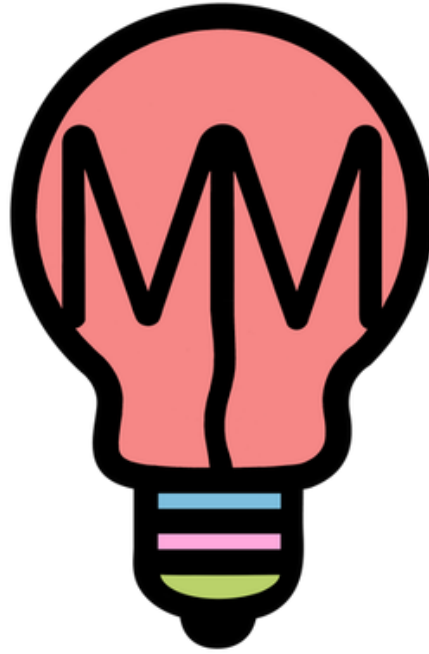




MINDFUL MUSICIANSTM

confidence • curiosity • compassion

RED ALBUM: HANDBOOK

WE BEGIN

Let me begin by expressing gratitude for your commitment to recognizing the importance of supporting positive mental health development and expressive skills simultaneously. Throughout this curriculum you will find guidelines, suggestions, and reasoning. Please thoughtfully consider what works best for your given audience with attention to their current environment and changing scenarios. The beauty of Mindful Musicians is that the structured curriculum exists as a resource, but can also be easily adjusted and reorganized to best serve whatever audiences' needs are. I invite you to use your creativity to implement your own activities after considering the activities that have been referenced in each "suggested activities" section.

SOCIAL & EMOTIONAL LEARNING (SEL)

SEL is the process through which children understand and manage emotions, set and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible decisions. By incorporating SEL into the Mindful Musicians curriculum, students will have opportunities to practice these skills so they are better prepared for similar situations in the real world. This type of learning environment will foster positive relationships and also promote strong communication skills, improved motivation, and test scores. SEL is a lifelong process that continues for adults, but developing these skills at a younger age is essential for effective collaboration and communication.

PILLARS OF SOCIOEMOTIONAL CURRICULUM

- **Self-awareness:** students learn to recognize and understand their own emotions, bodily strengths and weaknesses, as well as see how their behaviors influence others.
- **Self-management:** students learn how to regulate their own emotions and make choice behaviors during high power emotional states.
- **Social awareness:** students learn to understand social behavioral norms, identify/recognize emotions in others, and empathize with people of varying backgrounds.
- **Relationship skills:** students learn how to foster healthy relationships and develop communication tools in 1:1 scenarios as well as group experiences. These skills are practiced through active listening, team building exercises, & conflict resolution.
- **Responsible decision-making:** students learn how to make their own independent choices and grow their inner confidence to use their voice while respecting that others also have their choices.

MUSIC CURRICULUM PILLARS

- **Sound**

- **Timbre:** The *tone color* of a sound resulting from the overtones. Each voice has a unique tone color that is described using adjectives or metaphors such as “nasally,” “resonant,” “vibrant,” “high,” “low,” “breathy,” “piercing,” “ringing,” “rounded,” “warm,” “mellow,” “dark,” “bright,” “heavy,” “light,” “vibrato.”
- **Pitch:** The frequency of the note’s vibration (note names C, D, E, etc.).
- **Duration:** How long or short the sound is.

- **Melody:** A succession of musical notes; a series of pitches often organized into phrases. I.e. the part you sing along to.

- **Harmony:** The simultaneous, vertical combination of notes, usually forming chords. I.e. the part that adds depth.

- **Rhythm:** The organization of music in time. Also closely related to meter.

- **Texture:** The density (thickness or thinness) of layers of sounds, melodies, and rhythms in a piece: ex. a complex orchestral composition will have more possibilities for dense textures than a song accompanied only by guitar or piano.

- Most common types of texture:
 - **Monophony:** A single layer of sound; ex. a solo voice
 - **Homophony:** A melody with an accompaniment; ex. a lead singer and a band; a singer and a guitar or piano accompaniment; etc.
 - **Polyphony:** Two or more independent voices; ex. a round or fugue.

- **Structure/form:** The sections or movements of a piece; ex. verse and refrain, sonata form, ABA, Rondo (ABACADA), theme, and variations.

- **Expression** (dynamics, tempo, articulation):

- **Dynamics:** Volume (amplitude)—how loud, Soft ****Replace****, medium, gradually getting louder or Soft ****Replace****er (crescendo, decrescendo).
- **Tempo:** Beats per minute; how fast, medium, or slow a piece of music is played or sung.
- **Articulation:** The manner in which notes are played or words pronounced: ex. long or short, stressed or unstressed such as short (*staccato*), smooth (*legato*), etc

CLASSROOM EXPECTATIONS:TIPS

Have procedures for all that you do and hold students accountable to them.

- Use instruments with care! Play gently, play musically.
- Singing is great; screaming is not. Be kind to your voice and your neighbors ears!
- Let your body move, but remember running is for outside.
- Try new things and be brave!
- Be a respectful listener(watching eyes, listening ears, voices off, bodies still).

Classroom Setup:

- Seating students in a circle formation lends itself well to managing choreography, chanting, singing, and instrument interventions.
- Outline a circle formation with tape, spot markers, or rug. Identifying where an inner circle would be is also great management for songs/interventions where students walk to the middle or you need a smaller circle and a larger circle.
- For distributing instruments, place instruments in the middle of the circle and announce for certain students to retrieve the desired instrument. (ex. "Elliot, James, Jen, Kat get rhythm sticks, etc.")

Teaching tips:

- Defining Ostinato: Use a metaphor like the ostinato is the ocean waves and boat is the melody
- Rhythms/Syllables: Use everyday objects to learn rhythms and count syllables.
- For kiddos that have the wiggles offer 'Finger play' as a fidget: touch each finger to your thumb
- 3 ways to sit on your circle spot - criss-cross, legs out-arms back, knees (or others)

THE WHY: PART I

It is undeniable that music is a powerful tool that can be observed in behaviors and brain scans alike. Following, you will see a brief explanation of why we do what we do. These can be informative tidbits to share with parents who enjoy seeing credibility in the 'work' that appears as fun.

1. *Music is everywhere*

Looking at brain scans, most types of therapies target specific areas of the brain to reach goals. Music has the amazing capacity to activate almost every area of the brain with active music making. This opens opportunities to target multiple areas/goals simultaneously. Through music, we can light up the entire cerebral cortex and combine tasks such as coordination, physical, visual, verbal development, and emotional development.

2. *Affirmations:*

A lot of our songs contain self-affirmative language on purpose. MRI studies reveal that practicing them help activate parts of the brain that are associated with self-related processing, reward, and can help build or restore self-competence. It is the same reward center that responds to other pleasurable events, such as eating great food. It fires up your neural pathways and makes changes to those areas of the brain that make you happy & positive.



3. *Rhythm*

It is never too soon to work on rhythm - it is in everything we do: walking, talking, blinking; even our heart beat aligns with rhythm. It encourages coordination, verbal development, and even reading comprehension. Encourage beat keeping at random times and make a game out of it!

THE WHY: PART II

4. Parent Singing

Your voice is the most important voice to them. Yours was the first they ever heard and yours informs and gives permission to their experience (whether it seems like it or not). You singing imperfectly allows them to feel supported in enjoying the experience, rather than the result, of singing.

This is true for teachers as well: showing them your mistakes vulnerably allows permission and acceptance of theirs.

5. Repetition

It may feel boring to your adult brain, but repetition is a great way to ensure neural pathways are created. Without repetition, information will just fall through like a sieve. Imagine a pencil tracing a singular line on a piece of cardboard. The more times you go over that line, the more likely the groove will stick. Be intentional and patient about repetition. It's a vitamin their brain needs.

6. Crossing the Midline

Crossing the Midline is vital to the development of using both sides of the body together, such as putting on shoes and socks, writing and cutting. It promotes the coordination and communication of the left and right hemispheres of the brain via the corpus callosum. Notice all the easy ways to "hide" this work during dance and play.



THE WHY: PART III

7. *Movement*

We are keeping the movements patterned on purpose - this creates opportunities for success, retrieval, and confidence building. We are also honing in on appropriate developmental milestones like balance and crossing midline to support further coordination accomplishments. Introducing patterns is a way to gain predictability, success, and thus, confidence. Keep patterns simple to begin and do not introduce complexities until the entire class has mastered the initial patterns. Inclusivity is key.

8. *Audiation*

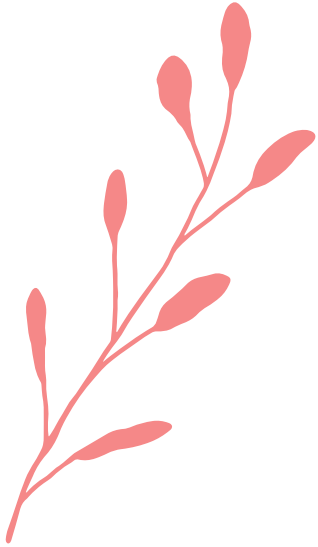
Being able to hear what is 'supposed' to happen in the upcoming music is a developmental milestone of musical competence (which contributes to things like language & coordination). We can work on audiation by leaving out the last word of a familiar song or dropping out a certain phrase to challenge our kids to finish it.



9. *Songs without Words*

Adapt any of the music to sing it on one syllable or just humming. Words can feel overwhelming. If we simplify, we are making it easier for our children to jump in and try it along with us. This way they are able to appreciate the experience of singing without feeling left out.

THE WHY: PART IV



10. Sound before Sight

A great way to solidly learn a concept is to feel it before you read it. This is a strategy that is inclusive to different learning styles because if it is felt in the body prior to visual input, it bases the follow up learning that occurs on an experience rather than an abstract concept.

If we are able to feel something through a bodily experience, we are provided not only auditory feedback of music, but also kinesthetic feedback of movement.

Consider investing in items like ankle bells to provide both as a movement task is completed.



MATERIALS

Instruments Needed:

- Egg shakers - enough for all students to have 2
- Rhythm Sticks
- Hand drums - enough for at least half of the group
- Tambourines - enough for at least half of the group
- Xylophones - 6 or more would be ideal, at least 3
- Scarves - at least 2 for each student

Others items that could be helpful:

- Variety of shakers and scrapers
- Different metals
- Variety of drums
- Ukulele
- Piano

Materials for teaching:

- Visual Aid resource (with a screen/whiteboard) to display as well as positive affirmation visuals around the room
- Genre video introductions for kids to match songs (reggae, latin, etc)
- Various notation printed, laminated, & displayed for making rhythms/patterns
- Chart with note names and values
- Vocabulary cards
- Speaker
- Any instruments (ukulele, guitar, piano) to provide live music

CLASS FLOW

- Reading & respecting the nonverbal communication that is being provided by these young bodies is essential to a successful class experience.
 - You might notice students laying on the floor - this may be telling you they need to rest.
 - You might notice students rolling around or touching others - they may need to rest or they may need to move and get more sensory input.
- Through years of learning about attention spans and observing the tendencies and urges to move, we have attempted to structure a class outline to provide some expectation.
 - Keep in mind: as you get to know your musicians more personally, adaptation to the class structure is welcomed to fit that experience's needs.
- Take cognitive & physical development into account; the attention span of toddlers generally requires a class that is full of music (7-10 songs), whereas, if your class is an older toddler or even elementary age student, think about how you can expand on the themes of the songs to call more attention to 'vitamins' (messages) & musical concepts that we are trying to get through to them and decrease the amount of songs needed to fill a given class (5-7 songs).

Beauty of this curriculum: Utilizing these activities with the Mindful Musicians music is the ideal scenario. However, the activities can be used with any musical selections, including holiday or seasonal events.

HOOKS: PART 1

Consider these hooks resources to help gain the attention and motivation of students. Become familiar enough with them that you can interchange if/when one isn't working the way you anticipated.

• **Dynamic Contrast:**

- a. Whisper chant a phrase of the upcoming song until they follow along....add body/floor percussion beat to it for additional support
- b. Contrast a forte dynamic with a piano dynamic. Example: (forte) "HEY! (piano) "it's okay, it's okay to say" (forte) "NO"!....repeat until students are joining
- c. "Don't Give Up": Slap the floor twice and then point to the sky. Continue this movement until the entire class is engaged in it. Begin whispering "don't give up" - nonverbally encourage them to join you as you get louder and louder. Quickly silence the room (with a dramatic cutoff) and begin intervention

• **Shaker Song:**

- a. Shake & stop' is a unique way to work on impulse control, opposite identification, and listening skills. It's a fun way to preview the upcoming song that will provide lots of opportunities for creative movement, crossing midline, pattern sequencing, & sharing. Utilize shakers for an activity with K-2 begin with this song while standing:

A section: "Shake, shake-a, shake
Shake, shake-a, shake
Shake, shake-a, shake & STOP (freeze)
(Repeat)

(high voice) Shake em up high, really really high, really really high & STOP (freeze)
(ask what's the opposite of high) LOW!

(low voice) Shake em down, low really really low, really really low & STOP (freeze).

(sing slow) Shake em really slow, really, really slow, really really slow & STOP! (freeze)
(ask what's the opposite of slow?) FAST!

(sing fast) Shake em really fast, really really fast, really really fast & STOP (freeze).

(whisper) Shake em really quiet, really really quietly, really really quiet & STOP(freeze)
– (ask what's the opposite of quiet) LOUD!

Shake em really loud, really really loud, really really loud & STOP!

Repeat A section

HOOKS: PART 2

- **Repetition of phrase**

- Choose one 'impact' phrase of the upcoming song (while keeping the beat) to foreshadow what is coming. Example: "we all just want to be heard"

- **Percussive rhythm**

- Identify a rhythm from the upcoming song to be played by your hands/feet on the floor to lead into song

- **Ostinato**

- Introduce an ostinato of the upcoming song to be repeated throughout the duration of the song experience. This can be done in the earlier part of the semester; students won't know the songs yet and it will be a good opportunity to give them something repetitive to do while you're singing through the song
 - Example: Fruits and Veggies; students sing do-fa on a chosen syllable throughout teacher singing the verses

- **Extreme movement**

- Utilize really big movements or really small movements to grab attention. Freeze movements can also be a great way to hook.
- Star jumps, jumping jacks, superman punch, hoops, spins, kicks

- **Dance party**

- With an upbeat song, and standing in a circle, have students take turns entering the circle alone to show 2-3 of their own dance moves while others copy what they are doing. (be brave and try new things).