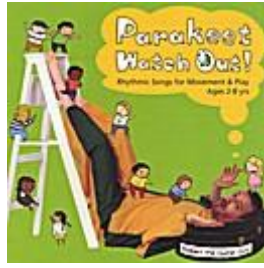


Mp3 Robert The Guitar Guy - Parakeet Watch Out!



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Catchy acoustic rock music, action themes, simple words. Robert invites you and your child to play-along with him as we become parakeets, coyotes, cats, dogs, lions, ants, spiders, and more. Movement and play. 13 MP3 Songs KIDS/FAMILY: Children's Pop, KIDS/FAMILY: General Children's Music Details: Robert The Guitar Guy talks about his style of music-play: For over seven years I've been visiting nursery schools, pre-schools, and kindergarten classes, guitar in hand, teaching and entertaining children. Initially, focused on beat, movement, and singing. Gradually, my emphasis evolved into a style of creative play that incorporated music, rhythm, movement, humor, role-playing, and props. I was empowering children to play creatively with the conflicts of their daily lives. My albums, MOVING TO THE BEAT and PARAKEET WATCH OUT! are the fruit of thousands of hours of teaching and performing. BEAT A teacher named Chris Patella first taught me how to teach a music class to pre-school age children. One of the first things she told me was to keep a steady beat so that the children would recognize the beat, and be able to clap, pat, shake, walk, march, dance, run, jump, to the beat. Beat is primal. Rare is the child who doesn't respond to it. Maybe the appeal derives from hearing Mother's steady heartbeat in the womb. The heart is not the only bodily function that has a beat. The breath has one. Walking has one. Even talking. Research indicates that synchronizing movement to a beat improves attention, concentration, motor skills, planning and executing actions, as well as controlling aggression, and improving academic performance. Also, by encouraging children to move to a beat, you give them a vehicle for expression. Moving to a beat is cathartic. In fact, some children are so pent up with emotion, energy, conflict, that once they begin to express it through rhythmic movement, they can easily go out of control. It was clear to me that there was emotional benefit in moving to a beat - these emotions and energies need to be expressed, but there had to be some self-regulation mechanism to the movement

songs. So, I set out to make up movement songs that contained a built-in calming element. One of the first ones I wrote was GO TO SLEEP (MOVING TO THE BEAT ALBUM). GO TO SLEEP is basically a jumping song. I start the children lying on the carpet. "Go to sleep. Put on your pajamas. Get under the covers. Good night." Then comes the jumping. Driving beat. "I'm gonna jump with my toes, jump with my feet, jump with my nose, jump with my knees, jump with my bones, jump with my feet, jump with my heart, beat, beat, beat." After each eight bars of jumping, back to the carpet and "Go to sleep, etc." I found it was useful to introduce the resting place (in this case lying on the carpet) first so that returning to it felt natural to the children. I soon realized that the appeal of this song was not only a result of rhythmic movement and the built-in time-out. There were other elements that I'd intuitively included: daily-life connection, humor, exaggerated contrast, and power struggle. In writing music movement songs for pre-school and kindergarten children, I felt drawn to exploring chase games. Various songs based on this principle began to emerge. The songs resonated with the children and also satisfied my own creative impulses. Here are three examples: ANTS SPIDER (PARAKEET WATCH OUT! ALBUM) first requires the children (ants) to hide from the spider. As with GO TO SLEEP, I immediately introduce the resting place to ease a return to it later. Then, with a rockabilly beat, I play and sing THE ANTS GO MARCHING. Once the children have marched from the hiding place to me, I introduce myself as the spider and sing the chorus: "I am the spider, empty inside 'er. Now you are caught in my web! Hide if you can! Hide if you can! But I'm going to get you instead!" I modify the mood and intensity with which I deliver this to match the age and temperament of a given group of children. I make it clear that we are playing. Regardless, the peril is palpable enough to engender delighted screams from the children making their way to the hiding area. Once they are hiding, the marching music begins again, and the ants go marching again toward me. In PARAKEET WATCH OUT! (PARAKEET WATCH OUT! ALBUM) the children are coyotes chanting "Parakeet, watch out!" to a funk beat as they step closer and closer to me, the parakeet. Once they are close enough, I ask them questions. Me: Are you coyotes? Them: Yes. Me: Are you hungry? Them: Yes. Me: Do you like to eat parakeets like me? Them: Yes! I sing: Get back! Get back! Get back! Get back! Once they are far enough back, the process begins again with chants of "Parakeet, watch out!" I ask the children whether they would accept edible substitutes. Peanut butter and jelly, French fries, etc. The answer is usually "No!" which engenders "Get back, etc." This game is slightly more challenging than ANTS AND SPIDER because the children sing. ANTS AND SPIDER uses the following elements:

rhythmic movement; confrontation; flight; exaggerated contrast; trickiness; built-in time-out. PARAKEET WATCH OUT! adds the element of singing or chanting. I AM A DOG (PARAKEET WATCH OUT! ALBUM) builds on this by adding the element of improvisation. In I AM A DOG, I stand at one end of a room, the children at the other end. I start playing funk-based rhythms singing "I am a dog, I wag my tail." I wag my tail and invite the children to do the same. They approach me, singing and wagging. When they reach me, I sing/play, "Let me put a leash on you! Let me put a leash on you!" The children retreat to their end of the room, and then sing "No, No, No! No, No, No! There is rhythm and pitch to their singing part and the children learn it spontaneously. The improvisation comes in as I ask the children, "What else do dogs do?" And so we go on to "scratch my flees, chew my bone, woof- woof-woof" or anything the children invent. My albums, MOVING TO THE BEAT and PARAKEET WATCH OUT!, are my way of reaching out to children who don't go to the dozen pre-schools at which I regularly perform and can't come see my shows in the New York metropolitan area. I've invited talented musicians to help bring the fun to you! In my shows, I alternate between sitting and standing, high energy and tranquility, music and comedy, singing and moving, well-tested original material and old favorites. I've introduced the same mixture into these albums.

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