

Florida Music Educators Association – Tampa, Florida - Peter & Mary Alice Amidon

Storytelling, Literature, Picture Books & Music - sponsored by **West Music**

Tampa Convention Center, Room 16 • Friday, January 12, 2018 • 10:30 – 11:30 am

For post-workshop online notes (which will be up by Saturday night, January 13) **please go to:**

www.amidonmusic.com

Humpty Dump

Traditional

Hum - pty dump, Hum hum - pty dum - pty dum - pty

Hum - pty dump, Hum hum - pty dum - pty dum - pty

Jack and Jill went up the hill to fetch a pail of wa - ter.

Jack fell down and broke his crown: HUH! Ain't that fun - ky now.

Common Nursery Rhymes

Baa, Baa, Black Sheep

Hey Diddle Diddle

Hickory Dickory Dock

Humpty Dumpty

I'm a Little Tea Pot

It's Raining, It's Pouring

Itsy Bitsy Spider

Jack and Jill

Jack Be Nimble

Jack Sprat

Little Bo Peep

Little Boy Blue

Little Miss Muffet

Mary Had a Little Lamb

Mary, Mary, Quite Contrary

Old King Cole

Old Mother Hubbard

Rain Rain Go Away

Sylvie

by Huddie Ledbetter

Bring me lit - tle wa - ter Syl- vie; Bring me lit - tle wa - ter now,
 Bring me lit - tle wa - ter Syl- vie; Ev - 'ry lit - tle once in a while.
 Can't you hear me cal - ling you; Can't you hear me now;
 I need a lit - tle bit of wa - ter ev - 'ry lit - tle once in a while.

Put it in a bucket, Sylvie,
 Put it in a bucket now,
 Put it in a bucket Sylvie,
 Every little once in a while.

Sylvie come a'runnin'
 Bucket in her hand,
 I will bring your water,
 Fast as I can.

Storytelling with your students

Mary Alice and I find storytelling to be the most immediate, consistently powerful focusing activity we do with children. Where I used to think of storytelling as a survival technique, a last-ditch management tool, now I realize that it can be one of the most important and precious gifts we can give to our students.

Some of you might be saying: “But I have never told a story. I am not a storyteller.” Hogwash. You are telling stories all the time. You tell your colleagues about a wonderful or challenging event in a music class. You tell your loved ones about an unforgettable event that happened at a wedding or a funeral or a Thanksgiving gathering. You tell your own children about when you were a child. You are the expert teller of these, your stories.

So your first stories for your students might be about your life: about when you were growing up, or about a real event that happened to you recently. The children will love these stories: they open a window to the children of who you are.

Now keep your storytelling style more or less the same as telling these personal stories and switch to folktales. You know quite a few already, and very few if any children in your class will have heard these stories simply told before. Goldilocks and the Three Bears, The Three Little Pigs, Three Billy Goats Gruff, The Mitten, Little Red Riding Hood, you add to the list. Being a music teacher gives you the advantage of practicing the same story with various classes, but remember, in traditional storytelling, children love hearing stories again and again. At first you tell the story, then the children help tell you the story, then you and the children act out the story.

Children want stories, children need stories. Children's synapses are constructed in such a way that storytelling, especially the telling of traditional folktales, puts them into a deeply receptive state, a mild trance really. The universally recognized archetypal characters in folk and fairy tales (kings, queens, giants, witches, ogres, princes, princesses, talking animals, bullies, unselfish younger siblings) help children figure out the moral fabric of life. It gives them a place to put the mysteriously unpredictable mood swings of the powerful adults around them, and it helps them deal with their own fears and joys. As it is very likely that children are hearing folktales rarely if ever outside of the music classroom, I, Peter Amidon, do hereby authorize all you music teachers to tell stories to your students.

Acting out stories

Children do this quite naturally; you just set it up and, as much as possible, get out of the way. After telling a folktale I give them the homework to retell it aloud, we might go through a speed through of the story or do a quick group map of the story or discuss the story (What was the funniest/saddest/most scary/most memorable moment?) Once they all know the story well, you are the narrator, and maybe also the musician (guitar, accordion). Pull the characters (and human props) from the 'audience' of children sitting in a bunch in front of the 'stage'. All the action takes place right in the middle in front of the audience. The 'actors' speak loudly so everyone can hear. If they forget what happens next you can feed them a line as the narrator: "And then Arthur asked Sir Gromer what the riddle was."

You can use this method to create a musical performance with added instrumental music, songs and dancing, or just do it once for its own sake and leave it at that.

Mary Alice Amidon • Integrating Picture Books And Music

Favorite picture books of songs (“*” means West Music is carrying these.)

* **Day is Done**, Peter Yarrow, *ill. Melissa Sweet, Sterling Press 2009.*

Go Tell Aunt Rhody, *ill. Alike, MacMillan Publ. Co. NY 1974*

Frog Went a-Courtin’, *version by John Langstaff, ill. Rojankovsky, 1955.*

Hush Little Baby, *ill. Alike, Prentice Hall, Englewood Cliffs, NJ*

Hush Little Baby, Marla Frazee, *Browndeer Press, Harcourt Brace and Co. ISBN 0-15-201429-2*
(music)

Exclamation Point by Amy Krouse Rosenthal and Tom Lichtenheld: "Ballygow / The Bus Stop / MacDonald's" from the CD "Sometimes When the Moon Is High" by Nightingale

The First Strawberries, *retold by Joseph Bruchac, ill. by Anna Vojtech, Dial Books 1993 ISBN8037-1331-2* * Flute music by Carlos Nakai, *Inner Voices*, "Woodsong" followed by "Catfish Muse"

I Live in Music Ntozake Shange, *paintings by Romare Bearden, Stewart, Tabori and Chang, publ. use "Take Five", Dave Brubeck*

In the Fiddle is a Song by Durga Bernhard. *Chronicle Books, San Francisco, 2006. ISBN 13:798-0-8118-4951-7. With track #1 from Brittany Haas CD called Brittany Hass "Dry and Dusty"*

Knuffle Bunny: A Cautionary Tale - *written & illustrated by Mo Willems: for music we used "Cocktail Party 40's Music" which we found on Youtube: <https://www.youtube.com/watch?v=dvH-nbindvk>*

Journey - *written & illustrated by Aaron Becker, Caldecott winner. For music we used "What What What" from the album "This is How We Fly" performed by fiddler Caoimhin O Raghallaigh.*

* **Madeline** *written & illustrated by Ludwig Bemelmans with Arabesque No. 1 by Debussy from the CD "Romances for Saxophone" with Branford Marsalis & English Chamber Orchestra.*

Mother Earth by Nancy Luenn, *ill by Neil Waldman, Atheneum, 1992, NY and new age music on the album entitled AMBER by David Darling, 'Shadows of the Moon' available from Narada Productions, Inc., 1845 N.Farwell Ave., Milwaukee, WI 53202 or other catalogues.*

Owl Moon by Jane Yolen *ill. John Schonnert, Philomel Books. 1987. Caldecott Winner. ISBN 0-399-21457-7* music: Carlos Nakai, *Inner Voices*, "Song for the morning Star" followed by Kokopelli Wind.

The Whales by Cynthia Rylant, *Blue Sky Press, Scholastic, NY, 1996. Used with CONCERT FOR THE EARTH Live at the UN, Paul Winter Consort, "Lullaby from the Great Mother Whale for the Baby Seal Pups". Living Music Records, Inc. PO. Box 72 Litchfield, CT 06759*

When I Grow up I want to be Me Sandra Magsamen, *Hannygirl Productions, Orchard Books. 2002 with Popcorn Behavior, Journeywork, cut 3 (on itunes store)*

Composing tunes to books (my own tunes)

* **Its Time for Bed**, *Mem Fox, ill. Jane Dyer, Gulliver Books, Harcourt Brace and Co, ISBN 0-15-2881832, 1993*

Johnny Appleseed, *Rosemary and Steven Vincent Binet, by Stephen Benet, Rosemary Benet and S.D. Schindler, Simon and Shuster, 2001 (recorded on Amidon's cd A Song in my Heart)*

The Judge by *Harve and Margot Zemach, A Sunburst, Farrar, Strauss and Giroux*

Keep on/Singing, *A Ballad of Marian Anderson by Myra Cohn Livingston, ill. Carol Bird, Holiday House, NY. ISBN0-8234-1098-6*

LMNO Peas, *written/illustrated by Keith Baker (to the tune of "Under One Sky" by Ruth Pelham)*

The Owl and the Pussycat by *Edward Lear, L.B. Cauley, G.P. Putnam's Sons (Peter's tune recorded on the Amidon's CD A Song in my Heart)*

Stopping by Woods on a Snowy Evening, *Robert Frost, ill. Susan Jeffers, Dutton (Peter's setting on Amidons' "All I Really Need" CD.)*

Yonder, by *Tony Johnston, ill. by Lloyd Bloom, Dial books for Young Readers, 2 Park Ave., NY.*

Pairing a book with a song or theme:

I Miss You Every Day by *Simms Taback, Viking Books, Penguin Young Readers Group 2007. ISBN 978-0-670-06192-1 (to go with the song "Mail Myself to You")*

Of Thee I Sing: A Letter to My Daughters by *Barack Obama, ill. Lauren Long, Knopf 2010 (to go with Father's Day or Biographies or family or character education)*

Little Mouse's Big Secret by *Eric Battut Sterling, 2004 (to go with Seed in the Ground)*

We All Went on Safari by *Laurie Krebs, Ill. Julia Cairns, Barefoot Books.*

Acting Out a Story

Wangari's Trees of Peace by *Jeanette Winter, Hartcourt, Inc. music: Mickey Hart's "Planet Drum" CD, "Mysterious Island" and "Bones" cuts.*