could be an actual washboard, an old slat blind, a shutter, overlapping layers of cardboard, one sheet of thick corrugated cardboard, shims, cards of buttons, an array of floor tiles, a vent cover, a textured book cover under your nails, or a sheaf of index cards under your thumb.

A cowbell could be an actual cowbell or any small vessel you didn't use for a drum.

Wood blocks could be upended wooden boxes, cigar boxes, jewelry boxes, a clementine crate, plastic eggs, or bamboo rods.

Have your students scour your classroom or their rooms at home to uncover what makes music that's lurking right under their noses. Present it as a challenge: who can find the most awesome/lowest/loudest/shrillest instrument?

Make a magical musical tree: February's days might be too chilly to try this one outdoors, but you can also construct a magical musical tree right there in your classroom. Have students hang metal measuring spoons and cups, metal tins, silverware, actual wind chimes, wooden spoons, and anything else they might employ for a set of salvaged-from-scrap chimes for their drum kit. The chimes' pieces could be strung outside in a tree near your playground, from playground equipment during recess or on a special outdoor class trip, from coat hooks or on wire coat hangers indoors, or maybe from your bulletin board. The wind (possibly from an open window), a small fan indoors, or big breaths from your students will get the music started.

Construct your own stand-up bass: Sure, you can have your kids crafting shoe box guitars in no time, but maybe the deeper sounds of a bass are more their style. To modify the typical shoe box guitar formula, you'll need a larger box for the resonator (imagine one as big as your smallest students, like one you'd get with a small appliance, or a packing crate) and a longer tube for the neck (try a wrapping paper tube or foam pipe insulation). Or move toward a washtub-style bass with an actual washtub (the metal kind is still around) or a storage tub (square or rectangular ones would be fine, or you might find a laundry basket that would work). Rubber bands up to 7 inches long can be found at nearly any office supply

store, and in industrial settings they can be 288 inches (no kidding). Try the vast holdings of The I.D.E.A. Store (28 E. Springfield Ave. in Champaign) for options.

Or take it easy and get kids strumming rubber bands. Have them stretch one between a thumb and forefinger and start plucking. Wait for someone to comment on not just feeling the vibrations but seeing them as well. Have them try harder and softer plucks. Next they can alter the rubber band's shape by getting a partner to pluck while they stretch it with both hands (don't forget to alert them about the dangers of letting them fly). Let them discuss how changing the shape of their instrument affects its sound.

Those of you with access to lab equipment could try a variation on a water xylophone that's a bit less scary for little fingers to play. Rows of test tubes safely tucked into their racks can be filled with carefully measured water (use your pipetting skills or pour the water into a calibrated beaker first) or marked and then filled. Kids can tap on them with the eraser end of an unsharpened pencil (careful students could be entrusted with striking from the wood end).

And don't forget to demonstrate for your students (or have them try it first and discover for themselves) that a simple homemade drum can make distinct sounds depending on how, where, and with what they're struck. A drum crafted—in the loosest sense—from a metal black pepper tin rings more loudly and more deeply depending on whether a finger or a pencil is used to percuss, whether a side or the bottom is struck, and whether its original plastic lid is replaced, removed, or retained. Maybe students could be charged with uncovering how many different sounds they can make with a single reclaimed musical object. And we haven't even touched on what happens when that pepper can becomes a brass instrument.

Styrocellos, metrocard bassoons, and berimbaos are ready for kids to hear and then build (with adult supervision) at New York Philharmonic's Instrument Lab: http://bit.ly/t8VBQ1.

If test tubes are scary, have kids play the virtual glass armonica at the Franklin Institute: http://bit.ly/10Wg5N.

If you need the typical formula for a shoebox guitar, try this one from our *Blues Journey* materials in 2009: http://bit.ly/vrs7di.

Artists Helping Children has gathered links to oodles of instruments you can make yourselves: http://bit.ly/fGpFYt.

For nice visuals, try these from eHow (and also search for other examples or follow the related links): http://bit.ly/uQ6q56 http://bit.ly/uFPvoK http://bit.ly/uucDSZ.

If you're looking for more percussive action in your school, Chad Dunn and Recycled Rhythms are available for workshops. You may have seen Chad and his group of environmentally aware—and totally rocking—students around town or after Drumline LIVE in 2010. The littered roadways, cluttered fields, and polluted creeks near your school will be cleared of debris as kids gather materials for their recycled instruments. Students will have hands-on experience with building, learn more about harmful waste around your community, and gain confidence in performance before jamming with the Recycled Rhythms band at their school. For more information, see chaddunn.com or www.zingzag.com/recycledrhythms.

ScrapArtsMusic has an even more elaborate approach to recycled instruments. Not just music-makers, their ziggurat drums, junk-on-astick, and thundersheets are sculptures that appeal visually and are choreographed into each performance. See the band in action during Day of the Drum on Saturday, March 10:

http://bit.ly/vHqwYM

http://www.scrapartsmusic.com.



WHERE DID YOU GET THAT HAT?

THE STUDENTS' MATERIAL SAYS:

It goes with my baseball bat. It would fit my small wombat. It would hide me from that rat.

When they're singing in their band, Rani Arbo, Andrew Kinsey,

Anand Nayak, and Scott Kessel like to play with rhymes. Rhymes like to roll around in your mouth, and that makes them fun to try. How many rhymes can you find—real words only!—to fit that hat?

Your students will enjoy sifting through the alphabet and their vocabularies to uncover the legitimate rhymes for this little verse, and you can introduce them to vat or splat or chitchat. Where you can, print out images or grab flashcards that depict the new rhyming words so that your class can match the object or idea with the correct spelling.

If your students need some help with the concept of rhyme, start with a favorite poem or poet and find the most entertaining rhyming selection. Read for the class or designate a student or two to take a turn. You might have each reader emphasize the rhyming words as they go until everyone is clear on the idea. Have students write the rhyming pairs on the board and underline the rhyming parts of the words.

Another option is to begin with a nursery rhyme familiar to your class and then add verses so that students can build their skills. Do your students know the one about the black sheep?

Baa baa black sheep, Have you any wool? Yes sir, yes sir, three bags full.

Fun, but perhaps a bit arcane for the youngest set these days. Select different animals and let your students fill in the rest:

Oink oink pink pig,
Do you like your wheat?
I like oats best. They crunch like a treat.

Moo moo brown cow, Where will you go now? This play is done. I will take my bow.

Mew mew white cat, You got very wet! You get the idea.

There's no need to maintain the original rhythm or the number of syllables in the verse as long as the rhymes are working.

Or have students create new concepts for this classic:

Star light, Star bright, First star I see tonight . . . Have them change the focus (or you make suggestions):

Bare tree,

Down at the edge of the sea . . .

Here's another one to try:

Twinkle, twinkle, little star, How I wonder what you are.

Rattle, rattle, burly snake, Can't you give our camp a break?

You no doubt have a selection of verses on hand (or in your nearest library), including some more contemporary examples. Because the language and concepts in some nursery rhymes may feel out of date or seem too violent for your youngsters, it isn't always easy to find good rhyming poems to adapt. Try Shel Silverstein's works, some of Jack Prelutsky's simpler zany options, or the undeniably fun Dr. Seuss classics

Stumped? For immediate help, type in your problematic word in the WriteExpress online rhyming dictionary (you'll know the words but your students won't be able to use them all): http://bit.ly/3vm1.

Or have your students take a note from Rani Arbo & daisy mayhem, who decided to name a CD (and song) *Ranky Tanky*. Have your kids say the words once or twice, loudly, and then as loud as they can. What do they think those words mean? (Hint: you can play the song for them later or secretly play it just for you first to discover that the words sound like you might feel when your feet are hurting, your neck has a pain, and your brain feels too big for your head).

Let your students use those two words as an opportunity to entertain themselves with the various feelings that vowels and consonants can evoke. Try onomatopoetic words on them and see if they hit upon which vowels are smooth or what consonants are funny, plus why they capture a movement or noise to perfection. Then issue a challenge to craft words to expertly capture a scenario:

A spiny beast looking for dinner

The creeping and skittering of a new puppy across a slippery floor The wind whipping through the February branches Boots heading across the classroom floor when it's wet outside

You might have students work in pairs to construct their descriptive terms so that they have an immediate sounding board for their neologisms. Each pair could then pipe up with their novel creations when you poll the whole class. Older students might even vote on the terms they suspect best suit a cat sneaking a paw at your morning glass of milk or a sloppy February day with dripping eaves troughs and crumbling leaf litter.

Present alternate scenarios for them to describe—or have your class members suggest their own (a funny incident during lunch that could use a handy phrase or a beloved staff worker who always has just the right amount of _____).

Perhaps this is another moment to whip out Dr. Seuss or visit the denizens of the Hundred Acre Wood for more adventures in neologisms. Maybe your students can articulate why wubbulous conveys something different altogether from wonderful or fabulous. Take them snark hunting or have them blurt out the titles of their favorite nonsense poems before you start reading.

This could also be a vocabulary-building exercise with audacious words your students don't know but have spectacular rhythm or vocative pleasure. Amphigory, growlery, tintinnabulation—your secret treasure trove of words—can be uttered in your ordinary speaking voice or with oomphy inflection. Can your students guess (with some prompting from you) what they mean or explain why they

Your class members could also take a moment to display their individual expertise. Budding paleontologists could discuss the derivation of *spinosaurus* or why *velociraptor* is apt. Butterfly fanciers could expound on the swallowtail's name or show pictures of the most appropriate dainty sulphur.

Have your class write a poem or a story that features ranky tanky (or higgledly piggledy or willy nilly or their favorite such grouping). Maybe this is an additive game, so that at the end of a long day, Juan feels ranky tanky because of a crick in his knee, Janet feels ringly dingly when she scores a goal, Jong feels uffala buffala when he eats three slices of pizza, and they all slip into bed, where they're greeted with ooky pooky slobbers from their best pal Joe.

This could become an extension of an alphabet-learning session in which children think of onomatopoetic words from A to the end (achoo, boing . . . zoom). Or try pairing one legitimate word with one they've made up to describe a theme—lunchtime, homework, stinky feet. You might start them off (awesome, awgriful) and see where they end up.

For more ideas, try Thinkfinity's lessons and resources on phonemes: http://bit.ly/uy7CFX.

To turn this sound and word activity in another direction, have kids draw or fingerpaint pictures of what ranky tanky means to them. Did they create a self-portrait or an abstract expressionist masterpiece?



BEAR TO THE LEFT THE STUDENTS' MATERIAL SAYS:

No, we don't mean a real bear. We mean that you will move toward the left during this dance!

Get your classmates up and out of their chairs. Line up in two rows facing each other. Make sure you leave plenty of space—

at least two arms long—in between you and the person across from you. You'll take turns dancing between the two rows. The first person in line will bear left and skip down the row. The person directly across then goes down the row—also skipping!—until everybody has a turn.

What's next? How about everyone hops? Jumps up as high as possible and then scuffs their feet down the row? Spins?

You and your classmates get to write the rules for this dance!

The title of this activity is obviously a selection from Ranky Tanky, but of course you can use any music you like for this single promenade dance. Queue up several diverse selections to see how your students respond to a hip-hop backbeat or a lazy waltz. It also doesn't matter which student skips down the aisle first. During the dance, everyone will bear left at some point, whether it's heading between the rows or going back to their spot in line.

If your youngsters are still getting their dancing legs under them, start by calling out the simplest suggestions—walk to the beat, start with the right foot, or hold your arms over your head and walk to the beat—before you move on to different gaits. It might help everyone if students waiting for their turn down the aisle clap along on the

As they get comfortable and as you go on to later rounds of the promenade, have students call out the next steps.

Create an additive variation:

Trip 1: Two hops and walk to the beat to the end

Trip 2: Two hops, two skips, and walk to the beat to the end

Trip 3: Two hops, two skips, one jump, and walk to the beat to the

Trip 4: Two hops, two skips, one jump, one twirl, and walk to the beat

Trip 5: Two hops, two skips, one jump, one twirl, two hops, and walk to the beat to the end

Keep going until everyone's giggling over what they have to

Make it competitive and have students sit out when they make a mistake in the dance.

If your kids are already dance masters, have them partner up for a true promenade. They needn't hold hands as they go, although that can add to the fun of getting through the steps. Perhaps they could be prompted to perfectly mirror one another or to wave opposite hands or hop on opposite feet from one another. Kids can practice discerning their rights and lefts or you can make it easy and have them lift or shake any old arm.

How many times have you been coaxed into a wild moment of hokey pokey abandon? Some students will be pros and others will be able to catch on as the song lyrics lead them through the motions. If you know the bunny hop, the chicken dance, the cha cha slide, the electric slide, or the macarena, break out your recordings (or pick up one in your school or local library) and get moving. Or have your students bail you out by demonstrating their expert steps for the

Country line dancing is an ideal option for kids, who can just look around the room at one another—and you—for guidance on the motions if they get lost. If you don't have a specific dance memorized, you can create a simple one for the class and set it to your favorite tune. Try one with eight counts:

Step forward, touch foot, step back, touch foot, right knee up, knee down, left knee up, knee down

Arms up, arms down, turn to the right, turn to the front, turn to the left, turn to the front, march in place twice

If you have a folk dance (or an entire recital's worth) in your repertoire, select music with the correct beat and simplify the

motions for your students as necessary. Instead of partnering up, children can perform the steps on their own, and moves requiring simultaneous hand and foot motion can be cut to include just one of those.

PE Central has a wide range of dance lessons that can be searched by type, and each one gives an age range. You may need to have a little background in dance terminology to follow the descriptions (or get Googling), but some lessons have accompanying videos to help you out. http://bit.ly/sGJekJ.

Soul Train brought funk to promenade dancing with its classic Soul Train line. Oh, you remember. Even if your youngsters can't match the sartorial style, can they get in the same groove? http://bit.ly/mjEKjy.

Camp songs, cheers, and even jump rope rhymes offer ideas for promenade steps too. Cocojams has collected these and other music and dance traditions by category. Try the camp songs first and see what motions your students can add to the action-based tunes: http://bit.ly/ruVYqx.

During Bear to the Left at the show, kids will be invited to pair movements with the homophones in the lyrics. You could take kids through the song yourself in advance or again later if you'd like an activity for a small space (but it won't necessarily be a quiet one) since kids can wriggle around from their seats or while standing by their desks. After they "weasel on down" and "flounder around" through the song and put their dancing shoes away, prompt them about other homophones they may know. You might start with more action animal names on your word list—bat, crane, badger, pig out and move to bear/bare (of course), bee/be, deer/dear, and beyond.



THE GREEN GRASS GROWS ALL AROUND



THE STUDENTS' MATERIAL SAYS:

The Green Grass Grows All Around is an additive song: each time you sing the verse, you add something new, and the chorus gets longer and longer.

This is the first verse: There was a little hole The prettiest little hole That you ever did see

This is the second verse: And in that hole There was some dirt The prettiest little dirt That you ever did see

This is the chorus: Oh, the dirt's in a hole And the hole's in the ground And the green grass grows all around, all around And the green grass grows all around

Rani Arbo & daisy mayhem love to play songs like this one that have been around awhile and then add some new words and notes to make them sound brand new.

Now you can give songwriting a try by making up your own verses to The Green Grass Grows All Around. Maybe you want to sing about the bark on the branch or the wing on the bird. Or maybe there's a squirrel in the tree instead of a bird in its nest. Or in your song could you be building an astonishing machine or an ice cream sundae?

This song also uses call and response. In this format, the lead singer calls out a phrase, and the rest of the group responds by singing it back. It's a great way to learn new music and to quickly share tunes you know with your friends.

Be sure to demonstrate the action as you sing your additive song!

Your students probably already know several additive (also called cumulative) songs. Once you introduce the concept (and practice singing Green Grass), you might see if your students can think of other songs with the same form, such as Bought Me a Cat, There Was an Old Lady Who Swallowed a Fly, or Old McDonald Had a Farm. Students can have fun with logical sequences (from roots to branches in Green Grass, from small to large animals in There Was an Old Lady) by making up their own, perhaps based on a daily routine like getting dressed in the morning.

For another angle on songwriting, you might play They All Ask'd for You for the class and challenge your students to come up with different habitats and the creatures that live in them.

Pull out your drum kit and try a call-and-response rhythm game: "call" out a rhythmic pattern and have your class respond, then choose another leader and give each willing child a turn as the caller. Percussionist Scott Kessel recommends adding words to help make the rhythmic patterns easier to hear and remember.

Play a simplified form of Concentration and make a "rhythm salad" or "rhythm soup." Start by clapping a steady beat. Then have students call and respond with names of fruits or vegetables (or flowers or animals to create a rhythm garden or zoo). You may want to prime children to think of an example before you start clapping. Keep it simple with a single call and response for each new food, or get complex by turning the response into an additive list, or add layers of words by having small groups (or individuals) repeat their word while new ones are added by later groups. First- and second-grade students might enjoy counting the number of syllables in their words and trying various ways to align them with the beat (try broccoli, tomato, or pomegranate).

Take your students a little deeper into the vocal structure of songs by pointing out the differing ways that voices can combine to make music. In this recording of Green Grass, Rani Arbo sings the first verse and chorus solo, and in the second verse the rest of daisy mayhem joins her in call and response (starting at 0:20). You might play this section of the song for your students and contrast it with unison (or octave) singing as on Kind Kangaroo and with the final chorus of Green Grass (starting at 3:25), where one voice sings the melody with the other voices in harmony.

In Wildflowers, there's a nice progression in the vocal parts from solo singing in the first verse to two-part then four-part harmony in successive verses.

Before you arrive at Krannert Center, you might prompt your class to pay careful attention to how Rani Arbo & daisy mayhem work onstage. Your detail-oriented students might enjoy discovering the subtle things musicians do to stay together while they perform, such as look at each other when they're getting ready for an entrance or starting a new section of a song. Or your students might notice the musicians' bodies moving to the beat. Even taking a breath together can keep the band in sync (there's an audible breath on the recording of *Green Grass* just before the last chorus of "and the green grass grows all around"). But most important, musicians listen to each other to make sure all their parts fit together just right.

For a tangible approach to the subtleties of ensemble work, split your class into two groups (older students could try working in pairs) and try these exercises that pinpoint looking, moving, and breathing together. Select a well-known song, so children can focus on uniting as an ensemble.

The members of each group should take a breath together before they sing. Have them practice starting a tune several times until everyone comes in at once.

[Breathe] Twinkle, twinkle, little star . . .

Divide your class into groups and trade off lines of a song. Students will have to listen and look at one another to make sure they're ready to enter at the appropriate moment. Clapping or tapping a foot to the beat can help students keep time.

Group 1 Group 2
Twinkle, twinkle, little star How I wonder what you are
Up above the world so high Like a diamond in the sky . . .

If your students get really comfortable with taking turns, you could go back to *Green Grass*, assign individual students to sing each element of the sequence, and then have everyone join in for the rest of the chorus.

BAND TOGETHER

THE STUDENTS' MATERIAL SAYS:

Oh no! Rani and her friends have lost their instruments. Can you help? Match each member of the band to the instruments they play. Good thing they haven't lost their voices!









SCOTT KESSEL (DRUMSHIP ENTERPRISE &

ANDREW KINSEY (BA BANJO)

ANDREW ANAND NAYA
KINSEY (BASS & (GUITAR)

RANI ARBO (FIDDLE)

This exercise may work best as a post-concert activity so that students will have had a chance to observe the musicians up close and in action. Note that many of the band members play more than one instrument. We use the name *fiddle* in the context of folk/string band music, and your students may recognize it in the photo, in person, or by sound as the violin. Your emergent readers can also discover the joys of homographs by learning the two pronunciations—and diverse meanings—of *bass*.

As you go through this instrument-matching activity, it could transform into a show-and-tell moment for students to share their knowledge—or expertise—about instruments that they or family members play. If you aren't a seasoned performer with a tuba or xylophone at the ready, a meet-a-musician visit at school can offer time for students to investigate keys and valves and strings and how to make music with them. If you don't have a resident or traveling music educator at your school, older students in band or string programs may be eager to demonstrate. Don't overlook fellow staff members. Who broke out with some awesome air guitar wizardry at the last party?

As a listening exercise, you can assign students to "play" different instruments along with a recording. No fingering skills are needed: they stand up when they hear that instrument playing.

Young ears haven't had much practice at distinguishing instruments, and it can be difficult for anyone to pick out a bass line in the mix with other musical voices. Here's a list of the daisy mayhem instruments with suggestions for tracks you can play for this listening activity:

Fiddle: The Green Grass Grows All Around (1:10 fiddle, guitar, and percussion); Kee-mo, Ky-mo (1:00); Morningtown Ride (fiddle featured as train whistle sounds); Ranky Tanky (1:30)

Bass: The Green Grass Grows All Around (2:20 fiddle, bass, and percussion)

Ukulele: Where Did You Get That Hat?

Banjo: Wildflowers intro

Drum kit: Purple People Eater intro; Ranky Tanky intro

Percussion: The Green Grass Grows All Around (1:10 fiddle, guitar, and percussion); Something in Scott's Throat (jaw harp and vocal percussion)

Guitar: Purple People Eater intro and solo (1:30); The Green Grass Grows All Around (1:10 fiddle, guitar, and percussion); Ranky Tanky intro

If you're interested in sharing the roots of string band music with your class, try browsing the audio archive of Florida Memory, a site from Florida State's Division of Library and Information Services, which has some bluegrass and old-time music clips: http://bit.ly/tqdBFt.

Or head to Smithsonian Folkways and select the "Old Time" genre to get an extensive set of clips, recordings for purchase, and liner notes: http://bit.ly/23w48D.

(P) CARRY A TUNE

THE STUDENTS' MATERIAL SAYS:

Uh oh, your Drumship Enterprise is too big to haul onto the bus every day. What will you do? Make a harmonica and take a little tune wherever you go!

Inside this baggie are pieces you can use for a pocket-sized instrument:

- · Two craft sticks
- · Three rubber bands (two can be twist ties)
- · Two paper strips

You'll also need:

- · Stickers or crayons
- · Clear tape
- 1. Decorate one side of each craft stick with stickers—or draw designs with crayons.
- 2. Stack one craft stick on top of the other one and line up the ends. Your stickers and drawings should be on the outside so that everyone can see them.
- 3. Have a friend hold one end of the stack together. Now you wrap one paper strip around the other end of the stack. Pull the paper close to the stack so that there are no gaps.
- 4. Put a small piece of tape on the end of the paper strip to hold it in place. Use more than one piece of tape if you need to. The paper strips will make the music, so you don't want to lose them!
- 5. Now flip your almost-harmonica around. While your friend holds the end with the paper strip, you put the second strip on the other end. Wrap it around so that it looks just like the first strip and tape it down.
- 6. Now carefully slide out one craft stick. You're almost done!
- 7. Take the long rubber band and slide it onto the craft stick and over the paper strips.
- 8. Now stack the other craft stick on top again. To finish your harmonica, slip a small rubber band (or twist tie) onto each end to hold the craft sticks together.

What's left to do? Just pick up your harmonica and blow! Slide the paper strips around to change the tune and you've got yourself a song.

Just in case it isn't feasible for you to supervise your entire class as they construct their harmonicas, the pieces and instructions have been bagged separately. Feel free to encourage kids to take them home for more focused adult supervision. Twist ties may be easier than small rubber bands for little fingers to handle, so be sure to keep that in mind when you start this project. Kids also could decorate the craft sticks in class and return with their finished instruments for a jam band session the following day. When your students have completed these instruments, they'll look similar to traditional harmonicas—with some personal flair—but they'll sound more like kazoos. Kids will still find them amusing to master.

Rani Arbo wrote some additional instructions for this activity—an overwhelming hit at the Carnegie Science Center—for Family Fun Magazine: http://bit.ly/rRisJU.

The online Resource Area for Teaching has a pdf of instructions for download plus a how-to video (and kits to order as well): http://bit.ly/v5iMvE.

Or surf around for help on deciphering the steps. In addition to numerous sources for print instructions, YouTube can come to your rescue: http://bit.ly/tN0iZ0.

Before your students start tinkering with their harmonica designs, keep in mind that they'll be putting these instruments in their mouths. Make sure you supply them with decorative materials that are safe enough to eat.

If this harmonica isn't the right fit for your youngsters, gather some sheets of tissue paper and a selection of plastic hair combs. Fold a sheet over the comb's teeth, slip the sandwich between your teeth, and blow. Voila. Wax paper will give kids a sturdier oscillating membrane, plus onion skin, tracing paper, or any thin sheet will work too.

Or have students construct a simple kazoo with your help. You'll need:

Toilet paper or paper towel tubes
Wax paper (or any thin paper)
Thin rubber bands
Scissors

Tear off a piece of wax paper (or cut your alternative paper) large enough to wrap around one end of the paper tube. Make sure that the paper lies as smooth as possible and is tightly pulled across the cardboard. Attach it with the thin rubber band (you'll need a thin one so that you don't crush the tube). Use the scissors (or any pointy object) to make a small hole toward the open end of the tube and above the rubber band. Just blow and hum into the open end of the tube to play a song.

If your kids are able to use scissors themselves, they could make and then demonstrate a straw kazoo: http://to.pbs.org/vI5K2j.