

but a few of the items that will be suggested. Try to encourage unusual vocal and environmental sounds. Rhythm band instruments such as the güiro and cymbals also may be used for special effects, and keys drawn across xylophones make excellent skeletons. Have students explore sounds that can be produced within their classrooms, such as pencil sharpeners grinding, tapping on metal objects, chalk or fingernails scraping across the blackboard, dropped books, lights flashing on and off, screams, and boos! Let students choose the sounds they find most interesting. Write the name of a different sound in each of the blocks. Be sure to include sections for rests and silences. Dynamics also may be explored.

Then select a student from the class. Give him a baton and ask him to trace the letters of his first name within the confines of the selected figure. As he moves the baton through the various sections, class members will respond by producing the appropriate sound for that segment. Each composition will be unique in character because of its aleatoric nature. Give several students the chance to conduct "their" compositions.

As the final component of this lesson, play a recording of Camille Saint-Saëns's *Danse macabre*. Ask students to write a creative story or draw a Halloween picture they think fits the music, then let them share their stories or pictures with their classmates.—*Barbara A. Jones, associate professor of music education, University of Tennessee at Martin.*

Go buy the book

As a substitute teacher, I have found two texts to be especially helpful in substituting in elementary vocal and instrumental classrooms when, for whatever reason, the lesson plan left by the teacher is difficult to execute:

- *A Galaxy of Games for the Music*

Class, Margaret Athey and Gwen Hotchkiss, Parker Publishing Company, West Nyack, New York. This text describes various activities (divided by subject and grade level), some of which can be done with materials found in the classroom although others require advance preparation).

- *Ready-to-Use Music Activities Kit*, Audrey J. Adair, Parker Publishing Company, West Nyack, New York. This publication is a collection of student worksheets categorized by subject and ready for duplication.

A good survival tool in the non-music classroom is the bimonthly magazine *GAMES*, available at newsstands, by subscription from *GAMES*, P.O. Box 10147, Des Moines, Iowa 50347, or by calling 800-852-5000 (Ext. 303).—*Mary Crum, Ann Arbor, Michigan*

The three-ring binder

After teaching math and reading for fourteen years, I switched to teaching general music for grades K-6. On the first day in my new position I realized that a regular planbook would not do!

I decided to use a three-ring binder for a planbook because of the room it provided. This binder provides the best help I can give a substitute. In the binder I keep a letter to the substitute to explaining the color-coded schedule chart hanging by the clock so he or she will understand our system of 50-, 30-, and 20-minute classes. This introduction letter also explains grading, lesson plans, discipline procedures, where to find learning games, and end-of-the-day procedures.

Next the substitute finds a map of the room detailing where all materials are stored. (Finding class materials is often one of the hardest parts of a substitute's job, and this map solves the problem.) The next sheet is a color-coded calendar showing days of special importance

to the teacher or the performance groups. Following the calendar is a list of emergency medical situations that may occur in each home-room. It also lists the home phone number of children with medical problems in case a nurse is not in attendance.

Next comes the gradebook section of the binder. It is divided into grade levels by the use of color-coded tabs above the pages. Each grade level has a color. On the tabs I write the initials or the first few letters of the homeroom teacher's last name.

A section with answers to all tests and worksheets comes next. I also keep a list of all audiovisual materials I like to use and their order numbers from our library. Then comes the lesson plan section of the "Big Book." I put only one week's lesson plans into the binder at a time. Finished plans are kept at school, and future ones are kept at home.

I use a computer when writing lesson plans, where I list the date, teacher's initials, instrumentation, topic, song title, objective, course of study, materials needed, procedures, and evaluations. I write my plans in everyday language so that nonmusic-major substitutes can follow them. These lesson plans can be photocopied for observations by supervisors and principals. I color-code the lesson-plan section of the planbook to coordinate with the gradebook section. I put the tabs on the right to avoid too many color-coded tabs in one location.

I have found through three years of teaching and two major surgeries that organization is the key to helping a substitute.—*Retha Yevonne Shade, Miamisburg, Ohio*

Planning is instrumental

With instrumental classes, the most important factor in preparing for a substitute is to have ongoing preparation from week to week. There needs to be a plan for *what*