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# Everyday Arts at Echo Horizon

## Workshop One: *Music Strategies*

### Monday, January 6th, 2:30pm

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#### **Agenda:**

Introductions  
Activity: Go & Stop  
Activity: Musical Conversations  
Everyday Arts Cheat Sheet  
Lesson Planning  
Q&A

#### **Facilitators:**

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# GO AND STOP



**Go and Stop helps develop the following Social and Emotional Competencies:**

**Self-awareness:** *The ability to accurately recognize one's own emotions, thoughts, and values and how they influence behavior. The ability to accurately assess one's strengths and limitations, with a well-grounded sense of confidence, optimism, and a "growth mindset."*

- Recognizing strengths
- Self-confidence
- Self-efficacy

**Self-management:** *The ability to successfully regulate one's emotions, thoughts, and behaviors in different situations — effectively managing stress, controlling impulses, and motivating oneself. The ability to set and work toward personal and academic goals.*

- Impulse control
- Self-discipline
- Self-motivation
- Organizational skills

**Go and Stop addresses the following California Arts Standards for Music:**

**CREATING—Anchor Standard 1:** *Generate and conceptualize artistic ideas and work.*

**K.MU:Cr1**

- a. With guidance, explore and experience music concepts.
- b. With guidance, generate musical ideas.

**CREATING—Anchor Standard 2:** *Organize and develop artistic ideas and work.*

**K.MU:Cr2**

- a. With guidance, demonstrate and choose favorite musical ideas.
- b. With guidance, organize personal musical ideas using iconic notation and/or recording technology.

**PERFORMING—Anchor Standard 6:** *Convey meaning through the presentation of artistic work.*

**K.MU:Pr6**

- a. With guidance, perform music with expression.

## Helpful Tips!

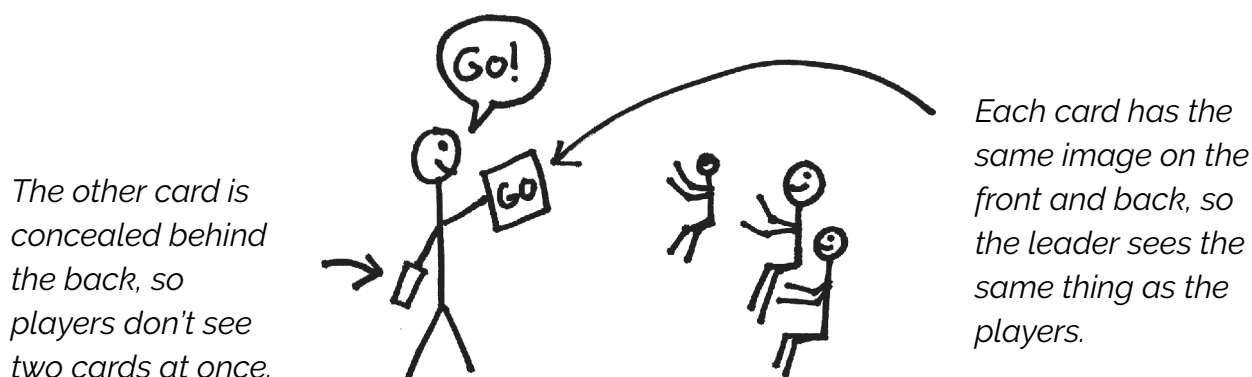
- Make sure everyone in the room has a clear sightline to the cards.
- Use clear, consistent prompts.
- Wait for the desired outcome (everyone in the room goes / everyone stops).



## GO AND STOP: GETTING STARTED

**Materials:** Double-sided "GO" card, double-sided "STOP" card

1. The "leader" stands in front of the "players," holding a "GO" card in one hand and a "STOP" card in the other.
2. The leader chooses a sound or movement for the players to make.
3. The leader holds the "GO" card up, while putting the "STOP" card behind their back. Incorporate verbal prompts ("Go!" or "Stop!") as appropriate.



### INCLUSION SPOTLIGHT:

Use sounds and movements taken from the abilities of your students! Find sounds and movements that all members of the class will be able to repeat.

Also consider utilizing the technology at your disposal - communication devices can be used by the leader (recording "go!" or "stop!" and having them lead by pressing the button), or by the players (recording the chosen sound, and having the player press the button at the leader's direction).

#### Some sound and movement options:

- Clapping
- Tapping pencils
- Stomping feet
- Blinking
- Wiggling fingers
- Whispering
- Waving hands
- Shrugging shoulders
- Nodding head
- Opening mouth
- Animal sounds
- Jumping

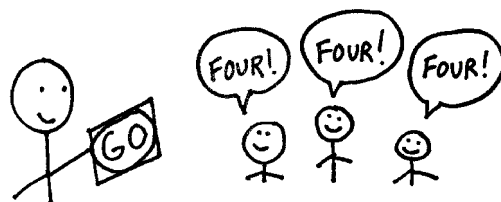


## GO & STOP: ANSWERING QUESTIONS

*Once students have learned to enjoy the game of Go and Stop, use that to their educational advantage! Instead of "going" by clapping or stomping, we can "go" using academic content. Answering questions is more fun as a game!*

### GROUP ANSWERS

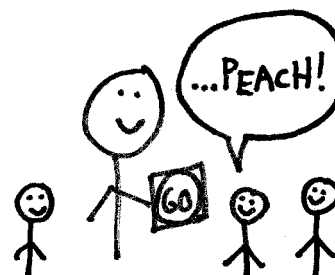
1. Say "I'm going to ask you a question, but nobody answer until you see the GO card."
2. Ask the question while holding up "STOP."
3. Show "GO" - everyone answers the question!



*Start with easier questions ("what's two plus two?") until students understand the task; then move on to more challenging questions.*

### INDIVIDUAL ANSWERS

1. Say "This time, only one person at a time will answer. Only answer when I show YOU the GO card."
2. Ask the question and hold the GO card directly in front of one student.



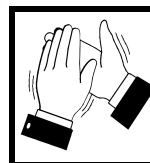
*Depending on the abilities of your students, questions can all have the same answer (ask each student "what color is a flamingo?") or different answers ("name a healthy food").*



## GO AND STOP: IMPROVISING WITH CARDS

**Materials:** “STOP” card, body percussion cards, masking tape, pointer (optional)

1. The leader posts body percussion cards vertically on a wall, as well as one “STOP” card.
2. The leader points to a card. Players do what's on that card (clap, stomp, etc.). The leader can point to any card for any duration they choose. This is improvisation!
3. For an advanced version, the leader can add additional body percussion cards.



### INCLUSION SPOTLIGHT:

Use icons that your students will be able to understand - the images here are simply examples. When introducing new symbols, allow students as much time as they need to become familiar with the images - you can even create a “matching game” as a precursor to the activity itself. It can also be fun and rewarding to allow students to create their own symbols for the sounds of movements they've chosen.

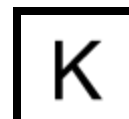
And again, technology is our friend! Any sound can be recorded on a communication device and then triggered by students, regardless of if they're able to make that sound unassisted or not.

**“Improvising with Cards” can also be used to help students practice curricular content such as letter sounds or sight words, in a fun and engaging way.**

#### Curricular examples:

- Repeat “Kuh...kuh...kuh” when the leader points to the “K” card. Stop when they point to “STOP.”
- Make the American Sign Language “K” when the leader points to the “K” card. Place hands in lap for “STOP.”

*Add cards and symbols to increase difficulty!*





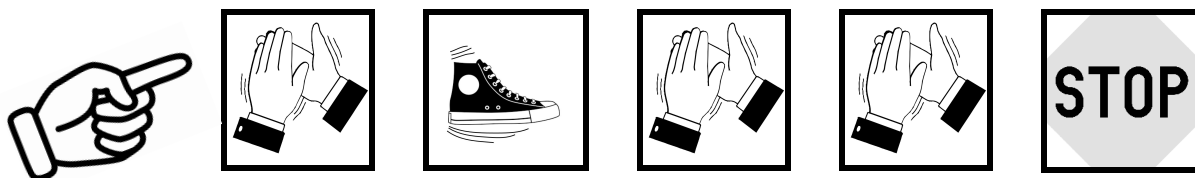
## GO AND STOP: SEQUENTIAL COMPOSING

**Materials:** “STOP” card, body percussion cards, “Tricky No Sound” cards, pointer

*This composition activity parallels reading and writing - we read and write from left to right in a predictable manner; we read music from left to right in a predictable manner.*

### Compose with body percussion cards:

1. The leader/composer chooses which cards to post in a row.
2. The leader posts cards visibly on the board or table, with “STOP” at the end.



3. The leader then points to each card in sequence, making sure not to block the cards with their body. Students make the sounds on the cards.

***Remember to point to each card in a slow, steady, predictable manner.  
We're not trying to trick anyone!***

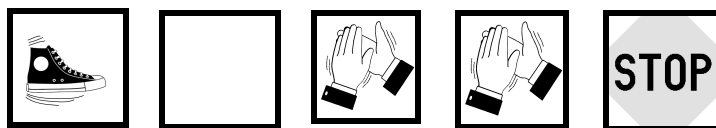
4. Performance options:

*Option 1 (Easier): Students keep repeating the indicated sound/movement (for example, clapping), until the next card is pointed to.*

*Option 2 (More Challenging): Students make one sound/movement per card (four clapping cards = four claps).*

### Add “TRICKY NO SOUND” card:

1. Introduce blank “TRICKY NO SOUND” card: There's nothing on this card, so we make no sound (this is a musical rest, where only silence is heard).
2. The composer chooses which cards to post, including Tricky No Sound cards.
3. Perform as above. Don't forget, the leader must point to the Tricky No Sound cards too, and we must hear the silences!





# MUSICAL CONVERSATIONS



**Musical Conversations help develop the following Social and Emotional Competencies:**

**Self-management:** *The ability to successfully regulate one's emotions, thoughts, and behaviors in different situations — effectively managing stress, controlling impulses, and motivating oneself. The ability to set and work toward personal and academic goals.*

- Impulse control
- Self-discipline
- Self-motivation

**Relationship skills:** *The ability to establish and maintain healthy and rewarding relationships with diverse individuals and groups. The ability to communicate clearly, listen well, cooperate with others, resist inappropriate social pressure, negotiate conflict constructively, and seek and offer help when needed.*

- Communication
- Social engagement
- Teamwork

**Musical Conversations address the following California Arts Standards for Music:**

**CREATING—Anchor Standard 1:** *Generate and conceptualize artistic ideas and work.*

**K.MU:Cr1**

- a. With guidance, explore and experience music concepts.
- b. With guidance, generate musical ideas.

**CREATING—Anchor Standard 2:** *Organize and develop artistic ideas and work.*

**K.MU:Cr2**

- a. With guidance, demonstrate and choose favorite musical ideas.

**PERFORMING—Anchor Standard 4:** *Select, analyze, and interpret artistic work for presentation.*

**K.MU:Pr4.2**

- a. With guidance, explore and demonstrate awareness of music contrasts in a variety of music selected for performance.

## Helpful Tips!

- What students play is up to them (they can choose to copy each other, or not, they can choose to hold/play the instrument in an unconventional way, etc.).
- Keep turns very short; it's a conversation, not a monologue.



## MUSICAL CONVERSATIONS: SHARING ONE INSTRUMENT

### Materials: One instrument

1. Two students sit facing each other, while the rest of the class watches as an audience. One student chooses an instrument, and gets ready to play.
2. **Adult-prompted alternating:** Players alternate playing for a short turn on the instrument. The teacher prompts when it's time for the student to pass the instrument to their partner. *Note: Turns should be kept very short, about the length of a brief, spoken sentence.*
3. **Student-initiated alternating:** Players alternate playing for a short turn on the instrument, and initiate passing to their partner *without* adult prompting.



### INCLUSION SPOTLIGHT:

Choose instruments that are aligned with the abilities of your students! The focus of this activity is not for students to "learn" a new instrument, but rather to explore a new way of communicating with their peers and expressing themselves.

For Deaf/Hard of Hearing students, percussion instruments often provide more immediate communication opportunities than melodic instruments. Musical Conversations can even include "instruments" that don't make sound at all, such as scarves or ribbon wands!





## MUSICAL CONVERSATIONS: USING TWO INSTRUMENTS

**Materials:** At least two instruments (can be the same type of instrument or different), double sided GO/STOP card (optional)

*This often works best when first modeled by an adult partnered with a student.*

1. Two players each choose an instrument, and sit facing each other.
2. **Adult-Prompted Turn Taking:** The teacher prompts each player to take turns playing their instrument, while the other watches and listens.  
*Prompts could include:*
  - a. Verbal prompts - "Imani's turn!"
  - b. Physical prompts - Point to each student when it's their turn.
  - c. Go and Stop cards - For this activity, attach the cards so there is a GO sign on one side and a STOP on the other. That way, when the teacher holds the card between the students, one sees GO while the other sees STOP. *This is the opposite of the way we usually use the cards!*
3. **Student-Initiated Turn Taking:** Players take turns playing, indicating to one another when they are finished.  
*Predetermined prompts could include:*
  - a. Verbal prompts - "Your turn!"
  - b. Physical prompts - Pointing at the other student (be careful about proximity when holding sticks or mallets).
  - c. Non-verbal cues - Eye contact, etc.



*This game can also be played in groups - for example, two groups of three students sit facing one another, and each team plays when prompted by a chosen leader.*

### INTEGRATION SPOTLIGHT:

- EMOTIONAL LITERACY:** For an extra challenge, choose an emotion (happy, angry, sad) and have a "musical conversation" reflecting that emotion. Another option is to have the players choose their emotion in secret, and allow the audience to guess which emotion they are playing. This works best with students who already have a good understanding of the emotions in question.
- SYLLABLES:** If the students are able, try having them speak words during their musical conversation, while using the instrument to tap out each syllable.

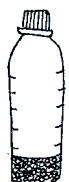


## MUSICAL CONVERSATIONS: RECYCLED INSTRUMENTS

Recycled instruments provide many advantages to store-bought instruments, including:

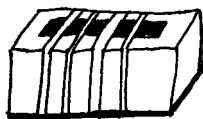
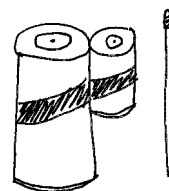
- They are free!
- They are eco-friendly and offer the opportunity to discuss climate solutions.
- They can be created by the class together, giving students more ownership over their instruments.
- They are generally quieter than traditional instruments.

There are countless options for creating recycled instruments. Here are a few of our favorites!



**Water Bottle Shaker:** Create this instrument by filling an empty (and dry!) water bottle with uncooked rice, beans, or pasta. Depending on the bottle, it may be helpful to tape the lid shut. Then shake! If the bottle has ridges, a pencil can also be scraped along the side to create a different sound.

**Tin Can Agogo:** Collect two empty tin cans (the greater the difference in size, the greater the contrast in sound) and connect them by wrapping a piece of duct tape around the exterior. If the edges are sharp, be sure to cover them with tape as well. Turn the cans upside down and play the bottom of them with a pencil to mimic the sound of agogo bells!



**Rubber Band Thumb Piano:** Wrap a series of rubber bands around an empty plastic container. Tape the rubber bands to the bottom or cut ridges into the container so they won't move. Then pluck or strum the rubber bands to make music!

*Note: Take-out containers and wet wipe boxes tend to work well - cardboard tissue boxes will likely be crushed by the rubber bands.*



**Container Drums:** If you don't have time to build new instruments, just take an empty yogurt or coffee container and tap it with a pencil! Metal coffee containers with ridges on the side can also be scraped like a guiro.





# EVERYDAY ARTS CHEAT SHEET!

**K**now what's important; let the rest go

**N**otice & use learning opportunities

**O**ne thing at a time

**W**ait... see what happens!



## **Know what's important; let the rest go**

- Be clear about your goals for an activity.
- The picture you have in your mind about how an activity will proceed may not be the same as how students envision it; if the activity's goals are still being addressed, this is okay! Let it go!
- Exploration of materials is encouraged (provided it is done in a safe way). This could include: Painting with the "wrong" side of the brush, playing the instrument the "wrong" way, making the length of tape "too long," etc.

## **Notice & use learning opportunities**

- In any activity, there are many different learning opportunities. You can capitalize on these as they arise in the classroom, as well as anticipate, plan for, and even create them when structuring your lessons.
- Moving tables and chairs to set up an activity, handing out supplies, and cleaning up are all excellent opportunities for students to practice ADL and cooperation skills.
- "Failure" provides an avenue to discover how the world works. The tape got stuck to itself? → How can we solve that problem? The tower fell down? → How can we build a more stable one?

## **One thing at a time**

- One step at a time! Master the basics before trying more difficult variations of an activity.
- One focus at a time! Background noise can be confusing and overwhelming. Watching is an excellent form of learning.
- One prompter at a time! Receiving instructions from many people at once can be confusing and overwhelming.

## **Wait... see what happens!**

- Many students with language processing issues require time to respond to prompts.
- If we are too quick to begin hand-over-hand assistance, we'll never know what initiative students will take on their own to engage in a task (of course, students should be given whatever support they need for each activity).
- If a student initially rejects materials, or rejects participation in the activity altogether, they may come to the activity of their own accord once others are engaged in it.



## Lesson Planning Worksheet

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Everyday Arts Activity: \_\_\_\_\_

**Overall goal for class:** *What will success look like?*

**Curricular content to be integrated:** *(optional)*

**Materials:** *Will anything need to be prepared ahead of time?*

**Classroom set-up:** *Sitting/standing - will any furniture need to be moved?*

**Activity sequence:** *What are the steps? Be sure to include roles for all adults and students in the room.*