

An Elementary General Music Curriculum: Kindergarten through 2nd Grade

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Introduction

The first music classes that a child experiences in school are some of the most important in their entire music education. Elementary general music teachers have a huge responsibility to their young students to provide the foundations for students to be able to continue to pursue future musical interests. During my time at Westminster Choir College, I have discovered my teaching passion to be elementary general music. I have learned to love teaching this age group so much that I felt inclined to create an elementary general music curriculum for grades kindergarten through second grade. I particularly enjoy this age of elementary children because of their willingness to learn and explore, and the challenge of building some of the first foundations of their music education.

Philosophy Behind the Curriculum

When creating this curriculum, I drew material and sequencing from student teaching experience, job experiences, and student reactions to various activities. Many of my activities and songs I was able to experiment with during student teaching and my job experiences, making my sequencing realistic and practical for teachers. I also kept in mind the amount of preparation work, effort, and time during class periods that teachers would need to put towards each activity.

Some of the activity explanations and sequencing may seem very similar or identical to the Kodály methodology vocabulary. My cooperating teacher was Kodály certified in multiple levels, making much of my teaching sequencing and knowledge of concept progressions Kodály influenced. Even though I do not have official level training in the Kodály methodology, I have sufficient knowledge of the methodology and sequencing from my student teaching experience to include elements of organization from this methodology. Some phrases or words that are included that are borrowed from the Kodály methodology are “prepare”, “present”, or “practice”

to describe activities (OAKE 2016). The Kodály methodology uses solfege and rhythm stick notation to notate songs, which can be seen in some of my song notations in the song index at the conclusion of this paper (OAKE 2016). Within this paper, the letters “SI” appear in parentheses after a song and sequence are presented. This refers to the page within the song index at the end of this paper where the song being described can be found.

My personal philosophy within this curriculum is simple. The student’s success and comprehension in my general music class is my utmost priority, which directed my choice and sequencing of songs from kindergarten through second grade. I immensely enjoy teaching these students and watching them grow as musicians, and there is nothing more satisfying to me than seeing my young students succeed as musicians. My ultimate goal for my students is for them to become independent musicians in and outside of my classroom. I hope that this curriculum properly reflects my intentions.

Kindergarten Activities

Objective: Vocal Exploration

One of the most enjoyable aspects of kindergarten music is the exploration of musical concepts for the first time. Vocal exploration is essential to the foundation of general music for this age group of elementary students, and is usually one of the first concepts that are visited in general music classes. Vocal exploration is also very relatable for kindergarteners because they have already been doing this on their own or with their families at home.

Vocal warmups, including slides in call and response style, can be done every day in general music classes. This in itself is vocal exploration for young children, especially when they may be making sounds that they find silly and have never done before. Two songs that explore naming some of the different kinds of voices that are used in vocal warmups and in the

music classroom are “Drive in the City” and “If I Ask You to Sing”. Both describe and label speaking, singing, whisper, and shouting voices through the song or story within the song. As students practice each voice, they then apply them to the song through either responding to the teacher’s vocal prompt or through the storyline (SI 44, SI 45).

“You Must Pay the Rent” specifically explores the difference between high and low voices. This can be extremely helpful for labeling and physical recognition of head voice and chest voice when singing in choir later in a student’s music education. Children enjoy this game immensely because of the acting and silliness of the script, and most children enjoy doing all of the characters. This is a great ice breaker for the classroom, and is especially helpful for teachers dealing with students who may not like to sing due to its focus on speaking in the different kinds of voices (SI 46).

Objective: Same/Different

When recognizing things that are the same or different, kindergarteners can easily figure out when to apply this to visual objects. However, music can be a little bit more difficult when listening activities are presented. To prepare young children for critical listening later on in their music educations, teachers can use simple songs and games to help children recognize how to discern between two sounds or changes in a song or piece of music.

“I Love My Little Rooster” and “When Cats Wake Up in the Morning” are both similar in that the animals of each song change (SI 47, SI 48). This is easily recognizable for kindergarteners because they are eventually the ones making the suggestions for each different animal. “Well You Walk” is a great movement activity that can also help students hear the difference in words and respond through movement (SI 49). Students can make the suggestions for each different movement to add, allowing them to be creative and think about how the

movements can work within the music. “Willoughby-Wallaby” includes rhyming and creates cross-curricular connections between music and poetry (SI 50). Students are able to first guess the person the song is referring to, and then join in on the silliness of the rhymes and changing of the words of the song. “The Syncopated Clock” by Leroy Anderson is a great storytelling activity, and is always fun for students when they get to be part of the story (SI 51). Students must be able to hear when the music changes to match the story to their movements, helping them to begin to acquire some of the more critical listening skills and early analysis of pieces of music.

Objective: Steady Beat

Explaining steady beat to kindergarteners was one of the most daunting concepts for me to present during my student teaching experience. Thankfully I had a very gifted cooperating teacher who guided me through several lessons and solutions to presenting steady beat. One of the most important aspects of teaching steady beat is constant experiential activities for students to feel steady beat far before it is labeled. “When Cats Wake Up in the Morning” is a peppy song that encourages students to tap the steady beat on their bodies while singing (SI 48). “Johnny’s Hammer” has the same effect for students, except more bodily coordination is involved (SI 52).

One of the first listening lessons that can be linked to steady beat is “El Capitan” by John Philip Sousa. Students are asked to move around the room to the music, and they get the chance to experience the steady beat of the piece through moving their feet. Students are also encouraged to be critical listeners and think about the relationship between the music and how their bodies move.

Leading up to the presentation of steady beat, students can take part in “Little Bo Peep” (SI 53). Students are required to tap the steady beat on their legs while saying the words to the poem, involving all students in the game in addition to allowing one student to play an instrument as a soloist. “Pumpkin, Pumpkin” and “Woodpecker Tapping” both allow for closer assessment of individual comprehension of what steady beat is and how it exists within different songs (SI 54, SI 55). “Pumpkin, Pumpkin” allows the teacher to watch all students due to the nature of the game. Students are sitting in a circle passing an object to the steady beat, requiring students to not only work together but keep track of the steady beat as a group. “Woodpecker Tapping” also allows the teacher to individually assess. Because students are working in partners, the teacher can see if students are able to tap the steady beat on their partner’s shoulders during the game.

Objective: Tempo

After students are introduced to steady beat, the concept of tempo can be approached. Because students have been exposed to movement and feeling how music relates to movement, tempo should be a relatable concept for kindergarteners. The “Statue Game” is a great first step for kindergarteners to understand the difference between various tempi. As students hear different drum beats, they can move their feet to the tempo of the drum. When they hear a different sounding instrument that stops the steady beat, they make whatever statue that they see from the pictures displayed (SI 56). As students experience this movement, they will learn how to discern the difference between faster and slower tempi. “Andy Pandy” has a similar experiential movement activity. As students move to the directions of the song, the teacher changes the tempo of the song requiring students to move faster or slower (SI 57). In order for students to do this, they must understand how to listen for the difference in the changes of tempo.

“The Witch Rides” is a great activity to present the idea of tempo and how it can change from song to song or within a song (SI 58). As students listen to the different versions of the song and the words in each version, students can recognize the difference between the steady beats of each song. When the teacher sings, pictures that follow the number of beats per song can be used as a visual aid to help students actually see the difference in tempo.

Objective: High/Low

High and low sounds are often confusing to young students. Young children will often confuse “high and low” with “loud and soft”. To help students understand this concept early in their music education, teachers can use their hands to demonstrate when pitches are higher or lower. This can segue into body solfege, which will not be immediately presented but can be lightly incorporated into vocal warmups. As the teacher sings various warmups, body solfege or hand movements can be used to match the pitch level or vocal phrasing. This is helpful for kindergarteners who are more visually oriented, and can aid students in developing pitch singing. Teachers can ask students about the differences between various warmups that go up or down, which should become easier for students as they see and sing each warmup.

“Down, Down” is an excellent example of learning about high and low. The words themselves describe how the melody of the song progresses (SI 59). In addition to critical listening, students can recognize high and low through manipulatives. If students are given paper leaves to use while they sing, they are able to match the movement of the leaves to the shape and direction of the melodic line.

Another activity of recognizing high and low is the use of barred instruments in the music classroom. Students can not only play the different high and low pitches on the bars, but they can see that the lower bars are longer and the higher bars are shorter. This is a great physical

object for students to be able to manipulate, and they have a visual representation of high and low pitches. For children this age, high and low are associated with physical representations of height, making high and low pitches hard to recognize at first. The barred instruments make this recognition slightly easier because of the visual representation.

Objective: Early Arranging

Kindergarteners are extremely creative, and will generally explore new things. Arranging music is one of the first steps for students to learn how to use musical concepts or ideas and make something new out of the old material. Teachers can use very simple musical materials to give students the opportunity to arrange. Using pictures of holiday characters and saying them out loud as rhythmic words gives students the flexibility to arrange the pictures in a poem-like format. As teachers present these pictures, students can be given certain parameters such as only using three or four pictures at a time. When students present their patterns, they will be able to say the names of the figures to a steady beat. This is also a preparation activity for rhythm. Students are able to be creative in their patterns, and can learn to take simple patterns and use them as material for arranging.

A continuation of “Down, Down” would include small amounts of arranging. Students can suggest different colors to add to the song, changing the leaf colors and in turn the rhythmic configuration of the song. This encourages students to explore other options for words in songs, and promotes lyric composing for the future.

Objective: Pitch Matching

Pitch matching is one objective that may take time to develop past kindergarten. Some children are naturally more inclined to know how to match pitch, and others need more time to be able to develop pitch matching. One of the simpler ways of finding out whether or not

children can match pitch is through the song “John the Rabbit”. Students listen to the story within the song first, then they identify the repeating phrase “yes ma’am” (SI 59). Instead of the teacher singing the song, students are then asked to be “soloists” and sing the “yes ma’am”s as John the stuffed animal rabbit comes around to each of them and strokes their cheeks. This simple phrase allows the teacher to hear who can easily match pitch with the phrase and who cannot. The book “Brown Bear” by Eric Carle is a fun way for students to hear another set of pitches that never changes, but also be involved in the story. Students are each given stuffed animals and asked to respond to the teacher’s call with the response matching their animal (SI 60). “Doggie, Doggie” also has a similar goal in that students are able to hear a simple section of the song and are asked to be soloists if they are chosen to be “it” (SI 61). The teacher can use all of these songs as early indicators of pitch matching.

“Columbus Sailed with Three Ships” and “Five Little Pumpkins” are more complicated songs, but can still be useful for students to practice pitch matching. “Columbus Sailed with Three Ships” again allows students to be soloists by rotating the person who sings the response to the teacher’s vocal prompting (SI 62). “Five Little Pumpkins” is a more complicated song, but students love singing this around Halloween and because of the memorable story with accompanying movements (SI 63-64).

Objective: Phrase

Musical phrase can be best explained to young students as a “musical sentence”. When students are young and first experiencing this concept, it is often developed simply by following aural instincts in where a phrase sounds like it begins or ends. For example, in “Sally Go Round the Sun”, students are asked to do certain movements to accompany the song lyrics (SI 65). Students learn to recognize the phrases through the lyrics and the movements. This activity

repeats for every student, and can be used as an introductory activity into learning about phrase, or “musical sentences”.

Both the “Trepak Dance” and the “Nutcracker March” can be used in listening activities related to phrase. In the “Trepak Dance”, students throw pretend paint on their imaginary treehouses and stand back and observe their treehouses during the song (SI 65). This requires them to critically listen to the phrases in the piece and match their movements accordingly. For the “Nutcracker March”, students use listening maps to follow each of the sections according to how the shapes can be traced (SI 111). To follow the map, students must listen and be able to hear how the musical phrasing matches what they see.

One other lovely song that connects to phrase is the “Tree Song”. This song includes movements that match each of the seasons that the tree experiences (SI 66). As students learn about what happens to the tree during every season, they must listen and learn the order of the words in addition to remembering when each movement occurs. As each phrase progresses, students must recognize the timing of these movements with the musical phrase.

Objective: Sol/Mi Preparation

Some of the first songs that children sing contain the intervals of sol and mi. Because students will be learning how to identify sol and mi in first grade, as much exposure to songs with this pattern in them is important in kindergarten. In addition to being used as a tempo activity, “Andy Pandy” can also be used in preparation for sol and mi recognition (SI 67). This song is primarily made up of sol and mi alternating within the melody. The movement activity that accompanies it provides repetition of the song, helping students to experience sol and mi even more.

“Witch, Witch” and “Lucy Locket” are two games that this age group particularly enjoys. As students learn these songs, they are constantly singing sol and mi in various patterns within the songs and repeating them due to the nature of the games (SI 68, SI 69). As students are introduced to labeling sol and mi in first grade, they will be able to use these songs as references to practice labeling sol and mi.

Assessing Kindergarten Activities

When creating the assessments for this age group, I combined visual, physical, and mental assessments for the teacher to use as they are actually teaching each activity, introducing each lesson, and conducting post-lesson assessment. Within certain objectives, many questions for each of the different activities may seem similar. This is due to the repetitive nature of many of the activities and songs in kindergarten because young children benefit from multiple exposures to different concepts before labeling.

Objective: Vocal Exploration

-Drive in the City

1. Can students list the different voices used in the music classroom?
2. Can students identify the different voices used in the music classroom?
3. Can students correctly demonstrate the use and sound of each of these voices?

-If I Ask You to Sing

1. Can students list the different voices used in the music classroom?
2. Can students identify the different voices and words to represent the different voices used in the music classroom?
3. Can students respond to the song using the proper voice when prompted?

-Vocal Warmups

1. Are students able to correctly echo the teacher's vocal patterns?
2. Can students match the timbre and pitch of the call pattern?

-You Must Pay the Rent

1. Are students able to recognize that each character's voice has a different pitch level?
2. Can students portray each character's vocal quality?

Objective: Same/Different

-I Love My Little Rooster

1. Can students hear the first animal sound and compare it to other animal sounds?
2. Are students able to recognize that the song has changed?
3. Are students able to keep track of the changes as each new animal is added?

-Well You Walk

1. Are students able to hear when the music stops and starts?
2. Are students able to hear and follow the new movement in the song?
3. Are students able to think of and suggest new movements for the teacher to add to the song?
4. Can students recognize that the music changes for each new verse and adapt their movement to match?

-When Cats Wake Up in the Morning

1. Can students hear the first animal sound and compare it to other animal sounds?
2. Are students able to recognize that the song has changed?
3. Can students correctly change the song as a new animal is suggested?

-Willoughby-Wallaby

1. Can students hear and recognize the rhyme of each verse?
2. Are students able to change the song to fit each name?

-Syncopated Clock Listening Lesson

1. Can students hear and identify where the song occurs in the song “Syncopated Clock”?
2. Can students keep a beat versus “fly around the room” at the appropriate times?

Objective: Steady Beat

-When Cats Wake Up in the Morning

1. Can students pat the steady beat of the song on their legs while singing?

-El Capitan Listening Lesson

1. Can students move their hands or feet in the pattern that the teacher asks to the steady beat?

-Little Bo Peep

1. Can students tap their legs to the steady beat while saying the poem for each round of the game?

-Pumpkin, Pumpkin

1. Can students pat the steady beat to the song on their legs while learning it?
2. Can students pass the pumpkin to the steady beat?

-Woodpecker Tapping

1. Can students tap the shoulders of their partner to the steady beat while singing the song?

-Johnny’s Hammer

1. Can students do each movement to the steady beat of the song as movements are added?

Objective: Tempo

-Statue Game

1. Can students match their footsteps to each given tempo?
2. Can students identify that the tempos change, and if so, how they change?

-The Witch Rides

1. Can students hear the difference in tempo between the two verses?
2. Can students correctly identify how the tempo changes?

-Andy Pandy

1. Can students follow the change in tempo by following the verses of the song?
2. Can students correctly identify how the tempo changes?

Objective: High/Low

-Barred instruments

1. Can students recognize that the bars make high and low sounds?
2. Can students recognize where on the instrument the bars make high/low sounds?
3. Can students answer why the bars make high/low sounds?
4. Can students play the correct high/low bars as directed using various rhythm patterns?

-Down, Down

1. Can students sing “Down, Down” and follow the song with their leaves?
2. Can students recognize and label that the song goes down in melody/pitch?

-Body Solfege to Match Simple Vocal Warmups

1. Can students do the body solfege or movements to match their voices?
2. Can students recognize and label that the vocal warmups go up or down in pitch?

Objective: Pitch Matching

-Brown Bear

1. Can students change the words in their singing response to match their animal?
2. Can students match the pitch for the response to the teacher's sung question?

-5 Little Pumpkins

1. Are students able to sing the song “5 Little Pumpkins” with the matching movements?
2. Can students sing the responses of the pumpkins independently?

-Doggie, Doggie

1. Can students sing “Doggie, Doggie” as a group to the person who is “it”?
2. Can the student who is “it” sing the question in response to the rest of the class?

-John the Rabbit

1. Can students sing “Yes ma’am” independently and on the correct pitch?

-Columbus Sailed with Three Ships

1. Can students sing the refrain of the song as a group?
2. Are students able to sing the response for each ship on the correct pitches in accordance with how the teacher changes each ship’s name?

Objective: Phrase

-Sally Go Round

1. Is each student able to go around each hoola hoop for each phrase of the song?
2. Can each student play the drum at the correct moment in the song?

-Trepak Dance Listening Lesson

1. Can students “paint” the phrase as they listen to the “Trepak Dance” from the Nutcracker?
2. Can students hear as the music changes style and phrase, and exemplify this through their movements?

-Tree Song

1. Are students able to follow the lyrics of the song with correct movements?
2. Are students able to “grow” to show that they know where the end of the phrase is?

-Nutcracker March Listening Map

1. Can students follow the map correctly while listening to the “Nutcracker March”?
2. Can students follow and point to where each phrase differs within the song?

Objective: Sol/Mi Prep**-Andy Pandy**

1. Can students sing “Andy Pandy” independently/without the teacher singing along?

-Witch, Witch

1. Can students sing “Witch, Witch” independently/without the teacher singing along?

-Lucy Locket

1. Can students sing “Lucy Locket” independently/without the teacher singing along?

1st Grade Activities***Objective: Rhythm vs. Beat***

Many children who are first introduced to the concepts of rhythm and beat are often confused by the difference. Normally the introduction of recognition are first introduced after experiencing both in kindergarten, making first grade the next opportunity to begin hearing and feeling the difference. “Tell Us Your Name” is an icebreaker for some of the first days of first

grade, and a chance for teachers to assess if students can play the rhythm of the words that they speak (SI 70). As the teacher prompts each student, students reply with “My name is _____” and play the drum along with the rhythm of their words. This is one of the first experiences in first grade that the teacher can refer back to when presenting rhythm versus steady beat.

“Bee, Bee Bumblebee” and “Engine, Engine” are both poems paired with games, making them perfect candidates for activities for first graders to learn the difference between experiencing rhythm and steady beat. “Bee, Bee Bumblebee” is a fun poem paired with a game that gives students the chance to repeat the poem and get to thoroughly know it, in addition to watching the teacher tap the steady beat on each student’s head (SI 71). As students get “out”, they sit in the “honey pot” and play the steady beat or rhythm on rhythm sticks. The teacher can refer back to either playing experience to help students feel the difference between rhythm and steady beat. “Engine, Engine” is another poem and game that students love to play, and provides them with many chances to practice repeating the words (SI 72). An extension of this game entails the teacher asking students to say the poem and put either the steady beat or the rhythm of the poem “in their feet”. As students move around to either, the teacher introduces the difference between rhythm and steady beat by asking students how each experience felt.

Objective: Ta/Ti-ti

Because of my experience student teaching with a Kodaly certified teacher, I have chosen to use the Kodaly system for naming rhythms. The first rhythm recognized within this system of teaching is the combination of ta and ti-ti, or a quarter note and eighth notes. These are some of the simplest and most used rhythm combinations in the songs that students first sing in general music, making this labeling the first logical step in presenting rhythms.

A simple, helpful poem that can be used as the first method of labeling ta and ti-ti is “Cobbler, Cobbler” (SI 73). As students learn the poem, they can tap the steady beat while watching a visual representation of the steady beat on the board. This visual representation can be pictures, such as shoes, that can be pointed to while saying the poem. The next step in this process is to have students tap “every word”, or the rhythm, while watching the same kind of visual representation. This second time the pictures are representing the rhythm of the poem instead of the steady beat. The teacher can then ask students which words have two sounds and which have one, helping students see the difference between what will be labeled as ta and ti-ti. After this difference is seen, the teacher can then present ta and ti-ti as words with one sound or two sounds. After students have learned this, they can then label each word with tas and ti-tis.

Another activity that can help students recognize and practice labeling ta and ti-ti is “Miss White” (SI 74). After students have learned the poem, seen the worksheet, and pointed to the pictures while saying the poem, they can then practice labeling which words are ta and ti-ti based on the number of pictures underneath each word.

Objective: 5-Line Staff

As students learn their first rhythms, they can also be learning about the five-line staff and how notes or rhythms look when placed on the staff. For this process, I have chosen to use three separate activities to create the process for students to learn how to use and read the five-line staff.

The first part of learning the five-line staff in this curriculum would be learning the basics of the staff as a class. The acronyms for each line and space of the treble staff would be introduced first, followed by practice using note head magnets or circles on the board staff and where they would be placed for each note. As students become more familiar with the staff and

names of notes, students can begin to do partner activities to practice with the staff. White boards or laminated staffs can be used to ask students to draw whatever notes are asked. This can be turned into a fun race by asking one student to pick a note out of a box or hat, and then students race to draw the note first. The last part of this process would be recognizing the relationship of the notes to sol and mi. This part of the five-line staff unit would be presented after the labeling of sol and mi, a lesson later in the curriculum. As students are introduced to “Music Street”, where the solfege notes live, they learn where “Mr. Sol” and “Mr. Mi” live. As students recognize the relationship between sol and mi and the distance between them, they can transfer this relationship to the staff. Sol and mi always have one line or space between them, making these two notes the first notes to manipulate on the staff. Students can be asked to move sol and mi around the staff to different positions to help them conceptualize that sol and mi are moveable. This entire process would also be applied to the bass clef staff, including practicing moving sol and mi and learning each acronym.

Objective: Movement

Movement is incorporated into most activities in kindergarten. In order to continue this type of experience, I included this as an objective for first grade to keep this present in the general music classroom.

“When I Was One” is a follow-the-leader song that promotes critical listening and storytelling (SI 75). As the teacher sings the song and students follow their movements, students begin to learn the order of movements and progression of the story and rhymes. After a brief break, the teacher can ask students about the different words that they hear, leading them to realize that the words rhyme. The second time through the song, the teacher encourages students

to sing the different rhymes while participating even more in the song. This allows students to learn this song through the movements, in addition to relating the movements to the rhymes.

Students always love going on a “Bear Hunt” (SI 76-77). Students simply follow the movements of the teacher around the room while echoing the phrases that the teacher says to tell the story. This is a super exciting activity that can be done as a reward or at the end of a class due to its infectious excitement. Students will never want to stop!

One other great movement activity is the partner dance to “Children’s March” by Percy Grainger (SI 78). Students learn to listen to the music and speak words that match the rhythm and phrases of the music. After they have learned this, movements are taught that match the words spoken over the music. As students learn the movements with a partner, they practice and then do the partner dance with the music. This is a fun way for students to get to know this piece, in addition to learn some of the phrasing and form of the music for use at a later time.

Objective: Labeling Sol/Mi

Because students have already had exposure to sol and mi in songs during kindergarten, first grade is the time to begin labeling sol and mi. In first grade, students will continue to experience more songs with sol and mi before labeling sol and mi in one of the simpler songs. The song “Cuckoo” is entirely made up of the pitches sol and mi, and requires pitch matching and listening skills (SI 79). As students learn the calls and responses from the teacher, they are constantly repeating the pitches sol and mi either as a group or as a soloist. This is one song that can be referred back to after discovering sol and mi and used as a practice activity for labeling.

Around Halloween, teachers can use the song “Halloween, Halloween” and the associated game to reinforce more experiences with sol and mi (SI 80). At this point, teachers may try to ask students what other song “Halloween, Halloween” sounds like. Students may

mention words or phrases that sound similar to the melody of “Halloween, Halloween”. This would be a helpful assessment for teachers to see if students are able to aurally recognize sol and mi without the label.

“Come Back Home” is another sol and mi centered song, and students greatly enjoy this game (SI 81). This is a similar circle game to open-and-closed gates games, where children raise their arms at certain points to designate when it is time for the person who is “it” to chase another student. This song is also completely constructed of the pitches sol and mi, again an opportunity for students to start aurally recognizing sol and mi and similar patterns between songs.

The song that teachers can use to officially introduce sol and mi in this curriculum is “Witch, Witch” (SI 82). Again, this song consists solely of sol and mi pitches, and can be related back to patterns of previous sol and mi songs. After students have thoroughly learned the song and played the game, the teacher can then tell the story of “Music Street” and where “Mr. Sol” and “Mr. Mi” live in relation to each other on “Music Street”. Each note has its own “house”, and the houses remain blank and uninhabited until the teacher introduces each occupant of the solfege scale. This provides a visual representation of where sol and mi are in relation to each other, and provides a context for the continuation of learning other solfege notes in the future.

Objective: La

The next note on the solfege scale that is introduced in this curriculum is la. This is the next logical step in the solfege introduction of the curriculum due to la’s relationship to sol and mi. La is also often seen as the other pitch within songs that contain sol and mi. The simplest first relatable song is “Acka Backa” (SI 83). This song can also include instrumental parts, providing a chance to repeat the song several times for students to learn the pitches of the song

thoroughly. Each of the phrases in “Acka Backa” would be a different instrumental part, requiring students to work together as an “orchestra” and listen critically to be able to take their turn playing at the correct time.

“Here Comes a Bluebird” is similar to “Engine, Engine” except students only choose a partner each time instead of adding on to the “train” (SI 84). This song is also slightly more complicated than some of the previous songs due to the addition of la among other pitches, but also allows for repetition due to the nature of the game. “King’s Land” is fairly simple song that uses la as one of the main and most repeated pitches, making this my choice for labeling la in this curriculum (SI 85). “King’s Land” is also repeated often due to the game, which is somewhat like freeze tag but in a line that follows a leader. After students have had ample time to play the game, the teacher can then move on to “Music Street” and introduce where la lives in reference to sol and mi. After students have learned about la and fully comprehend its relationship to sol and mi, the teacher can use body solfege to help students identify where la is present in “King’s Land”. After this song has been labeled, the teacher can then ask students in what other songs they think la is present. The discussion can then be steered to “Acka Backa” and “Here Comes a Bluebird” and labeling la within those songs.

Objective: Quarter Rest

The quarter rest would be the first rest introduced in this curriculum. Rests can be described to students in first grade as “spaces” or “silence”, and should be specified as moments when no pitches or sounds occur. However, for some of the first experiences of feeling the rest, claps or gestures may be needed to help students recognize specifically where rests occur in certain songs.

“Hot Cross Buns” is one of the easier examples of songs for students to first identify the moments of rest (SI 86). After the teacher has taught this song, students repeat the song while keeping the steady beat in different ways. The moment of rest at the end of phrases one, two, and four can be filled by touching the head, knees, or nose. As students do this, the teacher must monitor to make sure students are not singing during these moments. After suggestions from students as to what to do during these moments of silence, students can then pick partners and do the same song but match their gesture with their partner’s. This provides students with an extra moment to practice and a different perspective on watching someone else do the “moments of silence”. This song can then be moved to the barred instruments, rests being replaced by mallets touching the head or shoulders. For the sake of the following song, this would be the activity in which teachers can introduce the rest, what it means in music, and what it looks like.

“Frog in the Meadow” is a higher energy song and game, so this would require a few more cautions and rules before beginning. This song contains a rest at the end of both phrases, and would require the teacher to possibly slow down the song after playing the game to recognize the rests (SI 86). The rests can be represented in the same ways as “Hot Cross Buns”, by tapping the head or another part of the body silently. This will help students immediately recognize where the rest occurs when prompted due to the repetition of this kind of movement in “Hot Cross Buns”.

Objective: Early Composing

In kindergarten, students would be exposed to early arranging in preparation for composing in the future in general music. Some of the first composition experiences can happen on a small scale in first grade. A very simple activity is a game that requires arranging, coordination, and simple rhythm skills (SI 87). Students are shown four pictures, two of each

kind of picture. The teacher secretly assigns claps or pats on the legs to each kind of picture, and then performs the four pictures at a steady beat with the claps and pats in the order of the pictures. The teacher then asks students to see if they can figure out what the “secret pattern” is. The teacher can rearrange the pictures as many times as it takes for students to figure out which picture represents which movement. Then as students figure out the pattern, the teacher allows students to take turns arranging their own patterns and performing the patterns. As an extension of this activity, students can then work in partners and create their own movements to sets of four pictures and perform them for the class.

Another early composition activity is built off of the previous learned poem “Engine, Engine”. After students have learned to clap and stomp the poem while speaking it, the teacher then asks them to recognize patterns of short and long within the phrases. For example, the words “long, long, short-short long” can be said in rhythm to match the words “yes, no, maybe so”. This requires students to listen to the rhythm of the words and match the long and short sounds to the words in the poem. This then transitions to a board activity. Students see examples of pictures with dots and lines, representing short and long. Students can take turns arranging these patterns and saying them out loud. This helps prepare students for labeling ta and ti-ti, and helps students recognize when pitches are shorter or longer in songs. As an extension, students can then use whiteboards and create their own short and long patterns.

Objective: Dynamics

At this point in the student’s general music education, children have most likely experienced dynamics. Through the story of “Herman the Worm”, students can learn how to relate dynamics to visual representations to better understand them (SI 88-90). “Herman the Worm” requires four cutout worms on Popsicle sticks for the teacher or students to hold up. As

each part of the story is told, students listen to each of the animals that Herman swallows and see the difference in his size. After students recognize this, the teacher can then ask students how they can show Herman's size with their voices. This should lead the conversation to singing becoming louder as he gets bigger and softer when he becomes small again. After students participate by holding the "Hermans" a few times and practice telling the story with dynamics, the teacher can then introduce dynamics and some of the labels that are used for different levels of volume in music. Students can then decode which verses of the song could be labeled with forte, piano, etc. and why this would be important to communicate to musicians who read music. As an extension, the teacher could then show real music scores on a projector and play "dynamic scavenger hunt". This could also be done with students in partners looking for the dynamic markings as a team.

Assessing 1st Grade Activities

The following assessments were created for the teacher to monitor students as a group, but also to be even more individualized than kindergarten assessments. As seen in the above curriculum activities, students are working more often in partners, providing students the opportunity to be assessed on a more individual level. Students are also able to assess one another either consciously or unconsciously because they are working together toward a common goal.

Objective: Rhythm vs. Beat

-Engine, Engine

1. Can students say the poem independently?
2. Are students able to say the poem and clap/step the steady beat?
3. Are students able to say the poem and clap/step the rhythm?

4. Are students able to discern the difference between the feeling of the steady beat and the rhythm of “Engine, Engine”?

-Tell Us Your Name

1. Can students respond to the prompt “Tell us your name!” correctly?
2. Can students tap the drum to the rhythm while saying the sentence response?

-Bee, Bee, Bumblebee

1. Can students say the poem independently?
2. Can students tap the rhythm or steady beat while saying the poem?
3. Can students display the difference between rhythm and beat when prompted?

Objective: Ta/ti-ti

-Miss White

1. Can students say the poem independently?
2. Can students say the poem and point to the figures according to the words?
3. Can students distinguish the difference between beats with one or two sounds?

-Cobbler, Cobbler

1. Can students say the poem and tap the steady beat independently?
2. Can students distinguish beats with one sound versus two sounds?

Objective: 5-line Staff

-Learn on Board Together

1. Can students remember and identify the line and space letter names?
2. Can students place shapes or notes on the correct line or space when prompted?
3. Can students recognize where higher or lower notes are placed on the staff?

-Dry-erase Board with Staff

1. Can students draw the note on the correct line or space when prompted?

-Notation

1. Are students able to understand the story of “Music Street” and the relationship between sol and mi?
2. Do students understand the distance between sol and mi?
3. Do students understand and demonstrate that sol and mi can be moved around the staff?

Objective: Movement

-When I Was One

1. Can students follow the movements of the teacher while the song is sung?
2. Can students sing the rhyming parts of the song while doing the movements?

-Bear Hunt

1. Can students follow the teacher’s movements during the “bear hunt”?
2. Can students remember the order of the movements to run away from the “bear”?

-Children’s March

1. Are students able to learn and repeat the steps in the dance with a partner?
2. Are students able to do the dance with a partner while listening to the piece “Children’s March”?

Objective: Sol/Mi

-Cuckoo

1. Can students sing the group responses to questions sung by the teacher?
2. Can the student who is the “secret cuckoo” sing “cuckoo” to the pitches of sol-mi?
3. Can students identify the lower and higher notes/sol and mi using body solfege?

-Halloween, Halloween

1. Can students sing the song independently?
2. Can students identify the lower and higher notes/sol and mi using body solfege?

-Witch, Witch

1. Can students sing the song independently?
2. Can students identify the lower and higher notes/sol and mi using body solfege?

-Come Back Home

1. Can students sing the responses to the teacher's sung questions?
2. Can students identify the lower and higher notes/sol and mi using body solfege?

Objective: La

-Acka Backa

1. Can students sing “Acka Backa” independently?
2. Can students use body solfege and identify where “la” occurs in this song?

-Here Comes a Bluebird

1. Can students sing “Here Comes a Bluebird” independently?
2. Can students use body solfege and identify where “la” occurs in this song?

-King’s Land

1. Can students sing “King’s Land” independently?
2. Can students use body solfege and identify where “la” occurs in this song?

Objective: Quarter Rest

-Hot Cross Buns

1. Can students sing “Hot Cross Buns” independently?
2. Can students snap in the correct part of the song?

3. Can students identify that the snap also represents silence of the voice and music?

-Frog in the Meadow

1. Can students sing “Frog in the Meadow” independently?

2. Can students snap or clap in the correct part of the song?

3. Can students identify that the snap also represents silence of the voice and music?

Objective: Early Composing

-Rhythm/coordination Game

1. Can students follow the teacher’s pattern of claps and pats?

2. Can students decode which symbol represents which movement?

3. Can students rearrange the shapes in a new pattern independently?

-Engine, Engine

1. Can students say the poem “Engine, Engine” independently?

2. Can students clap and step either the steady beat or the rhythm of the poem when prompted?

3. Are students able to recognize the difference between short and long sounds?

4. Are students able to decode where the teacher’s example of short and long sounds occurs in the poem without the words?

5. Are students able to rearrange the short and long patterns independently?

Objective: Dynamics

-Herman the Worm

1. Can students follow and join in parts of the story of “Herman the Worm”?

2. Are students able to recognize the relationship between the size of the animals in the story and the dynamics of their voices?

3. Are students able to change their voice dynamic based on the size of the animal independently?

2nd Grade Activities

Objective: Strong/Weak Accents

Strong and weak accents may be difficult for students to hear, but with the proper preparatory activities students can discern the difference after multiple exposures to the concept and labeling practice. “Pumpkin, Pumpkin” is one song that includes both strong and weak accents that alternate and repeat several times (SI 54). In this curriculum, this song would have been introduced in kindergarten and used as an experiential song for steady beat. In “Pumpkin, Pumpkin”, the strong accents appear on beats one and three. Because students have been introduced to ta and ti-ti, they can notate this song. After students have notated “Pumpkin, Pumpkin” on the board, they tap their knees on beats one and three while singing the song and following along with the notation of the song. The teacher then asks students on which parts of the words they tap their knees. Students will hopefully recognize that “pum” of “pumpkin”, “round”, and “fat” of the first half of the song are the words on which they tap. The teacher can then explain that these words are called the “strong” beats, or accents. The other words are labeled as “weak” beats or accents. Students can then label the other strong and weak accents in the second half of the lyrics by circling the words that are the strong beats and putting a line through the words that are the weak beats.

“Dumplins” is another song that includes both strong and weak accents (SI 91). After students learn the calls and responses, the game is played by picking one student as the guesser and one student to be “it”. The person who is “it” hides in an unseen place. The guesser must guess who has left the group and hidden. After students have played the game for a significant

amount of time, the teacher re-sings the last part with the words “one of my dumplin’s gone” and “don’t tell me so”. “Don’t tell me so” is the emphasized part of the two, and the teacher exemplifies this by using a dramatic gesture at this moment. After reviewing this last part of the song, the teacher reviews the difference between strong and weak accents. Students are then asked to decide which of the two parts of the song is the strong and which is considered the weak accent. Students should be able to hear that “one of my dumplin’s gone” is the weak accent, and “don’t tell me so” is the strong accent.

Objective: Bar Lines/Meter

Within this curriculum, second graders will learn the difference between meter and where to place bar lines by using speaking activities. For the first activity, the teacher presents multiple pictures of characters or holiday themed objects. For example, students may see pictures of a snowman, snowflake, pine tree, and snowstorm. Students then say and clap the pictures. After this step, students are asked how many sounds are in each word. After they have discovered that each word contains two sounds, the teacher then asks students to think about what rhythm would match these words. Students will hopefully identify that these words are all ti-ti words and label them accordingly. After students have labeled all of the words, the teacher then asks students to place these words into two groups. After students group these words, they must decide how many beats are within each group. Students should be able to see that each group contains two beats, making the meter two beats per group. The teacher can then introduce these grouped words as “measures” and the number of beats per measure as the “meter”. In order to group each set of beats, students will then learn about bar lines and how to use them to separate each measure.

To reinforce meter, the teacher can introduce multiple examples of groups of pictures with bar lines to separate each group of pictures. In order for students to figure out what kind of meter exists in each example, students must clap and say each picture. After they clap and say the pictures, the steady beat is tapped while saying each of the sets of words. Students should then be able to discern the number of beats per measure, and thus the meter.

Objective: Half Notes

The next rhythm that students will learn in their music education within this curriculum is the half note. Because students have learned that ta and ti-ti are quarter notes and eighth notes, they will be able to recognize the beat value and subdivision of half notes. There are two different songs that include half notes in addition to the opportunity to play instruments along with the song. “John Kanakanaka” is a song that has easily recognizable verses that can pair nicely with various instrumental parts (SI 92). After students have learned this song through repetition and call and response, instruments are added to each phrase in the song. Students first experience half notes through singing this song and recognizing the longer note values by playing the instruments. The teacher can prompt students to recognize the longer note value by asking which instruments play the longest phrases. Students should be able to hear the longer phrases because of the phrase activities in kindergarten. “Funga Alafia” is a multicultural song that is similar in sequence to “John Kanakanaka”. “Funga Alafia” includes repeated phrases that can be separated into various instrumental parts depending on the class size (SI 93-94). Students will again be able to recognize the half note value, or longer note value, by playing instruments along with each phrase or group of words.

Haydn’s “Surprise Symphony” is a classical piece that should be presented to every student at some point in their music education. This work is not only an essential part of

classical music knowledge, but it is an excellent example of a piece that can be characterized and used to reach an understanding of multiple music concepts. Within this curriculum, it can be used as a movement, critical listening, and half note activity. Students can first listen to the piece by following along and pointing to a music listening map (SI 95). After students are familiar with the piece and its historical significance, they can move around the room and coordinate their movements with the music and listening map. After sufficient time with this music, the teacher can ask them which part of each line of the map lasts the longest. Students will hopefully recognize that the eyeballs of the map last the longest. This is the point at which the teacher can introduce the idea of the half note being the longer value and worth twice as much as the shoe pictures. After an official introduction to the half note, the teacher can refer back to “John Kanakanaka” and “Funga Alafia” for practice recognizing half notes in other song contexts.

Objective: Ostinato

The concept of ostinato can be best introduced primarily through experience. “Tideo” is an excellent example of a song in which most of the instrumental additions to the song are composed of ostinato (SI 96-97). Even though this might be the first song in which students experience ostinato, this concept can easily be introduced immediately after experiencing once. After students learn the vocal part of the song through call and response, instruments can be added to each micro-phrase. Students can repeat this song by rotating instrumental parts until every student has played each part. The teacher can then prompt students by asking which instrument parts repeat. After students have recognized the ostinato, the teacher can officially label this repeating part as such.

Another song containing ostinato is “Train is a-Comin’” (98). The main part of the song repeats words without repeating the melodic pattern, but includes multiple other ostinato vocal

parts. After students have learned the main melody, the teacher can introduce each new vocal ostinato part by singing the part while students sing the main melody. The teacher can then split the class into multiple groups to learn and sing each different part, rotating the parts from one group to another. Students should be able to recognize that these repeating parts are also an example of ostinato. This activity is also a precursory activity for teaching singing in canon.

Objective: Rhythm Decoding

Because students have had ample experience with learning and decoding specific rhythm values, they are now equipped to start decoding rhythmic patterns with multiple rhythm values within a single activity. One of the first ways to approach this new kind of decoding is to use pictures with multiple syllables that can be grouped into two and three syllables per word. The teacher can specify what groupings occur, and students can work in partners to help one another decode and clap each word accompanying the picture. The teacher can ask for groupings such as two, three, two plus three, three plus two, etc. to help students begin to recognize the difference and be able to say and clap any number of combinations. This is practice for future rhythmic grouping and performance.

“I Spy Eleanor” is a slightly more complicated poem than past poems and games, allowing students to critically think about the words and syllables per word (SI 99). After students learn this poem through call and response, they can sit in partners to begin decoding. The teacher passes out ta and ti-ti cards for students to use to decode the poem into the correct rhythmic pattern. After students have decided on their patterns, students can share them by saying and clapping tas and ti-tis in place of the words to the poem.

Objective: Do

Students have currently learned “sol” and “mi” up to this point in their general music education. The next note for second graders to learn to label is “do”. One song that really exemplifies this note and that students enjoy is “Closet Key” (SI 100). This song is fairly easy to learn to sing, but with one essential and somewhat difficult ending phrase. The second phrase of the song contains “do” at the end instead of “mi”, which is essential for students to sing in order to recognize later. The game is a “hot and cold” game, but instead of saying “hot and cold” students sing louder when the finder is “hot” and softer when the finder is “cold”. After sufficient time playing the game, the teacher uses body solfege to exemplify the difference between the ends of the first and second phrases. The teacher could use this as a labeling activity, or the teacher can wait until the following “do” song to label “do”.

The next song in this sequence for teaching “do” is “Sailor, Sailor” (SI 101). This is a very calm song and game, and a great activity for the end of class. The last note of all four phrases is “do” repeated, and can be used as a similar body solfege activity. The teacher can also ask students to recognize which parts of each verse sound the same in pitch by naming the words that repeat the same pitch. After students have recognized the repeating pitches in the verses, the teacher can use body solfege to better label the lowest part in the verse. If the teacher of this curriculum did not label “do” in the previous song, this song can also be used as a presentation song and activity for “do”. When the teacher labels “do”, “Music Street” can be used as a reference for where “do” is in relation to “sol” and “mi”.

One other song that can be used as a further labeling practice activity is “All Around the Buttercup” (SI 102). After students have learned this song through critical listening and/or call and response, the game combines practicing steady beat by tapping the heads of students sitting

in a circle and chasing. Students really enjoy this game, and can get multiple repetitions of the song through playing. After playing the game multiple times, the teacher can use body solfege to label “do” in this song. However, students have had experiences with body solfege and using it to label notes. This time, the teacher can start students off by giving them the first two notes of the song in body solfege. After this, students can form partner groups and try to figure out where “do” is in the song by using body solfege. Students should be able to label the words “one”, “just”, and “me” as “do” in the song.

Objective: Style/Mood

The style and mood of music seems to actually be easier for younger children to identify than for some older children or even adults. Because of their imaginative minds at this age, they can easily describe scenarios or how the music sounds using simple language and examples. Students have essentially been experiencing this since kindergarten, but the teacher starts to label that this imaginative storytelling and possible scenarios are actually the mood and style of the music. The Dalcroze methodology incorporates many activities that include characteristically moving to music or discussing the mood and style of music. For this reason, I have included Dalcroze movement music as an activity for students to practice thinking about the mood or style of music. For this activity, the teacher will need some piano skills to be able to either read from examples or do some slight improvisation. For each example of music, the teacher plays the music and asks students what the music sounds like (SI 103-104). After students think about what the music sounds like, they are asked to move around the room in the way in which they think is most suited to the music. After this step of the activity, the teacher asks students to share what they think the music sounds like. The teacher can either decide to share what the official music is titled as, or to allow students to keep their own interpretations.

“Ballet of the Unhatched Chick” is a listening map activity that includes articulation, steady beat, and style identification (SI 105-106). As students listen to the music for the first time, the teacher asks what the music sounds like it is depicting. After students are given the chance to use their imaginations to decide what the music sounds like, the teacher reveals the title of the piece. The teacher can use either this activity or the Dalcroze movement activity to introduce the concept of style and mood, which should consist of a simple verbal explanation. If students know how to identify style and mood at this point, then the teacher can reiterate that students’ ideas about this piece are the mood and style. After the teacher officially introduces the piece, the listening map is distributed to each student. Students follow along on the map by pointing to each of the pictures while listening.

Objective: Major/Minor

Discerning the difference between major and minor can be difficult for young children when first introduced to the concept. Because students have not had a huge amount of experience reading music at this point, major and minor are more easily taught through listening rather than looking at scores and key signatures. An effective activity for teaching the difference is listening to the story of “Peter and the Wolf” with accompanying music (SI 107-109). The teacher can either use recordings or play the themes on the piano while telling the story. Students can also be involved in telling the story, making it even easier for the teacher to be able to play each theme.

As the story of “Peter and the Wolf” is told, the teacher plays each theme to accompany and accentuate each character. Because each theme personifies the characters and their personalities so well, students can begin to associate each kind of music with the different characters. The happiest themes, such as Peter’s and the bird’s themes, are introduced as

“major” music. Students can begin associating major keys with happier sounding music. The more interesting themes, such as Grandpa’s or the wolf’s themes, are introduced as “minor” music. These themes are not necessarily always scary, except in the case of the wolf, but are not characterized as “happy” like major keys.

Objective: Composing

Students have had some experience with composing within their music education by this point. A composition activity using names of apples can be used as an introduction to more advanced composing. The teacher leads a discussion about different kinds of apples, making a list of the apple types on the board. This list becomes the key for the composition worksheet (SI 110). The teacher displays the worksheet on the board to show students how to put each apple name in the apple, and how to notate each apple name using tas and ti-tis. The process of ordering the names of apples becomes each student’s rhythmic composition. After students create their compositions, they can share them with each other and get the chance to practice saying and clapping their composed rhythms.

Assessing 2nd Grade Activities

The assessments for each grade level have progressed to include more individual assessment and more group and partner activities. This allows the teacher to start to direct each student’s music education and progression on a more individual basis, and to make sure that all students are on track with the curriculum and concepts. The following assessments are more directed towards individual students and assessing their comprehension of each concept.

Objective: Strong/Weak Accents

-Pumpkin, Pumpkin

1. Are students able to sing “Pumpkin, Pumpkin” independently?

2. Can students recognize the difference between strong and weak accents?
3. Can students recognize which words have strong and weak accents?

-Dumplins

1. Are students able to sing “Dumplins” and play the game independently?
2. Can students recognize which words have strong and weak accents?

Objective: Bar Lines/Meter

-Grouping shapes/characters

1. Can students say and clap each character/shape?
2. Can students recognize which words have 2 syllables, 3 syllables, etc.?
3. Do students understand that each group of beats is separated by barlines?
4. Can students use barlines to separate the beats correctly?
5. Can students understand that each separation of beats is a measure?

-Meter

1. Can students count and decode how many beats are in each measure?
2. Are students able to decode the meter of the music examples based on the groupings of beats?

Objective: Half Notes

-Surprise Symphony Listening

1. Can students follow the listening map while listening to Haydn’s “Surprise Symphony”?
2. Can students decode which pictures are the longest sounding notes?
3. Do students understand that the longer notes in the “Surprise Symphony” are half notes?

-Funga Alafia

1. Can students sing “Funga Alafia” and play instruments independently?
2. Can students recognize which notes are the longest?

3. Can students decode that these notes are half notes?

-John Kanakanaka

1. Can students sing “John Kanakanaka” and play instruments while singing independently?
2. Can students decode on which words the half notes occur?

Objective: Ostinato

-Tideo

1. Can students sing the song and play the instrument parts independently?
2. Are students able to recognize which instrument parts repeat for the entire song?
3. Do students understand that a repeating part that never changes is an ostinato?

-Train is a-Comin’

1. Can students sing “Train is a-Comin’” independently?
2. Can students sing each of the different parts along with the main melody independently?
3. Can students recognize the ostinato part of all of the sung parts?

Objective: Decoding Rhythm

-I Spy Eleanor

1. Can students say the poem independently?
2. Can students decode the tas and ti-tis of each word?
3. Can students understand the difference between the rhythm and steady beat of “I Spy Eleanor”?

-Number of Sounds per Word

1. Can students group words into the correct groups of sounds per word?
2. Can students put words into their own patterns?
3. Can students clap and say the rhythm of their patterns independently?

Objective: Canon

-A Turkey Knocked at My Back Door

1. Can students sing the melody of this song independently?
2. Do students understand that a canon is one melody that doesn't change but is sung by multiple parts at different times?
3. Are students able to sing "A Turkey Knocked at My Back Door" in canon?

-Toaster Time

1. Can students say this poem independently?
2. Can students say the poem in different parts to create a canon?

Objective: Do

-Sailor, Sailor

1. Can students sing "Sailor, Sailor" independently?
2. Can students recognize the repeating notes on the correct words?

-Closet Key

1. Can students sing "Closet Key" independently?
2. Can students sing the song while doing body solfege to match the pitches?
3. Do students recognize the lowest note on the correct words?
4. Do students understand the new note to be "do"?

-All Around the Buttercup

1. Can students sing "All Around the Buttercup" independently?
2. Can students sing the words "just choose me" with the correct body solfege?
3. Are students able to decode which word is "do" of "just choose me"?

Objective = Style/Mood

-Ballet of the Unhatched Chicks Listening Lesson

1. Can students listen to and describe what animal the music sounds like?
2. Can students explain why the piece sounds like “unhatched chicks”?

-Dalcroze Movement Music

1. Can students describe the music that they hear and how they would move to it?
2. Can students move to each kind of music while listening?

Objective = Major/Minor

-Peter and the Wolf

1. Can students recognize each theme of each character?
2. Can students describe each theme and why it fits each character?
3. Are students able to understand that the “happier” themes are major and the “interesting” themes are minor?

Objective: Composing

-Apple Worksheet

1. Can students list different names of apples?
2. Can students decode how many sounds each apple name contains?
3. Can students decode the rhythm of each apple name?
4. Are students able to organize apple names into patterns of four with the correct rhythms?

Conclusion

This elementary general music curriculum was created while keeping the teacher’s process and preparation and the success of students in mind. This project embodies my

experiences and teaching interests while at Westminster Choir College, and I hope that the activities, assessments, and teaching materials will prove helpful to fellow educators.

To see an online version of this curriculum, please visit <http://michalikj.wix.com/capstone>.

Song Index

Get in car
→ can't speed
→ can't crash

Speaking/whispering/singing/shouting voices

CITY LINE AVENUE

Song without words
Major
s, l, (d)r m s l d'

Swing

A musical score for a single melodic line. The key signature is one sharp, indicating G major. The time signature is common time (4/4). The melody consists of eighth and sixteenth notes. The first two measures are identical: a quarter note followed by an eighth note, then a sixteenth-note pattern of (B, A), (G, F), (E, D), (C, B). Measures three and four are also identical: a sixteenth note (D) followed by a eighth note (B), then a sixteenth-note pattern of (A, G), (F, E), (D, C), (B, A). Measures five and six are identical: a sixteenth note (B) followed by a eighth note (G), then a sixteenth-note pattern of (F, E), (D, C), (B, A), (G, F). Measures seven and eight are identical: a sixteenth note (G) followed by a eighth note (E), then a sixteenth-note pattern of (D, C), (B, A), (G, F), (E, D). Measures nine and ten are identical: a sixteenth note (E) followed by a eighth note (C), then a sixteenth-note pattern of (B, A), (G, F), (E, D), (C, B). Measures eleven and twelve are identical: a sixteenth note (C) followed by a eighth note (A), then a sixteenth-note pattern of (F, E), (D, C), (B, A), (G, F). Measures thirteen and fourteen are identical: a sixteenth note (A) followed by a eighth note (F), then a sixteenth-note pattern of (D, C), (B, A), (G, F), (E, D). Measures fifteen and sixteen are identical: a sixteenth note (F) followed by a eighth note (D), then a sixteenth-note pattern of (B, A), (G, F), (E, D), (C, B). Measures seventeen and eighteen are identical: a sixteenth note (D) followed by a eighth note (B), then a sixteenth-note pattern of (A, G), (F, E), (D, C), (B, A). Measures nineteen and twenty are identical: a sixteenth note (B) followed by a eighth note (G), then a sixteenth-note pattern of (F, E), (D, C), (B, A), (G, F). Measures twenty-one and twenty-two are identical: a sixteenth note (G) followed by a eighth note (E), then a sixteenth-note pattern of (D, C), (B, A), (G, F), (E, D). Measures twenty-three and twenty-four are identical: a sixteenth note (E) followed by a eighth note (C), then a sixteenth-note pattern of (B, A), (G, F), (E, D), (C, B). Measures twenty-five and twenty-six are identical: a sixteenth note (C) followed by a eighth note (A), then a sixteenth-note pattern of (F, E), (D, C), (B, A), (G, F). Measures twenty-seven and twenty-eight are identical: a sixteenth note (A) followed by a eighth note (F), then a sixteenth-note pattern of (D, C), (B, A), (G, F), (E, D). Measures twenty-nine and thirty are identical: a sixteenth note (F) followed by a eighth note (D), then a sixteenth-note pattern of (B, A), (G, F), (E, D), (C, B).

A musical score for a single melodic line. The key signature is one sharp, indicating G major. The time signature is common time (indicated by a 'C'). The melody consists of eighth and sixteenth notes, primarily on the B, A, G, and F# notes of the G major scale. The score ends with a fermata over the final note. Below the staff, the lyrics "Beep beep" are written in a cursive font.

*Singing voice - beep beep

Speaking voice - Hey, what's up? (answer cell phone)

Shouting/Speaking voice - Get out of the way!
Whisper voice - Hush, hush (baby crying)

Bailey, J. (2005). *Sing-to-kids songbook*.

As learned from Jennifer Bailey at Level II MLT Elementary Cert. Program July 2008, Michigan State.

"Drive" around rm. T. sings song, st. do "stop" voices.

T:

If I ask you to sing will you sing

St:

Yes I will

Etc.

If I ask you to sing will you sing

Yes I will

If I ask you to sing

If I ask you to sing will you sing

Yes I will

Melodrama

as learned from our Wyoming Friends

Villain:	You must pay the rent!	Damsel:	<i>But I can't pay the rent.</i>
Villain:	You must pay the rent!	Damsel:	<i>But I can't pay the rent.</i>
Villain:	You must pay the rent!	Damsel:	<i>But I can't pay the rent.</i>
Hero:	I'll pay the rent.		
Damsel:	<i>My hero!</i>	Villain:	Curses! Foiled again!

Students explore the range of the speaking voice by helping the teacher tell a story. Each student holds an accordion folded paper napkin. Students echo teacher (see above) exploring low, medium, and high voices. The napkin serves as a prop:

Villain: napkin = mustache**Damsel:** napkin = bow in hair**Hero:** napkin = bow tie

Once comfortable, students may enjoy some of the following:

- choose three soloists; class "boos," "hisses," and "cheers"
- teacher improvises expanded story; students insert responses
- students perform for classroom teacher or parents

MY LITTLE ROOSTER

R.S.P. = G,-B-flat,

♩ = 50-56

Freely

3 Well, I love my lit-tle roos-ter and my roos-ter loves me,
 4 I'm gon-na cher-ish my roos-ter 'neath the green bay tree,
 My lit-tle roos-ter goes, "Cock-a-doo-dle doo",
 Doo-dle doo

2. Well, I love my little pig-gy and my pig-gy loves me,
 I'm gonna cherish that pig-gy 'neath the green bay tree,
 My little pig-gy goes X X My little rooster goes Cock-a-doo-dle doo, etc.
 (pig sound)
3. Well, I love my lit-tle snake, and my snake loves me,
 I'm gonna cherish that snake 'neath the green bay tree,
 My little snake goes HSS HSS My little piggy goes X X,
 My little rooster goes Cock-a-doo-dle doo, etc.

4. Continue adding animals and sounds.

The order of animals and sounds is not fixed, with the exception of the first verse. Once the children understand that a new animal is added with each singing of the song, have them suggest the name and sound of an animal. The "cock-a-doodle-doo" employs a falsetto/yodel singing voice.

I learned this song from Almeda Riddle's singing of it as heard on Southern Folk Heritage Series record American Folk Songs for Children, Atlantic Records SD-1350 (1965), recorded in the field and edited by Alan Lomax in 1959. The notation above is a generalized representation of how I sing the song.

J. TRINKA COLLECTION

Ozarks
Cumulative Animal Song

s, l, t, @ r m s d' r' m'

M D D'

When cats wake

D' L S L

up in the mor-

S F

they

M D

Al- ways

R T

say good

D

day

D D (spoken)

They say Meow meow meow meow

1.

M D

That is what they say they say

2.

M D

That is what they say

L S D L S D

Well you walk and you walk

S L D D 1.M 2.S 3.M

And you walk and you stop

R D S F F M

Well you walk and you walk

D D L D L D

And you walk and you stop

Willoughby-Wallaby

Willoughby wallaby wee, an elephant sat on me

Willoughby wallaby woo, an elephant sat on you

Willoughby wallaby Wustin, an elephant sat on Justin

Willoughby wallaby Wania, an elephant sat on Tania.

<https://www.youtube.com/watch?v=sOOZQZlxxC4>



The Syncopated Clock

by Leroy Anderson (U.S., 1908–1975)

Begin the lesson by telling the children the following: "The cuckoo clock hangs on the wall all day and ticks away as the busy family has its breakfast and gets ready to go to school and work as the mom takes care of the baby through dinner, bath time, story time, and so on. But when everyone is finally asleep in their beds at night, the little bird inside the clock takes off, flying and dancing around the house. As everyone starts to wake up in the morning, the bird flies back into the clock and quickly returns to his spot again, accurately keeping time. No one in the house knows the bird leaves the clock each night."

Next, say to the children: "Now we're going to be the clock ticking on the wall." Direct them to find a place to stand against the wall. Explain that everyone will find a way to "tick." It could be by moving our head, shrugging our shoulders, or moving our arms up and down. The children can find their own way to "tick." Tell them it is important that we keep it very steady so we keep good time. Remind them that when everyone in the family is in bed, the bird will fly out of the clock and have a wonderful time flying around the house. (You can introduce the melody and the words here as if the bird were singing them.)

Words by L. Kleiner

Musical notation for the first line of the song. The key signature is G major (one sharp). The time signature is common time (4/4). The melody consists of eighth and sixteenth notes. The lyrics are: Fly a-way, fly a-way.

Fly a-way, fly a-way.

Lit-tle bird wants to

Continuation of the musical notation. The key signature changes to F major (no sharps or flats). The melody continues with eighth and sixteenth notes. The lyrics are: play. Fly a-way, fly a-way.

play. Fly a-way, fly a-way.

Lit-tle bird wants to play.

Johnny's Hammer

(Children hammer with one hand)

Johnny works with one hammer,
One hammer one hammer
Johnny works with one hammer,
Johnny works with two.

(Children now hammer with two hands)

Johnny works with two hammers,
Two hammers two hammers
Johnny works with two hammers
Johnny works with three.

(Children use two hands and one leg to hammer)

Johnny works with three hammers,
Three hammers three hammers
Johnny works with three hammers
Johnny works with four.

(children use both hands and both legs)

Johnny works with four hammers,
Four hammers four hammers
Johnny works with four hammers
Johnny works with five.

(Children use both hands, both legs, and head to hammer)

Johnny works with five hammers,
Five hammers five hammers
Johnny works with five hammers
Johnny's work is DONE!

<http://www.songsforteaching.com/actionparticipation/s/johnnyworks.mp3>

Little Bo Peep



(adapted from *2nd Rhyme Around* by Randy DeLelles and Jeff Kriske)

Age: K-2

Objective: Instrumental timbre; pulse activity; binary form; experiencing compound meter

While keeping the pulse as a *pat-clap* ostinato, students review the traditional A section:

*Little Bo Peep has lost her sheep
And can't tell where to find them;
Leave them alone and they'll come home,
Wagging their tails behind them.*

Echo text for new B section:

*You can help her find her sheep,
And you don't have to look around.
One of them has an instrument,
Just listen for the sound.*

Use the A and B section in the following game:

- This is a listening game where a student (hidden) plays an unpitched instrument, and the class identifies it by selecting the appropriate instrument symbol. Each student needs a set of unpitched symbol cards, and instruments to be played should be hidden from class. All students speak the A and B sections with the pulse ostinato, followed by the identification game. As class demonstrates ability, consider sequencing sounds by having the student play more than one instrument in succession.
- Extension: consider two students playing instruments together so that sounds may be heard at the same time. This requires the ability to distinguish between sounds heard

Pumpkin, Pumpkin

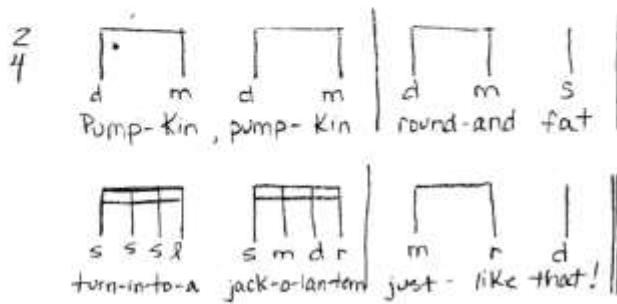
S.S.P. =

singing game

R S P. =

drum sl

J =



Game: Elimination game. St. sit in a single circle. While singing the song, st. pass an object (pumpkin) around the circle to the beat. Whoever is holding the pumpkin on the word 'that' is OUT. Game repeats until one person is left.

Sources: As performed by Susan Brumfield, Kodaly Level II, Westminster, July, 19

Instruments: Bordun (xylos) $\frac{2}{4}$ corning | pumpkins makes them scary

Ostinato (metall.) $\frac{2}{4}$ Z Z | (rest, rest) Round and fat

Jennifer Kimock - collection, 1999

Gr. K/I

Steady

Beat

39. WOODPECKER TAPPING

SHORT SONG**USE: GENERAL**

In a steady walking tempo

Wood-peck-er tap-ping, one, two, three, out in the woods in a hol-low tree.

Tap, tap, taps 'til the end of day. Spread his wings and flies a-way.

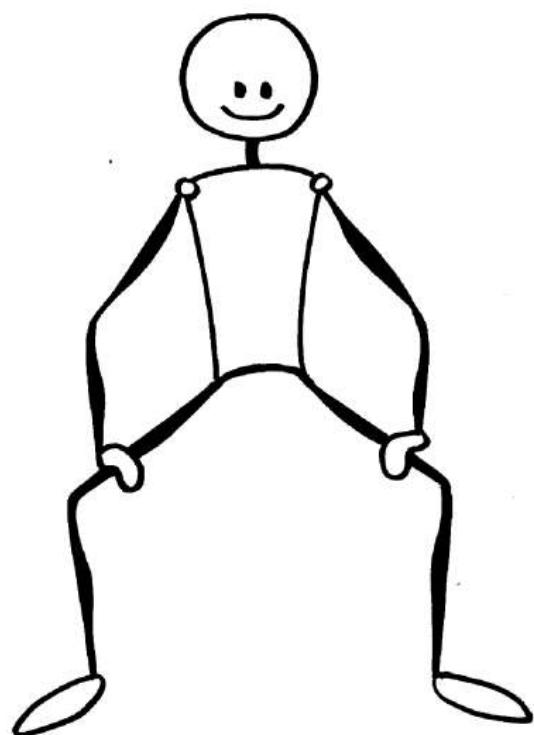
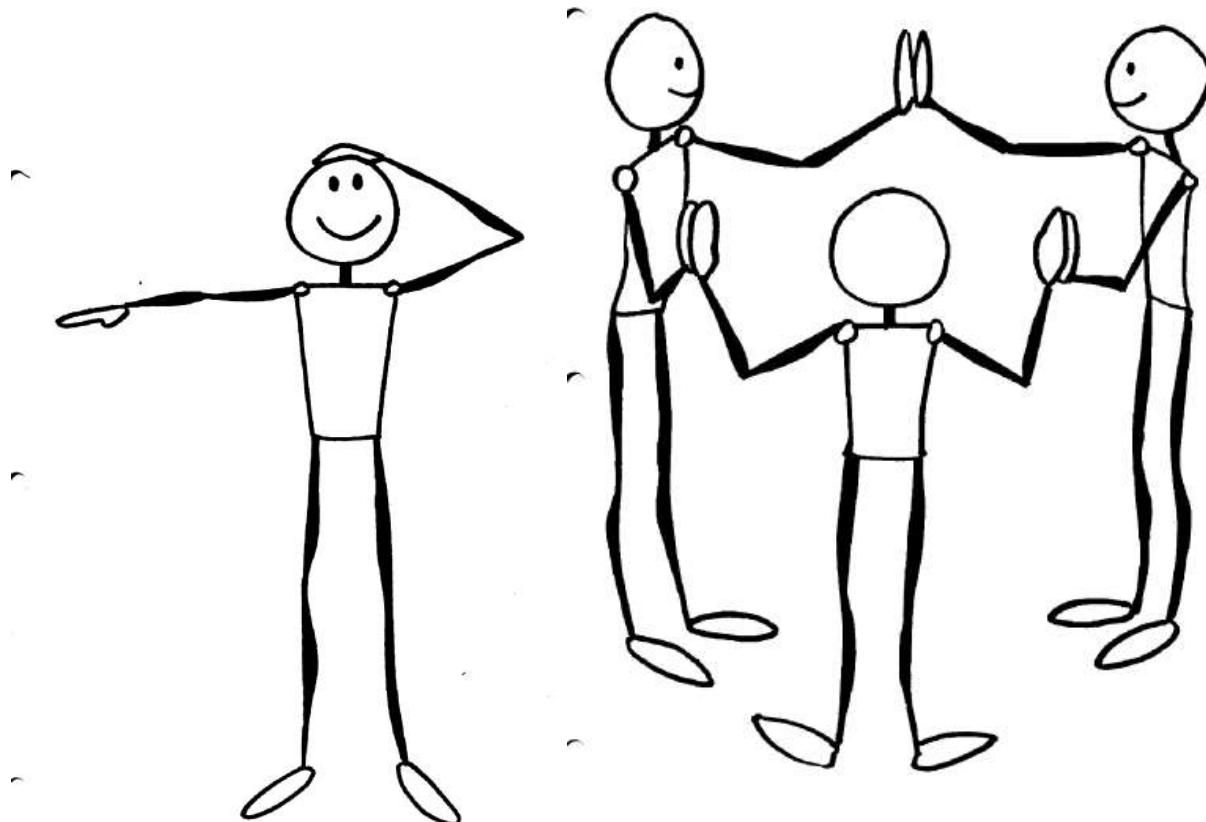
• Here's a game which reinforces steady beat that children enjoy:

— Have children choose partners. Children decide whether they wish to begin as "woodpecker" or "hollow tree." Standing behind the partner, one child (the "woodpecker") taps lightly in steady beat on the other child's shoulders (the "hollow tree"), while they all sing the song. When the song is over, the "woodpecker" flies away to another "tree" and the game begins again.

— Introduce an auditory signal, perhaps a finger cymbal, to tell the "woodpecker" and the "tree" to change places.

— After the children have played the game a few times, invite one child to come to a glockenspiel and play a little improvisation while the "woodpecker" is flying to another tree. The "woodpecker" must keep flying as long as the glockenspiel plays and must settle as soon as the playing ceases.

— Introduce a woodblock to play four or eight taps as a tempo-setting device to begin the game over again.



Andy Pandy

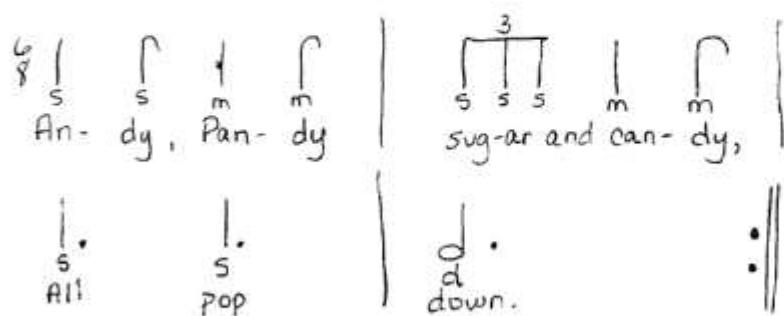
S.S.P. = A

K.S.P. = A-C

I. = 96

Singing game

(d) rr s



v.2... All pop up

v.3... All pop in

v.4... All pop out.

Game: Children stand in a circle jumping down, up, in and out on the respective verses. As the game continues the tempo gets faster. Students who "pop" in the wrong direction may go to the "candy jar".

Sources: Forrai, Kataiun, Music In Preschool. Budapest:
KULTURA Foreign Trading Co., 1995, page 151

As sung by Jean Sinor, Kodály Level I, WCC
July 1998

LESSON 3

Concept Objective A To discern a fall melody pattern

Concept Objective B To use appropriate instruments to dramatize a song

Materials Rec. 6B-1/CD4-18; classroom percussion instruments

1 GETTING STARTED

- Say to the children, "So many creatures come out on Halloween. This song tells about four of them. Who are they?" Then play the recording of "The Witch Rides." See if the children can name the four Halloween creatures in the song—a witch, ghosts, a skeleton and goblins.

2 DEVELOPING THE LESSON

- Now have the children listen for the witch's cry—*Oo, oo*—as you play the recording again. Invite them to sing along on the *Oo, oo* parts as they occur in the song.

3 CLOSING A

- When the children know the song, let them take turns singing the *Oo-oo* parts a solo. You might let some of them sing *eh* or *oh* or *ah* in place of this vowel sound, if they wish.

EXTENDING THE LESSON

CLOSING B

See Sounds Like Halloween! in the Special Resources below.

Lesson 7

The Witch Rides (6)

Words and Music by Grace M. Massere Additional Verses by Mary Joys

1. The witch is on her broom-stick, Rid-ing ver-y fast.
2. See the ghosts come float-ing White a-gainst the sky.
3. The skeleton is dancing Hal-low-een at last!
4. They go drift-ing by!

Down, Down, Yellow and Brown

Musical notation for the first two lines of the song. The top staff uses a treble clef and a common time signature (indicated by a 'C'). The lyrics are: "Down, down, yellow and brown; the". The bottom staff continues the melody with a treble clef, showing the continuation of the song: "leaves are falling all over the ground."

John the Rabbit

American Folk Song

Brown Bear, Brown Bear

Musical Objective: so-mi-do-la

Music literacy (dictation)

A Capella singing in tune

Materials: Assorted beanie babies (1 for each student)

Brown Bear, Brown Bear (by Eric Carle)

Graphic of Brown Bear song

Half-sheets of paper with staff printed on it

Pencils

Sequence:

- T reads (and sings) through book – add tag ending “That’s what we see” on so-mi-do
- Pass out beanie babies
- Ss put beanie babies behind their back when they are done singing
- Play game using format from book, but use the color and type of beanie babies that the children have (children get to self-describe their animals)
- ALL Ss sing 1st half of the song/chosen person sings the 2nd half as solo
- Use Curwen hand signs to go over solfege (to review)
- Do dictation of melody using finger staff as a pair-share
 - Notate melody on staff paper
 - Draw picture of their favorite animal (or thing)

Brown Bear, Brown Bear

Brown bear, brown bear, what do you see— I see a red bird looking at me.

Doggie, Doggie

S. S. P. = A

R. S. P. = A

I =

Song game

(m) sl

All:

where's your m bone ?

Dog:

One child:

All:

dog-gie bone ?

Game: Circle formation sitting on floor. One child sits in the middle as the "dog" and hides his eyes. Another child is given the bone and all st. place hands behind their backs. All sing 1st line, doggie sings 2nd line, and the child with the bone sings the last name. The dog then opens his eyes and tries to guess who has his bone (3 guesses). New dog is chosen and game continues.

Source: Forrai, Katalin and Jean Sinor (translator) "Music In Preschool" Budapest, Hungary : Corvina, 1974, 1998 p. 143



8B

Music and You

Key: F Starting Pitch: C Scale Tones: so do re mi so la



5

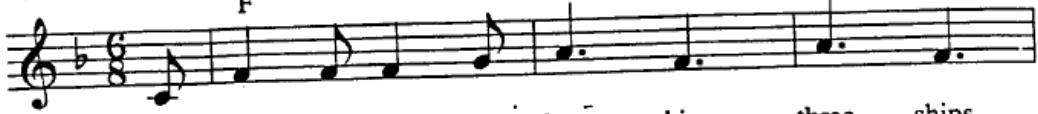
Book 2

Columbus Sailed with Three Ships for Study Only

Piano Accompaniment on page PA 84

Words and music by
Margaret Dugard

F



Co - lum - bus sailed with three ships, three ships,

F



three ships, Co - lum - bus sailed with three ships

C7

F



o - ver the o - cean blue. _____ The Ni - ña, (the

F



Ni - ña), the Pin - ta (the Pin - ta), the

F

Bb

F



San - ta Ma - ri - a (the San - ta Ma -

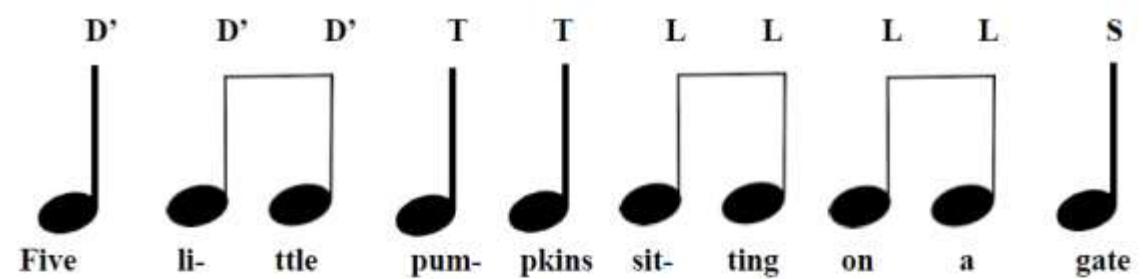
F

C7

F



ri - a), sailed the o - cean blue. _____



S F F M M R R R D



D R R R (spoken)



R M M M (spoken)



M F F F (spoken)

The fourth one said

"Let's run and run and run!"

M S S S S L T D'

And the fifth one said "Let's have some fun!"

D' D' D' T T L L L S

Ooooo went the wind and out went the lights

S S F F F M M R R R D

And the five lit- tle pum- kins rolled out of sight.

SALLY GO ROUND THE SUN

Mary Alice learned this classic English singing game in a course in children's music taught by Doug Lipman in Cambridge, MA in 1976.

Sal - ly go round the sun,
Sal - ly go round the moon,
ev' - ry Sun - day af - ter - noon
Whoops!



Trepak Dance

Tell the story:

This is the story of a child who is painting his new little tree-house room. He has decided the entire room—the floor, the ceiling, and all the walls—needs lots of bright color. He throws the paint on and then uses his hands (and sometimes even his feet) to smear the paint around. He then pauses to observe his work and think about where he will paint and what colors he will use next. He throws many blobs of paint, one right after another, faster and faster. After all the paint is thrown, he smears it faster and faster until, suddenly, he extends his arms up high, realizing his room is perfect!

- 0:01 Throw paint
- 0:02 Throw paint
- 0:03–0:05 Smear the paint around
- 0:06 Throw paint
- 0:07 Throw paint

(Continue same as above as you hear the "throwing" and "smearing" in the music.)

0:24–0:34 Observe work and plan future painting

Throw paint . . .

The Tree Song

Dancers scattered facing Teacher

This meditative game was composed by Lorraine Lee Hammond. It is one of the most peaceful and engaging singing games we know. © Snowy Egret Music, BMI, used by permission.

This is my trunk, I'm a tall, tall tree,
in the spring-time the blossoms grow on me. They open. They open.

The group is an apple orchard, standing and holding arms in the air as branches. The Teacher and group all bend down, branches (hands) touching the ground:

This is my trunk I'm a tall, tall tree

All slowly rise up, running hands (branches) along legs (trunk) while singing *This is my trunk*. End up standing with arms in the air again, as a trees.

in the springtime the blossoms grow on me.

Open and close fingers of each hand, as blossoms opening.

They open. They open.

From raised fists, slowly open fingers of first one hand, then the other hand.

Silently bend down as before.

This is my trunk, I'm a tall, tall tree

Same as before.

in the summer the breezes blow through me, I bend, I bend.

Bend from side to side, as a tree in the wind.

...in the autumn the apples grow on me, they drop, they drop.

Show apples growing with hands, and then drop hands.

...in the winter the snowflakes fall on me, brrr, brrr.

Mime the snow falling, hug self with arms and shiver.

Notes: Try introducing this with a story about an apple orchard made up of singing trees. The game requires no teaching, just say, *Do what I do, and say what I say*. The first time the children can help you remember the order of the seasons. When you do it a second time, do the whole game with just singing, no talking. We always do this dance with no accompaniment.

Andy Pandy

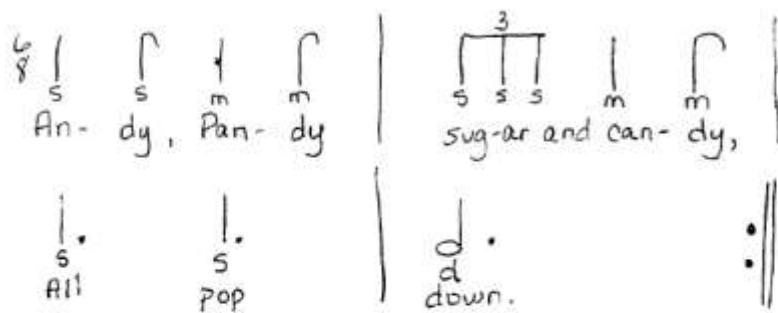
S.S.P. = A

K.S.P. = A-C

I. = 96

Singing game

(d) m s



v.2 ... All pop up

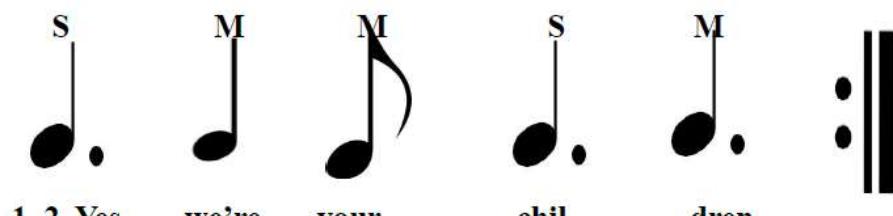
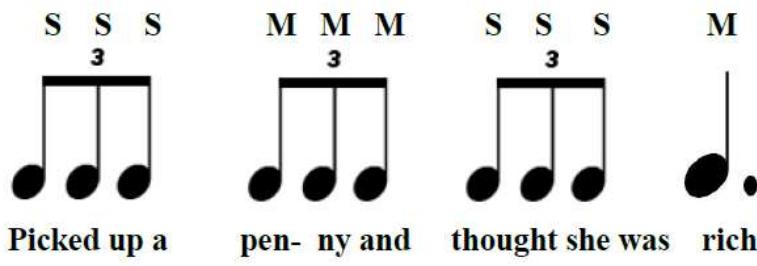
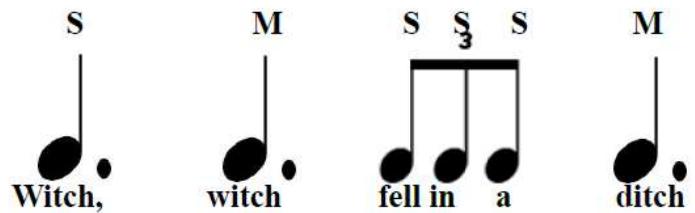
v.3 ... All pop in

v.4 ... All pop out.

Game: Children stand in a circle jumping down, up, in and out on the respective verses. As the game continues the tempo gets faster. Students who "pop" in the wrong direction may go to the "candy jar".

Source: Forrai, Kataiun, Music In Preschool. Budapest:
KULTURA Foreign-Trading Co., 1995, page 151

As sung by Jean Sinor, Kodály Level I, WCC
July 1998



3. NO YOU OLD WITCH!

Lucy Locket

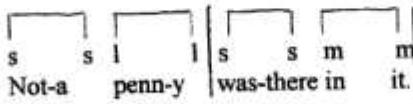
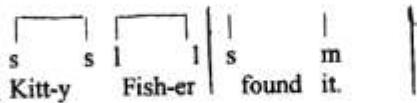
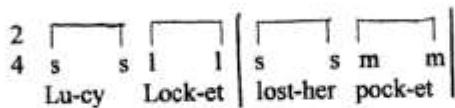
S.S.P. = C

singing game

R.S.P. = A-C

(M) 5d

| = 92



Game A: Game: Students stand in a circle and sing the song, while "Lucy Locket" walks around the outside of the circle with her "pocket". At the end of the song, Lucy drops her "pocket" behind a child and begins to run. That child picks up the pocket ("Kitty Fisher"), runs, and tries to catch Lucy before she gets back to her spot in the circle. That child becomes the new "Lucy".

Source: As performed by Carol Brown, Kodaly Level I,
 Westminster Choir College, 1998
 Lois Choksy, *The Kodaly Method*, p. 167
 Eleanor G. Locke, *Sail Away*, p. 5

Jennifer Kimock - collection 1998

Game B: St. in a sitting circle. "Lucy" hides his/her eyes. "Kitty" gives a penny to someone to hide (in hands, under shoe, in lap, etc.) "Lucy" come into circle and walks close to students around circle. Look for the penny by playing "Hot & Cold". The closer "Lucy" gets to the penny, the quieter they sing. The further away she gets, the louder they sing. "Lucy" has 3 guesses.

Melodic Moments

Tell Us Your Name!

I got the idea for this lesson plan from a colleague, **Ed Anderson**, who teaches K-5 music at Seminole Springs Elementary School in Eustis, Florida. His music program brings the experiences of Orff instruments, steel drums, and choral music to life for his students. Ed taught secondary band for many years and loves his new life in elementary music. He is a big fan of the original *Mallet Madness* book, and I'm thrilled that he shared this lesson idea with me for *Mallet Madness Strikes Again!*

Focus

High Notes

Low Notes

Melodic Direction

Preparation

- Set the barred instruments in the C pentatonic scale.

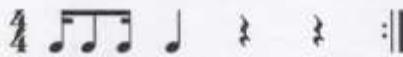
Process

1. Ask the students how they can find high and low notes on a barred instrument. If the following chant isn't given as an answer, teach it to the class.

"Big is low, small is high, that'll be true 'til the day I die!"

2. Choose a few students to demonstrate high notes vs. low notes on a number of the instruments, including any of the more exotic instruments like log drums or Joia Tubes. Be sure to ask where the low and high notes are on a single-headed drum.

3. Using a moderate tempo teach this chant to the students, inserting your name in the two beats of rest.



Tell us your name! (name patterns here)

4. Instruct all of the children to practice clapping their first name in any pattern they want, as long as it fits within two beats. You may wish to demonstrate several examples.
5. Instruct the children to pat the rhythm of their name on their laps using the right and left legs to represent high and low pitches on a barred instrument. Encourage them to perform their name at least three different ways! Call on a few students to share their creations.
6. Decide whether the students' "name" solos will move from low to high or high to low. Then choose whether the activity will be teacher-led, or if the drummers will lead.

If the teacher leads, the teacher plays a drum and speaks the "Tell us your name!" chant before each student plays his or her two-beat name solo on the barred instrument, moving in the predetermined direction.

If drummers lead, the students at the drums play the chant before each soloist takes his or her turn improvising a two-beat pattern on the barred instrument to accompany the speaking of his or her name.

7. **ROTATE** → and repeat as time permits.
8. In subsequent lessons change the response to the students' hobbies, birthday (month and day), or their favorite foods.

Bee, Bee, Bumble bee

(spoken)

4 | | □ | | | □ □ □ | |

Bee, bee, bumble-bee | stung a man u- pon the knee |

□ □ □ | □ □ □ | | //

stung a pig u- pon the snout | goodness me now you are out! //

- Students stand in circle, teacher stands in middle
 - teacher taps heads of students around the circle to the steady beat while poem is said
 - whoever has head tapped on "out" is in the "honey pot"
 - "honey pot" plays steady beat of poem as game continues, play until one person wins

J. Michalik, collection 2014

Engine, Engine

4
♩ (spoken)

Engine Engine number 9 | going down chi-cago line |

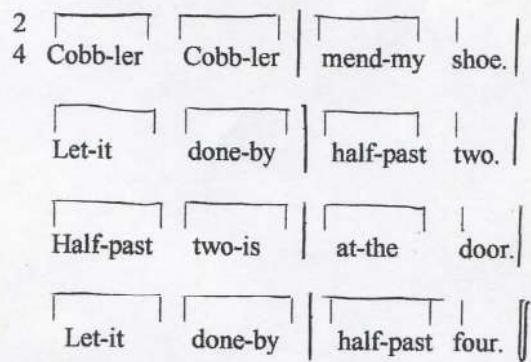
♩ ♩ ♩ | ♩ ♩ ♩ |
 if the train goes of the track will I get my money back

| | ♩ | | | |
 yes, no, maybe so | woo d. ||
 woo!

- Students stand in circle, teacher stands either in the middle or as part of circle
- one student is selected as "train conductor"
- "train conductor" weaves in + out of windows made by students holding up arms
- wherever "train conductor" stops is the new "train conductor", leads train of students through windows until one is left (students can decide if poem is said fast or slow)

Cobbler, Cobbler

S.S.P. = chant rhyme
R.S.P. = chant



Source: As performed by Jean Sinor, Kodaly Level I,
Westminster Choir College, 1998

Jennifer Kimock - collection 1998

MISS WHITE HAD A FRIGHT



Miss



White



had -a



fright.



In-the

middle

of -the

night.



Saw -a



ghost,



eating



toast



Halfway

up-the

Lamp -

post

When I Was One

$\frac{6}{8}$

When I was one I ate a bun going over the
 sea I jumped aboard a pi-rate ship and the
 pi-rate said to me go-ing over go-ing
 un-der gondola Hatten like a sol-dier and a
 one two three

other verses:

- 2) tied my shoe
- 3) climbed a tree
- 4) shut the door
- 5) took a dive
- 6) picked up sticks
- 7) met a boy named Kevin
- 8) learned to skate
- 9) tickled my spine
- 10) caught a hen

- each verse, "one" is replaced with different age, "ate a bun" is replaced with rhyming verse

- teacher does movements according to words

J. Michalik, collection 2014

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GAMES FOR AUDITORY AND LISTENING SKILLS

BEAR HUNT

(A Chanted Story)

Age: 3-8 years**Benefits:** Practice in listening skills, sequencing concepts and use of memory
Development of rhythmic coordination**Directions:** Instruct children to listen and watch carefully so that they can echo each phrase and imitate the motions as they accompany the story. Begin patting your hands on thighs to make a "foot-step" sound and create a beat; chant each phrase rhythmically, pausing to allow the children to echo them. Once you have found the bear, "run" back home (Rapidly pat thighs with hands).

Let's go on a Bear Hunt . . . (Echo)

We're going to find a Bear . . . (Echo)

Open the door, squeak . . . (Echo)

Walk down the walk . . . (Echo)

Open the gate, creak . . . (Echo)

Walk down the road . . . (Echo)

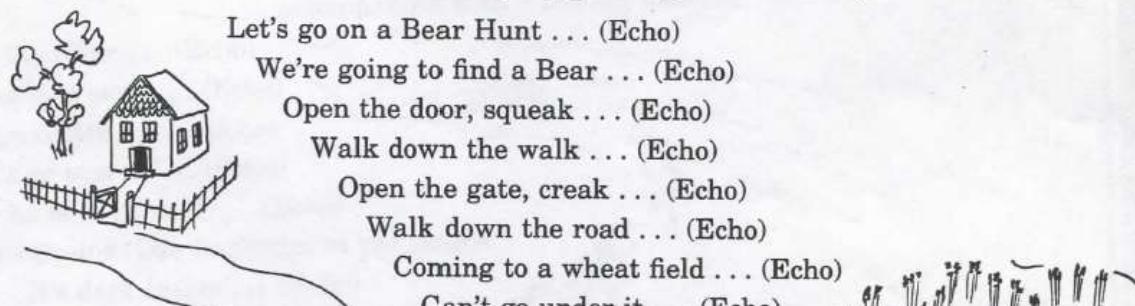
Coming to a wheat field . . . (Echo)

Can't go under it . . . (Echo)

Can't go over it . . . (Echo)

Have to walk through it . . . (Echo)

(Stop patting your thighs and rub your hands together to make a swishing sound.)



Got through the wheat field . . . (Echo)

Coming to a bridge . . . (Echo)

Can't go under it . . . (Echo)

Have to walk over it . . . (Echo)

(Stop patting your thighs and pound your fists on your chest.)



Over the bridge . . . (Echo)

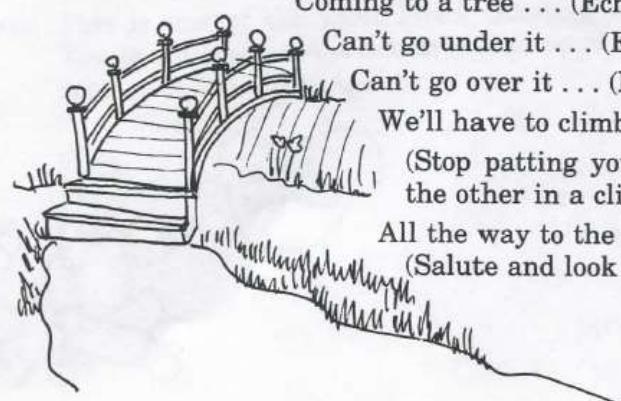
Coming to a tree . . . (Echo)

Can't go under it . . . (Echo)

Can't go over it . . . (Echo)

We'll have to climb it . . . (Echo)

(Stop patting your thighs and place one fist on top of the other in a climbing motion.)



All the way to the top . . . (Echo)

(Salute and look from one side to the other.)



GAMES FOR AUDITORY AND LISTENING SKILLS

197

Do you see a bear...? (Echo)

No (shaking head) ... (Echo)

We'll have to climb down ... (Echo)

(Place fist under fist to climb down.)

(Resume walking.) Coming to a river ... (Echo)

We can't go under it ... (Echo)

We can't fly over it ... (Echo)

We'll have to cross it ... (Echo)

Let's get in the boat ... (Echo)

And row, row, row

(All sing "Row, Row, Row Your Boat"
accompanied with a rowing motion.)

We got across the river ... (Echo)

We're coming to a cave ... (Echo)

We can't go under it ... (Echo)

We can't go over it ... (Echo)

We'll have to go in it ... (Echo)

Let's tip-toe (Use fingertips to pat thighs.)

(Whispering): It's dark inside ... (Echo)

It's very dark inside ... (Echo)

I can see two eyes ... (Echo)

And a big furry body ... (Echo)

(Yelling): It's a Bear ... RUN ... (Echo)

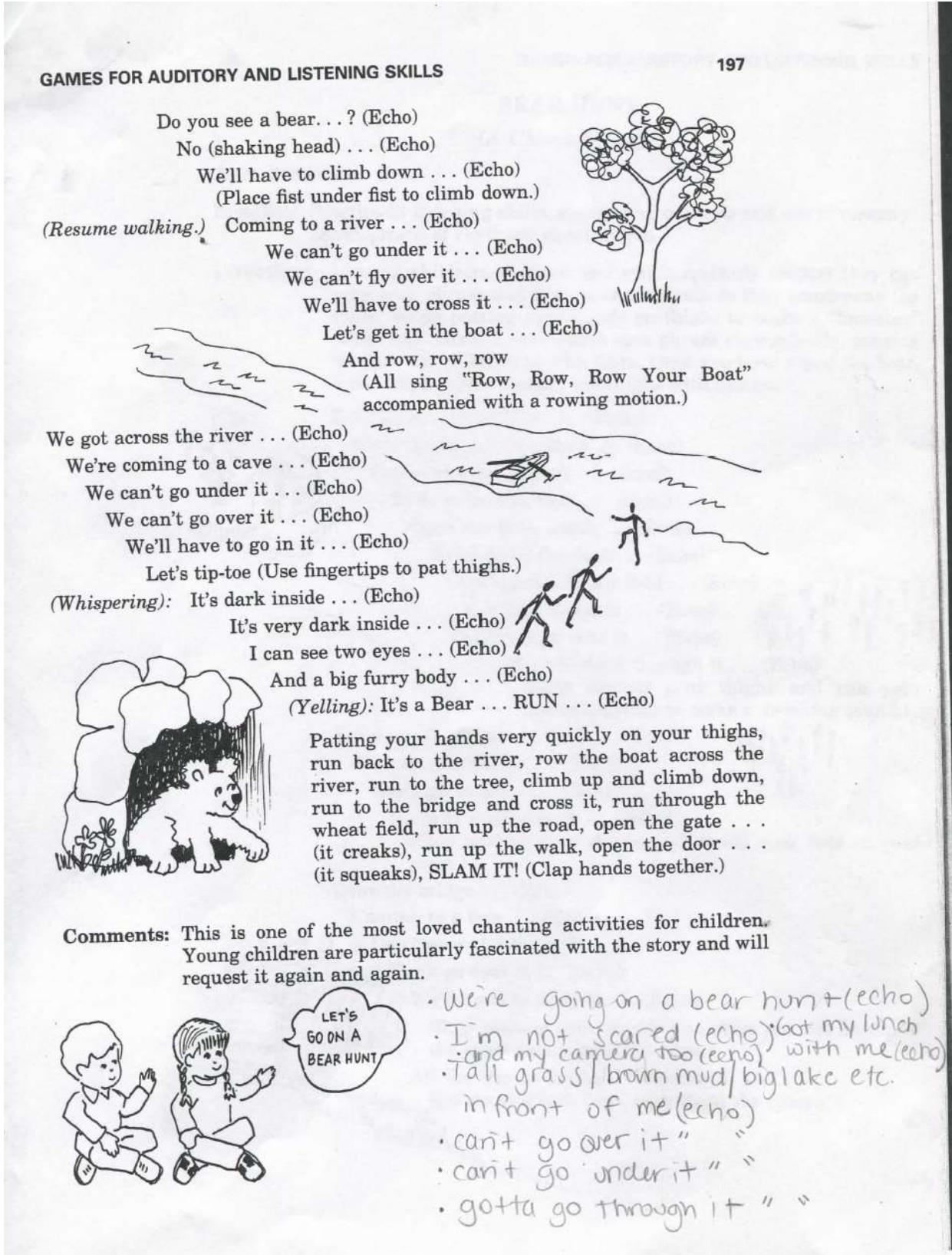
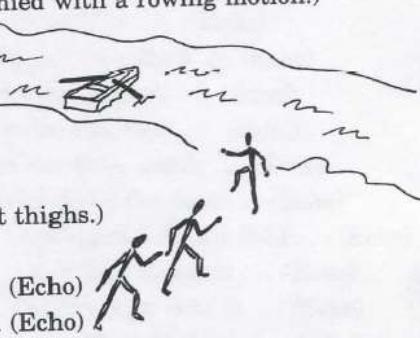
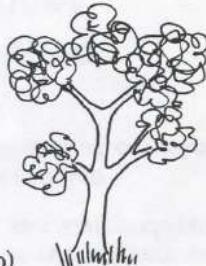


Patting your hands very quickly on your thighs, run back to the river, row the boat across the river, run to the tree, climb up and climb down, run to the bridge and cross it, run through the wheat field, run up the road, open the gate ... (it creaks), run up the walk, open the door ... (it squeaks), SLAM IT! (Clap hands together.)

Comments: This is one of the most loved chanting activities for children. Young children are particularly fascinated with the story and will request it again and again.



- We're going on a bear hunt + (echo)
- I'm not scared (echo) Got my lunch
- and my camera too (echo) with me (echo)
- tall grass / brown mud / big lake etc.
- in front of me (echo)
- can't go over it " "
- can't go under it " "
- gotta go through it " "





Children's March

("Over the Hills and Far Away")

by Percy Grainger (U.S., Australian-born, 1882-1961)

Beginning position: Children stand side by side, next to their partner. While singing, "Now I'm going to run along and skip along the way," Partner #1 runs for seven beats and then stops and turns to motion to Partner #2.

While singing, "Wait for me, I'm coming too, I also like to play" (melodies heard on CD Track 7), Partner #2 runs for seven beats to meet Partner #1 so that partners are again side by side.

Repeat the above sequence for the next 16 beats.

Then Partner #1 bows and says, "Hello," for two beats. (The CD music sounds like "cuckoo" at this point.) Partner #2 bows and says, "Hello," for two beats.

Both sing, "And then let's do a little dance," turning for the next four beats.

Partner #1 bows and says, "Hello," for two beats.

Partner #2 bows and says, "Hello," for two beats.

Both sing, "We do a little dance."

Repeat the entire sequence.

At the end, the partners hold hands and wave goodbye.

0:00-0:03 "Now I'm going to run along and skip along the way."

0:04-0:07 "Wait for me, I'm coming too, I also like to play."

0:08-0:14 The above two phrases repeat.

0:15-0:22 "Hello, hello, and then we'll do a little dance."

0:23-0:30 "Hello, hello, we do a little dance."

0:31-0:45 Repeat entire sequence as above.

0:46-0:54 Partners hold hands and wave goodbye.



Bow and say, "Hello."



Turn and do a little dance.



Cuckoo

S.S.P. =

R.S.P. =

call/response

(M) S

2
P

solo:
CUCK- oo.

Class:
cu - ckoo.

solo:
who-are you?

class:
I'm-a bird.

solo:
Do - you sing?

class:
yes - I do

solo:
sing

1st:
then. CUCK- oo.

game: One child hides his eyes for this question and answer game. Another child is then chosen (~~secretly~~) to sing the last "cuckoo". The song is performed with the child singing the question and the class singing the part of the bird (the answer). After the secretly chosen child sings "cuckoo" at the end, the other child has 3 chances to guess the cuckoo.

Halloween

S.S.P. = G
R.S.P. = A-C

song game
@rm sl

4 ||: ss m | ss m | s | s | m | ε :||
 Hallow-een Hallo-ween pump-Kins fat

ss sl s m | ss sl s | ε |
 witches ride-on broom-sticks wearing scary hats

ss m ss m | m r d | ε ||
 Hallow-een, Hallow-een big black cats

Game: Circle formation, two S. forming an arch over circle ("London Bridge" format)

S's walk in circle while singing song, going through gate. The gate S's are the "ghostbusters". As the song is finished, ghostbusters bring arms down to "catch a ghost". Ghost(s) join ghostbusters and that circle gets bigger. S's still in the game hold hands as they go around. When most S's have gotten caught, leader can weave in & out of the "ghostbuster" circle.

"Come Back Home"
aka (Ducks and Geese)

L = leader
 S = Students

Formation: circle of st. holding hands, one st chosen to be Mother Hen / Papa Rooster inside circle. One st. is wolf.

St. hold hands to "close the barnyard gates". Wolf is on the outside. Hen/Rooster sings and class answers as song indicates. At the end of the song, st. raise hands to "open gates". Wolf chases hen/rooster in and out of windows, until Teacher counts down from "5". At "0", all gates are closed, new wolf & hen/rooster are chosen for new game.

Source: ?

Jennifer Kimock - collection 2006

Witch, Witch

all: | | |
 $\frac{6}{8}$ | | |
 witch, witch fell in a ditch picked up a penny and

single student: (3x)

 | | |
 thought she was rich Are you my chil - dren?

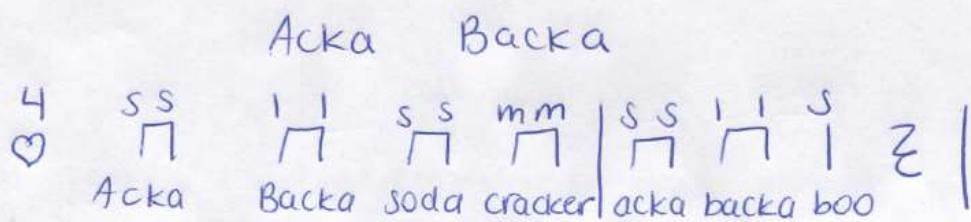
answer: (2x)

 | | |
 Yes, we're your chil - dren

answer: (last time)
 (spoken)

 | | |
 NO, you old witch! ||

- all students stand in circle and sing first part of song
- one student is designated as "witch" in the center of circle, sings "Are you my children?" to 3 people of their choice
- each of the three sing response, third speaks - "NO you old witch!"
- "witch" chases third person around circle

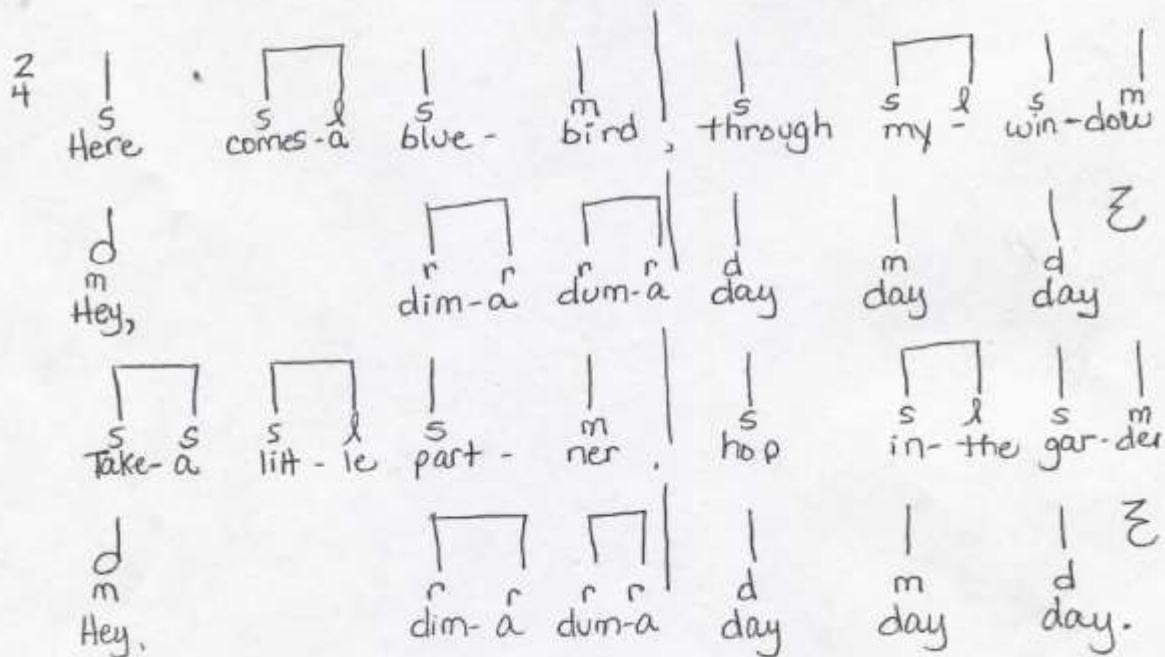


- Students sit in a circle
- One student is "it" and taps the heads of students sitting in circle
- whoever is tapped on "you" is the next person who is "it"
- instrument extension = each word is played using a specific instrument; each instrument is a "station"; students rotate around stations until all instruments have been played by every student

Here Comes A Bluebird

S.S.P. =

R.S.P. =

 song game
 @rm sl


Game: Circle formation. Children join hands and raise arms to form arches. One child is the bluebird, and flies in and out of the "windows". On the words, "take a little partner", the bluebird chooses a partner and dances in the center. At the end of the last phrase, the old bluebird steps back into the circle and the partner becomes the next bluebird.

Source: 120 Singing Games and Dances, Lois Choksy, David Brummit.

Jennifer Kimock -collection, 2000

Kingsland

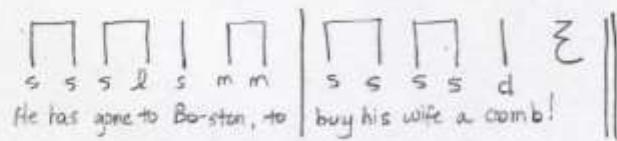
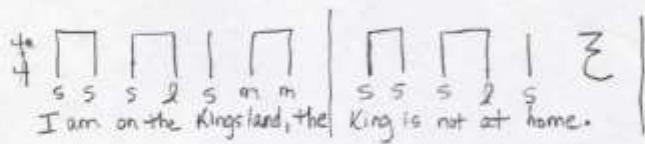
G.S.P. =

R. S. P. =

I =

Song game

@ m si



He has gone to Boston, to buy his wife a comb! ||

Game: elimination game. Similar to 'sharks and minnows.' All students (peasants) line up on one side of the room, the 'King' on the other side. After the last word, students try to race across the 'drawbridge' to safety, without being caught. Once caught, st. becomes a member of the King's army and the game continues. The 'army' helps the King catch the other peasants. Game continues until all are caught.

Source: As performed by Eileen Fields, Oxford Valley Elementary School, Sept. 1995.

Jennifer Kimock - collection 2000

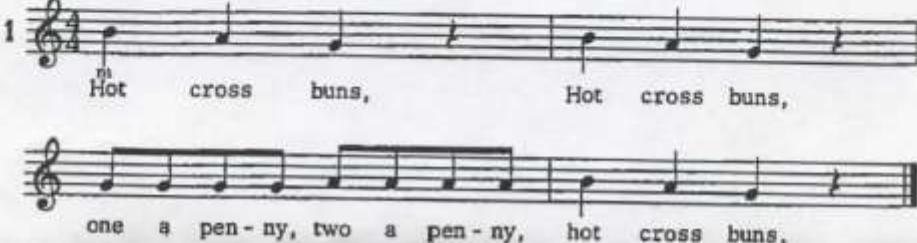
m r d

1

Hot Cross Buns

Comfortable Starting Pitch: A

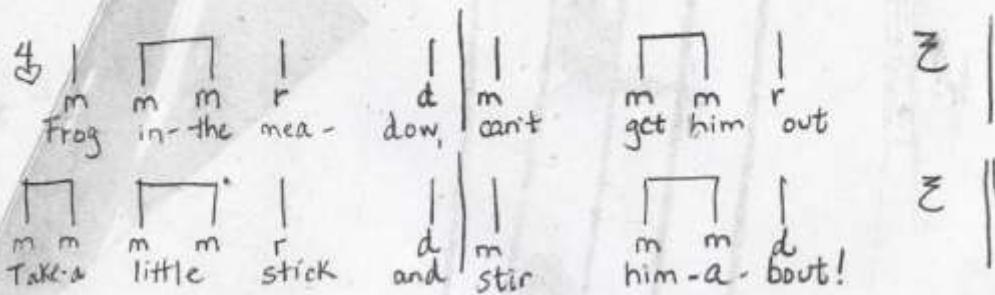
$\text{♩} = 112$

1 

Hot cross buns,
Hot cross buns,

one a pen-ny, two a pen-ny, hot cross buns.

Frog In the Meadow

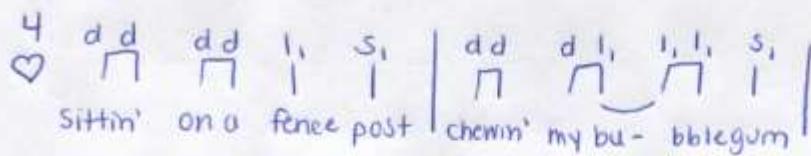
4 | 

Frog in-the meadow, can't get him out
ε |
Take-a little stick and stir him-a-bout! ε ||

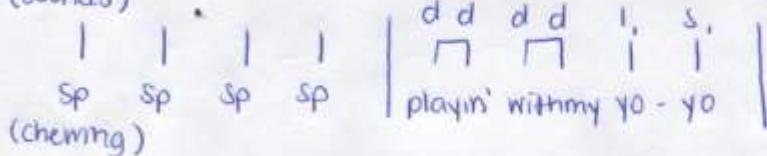
Game : St. stand in a circle. A st. is chosen to be "it" and stands in the middle. 'Frogs' jump around the circle to the steady beat, while "it" steps around inside. All freeze at last word. "It" may take one step in any direction, and any student within their reach is out ("it" taps them). Play until one frog is left, and that frog is the new "it".

Example 1**Example 2**

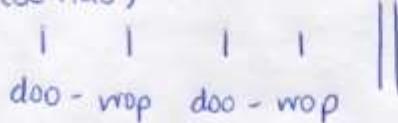
Herman the Worm



(Sounds)



(Sounds)



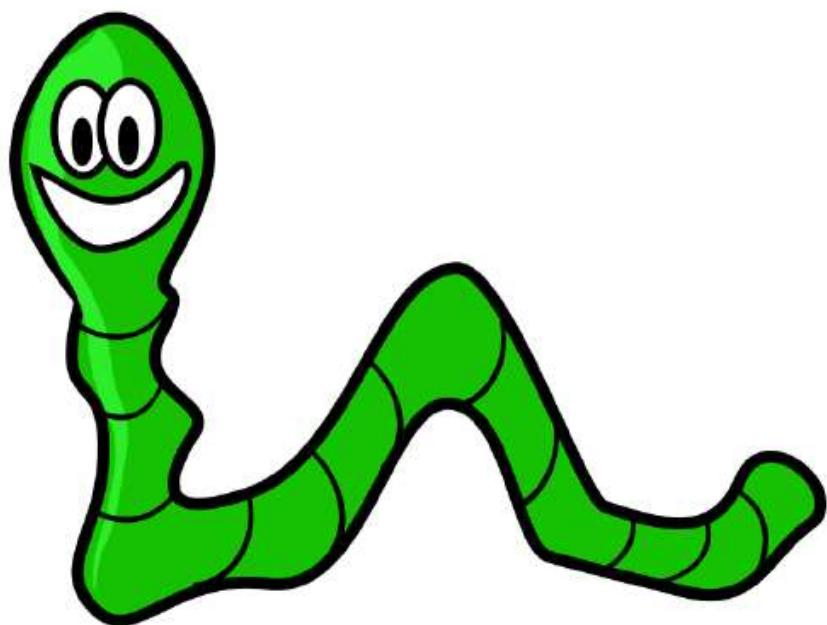
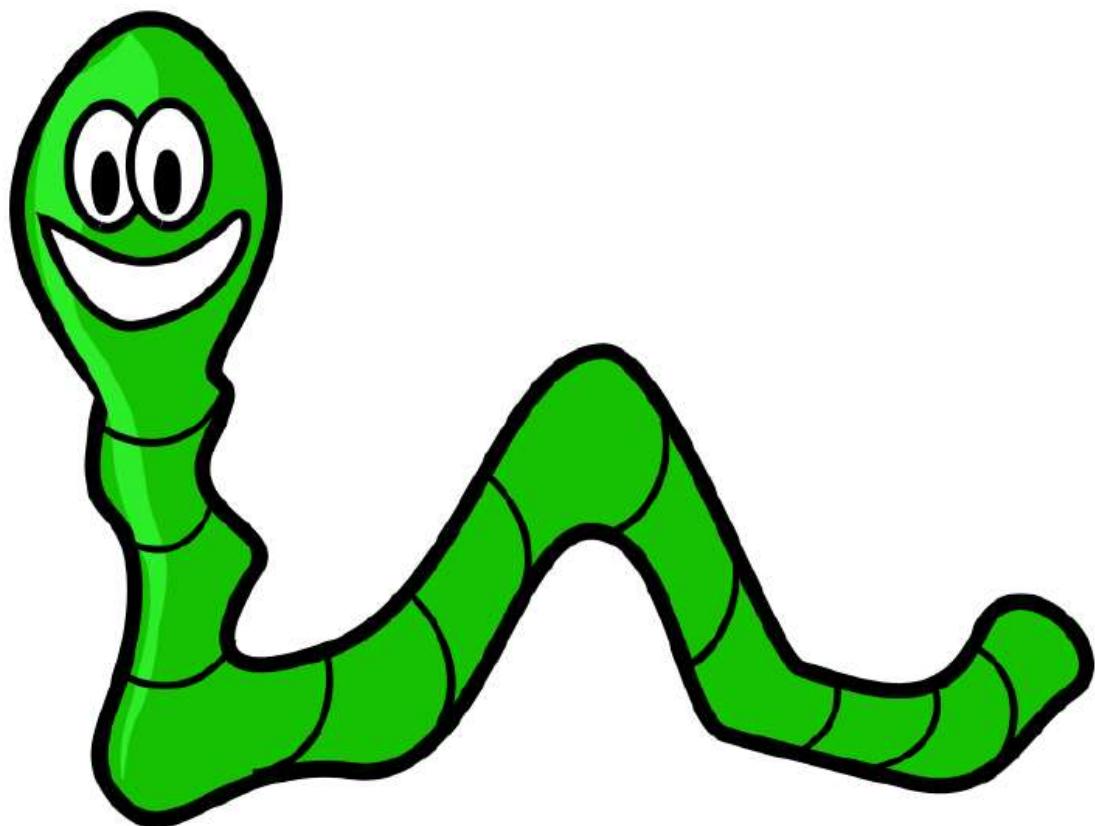
And along came Herman the worm...

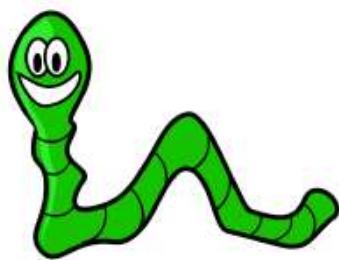
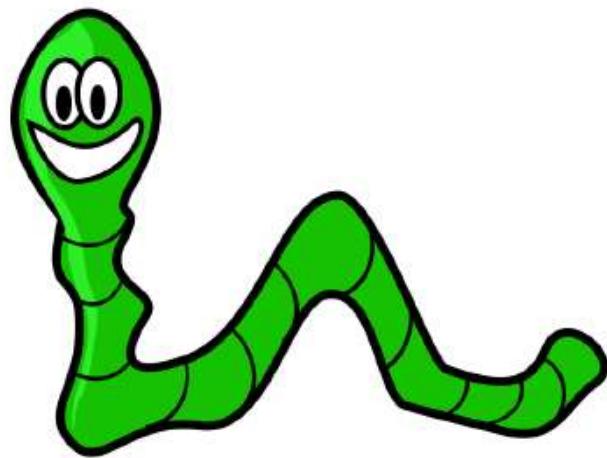
and he was THIS BIG! (teacher shows/holds up appropriate Herman)

And I said, "Herman, what happened?!?" (hold up hands questioningly)

and he said, "Duh! I Swallowed a ___" (repeat 3x)
(tap head) (last verse: I burped)

- teacher says story as a solo, uses animals in blank that make sense with the size of Herman manipulatives
- after once through story, students decide on animals and participate in song/story





Dumplins

Call and Response song

Calypso song from the West Indies

(d) ram-si

the West Indies
(d) r m s l

Voice

Call

Cook-ie, you sure no-bo-dy passed here? No, my friend.

Call

Cook-ie, you sure no-bo-dy passed here? No, my friend. Well!

Call

One of me dump - lin's gone! Don't tell me so!

Call

One of me dump - lin's gone! Don't tell me so!

One of me dump - lin's gone!

Games

Students are seated in a circle. A child is chosen to be it. The child hides their eyes and teacher selects another child to hide. The student who is it sings call part has to figure out who is the missing student from the class. The student who was hiding then becomes it and the game begins again.

Tone set: (d) r m s)

Scale: do pentatonic

Form: Call and Response

Melody: ~~sassass~~ s m r d

Levels: Second and Third Grade

Source: Making Music Grade 2 and Janet MacMillan

John Kanakanaka

This is an adaptation of a traditional Polynesian folk song

John Kanakanaka

Polynesian Folk Song

I heard, I heard the old man say, John Ka-na-ka-na-ka, tu-lai-ay!
 To-day, to-day is a hol-i-day, John Ka-na-ka-na-ka, tu-lai-ay!
 17 Tu-lai-ay, Tu-lai-ay, John Ka-na-ka-na-ka tu-lai-ay!

Sequence

- Teacher sings song and asks students to listen for name of POI (person of interest) [use solfege hand signs on name *d r m m m m r r d*, and on "tulaiay" *s m s*]
- Have Ss echo and show hand signs on solfege *d r m m m m r r d* (John Kanakanaka)
- Have Ss determine where this melodic pattern happens in the song
- Learn instrumental parts (accompaniment)
 - BX (broken bordun)
 - AM (level bordun) – 2 half notes low/2 half notes high (practice in air first)
 - Glocks – play melody of "John Kanakanaka" when it occurs – give them time to figure out where this is on their instruments (*d r m m m m r r d*)
 - AX/SX – learn **Left Hand** part: *m m r r d d d* (quarter notes, last note is a half note). The **Right Hand** stays on the same note (A) and plays same rhythm

UPP:

- Sing song without accompaniment with T playing the conga drum part. Have students determine where the conga drum plays (John) – student takes over that part
- Repeat process for temple blocks (Kanakanaka); tambourine (tu-lai); triangle (ay)
- Put song together with accompaniment and UPP
- Encourage Ss to think of possible movement possibilities with song

Funga Alafia

Translation: Alafia means "good health" or "peace" in Yoruba. *Ashay* is similar to the Yoruban word *Oh-shay*, which means "thank you."

"Text" of gestures:

With my mind, I greet you. (Touch head and extend open arms forwards – 1st phrase)

With my speech, I greet you. (Touch lips and extend arms – 2nd phrase)

With my heart, I greet you. (Touch heart and extend arms – 3rd phrase)

See, I have nothing up my sleeves. (Lift L arm perpendicular to floor, gesture R hand down outside of L arm; reverse – 4th phrase)

- Stand in circle
- Simultaneous imitation of T (pantomime movement)
- "Play" with both words "funga" and "alafia"
- "Ashay" Ss echo T (speak, add inflection, sing)
- T sings "funga alafia" Ss sing "ashay ashay"
- Do all
- Add clap/clap/step R/step together (8X)
- Sing together "funga alafia ashay, ashay, funga alafia ashay, ashay" then add clap/clap/step R/step together 8X, moving CCW

Can add: UPP players in center, some pitched instruments on varied rhythms (degree of difficulty is determined on level of your Ss).

Fun-ga a - la - fia, Ah-shay, ah - shay. Fun-ga a - la - fia Ah-shay, ah - shay.

FUNGA ALAFIA (INST)

AFRICAN WELCOMING SONG

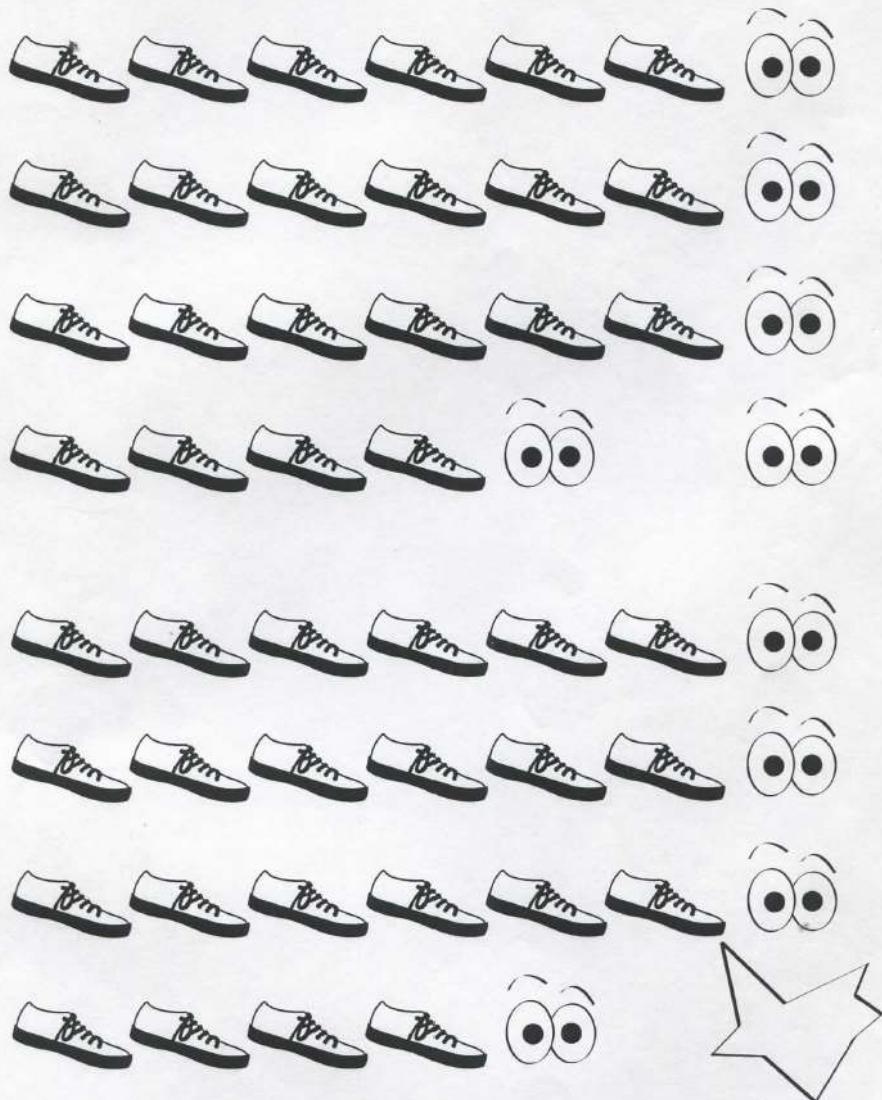
The musical score consists of eight staves, each representing a different instrument or sound source:

- A2:** The first staff shows a melody in common time (indicated by a 'C'). The lyrics "FUN GA - A-LA - FIA, AH-SHAY, AH-SHAY." are written below the notes.
- COWBELL:** The second staff shows a steady, rhythmic pattern in common time.
- GLOCKS:** The third staff shows a steady, rhythmic pattern in common time.
- GUIRO:** The fourth staff shows a steady, rhythmic pattern in common time.
- SHAKERS:** The fifth staff shows a steady, rhythmic pattern in common time.
- HO:** The sixth staff shows a steady, rhythmic pattern in common time.
- SX/AX:** The seventh staff shows a steady, rhythmic pattern in common time.
- CONGA:** The eighth staff shows a steady, rhythmic pattern in common time.

Below the staves, the title "AFRICAN WELCOMING SONG" is written in a cursive font.

Franz Joseph Haydn
“Surprise” Symphony

Listening Map



from As American As Apple Pie
Tideo
by Jeff Kriske & Randy Delalles

NOTICE: This material may be protected by
 Copyright Law (Title 17, U.S. Code)

American Folk
Arr. Kriske

BK/C *Cheat*

$\text{♩} = 112$

jingle bells
drum

AG/SG (any two notes)
 AM

Jingle Bells

Temple Blocks

BX/BM.

Pass one window Ti - de - o. Pass two windows Ti - de - o.

Pass three windows Ti - de - o. Jingle at the win - dow Ti - de - o.

A musical score for four voices (Soprano, Alto, Tenor, Bass) in G clef. The lyrics are:

- Jin - glin', Jin - glin',
- Jin - glin' Joe.
- Jingle at the win - dow
- Ti - de - o.

The score includes a section labeled *Tideo* with a dynamic symbol consisting of three vertical bars and a bass clef symbol.

PROCESS:

- present the following visual:

Pass one window	Tideo
Pass two windows	Tideo
Pass three windows	Tideo
Jingle at the window	Tideo

Jinglin', Jinglin', Jinglin' Joe	

Jingle at the window	Tideo

- teacher sings song while students follow text; echo by phrase
 - students isolate "special words," and one at a time, transfer to the following body percussion:
- | | | |
|------------------------------------|---|-------------|
| "Pass" | = | clap |
| "Tideo" | = | snap |
| "Jingle at the window" | = | pat |
| "Jinglin', Jinglin', Jinglin' Joe" | = | pound fists |
- transfer body percussion to orchestration (see score)
 - pat crossover pattern and transfer to BX/BM
 - practice performing with and without melody (internalizing words)
 - add dance

**UNIT
4** **READING**

CONCEPT:
MELODY

SKILLS:
READ, SING

A Pentatonic Spiritual

Read and sing the response parts of this pentatonic song.
Read the pink part with pitch syllables then sing the song.

Train Is A-Coming

CD 15:1 **Pentatonic** **African American Spiritual**

1. Train is a - com - ing, Oh, yes, _____
 2. Bet-ter get your tick - et, Oh, yes, _____
 3. Room for man - y oth - ers, Oh, yes, _____

Train is a - com - ing, Oh, yes, _____
 Bet-ter get your tick - et, Oh, yes, _____
 Room for man - y oth - ers, Oh, yes, _____

Train is a - com - ing, Train is a - com - ing,
 Bet-ter get your tick - et, Bet-ter get your tick - et,
 Room for man - y oth - ers, Room for man - y oth - ers,

Train is a - com - ing, Oh, yes. _____
 Bet-ter get your tick - et, Oh, yes. _____
 Room for man - y oth - ers, Oh, yes. _____

Ostinati

(1) ||: d d | ↗ ↗ ↗ ↗ :||
 d' d' s l d' l
 tick - et, get your tick - et

(2) ||: d d | ↗ ↗ ↗ ↗ :||
 s, l, s, s, l, d
 train is, train is-a comin'

270

I Spy Eleanor

| | | | | | | |
| 2 3 4 | I spy Ele - na

(spoken)

□ □ □ | □ □ | | |||
sitting on the kitchen floor eating chocolate can-dy!

J. Michalik, collection 2014

Closet Key

S.S.P. = F

R.S.P. = D-A

I = b6

Childrens song game

@rm

2
4

I - have lost - the clos - et Key in - some lad - y's gar - den
 Help - me find - the clos - et Key in - some lad - y's gar - den

Game: One student covers his eyes, while another hides the "Key".

Class plays "hot" & "cold" game (loud/quiet) to help the one student find the "Key".

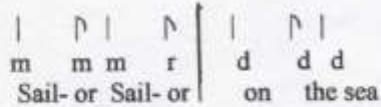
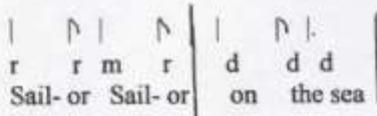
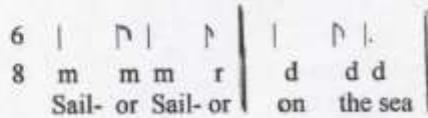
Source: Sinor, Jean, aurally Kodály I-WCC. Summer 1998
 Forrai, Katalin and Sinor, Jean (translator) "Music in Preschool". Budapest, Hungary : Corvina, 1974, 1988, p.162

Jennifer Kimock - collection 2000

Sailor, Sailor

S.S.P.= F#
R.S.P.= F#-B
♩ = Gō

Kentucky
singing game
♩ = m



v2. Farmer, Farmer on the land (3x)
There's gold and jewels in my hand.

v3. You have missed the number plain. (3x)
So I shall sail the seas again.
or You have guessed the number true (3x)
So you may sail the ocean blue.

A "sailor" secretly picks a number of jewels (1-5) out of the box. While class sing, the "sailor" walks around the circle. After v2, "sailor" stops to ask a student to guess how many jewels he/she has. If right, class sings v3 ("true"). If wrong, class sing v3 ("plain") and "sailor" keeps asking until correct number is guessed.

Ritchie, Jean- *Marching Across the Green Grass*
as performed by Susan Brumfield, Kodaly Level I, 1998,
Westminster Choir College

Jennifer Kimock- collection 1998

K | 1

All Around the Buttercup

S.S.P. =

R.S.P. =

Song game
Bpm =

Game: Circle formation. One person is "it" and walks around the outside of the circle, tapping each child in the circle. On the last word "me", the child tapped on that word runs after "it". If "it" is caught before getting back to open space, they sit in the middle (goose pot). If they're not caught, they're safe in their spot. The game continues with the chaser becoming "it".

Source:

Jennifer Kimock Collection 2000

Dalcroze Movement
Music

Walking Music

Piano {

This musical score for piano consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both in common time (indicated by 'c'). The music features a steady eighth-note pattern throughout. The piano part is indicated by a brace and the word 'Piano'.

Marching Music

Piano {

This musical score for piano consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both in common time (indicated by 'c'). The music features eighth-note chords followed by eighth-note patterns. A bracket above the second measure indicates a repeat of the first two measures. The piano part is indicated by a brace and the word 'Piano'.

Skipping Music

This musical score for piano consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both in common time (indicated by 'c'). The music features eighth-note patterns. The piano part is indicated by a brace.

Silent Monsters

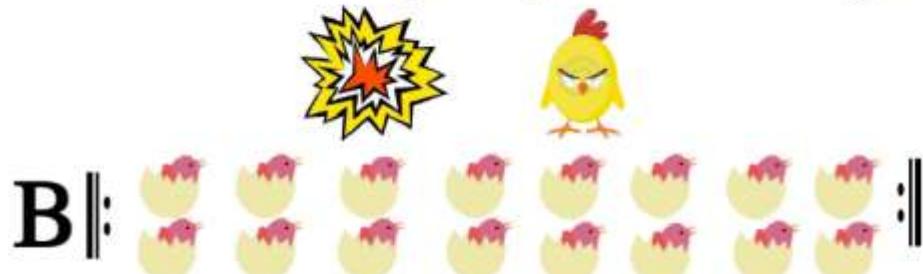
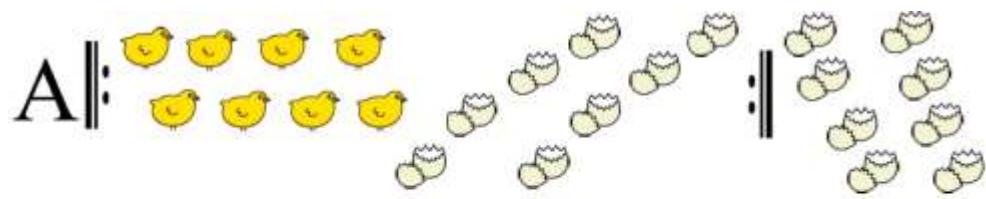
Play both hands down an octave

A musical score for two hands. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The music consists of four measures. In each measure, the top hand plays a quarter note followed by a half note, and the bottom hand plays a half note followed by a quarter note. The notes are consistently lower than standard pitch, as indicated by the instruction "Play both hands down an octave".

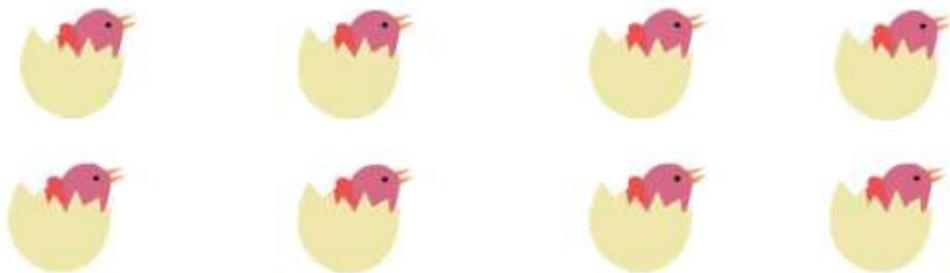
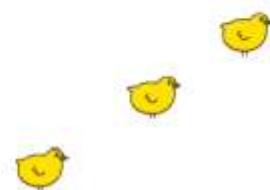
Sneaky Peaky Spy

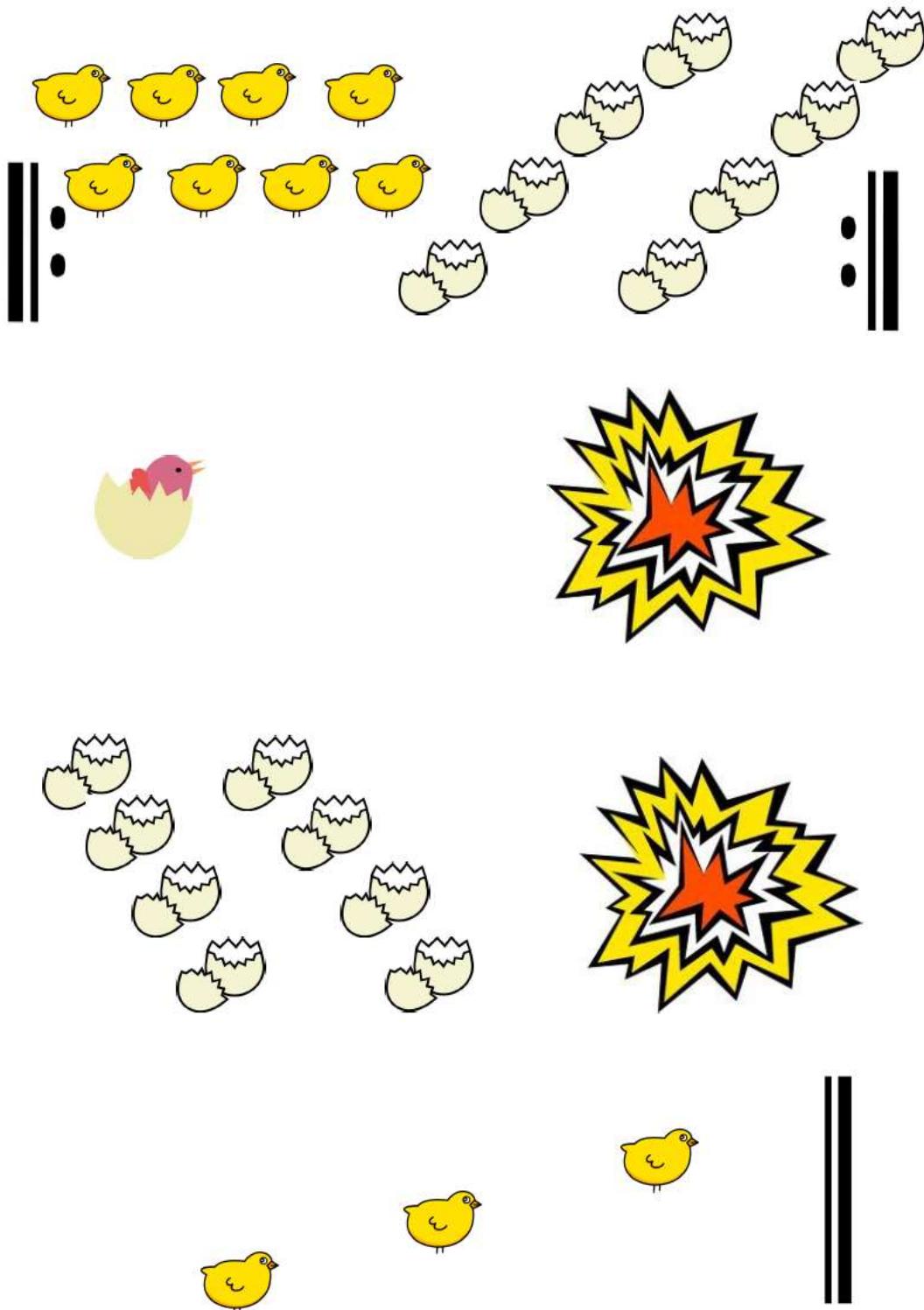
(creep up quietly) Shhh! (and look around)

A musical score for two hands. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The music consists of four measures. The first measure shows eighth-note patterns in both hands. The second measure shows eighth-note patterns in the treble clef staff and sixteenth-note patterns in the bass clef staff. The third measure shows eighth-note patterns in both hands again. The fourth measure shows sixteenth-note patterns in the treble clef staff and eighth-note patterns in the bass clef staff. The lyrics "(creep up quietly)" and "Shhh! (and look around)" are written above the staff.



CODA





PETER AND THE WOLF

(Peter's Theme)

SERGEI PROKOFIEV
Arranged by RICHARD BRADLEY

Cheerfull, walking tempo $\text{♩} = 96$

Musical score for Peter's Theme, first system. Treble clef, key signature of F major (one sharp), common time. Dynamics: *mp*. The music consists of eighth-note chords and single notes. Measure 1 starts with a bass note followed by a treble note. Measures 2-3 show a sequence of eighth-note chords. Measures 4-5 continue with eighth-note chords. Measures 6-7 end with eighth-note chords.

with pedal

Musical score for Peter's Theme, second system. Treble clef, key signature of D major (two sharps), common time. The music consists of eighth-note chords. Measure 1 starts with a bass note followed by a treble note. Measures 2-3 show a sequence of eighth-note chords. Measures 4-5 continue with eighth-note chords.

Musical score for Peter's Theme, third system. Treble clef, key signature of A major (no sharps or flats), common time. The music consists of eighth-note chords. Measure 1 starts with a bass note followed by a treble note. Measures 2-3 show a sequence of eighth-note chords. Measures 4-5 continue with eighth-note chords.

Musical score for Peter's Theme, fourth system. Treble clef, key signature of E major (three sharps), common time. The music consists of eighth-note chords. Measure 1 starts with a bass note followed by a treble note. Measures 2-3 show a sequence of eighth-note chords. Measures 4-5 continue with eighth-note chords.

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The image shows three staves of sheet music for a piano piece titled "Bird's Theme". The title is written in cursive at the top center. The first staff begins with the instruction "Allegro" and dynamic "mf". It features a treble clef, a key signature of one sharp, and a common time signature. The second staff starts with a bass clef and a common time signature. The third staff continues the bass line. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs with a bass note below. Measure 2: Treble staff rests; Bass staff has eighth-note pairs. Measure 3: Treble staff rests; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs with dynamics 1, 2, 3; Bass staff rests. Measure 5: Treble staff has eighth-note pairs with dynamics 1, 2, 3; Bass staff rests. Measure 6: Treble staff has eighth-note pairs with dynamics 1, 2, 3; Bass staff rests. Measure 7: Treble staff rests; Bass staff has eighth-note pairs. Measure 8: Treble staff rests; Bass staff has eighth-note pairs. Measure 9: Treble staff rests; Bass staff has eighth-note pairs. Measure 10: Treble staff rests; Bass staff has eighth-note pairs.

Grandfather

bm

Dm

Fm

16

The Wolf's Theme

19 Andante molto $\frac{2}{4}$ *Rit.*

p Strings & Cymbals (treble) *mp*

mf *cresc.*

f

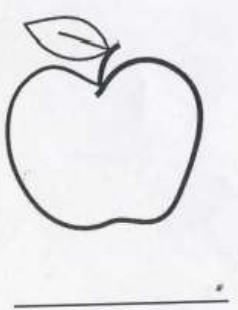
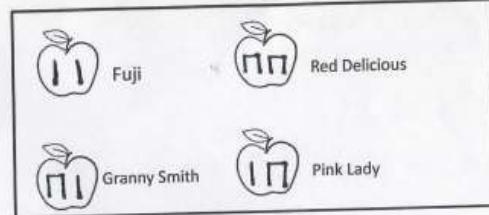
poco rit.

a tempo *Rit.*

p *pp* — *f* — *pp*

This musical score consists of five staves of music for strings and cymbals. The first staff begins with a dynamic of *p*, followed by *mp* for 'Strings & Cymbals (treble)'. The second staff starts with *mf* and includes a crescendo marking (*cresc.*). The third staff begins with *f*. The fourth staff features a dynamic marking of *poco rit.*. The fifth staff begins with *a tempo* and ends with a dynamic marking of *Rit.*. The score includes various key signatures, primarily A major and E major, indicated by the sharps and flats on the staves. Measure numbers 16 and 19 are present at the top of the page.

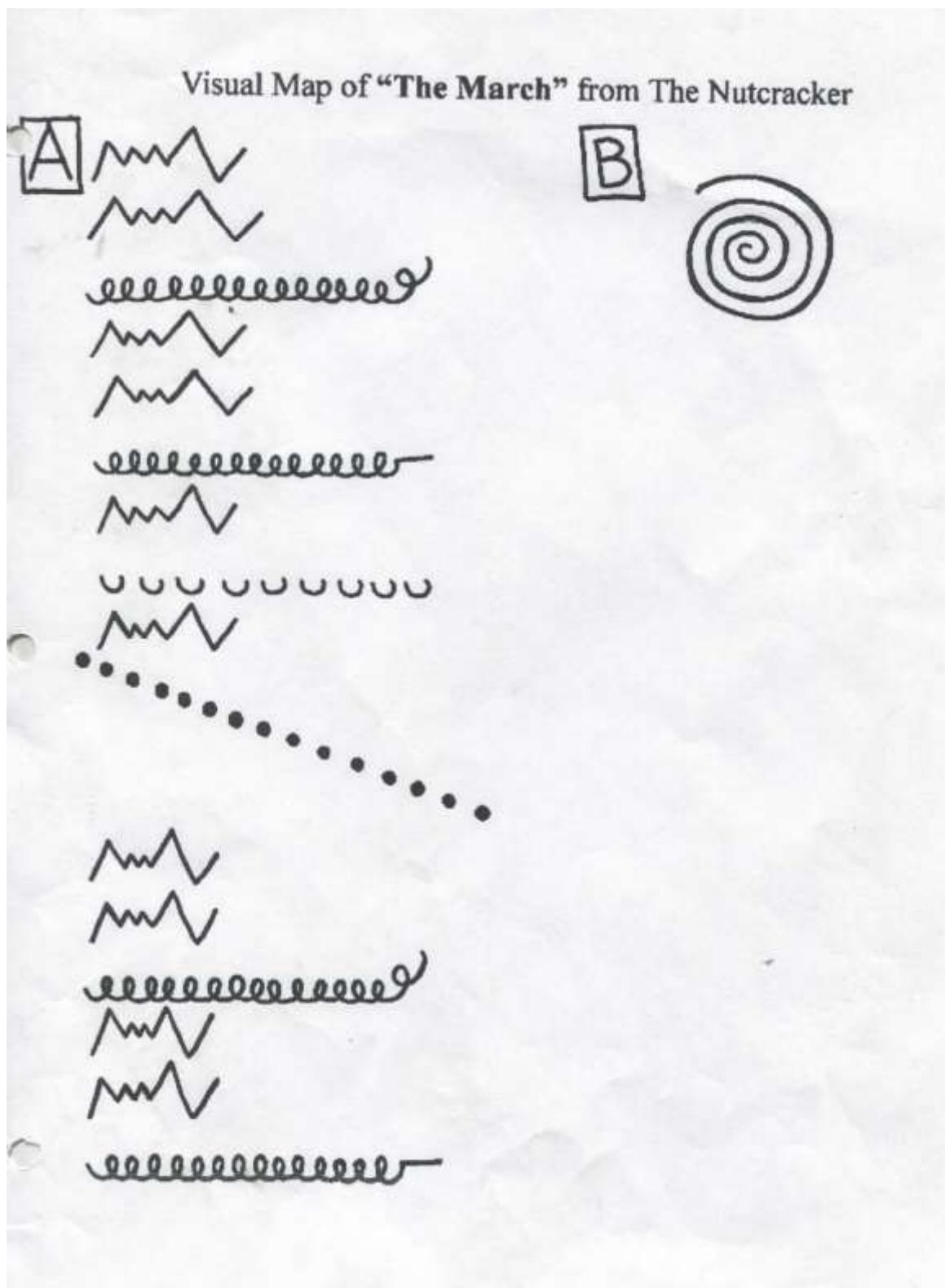
Group Members: _____











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