



Greetings & Goodbyes

by Megan Resig and Wade Richards
& Other Contributing Composers

About this book:

Sing Together is collaborative project created by Wade Richards and Megan Resig in an effort to encourage music therapists to share their original songs with other music therapists who are looking for new music and therapeutic strategies to incorporate into their sessions. Each songbook in this series contains original work that focuses on a specific theme and shares creative ideas for developing the song into a greater therapeutic experience.

Greetings and Goodbyes offer a selection of work centered around opening and closing a session. Many therapists utilize opening and closing experiences to help their clients transition in and out of the music therapy session or group setting. This is also an opportunity for clients to work on valuable social skills such as using appropriate greetings, decision making, asking questions, maintaining eye contact, and communicating with others.

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Are You Ready For The Weekend

Song by Josh Hauck

About the Song

Are Your Ready For The Weekend is a song that can be used near the end of the week with students. Students can talk about and share their plans for a fun weekend. There is a place in the song to include each student's name and their plans. Instruments like shakers, drums, claves, guitars, and a keyboard are recommended for this upbeat blues song. When using pitched percussion instruments or Orff instruments, the song could be transposed to D major to incorporate a pentatonic blues scale. You can remove unnecessary bars so students can freely improvise along with the song. You can do this by setting up the instrument with the following bars:

D E F F# A B D E F F# A

Extending the Experience

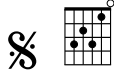
- Therapists can pull out a calendar and ask students to write in their events. Students can then see everyone's plans and follow-up questions can be encouraged. This is a great method for students to learn about organization, managing their schedule, and socializing with others.

Are you Ready for the Weekend?

Josh Hauck

Light Swing ♩ = 120

C7



Are you rea-dy for the week-end? ___ Are you rea - dy for some fun?
 week-end? ___ Are you rea - dy for a blast?

F9



C7



Are you rea-dy for the week-end? ___ Cause' Fri - day's al-most done.
 Are you rea-dy for the week-end? ___ Don't e - ver let it pass.

G7



G♭9



F9



G7



G♭9



F9



To Coda



There is so much you can do ___ when there is free time for you. ___ Oh the
 There is so much you will find ___ when there's no - thing on your mind. ___ Oh the

G7



C7



week - end ___ has ___ come! ___ Are you rea-dy for the
 week - end's ___ here at last! ___

18 2.

F G C C7

Fri - day, Josh has a par - ty.

23

F G C C7

Sa - tur - day, Jess has a con - cert.

27

F G C C7

Sun - day Kevin has a wed - ding.

31

D7 G7

D.S. al Coda

There is time to do it all! Are you rea - dy for the

⊕ CODA

35

F9 G7 C7

1. 2.

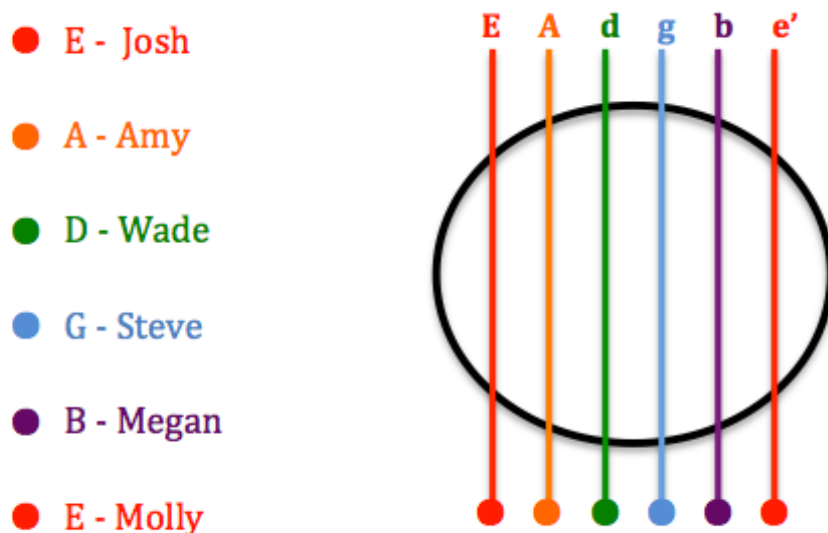
week - end Oh the has come! Yeah!

Brand New Circle of Friends

Song by Josh Hauck

About the Song

When writing *Brand New Circle of Friends*, I discovered that the standard pitches of guitar tuning (E-A-d-g-b-e') could be used to outline the following chord progression: Emaj, Amaj, Dmaj, Gmaj, Bmaj, and Emaj. Students can be assigned to play one of the strings within the song. The chord progression follows each guitar string from low E to high e'. Before the song is performed, the instructor could use a visual chart (like the one below) to assign each person the string they will be playing. If you have a group with more than 6 guitarists, the other students could take turns cueing the players.



Extending the Experience

- You could also open tune each guitar to one of the chords within the song.
- Add an improvisation section to the song by having students improvise rhythms, either on their assigned string, their open-tuned chord, or the strings in standard tuning.
- If you don't have enough guitars available, you could substitute with handbells, tone chimes, or resonator bells.
- You could temporarily add colored stickers to assist a student visually with finding their assigned string.
- Have all guitarists play the sequence of notes, from low to high, as you play through the song. This is a great warm-up activity for students to connect with the guitar before moving on to other guitar ensemble activities.

Brand New Circle of Friends

Josh Hauck

Motivating

E



A



D



G



B



E



E



A



D



Come on and join _____ us in _____ our brand new circle of friends. _____ Come on and play

G



B



E



_____ with us. _____ We'll jam un - til _____ the end, _____ the end. _____

* Let students pluck each guitar string in ascending order as the progression plays through

Come On & Get Ready

Song by Amy Kalas

About the Song

Come On & Get Ready is a greeting song specifically geared towards teenagers who might act like they are “too cool for school.” Teens can be encouraged to move around the room to say hello and greet each other according to the lyrics (high five, fist pump, or peace sign).

Extending the Experience

- Pass out hand drums for students to play and move around the room. As they pass by each other, have them play each other’s drum or insert new lyrics and play during that phrase- “because drumming is a cool way to say hello”.
- Have the group suggest other cool and appropriate ways to say hello. Inserted these ideas into the song.

Come On & Get Ready

Amy J. Kalas

C



Dm7



C



Come on ___ and get read - y. Come on ___ and let's go.

G7



N.C.



Let's bring on our A game. Oh, here we go. _____ Come on ___ and get

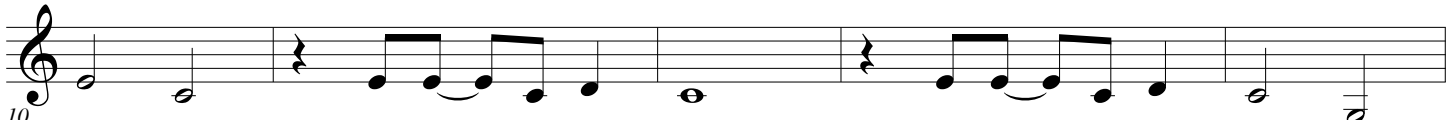
C



Dm7



C



read - y. Come on ___ and let's go. Come on ___ and let's bring it.

G7



C



C7



Dm7



Oh, here _____ we go. _____ Be-cause a *high - five is a

- * Insert other ways to say hello:
- A Peace Sign
 - A Fist Pump

Come On & Get Ready

C



D m7



19

cool way to say hel - lo. I said a high - five is a

C



G



C



23

cool way to say hel - lo. Come on and let's go.

Everybody Clap Your Hands

Song by Megan Resig

About the Song

Everybody Clap Your Hands is a song that I wrote for some of my younger children's groups. When I first started working with young children in the classroom setting, I quickly learned that getting everyone's attention and keeping them on-task was no easy feat! My go-to trick for corralling a group of kids is to immediately start the session with directed movement. Having them follow physical directions with their body gets them focused and ready to listen.

Like many hello songs, this song also includes a section for kids to practice giving appropriate greetings when asked. This section can be shortened or lengthened depending on how many group members you have.

Extending the Experience

- One thing I like to add in is a musical version of the game "Simon Says". Since this is a very simple 2-chord song, it's easy to sing out the directions while switching between chords. Changing up the directions during play is a great way to see if everyone is paying attention and also address focus and impulse control.

Everybody Clap Your Hands

Megan Resig

D A

Ev - ery - bo - dy clap your hands. It's mu - sic time a - gain. ___
Ev - ery - bo - dy clap your hands. It's mu - sic time a gain. ___

A D

5

Ev - ery - bo - dy stomp your feet. To the rhy - thm of the beat.
Ev - ery - bo - dy stomp your feet. To the rhy - thm of the beat.

D A

9

Now ev - ery - bo - dy wave "Hel lo!" To all the friends that we know.
Now ev - ery - bo - dy reach up high. Now ev - ery - body reach down low.

A A

13


Now lis - ten close - ly and let's see. If you can say "Hel - lo" to me.
Now ev - ery - bo - dy stomp your feet. Now ev - ery - bo - dy touch your nose!

Fine

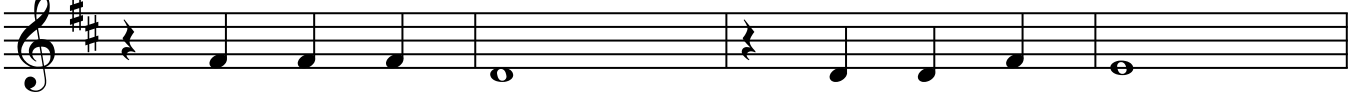

Everybody Clap Your Hands

17

D




A




Hel - lo to (name). Hel - lo to (name).

21

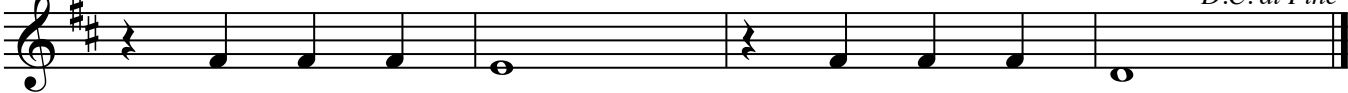
A



D



D.C. al Fine



Hel - lo to (name). Hel - lo to (name).

Green Alligator

Song by Wade Richards

About the Song

This is a fun song to use as an opener with a group of young children. They never seem to grow tired of it! I always teach the movements to the song the first few times with the following instructions:

1. Make your own alligator by putting your hands together like a big alligator mouth. Your alligator can have big teeth or small teeth.
2. Point to your head for “I wish I had something to do!”.
3. Pretend you are playing a guitar like me during “I like to play a guitar and sing a tune”.
4. Pat your knees on the beat during “music, music, that’s what I like”.

Extending the Experience

- Incorporate sign language for words like:

green, alligator, water, blue, guitar, music, me, like

- Change the alligator to another friend: “there was a friendly green frog in a pond of blue”.
- Ask for alternatives to patting on the beat- for example, pat and clap.
- Sing about a different instrument instead of guitar, like piano or drum. For example, “I like to play the drum and sing a tune”.

Green Alligator

Wade M. Richards

Swing Feel

D G

There was a green al - li - gat - or in the wa - ter blue; he said,

A7 D

"I wish I had some-thing to do! I like to play a gui - tar — and

G A7 D A7

sing a tune, Won't you sing a - long with me? And let's do

D G A7 D

mu - sic, mu - sic, that's what I like, mu - sic, mu - sic, that's what I like!

G A7 D

Mu - sic, mu - sic, that's what I like! Won't you sing a - long with me?

Goodbye

Song by Josh Hauck

About the Song

Goodbye is a calm and simple farewell song that can be sung by both students and therapists. The song provides five different ways of saying goodbye: goodbye, farewell, so long, adieu, and ta ta. The lyrics have short phrases that include words that rhyme with each goodbye word. These rhymes include: “fly - goodbye”, “swell - farewell”, “song - so long”, “you - adieu”, and “fa la - ta ta”. At the end of the song, students can sing back each goodbye word as it is sung using call and response.


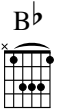
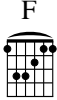
Extending the Experience

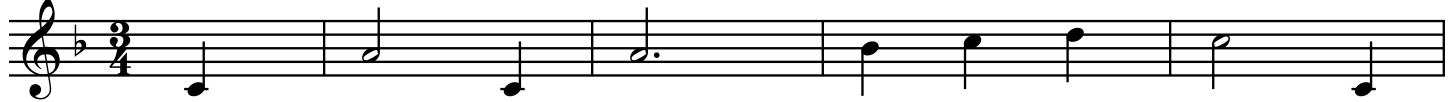
- Select different students to sing each verse. The beginning of the verse can become a solo, (*goodbye, goodbye, time sure did fly*), while the end can be sung by the group (*goodbye, goodbye, goodbye*).
- Students could add harmony by exploring other notes within the chord; especially during the call and response section at the end.
- Each student could provide their own favorite goodbye word or phrase and add it to the song.

- The end of each verse where each goodbye word is repeated, (*farewell, farewell, farewell*), has a nice descending pattern of half-notes on A, G, & F. Have one student play this pattern on a glockenspiel, or divide the notes between three players on handbells or resonator bells.

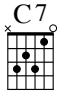
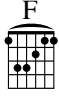
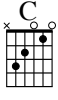
Goodbye

Josh Hauck








1. Good - bye, good - bye. Time sure does fly. Good -
 2. Fare - well, fare - well. You all did swell. Fare -
 3. So long, so long. Join me in song. So
 4. A - dieu, a - dieu. To all of you. A -
 5. Ta - ta! Ta - ta! Fa la la la! Ta -







5




bye, good - bye, good - bye! _____ ta! _____ Ta - ta! (Ta -
 well, fare - well, fare - well! _____
 long, so long, so long! _____
 dieu, a - dieu, a - dieu! _____
 ta! Ta - ta! Ta -

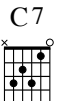
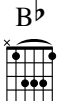
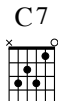
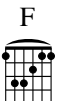
1, 2, 3, 4 5


12



ta!) A - dieu! (A - dieu!) So long! (So long!) Fare -

17



well! (Fare - well!) Good - - - - - bye! _____

rit.

Hello World

Song by Molly Phillips

About the Song

This is a great song for teens and young adults because of the heavy rock style. The same chord progression is repeated throughout the entire song, making it easy for students to add in an assigned instrument part.

Hello World is a unique greeting song which focuses on the message of the song instead of having students take turns greeting each other. This song talks about waking up and facing the challenges of the day. Participants are then given the opportunity to share their individual challenges and how they are planning to face them. The group is then encouraged to support each other and share other ways to problem solve or manage the challenge.

Extending the Experience

- Allow students to create new lyrics or improvise musically throughout the song.

Hello World

Molly Phillips

Drop D Tuning ♩ = 92

G5 F5 E5 F5 D5 G5 F5 E5 F5 D5

T													
A	5	3	2	3	0	5	3	2	3	0	5	3	0
B	5	3	2	3	0	5	3	2	3	0	5	3	0

Intro:

G5 F5 E5 F5 D5 G5 F5 E5 F5 D5

T													
A	5	3	2	3	0	5	3	2	3	0	5	3	0
B	5	3	2	3	0	5	3	2	3	0	5	3	0

(Continue TAB Pattern)

G5 F5 E5 F5 D5 G5 F5

Op - en my eyes — to a - no - ther day. — Ap - proach my life in the

E5 F5 D G5 F5 E5 F5 D5


same old way. — When I look out - side, — I want to free my mind. But I'm

G5 F5 E5 F5 D5 G5 F5

wal - kin' through life — as if I — am blind. I say, — Hel - lo — World. —

Hello World

E5 F5 D5 G5 F5 E5 F5 D5



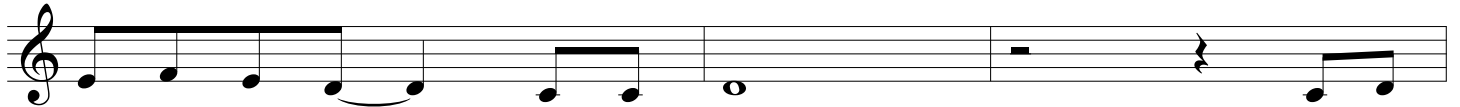
I say, Hel - lo World, what - 'cha got to - day. I say

G5 F5 E5 F5 D5 G5 F5



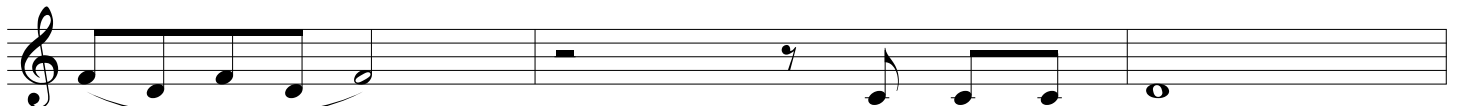
He - lo World. I say Hel - lo World, (come on)

E5 F5 D5 G5 F5 E5 F5 D5




bring it my way. Bring it on. Bring it

G5 F5 E5 F5 D5 G5 F5



on. Oh bring it on.

E5 F5 D5 G5 F5 E5 F5 D5



Bring it on.

In Music, I Welcome You

Song by Wade Richards

About the Song

For some groups I work with, I really enjoy opening the session with a variety of drums and percussion instruments. *In Music, I Welcome You* immediately engages each participant in instrument play while focusing on listening skills and impulse control. I pass out instruments to the group, or I place the instruments I want to use in the song in the center of the room for participants to choose. As the song begins, each person listens for the name of their instrument to be sung and then joins in. Before starting, I may give specific directions in the beginning like “play your instrument when I first sing it’s name, and stop when I sing the name of a different instrument” or “once your instrument is named, keeping playing throughout the whole song”. This way you decide if you would like to isolate instrument parts, or progressively add instrument sounds and layer them on top of each other.

This is a great opening song to use with percussion groups that have mastered playing steady beat and are ready to add another level of difficulty to their playing. The rhythmic complexity of the melody being sung by the soloist over the steady beat of the instruments can be a new challenge for some groups as they attempt to maintain their steady beat with the distractor.

Another challenge for the group would be to add their voice to “in music, I welcome you” or “hey ya!” while continuing to play the steady beat on their instrument.

Extending the Experience

- If passing out the same kind of instrument to everyone in the group, (ex. all drums or all shakers), then alter the lyrics to accommodate.

Hear the fast rhythm of the drum.

Hear the loud beating drum.

Hear the soft sounds of the drum.

- Instead of only echo singing the “hey ya!” part in the coda, have the group echo sing it throughout the whole song. You could also play the “hey ya!” echo part on instruments instead of singing it.
- Once the group has mastered the song, remove the singing part, and use the rhythm of the words to perform the song as an instrumental piece. This works really well alternating between a drum soloist and the ensemble.

Soloist: *Hear the sound of the beating drum.*

Ensemble: *In music, I welcome you.*

Soloist: *Calling out to ev'ryone.*

Ensemble: *In music, I welcome you.*

Soloist: *Hey ya!*

Ensemble: *Hey ya!*

Soloist: *Hey ya!*

Ensemble: *Hey ya!*

Soloist: *In music, I welcome you.*

Soloist: *Hey ya!*

Ensemble: *Hey ya!*

Soloist: *Hey ya!*

Ensemble: *Hey ya!*

Soloist: *In music, I welcome you.*

Ensemble: *In music, I welcome you.*

- Have some of the group participants, or a soloist, incorporate sign language into the piece by signing the phrase “in music, I welcome you”. Consult with a sign language specialist for help, or you can look up the following signs and sequence them using this sign language gloss. Sign language gloss suggestion:

WITH MUSIC I WELCOME

In Music, I Welcome You

Wade M. Richards

Moderate

D



G



D



Hear the sound of the beat - ing drum. In mu - sic, I
Hear the sound of the sha - kers play. In mu - sic, I

A7



D



D



G



D



4



wel - come you. Call - ing out to ev' - ry - one.
wel - come you. Call - ing out to us to - day.

A7



D

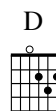
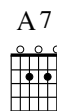
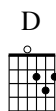
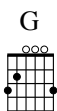


To Coda

7



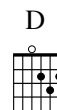
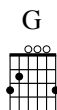
In mu - sic, I wel - come you. Hey ya!
In mu - sic, I wel - come you.



10



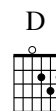
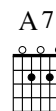
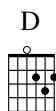
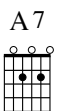
Hey ya! ____ In mu - sic, I wel - come you. _____



13



Hey ya! ____ Hey ya! ____ In mu - sic, I



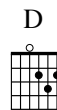
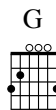
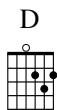
D.C. al Coda

16



wel - come ____ you. ____ In mu - sic, I wel - come ____ you. ____

⊕ CODA



19



Hey ya! ____ (Hey - ya!) Hey ya! ____ (Hey - ya!) In mu - sic, I

A7



D



D



G



D



22



wel - come ___ you. _____ Hey ya! ___ (Hey-ya!) Hey ya! ___ (Hey-ya!)

D



A7



D



25



In mu - sic, I wel - come ___ you. _____

D



A7



D



27



In mu - sic, I wel - come ___ you. _____

If You've Got a Song

Song by Megan Resig

About the Song

I wrote *If You've Got a Song* as a way to welcome members into a group session and promote a sense of unity and group cohesion. This song lends itself to a variety of age groups and populations since the song's message is fairly universal: *everyone is welcome and everyone has a part to play.*

This song is also a great way to warm students up for the rest of the session. Each verse of this song has a specific directive (sing it, play it, move your body, etc.) The facilitation of these parts can be fairly flexible. For example, you may have all members of the group do all of the verses together as a group or you may assign a specific verse to each member.

Extending the Experience

- One of the easiest ways to extend this piece is to write some additional verses. If you have passed out a variety of instruments you can write a verse for each instrument part (for example: "If you have a shaker then shake it!). The fairly simple structure of each verse makes it ideal for creating your own. Another way to extend this experience would be to add in an echo or rhythm part on the rests

after each verse motif. (For example: *If you've got a drum then play it! Boom Boom.*)

- I've also used the first part of the verse (*if you've got a song then sing it*) to help facilitate a group song share. I direct each member of the group to think either their favorite song or one that contains a specific theme (such as 'peace' or 'unity'). Together we'll sing the verse followed by one of the group members song choice. This creates a connected, larger experience that maintains a cohesive theme.

*If you've got a song then sing it.
If you've got a song then sing it.
If you've got a song, sing it loud, sing it strong,
Sing it out for the world to hear.*

*Oh if I had a hammer.
I'd hammer in the morning.
I'd hammer in the evening.
All over this land!
I'd hammer out danger!
I'd hammer out warning!
I'd hammer out love for all my brothers and my sisters
All over this land.*

If You've Got a Song

Megan Resig

D A

If you've got a song then — sing it. If you've got a song then
If you've got a rhythm then — drum it. If you've got a rhythm then

4 D D G

sing it. If you've got a song sing it loud, sing it strong. Sing it
drum it. If you've got a rhythm drum it loud drum it strong. Drum it

7 D A D

out for the wo - rld to hear. If you've got a drum then — play it. If
out for the wo - rld to hear. If you've got a dance move your bo - dy. If

11 A D

you've got a drum then — play it. If you've got a drum, play it
you've got a dance move your bo - dy If you've got a dance, dance it

14 G D A D

loud, play it strong play it out for the wo - rld to hear. Be-cause
proud dance it free dance it out for the wo - rld to see.

If You've Got a Song

17

G D A D

when we come to-ge - ther with mu - sic in our hearts,

21

E A

we can let the whole world know that ev - ery - bo - dy has a part!

It's Time for Music, Oh Yeah!

by Lindsey Oliver

About the Song

This is a great hello song to get your clients participating and moving right from the start! Within this song, clients will be led through directed movements including clapping their hands, stomping their feet, and just moving to the beat! Participants will also have the opportunity to address the music therapist with “hello” and partake in singing.

Extending the Experience

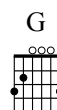
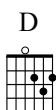
- Incorporate other movements into the song like “touch your toes” and “touch your nose” to work on identifying body parts. Create a movement list for students to choose the movements they would like to do that day.
- Extend the hello exchange section to include other phrases like “how are you?”, “what are you wearing”, etc. Allow space for their response. This changes the focus to now encourage clients to answer direct questions.
- Before beginning the song, you can teach the students where the “oh yeah” section of the song comes in. This way they can begin to anticipate this part of the song and

work on timing there singing. They can also add in their own exclamation like “rock on” or “let’s go”.

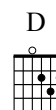
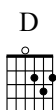
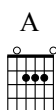
- To work on expressive language skills, perform a movement first and then have the group sing the movement you just performed. Ex. “Let’s (clap your hands for the group), the group then sings “clap our hands”. You may need to prerecord your song for this activity, or you can just sing through this part without accompaniment. You could also select a student to perform different movements for the group while you play the song.

It's Time For Music, Oh Yeah!

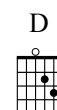
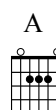
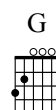
Lindsey Oliver



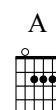
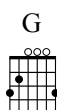
Musical staff with lyrics: Let's clap our hands and stomp our feet 'cause it's



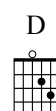
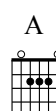
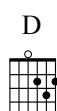
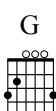
6 Musical staff with lyrics: time for mu - sic oh___ yeah! Let's move a-round to



12 Musical staff with lyrics: the beat 'cause it's time for mu - sic oh___ yeah!



17 Musical staff with lyrics: Well hel-lo () Hel-lo ()



22 Musical staff with lyrics: It's nice to see___ you___ in mus - ic to - day___

It's Time To Get Things Started

Song by Josh Hauck

About the Song

It's Time To Get Things Started is an upbeat song to capture everyone's attention and encourage them to participate in the group. There are two contrasting sections in the song. The first section targets each student to respond verbally to the lyrics. This includes saying "hello" and shouting "hurray". The students can also respond physically by clapping or waving their hands. The second section provides a simple chord progression for students to improvise, using the mixolydian mode. They could improvise in G mixolydian (G, A, B, C, D, E, F) using any pitched instrument such as guitars, keyboards, recorders, or xylophones.

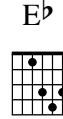
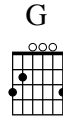
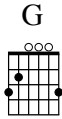
Extending the Experience

- Students can add additional verses and movements into the song.
- During the second section, students can take turns by playing different solos.

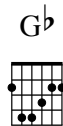
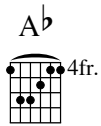
It's Time to Get Things Started

Josh Hauck

Upbeat

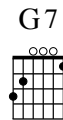
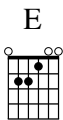


It's time to get things star - ted. It's time to say hel - lo.
time to keep the rhy - thm. ____ Let the mu - sic flow.



5

Stomp your feet. Wave your hands. Stomp your feet. Wave your hands. Clap your hands. Shout "Hur - ray!" Clap your hands. Shout "Hur - ray!"



9

Rea - dy, here we go! Here we go!

G



F



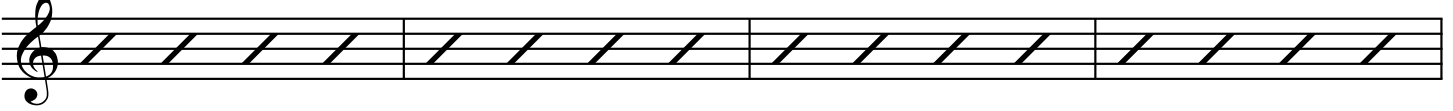
G



F



13



G Mixolydian Jam!

A m



D m

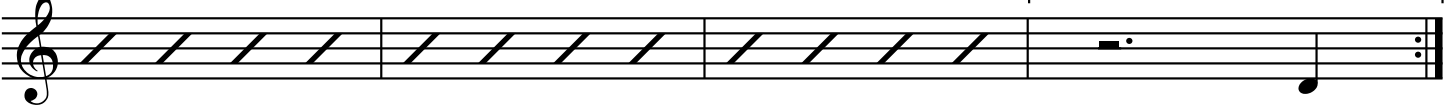


E m



No Chord

17



It's

G



F



G



F



21



time to get things star - ted. It's time to get things star - ted. It's

G



F



E^b



A^b



25



time to get things star - ted. Get rea-dy, — here we go!

Let's Get It Started

Song by Megan Resig

About the Song

When I compose songs for music therapy, I'm always thinking about the variety of ways my clients can interact with the piece. My goal is always to provide multiple opportunities for engagement to encourage maximum client response. In this particular piece there are a few key areas that invite client participation.

- Clients can respond vocally during the echo section of the verse.
- In the middle of the piece, there is a rhythmic 'call and response' section where clients can participate using rhythmic instruments.

Let's Get It Started has a grooving, hard rock feel that makes it appropriate for a variety of age groups. To achieve this effect when I'm leading a group alone, I use the accompaniment feature on my keyboard. I find a good rock setting and use one hand to do the chord changes, and the other hand to help cue the group. When it's time for the rhythmic 'call and response' section, I leave the chords out and just use the underlying beat to provide a background pulse while I lead the group using a drum.




Extending the Experience


- There are many ways to extend this experience with clients. The 'call and response' section is a great place to experiment with adding some movement and dance.
- I've also used this same section to work on solo playing, either with rhythmic or tonal instruments.
- Sometimes I work with groups that are very high energy, and pulling out instruments right away can get chaotic and noisy very quickly. In these situations I love to incorporate body percussion. I'll divide the group up into small sections and give each on a very simple rhythm that usually consists of patting knees, clapping, stomping, etc. It's amazing how interesting even the simplest rhythms can become when they are layered together!

Let's Get It Started!




Megan Resig


Hard Rock

D  C  B \flat 







Let's get it start - ed. Come on in. — We've got the rhy - thm and

C  D  C 



6 we're going to rock it to - day. Sing a - long with me. Clap your hands.

B \flat  C  D 



12 let's make some mu - sic, let's get things start - ed to day. — *Fine*

G  D 



16 When we're to - ge - ther we've got rhy - thm.

G  D 



20 When we're to - ge - ther we got har - mo - ny. —

G



Bm



A



E7



24

When we're to - ge - ther we make sweet, sweet, mu - sic. So

G



A



28

come on in. Play a - long with me.

No Chords/Rhythm Only

32

Call and Response Section

D.C. al Fine

36

Everybody Clap Your Hands

Megan Resig

D A

Ev - ery - bo - dy clap your hands. It's mu - sic time a - gain. ___
Ev - ery - bo - dy clap your hands. It's mu - sic time a gain. ___

A D

5

Ev - ery - bo - dy stomp your feet. To the rhy - thm of the beat.
Ev - ery - bo - dy stomp your feet. To the rhy - thm of the beat.

D A

9

Now ev - ery - bo - dy wave "Hel lo!" To all the friends that we know.
Now ev - ery - bo - dy reach up high. Now ev - ery - body reach down low.

A A

13


Now lis - ten close - ly and let's see. If you can say "Hel - lo" to me.
Now ev - ery - bo - dy stomp your feet. Now ev - ery - bo - dy touch your nose!

Fine

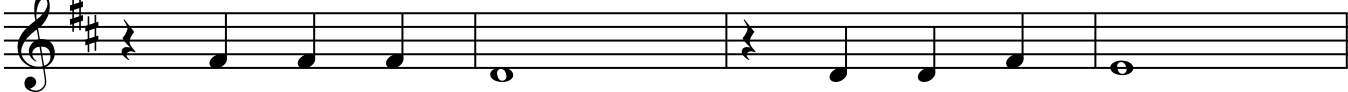

Everybody Clap Your Hands

17

D




A



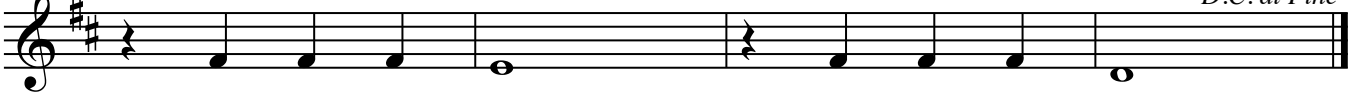

Hel - lo to (name). Hel - lo to (name).

21

A



D



Hel - lo to (name). Hel - lo to (name). *D.C. al Fine*

Move As One to the Music

Song by Wade Richards

About the Song

When composing an opening song for a group of individuals with a variety of special needs, I try to create a song experience to grab everyone's attention and engage everybody in some kind of moving and singing. I may also want to reinforce the calendar in some way, or offer a way for participants to interact with each other. *Move as One to the Music* offers sections to do all of the above. Participants can follow the body movement cues within the lyrics, or sing along with nonsense syllables. There is also a brief section in the song to add in the current day of the week and interact with others in the group by "waving hello". The basic format of the song allows for countless ways to build on to the basic structure from week to week.

Extending the Experience

- Alter the vocalization sounds from "na, na" and "whoa" to other nonsense syllables and sounds.
- Add other verses to move different body parts in different ways. For example: legs kicking, neck twisting, elbows lifting, or wrists turning.

Move as One to the Music

Wade M. Richards

To match recorded key, capo I.

Up-tempo Swing ♩ = 125

D



D



G



D



Let's move as one _____ to the mu - sic. _____

G



D



6

Lets dance put your hands _____ in the air _____ clap a-long. _____ Let's

G



D



G



11

move as one _____ to the mu - sic. _____ With friends in song _____ we'll

Em



A7



D



G



16

dance a-long _____ to - ge-ther. Na, na, na, na _____ Na, na, na _____ Whoa! _____

D



G



21



— Na, na, na, na, — Na, na, na.

D



G



D



25



You got the rhy - thm and I — got the rhyme. — Let's all move to - ge - ther re - lax —

A



D



G



Em



28



— and un-wind. — Sway to the left — and sway — to the right, — It's Sat-ur-day, it's

A



A7



D



G



32



Sat-ur-day, it mu - sic time. Na, na, na, na — Na, na, na

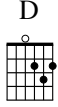
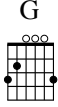
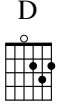
37


D  G 



Whoa! _____ Na, na, na, na, _____ Na, na, na.

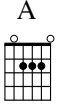
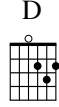
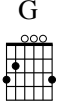
42


D  G  D 



Get your feet tap - ping and touch - ing the ground Up and down, _____
 Get your arms fly - ing _____ up _____ in the air _____ Side to side, _____
 Wave to the peo - ple and show them your smile hel - lo, hel - lo _____ we're

45

A  D  G 



up and down, _____ Get your feet tap - ping and mak - ing the sound of
 side to side _____ Get your arms fly - ing re - lease _____ all your cares _____
 here for a - while. Wave to the peo - ple and show them your smile. Hel -

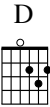
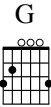
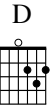
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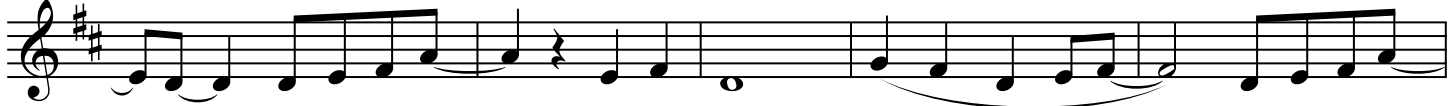
D  A  G  A7 



Up and down, _____ up and down. Let's move as one to the mu -
 Side to side, _____ side to side. _____
 lo, hel - lo we're here for a - while. _____

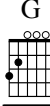
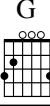
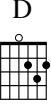
52


D  G  D 



- sic. — Na, na, na, na Na, na, na Whoa! _____ Na, na, na, na, —

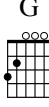
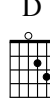
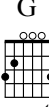
57

G  G  D 




— Na, na, na. na. Na, na, na, na

63

G  D  G 

repeat and fade



— Na, na, na Whoa! _____ Na, na, na, na, — Na, na, na

Na Na, Hey Ya (It's Time for Music Today)

by Lindsey Oliver

About the Song

This is a great song to get your students voices warmed up at the beginning of the session. I use this song specifically with students who have speech goals that target specific words and sounds. Additional words or phrases can easily be added. I also use this song with individuals who are working on taking turns. The call and response section is a great way to work on this goal. Once an individual hears the song one time through, they are usually ready and excited to sing along with you!

Extending the Experience

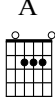
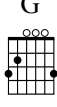
- Select different percussion instruments and have students match the rhythm of their singing. Depending on the instruments you are using, you can incorporate that instrument name into the lyrics. Example: “It’s time for drumming today”.
- Incorporate stretching and various movements into the song. This is a great way to simultaneously warm up the body and the voice.

Na Na, Hey Ya




(It's Time for Music Today)

Lindsey Oliver

With Swing

A  G 




Can you say "na na" — "na na" "hey, ya" —

A  E  A 

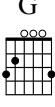
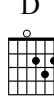
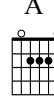
5 "hey, ya" It's time — for — mus - ic — to - day —

A  G 

9 Can you say "oh - yeah" "oh - yeah!" "oh - yeah"

A  E  A 

13 "oh - yeah" It's time — for — mus - ic — to - day **Fine**

G  D  A 

17 Sing "ah" "ah" —

Na Na, Hey Ya

21

G D A

to "ee" "ee" _____

25

G D A

to "oh" "oh" _____

29

G D A

to "eh" "eh" _____

D.C. al Fine

Our Time Now is Done

Song by Amy Kalas

About the Song

Our Time Now is Done is a closing song that encourages students to wave goodbye or give their peers a high five as the session ends. Create simple simple percussion accompaniments to play throughout the piece, or encourage students to improvise their own rhythms.

Extending the Experience

- The students can play along with the rhythm of the phrase “our time now is done” each time they hear it or sing it. As the last phrase at the end of the song it repeated, students can get softer and fade out.
- To work on selective attention during the song, one small group of students can maintain a specific rhythm on an instrument, while another small group maintains alternate rhythm.

Our Time Now is Done

Capo 4
With Swing

Amy J. Kalas

A m



F



E7



A m



F



E7



Our time now is

A m



F



E7



A m



done, give a wave, and a high five too. — Our time now is done, had some fun but it's

F



E7



A m



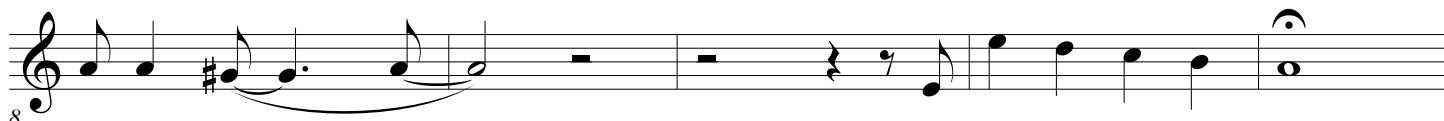
F



E7



A



all real cool. —

And now it's time to chill.

D7



A7



Ev - 'ry - bo - dy wave good - bye. — See ya' next time, don't be shy. —

Our Time Now is Done

D7



N.C.

E7



A m



17 Ev - 'ry - bo - dy wave good - bye. —

'Cause now our time is through.

F



E7



A m



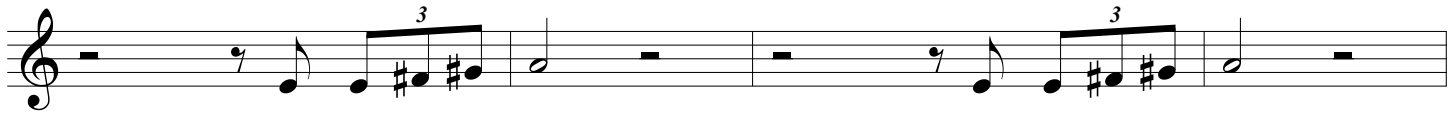
F



E7



A m



21 Our time now is done.

Our time now is done.

F



E7



A m



F



E7



A m



25 Our time now is done.

Our time now is done.

So Long, Farewell

Song by Wade Richards

About the Song

“*So Long, Farewell*” was inspired by the original song from the *Sound of Music*. The simplicity of the lyrics and the liveliness of this version of the song is an upbeat way to end a session. This type of song works well with students who may have difficulty ending or transitioning out of the session. The percussiveness of the “Oh! Oh! Oh! It’s time to go” section provides a strong musical cue for the student to either sing this part, or play it out on an instrument.

Extending the Experience

- Encourage students to improvise their own verses about what they enjoyed doing in the session, or what they look forward to working on next time. Here’s an example from one student:

*I really enjoyed the drum today.
I loved all the rhythms that I played.
I hope that next time I can play it again.
But oh! Oh! Oh! It’s time to go!*

- Change “so long” and “farewell” to other goodbye words, or say goodbye in other languages.

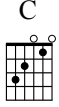
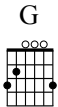
- Open tune a guitar to a G chord. From the lowest pitched string to the highest string this would be:


D G D G B D

- Students can then play their guitar on any G or G7 chord in the song. They can also strum their guitar to match the rhythm of the “Oh! Oh! Oh!” part each time it comes in.

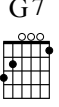
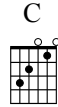
So Long, Farewell


Wade M. Richards

Upbeat  

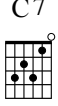




1. So long, fare - well, my friend good - bye. ___

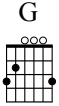
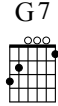
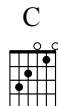



5 So long, fare - well, time sure did fly. ___

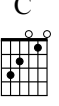
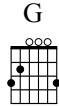



9 So long, fare - well, my friend good - bye. ___ And





13 oh! Oh! Oh! It's time to go! ___ I



 






17 real - ly ___ en - joyed my time with you. ___ The

G7  C 



21 songs that we sang, both old and new. I

C7  F 

25 real - ly en - joyed my time with you. And

G  G7  C 

29 oh! Oh! Oh! It's time to go!

G7  C 

33 Oh! Oh! Oh! It's time to go!

Time to Say Goodbye

Song by Rachel Rambach

About the Song

Goodbyes aren't easy. There's nothing fun about parting with a relative or friend, whether its for a few short days, or for an extended period of time. But if saying goodbye is difficult for you, think about how it must feel for a child who has severe separation anxiety issues. Many of the children I work with must deal with this on a daily basis, and that is one of the things we can address during music therapy.

We always end our sessions with a goodbye song, and I try to stick with songs that are happy and upbeat so that the transition to the next activity is hopefully a positive one. However, I wanted to address the feelings that some children associate with saying goodbye, which is why I wrote this particular song.

Extending the Experience

- This song could be used at different transition times throughout the day; I mentioned going to school and coming home from school, but you could easily add verses about going other places or seeing off a friend or loved one for a period of time.

Time to Say Goodbye

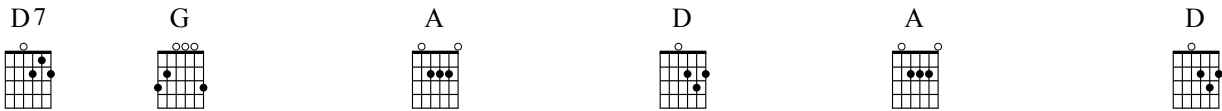
Rachel Rambach



Slowly



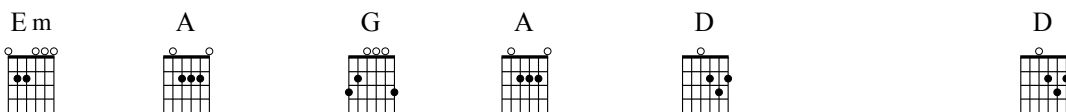
1. In the morn-ing, when I go to school, it's time to say good - bye _____ to the peo-ple I'm
2. See aditional lyrics



leav-ing, like mom and dad, it's time to say good - bye. _____ Good - bye means on - ly 'til next time,



_____ to the peo-ple I'll see a - gain soon. _____ Some-times good - byes are



hard for me, so I'll say good - bye with a tune. _____ In the tune. _____

Additional Lyrics

2. In the afternoon, when I go home
It's time to say goodbye
To the people I'm leaving,
Like my teachers and friends.
It's time to say goodbye.

Time to Sing Hello

Song by Rachel Rambach

About the Song

The start of the new school year is always a good time to try out a new hello or greeting song. If you find yourself rotating through the same few starter songs during the year, make it a goal to incorporate new songs throughout the school year. You could use a song from this book, search for resources on the internet, or write one yourself!

Extending the Experience

- Replace the “you and you and you” section with the names of students in the group.
- Create other fun rhymes for the “sit up tall, let’s have a ball” section.

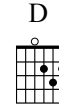
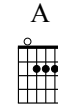
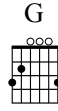
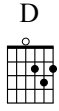
Feet on the rug, give the floor a hug.

Hands on your knees, give them a squeeze.

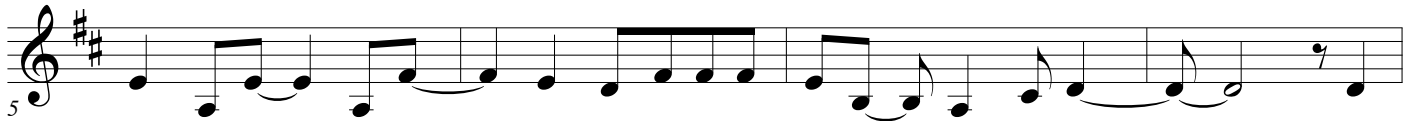
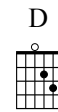
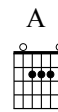
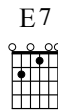
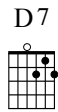
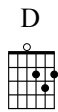
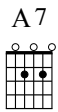
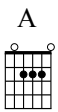
Time to Sing Hello

Rachel Rambach

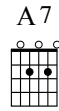
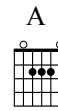
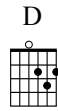
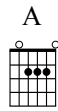
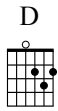
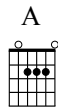
Cheerfully



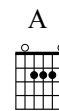
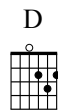
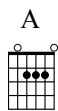
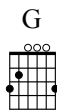
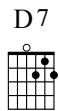
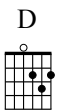
Hands clap! Feet tap! It's time to sing hel - lo _____ to



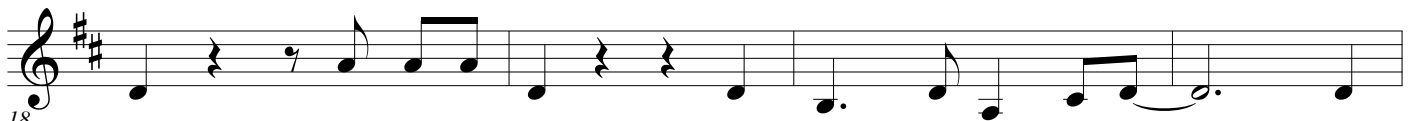
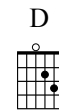
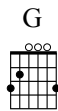
you, and you, and you, _____ and you, all of the peo - ple _____ that we know. _____ So



let's all come to - geth - er _____ and raise our voice in song. _____ Let's have a good time with



mus - ic while we dance and sing a - long. _____ Sit up



tall! Let's have a ball! It's time to sing hell - o _____ to

Time to Sing Hello

A



A7



D



D7



E7



A



D



22

you, and you, and you, ___ and you, all of the peo-ple ___ that we know. _____

A



26

Hel - lo ev - 'ry - bo - dy. ___ Hel - lo ev - 'ry - bo - dy. ___

D



G



D



A



D



A



D



30

Hel - lo ev - 'ry - bo - dy, ___ it's so nice to see you to - day. Hey, hey!

Uh-Oh Hello

Song by Molly Phillips

About the Song

Recommended for children, *Uh-Oh Hello* is a fun way to welcome the group into music, and also encourage body recognition and the isolation of body parts. Lyrics can easily be changed to any body part pairs like legs, knees, eyes, ears, elbows, etc. Think what action words you could connect to each body pair, like: legs are jumpin', eyes are blinkin' or ears are wigglin'.

Extending the Experience

- Try singing body parts and greetings in a different language. Take pictures of the different body parts and add them to one set of cards. Write the name of the body part with the on the other set of cards with the translation below. As students match a word card with a picture card, sing that verse.

Uh-Oh Hello

Molly Phillips

With Swing ♩ = 104

B7 E7

1. Well my hands start wa - vin', there a wa - vin' and a mo - vin', well I
 2. Now my foot starts tap - pin', it's a tap - pin' and a mo - vin', well I

A7

guess that's how my hands say hel - lo, uh, oh. Now my oth - er hand is wa - vin', it's a
 guess that's how my feet say hel - lo, uh, oh. Now my oth - er foot is tap - pin', it's a

E7

wa - vin' and a mo - vin', well I guess that's how my hands say hel - lo. Uh -
 tap - pin' and a mo - vin', well I guess that's how my feet say hel - lo.

B7 A7 E7 A7 E7 E7

oh. (Uh - oh) Uh - oh, I guess it's time to say hel - lo. (Hel - lo)

B7 A7 E7 A7 E7

Uh - oh. (Uh - oh) Uh - oh, I guess it's time to say hel - lo. (Hel - lo)

Welcome to My World (of Music)

Song by Wade Richards

About the Song

Welcome to My World (of Music) is a driving blues rock song to get your group moving, singing, and playing instruments. The simplicity of the song allows for quick adaptations depending on the group you are working with. I often add movements to assist participants in learning the words in the beginning.

welcome to my world - arms outstretched, palms up
music - clap on the syllables for “mu-sic”
leave your troubles far behind - wave your arm behind you
swingin’ time - arms sway back and forth

Next, I have the group work on writing the additional verses. You can also create a word bank for students to use for starter ideas.

“Welcome to my world of _____.”

rhythm	drumming	love	dancing	singing
--------	----------	------	---------	---------

“We’re gonna have a(n)_____ time.”

awesome	jammin’	real good	moving	amazing
---------	---------	-----------	--------	---------

I may also have students take turns improvising on pitched instruments like piano, keyboard, xylophone, or resonator bells. I can use a capo on the second fret of the guitar to play in the key of F# if someone is playing the black keys on the piano (F# pentatonic). If I am using a keyboard, I may ask the student to play in F# pentatonic, and just transpose the keyboard down two steps to match my key of E on the guitar. If I am using Orff instruments I may guitar in the key of G and set up the instrument in an adapted blues scale in the key of G.

D E G A Bb B D E G A

I then select a variety of percussion instruments to add to the group arrangement. This may include bass guitar, cymbal and brushes, cabasa, maracas, claves, bongos, and a djembe. This instrument assortment adds timbre and color to the song.

Extending the Experience

- If you have an iPad, there is an app called Pianist Pro you can purchase. There is a “Scale Piano” feature where you can select from a large number of preset scales (including Blues scale), or create your own scale from scratch. With a quick touch of the keyboard you can place the preset scale in any key. Students can then jam along with you freely,

touching each note or sliding up and down the scale with ease!

- I often using Suzuki tone chimes with my groups, so setting up players in a blues scale is a great way to encourage free improvisation throughout the song. You can also have students take turn conducting the group. The bell players become a big keyboard for the student conductor to explore improvisation!

Welcome to My World (of Music)

Wade M. Richards

Blues Rock ♩ = 107

E7



1. Wel - come to my world ____ of mu - sic.
 2. Wel - come to my world ____ of danc - in'.
 3. Wel - come to my world ____ of friend - ship.

A7

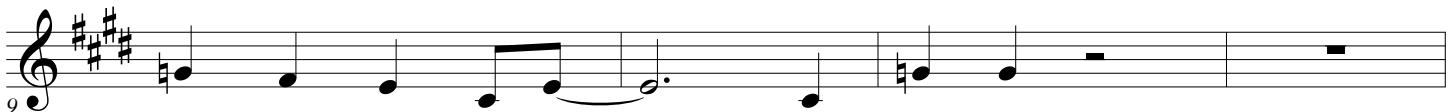
E7



5 Leave your trou - bles far be - hind. ____
 Leave your trou - bles far be - hind. ____
 Leave your trou - bles far be - hind. ____

A7

E7



9 Wel - come to my world ____ of mu - sic.
 Wel - come to my world ____ of danc - in'.
 Wel - come to my world ____ of friend - ship.

B7

A7

E7



13 We're gon - na have a swing - in' time. ____
 We're gon - na have a mov - in' time. ____
 We're gon - na have a jol - ly time. ____

About the Authors

Wade Richards, LCAT, MT-BC



Wade has been providing music therapy services in the Greater Rochester, New York area for over 16 years. He continues to oversee his own private practice and business called *Time for Music* and has published a variety of original songbooks and music therapy materials. Most recently he has released *The Richards' Modified Tuning for Adapted Guitar*. At the *Time for Music* website, Wade authors *Blog Beat*, a resource blog for creative arts professionals, and promotes his *Song Shop*, a membership area featuring over 100 original songs and resources: www.timeformusic.org. After many years as Chair and Internship Director for the Music Therapy Department at the David Hochstein School of Music & Dance, Wade recently became the Program Director of the Blue Ridge Music Therapy Center, a community music therapy program for Trinity Assistance Corporation. The Trinity Assistance Corporation is a nonprofit agency that serves individuals with disabilities. Wade also instructs music education classes at the Eastman School of Music.

Megan Resig, LCAT, MT-BC



Megan is the owner of Rochester Music Therapy Services, a private practice that provides individual and group music therapy sessions as well as traditional and adapted music instruction to clients of all ages in Western New York. Megan is also very active online. She is the author of *The Music Therapy Annex* and resource blog for music therapists and other creative arts professionals, and co-hosts a monthly podcast called *On-the-Go Studio* with Wade.

Contributing Composers

Josh Hauck



Josh Hauck is a musician and composer currently assisting faculty and participants at the Blue Ridge Music Therapy Center in Rochester, New York. He is training to become a music therapy assistant. Josh has taken courses at both Roberts Wesleyan College and the Eastman Community School of Music. Josh has Asperger's Syndrome, a high-functioning form of autism, and has been receiving music therapy since elementary school. Over the years, music therapy has helped Josh to improve his social and musical skills. Currently, Wade Richards and Megan Resig mentor Josh at Blue Ridge. Josh has recently launched his own website called *Note for Note Music*. Examples of his social songs, compositions, arrangements, and transcriptions can be found at: www.notefornotemusic.com. You will also find there a list of services that Josh offers. Josh edited and scored all of the music for the *Sing Together* book.

Lindsey Oliver, MT-BC



Lindsey is a Board Certified Music Therapist working in the greater Rochester Area. She attended Nazareth College of Rochester where she completed her undergraduate degree in Music Therapy. In 2011, she completed her music therapy internship at Hochstein School of Music and Dance in Rochester, NY. Lindsey is currently working at Blue Ridge Music Therapy Center in Rochester, NY working with various types of populations and providing adaptive music lessons. Co-author of the music therapy blog *Allegroharmonies*.

Amy Kalas, MM, MT-BC



Amy Kalas, MM, MT-BC is a board-certified music therapist. She studied music therapy at University of Miami (BM '05, MM '10). Amy completed her clinical internship at Matheny Medical and Educational Center in Jew Jersey. She has been employed full-time as a music therapist at United Cerebral Palsy (UCP) since 2006, working in the preschool and charter school with children with special needs (birth – age 7). At UCP, Amy supervises University of Miami practicum students and serves as the Internship Director. Amy also owns a private practice, Wholesome Harmonies, LLC, where she provides group and individual music therapy, as well as adapted music lessons to children, teenagers, and adults with special needs. Her website and blog can be found at: www.WHmusictherapy.com

Molly Phillips, MMEd, MT-BC



Molly Phillips holds a master's degree in music education from the University of Georgia. She is a board certified Music Therapist with extensive experience in adapted education. Molly is the owner and director of Studio 440, an inclusive studio promoting experiences in music and theatre arts. She strongly supports continued education and is thrilled to collaborate on this project.

Rachel Rambach, MM, MT-BC



Rachel is a board-certified music therapist in Springfield, Illinois. Her private practice, Music Therapy Connections, serves over 50 people of all ages and abilities throughout central Illinois. Rachel is a member of the American Music Therapy Association and is on the executive board of the Illinois Association for Music Therapy. All of her original songs can be found at www.ListenLearnMusic.com and have been featured in educational videos and apps for Model Me Kids and on the Songs For Teaching website.