

Melody: Foster in-tune singing (one, two, and three pitches)

Singing with Mr. Bear

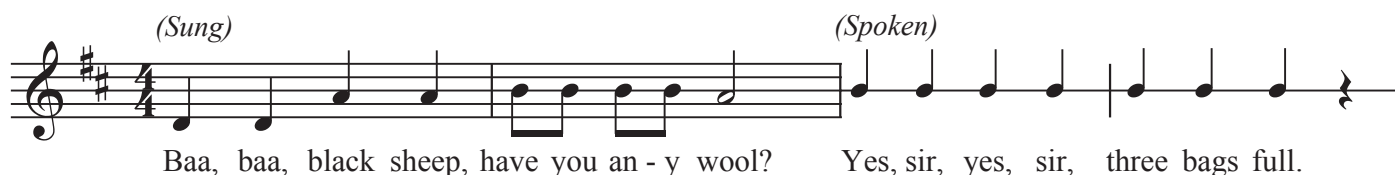
Throughout our lessons, we model and reinforce in-tune singing, usually staying within the keys of C or D for young voices. Typically, the only reason a student sings out of tune is because we allow him or her to do so! At the beginning of the year, we introduce Mr. Bear, a teddy-bear hand puppet. Students echo motives on “loo” in the following sequence: *sol-mi, sol-sol-mi, sol-la-sol, sol-la-sol-mi*. The puppet does a little dance when the students sing in tune.

Melody: Differentiate between speaking and singing voices

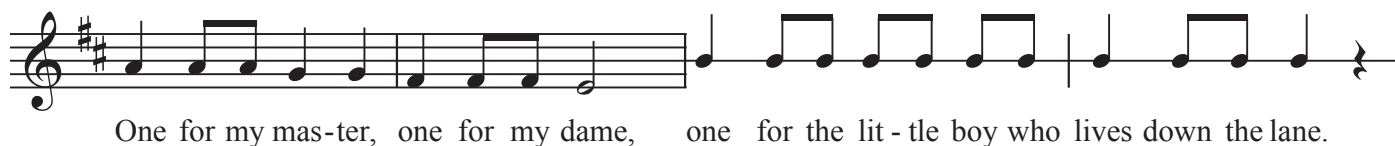
Baa, Baa, Black Sheep

Traditional
Arr. Hiller/Dupont

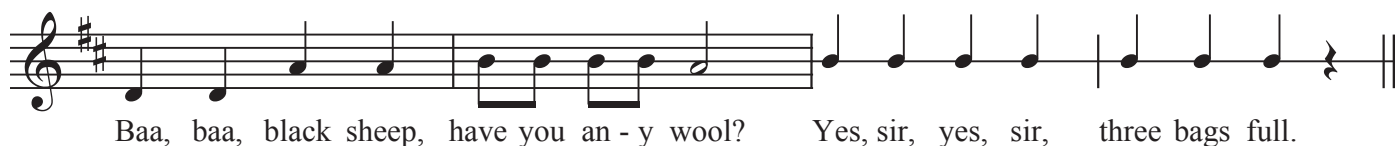
(Sung) (Spoken)



Baa, baa, black sheep, have you an - y wool? Yes, sir, yes, sir, three bags full.



One for my mas-ter, one for my dame, one for the lit - tle boy who lives down the lane.



Baa, baa, black sheep, have you an - y wool? Yes, sir, yes, sir, three bags full.

Perform the song for your students, alternating between a singing voice and a speaking voice as indicated. Have the students raise their hands when they hear the singing.

I Like Coffee

Traditional Text
Arr. Hiller/Dupont



Body Percussion



1. Arrange the *sol* and *mi* circles (available on the CD) to create a pitch ladder, as seen in Figure 1.
2. Teach the song using hand signs and then pointing to the pitches on the pitch ladder (*sol* and *mi*).
3. Display the Steady Beat Visual, and with the students, notate first the rhythm (stems only) and then the pitches (S = *sol*, M = *mi*).
4. For the B section, invite one student leader to perform the beat, using one body percussion movement (e.g., snap, clap, pat, or stamp) for the other students to perform simultaneously. Continue with new leaders.

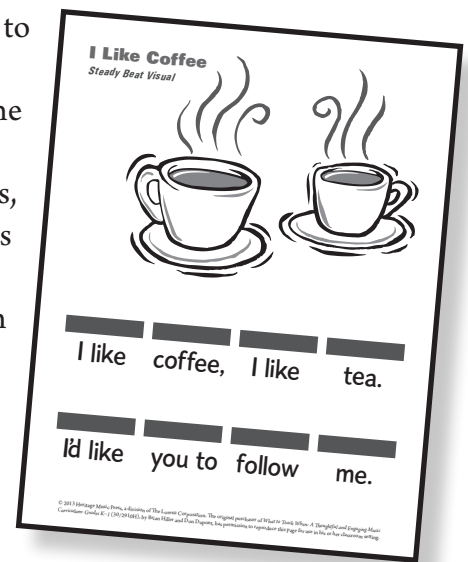


Figure 1

Bounce High

Traditional



1. Sing the song using body levels to outline the melody; place hands on waist for the low note (*mi*), on shoulders for the middle note (*sol*), and on head for the high note (*la*).
2. Teach the following movements:

Formation: Students in pairs.

Measure 1: Clap own hands, then pat partner's hands high.

Measure 2: Clap own hands, then pat own legs.

Measures 3–4: Step, two, three, four (change places).

Repeat.

The Eensy-Weensy Spider

Traditional




The eensy-weensy spider climbed up the water spout.



Down came the rain and washed the spider out.



Out came the sun and dried up all the rain, and the



eensy-weensy spider climbed up the spout again.

1. Sing the song and create motions or movements to illustrate each phrase.
2. Listen to “*Ah, vous dirai-je, Maman*,” K. 265 (“Twinkle, Twinkle, Little Star”), by Mozart. Experiment with different ways of moving to indicate each phrase.



Charlie Over the Ocean

Traditional

Call *Response*

Char - lie o - ver the o - cean. (Char - lie o - ver the o - cean.)

Char - lie o - ver the sea. (Char - lie o - ver the sea.)

Char - lie caught a black - bird. (Char - lie caught a black - bird.)

Can't catch me. (Can't catch me.)

The musical notation consists of four staves of music in G major (one sharp) and 6/8 time. The first staff shows the 'Call' and 'Response' for the first phrase. The second staff shows the 'Call' and 'Response' for the second phrase. The third staff shows the 'Call' and 'Response' for the third phrase. The fourth staff shows the 'Call' and 'Response' for the fourth phrase. The lyrics are written below the notes, and the response phrases are enclosed in parentheses.

1. Sing the song phrase by phrase. After each phrase is sung, echo the phrase on the recorder or piano. Ask the students to describe what is happening. Identify the “call” and “response.”
2. Sing the song as written and have the students provide the response. Invite individual students to perform the call and supply simple motions to accompany the text.
3. Teach and play the following game: Students stand in a circle with one student (the caller) on the outside. As the caller leads the song, she or he walks around the circle, tapping each student on the shoulder. At the end of the song, the caller takes the hand of the last person tapped. The pair skips around the outside of the circle while the class keeps the beat and you play the melody on the piano or another instrument. When they get back to the empty spot, the current caller joins the circle and the game continues with the last person who was tapped as the new caller.

