

I am ecstatic to present this second collection of hand drum pieces for grades 1-8 for two reasons. First, my students have played an integral role in the creative process. Second, the book includes extensive lesson plans with objectives, process, and extension possibilities; full scores are given for every activity along with suggested visuals. As a result, the book blends student interest and involvement with helpful teaching information.

*It's Not Long*, *Car Talk*, and *Poetry Group Activity* include cooperative learning activities. When students work in cooperative groups, keep the objectives and sequence of steps in full view of the students. Providing small sequenced steps will guide them to a successful musical outcome. You can offer extra challenge by suggesting groups add a round, invent a movement, or create a new contrasting section. I have offered suggestions under "Extension Possibilities."

Assessment and accountability are key factors in the learning process. Be sure to make time for students to show you their work. You should assess their work and encourage them to acknowledge their peers' work, thus sparking new possibilities.

I strongly recommend teaching these pieces first through body percussion. Use one hand as the hand drum, and play it with the dominant hand. This minimizes noise level, encourages focus, and allows you to easily assess the students' work. Also, students will work hard to earn the privilege of having a hand drum.

With the elementary pieces, *Two Little Sausages*, *Doctor Foster*, *Buckle My Shoe*, and *Popcorn*, the students should first listen as you perform the piece several times as recommended by John Feierabend.

Grade levels are suggested, but I encourage you to adapt and arrange these pieces as you find what works for you and your students. As an anticipatory set for each song, make your objectives clear. You might list them on the board, and at the completion of the piece, ask the class if they have met those objectives. If not, encourage the class to work through the piece until the objectives are met.

Movement and hand drums make a wonderful marriage. Movement makes the drumming come alive, becoming visually stimulating and exciting to play. For performance, consider using a variety of floor patterns (semicircles, lines, scattered, etc.) as you align the students.

Once again, I offer these pieces as models. Teach outside the box and allow your students to incorporate their own ideas. Give them permission, and their joy in ownership will increase their musicality and enthusiasm for the learning process. Allow for creative noise!

Finally, I would like to thank my loving husband, Paul Lauder, for his creative cover design and continued support in all that I encounter in life, both personally and professionally. I am also thankful for the collaborative efforts of Brent and Karen Holl in the making of this book.

Have fun with these pieces! Play, speak, drum, and dance the cooperative way!

- Chris Judah-Lauder, 2004