

THE MIX MASTERS
A Tribute to Children
with
a BLEND of Harmony

by

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Abstract

Music is a powerful mode of interpreting our complicated worlds. Human beings are gifted with the ability to listen and move and respond to music. As a form of expression, music should pervade the learning environment, thereby enriching the lives of elementary students.

This thesis presents an original script to be used as the basis for a one hour school-touring musical production. The intention is for as many elementary students as possible to become exposed to and involved in the experiential joy of singing and producing music through their voices. The production is organized in performance format where children are interactive participants.

Twelve numbers comprise the basic structure of the show. These songs include original material as well as traditional numbers with which the students are most likely familiar. Students will also be exposed to a professional calibre of artistic endeavours in the performing arts. Children will be surrounded by quality singing which could challenge learners by arousing interest, giving confidence, encouraging reflection and giving joy. In order to inspire students to strive for excellence in the performing arts and to understand the role that the musical art form plays in their own lives, they should be exposed to professional musical productions. Exposure to a high standard of musical performance may lead to the attainment of personal life-long artistic goals, including the ability

to appreciate music and to make music.

Led by three professional musicians/actors, students will explore harmony, rhythm, melodic interpretation, genres of music, dynamics of sound, pitch, tempo, form, descants and chants. The overall encouragement to use the singing voice as a source of pleasure and entertainment will be emphasized throughout. The underlying intent is that an inspirational feeling will extend to the classroom where more music will occur.

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THESIS RATIONALE

Self-expression leads to growth and expanded awareness. Those who stifle themselves for fear of criticism "pay the piper" in disease and the stunted growth of personality and psyche. Those who express themselves unfold in health, beauty and human potential. They become unblocked channels through which creativity, intuition and inspiration can flow (Hills and Stone, qtd. in Canfield and Wells 71).

Reasons for the Journey

I have sat in classrooms for many years, in many different roles. I have worked professionally as a grade five and six teacher, a music/drama specialist for all the elementary grades, an elementary arts facilitator for professional programs, a secondary English and drama teacher, a drama teacher for trainably mentally handicapped children, a university faculty advisor, and a graduate student. My attitudes have evolved from an active student to a turned-off learner. I have experienced the fears of a novice teacher and the highs of a star teacher. I have grown over the years into an empowered teacher and, conversely, experienced the stages of a cynical teacher. I have travelled full circle from the downward spiral of a burned out and bitter person to a woman who has allowed passion, learning and hope back into her life.

Such a circuitous cycle of learning is deeply tied to the tragedies and joys of my own personal triumphs and despairs. It is not in my general nature to be a consistent, practical, concrete, sequential person, chugging along to a firm and steady rhythm in life. In my "abstract random learning style" (Gregorc 1), I respond to the passion of highs and the desperation of lows. I cannot be calmed by the benign levels that so many people are able to accept and live with in their lives. Therefore, my experiences as a learner, as a teacher, as a professional singer and actress and as a human being are all intricately woven together. My personality needs to be understood so that the nature of this thesis is understood. I relate deeply and intimately to children whether it be through my music or

my personality. The child in me responds intimately to the need in children to be motivated. Ultimately, I am rewarded with children who want to be challenged in their learning and in their lives. I want to encourage young people to take risks by using my voice and my ability to relate interpersonally to children. Hence, these are some of the motivational reasons for the type of thesis that I have embarked upon.

However, the sub-text or the deeper reason for wanting to write this document and talk about children in the context of music education as I know it, was not inspirational in nature, but rather manifested in anger. The deeper issue then became the exploration of the real feelings submerged underneath the anger. This thesis is the result of the exploration that leads to positive and creative solutions for my frustration and my source of passion.

It's simple, really. Marlisse, my daughter, entered the school system one and a half years ago. Not once, in seventeen months of public school, has she come home singing, humming, or whistling. No traditional little ditty, no Canadian folk song. Nothing. There never seemed to be a song inside her head. How this transcends to rhythm in language, patterns of reading recognition, aural perception, Canadian culture, poetry in music and language, onomatopoeic vocabulary, I shudder to think. The connection doesn't seem to have been made between the necessity for making music experiences prevalent for children, where concepts can then be expanded and developed into all areas of learning.

So I'm mad. I've spoken to the teachers, to the principal, to the vice principal, and to the person in charge of music at the district

level. They all listen, some with genuine sympathy and some in the vacuous or the defensive mode. The principal adamantly denies that there is little or no music in the school, the vice principal agrees wholeheartedly with me, but blames it on the teacher education program at the university level and on the secondary schools, and this year's teacher just laughs nervously and says she is incapable of singing. Tell me--if there was strong administrative support, would a teacher be capable of finding resources that would enable the children to sing? Every school in the district has an expensive MUSICANADA phonograph and audio-cassette series coded easily by grades. They're sitting on the shelf while my daughter is being denied opportunities for aesthetic moments where she can relate musical experiences in relation to her emotional self and her surrounding environment.

I gave fifteen years of myself to the public school system. I expect my daughter to get back a little of what I myself gave to many, many children. And it's not happening. So I am on a musical mission.

This thesis is the first step. I have already contacted my school board and have spoken to the deputy superintendent. He has asked me for a portion of this document. I can only hope it will serve as a springboard for action. It will truly be worth all my efforts if the status of fine arts in my district is heightened, so that once again children will be given opportunities in the classroom for the rich fullness of human experiences inherent in the fine arts or, as Pat Verriour reported on the status of arts literacy in Canada, "the

opportunity for educated human beings to think for themselves" (4 Mar., 1993, WestCast '93).

In recommendations to the "Education Funding Review Panel of Canada," Michael Puttonen observes that "Exposure to the Arts, and to artists as role-models, is essential to the emotional health and intellectual development of young people. The public school system is the only place where all children, regardless of parents' income or geographical location, can be provided access to experience in the Arts" (12).

The Primary Program Year 2000 Development Document (50) reports on the status of aesthetic development.

"Aesthetic response develops after an individual has had opportunities to be actively involved with a variety of art forms and can then react to and discuss the experiences. Only after active involvement does a child begin to understand the subject, to make judgments, and to form preferences. Gradually, the child begins to form a personal concept of what is aesthetically pleasing.

One's response to art forms is often emotional , and children need to be helped to understand that their emotions, and those of others, can have parallels in artistic expression. Children need to be helped to understand that the art itself not only expresses feeling, but also awakens feeling in the listener or observer."

Impression is taken in; expression is thrown back in return. This blend, as it were, creates the perceptive and intelligent artist. Each of us is a blend of verbal and non-verbal experience. "It is in music alone that man finds that true harmony of the inner and outer world.

It will be in music too that he will create his most perfect models of the ideal soundscape of the imagination" (Schafer 41,42).

Perhaps Albert Schweitzer paraphrased my philosophical principles most profoundly. "The real tragedy of mankind is what dies inside a man while he is still alive" (qtd. in Fitzhenry 1023). I believe that it is important to perpetuate a passionate kindling to reach one's potential, to strive for the best that life has to offer. Therefore, I have chosen to write a creative thesis which celebrates the imaginative and risk-taking potential in people who are authentically alive.

Overview

The intentions of this thesis are twofold. In the first place, my aim is to put together a musical production whereby as many elementary students as possible become exposed to and involved in the experiential joy of singing and producing music through their voices. This can only be attained through providing a setting that is safe and stimulating and where a sense of community can be established. It is only then that most children can actively and joyously participate. Secondly, I intend to expose students to a professional calibre of artistic work in the performing arts. Surrounding children with good singing through role modelling will challenge learners by arousing interest, giving confidence, encouraging reflection and giving joy. In order to inspire students to do excellent work, they need to know what excellent work looks and sounds like. Setting high professional standards will allow children a better understanding of the life-long artistic goals to be achieved

and attained in the performing arts. Without art, the crudeness of reality would make the world unbearable. In his play, "Back to Methuselah," George Bernard Shaw said, "You see things; and you say "Why?" But I dream things that never were; and I say "Why not?" (5; pt. 1, act 1). To many, the world has, in fact, become unbearable, except for moments of magic and hope created by artists. I hope that my visions, my art, my magic, my music, my words are going to make a difference to a lot of people.

This thesis project consists of a concert program approximately one hour in length. It is meant to serve as a touring vehicle for elementary students in the lower mainland. The intended audience is first year primary to fourth year intermediate students, ages five to thirteen. The script is laid out in performance format where children are interactive participants throughout.

Led by three professional musicians and actors, students will explore melody, harmony, rhythm, melodic interpretation, genres of music, dynamics of sound, pitch, tempo, form, descants and chants. Children should be able to identify and describe differences, similarities, preferences, and relationships in the sound environment. The overall encouragement as a member of the audience to participate by using the singing voice as a form of pleasure and entertainment will be emphasized throughout. Because harmony is stressed and modelled throughout the show, it is necessary to have three singers to illustrate the harmonic chord arrangements worked

into so many of the numbers in the program.¹

This complete, yet simple musical experience is designed to bring out what children already know but don't yet know that they know. Although the participants are held tightly in the discipline of the musical form, they will be able to associate strongly with the richness of the experience. "Universal human experience is the reaching of a deeper insight about the significance of the act..."(Heathcote 52). Perhaps the deeper insight will be the joy that music is capable of providing and the desire to continue to make music happen. Understanding and appreciation of this art form will only take place when there is some subjective recall. Therefore, it is necessary to provide experiences for children, where the response to music will be based on identifying with past musical experiences. New revelations will come out of these relationships of aesthetic moments.

Twelve numbers comprise the basic structure of the show. These songs include original material as well as traditional numbers with which the students are most likely familiar. These songs are selected for different messages--some are social and some are musical. The program is carefully ordered to promote active involvement in a non-threatening environment. With this in mind, the first two numbers, "High Middle Low" and "Can Do," are listening songs where the students are encouraged to pay particular attention

¹ See Appendix Number One for additional information regarding the development of the vocal ability for children, ages 5-13 respectively, to sing in harmony. Herbert Cheyette and Irving Cheyette, Teaching Music Creatively (U.S.A.: McGraw Hill, 1969) 95.

to the harmonic introductions. Because they will be meeting the three musicians for the first time, it is important to allow the students an insight into the distinct personalities of the performers. Humour and light-hearted fun are the key components of these first two songs.

The third song in the program, "Mockingbird-Hand Jive," allows the audience to participate by clapping along if they so choose. The jazz rhythms are complex enough that the audience members concentrate on the accent and beat without realizing that they will most likely chant out loud as a natural accompaniment to developing the jazz mood being conveyed. This song was chosen, therefore, as a natural marriage of rhythm and chant.

At this point, the ice has been broken and the audience has hopefully warmed up, thereby allowing involvement as a natural consequence to the students' listening pleasure. However, it is essential in any high-level interactive performance, to include control techniques for large crowds. In order to calm the audience and help the students to revert back to reflective listening, the next song presents the students with a tough social issue which is rarely explored in the school context, but that is a major burden with which many children are forced to grapple. "Marlisse's Song" evokes a thought-provoking mood and changes the atmosphere drastically.

"The Lion's Gate Bridge" is a lively change, where the students are asked to participate both in song and in movement. The students are very involved, not only in singing the tune, but in deciding on the title. This title could differ depending on the locale of the concert, (The Granville Street Bridge, Rad Waverly School, East Vancouver

Rain) so that children could have ownership of the song that they are singing. The objectives here are to include both active audience participation and a way of exercising stiff limbs that have been sitting on a cold gymnasium floor for almost fifteen minutes. A comfortable audience is a kinder audience.

The next number is a compilation of lullaby tunes, entitled "Lullaby Medley." Again, it is placed at this point in the program to serve as a control device, where the students take a breather from very boisterous student involvement. It is in this number where musical and poetic imagination unite the voice with energy. It will be demonstrated that the emotional nature of human beings play on the sublime musical instrument of the voice.

The next number exposes musical genres and styles using the traditional tune of "Twinkle Twinkle Little Star." Students will be challenged to come up with different genres and to help create the rhythmic qualities that help to differentiate one style from another. The audience members will be able to explore in an improvisational setting.

At this point in the show, the audience should be sufficiently warmed up to be able to allow for improvisation with the harmonic qualities in their voices. "Rounds" is a five minute introduction to the development of two and three part songs, rounds, descants, chants, where the creation of ostinato patterns, tempo changes and easily remembered canons can be used to encourage singing for enjoyment long after the students leave the concert hall.

"Parents' Injustice" is introduced next into the concert program as an amusing listening song. The number explores acute adolescent

feelings with which many of the older students will associate strongly. Because the nature of the song incorporates a back-up "Bee Gee"² style of music, the students should relate to the particular genre of the popular music of the fifties.

Another insertion into the program is a rap poem entitled "Chip Dippers." Rap music and poetry are deeply intertwined and students in the upper grades often attempt to create original rap material.³ Six students will be asked to come up to the front of the performance area to help create a percussive background for the rap poetry. Children love to see their peers perform with professionals, and this opportunity should not be denied.

The next number is a long and involved dramatic presentation that incorporates total audience involvement. The audience will be led naturally into performing a jungle soundscape which will serve as the background for the song "The Lion Sleeps Tonight." Many different goals are to be realized in this ten minute segment. Students will be asked to explore sound, dynamics, pitch, tempo and the musical poetry of the texture of voice. Focussing on listening skills, awareness skills and sensitivity to sound in the environment around us will be paramount in making this number work. It is essential that children become aware of the sounds surrounding them by listening to the sounds in the environment. Language and

² Bee Gee refers to a particular style of back-up singing typical of the music performed in the 1950's era (also referred to as bee-bop).

³ Some original student poetry/music could also be worked into the production, if the work was submitted ahead of time. This detail could be worked out with each individual school, when the touring arrangements would be made.

music are so deeply intertwined (rhythm, patterning, literary/poetic devices), and one must be made conscious of the music in language. Children unite themselves with the sounds about them, echoing back the significant elements. "Onomatopoeia mirrors the soundscape. Descriptive vocabulary casts back sounds heard in the acoustic environment" (Schafer 41). Students will be coached to perform the soundscape as a whole group activity while being led by a conductor. This number encompasses and serves to link all of the major objectives introduced thus far into the concert.

The final number, "Flowers Are Red," is a story told to the audience through mask, mime and story-telling as well as the narrative being sung. The song imparts a strong social message⁴ through dramatic and musical mediums. This number was chosen because of its optimistic message. The audience will help the performers to finish the concert by singing the repetitive chorus at the end of the song. It is anticipated that the students will leave the performing area still humming the simple, yet poignant lyrics as they go back to their respective classrooms.

When a student is instructed to listen to the music, he is audience; when she is asked to participate with it, she becomes composer or performer. This script was written with these aspects in mind and in a format that could be conducive to the culture that children are initiated into. Poking fun, irreverent dialogue, the delight at the displays of sheer excess (Lewis 133) are my

⁴ See Appendix Number Two for the story on which this song was based. (The Little Boy, author anonymous).

trademark as a person, an actor and a teacher. I am not afraid to be me, both in my writing, in my speaking, and even in the more traditional culture of the school system. My mandate is to present the truth, within the confines of the art form that I have chosen. A literary device that works well within this context is the metafictional device, which "draws attention to conventions by breaking them" (Lewis 145). The freedom of the language allows the three actor/musicians in the production free reign to be unusual, excessive and zany characters. Wendy Sutton, in her work on metafiction, refers to satire, parody, burlesque, word play, and the use of the unusual, the ridiculous and the bizarre which are all interwoven into the script (110). The intent is to delight, to connect with the audience and to be real--thus the need for metafictional flavor.

In summation, my intentions, then, are to provide an atmosphere where children feel comfortable, respected, and enjoy singing; where a stimulating environment is fostered with opportunities for exploring the singing voice; where the interests of children are encouraged; where the program is child-centered; and where children develop a positive attitude toward music and sensitivity toward each other. As Sandra Woitas so brilliantly puts it, "You can't start a fire without a spark" (26 Feb., 1990, Richmond Teacher's Association). I'd like to be the person who is able to ignite the fire that I know is a smoldering potential in all of us.

Relevance for Children

"...Live a balanced life. Learn some and think some and draw and paint and **sing** and dance and play and work every day - some" (Fulghum 4).

In attempting to present a balanced production, my aims were to give children positive musical experiences and to address some critical social problems. My motivations here were guided by Paulo Freire's notion of critical consciousness and personal empowerment. Freire stresses the consciousness of learners (qtd. in McNeil 31), the awareness of reality and the ability to change reality. One must be made aware of the societal problems in life, in order to consciously effect social change. Once the awareness exists, it is only then that the potential desire to make changes to the existing social conditions is a possibility. However, it must be realized that inner reform must precede social reform. Freire emphasizes, too, that oppression comes from within, as well as without. Providing the students with an open forum regarding otherwise taboo subjects--social stigma and the ramifications of divorce ("Marlisse's Song"), competition among children ("Can Do"), and the search for individuality in a world of comfortable conformists ("Flowers Are Red")--allows children to expand on the awareness and understanding that comes from within. Once students are provided with the opportunities to understand and affect life situations, perhaps then they will be prodded or encouraged to either change their life situations or have the sensitivity to help others in need. Children do not have to be accepting of their "lots" in life just because they are "merely children." Children, as people, do not have

to become products of institutions, where one conforms to the norm and loses some individuality as a dire result.

As a parent, I am preparing my child, Marlisse, to cope with the world at large. If I can be the springboard to provide opportunities for my daughter, my students, other children of this world to experience inner peace and harmony through the joy of creating musical experiences, then I have succeeded.

In order for children to grow as human beings who embrace music as a lifelong means to personal expression, it is essential to begin any music program by insuring that the music be relevant to the childrens' lives and experiences. The love for music and song will follow naturally. In this way, a child-centred, open-ended learning environment can be explored. Topical issues are a must.

When I chose the twelve numbers from the endless possibilities of musical songs, I kept John Dewey's philosophy at the back of my head. Dewey argued as early as 1902 that the experience of the human race must be brought into harmony with the experience and development of the learner (10,11). By organizing the songs into specific subject matters in such a way that the students can relate their personal experiences to the lyrics, then there is a possibility for harmony of growth as a learner.

I believe that significance, or the consequence of conveying meaning and sense is of utmost importance to the children's emotional health. Without the notion of addressing meaning to the children's personal experiences, there is little emotional life in an art form. Therefore, in choosing material, performers must consider valid works that can reveal a ring of truth, to both the performer and

the audience. Both performer and audience must make sense of this material in a concrete way for themselves. In this way, the ring of truth that is the substance of an artistic performance embodies the universal human experience. "The universal is the wellspring, the source of human understanding" (Heathcote, qtd. in Wagner 76).

Concern for meaning places an enormous responsibility on a performer to interact honestly with children. Children, with their uncanny perceptions, can instinctively sense invalid experiences in an instance. They are able to sense feeling at the deepest and most genuine gut level.

It seems to me that the essence of the performance is fundamental to the notion of truth. An artist must do more than technically sing a song. The artist must "get inside the song." I believe that children are an audience of reflective listeners and innately understand the difference that separates the skilled performer from the truly gifted artist.

One must take advantage of the vigorous energy and vivacious, vibrant movement that children so naturally possess and are so often unfortunately told to repress. Music, though, is expressive and should shape one's movements. Conversely, movement is an inseparable part of music.

Some of the older children need incentive before the passive observation of watching a production⁵ turns to active participation. Unfortunately, peer pressure, school uniformity and traditional

⁵ Unfortunately, many children have already become so attuned to the television medium, that there is a predilection for passive observation when viewing a live production. The term "television audience" is often used in the professional business, when referring to passive audiences where involvement is minimal.

social conventions have ultimately woven their damaging marks on the expressive exuberance that young children naturally possess. However, given the opportunity, children would far prefer active involvement whereby they could take charge of their own music, thus creating a more desirable learning environment. It is important, therefore, when creating a production, to invite children to explore and experiment with their voices, as playing and learning are the greatest means to truly understanding music. The strongest aspects of the production will be those aspects that the children own --thus the necessity for a great deal of active participation, where a community of creators is being established.

Rationale - The Voices in Music

Music is a powerful mode of interpreting our complicated worlds (Upitas 31). It is a tool to aid us in understanding ourselves and the world in which we live. Music, as an art form, is deeply individual and personal. As an instrument for learning about life, it becomes, in essence, a life force of its own volition; thereby making our lives fuller, more challenging and enriching. Music is an essential art form that can transcend cultural barriers--the language of the performing arts is an international language that remains constant. It is a language free of country, doctrine or creed--it has connected all of us for centuries, because it is the only language that we can all speak. "Different language does not exist in music--a song, its emotion, is understood in any language. Music is unity, the glue between human beings" (Fiedman, qtd. by Armstrong). It is the artist who brings hope to society--we are the storytellers, the

visionaries, the "Pied Pipers" who call and invite and nurture the heart and soul of earth's children.

It is my belief that music should play a far more powerful role in the lives of children than is presently being demonstrated in the school system. It seems that music is a "hit and miss" subject--if the classroom teacher possesses any knowledge of music, then it becomes a part of the classroom curriculum. If the generalist teacher is not confident in this subject area, then music becomes vastly ignored, except for the occasional record that is "slapped on" the record player. Too many teachers are unsure of their voices as teaching tools, and singing does not comprise a large part of most music programs. The voice, while being the most beautiful and easily accessible instrument, is, at the same time, the most delicate instrument. The voice reveals all the passions of the soul. Giovanni Battista Lamperti, the famous singing instructor, lived by this maxim.

"Singing is a natural use of the voice. Actual singing becomes a subconscious co-operation of the multitudinous activities of the whole personality when perceptions of music, language and breathing ripen into realizations. Realizations of the rudiments of melody and harmony, of the sensations of words...could make of an orator a singer" (qtd. in Brown 14).

Voices, then, do not have to be exceptional physical instruments. Giora Fiedman simply states, "Like every human being, I am a singer--we are all born singers--and if I take up a musical instrument, I am still a singer" (qtd. by Armstrong). If voices express the music and the words, there will be an enraptured audience of thirty children or

so. This could be the major aim of the elementary music program-- enraptured, captivated, motivated and activated children.

It should be stressed that our voices are truly amazing natural resources. Human beings are gifted with the ability to listen and move and respond to music. Our singing voices can convey moods, ideas and stories, without a great deal of manipulation and capitulation. Singing is easily attainable and possible when one connects with one's own experience and knowledge.

Children could embrace song as they would butterflies in flight or tumultuous waves. The voice is an inspiring force of nature, not to be complicated by rules and regulations. Words are born at the lips. Language and music must be studied until the sound of words and tone pitches are realized. Unison singing comes easily to children. They can instantaneously adjust their voices so that they can sing in tune in mere seconds. Divergent pitches can quickly be resolved into one sound. Children need the opportunities to explore these abilities that they possess. Singing is comforting, as well as reassuring. Too many educators believe that one's singing voice is often more joyful and imaginative if the fundamental nature of the voice as an instrument is understood. However, that is the beginning of the end for so many young children. Song should be embraced like a kiss, not analyzed like a manual. New singers should be instructed, not to listen to themselves sing, but to "feel" themselves sing. When children reach the technical age where the desire to achieve greater skill in performance is communicated, then that is the proper time to provide children with a kit of cognitive musical aids and materials. It is then that the sensation of being ready to sing is

closely intertwined with the subjective feeling associated with the insistent desire to sing. Often, if one doesn't possess the desire or the drive, there is no need for the courage of technique.

Music, as a form of expression, could and should pervade the learning environment, thereby enriching the lives of elementary students. Music is a subject which relates to all other subject areas, as well as being a discipline in its own right. This subject area offers rich teaching strategies which could be integrated across the curriculum to facilitate and deepen the whole learning process. Music allows a freedom whereby one is able to escape the traditional trappings of classroom life by engaging children. It is these meaningful activities of personal understanding and communication skills that lead to stimulating thought and personal growth. The passion and personal investment that comes with this stimulated learning will extend the joyful pleasure that is inherent in music. This, in turn, will aid in developing the desire to make music in and out of school a life-long attitude.

When I am walking my daughter Marlisse to school in the morning and she breaks out in song, I break out in a smile. My ability to inspire her is based on Mark Twain's apt turn of phrase: "Let us endeavour so to live that when we come to die even the undertaker will be sorry" (56; vol. 14, ch. 6).

"Mommy, you sing the first verse of 'Can Do' and I'll sing the second verse. Then you repeat and get louder. Build, Mommy, build!" She imitates me perfectly. Then she makes up her own lyrics to the tune. We sing together as we hold hands. It is a precious moment in our lives and the joy of singing unites us in our special bond.

I have instilled in Marlisse the personal empowerment of being confident and possessing enough self-esteem to be able to sing anywhere. All children deserve this gift. Whatever form of music one chooses to love, it is something to be cherished. It is forever. It is the fairy tale ending of "happily ever after." It is comforting and nurturing and stimulating and supportive and giving. Life may have its lonely moments, but one's musical experience provides the opportunity for reflective solace. We are all deserving of music's rich tapestry...beginning with the children...beginning with the human voice...beginning with a song.

This journey is dedicated to my child and to your children and to their children.

"Come to the edge." - "It's too high."
 "Come to the edge." - "We might fall."
 "Come to the edge." - And they came.
 And he pushed them. - And they flew.

(Apollinaire, qtd. in Ferguson 293)

CONCERT PROGRAM

HIGH MIDDLE LOW

CAN DO

MOCKINGBIRD - HAND JIVE

MARLISSE'S SONG

THE LION'S GATE BRIDGE

LULLABY MEDLEY - SOMEWHERE OVER THE
RAINBOW

SINGING STYLES - TWINKLE TWINKLE
ROUNDS

PARENTS' INJUSTICE - 50'S BEE GEES

CHIP DIPPERS - RAP POETRY

THE LION SLEEPS TONIGHT

FLOWERS ARE RED

Estimated concert time: 45-50 minutes

5-10 minutes question/answer period

Total concert time: 60 minutes

Intended Audiences: First Year Primary to Fourth Year Intermediate
Children

OUTLINE - CREDITS/OBJECTIVES

High Middle Low

Composer: Jeffrey Moss

Lyricist: Emily Kaplin

Objectives: introduction to melody as having high and low sounds
introduction to harmony, with three-part voices
introduction to concert format
enhancing listening skills

Estimated time: 4 minutes

Can Do

Composer: Frank Loesser

Lyricist: rearranged by Patty Silver

Objectives: using humor to create an atmosphere of listening
pleasure
demonstrating how to change lyrics from a Broadway
tune to make the words relevant for children
creating friendly competition through vocal dynamics of
loud and soft

Estimated time: 2 minutes

Hush Little Baby/Hand Jive

Composer: traditional

Lyricist: traditional

Objectives: developing awareness of complex jazz rhythms through participation
 developing ability to accompany using chant
 developing a feeling for mood and jazz interpretation
 introduction of accent in 4/4 beat through clapping

Estimated time: 3 minutes

Marlisse's Song

Composer: Patty Silver

Lyricist: Patty Silver

Objectives: introducing the concept of different family structures
 through song and story (single person families, divorce, separation)
 evoking mood and style through singing

Estimated time: 2 minutes

The Lion's Gate Bridge

Composer: traditional

Lyricist: arranged by Joe Hampton/ George Washington Bridge

Objectives: combining body movements and voices in order to
 recognize the up and down movement in a melody
 actively involving the audience by mass participation
 having fun

Estimated time: 3 minutes

Lullaby Medley - Over The Rainbow

Lullaby and Goodnight

Go To Sleep Now My Pumpkin

Rock a bye Baby

Composer: (Over the Rainbow) Harold Arlen

Lyricist: (Over the Rainbow) E. Y. Harburg

Composer: (Lullaby) Brahms

Lyricist: (Lullaby) Natalie McFarren

Composer: (Go To Sleep) Lou McNamee

Lyricist: (Go To Sleep) Pat Carfra

Composer: (Rock a bye) Effie Canning

Lyricist: (Rock a bye) Effie Canning

Objectives: creating an atmosphere of reflective listening

telling a story incorporating different moods

Estimated time: 3 minutes

Singing Styles - Twinkle Twinkle Little Star

Composer: traditional

Lyricist: Jane Taylor

Objectives: exploring different genres of music using a simple

traditional tune

comparing the rhythmic qualities (accents, beats, rests,

long/short sounds), dynamics, tempo and form of

jazz, rock, calypso, classical, musical theatre,

traditional,

country and western, acid rock and rap

Estimated time: 4 minutes

Rounds - One Bottle Pop

Three Blind MiceRow Row Row Your BoatFrère JacquesHey Ho Nobody's HomeRose Rose

Composer: (One Bottle Pop) traditional

Lyricist: (One Bottle Pop) traditional

Composer: (Three Blind Mice) traditional

Lyricist: (Three Blind Mice) traditional

Composer: (Row Row) William Jerome

Lyricist: (Row Row) James V. Monaco

Composer: (Frère Jacques) traditional

Lyricist: (Frère Jacques) traditional

Composer: (Hey Ho) traditional

Lyricist: (Hey Ho) traditional

Composer: (Rose Rose) traditional

Lyricist: (Rose Rose) traditional

Objectives: developing independence in carrying parts in two-and

three-part songs, rounds, descants, and chants

creating ostinato (repeated patterns) used as

accompaniment

encouraging singing for enjoyment through participation

Estimated time: 5 minutes

Parents' Injustice

Composer: Mark Houston

Lyricist: rearranged by Patty Silver

Objectives: achieving understanding of particular adolescent feelings through song and story
 exposing students to the fifties-bee gees
 back-up style of singing

Estimated time: 2 minutes

Chip Dippers

Composer: audience rap jamming

Lyricist: Ted Roberts

Objectives: exploring rap rhythm
 creating a percussive/timpanic background for rap poetry

Estimated time: 1 minute

The Lion Sleeps Tonight

Composer: Weiss/Peret

Lyricist: Weiss/Peret

Objectives: exploring listening, awareness skills, sensitivity to sound in the environment around us
 exploring dynamics, pitch, speed, taking direction in order to create new sounds through active participation
 communicating that music can be used as an art and writing form to express messages, stories, ideas, and emotions
 exploring the nature of sound through the concept of harmony, dynamics, and words forming intricate

patterns and textures

exposing children to traditional/contemporary chant

Estimated time: 10 minutes

Flowers Are Red

Composer: Harry Chapin

Lyricist: Harry Chapin

Objectives: developing a story through mask, mime and story-telling

determining how mood is projected by the song's
subject

singing the two melodies from the chorus section

through audience participation

differentiating between the minor and major tones
of the two chorus sections

promoting discussion regarding the imposition of a set
of standards or values that may be invalid

ending the concert on a note of positive optimism where
the whole audience erupts in creative song

Estimated time: 6 minutes

SCRIPT⁶

⁶ Please note that a fifteen minute audio cassette tape accompanies this document. This tape is rehearsal quality only; it serves as a sample demonstration cassette to enable the reader to more fully comprehend the nature of the performance while reading the script.

In order to make sense of the script, it should also be noted that all dialogue is presented in *ITALIC FORMAT* and the songs are typed in plain text.

Patty:

WELCOME , ALL YOU HANDSOME HEMOGLOBINS FROM HARRIS SCHOOL.⁷ WE'RE GOING TO BE ENTERTAINING YOU, AND CONVERSELY, YOU'RE GOING TO BE ENTERTAINING US FOR THE NEXT HOUR. SO SLIDE COMFORTABLY DOWN ONTO THE BOTTOM OF THIS VERY CUSHION-LIKE GYMNASIUM FLOOR, AND GET READY TO HAVE A LOT OF FUN! OR ELSE!!!!!!

I'D LIKE TO INTRODUCE YOU TO OUR GROUP OF VERY MERRY MUSIC MAKERS. THIS ABSOLUTELY GORGEOUS HUNK OF MAN...MAN?...HAS A NAME. WHAT IS YOUR NAME AGAIN? OH YES... BOYS, GIRLS, TEACHERS....OUR MAJOR MUSICIAN HERE IS NAMED KEN, AND HE'S GOING TO ENTERTAIN US WITH HIS AMAZING GUITAR AND HIS SWEET TENOR VOICE. AND ...HE JUST HAPPENS TO BE VERY SINGLE.

ANNE ... COME HERE AND TAKE A BOW. NOW, ANNE MAY ONLY BE 2'2"...4'4"?... OH, I GIVE UP...SHORT...BUT DON'T LET THAT FOOL YOU. THIS WOMAN HAS A VOICE THAT COULD SINK A THOUSAND SHIPS. THAT DOESN'T SOUND EXACTLY POSITIVE, DOES IT? ANNE IS AN ALTO VOICE (THAT MEANS LOW,LOW,LOW) WITH THE POWER TO BLOW EACH AND EVERY ONE OF YOU AWAY. SO BEHAVE!

NOW..I'M SURE I'VE LEFT THE BEST FOR LAST. ME!!!!!! AND I'M VAIN TOO. MY NAME IS PATTY. I'M NOT A MALE, I'M NOT AN ALTO, AND I'M NOT

⁷ Alliterative devices could be used for each school.

CHER (JUST IN CASE YOU WERE WONDERING). I'VE GOT THIS INCREDIBLY HIGH, SOPRANO VOICE AND I HAVE THE AMAZING ABILITY TO BREAK MIRRORS WHEN I SING A HIGH C. I USED TO WORK IN A FURNITURE STORE BUT I GOT FIRED FOR THAT VERY REASON.

OUR FIRST NUMBER TODAY IS FROM THE SESAME STREET SONGBOOK AND IT'S ENTITLED HIGH MIDDLE LOW . THIS SONG WAS CHOSEN BECAUSE IT WILL REALLY GIVE YOU AN INDICATION OF THE RANGE OF OUR VOICES AND THE MAGIC THAT HAPPENS WHEN YOU PUT THREE VOICES TOGETHER. LET'S HEAR IT FOR HARMONY! SO SIT BACK AND ENJOY...

HIGH MIDDLE LOW**HIGH VOICE:**

I can only sing the high part
it's the only part I know
And when I sing the high part
this is how I go
la la, la la la la, la la
la la, la la la la la

MIDDLE VOICE:

I can only sing the middle
it's the only part I know, I know
And when I sing the middle part
this is how I go
La la, la la la la, la la
la la, la la la la la

LOW VOICE:

I can only sing the low part
it's the only part I know, I know
And when I sing the low, low part
this is how I go
La la, la la la la, la la
la la, la la, la la la la la.

ALL VOICES:

But when we put them all together, together

I am sure you will agree, agree

the whole sounds better than the parts,

as you can plainly see.

La la, la la la la, la la

la la, la la la la, la, la la la la.

Anne:

NOW, WASN'T THAT A LA LA LA LA-OVELY SOUND? AND WE'VE ONLY JUST BEGUN. WAIT UNTIL IT'S YOUR TURN. HEE, HEE, HEE.

PATTY, KEN AND I STARTED WORKING AS A THREESOME LAST APRIL, AND SOME INTERESTING THINGS STARTED TO HAPPEN. WE REALIZED THAT WE ALL HAD VERY BIG AND VERY DIFFERENT VOICES.

OCCASIONALLY, WHEN WE BEGAN TO REHEARSE FOR THIS SHOW, WE'D GET A LITTLE COMPETITIVE. MY VOICE IS BIGGER THAN YOUR VOICE (sing song). MY CAR IS UGLIER THAN YOUR CAR. MY KID IS SMARTER THAN YOUR KID. AND ON AND ON. WHICH LEADS US NATURALLY INTO OUR NEXT NUMBER. WE TOOK AN OLD BROADWAY TUNE, AND CHANGED THE WORDS. WATCH WHAT HAPPENS WHEN WE GET REALLY COMPETITIVE WITH THE POWER IN OUR VOICES:

CAN DO

Patty:

I got my Air Pumps on

And my designer johns

My Esprit pants

My Madonna stance

I'm cool

I'm cool

I'm dressed like the best

I'm cool

Anne: She looks like a Yuppie fool

Anne:

I got an A in French

A 'B' in Math

But your marks

Make me wanna laugh

I'm bright

I'm bright

I'm clever and creative and right

Patty and Ken: That's bright?

I'm bright

I said I'm bright!

Ken:

I can run ten k.

Doesn't take all day

My calves are rad

Just get outta my way

I'm fit

I'm fit

The chicks think that I'm real hip

Anne and Patty: Not!

I'm hip

I'm fit

All three verses together. (repeat three times)

Build in intensity and competition, with a final scream as an ending.

Ken:

NOW A LITTLE COMPETITION IS HEALTHY. BUT THIS IS RIDICULOUS. JUST CALM DOWN RIGHT NOW. WE HAPPEN TO BE IN PUBLIC. HEY...I KNOW JUST THE CALMING SORT OF TUNE THAT MIGHT WORK. WHY DON'T WE SING A COUPLE OF LINES OF MOCKINGBIRD?

Anne:

I'VE GOT A BETTER IDEA.

Patty:

I DON'T KNOW ABOUT YOU, BUT THIS SOUNDS LIKE COMPETITION ALL OVER AGAIN TO ME.

Anne:

NO, NO. THIS TIME, WE'RE REALLY GOING TO WORK TOGETHER AND COOPERATE. I MEAN...ALL OF US. YOU PEOPLE HAVE BEEN SITTING THERE ON YOUR TUSHES LONG ENOUGH. IT'S TIME TO GET ACTIVE.

Patty:

SOUNDS LIKE ANNIE JUST GOT A SECOND WIND, EVERYBODY, AND WE'RE ALL ABOUT TO BE PUNISHED FOR IT.

Ken:

SO GET TO THE POINT, MAESTRO!

Anne:

I'LL SING MOCKINGBIRD, AND EVERYONE ELSE HELP BY JAZZING UP THE TUNE WITH A LITTLE HAND JIVE.

Patty:

OOOH, COOL. I WANNA CLAP. I WANNA CLAP. I GOT RHYTHM. I GOT SPIRIT. I GOT....

Ken:

SHUT UP!

Patty:

I ONCE NAMED MY PET TURTLE SHUT UP. (Anne and Ken give Patty withering glance.)

HAND JIVE - MOCKINGBIRD

All voices:

Hush little baby,don't say a word
 Mama's gonna buy you a mocking bird
 If that mocking bird don't sing
 Mama's gonna buy you a diamond ring

Patty's White Bread Rhythm Section:

HAND JIVE: *(Okay, everybody. Now you're rad...you're cool...you're gonna help us out here, cuz we need to groove to this here music. And we're just gettin' too ancient to groove by ourselves. SO... get out your hands, cuz we're going to learn the hand jive. Now you go like this: One and two and three and four. One and two and three and four. Now...on - and four- that's when we clap in the air...like this. 1-2-3 up - clap...again: 1-2-3 up- clap. YES, YES, YES - YAH, you got it,Toyota. OOH - teachers, I know you can be COOL, TOO. Well, maybe that's pushin' it....some of you look even more ancient than we do. OOOOH WEEEEEEE. 1-2-3 up - clap...again: 1-2-3 up - clap. HERE WE GO:)*

If that diamond ring turns to brass
 Mama's gonna buy you a looking glass;
 If that looking glass gets broke,
 Mama's gonna buy you a billy goat;
 Hand Jive - 4 times
 If that billy goat won't pull,

Mama's gonna buy you a cart and bull;
If that cart and bull turn over,
Mama's gonna buy you a dog named Rover;
If that dog named Rover won't bark,
Mama's gonna buy you a horse and cart;
Hand Jive - 4 times
If that horse and cart fall down,
You'll still be the sweetest little baby in town.
So, hush little baby, don't you cry.
Papa loves you and so do I.
Do Do DO

HAND JIVE

HAND JIVE

HAND JIVE

YAH

Patty:

YOU KNOW, SOMETIMES LIFE DOESN'T EXACTLY WORK OUT THE WAY YOU WOULD HAVE EXPECTED IT TO. I ALWAYS THOUGHT THAT MY LIFE WOULD BE JUST LIKE THE FAIRYTALE LAND OF CINDERELLA.

....HAPPILY EVER AFTER...

BUT...GUESS WHAT...SURPRISE...IT DOESN'T ALWAYS WORK THAT WAY. NOW, WHEN MY LITTLE GIRL WAS TWO YEARS OLD, HER DAD AND I SEPARATED. I THOUGHT, "THANK HEAVENS MARLISSE IS ONLY TWO, BECAUSE SHE WON'T REALLY KNOW WHAT IS HAPPENING HERE."

BUT...GUESS WHAT...SURPRISE...KIDS HAVE A WAY OF LETTING YOU KNOW THEY'RE UNHAPPY NO MATTER HOW OLD THEY ARE.

NOW...MARLISSE HAD BEEN GOING TO THE BATHROOM UNASSISTED FOR MONTHS. SHE HADN'T BEEN WEARING A DIAPER AT ALL. BUT WHEN HER DADDY LEFT, SHE STARTED TO PEE EVERYWHERE. I NEVER REALIZED THAT THERE COULD BE SO MUCH PEE IN SUCH A SMALL BODY. I'D FEED HER BREAKFAST, AND SHE'D PEE ON THE FLOOR. THE DOORBELL WOULD RING, AND SHE'D PEE ON THE NEWSPAPER PERSON. I'D TALK ON THE TELEPHONE, AND SHE'D PEE ON THE DIALS. I WAS CONSTANTLY DOWN ON MY HANDS AND KNEES WASHING THE FLOOR AND THE CARPET AND THE CAR AND THE APPLIANCES AND THE WALLS. GET THE PICTURE?

FINALLY, I GOT SMART. IT JUST TOOK A LITTLE WHILE BEFORE THE LIGHT BULB WENT PING INSIDE MY HEAD. "MARLISSE," I SAID, "I'M GOING TO PUT YOU BACK IN DIAPERS FOR AWHILE." "NO, MAMA, NO. I

BE GOOD. I BE GOOD. I BE GOOD." "MARLISSE, YOU ARE GOOD. THAT'S NOT THE POINT. I JUST CAN'T AFFORD THE LAUNDRY DETERGENT, BECAUSE I SEEM TO BE DOING A GREAT MANY LOADS OF URINATED EVERYTHING."

SO MARLISSE STARTED TO WEAR DIAPERS AGAIN, AND I BEGAN TO ENJOY THE SMELL OF MY HOUSE AGAIN.

THE POINT IS THAT SOME OF YOU LIVE WITH MOM AND DAD, SOME OF YOU LIVE WITH MOM OR DAD OR GRANDPARENTS OR GUARDIANS. NO ONE EVER REALLY TALKS ABOUT HOW SAD IT CAN BE WHEN YOUR PARENTS ARE FIGHTING OR HOW LONELY IT IS WHEN YOUR PARENTS ARE DIVORCING. IT NEEDS TO BE TALKED ABOUT. WOULDN'T IT BE GREAT IF EVERY TIME YOU WERE FEELING BLUE, YOU COULD JUST GO AND PEE ON THE FLOOR? OR PEE ON YOUR TEACHER? WELL...MAYBE NOT YOUR TEACHER.

THIS SONG IS FOR MY DAUGHTER . IT'S CALLED MARLISSE'S SONG. IT'S ALSO FOR ALL OF YOU CHILDREN OUT THERE WHO HAVE EXPERIENCED THE PAIN OF YOUR PARENTS SEPARATING OR DIVORCING.

MARLISSE'S SONG

Marlisse lives with mommy
In a house right down the block
They eat together every day
And at night they always talk

Daddy comes on Sunday
He drives a big gray jeep
He takes her to a lovely park
And brings her home to sleep

Marlisse loves her daddy
She loves her mommy too
Her mommy takes her to ballet
Dad takes her to the zoo

It's funny about daddy
He's marrying again
And mommy sometimes dates at night
She's seeing other men

Daddy loves his daughter
Mommy loves her too
Their problems are their very own
They're starting out anew

Marlisse is quite happy
She lives a lovely life
She's got a mom, her toys and books,
Her dad and his new wife

Life isn't always perfect
The way it's meant to be
But mom and dad have made their peace
And now Marlisse is free

THE LION'S GATE BRIDGE

Ken:

OKAY, HERE'S A SONG WHERE EVERYONE CAN EACH JOIN IN . NOW, WE'RE GOING TO SHOW YOU HOW IT GOES AND YOU CAN HELP SING ANY TIME YOU WANT. IT'S A SONG ABOUT A BRIDGE IN VANCOUVER. HOW ABOUT SOME NAMES OF BRIDGES? (Arthur Laing, Oak Street, Lion's Gate Bridge - take ideas from children). SOMEBODY SAID LION'S GATE BRIDGE. WE'RE GOING TO SING IT FOR YOU AND YOU CAN JOIN IN WHENEVER YOU'D LIKE.

The Lion's Gate Bridge

The Lion's Gate Lion's Gate Bridge

The Lion's Gate Bridge

The Lion's Gate Lion's Gate Bridge

(SWAY IF YOU LIKE)

The Lion's Gate Bridge

The Lion's Gate Lion's Gate Bridge

(THIS IS THE HARD PART)

The Lion's Gate Bridge

The Lion's Gate Lion's Gate Bridge

OKAY...NOW AS WE SING THIS SONG, WE'RE GOING TO DIVIDE THE GROUP INTO THREE SECTIONS. GROUP NUMBER ONE...YOU'RE THAT BUNCH OVER THERE. LET'S HEAR IT FOR GROUP NUMBER ONE. YAY!!!!
OKAY...GROUP NUMBER TWO, LET'S HEAR IT FOR YOU GUYS. YAY!!!!
OKAY...GROUP NUMBER THREE, HOW ABOUT YOU? YAY!!!!

ALL RIGHT...GROUP NUMBER ONE - YOUR PART IS **THE**. IN FACT, ALL THE **THE'S** ALL THE WAY THROUGHOUT THE SONG. GROUP NUMBER TWO - YOUR PART IS **LION'S GATE** ALL THE WAY THROUGH THE SONG. GROUP NUMBER THREE - GUESS WHAT? - YOUR PART IS **BRIDGE**. ARE YOU READY, THE'S'? HERE WE GO - READY - SING:

The Lion's Gate Bridge

The Lion's Gate Lion's Gate Bridge

The Lion's Gate Bridge

The Lion's Gate Lion's Gate Bridge

(GOOD)

The Lion's Gate Bridge

The Lion's Gate Lion's Gate Bridge

The Lion's Gate Bridge

The Lion's Gate Lion's Gate Bridge.

(WELL DONE)

OKAY - NOW - SINCE YOU KNOW THE SONG AND YOU KNOW YOUR PARTS, THIS TIME, WHEN YOU SING YOUR PART - STAND UP, LIKE THE REAL CHOIRS DO. BUT ONLY WHEN YOU SING YOUR PART.

OKAY - THAT IS - WHEN YOU STAND UP YOU SING **THE**. YOU STAND UP AND THEN YOU SIT BACK DOWN. AND **LION'S GATE**, YOU'LL STAND UP AND SING **LION'S GATE**, AND THEN YOU'LL SIT BACK DOWN. AND THE SAME WITH **BRIDGE**. BUT REMEMBER, **LION'S GATE** - THAT'S GROUP NUMBER TWO - YOU'LL SING IT A COUPLE OF TIMES THERE. SO YOU HAVE TO SIT DOWN IN BETWEEN. OKAY - READY - TAKE A DEEP BREATH - HERE WE GO:

The Lion's Gate Bridge

The Lion's Gate Lion's Gate Bridge

(SPEED IT UP NOW)

The Lion's Gate Bridge

The Lion's Gate Lion's Gate Bridge

(I LIKE IT)

The Lion's Gate Bridge

The Lion's Gate Lion's Gate Bridge

The Lion's Gate Bridge

The Lion's Gate Lion's Gate Bridge.

(YOU WERE SUPERIOR!)

Anne:

SOME OF MY FONDEST CHILDHOOD MEMORIES WERE THE LULLABIES THAT MY MOTHER USED TO SING TO ME. I'D LIE THERE IN BED, ALL CURLED UP, WITH MY EYES CLOSED. I'D ALSO STASH MY BOOK AND FLASHLIGHT IN THE COVERS SO THAT I COULD READ LATE INTO THE NIGHT.

Ken:

MY FAVORITE USED TO BE LULLABY AND GOODNIGHT.

Patty:

MINE WAS FOOD. GLORIOUS FOOD.

Ken:

THAT FIGURES. OOH, LITTLE PUN THERE.

Anne:

WELL, I ADORED "THE WIZARD OF OZ" AND I WAS FOREVER REQUESTING:

LULLABY MEDLEY

Somewhere over the rainbow
Way up high
There's a land that I heard of
Once in a lullaby

Bonne nuit, mes enfants
Go to sleep now my baby
Please don't cry, mama's by
Singing you a lullaby

Somewhere over the rainbow
Skies are blue
And the dreams that you dare to dream
Really do come true

Go to sleep now my pumpkin
You must cover your toes
If you sleep now my pumpkin
You will turn to a rose

Someday I'll wish upon a star and
Wake up where the clouds are far behind me
Where troubles melt like lemon drops
Away above the chimney tops
That's where you'll find me

Rock a bye baby
On the tree top
When the wind blows
The cradle will rock
When the bough breaks
The cradle will fall
And down will come baby
Cradle and all

Somewhere over the rainbow
Bluebirds fly
Birds fly over the rainbow
Why then, oh why can't I

Ken:

WHEN PATTY, ANNE AND I WERE REHEARSING FOR THIS SHOW, THERE WERE ABOUT FOUR HUNDRED NUMBERS THAT WE WERE CONSIDERING.NO...MAYBE FIVE HUNDRED NUMBERS. ANYWAY, THE POINT IS THAT THERE IS SO MUCH INCREDIBLE MUSIC OUT THERE, AND WE WANTED TO BE ABLE TO SHARE IT ALL WITH YOU.

Patty:

WHICH ISN'T REALLY POSSIBLE IN ONE HOUR, KEN, DEAR.

Ken:

SO TRUE, PATTY MY LOVE, SO TRUE. HAVE YOU FINISHED INTERRUPTING ME YET, OH, SWEETNESS OF MY HEART?

Anne:

I THINK I'M GOING TO BE SICK.

Ken:

ALTHOUGH WE CAN'T REALLY PERFORM FOUR HUNDRED TUNES TODAY, WE CAN GO VERY QUICKLY THROUGH MANY OF THE STYLES OR GENRES OF MUSIC IN A VERY SIMPLIFIED WAY.

Anne;

WELL, WELL. A SIMPLE MAN FINDS A SIMPLIFIED WAY TO DO SOMETHING. WILL WONDERS EVER CEASE?

Ken:

*YOU KNOW, IT'S GETTING INFINITELY EASIER TO IGNORE THESE TWO
STAR TREK WONDERS OF THE UNIVERSE.*

Patty:

*UNIVERSE...YOU SAID THE MAGIC WORD. LET'S DO OUR UNIVERSAL SONG
NOW AND HAVE SOME FUN.*

Anne:

DID YOU SAY FUN? I'M ALL FOR THAT. I WANNA DO ROCK.

Patty:

OPERA. OPERA. OPERA. OPERA.

Ken:

*LET'S START OUT WITH A SIMPLE TUNE AND SEE HOW WE CAN CHANGE
THE RHYTHM, DYNAMICS AND TEMPO. ARE YOU READY?*

TWINKLE TWINKLE LITTLE STAR

3 Voices:

Twinkle twinkle little star

How I wonder what you are

Up above the world so high

Like a diamond in the sky

Twinkle twinkle little star

How I wonder what you are

(Take suggestions from the audience)

Patty:

Opera Style

Anne:

Rock Style

Ken:

Calypso Style

3 Voices:

Musical Theatre Style

Ken:

Country and Western Style

Anne:

Jazz Style

Patty:

Rap Style

3 Voices:

Traditional

ONE BOTTLE POP
THREE BLIND MICE
ROW ROW ROW YOUR BOAT
FRÈRE JACQUES
HEY HO NOBODY'S HOME
ROSE, ROSE

Ken:

*WE'RE GOING TO NEED YOUR HELP IN ORDER TO SING THIS SONG,
BECAUSE IT'S REALLY FOUR DIFFERENT SONGS SUNG TOGETHER.
THEY'RE CALLED "PARTNER SONGS". IT'S A SIMPLE AND FUN WAY TO
GET USED TO SINGING IN HARMONY.*

*LET'S STAY WITH THE SAME THREE GROUPS FROM OUR "THE LION'S
GATE BRIDGE" CHOIR, BECAUSE WE WERE PRETTY DARN TREMENDOUS.
GROUP NUMBER ONE...GIMME FIVE ...YOU'RE GOING TO SING THIS TUNE
THREE TIMES. HERE WE GO:*

One bottle o'pop
Two bottle o' pop
Three bottle o' pop
Four bottle o' pop
Five bottle o' pop
Six bottle o' pop
Seven, seven, bottle o' pop

WELL DONE. NOW DON'T FORGET THE TUNE, OR ELSE WE'LL GET PATTY TO SING SOME MORE OPERA FOR YOU. GROUP NUMBER TWO...GIMME FIVE ON THE HIGH...YES, THAT'S YOU...SING THIS SONG WITH ME...NOW:

Fish and chips and vinegar
Vinegar, vinegar
Fish and chips and vinegar
Pepper, pepper, pepper, salt

ALL RIGHT! GROUP NUMBER THREE, GIMME FIVE ON THE LOW...OH DEAR, TOO SLOW. YOUR PART IS RATHER MUCKY. ARE YOU READY? SING WITH ME:

Don't throw your muck in my backyard
My backyard, my backyard
Don't throw your muck in my backyard
My backyard's full

YES..THAT'S SUPER! NOW WE'LL PUT THIS ALL TOGETHER. GROUP ONE, YOU GET TO SING YOUR TUNE THREE TIMES. GROUP TWO, TWICE, AND GROUP THREE ONCE. WE'LL GET ANNIE AND PATTY TO SING THE FOURTH PART ONCE EVERYBODY IS SECURE WITH THEIR PARTS. SO...GROUP NUMBER ONE, ARE YOU READY? WHEN YOU SING YOUR TUNE A SECOND TIME, GROUP NUMBER TWO BEGINS TUNE NUMBER TWO, NEXT TIME AROUND, GROUP THREE STARTS TUNE NUMBER THREE. HERE WE GO:

SING PARTNER SONGS IN THREE PARTS

THAT WAS AWESOME! LET'S ADD THE FOURTH TUNE. TEACHERS, PARENTS, GUESS WHAT? THIS IS YOUR PART. ANNE WILL LEAD YOU NOW:

It's cold in the winter
 It's cold in the fall
 It's cold in the summertime
 When it doesn't matter at all

THAT'LL DO FOR NOW. LET'S SEE IF WE CAN PUT ALL FOUR SECTIONS TOGETHER. REMEMBER TO LISTEN TO YOUR OWN SONG WITH ONE EAR AND TO THE BLENDING OF ALL THE SONGS WITH THE OTHER. AND IF YOU MAKE A MISTAKE, DO WHAT I DO - SMILE REALLY BIG AND LOOK LIKE YOU KNOW WHAT YOU'RE DOING. FOR GOODNESS SAKE, LET'S HAVE SOME FUN...RIGHT...NOW...

SING ALL FOUR SECTIONS OF THE PARTNER SONGS.

WHERE ARE THE TALENT AGENTS WHEN YOU NEED THEM? WHAT A WONDERFUL SOUND! WE'RE REALLY ON A ROLL NOW! KEEPING THE SAME FOUR GROUPS, LET'S SING THREE BLIND MICE IN A ROUND. WE'LL BEGIN BY SINGING IN UNISON, AND THEN WE'LL BREAK INTO OUR GROUPS. WATCH PATTY AND ANNE FOR DIRECTIONS - THEY HAVE LARGER THAN LIFE HANDS. SING - NOW...

1. Three blind mice, three blind mice

2. See how they run, see how they run
3. They all ran after the farmer's wife who
cut off their tails with a carving knife
4. Did you ever see such a sight in your life as
three blind mice

*WHAT A PLEASANT AND HEART-RENDING SONG. LET'S SING THIS SONG
IN FOUR-PART HARMONY:*

SING THREE BLIND MICE IN ROUNDS

*YAH!!! LET'S DO EXACTLY THE SAME THING WITH ROW ROW ROW YOUR
BOAT. SING ALTOGETHER:*

1. Row row row your boat
2. Gently down the stream
3. Merrily merrily merrily merrily
4. Life is but a dream

AND NOW LET'S MOVE INTO OUR FOUR GROUPS:

SING SONG AS A ROUND

AND FINALLY...LET'S TRY SINGING FRERE JACQUES IN UNISON:

1. Frère Jacques, frère Jacques
2. Dormez-vous, dormez-vous

3. Sonnez les matines, sonnez les matines
4. Din dan don, din dan don

NOW WHILE YOU KEEP SINGING IN UNISON, ANNE, PATTY AND I ARE GOING TO SING AT HALF THE SPEED, SO THAT WE FINISH THE SONG WHEN YOU'VE SUNG IT TWICE. READY...SING:

SING SONG AT REGULAR TIME / HALF TIME

NOW HOW ABOUT IF WE CHANGE THE TEMPO ONE MORE TIME, SO THAT WHILE YOU'RE SINGING THE SONG AT NORMAL SPEED, THE THREE OF US ARE GOING TO SING DOUBLE TIME. HOW MANY TIMES ARE WE GOING TO HAVE TO SING THE SONG NOW? THAT'S RIGHT - THE THREE MUSKATEERS UP HERE HAVE TO SING THROUGH THE SONG TWICE. HERE WE GO:

SING SONG AT REGULAR TIME/ DOUBLE TIME

OOKEY, DOOKEY. YOUR TURN. REMEMBER YOUR GROUPS? GROUP ONE - YOU SING AT NORMAL SPEED (TWICE THROUGH), GROUP 2 SINGS AT HALF SPEED (ONCE THROUGH), AND GROUP THREE SINGS AT DOUBLE SPEED (FOUR TIMES THROUGH). READY - AND:

SING SONG AT REGULAR TIME/DOUBLE TIME/HALF TIME

THAT WAS RAD. YOU PROBABLY THINK I'M FINISHED WITH YOU, DON'T YOU? HA,HA,HA. ONE MORE THING--GROUP ONE, YOU SING THREE BLIND MICE, GROUP TWO, YOU SING ROW ROW ROW YOUR BOAT AND GROUP THREE, YOU SING FRERE JACQUES. ME--I'LL JUST SIT UP HERE AND PRAY. ARE YOU READY? IN YOUR SWEETEST VOICES NOW...SING:

THREE BLIND MICE
ROW ROW ROW YOUR BOAT
FRÈRE JACQUES

Patty:

MY TURN, MY TURN. LET'S GET A LITTLE MORE COMPLICATED HERE, AND INTRODUCE SOME NEW CANONS INTO YOUR LIFE.

Anne:

THIS IS WHERE PATTY BOMBS BIG.

Patty:

WHAT A WITTY FRIEND I HAVE. AS I WAS SAYING... I HAVE TWO ROUNDS TO TEACH YOU. LET'S START WITH HEY HO, NOBODY'S HOME. SING WITH ME:

1. Hey ho, nobody's home,
2. No meat nor drink nor money have I none
3. Still I will be be very merry, merry

Ending: Hey ho, nobody's home

NOW LET'S TRY OUR THREE GROUPS. WATCH ANNE, THE CONDUCTOR.
TAKE A BOW, ANNE. OH, FORGET IT...JUST STICK TO CONDUCTING,
ANNE. READY, AND:

SING IN THREE PARTS

A THING OF BEAUTY. HERE'S THAT LAST ROUND OF THE DAY. IT'S
CALLED ROSE, ROSE . IT GOES LIKE THIS:

1. Rose, rose, rose, rose
2. Will I ever see thee red?
3. Aye, marry, that I will

LET'S TRY THE SONG IN THREE-PART HARMONY. HERE WE GO:

SING SONG AS A ROUND

Anne:

MY TURN, MY TURN. NOW THIS IS THE REALLY COOL PART. DA DA DA
DA. GROUP ONE, YOU SING "HEY HO, NOBODY'S HOME", GROUP TWO, YOU
COME IN WITH "ROSE, ROSE" AFTER THE FIRST MEASURE, AND GROUP
THREE, YOU GET TO SIT BACK AND LISTEN. THEN WE'LL REPEAT THE
PROCESS THREE TIMES, SO THAT EACH GROUP GETS A TURN TO LISTEN
AND TO SING BOTH ROUNDS. TAKE A DEEP BREATH, AND LET IT OUT
ALL OVER YOUR NEIGHBORS. OOOH, GROSS. FORGET I EVER SAID THAT.
1 AND 2 AND 3 AND SING:

SONGS:

HEY HO, NOBODY'S HOME - UNISON

ROSE, ROSE - UNISON

Anne:

DON'T YOU JUST HATE IT WHEN YOUR PARENTS ENTER YOUR ROOM LIKE THE LAST OF THE GREAT INVADERS? YOU KNOW YOU'RE IN TROUBLE WHEN THEIR EYES TURN INTO SLITS A MILLIMETER THICK, THEIR LIPS PURSE INTO PRUNE SMACKERS, AND THEIR NOSES GET VERY OUT OF JOINT. DON'T YOU JUST HATE THAT!

IT'S MY ROOM. IT'S MY PROPERTY. IT'S MY LIFE. I LIKE MESS. I LIKE THE SMELL OF OLD, STALE MACARONI. I ADORE THE FACT THAT MY ROOM IS JUST ONE BIG SCIENTIFIC EXPERIMENT.

ANYWAY, THAT'S WHAT THIS NEXT SONG IS ALL ABOUT. LIVING WITH PARENTS WHO'D GIVE MR. CLEAN A RUN FOR HIS MONEY.

YUCK!

PARENTS' INJUSTICE - sung in the fifties bee-bop style

ANNE: PATTY AND KEN: (back-up bee gees)

I WAS MUCH	she was much
MUCH TOO SICK	way too sick
TO CLEAN MY ROOM	to clean her room - do do do wah

I HAD FAR	she had far
TOO MUCH PHLEGM	yucky phlegm
TO HANG MY CLOTHES UP	hang her clothes up

AND MY MOM	and her mom
AND MY DAD	and her dad
WHO WERE NORMALLY	-ooooh
REALLY QUITE RAD	oh so rad

THEY WERE IN QUITE A SNIT
 THEY WERE READY TO HIT ME -
 I'M THROUGH ooooooooooooooooooh - do do do wah

DIALOGUE: STROLL

I hate them ooh-ooh-ooh-ooh
 Okay, my room is VOMITROCIOUS, all right?

Scuzzy food molecules are floating around like awesome scientific experiments.

For that they throw me into SOLITARY with nothing but my NINTENDO MEDIA CENTER to keep me distracted.

Well - I think they over-reacted!

Where is justice? I'll tell you. I'm running away...

JUST AS SOON AS I COLLECT THE LAST ADVANCEMENT ON MY ALLOWANCE!

I WAS MUCH	she was much
MUCH TOO WEAK	way too weak
TO DO HOUSE CHORES	to do house chores - do do do wah

I HAD MORE	she had more
ON MY MIND	on her mind
THAN TO FEED MY CANINE	feed her canine

WHAT IS RIGHT	what is right
WHAT IS FAIR	what is fair
I DON'T NEED TO HAVE	
CLEAN UNDERWEAR	underwear

SAYANORA - NO BLUFF	no bluff
I'VE SUFFERED ENOUGH	suffered enough
I'M THROUGH	oooooooooh
OOOH -OOOH - OOOH -OOOH -OOOH	

Ken:

WELL, ANNE, YOU'RE CERTAINLY ABLE TO MAKE A STATEMENT WITH A VOICE LIKE THAT! PHEW! WE ALL HAVE PET PEEVES, DON'T WE? MY PARTICULAR PET PEEVE HAPPENS TO BE ON ONE OF MY VERY FAVORITE SUBJECTS--FOOD. WHO HERE IS A FOOD JUNKIE? ALL RIGHT!

Patty:

(on the telephone) HELLO? IS THIS KENTUCKY FRIED CHICKEN? HOW LARGE ARE YOUR BREASTS? (hangs up convulsing in laughter)

Anne:

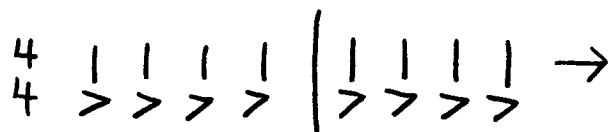
YOU'RE BAD! GO HOME!

Ken:

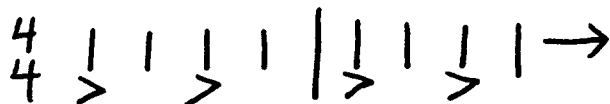
JUST IGNORE THEM. ANYWAY, AS I WAS SAYING, I JUST HAPPEN TO LOVE FOOD--JUNK FOOD IN PARTICULAR. CHIPS, TO BE SPECIFIC. I LOVE CHIPS. KETCHUP-FLAVORED, SOUR CREAM AND ONION, BARBEQUE, SALSA, RIPPLED, PLAIN, KETTLE FRIED. OOOH, I'M GETTING HUNGRY.

AND THAT'S WHY I'VE CHOSEN THIS NEXT LITTLE SEGMENT OF RAP POETRY, BECAUSE IT'S ENTITLED "CHIP DIPPERS" AND I THINK YOU'LL UNDERSTAND WHY CHIPS DRIVE ME CRAZY. NOW IN ORDER TO REALLY GET THE RAP RHYTHM, WE 'LL NEED TO TAKE SIX VOLUNTEERS FROM THE AUDIENCE TO HELP US OUT.

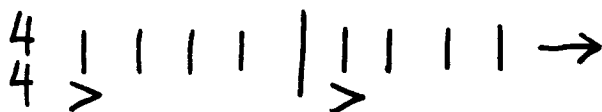
1. YOU'RE GOING TO PLAY THE CONGA DRUM WITH THIS BEAT:



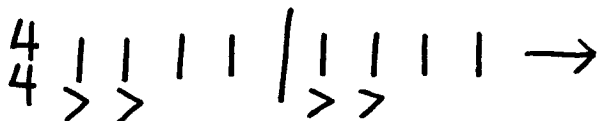
2. YOU'RE GOING TO PLAY THE BONGO DRUM WITH THIS BEAT:



3. YOU'RE GOING TO DING THIS TRIANGLE AT THE BEGINNING OF EACH NEW BAR: (2 students)



4. YOU'RE GOING TO HIT THESE WOOD BLOCKS WITH THIS BEAT:
(2 students)



LET'S PRACTICE. THAT'S EXCEPTIONAL. NOW, YOU PLAY FOUR BARS, AND THEN I'M GOING TO COME IN WITH MY RAP POETRY. DON'T STOP, WHATEVER YOU DO. IT GOES REALLY QUICKLY, SO TAKE A DEEP BREATH. HERE WE GO. I'LL COUNT YOU IN ON 1 - 2- 3 - 4 AND YOU ALL BEGIN TO PLAY ON THE NEXT 1.

CHIP DIPPERS - rap poetry

Look at them chip dippers
Dippin their chips
Stuffin their mouths
And smacking their lips
Crumbs on the carpet
Crumbs on their clothes
Dip on their fingers
And dip on their nose.
Them dip drippin chip dippers
Makin a mess
If you ask them who did it
They won't confess.
Them open-mouthed
Chip chompers chewin away
Makin noise like a horse
With a mouth full of hay.
Reachin in the chip bag
Gettin out the best
Takin all the big ones
Leavin all the rest
Till there ain't nothin left
But the bits and the crumbs
And they eat those too
Those chip eatin bums.
And you're left sittin there

Broken-hearted.

Cuz they're all finished

And you ain't started.

Now the only way to get some

Before they're through

Is to turn into a chip dipper too.

But if you don't want to be

A chip dip dummy.

Find something else

To put in your tummy.

Patty:

THE WONDERFUL THING ABOUT SOUND IS THAT ANYONE CAN CONTROL HER OR HIS VOICE TO MAKE SOME INCREDIBLE NOTES. HERE - I'LL SHOW YOU WHAT I MEAN. (DEMONSTRATION)

NOW WE'RE ABOUT TO HAVE A REALLY INTERESTING TIME HERE, BUT MY GOOD SENSE, NEVER MIND MY FOURTEEN YEARS TEACHING EXPERIENCE, TELLS ME THAT BEFORE WE START THIS DRAMA SOUNDScape, IT'S CRUCIAL THAT WE COME UP WITH A SIGNAL WHERE I GET YOUR ATTENTION IMMEDIATELY. YOU SEE, IT'S GOING TO GET DOWNRIGHT NOISY IN THIS ROOM. WHEN YOU HEAR THIS (TAMBOURINE) IT MEANS FREEZE AND EYES ON ME. HERE...LET'S REHEARSE THIS. NOW REMEMBER...WHAT DOES THIS MEAN? (SIGNAL) GREAT. SO...MAKE SOME NOISE. TALK TO YOUR NEIGHBOURS. (SIGNAL). THAT WAS INCREDIBLE. WE'RE READY FOR SOME DRAMA NOW.

THERE ARE SO MANY SOUNDS IN THE WORLD. WE NEVER EVEN PAY ATTENTION TO ALL THE INCREDIBLE SOUNDS IN OUR ENVIRONMENT. SO THIS FIRST EXERCISE IS A CONCENTRATION EXERCISE WHERE WE ARE GOING TO FOCUS ON LISTENING.

FIRST OF ALL, I WANT YOU TO BLOCK OUT ALL THE SOUNDS OUTSIDE THIS ROOM, ON THE STREET, SKY, HALLS. ONLY FOCUS ON THE SOUNDS IN THIS ROOM. WITHOUT TALKING - GO. (15 SECONDS) OKAY - WHAT DID YOU HEAR? (RESPONSES)

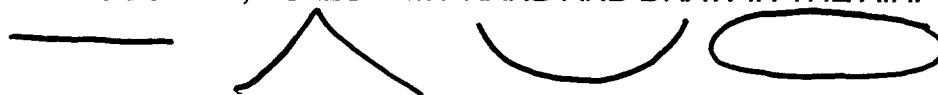
THIS TIME, BLOCK OUT ALL THE SOUNDS INSIDE THIS ROOM, AND CONCENTRATE ONLY ON THE SOUNDS YOU HEAR OUTSIDE. READY - GO - (15 SECONDS) (DISCUSS). THERE'S A WHOLE NEW WORLD OF SOUND OUT THERE, ISN'T THERE?

THIS IS THE TOUGH ONE. BLOCK OUT ALL THE SOUNDS OUTSIDE THE ROOM, INSIDE THE ROOM AND LISTEN ONLY TO THE SOUNDS OF YOUR OWN BODY. READY - GO (15 SECONDS) YOU'RE HUNGRY, RIGHT? THERE ARE A LOT OF CHIP DIPPERS OUT THERE! LOTS OF GROWLING TUMMIES. (DISCUSS).

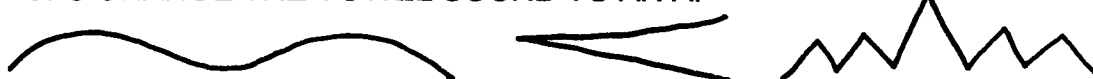
NOW, IF YOU WERE ALLOWED TO MAKE ONE SOUND OVER AND OVER AGAIN, AND YOU WERE TOLD TO MAKE THE UGLIEST SOUND IN THE WORLD, SO UGLY IN FACT, THAT IF PRIME MINISTER MULRONEY WALKED INTO THE ROOM, HE WOULD WANT TO RUN OUT VERY QUICKLY, WHAT WOULD IT BE? GO. (SIGNAL.) YOU'RE RIGHT - THAT WAS GROSS.

IF YOU WERE ALLOWED TO MAKE ONE MORE SOUND, AND YOU WERE TOLD TO CREATE THE MOST BEAUTIFUL SOUND YOU COULD, REPEATING IT OVER AND OVER, THINK ABOUT WHAT THAT SOUND WOULD BE. READY - GO (SIGNAL). UGLY - GO (SIGNAL). BEAUTIFUL - GO (SIGNAL). UGLY - GO (SIGNAL). BEAUTIFUL - GO (SIGNAL). WHAT IS THE DIFFERENCE BETWEEN THE BEAUTIFUL AND THE UGLY SOUNDS?

WE'RE NOW GOING TO TAKE THE VOWEL LETTERS AND DRAW WITH THEM. EVERYONE, GIVE ME AN EEE--PRETTY CALM, ISN'T IT? ON THE SAME SOUND E, FOLLOW MY HAND AND DRAW IN THE AIR.



LET'S CHANGE THE VOWEL SOUND TO AN A.



NOW WE'RE GOING TO BUILD A HARMONIC SOUND WITHOUT ANY DISCUSSION. CHOOSE ANY VOWEL AND NOTE YOU'D LIKE (A -E- UH-OH-OOH) AND KEEP SINGING THE SAME SOUND OVER AND OVER. WHEN YOU NEED TO TAKE A BREATH, FEEL FREE (OR YOU MAY EXPIRE) AND GO BACK TO THE SAME NOTE.

THIS TIME, CHANGE YOUR NOTE AND YOUR VOWEL WHENEVER YOU FEEL LIKE IT. THE ONLY INSTRUCTION IS TO REMEMBER TO FOCUS ON BEAUTIFUL SOUNDS (DISCUSS).

IT'S TIME FOR A SOUNDSCAPE, WHICH YOU PEOPLE ARE GOING TO BUILD AS AN ENVIRONMENT FOR OUR NEXT NUMBER. NOW, FOR THE NEXT SONG, WE'RE GOING TO NEED TO CREATE A JUNGLE. WHAT KINDS OF NOISES DO YOU HEAR IN THE JUNGLE? (RESPONSES - BIRDS, WIND, WATER, MONKEYS, HYENAS). ASK FOR VOLUNTEERS TO CREATE THE SOUNDS. LET'S TAKE THE SAME GROUPS WE HAD FOR THE "ROUNDS". I'LL BE YOUR CONDUCTOR. YOU'LL NEED TO LEARN A FEW COMMANDS HERE SO YOU KNOW WHEN TO START, STOP, GET LOUDER AND SOFTER. GROUP ONE, YOU'LL BE THE WIND. GROUP TWO, YOU'LL BE JUNGLE ANIMALS. GROUP THREE, YOU'LL BE THE RAIN.

GROUP FOUR, YOU'LL BE THE LAUGHING HYENAS.

*LET'S BUILD OUR SOUNDSCAPE. WHEN ANNE STARTS SINGING THE
SONG, I'LL SLOWLY ASK YOU TO FADE THE JUNGLE SOUNDSCAPE OUT.
HERE WE GO:*

THE LION SLEEPS TONIGHT

Drama Soundscape - build to forte
(crescendo)

Oooooooooh - Wimboway

-----Wimboway

In the jungle

The mighty jungle

The lion sleeps tonight

repeat

-----Wimboway

Near the village

The peaceful village

The lion sleeps tonight

repeat

----- Wimboway

Hush my darling

Don't cry my darling

The lion sleeps tonight

Hush my darling

Don't fear my darling

The lion sleeps tonight

----- Wimboway

Ooooooh - Wimboway

Drama Soundscape - fade out (diminuendo)

Anne:

*OUR LAST NUMBER IS A WONDERFUL STORY / SONG ABOUT
CREATIVITY. AND THAT'S WHAT IT'S ALL ABOUT. WE'RE GOING TO
PERFORM THE SONG IN MASK AND MIME. KEN IS GOING TO NARRATE
THE SONG, AND PATTY AND I ARE GOING TO BE ACTING OUT THE
CHARACTERS. WE'RE GOING TO ASK FOR YOUR HELP AT THE END OF
THE NUMBER. SO LISTEN VERY CAREFULLY TO THE RAINBOW CHORUS.*

FLOWERS ARE RED

Chorus:

A

Flowers are red young man.

Green leaves are green.

There's no need to see flowers any other way,
than the way they always have been seen.

B

There are so many colors in the rainbow,
so many colors in the morning sun,
so many colors in the flowers,
and I see every one.

The little boy went first day of school
He got some crayons and started to draw.
He put colors all over the paper
for colors is what he saw.
And the teacher said, "What ya doin'
young man?"
"I'm paintin' flowers," he said.
She said, "It's not the time for art,
young man, and anyway,
flowers are green and red."

"There's a time for everything,

young man.

The way it should be done.

Ya gotta show concern for

everyone else,

for you're not the only one."

And she said,

Chorus A

But the little boy said,

Chorus B

The teacher said, "You're saucy.

There's ways that things should be.

And you'll see flowers the way they are.

So repeat after me.

And she said,

Chorus A

But the little boy said,

Chorus B

Chorus A - teacher keeps singing in an undertone

The teacher put him in a corner

She said," It's for your own good

And you won't come out when you get a break.

You're not responding like you should."

Well, finally he got lonely.

Quiet thoughts filled his head.

And he went up to that teacher,
and this is what he said,

And he said,

Chorus A

As time went flyin', it always does.

And they went to another town.

And the little boy went to another school.

And this is what he found.

The teacher there was smiling

She said, "Painting should be fun.

And there were so many colors in the flowers.

So please use every one."

But that little boy painted flowers

in each glow of green and red.

And when that teacher asked him why,
this is what he said,

And he said,

Chorus A

Flowers are red young man. Green leaves are green. There's
THERE ARE SO MANY COLORS IN THE RAINBOW, SO MANY COLORS IN
THE MORNING SUN,
no need to see flowers any other way, than the way they always have
been seen.
SO MANY COLORS IN THE FLOWERS, AND I SEE EVERY ONE.

CHORUS B - AUDIENCE

Chorus A - little boy

repeat Chorus B six times until Chorus A fades out entirely.

Patty:

WE HOPE YOU ENJOYED THE SHOW. OUR INTENT IS FOR YOU TO KEEP ON SINGING AND SINGING AND SINGING. AND THEN, SINGING SOME MORE.

THANKS FOR BEING SUCH A TERRIFIC AUDIENCE. JUST REMEMBER...THERE ARE SO MANY COLORS IN THE RAINBOW--AND WE WANT YOU TO SEE EVERY ONE!!!

CODA - BACK TO THE BEGINNING

The Rehearsal Process - Reflections

In surveying my journal notes over the past seven months, it is apparent to me that I have gone through many changes in terms of professional growth. However, throughout this whole rehearsal and writing process, one area has remained unchanged - my fundamental belief in the creative process.

In reflecting on this process as a whole, I can say without a doubt that the most fun I've had is working on the writing of the script and the rehearsal process, both creative in nature. Getting together with other professionals toward a common cause is exciting and uplifting. However, it is difficult to believe the hundreds of hours that went into the rehearsal process.

I am including a taste of some of my journal reflections written over the past several months to give the reader an indication of the nature of the creative process that was an integral part of this thesis work.

Let me spend a few moments introducing the three key people who are involved in this project:

Ken - our major musician. Ken is a fabulous guitar player, has an excellent ear, sings beautifully, has a mild, sweet manner, is benign, and easy to get along with. His personality is warm and endearing. He has performed in Fred Penner's band and other various children's bands. His knowledge of what is necessary to make a children's concert work is invaluable. Right now, he is extremely busy, because he is working at C.B.C. and on the film set of "Northwood," the teen-age soap series being produced in Vancouver. He works

sixteen to eighteen hour days and is exhausted when we finally are all able to rehearse together. However, it is understandable that the film work is his first priority. Frustrating, but perfectly understandable. Ken was working in Winnipeg as a television news director and was offered a job in Toronto as assistant director on "The Journal." However, he decided to take a very large risk, because he really wanted to get into film. So he turned down the Toronto opportunity and came out west. He is starting from the bottom of the ladder and attempting to work his way up the rungs. His salary is minimal, but his spirit is indomitable. It takes a lot of chutzpah, for a person at the age of thirty-seven, to give up all material goods and start all over again. It not only takes a great deal of courage but a fabulous sense of humor as well. He's got what it takes.

Anne - alto. Anne is very easy to get along with. We first worked together in Edmonton two years ago, in a musical play entitled "Six Women With Brain Death or Expiring Minds Want to Know." That title should give you an indication of the nature of our relationship--crazy. Her ability to harmonize is nothing short of wonderful. Her deep, rich sound enhances everything that is sung, and Anne is hired for a lot of the musical theatre productions that are produced in Vancouver theatre. Anne is a sensuous type of woman who adores and understands children, and has an innate ability to read the inner strengths of human beings. At this moment, she is trying to break into the film and television industry. It is tough going, and her goal is to land a major part this year, or else she may expire from lack of grocery money. She is constantly going to auditions and is at the mercy of the business. I question the wisdom

of her pursuit. (I mean, would you really want to go and screech like a chicken for an A and W commercial? Is that what it's all about?) But I understand the deep-seated, compelling need to be successful. Boy, do I ever! Anne is smiling these days, because she is in the middle of a shoot for a Stephen King movie being filmed on Grantham's Landing in Gibsons. She has had ten days of work, which translates into ten thousand dollars. She's been given her own trailer with her name on the door, beautiful catered meals, the star treatment... Hmmm...maybe I'll start practicing my chicken screech after all.

Patty - soprano. I am the glue (crazy glue?) that is holding this project together. Of course, I have more at stake, because this is my dream and my script and my thesis and my chance to be doing something that I believe is truly meaningful and worthwhile. Now, according to Ralph Waldo Emerson, success is "to leave the world a bit better...whether a child, a garden patch or a redeemed social condition...this is to have succeeded. Self-trust is the first secret of success" (4). I desperately would like to make Emerson happy. (Well...I would like to be proud of myself, as well, if the truth were known.) I believe that my understanding of the nature of children, the school system, the need to have fun, my zany sense of humour, and my sense of comedic timing (Andrea Martin, eat your heart out!) will all enhance this production.

June 1, 1992

Probably the most daunting part about beginning this journal is trying to figure out how to run this blasted computer. I have now

sold into higher technology, and I'm sure I'll be a more complete person now that I know how to insert and eject my double sided micro floppy disk yuck.

It is very unnerving to begin my thesis because I'm not really sure of what I am supposed to be doing (sort of like running my computer - there are many parallels in my life), but I'm sure I'll figure out my role as I merrily go along.

In May of 1992, I started rehearsing for the children's show which has slowly evolved into a very exciting project. The intent was that it would be ready to be produced by early September - just in time for the start of school. Perfect, right? Ah, the best laid plans of mice and men... I am working with three other musicians who are very talented and very easy to work with. However, the most frustrating part of this project is trying to arrange rehearsals with four professionals who all lead very busy lives. Somehow, we are going to have to overcome the scheduling problems and be more consistent, or I can see this whole process slowly becoming all for naught. And that would be a shame, because there is a lot of potential when our four voices blend together, and the magic of music should not be wasted. We have far too much to offer. Meanwhile, our rehearsals are getting fewer and further away. Somehow I need to reconcile this major flaw.

August, 1992

This project is very exciting, but it certainly has its ups and downs, kind of like my life. It slowly starts to evolve into a dynamite project, and poof--guess what? One of the singers was

just hired to co-star in a play with Elliot (two t's?) Gould at Stage West in Edmonton--who was I to stop her? Everything is confusing at this point, because we are now in the position of changing all our four-part harmonies to two-and three-part songs, which takes a great deal of time and effort. The positive outlook here is that it is far easier to arrange rehearsal time for three busy people as opposed to four busy people. Also, when it comes right down to it, paying four performers for a concert is a lot more costly than paying three musicians. So there!

Working with performers is very tenuous - one is constantly on tenterhooks because of the nature of the business. (My deep fear - will they still be around in two months' time?) It is also extremely frustrating to try and arrange rehearsals with other professionals who all lead very busy lives. The scheduling problems have become so enormous that we have disbanded for the month of August and are going to resume in September, when hopefully our lives will be back to some degree of normalcy. I realize the importance of consistency - ten rehearsal days in a row would be nirvana. I hope this can be reconciled, because it would be a terrible waste if this whole process was for naught. There is real magic when our voices blend together - we have too much to offer to let this die.

We have now met twelve times, for a total of forty-six hours. In that time, we have only cemented three numbers. However, it took us weeks just to feel each other out, to be comfortable enough with each other socially to be able to say, "Nah...that won't work. Let's throw it out." You know, the direct approach, as opposed to pussy-footing around. We sang through many melodies, before the

realization hit home that we were being too self-serving. It took time before we proceeded onto the right track and had our audience's needs ahead of our own.

It is very time consuming to work out the harmonies, the chords, the timing, the everything...but it is also very rewarding. It is the process that I enjoy the most, the never-ending quest for perfection...no?...okay, for personal achievement and satisfaction. I welcome the opportunity to bring all of our gifts and talents to fruition - our music is a very integral part of our personal expression and attitude toward life.

October, 1992

My goodness, this has been a lot of fun. Anne, Ken and I are becoming very close, and the interpersonal relationships are shaping the concert into a very exciting piece of work. Because I feel rushed for time, I decided that rather than perfect each number, we would breeze, make that barrel, through the show, to get a sense of the timing and the feeling. My hidden agenda, of course, was to make a "living room audio tape" of some of the selections, to go as an appendix to the thesis which I am feeling very pressured, at this point, to complete. That, of course, has nothing to do with the finance department, who keeps sending me these sweet (what can I say?), yet threatening letters about the vast amount of money that I owe.

Let's talk about the audio tape. Believe it or not, this blasted thing took hours and hours to complete. And then, you listen to the tunes, and there's always one of us off-pitch. I feel really awkward

singing into a microphone in a taping situation. I can't begin to tell you how many times we convulsed into paroxysms of laughter over any trivial thing throughout this taping process. During "Marlisse's Song," there was one passage in the middle of the song that I literally broke up over, every time I tried to sing it. In fact, I tried to sing this song so many times that you will hear, on the tape, that I lost my lower voice register, and could hardly get any sound out at all. No wonder the taping took so long. Fifteen hours for fifteen minutes of tape. Whew! Of course, Marlisse was also deeply involved in these rehearsal sessions, which slowed us down considerably. Oh well, she had a lot of fun. This is exhausting work!

I have decided that the only way to really complete this concert is to book a show so that we have a goal to work toward. Anne and Ken are in total agreement. So...First Night...here we come!

November, 1992

Is this fate or what? We were about to be booked for First Night,⁸ and what happens? First Night is cancelled. Is someone up there trying to tell us something? Never mind - we'll find something else. It is rather paradoxical, however.

December, 1992

I have just returned from Calgary where I had an inspirational meeting with my actress/singer friend Jaccee. She has just

⁸ Vancouver was the first Canadian city to initiate a New Year's Eve "Celebration of the Arts" which was designed to be a festive, family and non-alcoholic series of cultural events.

produced a wonderful country and western cassette, with an original song that has been getting air time across the country. In fact, it's Number 25 on the charts. She encouraged me to produce a high quality recording, so that it would be easier to sell my show and to get it produced. So that may very well be the next step that I take. I know...I won't pay my student tuition fees and that'll help me to buy some studio time. Perhaps a better solution would be to get some investors interested. Rob a bank? Don't eat for a year? Carl? Marilyn? Pat? How about you?

"The reward of a thing well done is to have done it" (Emerson, qtd. in Fitzhenry 5). And I've done it. And I hope to continue to do it.

Closure

By exposing both children and adults to one hour of a musical concert format where the environment is set up in such a way that everybody in the room feels safe about exploring with their voices, my hope is that an inspirational feeling will extend to the classroom and more music will start to happen. And that is the real motivational reason for writing this thesis. As Henry Miller has expounded so eloquently, "When the creative urge seizes one - at least, such is my experience - one becomes creative in all directions at once" (qtd. in Upitas 1).

This thesis was a difficult project to complete, because for me, completion won't occur until my script comes to fruition. The script needs to be produced, refined and performed in the school system. Letters need to be mailed, a publicity package needs to be produced and sent out, and--alack and alas, this all takes a great deal of

money which somehow needs to be creatively generated in these times of fiscal restraint. This, of course, is the hard-slogging part of the process which is administrative in nature. Once a timeline is drawn up and monies raised, I am confident that, given my expertise, my drive, my musical and educational contacts, this concert will definitely be produced.

Throughout this whole process, I've learned much in my exploration. I have realized that, as an adult learner, I value my academic learning--I read more, I listen more, I write more. I have become absorbed in my education, and more focussed as a person. I have learned to value and to respect others, because I have been given the same considerations.

I am very proud of my accomplishments. And how fortuitous that just the other day, on the way to school, Marlissee said to me, "Guess what, mommy? You've talked to the teacher so much that I think it's worked. We now have added a music center in the class. We put on records and sing to the music. We're allowed to write the words and make up dances and new songs and everything. It's really cool, mommy. I just love it. You should hear my song about the beluga and the baby starfish."

Thank you, Marlissee, for my ending. And thank you, dear readers, for being part of my song.

Robert Frost (qtd. in Untermeyer 223) wrote about his inevitable destiny in the poem, "The Road Not Taken." He chose between two roads which diverged at a specific fork in the road. We all come to a crossroads at some point in our lives. It is not so important which path we choose, but what we are able to do with our choices. If I

have chosen to take the "less traveled road" then it is the right road for me. Perhaps it would have been easier to sit back and write safely, waiting until someone else "tested the waters" before committing myself to this type of thesis. However, right or wrong, I am a risk-taker. I am the type of personality who thrills at the prospect of attempting new projects, achieving new skills, and nerve-wrackingly putting it "all on the line." I could easily risk and fail. "Better to fail in attempting exquisite things than to succeed in the department of the utterly contemptible" (Machen 63). The stakes are high, but the excitement of attaining achievement is the real high. Attainment, however, is a never ending climb. It is important to be cognizant of what is really valid in this particular climb. Perhaps I'll see you at the fork in the road.

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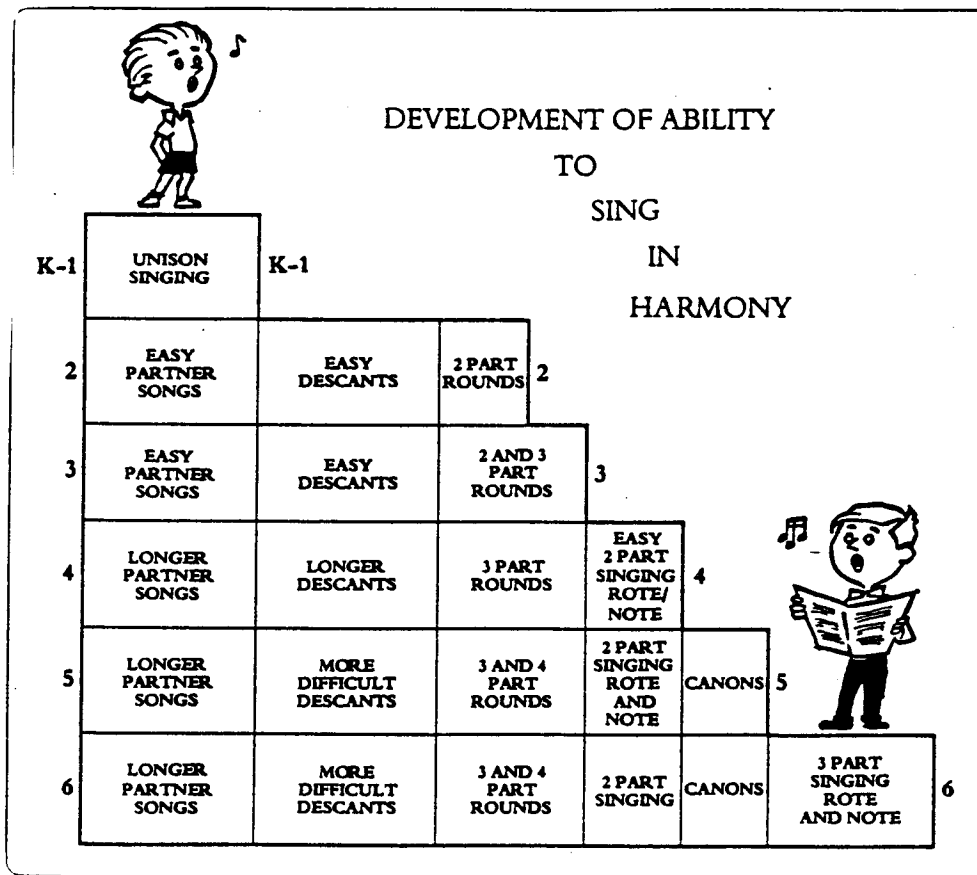
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APPENDICES



⁹ Herbert Cheyette and Irving Cheyette, Teaching Music Creatively (U.S.A.): McGraw Hill, 1969) 95.

The Little Boy

Once a little boy went to school.

He was a little boy and it was a big school. But, when the little boy found that he could go straight to *his* room by walking into it from the door outside, he was happy and school didn't seem quite so big anymore.

One morning, not long after the little boy had been in school, the teacher said, "Today we are going to make a picture." "Good," thought the little boy. He liked making pictures. He could make all kinds. Lions and tigers, chickens and cows, trains and boats—so he took out his box of crayons and started to draw. But the teacher said, "Wait! It is not time to begin!" and she waited until everyone looked ready.

"Now," said the teacher, "we are going to make flowers." "Good," thought the little boy. He especially liked making flowers and began to make beautiful orange and blue and pink ones with his crayons. But the teacher said, "Wait! I will show you how to make a flower." And it was red with a green stem. "There," said the teacher. "Now you may begin."

The little boy looked at the teacher's flower and he looked at his. He liked his better than the teacher's, but he didn't say so. He just turned his paper over and made a flower like the teacher's—red with a green stem.

On another day, when the little boy had opened the door from the outside and come in all by himself, the teacher said, "Today we shall make something with clay." "Good," thought the little boy. He loved using clay. He could make all sorts of things—snakes and snowmen, elephants and mice, cars and trucks—and he took his clay and began to pull and pinch it into shape. But the teacher said, "Wait! It is not time to begin." And she waited until everyone looked ready. "Now," said the teacher, "we are going to make a dish." "Good," thought the little boy. He liked making dishes, and he began to make some that were all shapes and sizes. Then the teacher said, "Wait, and I'll show you how to make a proper dish. There! Now you may begin."

The little boy looked at the teacher's dish and he looked at his own. He liked his dishes better than the teacher's, but he didn't like to say this. So he rolled his clay into a big ball again and made a dish just like the teacher's—a plain, deep dish.

And pretty soon the little boy had learned to wait and to watch and to make things just like the teacher. And pretty soon he didn't make things of his own anymore.

Then it happened. The little boy and his family moved to another house in another city, and the little boy had to go to another school. This school was even bigger than the other one and there was no door from outside straight into his room. He had to go up some big steps and walk down a long hall to get to his room. But the first day he was there, the teacher said, "Today we shall make a picture." "Good," thought the little boy and he waited for the teacher to tell him exactly what to do. The teacher didn't say anything, however. She just walked around the room. When she came to the little boy she said, "Don't you want to make a picture?" "Oh, yes," said the little boy, "what am I going to make?" "I don't know until you make it," said the teacher. "How shall I make it?" asked the little boy. "Why, any way you like," said the teacher. "And any color?" asked the little boy. "Any colour," said the teacher. "Why, if everyone made the same picture and used the same colours, how would I know which was which and who made what?" "I don't know," said the little boy. And he began to make . . . a red flower with a green stem. (Source unknown.)

¹⁰ Source Unknown (believed to be anonymous).

REHEARSAL TRANSCRIPT

This transcript of an audio tape demonstrates the detail and time that goes into a rehearsal session. The following is merely six minutes worth of transcript. It is the second time the actors have actually rehearsed together, and the first time they are working on an original number entitled, "Parents' Injustice."

Ken - K

Anne - A

Patty - P

Ken, Anne, Patty - All

K: Side Two with all the um...

A: This is great.

P: Okay, here we go...

K: Don't be sensitive - the words are great...

P: It's called "Parents' Injustice."

K: "Parents' Injustice" - Okay!

A: I was much

K & P: She was much

A: Much too sick

to clean my room

P: No - we come in

A: Now, am I starting too low here?

K: Oh yah - you're in B flat

A: La la la la

P: La la la la - No, we come in on

All: My room

A: Yah - that's better.

P: Okay - here we go.

A: I was much

K & P: She was much

A: Much too sick

K & P: Way too sick

A and Chorus: to clean my room

P & K: do do do wah

A: I had far

P & K: She had far

A: too much phlegm

P & K: Yucky phlegm

A: to pick my - uh uh

P: I don't know - what is it?

A: I'm sorry?

P: to hang my clo-o-o-thes up.

A: And my mom

P & K: And her mom

A: And my dad

P & K: And her dad

A: Who were normally really quite rad

P & K: Oh so rad

A: They were in quite a snit

They were ready to hit me

I'm through

P & K: OOOOOH

Ooh - wee- oooh

Huh - do do do do do do - uh

P: Okay

K: I'm not sure how that "HUH" fits in rhythmically.

P: Huh?

A: No, it doesn't. And it has to be faster or it really starts to drag.

K: Yah

P: Well, we don't know what the hell we're doing yet.

A: (laugh) Yah. I know.

K: I think we can just do the "Yah". We can do : da da da da da da da da. The "huh" is too hard.

P: Oh - this was it. Dip dip dip - do do do. Rather than huh - we can do the - dip dip dip. "Dip dip dip - do do do do do do wuh."

K: Dip dip dip.

A: Oh - we... Dip dip dip - do do do do do do wuh.

P: You go - dip dip dip in a real bass voice.

K: Sure. So...dip dip dip.

All: do do do do do do wah.

P: Yah - I like that.

A: Okay.

K: All right.

P: Now okay. But we still have to pick this apart until we get the first verse right.

A: Yah. Okay. We'll start again.

P: Okay.

(general laughter)

K: More than a pleasure for you. Not an inconvenience.

A: Yes.

(laugh)

A: I was much

K & P: She was much

A: Way too sick

K & P: Much too sick

A: To clean my room

K & P: do do do wah

A: I had far

K & P: She had far

A: too much phlegm

K & P: ucky phlegm

A: To hang my cl-o-o-thes up.

And my mom

P & K: And her mom

A: And my dad

P & K: And her dad

A: Who were normally really quite rad (Ooooooh)

P & K: Oh so rad

A: They were in quite a snit

P & K: (Ooooh)

A: They were ready to hit me

I'm through

All: ooh -wee-

dip dip dip - do do do

do do do - wuh

A: I was much

P & K: She was much

A: Much too weak

P & K: Way too weak

to do house work

All: chores - work (*confusion*)

do do do wuh.

A: I had more

P & K: She had more

A: On my mind

P & K: On her mind

All: than to feed my/her canine

A: What is right

P & K: What is right

A: What is fair

P & K: What is fair

A: I don't need to have

clean underwear

P & K: underwear

All: Sayanora - no bluff
 I've suffered enough
 Now I'm through.
 Ooh.

P: Now - that's the ending where we...

A: Oh - right - yes - sayanora, no bluff

P: Sayanora. "Sayanora - no bluff. She's suffered enough."

K: This is the end, the end...

A: Well - what happened to the verse then? The - uh...

P: Well, you see. You were supposed to...

A: Go on to this verse?

P: Well, read it!

K: Well, number them!

A: Yes!

P: Put them in order!

1 - 2 - 3. There we go!

All: (laugh)

P: Okay. Let's do it again. Let's -

All: (laugh)

A: Okay. Now how does that start? Um..

P: I hate them. Okay. My room is vomitrocious.

A: Well, you just "oooh" behind me, right?

P: Now we're just going "Stroll."

All: Ooh.

Do do do wah.

A: *(this might not work)*

I hate them.

Okay. My room is vomitrocious.

Scuzzy food molecules are floating around
like awesome scientific experiments.

For that, they throw me into solitary?

Nintendo center -

I can't read your writing.

(laugh)

P: *We have to time it.*

A: *I have to write it too, in exactly what I said before.*

P: *I know. (Ken's still singing away.)*

A: *Or else it won't work.*

K: *And then we do the ooh-wee at the end of the
-uh- verse - right?*

P: *Can you just sing this part? I want to time it for a
second. The stroll part...Is the stroll part in here? Stroll!*

All: Ooh - do do

K: *And that's where her...*

A: *Oh yah.*

P: *What is that? Six bars or something? Is that?*

A: *And then we go to the "ooh-wee-ooh-wee"*

P: *Will you just try the stroll? I want to try something.*

A: *Oh sure.*

P: Cause I wrote it and I want to see if I can time it.

I hate them....Allowance.

All: Ooh-wee. Stroll.

P: Okay. That works. Then the last verse.

A: I was much

P & K: She was much

A: Much too weak

P & K: to do house chores

do do do wah

A: I had more

P & K: She had more

A: On my mind

P & K: On her mind

All: than to feed her/my canine

A: What is right

P & K: What is right

A: What is fair

A: Well, I'm just trying to work this out musically.

P: I know.

A: Because it's not the same here.

P: I know. The canine is on the -

A: -on what I would sing

P: I know.

K: Well...how would you do it?

A: *Canine?*

P: *Oh - that's it. You've got it.*

K: *Feed?*

No no!

All: *than to feed my canine.*

A: *Yah-but it's different. My line is different than your line.*

K: *Oh, you're going-da da da da.*

A: *Yah.*

P: *But it does fit.*

A: *-than to feed my canine.*

(long pause)

P: *Do you want to stop the tape?*

A: *-to feed my canine...*

(tape off)

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¹² This information is based on copyright information from SOCAM or the Society of Composers, Authors and Musicians.