

**GRADE K
SONGS**

Grade K

Baby Beluga, MM
Button, you must wander (120 Singing Games)
Clap, Clap, Clap Your Hands, WOM
Fais Dodo, MM
Fuzzy Fuzzy Caterpillar, MM
Get on Board, MM
Good Morning
Hello Song, SM
Hush, Little Baby
If You're Happy, SM
I have a Little Echo
Jim Along Josie, MM
Johnny Works with One Hammer, SM
Mi Cuerpo Hace Música, MM
Morning on the Farm
The Muffin Man, SPM
Oh, A-Hunting We Will Go, SPM
The Old Gray Cat, SPM
This Old Man
This Little Light of Mine,
Shake My Sillies Out, SPM
We are Playing in the Forest, SPM
Who has the penny? MCK
Pages of s-m, s-m-l songs

Baby Beluga

Words and Music by Raffi
Arranged by Peter Seeger

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 you

3

4

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

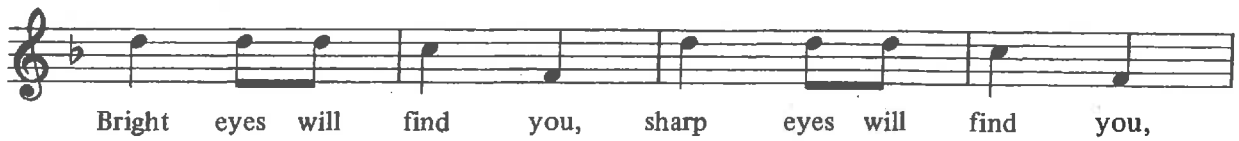
lu - ga, Is the wa - ter warm? Is your ma - ma home with you so hap - py?
 lu - ga, Sing your lit - tle song; sing for all your friends. We like to hear you.
 lu - ga, With to - mor - row's sun, ano - ther day's be - gun. You'll soon be wak - ing.

7

Coda

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

Button You Must Wander



The child who is "it" sits in the center of the circle. The rest of the children pass an object (the button) around the circle while trying to cover their actions from the child in the center. When the song is over, the button stays with whoever has it at that point, and the child who is "it" must try to guess who has it.

Choksy + Brannitt, 120 Singing Games
+ Dances for Elementary Schools,
© Prentice Hall, 1987.

Clap Your Hands 5 Intro. 4 meas.

American Folk Song

Concept Rhythm

Objective A To perform a familiar rhythm pattern by moving in different ways
Objective B To perform a familiar rhythm pattern from notation

Materials Record 5B, Band 10; Pupil Book, p. 76; sandblocks

Vocabulary steady beat, section A, section B, rhythm pattern

STARTING

1. Have children pat their laps in time with the steady beat as they listen to the recording.

DEVELOPING

2. As children listen again, have them keep the beat by rubbing the palms of their hands one against the other, as if playing sandblocks. Give two or three children pairs of sandblocks to play.

CLOSING A

3. All sing the song with the recording. When children can sing without the recording, encourage them to make up other verses:

- Shake, shake, shake your hands. . . .
- Bounce, bounce, bounce your heels. . . .
- Swing, swing, swing your arms. . . .
- Bend, bend, bend your knees. . . .

As they sing each verse, they perform the appropriate motion in time with the steady beat.

Guitar: E^b B^{b7}

Clap, clap, clap your hands, Clap your hands to - geth - er,

Clap, clap, clap your hands, Clap your hands to - geth - er.

La la la la la la la, La la la la la la,

La la la la la la la, La la la la la la.

From AMERICAN FOLK SONGS FOR CHILDREN. Collected by Ruth Seeger

*stamp your foot
 pat your legs
 brush your hands
 clack snap your fingers*



Special Resources

Class Mgt./Sp. Learners 15 Dalcroze 14 Games 14

Language Arts Correlation When children are comfortable creating new verses for the song by substituting different body movements for *clap your hands* (*shake your hands, bounce your heels*, and so forth), encourage more ambitious efforts, for example:

- Drive, drive, drive the bus,
Drive the bus together. . . .
- Fold, fold, fold the clothes,
Fold the clothes together. . . .
- Knead, knead, knead the dough,
Knead the dough together. . . .

Have children act out their new verses.

4

round; What a treat! Oh, we're go - in' to the fair to - day.

Fais dodo (Close Your Eyes)

English Words by Jean Sinor

Folk Song from France
Arranged by Georgette LeNorth

Tenderly

2

Fais do - do, 'Co - las, mon p'tit frère. Fais do -
Close your eyes and sleep now my broth - er, Close your

Fine 3

do T'au ras du lo - lo. Pa - pa est en bas, il
eyes; You'll have a sur - prise. Your fa - ther will brew hot

4

D.C. al Fine

fait du choc' - lat. Ma - man est en haut, elle fait du ga - teau.
choco-late for you. Your moth - er will bake a won - der - ful cake.

Making Music, K

Concept: Expressive Qualities; Melody
Objective A To respond to the expressive qualities of a song
Objective B To discern the upward and downward direction of a melody.

Materials: Record 1B, Band 13, Record and 1; Chart 8, bells, scarves
Procedure: Solitary steps up and down, bells

STARTING

1. Ask the children
 - How does a caterpillar move? (Wiggles and inches along)
 - How does a butterfly move? (Flies up and down)

Then ask the children to let their fingers crawl up their arm the way a caterpillar would and to use their arms as wings to simulate a butterfly flying.

DEVELOPING

Have the children listen to the recording, using their fingers when they hear about a caterpillar and their arms when they hear about a butterfly (Band 13).

Ask children to suggest movements for a polliwog and a frog. They might place their hands together and move them in wavy motions to imitate a polliwog and might have their fingers hop on a table to imitate a frog.

Display Chart 8. Have the children describe what they see. Then sing the song with them as you point to the arrows on the chart for the beginning of the first line of the melody that they are looking at the time that they are looking at the beginning of the melody as it moves up and down.

SING A

Have the children use scarves to illustrate the difference between how caterpillars and butterflies move. Suggest that they use slow and graceful movements with scarves for a caterpillar, and faster, up-and-down movements for a butterfly.

Additional Resources



Additional Literature: Share the following poem and books with your class.

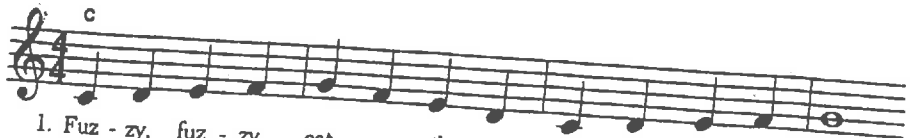
Only My Opinion

Caterpillar ticklish?
 It's always my belief
 He wiggles as he wiggles
 On a hairy leaf

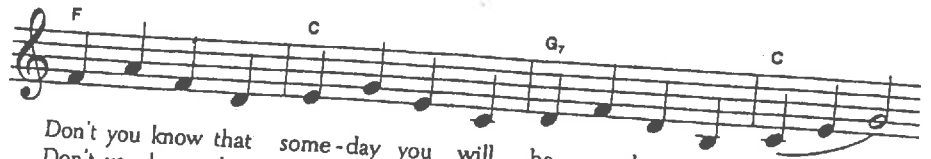
Monica Shusterman

Picture Books: *Caterpillar* by Eric Carle (Puffin) - Children will delight in seeing the caterpillar "eat" its way through the book.

Fuzzy Caterpillar Intro. 4 meas
 Words and Music by Patti Zeitlin



1. Fuz - zy, fuz - zy cat - er - pil - lar crawl - ing, crawl - ing by,
 2. Ti - ny, ti - ny pol - ly - wog - swim - ming 'round the log,



Don't you know that some-day you will be a but - ter - fly?
 Don't you know that some-day you'll grow up to be a frog?



Don't you know that some-day you will be a but - ter - fly?
 Don't you know that some-day you'll grow up to be a frog?

© 1967, Bullfrog Ballades (ASCAP)

World of Music, K © Silver Burdett, 1990
Shyma

+ MM K



Caterpillar's Secret Movement Story

Activities 8 Gifted 12

Frogs and Butterflies both by Graham Tarrant (Puffin) - Pop-up books that illustrate science concepts for young children.

Science Correlation If the season is appropriate, have children look for caterpillars and bring them to class. Tell them to make sure they take leaves from the plant the caterpillar was feeding on. Be sure there is moisture in the container holding the larvae. Allow children to watch the metamorphosis.

Get on Board

African American Spiritual

Get on board, lit - tle chil - dren, Get on
 board, lit - tle chil - dren, Get on board, lit - tle
 chil - dren; There's room for man - y - a more.
 The gos - pel train's a - com - in',
 hear it close at hand; - I hear the car - wheels
 rum - blin' And roll - in' through the land.

Chord markings: Bb, F, C, F, Bb, F, C, F, Bb, F, C, F.

Performance markings: Fine, D. C. al Fine.

MM K

MOVEMENT

- **Locomotor Movement** Point out that a train engine has to be strong to pull and push the heavy cars of a train. Then help the children to imitate a train by moving through small and large spaces, using individual body parts and their whole bodies.
1. Pretend to push something heavy through thick air in both small and large spaces, using individual body parts and their whole bodies.
 2. Pretend to pull an entire train up a mountain.
 3. Pretend to move faster as the train comes down, down, down.

2 DEVELOP

Moving

- 8b Display Big Book, p. 10. Show children how people today use diesel locomotive trains pulled by electric power, as shown on the Big Book. Invite the children to tap up in the train's boiler. *Across the Curriculum*
- 6e Invite the children to tap as they
 - Tap, and later with version 1
 - Sing the B section of the recording.

Listening

- 6e Guide the children to tap version 2 of *Get on Board*.
- 6b **ASK** What is happening as the train is moving faster.)

When does a train start and as it slows down?
 When does a train speed up along the train track?
 As the children tap the picture—of the train slowing down into the changes in tempo.

3 CLOSE

Skill: MOVING

- 6e **Performance/Creation** Invite children to create movements in time with the music.

ACROSS THE CURRICULUM

- 8b ► **Social Studies** Because of the steam locomotive from the nineteenth century, the locomotive train. Locomotive trains were used in the States in the 1830s and continued to be used when diesel locomotives that replaced them.

For photographs and simple drawings of these trains, see Gail Gibbon's *Diesel Locomotives* (Lynn M. Stone's *Diesel Locomotives*) (The Rourke Corporation, Inc.)

Good Morning

Barb Grenoble

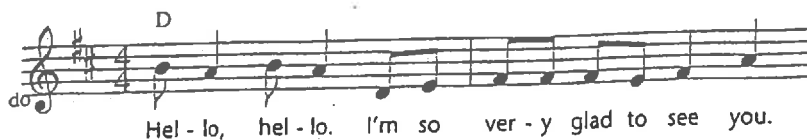
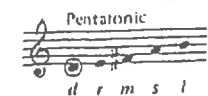
Soprano

The musical score for the Soprano part is written on three staves in 3/4 time. The first staff contains the first two measures of the melody, with lyrics 'Good mor - ning, Good mor - ning, Good'. The second staff starts at measure 3 and contains the next four measures, with lyrics 'mor - ning to you. Good mor - ning, Good'. The third staff starts at measure 6 and contains the final two measures, with lyrics 'mor - ning, I'm fine, how are you?'. The melody consists of quarter notes and half notes, with a final quarter note in the last measure.

Good mor - ning, Good mor - ning, Good
mor - ning to you. Good mor - ning, Good
mor - ning, I'm fine, how are you?

Hello Song

Words and Music by Shirley McRae



1 GET SET

"When I want to greet you, sometimes I say hello. But there are other ways to greet someone, too." Have children:

- ▶ Look at Big Book page 1 and describe sounds they might hear if the picture came alive.

Recorded Lesson CD1:1

- ▶ Listen to "Many Ways to Say Hello," and echo saying hello these ways:
Jambo (jam bo)—Swahili
Hola (o la)—Spanish
Buenos Dias (bwe nos ði as)—Spanish
Aloha (a lo ha)—Hawaiian
Marhaba (mar xa ba)—Arabic
Shalom (sha lom)—Hebrew
Swatdi (swat di)—Thai
Bonjour (bõ ʒur)—French
Howkola (hau ko la)—Lakota
- ▶ Identify other ways to say hello.

"As you echoed the ways to say hello, you used your own special instrument, your voice. Get ready to use your voice again."

2 DEVELOP

1. Introduce "Hello Song" CD1:2. Echo-speak with inflection. Have children:

- ▶ Listen to the song and pat the beat, following you.
- ▶ Shake hands with a neighbor and say *Hello*. Listen to the song again and shake hands every time they hear the word *Hello*.

OBJECTIVE 1 Informal Assessment

- ▶ Echo-speak the words from the song with voice inflection, then echo-sing short phrases.
- ▶ Sing the song, then sing while shaking hands with a partner.

BUILDING SELF-ESTEEM: Responding Independently

Sometimes children are initially reluctant to play a game where they have to respond alone. Try these ideas to build confidence:

1. Use a puppet to talk with children. Have them tell the puppet the answer to the name game in a complete sentence. The puppet can "help" if necessary.
2. Use a microphone (or a prop such as a mallet) and have children introduce themselves as if they were on TV.
3. Use two play telephones. You keep one and have children pass the other around. Have a conversation with each child, asking his or her name.

ENRICHMENT: Greetings

Greetings are a part of every culture. Help children to realize that there are many different ways to greet others. Have children work in small groups to make a "Greetings" banner that can be displayed in the classroom or school hallway. Children can decorate the banner with any words, signs, or symbols that they use when greeting their friends or family.

Hush, Little Baby

Collected by Jean Ritchie Folk Song from the Southern United States



1. Hush, lit - tle ba - by, don't say a word,
2. If that ___ mock - ing - bird won't ___ sing,
3. If that ___ di' - mond ring turns ___ brass,
4. If that ___ look - ing glass gets ___ broke,
5. If that ___ bil - ly goat won't ___ pull,
6. If that ___ cart and bull turn ___ over,
7. If that ___ dog named Rover won't ___ bark,
8. If that ___ horse and cart fall ___ down



- Pa - pa's gon - na buy you a mock - ing - bird.
 Pa - pa's gon - na buy you a di' - mond ring.
 Pa - pa's gon - na buy you a look - ing glass.
 Pa - pa's gon - na buy you a bil - ly goat.
 Pa - pa's gon - na buy you a cart and bull.
 Pa - pa's gon - na buy you a dog named Rover.
 Pa - pa's gon - na buy you a horse and cart.
 You'll ___ be the sweet - est ___

one in town.

If You're Happy

Singing Game

If You're Happy

1. Introduce the song CD6:38. Have children:

- Listen to the song, following directions.
- Sing one line at a time, comparing the lines to determine whether the words are the same or different. (Lines 1, 2, and 4 are the same, line 3 starts the same, but changes.)
- Sing the song, adding the motions.

2. Create new verses. Have children:

- Think of other motions they could do to show they are happy.
- Sing, substituting these descriptions to create new verses.
- Create additional verses by changing *happy* to *sad*, *silly*, or *angry*.

Reinforcement same/different, page T91

Hoki Hoki

1. Introduce the song CD6:39. Have children:

- Listen to the song, keeping the beat.

Recorded Lesson CD6:40

- Listen to "Pronunciation for 'Hoki Hoki.'"
- Sing the song, keeping the beat.



1. If you're hap-py and you know it, clap your hands.



If you're hap-py and you know it, clap your hands.



If you're hap - py and you know it,



Then your face will sure - ly show it.



If you're hap-py and you know it, clap your hands.

2. If you're happy and you know it, tap your foot.
3. If you're happy and you know it, nod your head.
4. If you're happy and you know it, do all three.

MEETING INDIVIDUAL NEEDS

LANGUAGE ARTS CONNECTION: Reading

Because of its predictable and repetitive structure, "If You're Happy" is an excellent text to put on sentence strips and use in a pocket chart. (Optional: Use **Resource Master SA • 4**.) As children sing, point to the words from left to right and top to bottom.

PLAYING INSTRUMENTS: Unpitched

Substitute *play the drums*, *play the metals*, *play the scrapers*, and *play the woods* for *clap your hands* in "If You're Happy" to provide opportunities for children to play unpitched instruments.

PRONUNCIATION: "Hoki Hoki"

a father e chaotic i bee o obey
u moon r flipped r

MULTICULTURAL PERSPECTIVES: Poi Balls/ Poi Dances

The poi dance is a graceful dance using a small ball, and is unique to the Maori people. It is used as a ceremonial dance to welcome strangers. Poes today are made from dry raupo or corncob leaves, and attached to a 12" cord. To make your own poi balls, make a tight ball of newspaper (1 big sheet). Wrap a 5' piece of thin yarn several times around the ball

Song

Jim Along, Josie

Folk Song from Oklahoma

1. Hey, jim a - long, jim a - long Jo - sie,
2. Walk, jim a - long, jim a - long Jo - sie,

Hey, jim a - long, jim a - long, jim a - long, jim a - long, Jo.
Jo.

3. Hop, 7. Crawl along,
4. Run, 8. Swing along,
5. Jump, 9. Roll along,
6. Tiptoe along,

MM K

2 DEVELOP

Moving

6e Display Big Book, story told by Glenn sculpture on the Bi

Help the children n move at different le they try to keep up children do the mo again, using differe

Singing

Sing verse 1 of "Jim for the children to j verse until all of the

Help the children

- 6e**
 - Move as the w along)
 - Discover that t
 - Continue movi the appropriat (hop, run, jum
- 8b**
 - Do steady-bea tuting new lyri

Playing

As you tap a k a perform locomotor barred instruments.

3 CLOSE

Skill: MOVING

6e Performance/O children are success movements that yo the lyrics of the son

MEETING INDIVIDUAL NEEDS

6e **Including Everyone** All kindergarteners need repeated opportunities to practice coordinating their movements in time to the music. The song "Jim Along, Josie" provides an excellent vehicle with which to reinforce this skill.

Some of the children in your class may have difficulty controlling lower body movements, so draw on those upper body movements that are most easily performed by kindergarteners, including those with physical disabilities. Also, invite the children to be "hand dancers," using their hands to walk, jump, and tiptoe away.

ACROSS THE CURRIC

Literature Read aloud *Ho Keremis* (State House Press, 1995) and prance with the country fo *Noah's Square Dance* by Rick (1995). It reveals how the anim Ark.

8b After you have read aloud eith the children to join the square of what they saw and experie dance. Ask, "What movement

I have a lit - tie e - cho who al - ways sings to me. I
 have a lit - tie e - cho who sings so mer - ri - ly.
 Yoo hoo (Yoo hoo). Yoo hoo (Yoo hoo). I can hear you sing - ing.
 Yoo hoo (Yoo hoo). Yoo hoo (Yoo hoo). Who - ev - er can it be?



- Take your puppet from the music box and repeat the song inviting the puppet to be your echo.
- Ask individual children to be your echo as you repeat the song. Continue until all children who wish have had a turn.

Keep the Beat!

Jon and Jacque Negus



- Ask the children to watch and "keep the beat" with you.
- Begin by tapping your head with both hands eight times. Pause and move your hands to your shoulders. Hold this position for a moment until the children have discovered the new position.
- Continue tapping different body parts until the children can follow comfortably.
- Invite the children to stand and play the game with the recorded music. The piccolo will signal when to change body parts.

continued from previous page

3 APPLY

Introduce "Johnny Works with One Hammer" CD1:14. Use singing voice. Have children:

- ▶ Listen to the song and move their body parts using the following sequence: *one hammer*—one fist, then two fists, then one foot, then two feet, and finally, their heads. (Encourage children to move with the beat.)

OBJECTIVE 2 Informal Assessment

- ▶ Sing the first verse with the hand motion.
- ▶ Identify the song as one performed by singing voices.

Johnny Works with One Hammer

American Singing

Four-tone

 d r m s

F

1. John - ny works with one ham - mer,
2. John - ny works with two ham - mers,
3. John - ny works with three ham - mers,

C7 F

- | | | | |
|-------|-------------|-------|-------------|
| one | ham - mer, | one | ham - mer, |
| two | ham - mers, | two | ham - mers, |
| three | ham - mers, | three | ham - mers, |

F

- | | | | | |
|-----------|-------|------|-------|-------------|
| John - ny | works | with | one | ham - mer, |
| John - ny | works | with | two | ham - mers, |
| John - ny | works | with | three | ham - mers, |

C7 F

- | | | | | |
|------|----|-------|------|--------|
| Then | he | works | with | two. |
| Then | he | works | with | three. |
| Then | he | works | with | four. |

4. Johnny works with four hammers, . . . Then he works with five.
5. Johnny works with five hammers, . . . Then he works no more.

SMK

MEETING INDIVIDUAL NEEDS

ALTERNATE TEACHING STRATEGY

OBJECTIVE 2 If children seem unsure of the difference between a singing voice and a speaking voice, sing a familiar song such as "Old MacDonald" or "This Old Man," singing one phrase and speaking the next. Continue alternating between speaking and singing. Children should raise their hands only when they hear a singing voice.

EXTRA HELP: *Giving Directions*

Many teachers use their singing voices when giving directions throughout the day. There is something calming and quieting about this use of the voice, and you may find children listening to directions carefully and communicating with one another by singing, following your model. You will also be protecting your own voice. Have children sing their greetings.

FINE ART: *Builders*



Display this painting by Jacob Lawrence from page T322 a:

Mi cuerpo hace música (There's Music in Me)

Words by David Eddleman

Folk Song from Puerto Rico
Arranged by Jill Gallin

REFRAIN

Mi cuer - po, mi cuer - po ha - ce mú - si - ca. Mi
 There's mu - sic, there's mu - sic right in - side of me. There's

2

VERSE

3

cuer - po, mi cuer - po ha - ce mú - si - ca. Mi bo - ca ha - ce
 mu - sic, there's mu - sic right in - side of me. My mouth can go la,

4

la, la, la. Mis ma - nos ha - cen (clap, clap, clap). Mis pies ha - cen
 la, la, la. And both my hands can My feet, they go

5

ta, ta, ta. Mi cin - tu - ra ha - ce Cha, cha, cha. Cha, cha, cha. Mi cin -
 tap, tap, tap. And my hips can dance the And my

6

tu - ra ha - ce cha, cha, cha. Cha, cha, cha. Mi cin - tu - ra ha - ce cha, cha,
 hips can dance the And my hips can dance the

UNIT ONE
LESSON 2

continued from previous page

3 APPLY

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OBJECTIVE 2 Informal Assessment

- ▶ Sing the first verse with the hand motion.
- ▶ Identify the song as one performed by singing voices.

Johnny Works with One Hammer

American Singing G

Four-tone

 d r m s

F

1. John - ny works with one ham - mer,
 2. John - ny works with two ham - mers,
 3. John - ny works with three ham - mers,

C7 F

one ham - mer, one ham - mer,
 two ham - mers, two ham - mers,
 three ham - mers, three ham - mers,

F

John - ny works with one ham - mer,
 John - ny works with two ham - mers,
 John - ny works with three ham - mers,

C7 F

Then he works with two.
 Then he works with three.
 Then he works with four.

4. Johnny works with four hammers, . . . Then he works with five.
5. Johnny works with five hammers, . . . Then he works no more.

SMK

MEETING INDIVIDUAL NEEDS

ALTERNATE TEACHING STRATEGY

OBJECTIVE 2 If children seem unsure of the difference between a singing voice and a speaking voice, sing a familiar song such as "Old MacDonald" or "This Old Man," singing one phrase and speaking the next. Continue alternating between speaking and singing. Children should raise their hands only when they hear a singing voice.

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VISUAL ARTS

FINE ART: *Builders*



Display this painting by Jacob Lawrence from page T322 a:

Morning on the Farm

Nursery Song Collected by Lady Bell
Arranged by Cameron McGraw

Can you play the "Baa, baa" parts on the bells or piano? How would other farm animals say "Good day?"

With a lift D

When sheep get up in the morn- ing, they al - ways say, "Good day," When
sheep get up in the morn - ing, they al - ways say, "Good day."
"Baa, baa, baa, baa," that is what they say, they say.
"Baa, baa baa, baa," that is what they say.

Chords: D, G, A7, D

*Making Music
Your Own*

RELATED LISTENING:
"A Deserted Farm" from
Woodland Sketches, Edward MacDowell

RELATED ART:
The Sheep, Franz Marc (UNESCO)

From THE SHEEP: MUSIC by Lady Bell. By permission of Mary Lady Trevelyan and Longmans, Green & Co. Limited.

The Muffin Man

B^b major

 s, l, t, d, r, m

Old English Rhyme

B^b

1. Oh, do you know the muf - fin man,
 2. Oh, yes I know the muf - fin man,

Cm **C** **F7**

the muf - fin man, the muf - fin man?
 the muf - fin man, the muf - fin man.

B^b

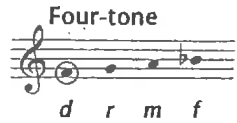
Oh, do you know the muf - fin man
 Oh, yes, I know the muf - fin man

Cm **F7** **B^b**

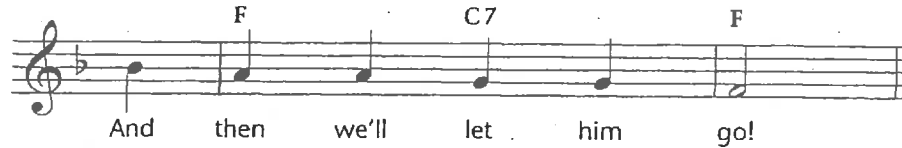
that lives in Dru - ry Lane?
 that lives in Dru - ry Lane.

SPK, K, T105

Oh, A-Hunting We Will Go



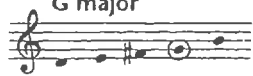
English Folk Song
Additional Verses by John Langstaff



2. We'll catch a lamb and put him in a pram...
3. We'll catch a goat and put him in a boat...
4. We'll catch a bear and put him in underwear...
5. We'll catch a whale and put him in a pail...
6. We'll catch a snake and put him in a cake...
7. We'll catch a mouse and put him in a house...
8. We'll catch a pig and put him in a wig...
9. We'll catch a skunk and put him in a bunk...
10. We'll catch an armadillo and put him in a pillow...
11. We'll catch a fish and put him in a dish...
12. We'll catch a brontosaurus and put him in a chorus...
13. We'll just pretend and in the end, we'll always let them go!

SPM, K T62


The Old Gray Cat

G major

 s, l, t, d m

Traditional American Song

G


1. The old gray cat is sleep - ing,
2. The lit - tle mice are creep - ing,
3. The lit - tle mice are nib - bling,
4. The lit - tle mice are sleep - ing,
5. The old gray cat comes creep - ing,

D7 G


- | | | |
|--------------|--------------|------------------------|
| sleep - ing, | sleep - ing, | The old gray cat is |
| creep - ing, | creep - ing, | The lit - tle mice are |
| nib - bling, | nib - bling, | The lit - tle mice are |
| sleep - ing, | sleep - ing, | The lit - tle mice are |
| creep - ing, | creep - ing, | The old gray cat comes |

G C D7 G


- | | | | |
|-------------|---------|-----|--------|
| sleep - ing | in | the | house. |
| creep - ing | through | the | house. |
| nib - bling | in | the | house. |
| sleep - ing | in | the | house. |
| creep - ing | through | the | house. |

6. The little mice all scamper...through the house.

SPM K, #8743

This Old Man



1. This old man, he played one, he played nick nack on my thumb.



With a nick nack pad-dy wack, Give a dog a bone. This old man came



roll-ing home.

2. two - on my shoe

3. three - on my knee

4. four - on my door

5. five - on my hive

6. six - on my sticks

7. seven - up to heaven

8. eight - on my gate

9. nine - on my line

10. ten - all over again

THIS LITTLE LIGHT OF MINE

U. S.: African American

G (D) G
 This lit - tle light of mine, I'm gon - na let it shine, Oh,

C (F) G D G
 this lit - tle light of mine, I'm gon - na let it shine. This lit - tle light of mine,

G Em G D C D G
 I'm gon - na let it shine, let it shine let it shine, let it shine.

The Tune

During the American Civil Rights movement, "This Little Light of Mine" became one of the banner songs sung at protest marches and gatherings across the south, in the northern industrial cities, and all the way to Washington D.C.

The Music Culture

From 1954 to 1968, a series of events and reform movements in the United States were aimed at abolishing racial discrimination against African Americans. Collectively known as the American Civil Rights Movement, it began with the case of *Brown v. Board of Education* in Topeka, Kansas, when the education of black children in separate public schools from their white counterparts was declared unconstitutional. The arrest of Rosa Parks in Montgomery, Alabama, for her refusal to give up her bus seat to white passengers fueled the fire, and led to an era of boycotts, sit-ins, and other means of protest across the Deep South. The campaign to desegregate schools, buses, restaurants, and various other public places was on, as was the drive by the early 1960s to register African Americans to vote. By the time of the March on Washington for Jobs and Freedom, in 1963, a collaborative of major civil rights organizations and the progressive wing of the labor movement raised their voices on the passage and enforcement of civil rights laws. More than 200,000 demonstrators gathered in front of the Lincoln Memorial, where Martin Luther King Jr. delivered his famous "I Have a Dream" speech. There was music, principally protest songs, at this and various other demonstrations, among them "We Shall Overcome," "Oh Freedom," "I Shall Not Be Moved," and "This Little Light of Mine." This last is an old spiritual tune that brings attention to the importance of unity, of standing up alone or together with strength in the knowledge that striving for justice and freedom is always "the right thing to do."

Shake My Sillies Out

Music by Raffi

Words by Bert and Bonnie Simpson

D major

d r m f s i

The musical score is written on a single treble clef staff in D major (one sharp) and 4/4 time. It begins with a key signature change from C major to D major. The melody consists of quarter notes and eighth notes. Chords are indicated by letters above the staff: D, G, D, A7, D, G, D, A7, D. The lyrics are: '1. Got-ta shake, shake, shake my sil-lies out, Shake, shake, shake my sil-lies out, Shake, shake, shake my sil-lies out and wig-gle my wag-gles a-way.'

- 2. ... clap my crazies out, ...
- 3. ... jump my jiggles out, ...
- 4. ... yawn my sleepies out, ...
- 5. ... shake my sillies out, ...

SPM, K,
T175

PLANNER

after Unit 4, Lesson 4, p. T137.

onic representation of the quarter note
rs.

Stereo Mix	Instrumental	Vocal Practice
14:11	14:12	14:13

sticks
(Sounds on a Beat)

NAL STANDARDS

d in rhythm.
c patterns on classroom instruments.
ers" to melodic phrases.

olklore

g in the Forest

ren:
"We Are Playing in the Forest"

s you draw beat bars on the board.
es with four beat bars each)
the song again and pat with the
le you point to the beat bars on
d.

ren:
each line of the song.
clap the rhythm of the song as
t to the beat bars on the board.
there are either one or two sounds
eat.
song as they look at Big Book p.55
t to the rhythm. (Repeat the
e page for the second half
g.)
Create a four-beat pattern using
Master R•5.

We Are Playing in the Forest

Three-tone

Traditional Children's Song

SPM, K, T248

FOOTLIGHTS

Movement

Patterned Movement: "We Are Playing in the Forest"
In pairs, one child stands in place clapping the rhythm of the song. The other child circles his or her partner, stepping to the beat. On your signal, the two change roles.

Who Has the Penny?

Lyrics and Music by Angela Diller and Kate Stearns Page

Who has the penny? I have the penny.

Who has the key? I have the key.

Who has the thimble? I have the thimble.

Please let us see. Please let us see.

From a PRE-SCHOOL MUSIC BOOK by Angela Diller and Kate Stearns Page. Copyright 1936, 1963 by G. Schirmer, Inc. Used by permission.



ASSESSMENT

OBJECTIVE Identify voices by their tone and learn to sing by ourselves

MATERIALS

"Who Has the Penny?" (Pick-a-Track), CD 4-9

START

1 Ask the children to listen for differences. Have them listen to the recording of "Who Has the Penny?" Help them to identify who has the penny (Penny—child; key—man; thimble—child).

DEVELOP

2 While you play the recording again, have the children listen to the questions and the answers, or solo parts, on the recording. When they are familiar with the melody, have them sing the questions, encouraging the children to take turns singing the answers. Discuss whether each child is able to find the correct pitch as he or she sings.

CLOSE

3 Play the games below.

Developing Tonal Memory

Help the children to discover that the question and answer in "Who Has the Penny?" both have the same melody. Let one child hum the question while another hums the answer.

Then ask the children to decide whether each question and answer has the same or a different melody. (Same) This experience will help the children develop their tonal memories.

Singing Game for "Who Has the Penny?"

Invite the children to sit on the floor in a circle with their eyes closed and hands cupped in front of them. Place a penny in the hands of one child, a key in the hands of another, and a thimble in the hands of another. Then tell all the children to close their hands tightly together and open their eyes. Ask the children to sing the questions with you; the child who has each object should sing the solo answer for his or her object. As each

Playing a "Guess Who?" Game

After you have distributed the pennies, keys, and thimbles, ask the children to keep their hands closed while singing the song. Adjust the soloist's task according to the children's abilities. In lines 1 and 3, the soloist should sing the pitch that ends the question, making it easier.

Let children guess who is singing the solo. Note on each child's record card his or her success in distinguishing between various

MCK

13. Doggie Doggie

traditional

Dog - gie dog - gie where's your bone? Some - one stole it from your home.

solo 1 Who has my bo - ne? solo 2 I have your bo - ne.

The image shows two staves of musical notation in treble clef with a common time signature (C). The first staff contains the main melody with lyrics: "Dog - gie dog - gie where's your bone? Some - one stole it from your home." The second staff contains two solo lines: "solo 1 Who has my bo - ne?" and "solo 2 I have your bo - ne." The notes are simple, mostly quarter and eighth notes.

Directions: Doggie doggie is also a guessing game. I have the children sit in a circle with the "doggie" in the middle of the circle hiding his eyes. I place a rawhide dog bone behind the "doggie". Choose one of the children in the circle to sneak up on the dog and steal his bone. The doggie sings, "Who has my bone?" The thief answers, "I have your bone." All children then hide their hands behind their backs, and the "doggie" guesses who has the bone.



13. Doggie Doggie

traditional

Dog - gie dog - gie where's your bone? Some - one stole it from your home.

The image shows a single staff of musical notation in treble clef with a common time signature (C). The notes are simple, mostly quarter and eighth notes, with lyrics: "Dog - gie dog - gie where's your bone? Some - one stole it from your home."

Game 2: Another way to play Doggie Doggie is similar to Closet Key. Choose two children - one to hide the bone and one to find it. The hider must leave the room. The finder is given 30 seconds to hide the bone. It must be visible with the naked eye. When the bone is hidden the finder is allowed back in the room. The class sings the song, singing softly when the finder is far away from the bone. As the finder gets closer the singing becomes louder. It is very important that the teacher stresses that at ALL dynamic levels, the tone quality should be beautiful. Children are naturally enthusiastic in this game and will get carried away and shout if they aren't reminded about tone quality. If the children are really shouting, you can have them clap the rhythm of the song using loud and soft dynamics. This way, they won't hurt their voice and the game can continue.

Cuckoo

S-m

2 1 1 | 1 1 | 1 1 | 1 1 |
 4 S m | SS m | S m | S S m |
 Cuck-oo | in the tree, Cuck-oo | sing for me |

1 1 | 1 1 | 1 1 | 1 1 |
^s s m | s s m | s s m m | s s m ||
 Fall is here, Fall is here, birds and flowers | dis-appear. ||

Bell Horses

S-m-L

2 1 1 | 1 1 | 1 1 | 1 1 |
 4 S m m | S m m | S S L L | S }
 Bell hor-ses, bell hor-ses, what's the time of day?

1 1 | 1 1 | 1 1 | 1 1 |
^s s m | s s m | s s L L | S } ||
 One o'clock, two o'clock, time to go a-way. ||

It's Raining

S-m-L

4 1 d 1 | d 1 1 | d 1 1 | d 1 1 |
 4 S S m L | S m m | S m L | S m |
 It's Rain-ing its pair-ing, the old man is snor-ing

1 1 1 1 | 1 1 1 1 | 1 1 1 1 | d d |
 S S m m L | S S m m L | S S m m L | S m ||
 Went to bed and he bumped his head, And he didn't get up in the morn-ing. ||

Hot Cross Buns

M-R-d

2 1 1 | 1 1 | 1 1 | 1 1 |
 4 m R | d } | m R | d } | d d d d | R R R R | m R | d }
 Hot cross buns. Hot cross buns One a penny Two a penny Hot cross buns.

1 1 | 1 1 | 1 1 | 1 1 |
 m m R R | d d | m m R R | d } | d d d d | R R R R | m R | d }
 If you have no daughters, give them to your sons. One a penny Two a penny Hot cross buns.

Coo

$\begin{array}{c} \text{S m} \\ \text{Coo Coo} \end{array} \quad \begin{array}{c} \text{S m} \\ \text{Coo Coo} \end{array} \quad \begin{array}{c} \text{S S m} \\ \text{Who are you?} \end{array} \quad \begin{array}{c} \text{S S m} \\ \text{In a bird} \end{array}$
 $\begin{array}{c} \text{S m} \\ \text{Can you sing?} \end{array} \quad \begin{array}{c} \text{S m} \\ \text{Yes I can!} \end{array} \quad \begin{array}{c} \text{S S m} \\ \text{Sing then.} \end{array} \quad \begin{array}{c} \text{S S m} \\ \text{Coo Coo} \end{array}$

Doggie

$\begin{array}{c} \text{S S m m} \\ \text{Doggie doggie} \end{array} \quad \begin{array}{c} \text{S S m} \\ \text{where's your bone} \end{array} \quad \begin{array}{c} \text{S S m l} \\ \text{Someone stole it} \end{array} \quad \begin{array}{c} \text{S S m} \\ \text{from your home} \end{array}$
 $\begin{array}{c} \text{S m m} \\ \text{Who stole my bone?} \end{array} \quad \begin{array}{c} \text{S m} \\ \text{I did} \end{array}$

Lemonade

$\begin{array}{c} \text{S S m} \\ \text{Where I come} \end{array} \quad \begin{array}{c} \text{S m} \\ \text{Where from?} \end{array} \quad \begin{array}{c} \text{S m} \\ \text{New York.} \end{array} \quad \begin{array}{c} \text{S S m} \\ \text{What's your trade?} \end{array}$
 $\begin{array}{c} \text{S S m} \\ \text{Lemonade} \end{array} \quad \begin{array}{c} \text{S S m m} \\ \text{Give us some} \end{array} \quad \begin{array}{c} \text{S S m} \\ \text{don't be a-fraid.} \end{array}$

Charlie Over the Ocean

$\begin{array}{c} \text{d d} \\ \text{Charlie} \end{array} \quad \begin{array}{c} \text{d d d} \\ \text{over the} \end{array} \quad \begin{array}{c} \text{r m} \\ \text{oc-ean} \end{array}$
 $\begin{array}{c} \text{d d} \\ \text{Charlie} \end{array} \quad \begin{array}{c} \text{d d d} \\ \text{over the} \end{array} \quad \begin{array}{c} \text{S} \\ \text{sea} \end{array}$
 $\begin{array}{c} \text{d d} \\ \text{Charlie} \end{array} \quad \begin{array}{c} \text{d d} \\ \text{caught a} \end{array} \quad \begin{array}{c} \text{r m} \\ \text{black bird} \end{array}$
 $\begin{array}{c} \text{d} \\ \text{Can't} \end{array} \quad \begin{array}{c} \text{d} \\ \text{catch} \end{array} \quad \begin{array}{c} \text{d} \\ \text{me!} \end{array}$

$\begin{array}{c} \text{d m} \\ \text{Down the road} \end{array} \quad \begin{array}{c} \text{S l l} \\ \text{+ a - cross the street} \end{array} \quad \begin{array}{c} \text{S m r} \\ \text{Can't get a} \end{array} \quad \begin{array}{c} \text{d m m} \\ \text{letter} \end{array} \quad \begin{array}{c} \text{S S l} \\ \text{but} \end{array}$

$\begin{array}{c} \text{S m r} \\ \text{once a week} \end{array} \quad \begin{array}{c} \text{d m s} \\ \text{Ida Red} \end{array} \quad \begin{array}{c} \text{S l s} \\ \text{Ida Blue} \end{array} \quad \begin{array}{c} \text{m s l s} \\ \text{I got stuck on} \end{array} \quad \begin{array}{c} \text{m r d} \\ \text{Ida too} \end{array}$

- (2) Ida Red, Ida Yellow
I'm afraid she'll find another fellow
3. Ida Red, Ida Green
Prettiest gal I've ever seen
- (4) Ida Red, Ida White
I'm gonna hold that girl real tight
5. Ida Red, Ida Pink
I'm gonna dress that gal in mink
- (6) Ida Red, Ida Gray
I'm gonna squeeze that girl all day
- (7) Ida Red, Ida Bach
I'm gonna buy her a cadillac
8. Ida Red, Ida Gold
She is something to behold
9. Ida Red, Ida Red
That girl's sweeter than gingerbread

Snail

$\begin{array}{c} \text{S m} \\ \text{Snail} \end{array} \quad \begin{array}{c} \text{S m} \\ \text{Snail} \end{array} \quad \begin{array}{c} \text{S S l l} \\ \text{go a round +} \end{array} \quad \begin{array}{c} \text{S S m} \\ \text{round + round} \end{array}$

Lucy Locket

$\begin{array}{c} \text{S S l l} \\ \text{Lucy Locket} \end{array} \quad \begin{array}{c} \text{S S m m} \\ \text{lost her pocket} \end{array} \quad \begin{array}{c} \text{S S l l} \\ \text{Kitty Fisher} \end{array} \quad \begin{array}{c} \text{S m} \\ \text{found it} \end{array}$
 $\begin{array}{c} \text{S S l l} \\ \text{not a penny} \end{array} \quad \begin{array}{c} \text{S S m m} \\ \text{was there in it} \end{array} \quad \begin{array}{c} \text{S S l l} \\ \text{only ribbon} \end{array} \quad \begin{array}{c} \text{S m} \\ \text{round it.} \end{array}$

Starlight

$\begin{array}{c} \text{S l} \\ \text{Star light} \end{array} \quad \begin{array}{c} \text{S m} \\ \text{Star bright} \end{array} \quad \begin{array}{c} \text{S l l} \\ \text{first star I} \end{array} \quad \begin{array}{c} \text{S S m} \\ \text{see tonight} \end{array}$
 $\begin{array}{c} \text{m r m} \\ \text{wish I may} \end{array} \quad \begin{array}{c} \text{m s m} \\ \text{wish I might} \end{array} \quad \begin{array}{c} \text{m r m} \\ \text{have to} \end{array} \quad \begin{array}{c} \text{m r d} \\ \text{wish I wish tonight} \end{array}$