



# **INTEGRATED MUSIC & P.E.**

**(3<sup>rd</sup> Edition)**

**By Todd A. Ukena**

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## **Integrated Music & P.E.**

By Todd A. Ukena

When many states added more time requirements for core classes, it became necessary to come up with systems to accommodate the reduced time in P.E. and music while engaging students in learning the moment they enter the classroom or gym.

Bouncing P.E. into the music room provides opportunities for students to have more physical activity while still demonstrating music listening skills. Kinesthetic learning maneuvers students through several loco motor movements depending on the drumming patterns they hear. They do this in a safe fashion following maze-like Velcro or tape pathways on the classroom floor. While these loco motor movements were meant to increase heart rate, having parts to chant or sing changed their breathing patterns, further increasing the aerobic benefit.

If it was possible to take P.E. into the music room, then marching music into the gym was next. Musical changes prompted quick responses, improving students' reflexes and motor skills while gaining physical strength. This rhythmic and melodic exercise system developed a sense of "team" which added order and discipline.

Once these systems are in place, then opportunities are provided for students to create their own exercises, chants and rhythms patterns. Integrated Music & P.E. (I.M.P.) is this system, easily adaptable to many situations and groups.

## 1. PREPARING “HOME ” PLACE

Some preliminary needs may be required for students to move safely in a gym or music classroom (*which could have limited space.*)

Assigning students a “**Home**” place is the first priority even before your classroom procedures, routines or rules are set. Having this “Home” helps students feel safe in their classrooms. The forty-eight student seating chart provided has many uses for the teacher or coach. By using different numbers, colors, and shapes to establish seating, different groups can be created easily and quickly depending on the size needed either for teams or group work. (See seating chart on back page.)

**Groups of twenty-four** can be created by using stars and circles or odd and even numbers.

**Groups of twelve** can be created by using the color rows. Groups of eight can be created by putting all ones together, twos together, etc. stars or green circles, etc.

**Groups of four** can be created by combining numbers and shapes, like star sixes or circle threes.

**Groups of three** can be created by using colors, shapes, and odd and even numbers like even numbered blue circles or odd-numbered red stars.

**Groups of two** can be created by combining numbers of the same color such as red star one with red circle one.

(With this system teachers or coaches have a built in system to create work groups or teams without any question or argument.) Changing the seating from time to time creates new groups so students have the opportunities to play or work with different students.

A game can be created to help students find these groups quickly. (Time drills: Adult calls out the different groups and students find the members of their group in the shortest amount of time. Taking the effort to learn and reinforce these groups in the beginning will save class time later on.)

## 2. SAFE PATHWAYS

Creating a safe pathway for students to move became the next priority. In the case of most gyms, using the boundaries of a basketball court, the midcourt line, along with the lane and free throw lines can create a longer pathway allowing for more space between students.

In a smaller class room, using blue painters tape (though I have been hearing problems remaining on the floor with other teachers,) or bulk Velcro (hook side on carpet) in creative pathways on the floor can make distinct places for the students to follow safely. Masking tape may be used, but it leaves a residue if left on the floor too long.

(Using Velcro makes it easy to change pathways quickly and lasts much longer and can be purchased in different widths and lengths.)

**Here is a website where you can purchase bulk Velcro, hook side.**

**<http://www.fastenation.com/class.php?id=19&crumbs=145,245,19>**

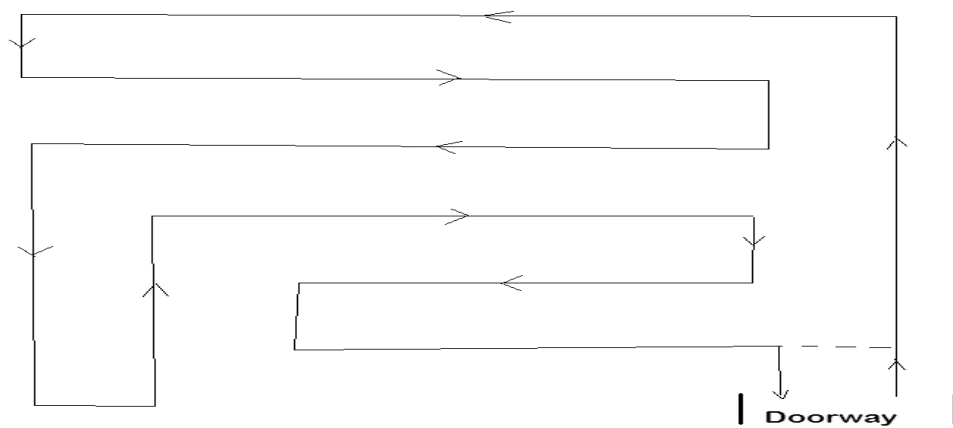
If you have ever watched young students walking a hallway, you can witness many students choosing to find certain tiles to walk on or lines to follow, with their eyes down the whole time. It's these very behaviors that make these pathways so successful for students.

There is no question where to go or where to be. Keeping their feet on these pathways becomes a challenge itself, almost like walking a tight wire or balance beam, though much safer. It becomes the beginning exercise in balance. Since the line is on the floor, the few times younger students do lose their balance and fall down, it is in a safer fashion.

*With large number of students, (30 +) making sure that shoes are tied becomes quite important. At the beginning of the school year I ask for help from the students' classroom teachers. "Please make sure students' shoes are tied. Teachers also let me know which students in their classroom are able to help other students tie shoes.*

(See floor plan examples for pathways.)

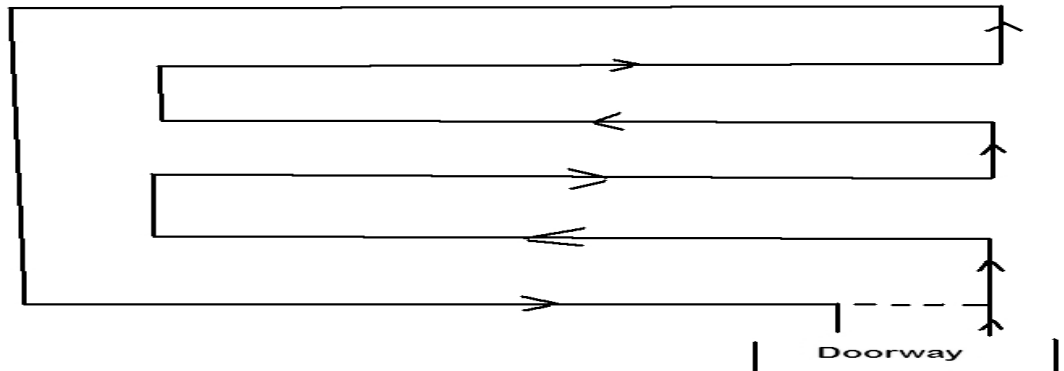
## PATHWAY EXAMPLE NO. 1



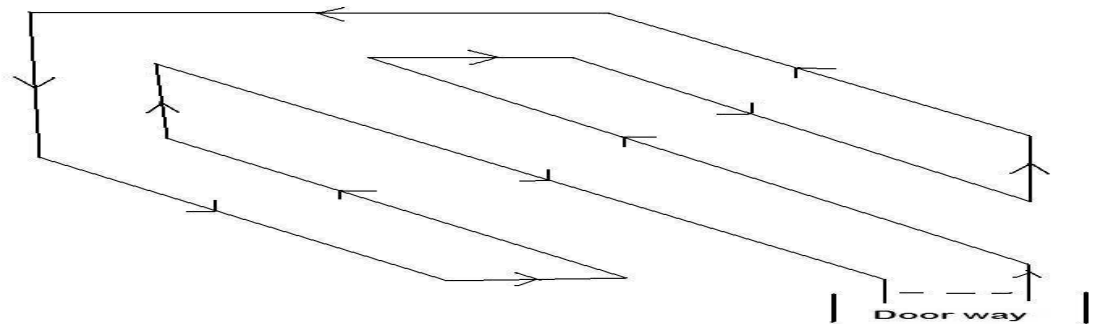
## PATHWAY EXAMPLE NO. 2



### PATHWAY EXAMPLE NO. 3



### PATHWAY EXAMPLE NO. 4



### **3. LOCO MOTOR MOVEMENTS (moderate)**

Once a pathway is set, it is time to establish the ways students will move on the pathway. Many different loco motor movements can be used safely; marching, tip-toeing, hopping, jumping, galloping, and jogging, (as well as a few other fun ones that will be talked about later.)

A variety of drum beats accompany songs that are recorded on the enclosed CD. Each drum beat deals with a specific loco motor movement. By listening carefully students will discern which drum beat they hear by moving with the appropriate loco motor movement.

As opportunities arise, safety concerns are discussed: staying on the pathway, keeping hands to self, maintaining a distance from those in front, keeping motions small, etc.

#### **Track 1: “Marching Feet – moderato”**

*(This is a comfortable walking tempo.)*

- Section 1: Marching feet
- Section 2: Tip-toe feet
- Section 3: Hopping feet
- Section 4: Jumping Feet
- Section 5: Galloping Feet
- Section 6: Monster Feet



## **“Marching Feet”**

The first locomotor movement based on the lyrics of the song is “marching feet.” The first expectation for students is that they match the beat of the music with their marching feet. (With younger students, look for marching feet, not necessarily with the beat.)

There are many different ideas of what marching feet looks like. Some students will lift their feet so high that their upper thigh is parallel with the ground. Others will barely raise a foot off of the ground.

Their foot should come up the inside of their leg to the knee and then back down to the ground. Not too high, and not too low, just right!

Have students practice this motion while playing the “Marching Feet” beat on a drum (or play “Track 2” which plays the “Marching Feet” drum beat alone while students move and listen.)

As students become more successful with “Marching Feet,” have students focus on beat one of the drumbeat and keep their left foot on that count. This is the military way of marching and accounts for the chant:

“Left---, left---, left, right left---. Left--- left---, left, right left---.”



## **“Tip-Toe Feet”**

The second section deals with “Tip-Toe Feet.” Again model the movement for the students. Expectations are that students can rise up their toes and tip-toe to a steady beat.

(Younger students can have difficulty keeping a steady beat while up on their toes.) To develop their calf muscles have students tip-toe as high on their toes as they can. One thing that students can imagine to help with this is trying to get the cookies off the top of the refrigerator. A different choice students can make with this loco motor movement is to pretend they are sneaking up on someone.

Have students practice either of these while playing the “Tip-toe Feet” beat on a drum (or play “Track 3” focusing on “tip-toe feet drum beat.”)

After students are successful with this loco motor movement, have them focus on starting this loco motor movement with their left foot as they did in the loco motor movement: “Marching Feet.”



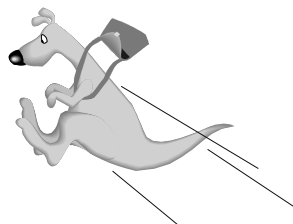
## “Hopping Feet”

The third section deals with “Hopping Feet.” Model this movement while playing “Track 4” for the students by hopping eight times on the left foot then eight times on the right foot.

(There are two distinct sounds, each lasting eight counts, for the third section of track 1. Point this out to the students so they will listen for this change. Encourage students to change their feet with the different drumming sounds they will hear on the recording.)

Hopping feet is a difficult locomotor movement to keep to a steady beat at first. First expectation is for students to hop on one foot during the first distinct eight counts then switch feet when there is a change in the next distinct eight counts. Only after they are comfortable with switching feet with the change in sounds do focus on having students match the steady beat with their hopping feet.

*(Keeping the hops of the beat can be difficult. Students will lose their balance so they quickly hop again to get it back. Having students bend their knees keep their center of gravity low and their quadriceps muscles working during each hop helps match their movements with the sounds of the drumbeat.)*



## **“Jumping Feet”**

The fourth section deals with “Jumping Feet.” Model this movement for students with “Track 5” by having both feet land on the ground with the sound a single drum sound. “Sticking the landing” (not taking extra steps before or after a jump is stressed.)

This can be difficult for students at first because they will lose their balance. Taking a few steps after each jump to regain their balance will be seen frequently. Having them land with their knees bent lowers their center of balance making it easier to “stick the landing” as well as building the quadriceps muscles.

*(One interesting thing you may see. Some students use the sound of the drum as the signal to jump so they are in the air when the drum plays then you can hear them land on the floor afterward. Students have to anticipate the drum sound and jump early enabling them to land on the ground with the sound of the drum. This is an opportunity to build critical listening and problem solving skills).*



## **“Galloping Feet”**

The fifth section deals with “Galloping Feet. “ In the gym there is plenty of room to make large galloping motions and is no problem to move safely. However, in a smaller classroom following a pathway, using smaller movements is emphasized for safety.

While playing “Track 6,” model how small the galloping movement should be, as well as making a point to make sure that the rhythms of your feet match the rhythm of the drum beat they hear.

Students then have their first opportunity to demonstrate galloping on the pathway. (It may be necessary to have students echo the galloping rhythm with their hands as “pretend feet” In this way students will have a better chance of understanding the rhythm.)

Look for students that keep their feet motions small and to the rhythm of the drumbeat. Once these students are identified, ask them to demonstrate for the other students. This reinforces those students’ movements and gives others a model to follow.



## **“Monster Feet”**

The sixth drum section deals with “Monster Feet.” This movement is a favorite of the students to perform. Using an Afro-Cuban drum beat, in a half-time beat, students pretend they are Frankenstein monsters. (This drum beat is played alone on track 7.)

Their knees or elbows cannot be bent. They keep both tightened in an isometric exercise while keeping their left foot on the low pitched drum sound and the right foot landing on the high pitched drum sound. Their arms are held out in front of their body at a ninety degree angle.

(Many times students just have to add some monster sounds; low moans and growls. What a hoot!)



Each of the first sections of track 1 has lyrics that tell the students what to do as well as a specific drumbeat that fits for the particular movement they are focused on. At this time I will play the first six sections of track 1, “Marching Feet – moderato” non stop (pausing only to make corrections as necessary.)

## “LISTENING SECTION”

The next section of track has no lyrics but only drumbeats to follow. Student must listen to decide which drum beat is being played and what loco motor movement is associated with that drum beat.

There is an additional drumbeat that students have not heard. This drumbeat is quite fast. Ask students what loco motor movement they should use. *(Most students determine they are to move their feet fast.)* Ask the students to run in place **for safety** during this drumbeat.

*(One particular saying to use, that students smile when they hear it is,  
“Run as Fast as you can, - - - - - NO WHERE!”  
They get a big kick out of that.)*

The next to last part of the track goes back to lyrics and students will move as directed, whether it is “Marching Feet” or “Pounding Feet.”

At the very last they are directed to go back to their place **but** it is not time to sit down. (This is their “Home place.”) To make sure they listen to the directions of the song, they are instructed to march in their place until told to stop, **“THEN SIT DOWN.”**

*(It’s really humorous to see students go back to their place and immediately sit down. The drumbeat is still playing; therefore student’s feet should still be moving.)*



## **“REMEMBER”**

*Tracks 2-7 have each moderato drumbeat played separately. This will provide an opportunity to work with one drum beat at a time. At first students are likely to forget what each drumbeat sounds like and how to move, (though there are those students that only need one repetition to know and they certainly will tell others.) They are four repetitions of each drumbeat to allow students to practice moving with the particular drumbeat they hear.*

**Track 2 – Moderato Marching Drumbeat**

**Track 3 – Moderato Tip Toe Drumbeat**

**Track 4 – Moderato Hopping Feet Drumbeat**

**Track 5 – Moderato Jumping Feet Drumbeat**

**Track 6 – Moderato Galloping Feet Drumbeat**

**Track 7 – Moderato Monster Feet Drumbeat**





During the listening section and after a few repetitions students begin to anticipate what section or drum beat they will hear. To build their concentration and problem solving skills, “tracks 8, 9, and 10” have a shortened version of “Marching Feet-moderato.”

Students will have to listen. They will not know in what order they will hear the drum beats.

**Track 8 – Marching Feet – moderato (listening no. 1)**

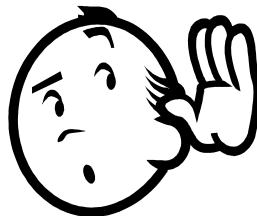
- |                   |                |                   |                |                  |
|-------------------|----------------|-------------------|----------------|------------------|
| 1. <i>Monster</i> | 2. <i>Fast</i> | 3. <i>Tip-toe</i> | 4. <i>Fast</i> | 5. <i>Gallop</i> |
| 6. <i>Fast</i>    | 7. <i>Jump</i> | 8. <i>Fast</i>    | 9. <i>Hop`</i> | 10. <i>Fast</i>  |
| 11. <i>March</i>  |                |                   |                |                  |

**Track 9 - Marching Feet – moderato (listening no. 2)**

- |                  |                |                   |                |                    |
|------------------|----------------|-------------------|----------------|--------------------|
| 1. <i>Fast</i>   | 2. <i>Hop</i>  | 3. <i>Fast</i>    | 4. <i>Jump</i> | 5. <i>Fast</i>     |
| 6. <i>Gallop</i> | 7. <i>Fast</i> | 8. <i>Tip-toe</i> | 9. <i>Fast</i> | 10. <i>Monster</i> |
| 11. <i>March</i> |                |                   |                |                    |

**Track 10 - Marching Feet – moderato (listening no. 3)**

- |                   |                |                 |                |                    |
|-------------------|----------------|-----------------|----------------|--------------------|
| 1. <i>Gallop</i>  | 2. <i>Fast</i> | 3. <i>March</i> | 4. <i>Jump</i> | 5. <i>Fast</i>     |
| 6. <i>Monster</i> | 7. <i>Fast</i> | 8. <i>Hop</i>   | 9. <i>Fast</i> | 10. <i>Tip-toe</i> |
| 11. <i>March</i>  |                |                 |                |                    |



## 4. LOCO MOTOR MOVEMENTS (fast)

### Track 11: “Marching Feet – allegro”

*(The speed of this track is quite fast. Keeping all locomotor motions small makes it easy to keep a steady beat through the entire track. (It's about 180 beats a minute.)*

Section 1: Marching feet

Section 2: Tip-toe feet

Section 3: Hopping feet

Section 4: Jumping Feet

Section 5: Hip-Hop Feet



## **“Marching” (or “Jogging Feet”)**

Use the same directions for Marching Feet-moderato” in teaching this loco motor movement. However, the overall speed of this track is quite fast. Therefore, remind students to keep motions small and steps short.

*(Because of the speed of the beat, Marching Feet can be changed, if desired, to “Jogging Feet.” Using “track 12,” model “Jogging Feet” by lifting the knees off the ground in the manner of prancing horses.)*

(The heart rate is going to go up here!) It is still important to keep steps small with all the muscles used here.

## **“Tip Toe, Hopping, & Jumping Feet”**

Before students attempt faster loco motor movements, model the movements using the same directions for the second, third, and fourth sections of “Marching Feet –moderato.” (“Track 13”-tip toe feet; “track 14”-hopping feet; “track 15”-jumping feet.)

*(Most students fatigue quickly with larger motions at this fast speed. It is for this reason that students are unable to maintain a steady beat throughout this track. Keeping the motions smaller will increase the likelihood that students will maintain the beat and motions while building stamina.)*



## **“Hip-Hop Feet”**

The fifth section, called “Hip-Hop Feet,” focuses on balance. The drum beat is isolated on track 17 for teaching purposes. *(This half-time rock beat is another favorite of the students.)*

Here, students take one step and balance with the low pitched drum sound, then with the same foot, they hop-slide backwards to the high pitched drum sound, maintaining balance. They continue this pattern with alternating feet.

*(Once they have learned the pattern students can raise their knee on the slide to prepare for the next step.)* To keep moving, their step needs to be larger than their hop-slide backwards.

To help students learn this “Hip-Hop” step, I have used many sayings, like Step, slide, step, slide, etc. or balance left, hop, balance right, hop, etc. or stomp, shift, stomp, shift, etc.

Students will want to do this motion double-time but I ask to keep it in the half time feel to improve their balance.



## “Listening”

The sixth section is for listening. The drum beat changes repeatedly so students must listen closely to know which loco motor movement to use based on what they hear.

There is an additional drumbeat that I students have to determine how they should move. This drumbeat is at a very fast tempo. (*Most students determine they are to move their feet fast.*) Ask the students to run in place **for safety** during this drumbeat.

The last section is a review through lyrics and drumbeats of all previous loco motor movements through the song. At the very last they are directed to go back to their place **but** it is not time to sit down. (This is their “Home place.”)

Students will be fatigued but they must make sure they listen to the directions of the song. The instructions in the song, (based on the drum beat playing,) are to march in their place until told to stop, **THEN SIT DOWN.**



## **“Remember”**

*Tracks 12-16 have each moderato drumbeat played separately. This will provide an opportunity to work with one drum beat at a time. At first students are likely to forget what each drumbeat sounds like and how to move, (though there are those students that only need one repetition to know and they certainly will tell others.) They are four repetitions of each drumbeat to allow students to practice moving with the particular drumbeat they hear.*

**Track 12 – Allegro Marching Feet Drumbeat**

**Track 13 – Allegro Tip Toe Feet Drumbeat**

**Track 14 – Allegro Hopping Feet Drumbeat**

**Track 15 – Allegro Jumping Feet Drumbeat**

**Track 16 – Allegro Hip-Hop Feet Drumbeat**



After a few repetitions students begin to anticipate what section or drum beat they will hear in the Listening Section of “Marching Feet - allegro.” To continue building their concentration and develop their listening and problem solving skills, tracks 17, 18, and 19 have shortened version of these patterns. They will not know what order the drum beats will come and will have to listen.

**Track 17: Marching Feet – allegro (listening no. 1)**

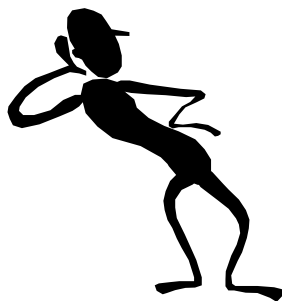
- |                   |                   |                |                 |                |
|-------------------|-------------------|----------------|-----------------|----------------|
| 1. <i>Tip-toe</i> | 2. <i>Fast</i>    | 3. <i>Hop</i>  | 4. <i>Fast</i>  | 5. <i>Jump</i> |
| 6. <i>Fast</i>    | 7. <i>Hip-hop</i> | 8. <i>Fast</i> | 9. <i>March</i> |                |

**Track 18: Marching Feet – allegro (listening no. 2)**

- |                |                   |                    |                |               |
|----------------|-------------------|--------------------|----------------|---------------|
| 1. <i>Fast</i> | 2. <i>Hip-hop</i> | 3. <i>Fast</i>     | 4. <i>Jump</i> | 5. <i>Hop</i> |
| 6. <i>Fast</i> | 7. <i>Tip-toe</i> | 8. <i>Marching</i> |                |               |

**Track 19: Marching Feet – allegro (listening no. 3)**

- |                |                   |                 |                   |                   |
|----------------|-------------------|-----------------|-------------------|-------------------|
| 1. <i>Hop</i>  | 2. <i>Jump</i>    | 3. <i>March</i> | 4. <i>Hip-Hop</i> | 5. <i>Tip-toe</i> |
| 6. <i>Fast</i> | 7. <i>Hip-hop</i> | 8. <i>Fast</i>  | 9. <i>March</i>   |                   |



## 5. IN THE GYM

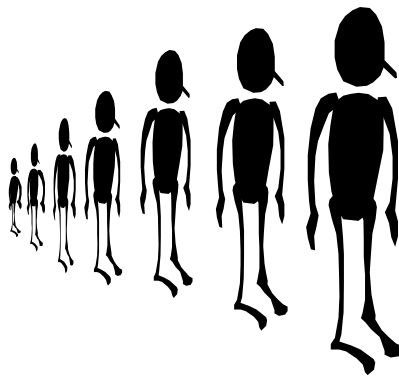


### **Track 20: “Drums of Doom”** (3 repetitions)

(This track is used in conjunction with PE exercises. There are three sets of six exercises done to a steady beat. Marching feet or jumping feet are alternated between each exercise to keep the heart rate up.)

Here is an opportunity take the music class out of the music room and into the gym. The “Marching Feet” drumbeat from the earlier tracks is used to have students march in to the gym moving their feet to the steady beat.

Older students will be able keep a steady beat with their left foot landing on beat one of the eight-count phrase pattern. There is a vocal cue for students to go their squad lines (Home Place) and prepare for exercises.

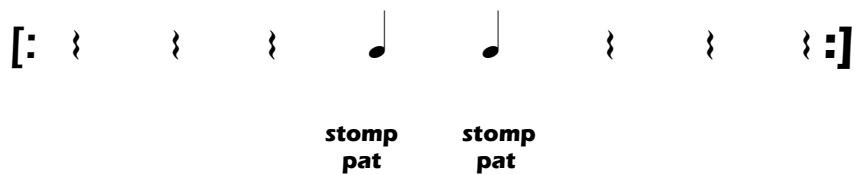




Each of the first four exercises is based on an eight-count pattern, all starting low, raising up slowly for the first four counts, and then lowering slowly for the last four counts. There are eight repetitions of each exercise.

This can be demonstrated with the use of sit-ups, push-ups, lunges, and squats. Notice that in both cases students **start in a down position** and move their body upward with the rising pitch of the voice, then lower downward with lowering pitch of the voice.

On some exercises it is possible to create a rhythm to move to while following the pitch of the voice. This can be demonstrated with the sound of the foot stomps during the lunges or patting the knees on curl-ups with the following rhythm.




*(Personally I like the sound of rhythms that do not focus on beat one as this does!)*







The fifth exercise, “Anything Goes,” allows the students to choose one of the first four exercises to repeat (or with the instructor’s permission, any exercise they choose) along with patting and stomping patterns they’ve learned.

The sixth exercise is “Jumping Jacks.” There are two different rhythms used in this exercise, a half-time beat followed by a standard beat. Students make a loud pat on their legs to create the rhythms (rather than clap their hands over their heads.)

*(Half-time Beat)*

**Rhythm 1:**   
pat pat

*(Standard Beat)*

**Rhythm 2:**    [: }        }        }        }        :]

                 Pat            pat            pat            pat

*(This not only sounds neat, it looks cool!)*



All exercises are connected together with ‘Marching Feet” and “Jumping Feet.” These are used to keep their heart rate up and provide two more musical opportunities.

During “Marching Feet” students sing the military marching chant, “Left - Left - Left, Right, Left” matching the tonal center of the drum beat. Students listen and match the pitch while singing with each other.

Students follow a set pattern to jump to; south, north, west, east. A “call and response” chant was created just for fun. (Students can get pretty loud on this, but it sounds neat.)

Other patterns of footwork can be incorporated; side-to-side; front-to-back; etc.

Group 1- [ : ♩   ♪   ♪   ♪   ♩   ♪   ♪   ♪ : ]

**South!                  South!**

Group 2- [: {  } { } {  } { } :]

**What? Ohhh!-----**

Other patterns of jumps can be incorporated; side-to-side; front-to-back; etc. and new chants incorporated to speak and shout. Having a variety of jumps will more likely maintain students' interest.





## **Track 21 – Drums of Doom**

**(One repetition w/added stretching section)**

This track has only one repetition of the six exercises and there is no difference in the order of exercises or what is heard. However, a stretching section, (“Stretchin’ Time,”) has been added.

There are six sections of stretches. This allows instructors to focus two of those stretches on the upper body, two on the abdominal, and two on the lower body. Each stretch has two sides that are not labeled. Instructors can decide if they wish to use left and right, front and back, up and down, etc.

### **Some examples of stretches that can be used are:**

Shoulder stretches, left side, then right side

Cross arm stretches, left side, then right side

Calf stretches, left side, then right side

Trunk twist stretches, left side, then right side

There are many, many, many more that are not listed and for that matter, many, many more that students can create on their own.

**And what a great opportunity!**



## **Conclusion:**

These are not the only exercises that can be used in the format presented. Students can choose other exercises to use or create their own, fitting in the eight count pattern, four counts up slowly and four counts down slowly. Whatever exercise is used, this slow up and down keeps the isolated muscle working without stopping for rest, building strength and endurance.

It is important to have students focus on the correct form for any particular exercise. Subtle changes in the position of the body can isolate certain muscles and maximize development. Over time students will forget the importance of form and need to be reminded.

To develop ownership in their own physical and musical health, let students create musical rhythm patterns or chants that fit in the eight count exercise pattern. This can also increase the likelihood they will do their best and have fun. And, isn't that what we want for our students?

*Todd A. Ukena*



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# Marching Feet - moderato

Todd A. Ukena

Voice



## **“Marching Feet – moderato “**

**(Lyrics)**

### **Verse 1:**

Marching feet, marching feet, show me your marching feet,  
Marching feet, marching feet, show me your marching feet,  
Marching feet, marching feet, show me your marching feet,

### **Refrain:**

In a line, watch that line,  
Stay in that line, all the time  
And stop! Turn around, go the other direction.

### **Verse 2:**

Tip-toe feet, tip-toe feet, show me your tip-toe feet,-----

Refrain:

### **Verse 3:**

Hopping foot, hopping foot, show me your hopping foot,---

Refrain:

### **Verse 4:**

Jumping feet, jumping feet, show me your jumping feet,-----

Refrain:

### **Verse 5:**

Gallop feet, gallop feet, show me your gallop feet, -----

Refrain:

### **Verse 6:**

Monster feet, monster feet, show me your monster feet,-----

Refrain:

## **(LISTENING SECTION)**

### **Verse 7:**

Marching feet, marching feet, show me your marching feet,  
Marching feet, marching feet, show me your marching feet,  
Marching feet, marching feet, let me hear your marching feet,  
Pound the ground, make a sound,  
A pounding sound, on the ground,  
And stop! Turn around, go the other direction.

### **Verse 8:**

Marching feet, marching feet, show me your marching feet,  
Marching feet, marching feet, show me your marching feet,  
Marching feet, marching feet, show me your marching feet,  
Back to your place, don't make a face,  
Stay in your place, with a happy face.  
And stop! - - - - - And then sit down.



# Marching Feet -Moderato


(Drumming patterns)

by Todd A. Ukena

Moderato ♩ = 120

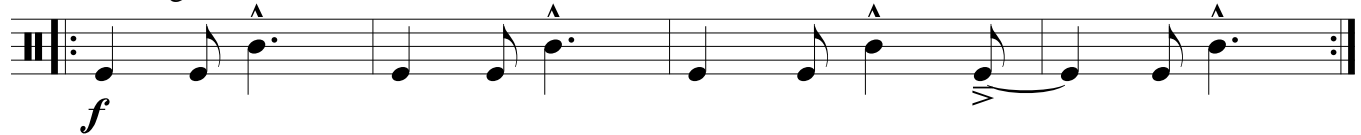
Djembe

KEY



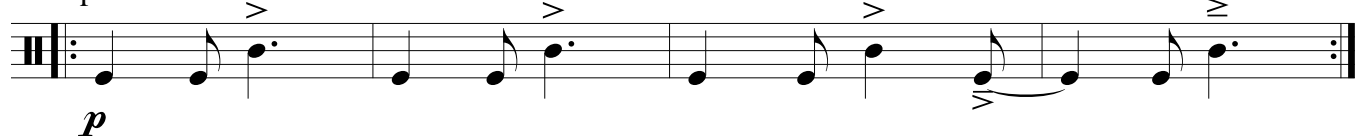
(drumhead center) (drumhead edge) (side of drum)

## 5 Marching Feet Drumbeat



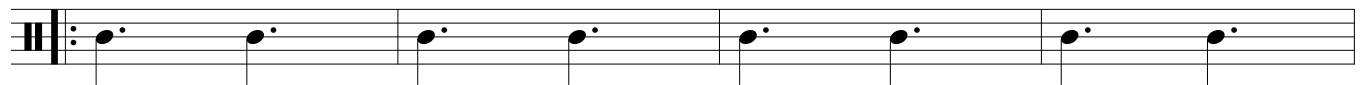
*f*

## 9 Tip Toe Feet Drumbeat

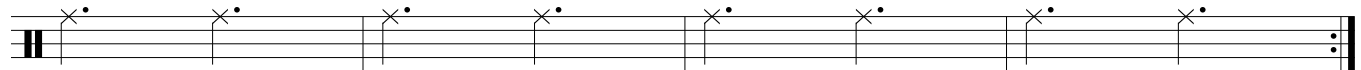


*p*

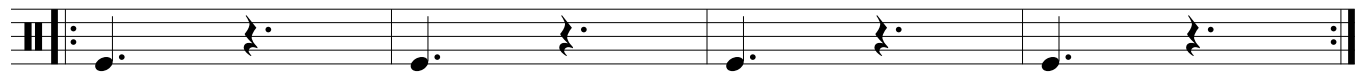
## 13 Hopping Feet Drumbeat



17



## 21 Jumping Feet Drumbeat



## 25 Galloping Feet Drumbeat



## 29 Monster Feet Drumbeat



# Marching Feet - allegro

Todd A. Ukena

Voice

Show me your march ing feet Keep 'em right on the beat

Show me your march ing feet Keep 'em right on the beat now.

Show me your march ing feet Keep 'em right on the beat,

Show me your march ing feet, keep 'em right on the beat now.

Show me your march ing feet, keep 'em right on the beat

Show me your march ing feet Keep 'em right on the beat now. And

stop! Jump twice! Look a round, then head the o ther way.

# **“MARCHING FEET – allegro”**

(lyrics)

## **Verse 1:**

Show me your marching feet, - - - -

keep ‘em right on the beat. - - - -

Show me your marching feet, keep ‘em right on the beat now.

(Repeat)

## ***Refrain:***

*And stop! - - Jump twice! - -*

*Look around! - - And head the other way.*

## **Verse 2:**

Show me your tip-toe, - - - -

***(Refrain)***

## **Verse 3:**

Show me your hopping feet, - - - -

***(Refrain)***

## **Verse 4:**

Show me your jumping feet, - - - -

***(Refrain)***

## **Verse 5:**

Show me your hip-hop feet, - - - -

***(Refrain)***

**(LISTENING SECTION)**

**Verse 6:**

Show me your marching feet, - - - -  
keep 'em right on the beat. - - - -  
Show me your marching feet, keep 'em right on the beat now.  
Show me your tip-toe, - - - -  
Keep 'em right on the beat, - - - -  
Show me your tip-toe feet, keep 'em right on the beat now.  
Show me your hopping feet, - - - -  
keep 'em right on the beat. - - - -  
Show me your hopping feet, keep 'em right on the beat now.  
Show me your jumping feet, - - - -  
keep 'em right on the beat. - - - -  
Show me your jumping feet, keep 'em right on the beat now.  
Show me your hip-hop feet, - - - -  
keep 'em right on the beat. - - - -  
Show me your hip-hop feet, keep 'em right on the beat now.

***(Refrain)*****Verse 7:**

Show me your marching feet, - - - -  
keep 'em right on the beat. - - - -  
Show me your marching feet, keep 'em right on the beat now.  
(Repeat)

***(Refrain)***

And stop! - - Jump twice! - -  
Look around! - - And head back to your place.

**Verse 8:**

Show me your marching feet, - - - -  
keep 'em right on the beat. - - - -  
Show me your marching feet, keep 'em right on the beat now.  
(Repeat)

***(Refrain)***

And stop! - - Jump twice! - -  
Look around! - - And the sit down.

# Marching Feet - Allegro

(Drumming patterns)

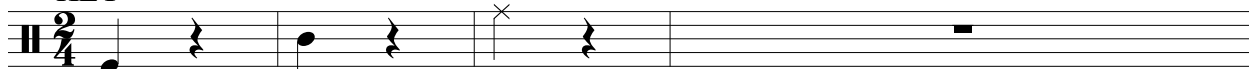
by Todd A. Ukena

[Arranger]

**Allegro** ♩ = 180

KEY

Djembe



(drumhead center) (drumhead edge) (side of drum)

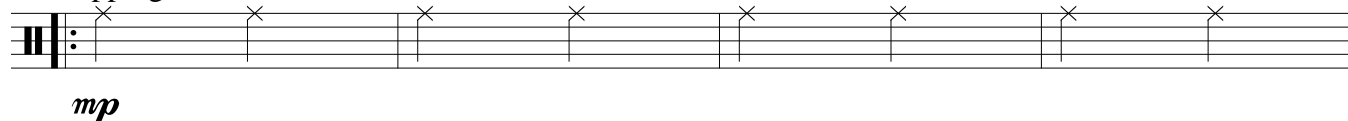
**5** Marching Feet Drumbeat (also Jogging Feet Drumbeat)



**9** Tip Toe Feet Drumbeat



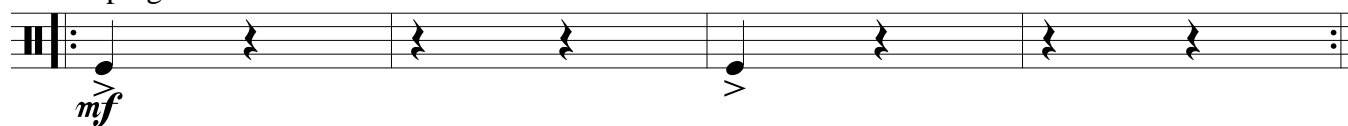
**13** Hopping Feet Drumbeat



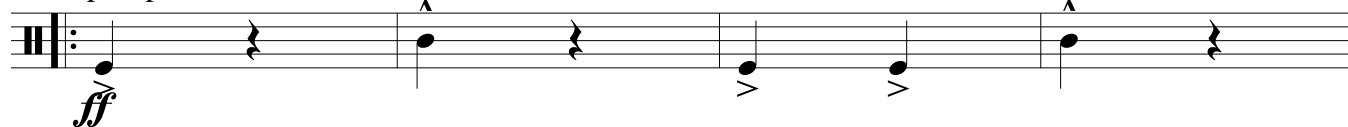
**17**



**21** Jumping Feet Drumbeat



**25** Hip-hop Feet Drumbeat



**29**



## **Music TEKS used in I.M.P. (Integrated Music & P.E.)**

### **Kindergarten**

- K.2b Sing songs from diverse styles.
- K.3a Play musical games.
- K.3b Identify relationships between music and other subjects.
- K.4a Identify steady beat.
- K.4b Identify louder/softer, faster/slower, same/different in music performances.

### **GRADE 1**

- 1.1b Use basic terminology in describing musical sounds.
- 1.1c Identify repetition and contrasts in musical examples.
- 1.2 Sing in groups.
- 1.3a Read simple examples of musical notation.
- 1.5a Play musical games.
- 1.5b Identify relationships between music and other subjects.
- 1.6a Identify louder/softer, faster/slower, same/different in music performances.

### **GRADE 2**

- 2.2a Sing in groups.
- 2.5b Play musical games.
- 2.5c Identify relationships between music and other subjects.
- 2.6a Identify louder/softer, faster/slower, same/different in music performances

### **GRADE 3**

- 3.1a       Categorize musical sounds.
- 3.1b       Use musical terminology in explain sounds, instruments, and performances.
- 3.2a       Sing in groups.
- 3.3a       Read musical notation.
- 3.3d       Identify musical symbols referring to dynamics and tempo.
- 3.5b       Perform musical games.
- 3.5c       Identify relationships between music and other subjects.

### **GRADE 4**

- 4.1a       Categorize musical sounds.
- 4.1b       Use musical terminology in explain sounds, instruments, and performances.
- 4.2a       Sing in groups.
- 4.3a       Read musical notation.
- 4.3d       Identify musical symbols referring to dynamics and tempo.
- 4.5b       Perform musical games.
- 4.5c       Identify relationships between music and other subjects.

## **P.E. TEKS used in I.M.P. (Integrated Music & P.E.)**

### **Kindergarten**

- K.1a Travel in different ways in large groups
- K.1b Demonstrate clear contrasts between slow and fast movement when traveling
- K.1d Maintain balance while bearing weight on individual and both feet
- K.3b Participate in moderate to vigorous ways that cause increased heart rate, breathing rate, and perspiration
- K.6a Respond accordingly to stopping and starting signals
- K.7a Follow rules, procedures, and safe practices
- K.7b work in a group setting in cooperation with others
- K.7c Share space

### **GRADE 1**

- 1.1a Demonstrate an awareness of personal and general space while moving
- 1.1b Demonstrate proper foot patterns in hopping, jumping, marching, and galloping.
- 1.1c Demonstrate control in balancing and travel activities.
- 1.3b Participate in moderate to vigorous ways that cause increased heart, rate, breathing rate, and perspiration
- 1.3d Lift and support body weight in selected activities that develop strength in the abdomen, back, and legs such as hopping and jumping.
- 1.6a Respond accordingly to starting and stopping signals.
- 1.6b Follow rules, procedures, and safe practices
- 1.7a Follow directions, and apply safe movement practices.

### **GRADE 2**



- 2.1a Travel independently in a large group changing speed and direction safely.
- 2.1d Demonstrate a mature form in walking, hopping and jumping.
- 2.1e Demonstrate balance in symmetrical and non-symmetrical shapes.
- 2.1k Walk in time to a 4/4 underlying beat.
- 2.3b Participate in moderate to vigorous ways that cause increased heart, rate, breathing rate, and perspiration

### **GRADE 3**

- 3.1a Travel and change directions safely and quickly in dynamic situations.
- 3.1i Demonstrate various step patterns in repeated sequences
- 3.3b Participate in moderate to vigorous ways that cause increased heart, rate, breathing rate, and perspiration
- 3.7a Follow directions and apply safe movement practices

### **GRADE 4**

- 4.1e Perform sequences that require traveling.
- 4.1f Demonstrate body control in jumping and landing.
- 4.3e Participate in activities that develop and maintain strength and endurance.
- 4.4b Participate in moderate to vigorous ways that cause increased heart, rate, breathing rate, and perspiration
- 4.7a Follow directions and apply safe movement practices

# **National Standards for Music Education**

1. Singing, alone and with others, a varied repertoire of music. \*
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments. \*
4. Composing and arranging music within specified guidelines.
5. Reading and notating music. \*
6. Listening to, analyzing, and describing music. \*
7. Evaluating music and music performances. \*
8. Understanding relationships between music, the other arts, and disciplines outside the arts. \*
9. Understanding music in relation to history and culture.

**(“ \* ” items are demonstrated in I.M.P.)**

# Moving into the Future: National Standards for Physical Education, 2nd Edition

Use the physical education national standards to develop physically-educated individuals who have the knowledge, skills, and confidence to enjoy a lifetime of healthful physical activity. The purpose of the National Standards document is to provide the framework for a quality physical education.

## *Standard 1:*

Demonstrates competency in motor skills and movement patterns needed to perform a variety of physical activities. \*

## *Standard 2:*

Demonstrates understanding of movement concepts, principles, strategies, and tactics as they apply to the learning and performance of physical activities. \*

## *Standard 3:*

Participates regularly in physical activity. \*

## *Standard 4:*

Achieves and maintains a health-enhancing level of physical fitness. \*

## *Standard 5:*

Exhibits responsible personal and social behavior that respects self and others in physical activity settings. \*

## *Standard 6:*

Values physical activity for health, enjoyment, challenge, self-expression, and/or social interaction. \*

**(“ \* ” items are demonstrated in I.M.P.)**

## Biography

**Todd A. Ukena** is a composer and arranger of percussion literature and has been playing percussion since 1970. He received a B.M.E. degree from Phillips University in Enid, Oklahoma, in 1980 studying under Mr. Eddie Lockhart. Later, he completed a M.M. Degree in Percussion Performance from the University of Oklahoma in 1988 studying with Dr. Richard Gipson. Other post graduate work was done at the University of North Texas, studying under Ron Fink and Dr. Robert Schietroma.

His performance career has been well-rounded, including musicals, concert bands, jazz ensembles, percussion ensembles, solo work and marching with "The Pride" of Oklahoma Marching Band and the "Valiant Knights Drum and Bugle Corps" where he later served as drumline instructor and arranger.

He worked with the Weatherford I.S.D. since 1982, starting as assistant band director, then later as Director of Music at Mary Martin Elementary School while being the front line director of the Weatherford Kangaroos Marching Band from 2006-2010, and from 2008-2010, as Adjunct Professor of Percussion at Texas Wesleyan University in Fort Worth, Texas. He has taught private percussion since 1976.

Since 2003, he developed the "Integrated Music & P.E." program (I.M.P.) at Mary Martin Elementary School collaborating with the P.E. teacher in his school. He has presented this system at 2010 TAPERD summer and winter conventions as well as the 2011 TMEA convention. Many schools and districts in Texas are using the I.M.P. system. Todd continues to develop I.M.P. and other teaching resources for music and P.E. teachers.

He retired after thirty years of teaching in May, 2011. He looks forward to new directions as I.M.P. consultant, percussion instructor and composer.

