

GRADE 1 SONGS

Grade 1

Alley Alley Oh
All Night, All Day, MM
Amefuri - Japanese Rain Song, MM
Ayliluli, Num Tsipor, MM
Bonjour, Mes Amis, MM
Charlie Over the Ocean
Do Re Mi
Down by the Bay, (LP)
The Fly and the Bumble Bee, MM
Good Morning
The Little Green Frog, WOM
Hello Everybody, WOM
Hello There, SPM
Here Comes a Bluebird
I Know an Old Lady who Swallowed a Fly, MM
I've Got a Happy Feeling
Jambo, SPM
Little Red Caboose, SPM
Los Pollitos, MM
Miss Mary Mack
Mr. Sun
My Mama's Calling Me, MM
Oboo Asi Me Nsa, (Let Your Voice)
Oh, My Aunt Came Back, (LP)
Old John the Rabbit, WOM
Over in the Meadow, MM
Peanut Butter, MM
Rig a Jig Jig
Six Little Ducks
Wind in the Corn

11. Alley Alley Oh

traditional

The big ship sailed on the Al - ley Al ley Oh, the
Al ley Al ley Oh, the Al ley Al ley Oh. The big ship sailed on the
Al - ley Al ley Oh on the last day of Sep - tem - ber.

The image shows three staves of musical notation for the song 'Alley Alley Oh'. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes. The lyrics are written below the notes. The second staff continues the melody and lyrics. The third staff concludes the piece with a double bar line.

Directions: The children begin in a long line with the end child leaning his hand against a wall. All join hands and follow the big ship (the child at the unattached end) in a large circle through the window between the end child and the wall, then through the next window, and the next until all the windows have been used.

12. Cuckoo

traditional

Cuck - oo where are you? Cuck - oo!

The image shows a single staff of musical notation for the song 'Cuckoo'. It starts with a treble clef, a 2/4 time signature, and a key signature of one flat (B-flat). The melody is simple, consisting of quarter notes. The lyrics are written below the notes. A 'solo' instruction is placed above the final note. The piece ends with a double bar line.

Directions: Cuckoo is a singing game. The class sings the question, "Cuckoo, where are you?". One child is seated with his back to the class, hiding his eyes. Select one child to sing "cuckoo" on s-m. The child in front has to try and guess who sang the solo. I allow only one guess or the game takes the entire music class and the children become restless. I keep track of who has had turns on my class list and, at the same time, evaluate how well the soloist is matching pitch. If I don't finish the game in one class, I know who hasn't had turns in the next class.

Enlarge the picture of the cuckoo clock so that you can show your students what a cuckoo clock looks like.



All Night, All Day

African American Spiritual
Arranged by James Rooker

Calmly
REFRAIN

All night, all day, An - gels watch-ing o-ver me, my Lord.. All night, all day,

Fine **3** VERSE Call Response

An - gels watch-ing o-ver me. 1. Now I lay me down to sleep, An-gels watch-ing o-ver
2. If I die be - fore I wake,

4 Call Response D.C. al Fine

me, my Lord.. Pray the Lord my soul to keep, An - gels watch-ing o-ver me.
Pray the Lord my soul to take,

Amefuri (Japanese Rain Song)

School Song from Japan
Music by Nakayama Shinpei

English Words by Roberta McLaughlin
Japanese Words by Kitajara Hakushu

Lightly
VERSE

1. A - me, a - me, fu - re, fu - re, Kā - san ga.
1. Pit - ter pat - ter, fall - ing, fall - ing, Rain is fall - ing down.

2

ja - no - me de o - mu - ka - e u - re - shi na!
Moth - er comes to bring um - brel - la, Rain is fall - ing down.

3

REFRAIN

Pi chi, pi chi, cha pu, cha pu, ran, ran ran.

2. Kakemashso kaba n wo
Ka sār no.
Ato kara yuko yuko.
Kane ga nara. Refrain

2. Underneath the drooping willow
Stands a little child.
No umbrella, child is weeping,
Rain is falling down. Refrain

MM, I

Ayliluli, num tsipor (Ayliluli, Sleep My Bird)

Edited and Translated by Nicholas M. England

Folk Song from Israel
Arranged by Cheryl Terhune Cronk

Tenderly



1. Ay - li - lu - li, num tsi-por Ma - ha - ra eyn - cha lis'-gor;
2. Ay - li - lu - li, sleep, my bird, Hur - ry now and close your eyes.



Nu - ma num, — nu - ma num. — Ay - li - lu - li - lu.
Go to sleep; — sleep. O sleep. — Ay - li - lu - li - lu.

2. Ayliluli, ben yakir,
Ima shir l'cha tashir;
Numa num, numa num,
Aylilulilu

2. Ayliluli, dearest boy,
Mama sings a song for you.
Go to sleep; sleep, O sleep,
Aylilulilu

MM, I

LESSON AT A GLANCE

- Element Focus** MELODY Melodic contour
- Skill Objective** SINGING Sing a greeting song in French to show melodic contour
- Connection Activity** CULTURE Experience Cajun music
- MATERIALS**
 - "Bonjour, mes amis"
 - "Hello, My Friends"
- Recording Routine:** Intro (6 m.); v. 1; interlude (1 m.); v. 2; interlude (1 m.); v. 3; interlude (1 m.); v. 4; coda
- **Pronunciation Practice/Translation** p. 448
- **Dance Directions** for "Bonjour, mes amis" p. 463
- **Resource Book** p. A-31

VOCABULARY

- melody upward downward phrase
- ◆ ◆ ◆ **National Standards** ◆ ◆ ◆
- 1c** Sing from memory songs from diverse cultures
- 6b** Describe music by moving to it
- 9b** Describe how musical elements are used in pieces from various cultures

MORE MUSIC CHOICES

For more practice in responding to upward and downward patterns:
 "Pin Pon," p. 146

1 INTRODUCE

Ask the children to share how they might greet a friend. Discuss different ways of greeting one another. Explain that the song you are going to play is a greeting song from France, but it is sung by people in the Cajun culture. See Cultural Connection below.

Bonjour, mes amis
 (Hello, My Friends)

Cajun Folk Song

1. Bon - jour, mes a - mis, bon - jour.
 1. Hel - lo, my ___ friends, hel - lo.

Bon - jour, mes a - mis, bon - jour.
 Hel - lo, my ___ friends, hel - lo.

Bon - jour, mes a - mis, bon - jour, mes a - mis,
 Hel - lo, my ___ friends, hel - lo, my ___ friends,

Bon - jour, mes a - mis, bon - jour.
 Hel - lo, my ___ friends, hel - lo.

Bon - jour, mes a - mis, bon - jour.
 Hel - lo, my ___ friends, hel - lo.

Song (continued)

2. *Comment ça va, mes amis?*
Comment ça va, mes amis?
Comment ça va, comment ça va,
Comment ça va, ça va.
Comment ça va, mes amis?
 3. *Ça va bien, mes amis, ça va bien.*
Ça va bien, mes amis, ça va bien.
Ça va bien, mes amis,
Ça va bien, mes amis,
Ça va bien, mes amis, ça va bien.
Ça va bien, mes amis.
 4. *Au revoir, mes amis, adieu.*
Au revoir, mes amis, adieu.
Au revoir, mes amis,
Au revoir, mes amis,
Au revoir, mes amis, adieu.
Adieu, mes amis.
2. How are you, my friends, how are you?
How are you, my friends, how are you?
How are you, my friends,
How are you, my friends,
How are you, my friends, how are you?
How are you, my friends?
 3. I'm fine, my friends, I'm fine.
I'm fine, my friends, I'm fine.
I'm fine, my friends, I'm fine, my friends,
I'm fine, my friends, I'm fine.
I'm fine, friends, I'm fine.
 4. Good-bye, my friends, good-bye.
Good-bye, my friends, good-bye.
Good-bye, my friends, good-bye, my friends,
Good-bye, my friends, good-bye.
Good-bye, friends, farewell.

2 DEVELOP

Singing

6b Play the recording of the children singing the melody of each part of the song and ask them to shape the melody of the melody with their voices.

1c To learn the French lyrics, practice the recording of "Bonjour, mes amis" in French. With a partner, record a stereo performance of the song singing.

Moving

6b See Dance Direction for "Bonjour, mes amis."

Play the excerpt of the song and have the children perform the beat, and clap the beat, for the children try a little pause, step-step-step again and invite the children to perform the Skills Reinforcement.

3 CLOSE

Skill: SINGING

Performance/Observe sing "Hello, My Friend" in French or in English. Have child A sing the second verse, and child B sing the last verse, and they sing to each other. Observe the melodic contour.

SKILLS REINFORCEMENT

9b ► **Listening** Have the children listen for the repeated melody patterns as you play the recording of *P'tit galop pour Mamou* (Giddy-up to Mamou) by Michael "Beausoleil" Doucet. This traditional Cajun song is about taking a mule to the market, selling it for fifteen cents to buy red candies for "the little ones" and some sugar and coffee for "the old folks."

Cajun music features the accordion, the fiddle, often a metal triangle made from pitchfork tines, and sometimes a guitar. In the old days, a singer would always be one of the musicians. Every other verse of a song would be played just by the instruments in

TECHNOLOGY/MEDIA

Sequencing Software Use sequencing software to sequence the song "Hello, My Friend." Have the children sing the song while watching the display using the sequencer. Have them follow the song's melody. Ask which lines use different notes (lines 1 and 2).

Charlie Over the Ocean

Traditional Singing Game

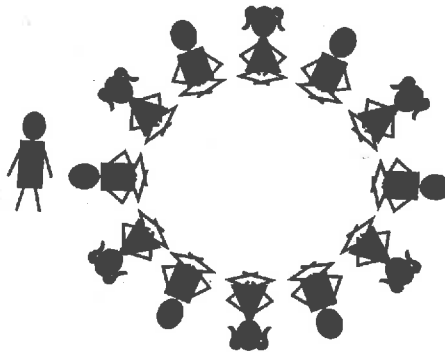
Char - lie o - ver the o - cean,
 Char - lie caught a black - bird,
 (Char - lie o - ver the o - cean,)
 (Char - lie caught a black - bird,)

Char - lie o - ver the sea,
 Can't catch me,
 (Char - lie o - ver the sea,)
 (Can't catch me,)

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Singing Game:

Formation: Circle with children seated.



1. Child chosen as "It" walks around the outside of circle while the class sings the song (half of class can sing the leader part and the other half the echo).
2. On "Can't catch me," the child walking around the circle taps the shoulder of a seated child. The seated child jumps up and chases the first child around the circle.
3. The first child sits down in the vacated spot of the new "It."

Teaching Suggestion:

When children are comfortable singing the song with one group singing the initial pattern and the other group the echo, they are ready to learn the singing game. Try out the singing game with a model group before involving all the children. (Song is available on *Spotlight on Music, Grade 1* [Macmillan/McGraw-Hill, Inc., 2008], CD 3, track 10.)

C.A. Lindeman, *Musical Children* © Prentice Hall
 2011

Baby Beluga

Words and Music by Raffi and
Arranged by Alan Sa

Swimmingly

2

1., 4. Ba - by be - lu - ga in the deep blue sea. Swim so wild and you
2. Way down yon - der where the dol - phins play, Where you dive and
3. When it's dark, you're home and fed, Curl up snug in

3

4

swim so free. Hea - ven a - bove and the sea be - low And a
splash all day. Waves roll in and the waves roll out. See the
wa - ter bed. Moon is shin - ing and the stars are out. Good

Last time to Coda

5

lit - tle white whale on the go. Ba - by be - lu - ga, oh ba - by be -
wa - ter squirtin' out of your spout. Ba - by be - lu - ga, oh ba - by be -
night, little whale, good night. Ba - by be - lu - ga, oh ba - by be -

6

lu - ga, Is the wa - ter warm? Is your ma - ma home with you so hap - py?
lu - ga, Sing your lit - tle song; sing for all your friends. We like to hear you.
lu - ga, With to - mor - row's sun, anoth - er day's be - gun. You'll soon be wak - ing.

7

Coda

go. You're just a lit - tle white whale on the go.

Do Re Mi

**From The Sound of Music:
Adapted to teach Curwen Hand Signs**

Do: a fist balled up tight,

Re: is angled from the sun,

Mi: a table top lying flat,

Fa: "is thumbs down" to our fears,

So: a wall with thumb on top,

La: is pulling up the note,

Ti: is pointing to the top,

That will bring us back to Do!

MUSIC LIBRARY

LISTENING ANTHOLOGY

ARTS MOVEMENT THEATER VISUAL ARTS

MI from
SOUND OF MUSIC
Richard Rodgers and Oscar
Hammerstein II

SONLINKS

TIVES
TIVE 1 Move with the steady beat
TIVE 2 Move to show the shape of melody

ovement
/ beat, page T29
of the melody, page T149
tone color, page T69

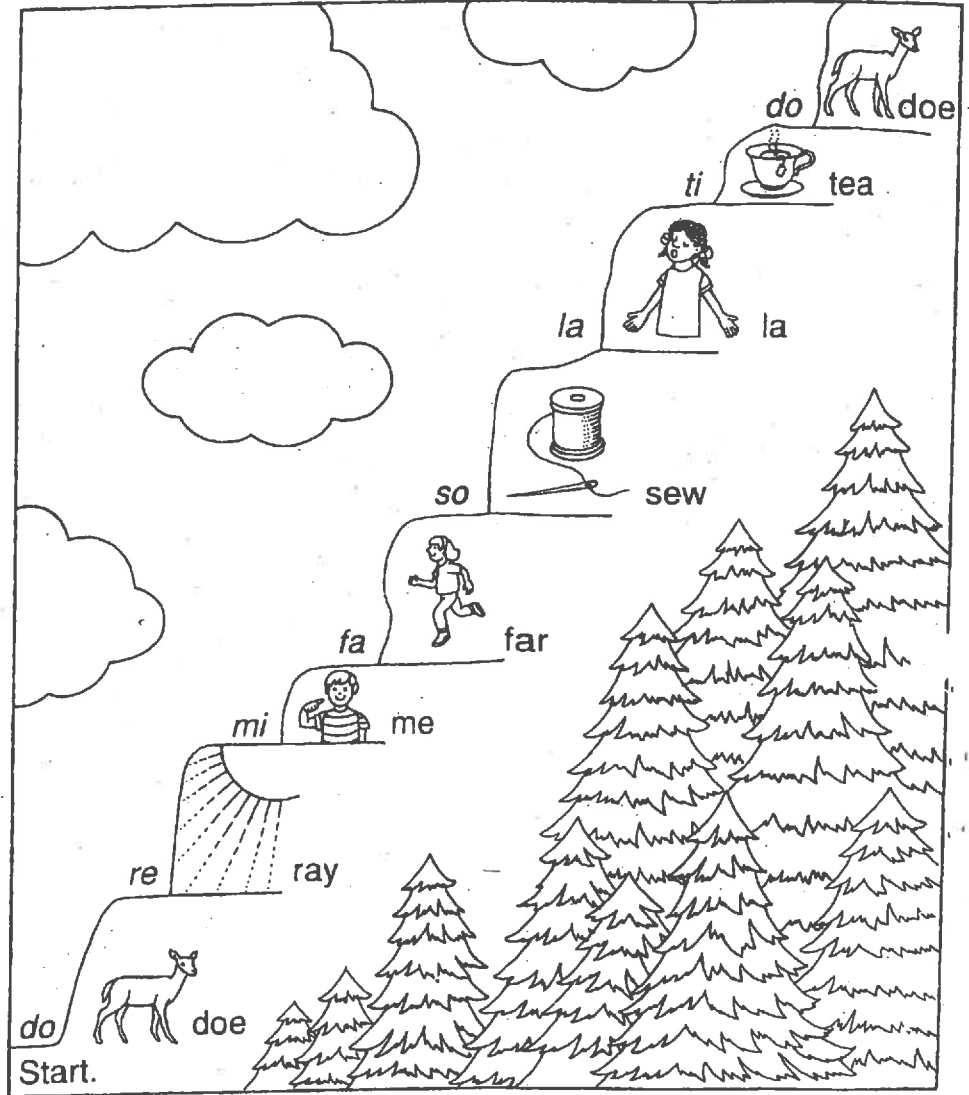
RIALS
ding Do-Re-Mi from *The Sound of Music* (listening) CD7:39
index cards (or slips of paper)

ources
Listening Map Transparency T • 17
Source Master LA • 6 (listening map)

Listening Map Transparency T • 17 Grad

Use with pages T350-T351

Do-Re-Mi from *The Sound of Music*
by Richard Rodgers and Oscar Hammerstein II



MEETING INDIVIDUAL NEEDS

EXTRA HELP: Following the Listening Map

Point out the "Start" label near the *do* at the bottom of the map. Then, as each pitch syllable name is introduced in the song, point to the name and its corresponding picture on the map—going up toward the top *do*. Return to the bottom *do* for the next time through.

people, Lorenz Hart and Oscar Hammerstein II. Together, Rodgers and Hammerstein wrote musicals that include *Oklahoma!*, *Carousel*, *South Pacific*, *The King and I* and *The Sound of Music*.

Oscar Hammerstein II (1895–1960) was also born in New York City. His father was a producer of Broadway operettas, and his grandfather was an opera impresario who built and

1. Good Morning

D. Gagne

Good morn - ing good morn - ing. How are you to - day?
Time to sing, time to learn, al - ways time to play.

The image shows two staves of music in treble clef with a common time signature (C). The first staff contains the melody for the first line of lyrics, and the second staff contains the melody for the second line. The lyrics are written below the notes.

Directions: Make a single circle with partners facing each other.

Measure 1 - shake right hands, shake left hands

Measure 2 - a wake up stretch

Measure 3 - give '5', your partner gives you 5

Measure 4 - take your partner's hands and circle, exchanging places as you do so.

Make a 1/2 turn at the end.

Repeat with a new partner

The game repeats a half step higher each time your sing.

2. Hello Game

Hel - lo Sus san. Hel lo Da - vid. Hel - lo - Al - ly son. Hel - lo Sta - cy.

The image shows a single staff of music in treble clef with a common time signature (C). The melody is written above the lyrics.

Directions: Teacher starts by singing Hello to a student. The student continues the game by singing his own name followed by a classmate's name. The classmate sings his own name followed by a different classmate's name. Eliminate those who don't sing on the beat, until there are only a few left. Practise many times before beginning the elimination part of this game.

3. Concentration

traditional adapted by D Gagne

Con - cen - tra - tion ev - ery - bo - dy rea - dy? When you hear your name the game be - gins!

The image shows a single staff of music in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written above the lyrics.

Directions: All begin by singing the first part of the song. After the line, "When you hear your name, the game begins!" the teacher sings her own name, followed by a student's name. The student continues the game by singing his own name followed by a classmate's name. The classmate sings his own name followed by a different classmate's name. Eliminate those who don't sing on the beat, until there are only a few left. Practise many times before beginning the elimination part of this game.

LESSON PLAN

Focus Recognizing and singing tones that leap in a song about a frog

Concept Objectives, p. xxiv

Materials Record 2A, Band 4; Pupil Book, p. 22; bells

Vocabulary step, leap

1. Have children take turns imitating animal sounds.

- Make a sound like a kitten (*meow*). Like a cow (*moo*). Like a donkey (*hee-haw*).

Invite children to suggest other animals to imitate.

2. Play the recording and ask children to listen for the sound that the frog makes in the song (*galump!*).

- Join in on the frog sound when you can.

3. Turn to Chart 22 and call attention to the illustration.

- How is the frog getting from one lily pad to the other—by stepping or by leaping? (By leaping)

Then point to the notation for the first *galump!*

- When you sing *galump!* does your voice step from one tone to the other, or does it leap from tone to tone? (It leaps.)

4. Have children follow the chart as they sing the *galump!*'s with the recording. Invite them to sing the entire song when they are ready.

The Little Green Frog ②

Traditional

Ga - lump! went the lit - tle green frog one day,

Ga - lump! went the lit - tle green frog;

Ga - lump! went the lit - tle green frog one day,

And his eyes went ga - lump!

World of Music 1, © Silver Burdett Ginn
1988

Special Resources

Leap, Frog! Have children each use string, bits of fabric, and glue to transform a beanbag into a "frog." Then when they sing "The Little Green Frog," they make the frog leap by dropping the beanbag from one hand to the other on each strong beat of the music. *Note:* The strong beats are marked with an *x* in the song notation.

Related Literature Share the following books by Arnold Lobel with the class:

- *Days with Frog and Toad* (Harper & Row)
- *Frog and Toad All Year* (Harper & Row)
- *Frog and Toad Are Friends* (Harper & Row)
- *Frog and Toad Together* (Harper & Row)

These are amusing, easy-to-read collections of stories about a frog and a toad who are best friends.

Hello, Ev'rybody

Words and Music by Eunice Holsaert and Charity Bailey

Hel - lo, ev - 'ry - bod - y, yes, in - deed; —

Yes, in - deed; — yes, in - deed. —

Let's make mu - sic, yes, in - deed; —

Yes, in - deed, my dar - ling.

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I am happy
My name is —

nging a greeting song

Objectives, xxiv

Record 4A, Band 6

rhythm pattern

children

Other words can you use to say
 (Hi, howdy, and so on)

Can you say hello without using
 (Wave, nod your head, shake
 and so on)

Children they are going to hear a
 saying hello. Then play the
 Have children listen to the rec-
 in, listening to hear which
 epeated. (Yes, indeed.) Then
 en clap the pattern for Yes, in-
 listen again.

Children to move around the
 meet each other by shaking
 time the words Yes, indeed

ion

Children an opportunity for
 the phrase *Let's make mu-*
 children replace this phrase
is Billy and so on.

er day, sing *Hello Brian* and
 ld named answer with *Yes,*
 d variety to the solo singing.

Resources

Echo Game Invite the children to be your
 listen to what you clap and then clap the same
 rn. Use patterns such as these.



ences with echo clapping can help to sharpen
 ening skills.

Playing an Answer Game Select familiar songs and
 sing the first part of a phrase to the children; have them
 respond with the answer. You can have children answer as
 a group or have one child answer as a solo. Some suggestions
 for songs follow.

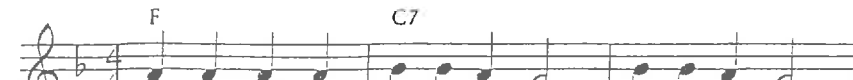
- I Got a Letter This Morning, p. 84
Teacher: I got a letter this morning,
Child: Oh, yes,
- Just from the Kitchen, p. 88
Teacher: Just from the kitchen,
Child: Shoo lie loo,


Hello Song


Singing Game

F major


 1. t. d r u m s

F C7

 Hel - lo, hel - lo, How do you do? How do you do?


F C7

 How do you do? Hel - lo, hel - lo, How do you do?


C7 F

 How do you do to day? If you're wear-ing

- 1. yel - low,
- 2. green _
- 3. red _

C7 F C7 F

 stand up. If you're wear-ing

- 1. yel - low,
- 2. green _
- 3. red _

(slower beat)
 F Bb C F

 1. Pat, pat, pat your legs, Pat, pat, pat your legs,

Dm Gm C7 F

 Pat, pat, pat your legs, Pat your legs to day.

- 2. Stamp, ... feet, ...
- 3. Nod, ... head, ...

Hello Song

1. Introduce the song CD6:24. Have children:

- Listen to the song, echo-speak, then sing two-measure phrases for the first part only. (up to *How do you do today?*)
- Sing the first part, patting the beat.
- Explain the directions in the second and third parts.
- Listen and sing again, patting the beat during the first part, and following the directions during the second and third parts.

2. Practice identifying fast and slow, same and different sections, and create new verses. Have children:

- Identify the three sections of the song, telling what happens in each section. (1. greeting, 2. tells a color, 3. gives a direction)
- Compare the speeds of each section. (1 and 2 are the same, 3 is slower)
- Decide on new variations of sections 2 and 3, choosing different colors and activities.
- Sing the song with the new sections, patting on the first part.

Reinforcement

going to school, friendship, *page T1*
 form, same and different parts, *page T187*
 fast and slow, *pages T115, T127*

PLAYING INSTRUMENTS: *unpitched*

Create an adaptation of "Hello Song" in which children wearing a certain color go to a certain instrument; for example: If you're wearing yellow, go to a drum. During the third part, give directions on how to play the drum; for example: Tap, tap, tap the drum, or scrape, scrape, scrape the drum.

You may wish to suggest different families of unpitched instruments—woods, metals, and scrapers/shakers.

O R E LESSON 1



Hello, There!

Piano Accompaniment on page PA 62

Traditional

Color

Subjects
The week, Black History Month,

Use four different kinds of voices
(singing, speaking, calling)

- Songs: "Hello, There"
- Listening—*Miniwanka, or The Moments of Water* by R. Murray Schafer
- "Rain" (optional)
- "Zion's Children"

Masters 6-1, 6-2 (optional)

SETTING THE STAGE

"Hello, There." Have the children to the song and identify the voice they hear (singing). Then think of other things voices can do (speak, call). Listen to "Hello, There" again, singing the echoes each time.

Hel - lo, there! (Hel - lo, there!) How are you? (How are you?)

It's so good (It's so good) To see you. (To see you.)

We'll sing and (We'll sing and) be hap - py (be hap - py)

That we're all here to - geth - er a - gain.

Music and You, K

Spotlight on Music, gr. 1.

T230

TENSION

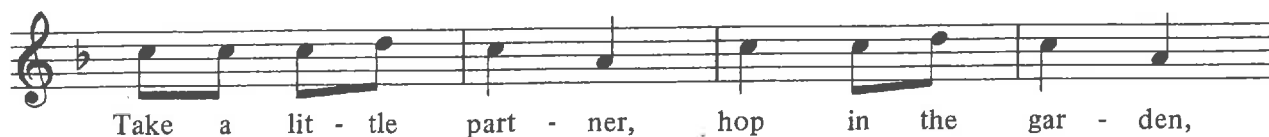
MUSIC TEACHING IDEAS

Use a game to practice tone matching and quality identification. Have the children sit in a circle. Choose one child to be "It" and have that child sit in the center of the circle with eyes closed. Then the class sings "Hello, There." After another child to sing the echoes. At the end of the song the child in the center tries to guess who sang the "It." The game continues with the child who sang becoming the new "It."

Songs for Games with Arch Forming

1. *Here Comes a Bluebird* (1–2)
2. *Redbird* (1–2)
3. *Ti-de-o* (1–2)
4. *Go in and out the Window* (2–3)
5. *London Bridge Is Falling Down* (2–3)
6. *London Bridge Is Broken Down* (3–4)
7. *Threading the Needle* (3–4)
8. *Oranges and Lemons* (3–4)

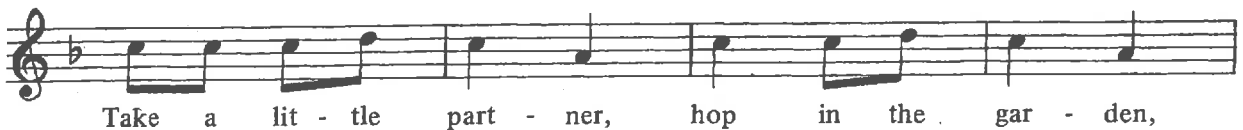
Here Comes a Bluebird



The children stand with hands joined and raised to form the “windows.” One child, the “bluebird,” weaves in and out the windows during the first two phrases. On the phrase “Take a little partner,” the bluebird takes the hands of the nearest person and they hop together in a small circle until the end of the song. When the song is repeated, both bluebirds go in and out the windows, choose partners, and “hop in the garden.” The game continues until all are chosen.

Songs for Games with Arch Forming

1. *Here Comes a Bluebird* (1-2)
2. *Redbird* (1-2)
3. *Ti-de-o* (1-2)
4. *Go in and out the Window* (2-3)
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8. *Oranges and Lemons* (3-4)

Here Comes a Bluebird


The children stand with hands joined and raised to form the "windows." One child, the "bluebird," weaves in and out the windows during the first two phrases. On the phrase "Take a little partner," the bluebird takes the hands of the nearest person and they hop together in a small circle until the end of the song. When the song is repeated, both bluebirds go in and out the windows, choose partners, and "hop in the garden." The game continues until all are chosen.

I Know An Old Lady

Words by Rose Bonne

Music by Alan Mills
Arranged by Frank Fox

Outlandishly

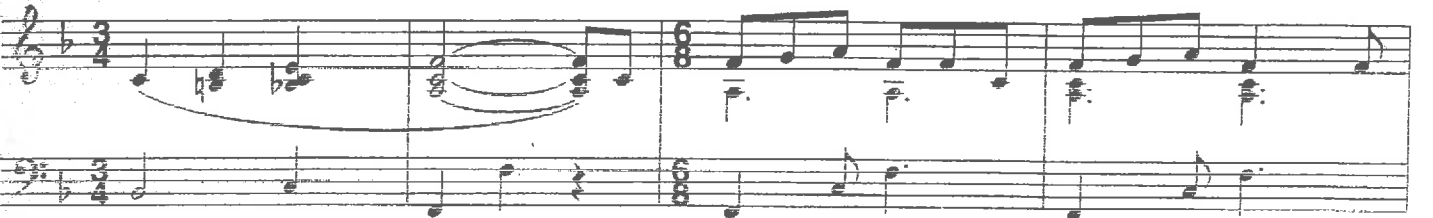
2



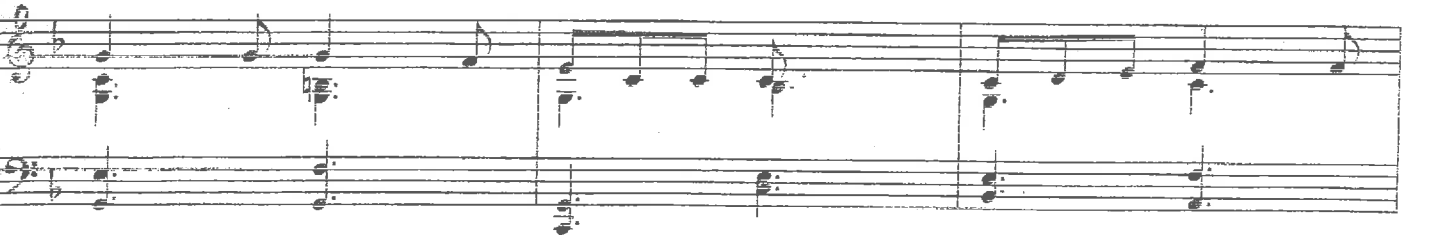
1. I know an old la - dy who swal-losed a fly; I don't know why she swal-losed a fly.



I guess she'll die! 2. I know an old la - dy who swal-losed a spi - der that



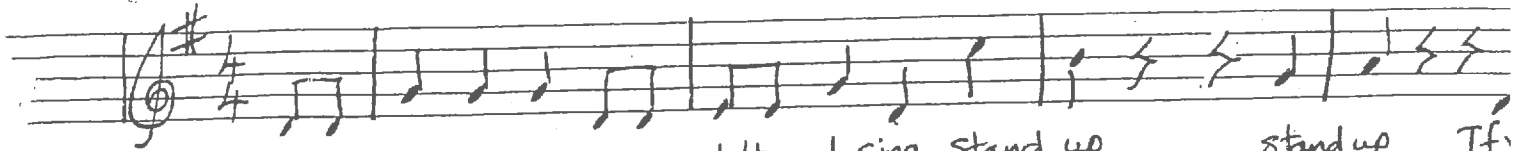
wrig - gled and wrig - gled and tick - led in - side her; She swal-losed the spi - der to



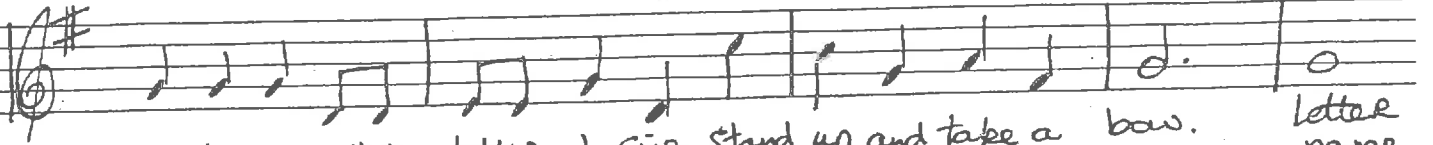
mm, 1

Letters and Names

Mansi Chambers



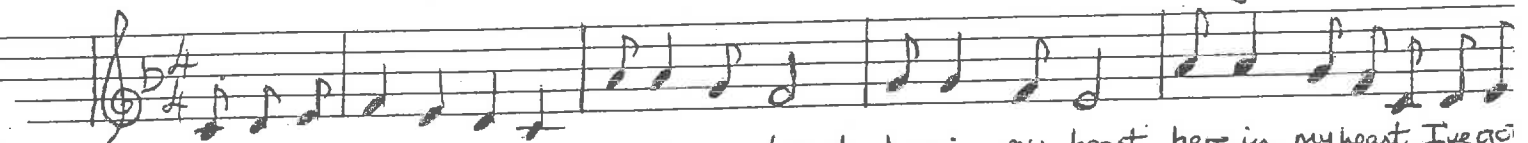
If your name be-gins with the letter I sing, stand up, stand up If



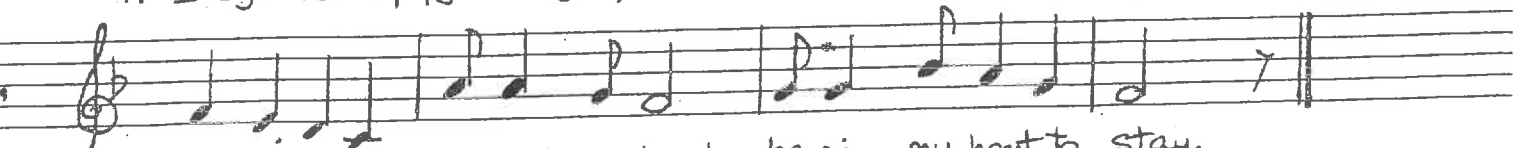
name be-gins with the letter I sing, stand up and take a bow. letter name

I've Got ^athat Happy Feeling

ORigin unknown



1. I've got that hap-py feeling here in my heart, here in my heart here in my heart, I've got ^{that}



hap-py feel-ing here in my heart here in my heart to stay.

2. — here in my hands

4. all over me

3. — down in my feet

Have children add other verses.

PLANNER

Reinforce/Assess Use after Unit 1, Lesson 4, page T29.

CONCEPT: Rhythm

OBJECTIVE Move to a steady beat.

MATERIALS

Recordings	Stereo Mix	Instrumental	Vocal Practice
Hello, There!	10:17	10:18	10:19
Jambo	10:20	10:21	10:22
Listening: Trumpet and Drum from <i>Children's Games</i>	10:23		

Resources

Resource Master R•1 (Welcome to Music!)

SKILLS

MEETING NATIONAL STANDARDS

- 1a Maintain a steady tempo.
- 6e Respond to music with movement.

Jambo

Hello

Four-tone
i d r m l
Call
Cm

Words and Music by
Ella Jenkins

Response

Swahili: jam - bo, - bo, -
Pronunciation: jam jam - bo, -
English: Hel - lo, - lo, -

Call
Fm G7 Cm

jam - bo sa - na,
jam bo sa na
Hel - lo ev - 'ry - bod - y,
Response
Fm G7 Cm

Response
Fm G7 Cm

jam - bo sa - na,
jam bo sa na
Hel - lo ev - 'ry - bod - y,
jam - bo
jam jam - bo,
Hel - lo ev - 'ry - bod - y,
jam jam
Hel - lo ev - 'ry - bod - y,

Hello, There!

1a SING

Have children listen to "Hello There!"

CD 10:17 (see center column) and pat to the beat. Ask them to tap the hand pictures on the beat, echoing you as they sing the song.

Spotlight on Music!

Little Red Caboose

D major

d r m f s l

Traditional Children's Song

do Lit-tle red__ ca-boose, lit-tle red__ ca-boose,

Lit-tle red__ ca-boose be-hind the train,__ the train.._

Smoke-stack on its back, go-ing down the track.

Lit-tle red__ ca-boose be-hind the train. Woo-woo-woo!

3 APPLY AND CLOSE

INFORMAL ASSESSMENT the other half plays the "Do watchers say the words as th

OPTIONAL RETEACHING Ha playing one rhythm repeater claps the steady beat. Then l Have each group practice ur playing the rhythm against t

PRACTICE Tap the stea

SING

Have children tap to "Little Red Caboose" listen for a word at t that has two sounds them to sing along a more practice with " Spotlight on MIDI M• Invite children to list with One Hammer" steady beat with (pencil). Invite childre after verse 1 or 2.

WRAP UP

Point to a quarter no many sounds it show a beat) Point to two b ask again. (two sound the Squirrel" CD 3:26 time clapping one of shown on p. 39 betw (Optional: For more p patterns see Resource

SPM 1 T97

ASSESSMENT Ed

Creative Unit Project [part 4 of 7] Have children write and play "Double This" using rhythmic notation. First, have children translate each line into rhythm patterns. Then, working with a partner, they read and clap each line. Divide the class into four groups and assign each a line to play and an unpitched family. Practice reading and playing the pattern on instruments as a group. To perform, read the entire poem, think the words, play the poem (each group plays its assigned line). think the words (put down instruments quietly) and play

Reaching All Learners

Gifted and Talented Separate children into one member recite the words to "John's Hammer" (speaking it, not singing) while the claps a steady beat. Then reverse roles. When majority of the class has learned the rhythm, create a series of hand movements that match the words. Encourage children to use snaps, other movements to outline the rhythm. Hav

Chick or a Chorus hicks?

AT A GLANCE

ARMONY Thinner and thicker

ay an ostinato accompaniment to
icker texture

ARTS Retell the story in a song's
amazing it

CD 5-49

CD 5-50

(8 m.); v. 1;
terlude (8 m.); v. 3
anslation p. 344

CD 6-1

CD 6-2

Chicks

al Standards

ropriate instruments
ine to it and explaining how it sounds
language arts

nd thick texture:

CE

rding of "Baby Chicks" CD 5-50,
ren to discover the story told by the

Song

Los pollitos (Baby Chicks)

English Words by Samuel Maquí

Folk Song from Puerto Rico

2. *La gallina busca
El maíz el trigo,
Les da la comida
Y les presta abrigo.*
3. *Bajo sus dos alas
Acurrucaditos
Hasta el otro día
Duermen los pollitos.*

2. Mama hen is digging,
Digging for their dinner,
So the chicks get fatter,
So they don't get thinner.
3. 'Neath their mothers' feathers
Baby chicks are yawning,
Keeping warm and dry there
Till the sun is dawning.

MMI 7/66

TEACHER



Sounds Point out that just as the words
at the sounds of the baby chicks, so we
ements to imitate chick sounds. Play the
s performance of *Los pollitos*
ick sounds made by voices or instru-
y a combination of vocal sounds, with
ded.)

SKILLS REINFORCEMENT



2b ► **Improvising** Guide the children in building a dramatiza-
tion, one part at a time:

- Several volunteers play a $\frac{2}{4}$ pattern on sandblocks as the Baby Chicks walk around the room in time with their playing.
- The children say the *pío, pío, pío* pattern as several play it on woodblocks.
- Mama hens move on the $\frac{2}{4}$ as several children play it on tambourines.

"Miss Mary Mack"

(African American Clapping Game Song)

Grades: K-1 **Integrative Area:** Language Arts: Rhyming Words

Concept: Songs can move with a steady beat and get faster and slower.
(Rhythm/Tempo)

Standards 1a, 1e, 6e: Sing in a group and maintain a steady beat; respond to the beat and its tempo changes through movement

Objective: To identify aurally a song that moves with a steady beat, but changes tempos, and to demonstrate that recognition in a hand-clapping game

Vocabulary: steady beat, faster, slower

Materials: CD track 18

Miss Mary Mack

CD track 18

African American Clapping Game Song

1. Miss Ma - ry Mack, Mack, Mack,
 All dressed in black, black, black,
 With sil - ver but - tons, but - tons, but - tons,
 All down her back, back, back.

2. She asked her mother,
 mother, mother,
 For fifteen cents, cents, cents,
 To see the elephants,
 elephants, elephants
 Jump over the fence, fence, fence.

3. They jumped so high,
 high, high,
 They touched the sky, sky, sky,
 And never came down,
 down, down,
 'Til the fourth of July, 'ly, 'ly.

Procedure:

OPEN Step 1. Invite children to listen to the "Miss Mary Mack" song and tap a steady beat. Be sure to listen carefully to see if you need to speed up the beat or slow it down. (Play CD track 18.) While most children

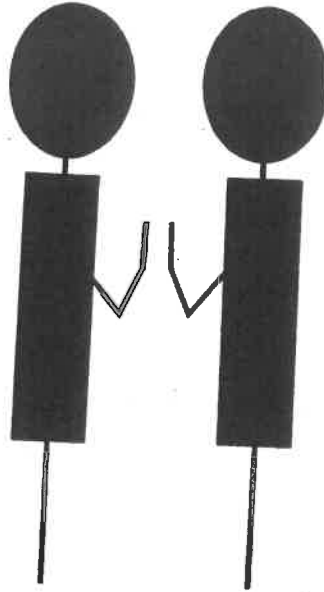
probably remember the song, it may be new to others. Review the words that repeat in each verse (*Mack, black, buttons, back*). Then, have children sing the song keeping a steady beat.

Step 2. When children are secure singing the song and tapping the steady beat, invite them to play a hand-clapping game. Explain that in this game, they will have a partner and will clap their partner's hands ("pat-a-cake" style) on the repeating words: "Mack, Mack, Mack," "back, back, back," and so forth. Demonstrate the motions with a student as your partner, encouraging the children to help by saying the words. Then, try out the game with one or two sets of student partners.

Step 3. As soon as they are ready, partner the children for the hand-clapping game and allow time for them to practice their motions.

Then, have them either sing the song with the recording or without as they perform the game. When they perform with the recording, encourage them to match their hand-clapping game with the fasts and slows in the music.

CLOSE Step 4. Compliment the children on *what a great job you did singing, keeping a steady beat, and playing our hand-clapping game with "Miss Mary Mack"!*



✓ASSESSMENT

Notice how successful children are in keeping a steady beat and moving faster and slower with the recording of "Miss Mary Mack."

Teaching Tips

1. Tapping and singing simultaneously may be challenging for some children as they learn the song. Do one or the other, if necessary.
2. To help those children who may have difficulty performing the motions with a partner, have students pretend that they have an imaginary partner.

Background Information: Hand-Clapping Games

African American game songs originated in rural areas and small towns/cities in the South during the first half of the twentieth century. The songs are characterized by a rhyming scheme and great rhythmic energy and considered to be the roots of today's jump-rope rhymes and "rap" music. Children accompany the singing with rhythmic hand-clapping motions.

Ideas for Follow-Up

1. Help children create new verses with new rhyming words for the class to sing.
2. Challenge children to play the three-note melody (by ear) on a keyboard, resonator bars, or any barred instrument. (Achievement Standard 2a)
3. Older children will enjoy playing a more challenging hand-clapping game to go with the song. Have students stand and pretend that they have an imaginary partner. Slowly teach the motions of the hand-clapping game calling out key words such as "cross," "pat," "clap," "right," "clap," "left," "clap," and "both." Then, demonstrate the motions with a student as your partner, followed by trying out the game with one or two sets of student partners, and finally the entire class.

Mr. Sun

Oh Mis - ter Sun, Sun, Mis - ter Gold-en Sun, please shine down on me. Oh Mis-ter Sun, Sun,
 Mis-ter Gold-en Sun, hid-ing be-hind a tree. These lit - tle chil - dren are ask - ing you
 to please come out so we can play with you. Oh Mis - ter Sun, Sun, Mis - ter Gold-en Sun,
 please shine down on me. please shine down on, please shine down on, please shine down on me.

MR. SUN TIPS

1. Find Mr. Sun recorded on If You're Happy and You Know It ... Sing Along with BOB #1 (Golden Music)
 Cover; Explain that Mr. is the abbreviation for Mister.
2. Page 1: Talk about how your children enjoy playing outside on a sunny day.
 Page 2: Have children pantomime "hiding" behind their hands. Draw attention to the rabbit and the bird.
 Page 3: How do the children feel when they see it's raining outside?
 Page 4: Will the little girl catch the ball?
 Page 5: These two phrases are instruments only on the cassette. Explain that music notation is the way we "read" music. My class likes to pantomime playing the saxophone as they whistle or hum the melody. Talk about these instruments and listen for them on the tape. Identify the Xylophone, banjo, saxophone and violin.
 Page 7: Is the little girl happy to see the sun again?
 Page 8: Find The End. See how pleased the children are to be in the sunshine.

This song lends itself well to actions created by your children to tell the story.

BO ASI ME NSA

An Akan Stone-Passing Game

Passing ① T P T P T P T P
 Pattern: ② X X → X X X → P

BO - bo ASI me nsa na - na BO - bo ASI me nsa
 (Oh-bwah see mee sah nah - nah)

T P T P T P T P
 X X → X X X → P

BO - bo ASI me nsa na - na BO - bo ASI me nsa

Adzenyah, A. K., et al. *Let Your Voice be Heard: Songs from Ghana and Zimbabwe.*
 10th Anniversary Edition, World Music Press, 1996.

40 Oh, My Aunt Came Back

Leader: F Echo

1. Oh, my aunt came back, Oh, my aunt came back,
 From Tim - buk - tu, From Tim - buk - tu,
 She brought with her, She brought with her,
 A wood - en shoe, A wood - en shoe.*

*(tap toe)

wooden shoe.

waving fan.

pair of shears.

hula hoop.

rocking chair.

nut like you!

Oh, my aunt came back,

Oh, my aunt came back,

- (continue tapping throughout)
2. Oh, my aunt came back*
 From old Japan.
 She brought with her
 A waving fan.
 (continue tapping and fanning throughout)
 3. Oh, my aunt came back
 From old Algiers.
 She brought with her
 A pair of shears.
 (continue tapping, fanning and snipping throughout)
 4. Oh, my aunt came back
 From Guadeloupe.
 She brought with her
 A hula hoop.
 (continue tapping, fanning, snipping and hulaing throughout)
 5. Oh, my aunt came back
 From the County Fair.
 She brought with her
 A rocking chair.
 (continue tapping, fanning, snipping, hulaing and rocking throughout)
 6. Oh, my aunt came back
 From the City Zoo.
 She brought with her
 A nut like you!
 (stop all motions—hands on hips)
- *Echo each phrase.

Old John the Rabbit

(African American Singing Game)

The musical score is written on a single treble clef staff in 2/4 time with a key signature of one sharp (F#). It consists of five lines of music. Each line contains alternating sections of 'Solo' and 'Chorus' as indicated by labels above the notes. The lyrics are: 'Old John the rabbit, Oh, yes! Old John the rabbit, Oh, yes! Got a might-y bad hab - it, Oh, yes! Of go - ing to my gar - den. Oh, yes! And eat - ing up my peas, Oh, yes! And cut - ting down my cab - bage, Oh, yes! He ate to - ma - toes, Oh, yes! And sweet po - ta - toes, Oh, yes! And if I live, Oh, yes! To see next fall, Oh, yes! I won't have, Oh, yes! A gar - den at all!'.

Reproduced with permission from World of Music, Grade 1 (Parsippany, NJ: Silver Burdett Ginn, 1992).

MUSIC EXAMPLE 5.1

Finding Repeated Patterns in Songs

The following early childhood (ages three to four) strategies enhance discrimination and contour awareness:

- ◆ Use the words *same* or *different* to describe repeated or contrasting melodic patterns.
- ◆ Play the same/different game in *Making Music I* by Morton Subotnik.
- ◆ Shape contours of melodies in the air while singing and have children imitate.
- ◆ Draw various continuous lines on board or paper and have children trace the lines using their voices on "oo" to swoop upward, downward, or across.
- ◆ Dance with scarves to recorded music, moving them upward and downward with the rise and fall of melodies.

Campbell & Scott-Kasner, *Music in Childhood*, © Schirmer, 2010.

World of Music Lesson Plan

Focus Recognizing repeated tones in a story song

Concept Objectives, p. xxiv

Materials Record 3B, Band 5; Pupil Book, pp. 46, 47; bells, sticks (optional)

Vocabulary staff, repeated tones, score, rhythm, solo, chorus

Note: The song "John the Rabbit" is notated in the Special Resources box at the bottom of this page.

1. Play the recording and ask children to listen to a story about a rabbit who gets into mischief.

- Who is telling the story? (The farmer)
- What does the rabbit do? (He eats vegetables from the farmer's garden.)
- How does the farmer feel? (Unhappy; he's afraid he won't have any garden left.)

2. Turn to Charts 46 and 47 and have the class follow along as they listen to the recording again. Invite them to join in with the children's voices when they can.

- What do you notice about the notes on each *Oh, yes?* (They're both in the same place on the staff; they both have the same sound.)

- Is there a place in the song where you thought there might be an *Oh, yes!* but there wasn't? (Yes, at the end)

3. Have children try singing the song while following the score on the charts. Lead them to show the repeated tones each time they sing *Oh, yes!* by moving their hand in the air, in the rhythm of the words.

4. When children know the song, divide the class into two groups. One group sings the parts that the man sings on the recording (solo); the other group sings the parts that the children sing (chorus).

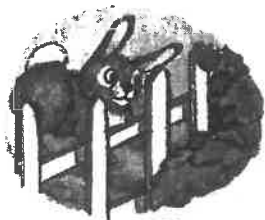
Chart 46

Repeated Tones

Sing and play the repeated tones.

John the Rabbit

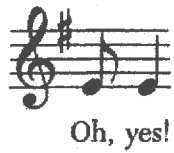
American Folk Game Song



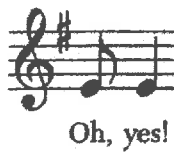
Old John the rabbit,



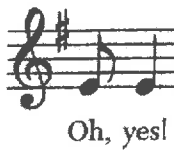
Old John the rabbit,



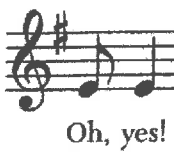
Got a mighty bad habit,



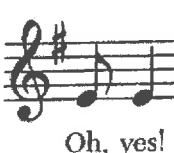
Of going to my garden,



And eating up my peas,



And cutting down my cabbage,



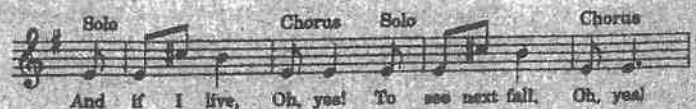
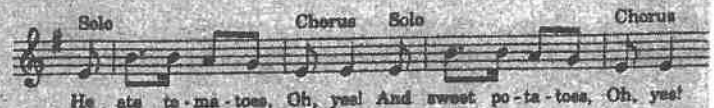
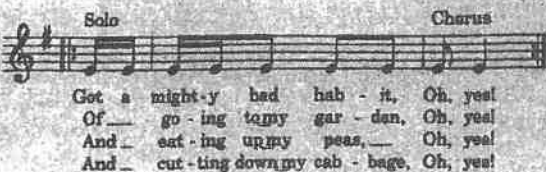
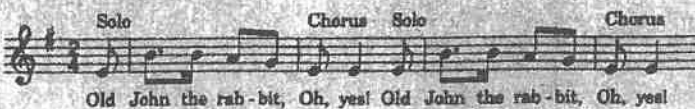
46

Special Resources

Cl. Mgt./Sp. Learners 12; Multicultural 14

John the Rabbit

American Folk Game Song



Over in the Meadow

Traditions
Arranged by Judith Lane

Cheerfully

2

1. O - ver in the mea-dow in the sand, in the sun, Lived an old moth - er
2. O - ver in the mea-dow in an old worn-out shoe, Lived an old moth - er

3

tur-tle and her lit-tle tur-tle one. "Dig," said the moth-er, "I dig," said the
cat and her lit-tle kit-tens two. "Purr," said the moth-er, "We purr," said the

4

one, And they dug and were hap-py in the sand, in the sun.
two, And they purred and were hap-py in their old worn-out shoe.

3. Over in the meadow in a nest in a tree,
Lived an old mother bird and her little birdies three.
"Sing," said the mother, "We sing," said the three,
And they sang and were happy in the nest in the tree.
4. Over in the meadow in an old apple core,
Lived an old mother worm and her little worms four.
"Squirm," said the mother, "We Squirm," said the four,
And they squirmed and were happy
in their old apple core.
5. Over in the meadow in an old bee hive,
Lived an old mother bee and her little bees five.
"Buzz," said the mother, "We buzz," said the five,
And they buzzed and were happy in their old bee hive.
6. Over in the meadow in a house made of sticks,
Lived an old mother dog and her little dogs six.
"Bark," said the mother, "We bark," said the six,
And they barked and were happy
in their house made of sticks.
7. Over in the meadow in a tree of heaven,
Lived an old mother owl and her little owls seven.
"Hoot," said the mother, "We hoot," said the seven,
And they hooted and were happy in their tree of heaven.
8. Over in the meadow in an old packing crate,
Lived an old mother duck and her little ducks eight.
"Quack," said the mother, "We quack," said the eight,
And they quacked and were happy
in their old packing crate.
9. Over in the meadow in a ball of twine,
Lived an old mother mouse and her little mousies nine.
"Squeak," said the mother, "We squeak," said the nine,
And they squeaked and were happy in their ball of twine.
10. Over in the meadow in a cozy little den,
Lived an old mother spider and her little spiders ten.
"Spin," said the mother, "We spin," said the ten,
And they spun and were happy in their cozy little den.

MM, 1

AT A GLANCE

in two
 npany a camp song in 2/4 using
 n.
 s. Discuss the sequence of
 ni ig

em)
 CD 5-4
); refrain; v. 1;
 ain
 CD 5-6

ik beats
standards ◆◆◆◆
 riate interpretation
 ercussion and "found" sounds
 e to show a prominent feature
 other school subjects

meter in two:

r favorite foods are. Ask them
 peanut butter sandwich and
 oud the poem "Peanut Butter
 jence of events in the poem
 l. Call the children's attention
 and *then* that help them
 re events happened.

Peanut Butter

With a swing **REFRAIN** *Camp Song*

Pea - nut, — pea - nut but - ter, — jel - ly!

VERSE

1. First you dig the pea-nuts, and you dig 'em, you dig 'em.
2. Then you pick the ber-ries, and you pick 'em, you pick 'em,
3. Then you bite the sand-wich, and you bite it, you bite it.

You dig 'em, dig 'em, dig 'em, then you crush 'em, you crush 'em.
 You pick 'em, pick 'em, pick 'em, then you crush 'em, you crush 'em.
 You bite it, bite it, bite it, and you munch it, you munch it.

You crush 'em, crush 'em, crush 'em, then you spread 'em, you spread 'em.
 You crush 'em, crush 'em, crush 'em, then you spread 'em, you spread 'em.
 You munch it, munch it, munch it, then you swal - low, you swal - low.

You spread 'em, spread 'em, spread 'em.
 You spread 'em, spread 'em, spread 'em.
 You swal - low, swal - low, swal - low.

MM1, 170

LITERATURE

o know about one of our favorite
Butter (How It's Made) by
 The book has wonderful photo-
 nion, from peanut fields to jar

sequencing, have the children
 Butter."

MEETING INDIVIDUAL NEEDS



► **Including Everyone** Extend the activity of predicting verses about making a sandwich to predicting and practicing actions in classroom routines. Use any familiar classroom routine, such as playing instruments. Have the children practice saying all of the steps for one routine, then ask them to think about each step in another routine. Children should tell the steps in order, using the same words. (move quietly to the instrument shelf, carefully lift the instrument) Some children may need to hear the first step and then tell or show the next step in the routine. Have all children practice saying the steps aloud as several children demonstrate.

UNIT FIVE LESSON 3

continued from previous page

2. Introduce "Ronde Dance" CD3:34. Move in pairs and alone. Have children:

- Listen to "Ronde (rand) Dance," "walking" two fingers across their laps or desks when they hear walking music, and patting with the beat on their laps when they hear galloping music.
- Walk by themselves when you play quarter notes on a drum and gallop with a partner when you play ♩ ♪

OBJECTIVE 2 Informal Assessment

- ▶ Listen to "Ronde Dance," walking by themselves during the walking music and galloping with a partner when the music changes.

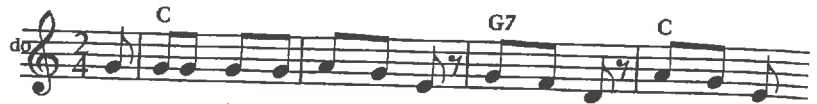
3 APPLY

Introduce "Rig a Jig Jig" CD3:35. Walk on verse and gallop on refrain. Have children:

- ▶ Listen to the song, "walking" hands on laps during first section (verse) and patting both hands on laps during the second section (refrain).
- ▶ Echo-speak the verse as hands "walk" the beat on laps, then echo-speak the refrain as hands "bounce" the beat on laps.
- ▶ Sing the song.
- ▶ Sing the song again, walking by themselves through shared space on the verse and galloping with a partner on the refrain.
- ▶ Play the game. (See *Movement* below.)

Rig a Jig Jig

English Folk Song



1.-2. As I was walk-ing down the street, down the street, down the street,



A pret - ty girl }
A nice young man } I chanced to meet, Hi - O! Hi-O! Hi - O!

Refrain



Rig a jig jig and a - way we go, a - way we go, a - way we go.



Rig a jig jig and a - way we go, Hi - O! Hi-O! _ Hi - O!

MEETING INDIVIDUAL NEEDS

ALTERNATE TEACHING STRATEGY

OBJECTIVE 2 To help children alternate between walking and galloping, have them pretend to be a pony lost in the forest. The pony walks cautiously, then gallops to safety when frightened by a loud noise in the underbrush.

BIOGRAPHY: Tielman Susato

The German composer Tielman Susato (tī man su za to) lived from about 1500 to 1563. Around age 30, he moved to Antwerp (æn twɜrp), where he was town trumpeter for 20 years. He also ran a music printing business.

MOVEMENT: Game for "Rig a Jig Jig"

Formation: circle with "It" standing outside

A section: "It" walks around the outside of the circle as those in circle walk in opposite direction, stopping when the class sings *A pretty girl* or *A nice young man*. The child closest to "It" on these words prepares to gallop side by side with him or her during the B Section.

B section: "It" gallops with the child chosen as children in circle clap hands.

A section: "It" and partner change places, and the new "It" walks around outside of circle. As an alternate, both walk

4 CLOSE

"What new way to move did you learn today?" (galloping) "Sometimes you galloped by yourself. How else did you gallop?" (with a partner) "Finish by moving in groups." Have children:

- ▶ Form groups of four, each group finding a way to move in the forest.
- ▶ Play and sing "We Are Playing in the Forest," each group doing their chosen movement and "freezing" into trees when the wolf turns around. If the wolf catches anyone moving, all the children in his or her group line up at the door.

LESSON SUMMARY

Informal Assessment In this lesson, children:

- OBJECTIVE 1** Galloped to show recognition of galloping music in "Walking and Galloping."
- OBJECTIVE 2** Moved to show distinction between walking and galloping sounds in "Ronde Dance."

MORE MUSIC: Reinforcement

"Five Fat Turkeys" (speech piece), page T246
($\frac{3}{4}$ meter)

"Charlie Over the Ocean," page T289 (galloping rhythm)

"Gallop" from *The Comedians*, page T326
(gallop)

around outside of circle and each picks a new partner for galloping. By the end of the game, all are galloping through shared space.

MOVEMENT: *Skipping or Galloping*

Some children will be able to skip during the refrain of "Rig a Jig Jig." Others will only be able to gallop. Skipping is developmentally harder and comes with practice. Encourage those who know how to skip by allowing them to skip instead of gallop. Have those children who are ready to learn to skip do a step-hop on one foot, then on the other. The step-hop becomes skipping when the step lasts longer and covers a greater distance than the hop. Make sure they can distin-

guish skipping from galloping and work toward performing either movement when asked.

MOVEMENT: *Galloping with a Partner*

If more practice is needed in galloping with a partner, have a volunteer walk alone for sixteen beats and quickly choose a partner for galloping for the next sixteen beats. When the walking sounds repeat, both children walk separately, each choosing a new partner for galloping. Continue until all children are involved. Provide rhythmic support by using a hand drum to play quarter notes for walking and long-short sounds for galloping.

Animals

Six Little Ducks

Game Song from the United States

1. Six lit - tle ducks that I once would know,
 2. Down to the riv - er they would go,
 Fat Wibble, ones, skin - ny ones, fair to ones, too,
 wobble, wib - ble, wobble, to and fro,
 But the one lit - tle duck with a feath - er on his back,
 He led the oth - ers with a quack, quack, quack, quack, quack, quack;
 He led the oth - ers with a quack, quack, quack, quack, quack, quack.

3. Home from the river they would come,
 Wibble, wobble, wibble, wobble, ho-hum-hum, ...

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Teaching Suggestion: With the children, create a dramatization of the song. Encourage a specific movement that all children can do for the "quack, quack, quack" and the "wibble, wobble." (The song is available on *Spotlight on Music, Grade 1* [Macmillan/McGraw-Hill, Inc., 2008], CD 2, track 33.)

Language Arts: Tape four sentence strips to the board and encourage children to help you write out the words for verse 1 by recalling each line. Continue with the other verses. Children can take turns holding up the sentence strips as they sing the song.

Science/Language Arts: Share one or more of the following books with the class, engaging them in learning about ducks.

- All Night Near the Water* by J. Arnosky (Paperstar, 1999)
- Angus and the Ducks* by M. Flack (Farrar Straus & Giroux, 1997)
- Do Like a Duck Does* by J. Hindley and I. Bates (Candlewick, 2002)
- Make Way for Ducklings* by R. McCloskey (Puffin, 1999)

C.A. Lindemann, *Musical Children* © Prentice-Hall
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Playing the Tambourine



- With children seated at the singing circle, give each an opportunity to play the tambourine. Suggest that they play a sizzling sound (gently shaking) and a popping sound (tapping).

Pop, Pop, Pop!

Jon and Jacque Negus

- Tell the children you think they are ready to move with some special popping music. Ask them to listen carefully to know what is happening to the popcorn. Begin with the children crouched on the floor as tiny as they can be.



CD3

- Tell a story similar to the one below as you listen to the music.

(Sustained tone)

(Low agitated sounds)

(Individual popping sounds)

(Active popping sounds)

(Individual popping sounds)

(Sustained tone)

The little kernels of corn lay still.

Slowly, slowly they begin to sizzle and wiggle in the pan.

A few kernels begin to pop!

There they go! Popping, popping everywhere!

Now, they are almost finished popping.

Look how big and fluffy they are.

I bet they'll taste soooo good!

Wind in the Corn

E Minor/e'

- Gather at the singing circle and sing the song for the children as you gently sway with your arms above your head.

The musical score for "Wind in the Corn" is written in E minor (one sharp, F#) and 4/4 time. It consists of three staves of music. The lyrics are: "I hear the wind blow-ing in the corn. Oo, Oo, Oo, Oo, Oo, Oo, I hear the wind." Chord markings above the notes are: Emin, Amin, Emin, Bmin, Emin, Bmin, Emin.