

# Introduction

Children are born with the capability of mastering every language in the world. A child's environment determines which sounds will be developed and which will be lost. During the baby-babble period of acquiring and establishing language, muscles are developed to produce speech. This same process occurs when children learn music.

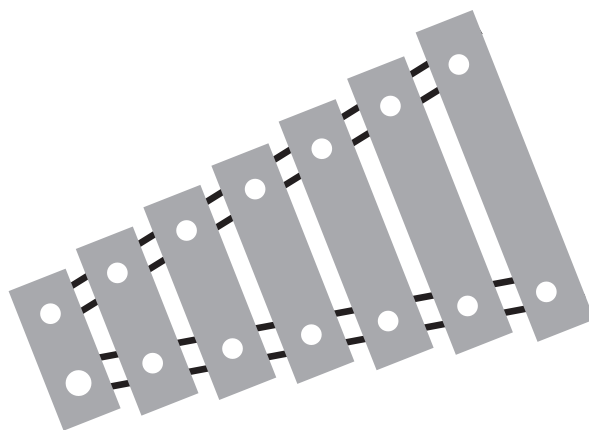
Children need ample time to experiment with movement and vocal sounds in order to develop their abilities to identify and perform a steady beat. This stage during which the muscles necessary to keep a beat and sing in tune grow and develop is also referred to as a babble or music babble phase. The preoperational child learns best through his or her senses, and since all children are born with some music potential, we need to provide the richest environment for musical exploration while balancing improvisation with exploration and structured musical activities.

Children need to develop motor skills in addition to pitch and rhythm skills. They need to move their wrists, arms, fingers, and hands not only to explore their personal rhythms but also just to feel what it's like to manipulate sounds on an instrument.

Bilateral movement (when the right and left hands move up and down at the same time) comes naturally to all children. They will always want to play with their favorite hand, so allow them opportunities to do so in addition to playing with their not-so-favorite hand. It is important to allow them to explore and have fun; the technique will come.

Remember, the sounds you hear in your music room from your youngest learners may not seem in perfect rhythm and harmony to the adult or trained musical ear. At this age, the product is not important. The process, or the act of being able to manipulate sound (e.g., by striking a bar) and be rewarded with the power of music, is important for our early learners. Let them play, and teach them to play the instruments the right way.

There are several opportunities in this book that allow children to manipulate sounds in structured and unstructured ways. I begin with movement and language and transfer this to instrument playing. I assign each child to an instrument (set up in pentatonic), where he or she should wait (with hands folded) until all children are ready to begin. Then I instruct all children to play beautiful music. They use their own rhythms, manipulating the tempo and volume, sticking left and right—always for pure enjoyment. This allows the children to experience instrumental music babble, or the opportunity to manipulate sound freely while refining and strengthening the muscles they will need to further develop their musical skills.



# Crisscross Chi/i Sauce

**Grades:** PreK–2

**Materials**

- Barred Percussion (C pentatonic)
- PowerPoint Presentation

**Learning Goal:** Students will be introduced to the barred instruments, experience form, and improvise their own melodies to fit given rhythms.

Deborah A. Imiolo

V

Criss - cross chi - li sauce, spook - y spi - ders on your back. Breez-es blow.

X/M/G

V

Hold me so! And now it's time for ran-ny - ga - zoo! \_

X/M/G

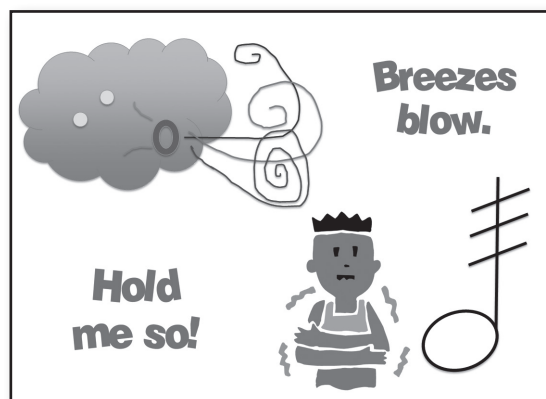
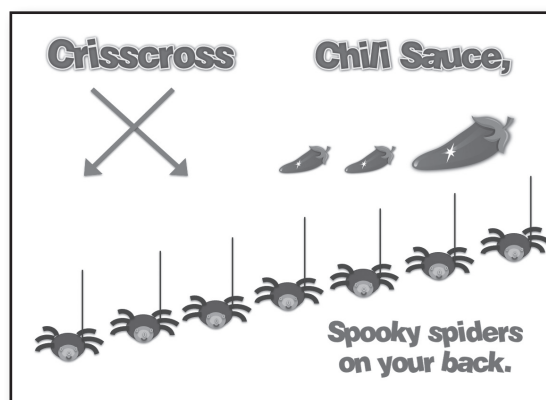
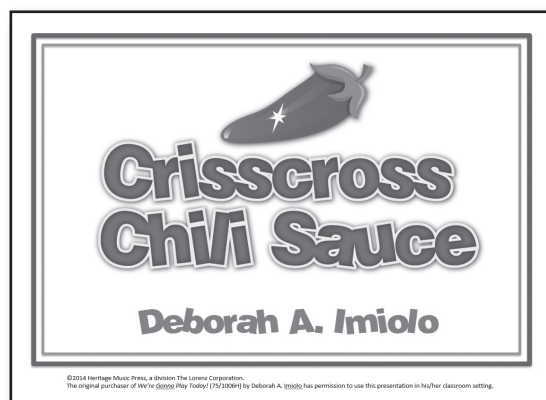
## Lesson Suggestions

1. Have the students get into pairs. Select one child to be your partner, assigning yourself as partner 1 and the child as partner 2. Have the student stand with his or her back to you. Say the poem using these movements:

Crisscross	Outline an X on your partner's back.
Chili sauce,	Pat the rhythm on your partner's shoulders.
Spooky spiders on your back.	Use fingers to crawl or tickle up your partner's back.
Breezes blow.	Gently blow on partner's neck.
Hold me so!	Give your partner a really gentle hug.
And now it's time for rannygazoo!	Tickle your partner's back all over.

2. Have the students in each pair establish who will be partner 1 and who will be partner 2. You may wish to do this for them. Repeat the poem, having the students perform the poem and movements along with you (simultaneous imitation).

3. Show the children how to turn their bodies around so the partner who was doing the movements now gets to feel the poem on his or her back. Perform the poem again.
4. Show the PowerPoint, having the children keep an eye out for musical notes while reinforcing the text.
5. Using the PowerPoint as a guide, demonstrate how to play the poem on a glockenspiel (see the score), and highlight the connections between the images on the slides and what the instruments play. In the final measure, the children can play any pitches they wish that are on their instruments.
6. Discuss how the iconic notation on the PowerPoint relates to the instrument parts.
7. Have all students go to the instruments, and lead them through the poem. The first time they should say the poem out loud while playing. The next time they should whisper the poem while playing. The final time, challenge the class to perform the poem while you create a simple accompaniment by playing either an arpeggiated A minor chord or a bordun using A and E.



# C Is for Cookie, D Is for Dog

**Grades:** K–2

**Materials**

- Piano
- Letter Visual
- Barred percussion  
(C diatonic with high D removed)

**Learning Goal:** Students will learn the letter/pitch names of the bars. They will practice naming notes and alternating right and left hands when playing.

Deborah A. Imiolo

C is for cook-ie. D is for dog. E is for el-e-phant. F is for frog.

G is for grand-ma. A is for ache. B is for bounc-ing ball. C is for cake!

Cake and cook-ies. Cook-ies and cake!

## Lesson Suggestions

1. Tell the children that they are going to act out a story and must listen very carefully to the directions. Review rules for safety in the music room for movement and dance.
2. Instruct the children to lie down on the floor and pretend to be sleeping.
3. Perform the story with dramatic speech and the piano, using the story and score on pages 18-19.
4. Have the students sit up, and show them the Letter Visual. Ask the children if they can remember the words from the song that begin with each of the letters (C is for cookie, D is for dog, E is for elephant, F is for frog, etc.).
5. Hold up a xylophone (or gather the students around one) and show the children the letters on the bars. Draw connections to the sequence of the story.
6. Sing the song while playing the notes as written on the score above. Show the children how you can play with one hand, the other hand, and both hands!
7. Assign the children to instruments. Review the rules for playing instruments.
8. Have the children echo you after each measure of the song (sing and play at the same time).
9. Have the children echo you two measures at a time (sing and play at the same time).
10. Ask the children to sing and play the entire song.

# C Is for Cookie, D Is for Dog

## Story with Sound Effects

Where appropriate, consider playing the musical passages as you are reading the text.

Once upon a time, I tiptoed down the stairs in the middle of the night.



I snuck down the hall to the kitchen, singing



I lifted the lid on the cookie jar



a cookie! I took a bite. It was delicious, but I had a weird feeling. Suddenly I changed into a

puppy-dog!

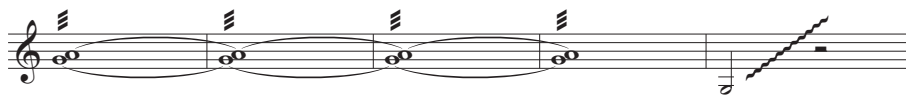


rolled over.



But then, I had a strange sensation that my nose was growing and growing and growing

into a—trunk!



with my great, big elephant feet. I gave myself a bath by spraying water on my back.



Then my trunk disappeared, my body shrunk and turned green!



I was a frog in a pond! I jumped

from lily pad to lily pad.



Oh, no! I missed a lily pad and bumped into a rock,



and fell down.



# Two by Two and One by One

**Grades:** 2–3

## **Materials**

- Barred percussion (F pentatonic)
- Drums (optional)
- *Hand, Hand, Fingers, Thumb*, by Al Perkins and Eric Gurney, ISBN-10: 0679890483 (optional)

**Learning Goal:** Students will practice playing double stops and alternating left and right hands. They will transfer language rhythmically to barred instruments.

## **Lesson Suggestions**

1. Place the students in two single-file lines, standing side by side.
2. Instruct the students to follow you as you march around the room and recite (in rhythm) "Two by two, come along, this is how we play the song. Follow me through the town, up the hill then all fall down." Of course, you will all fall down at the end. Add more interest by creating arm movements or creative ways to walk in two lines side by side.
3. Have the students get in one line and follow you around the room as you recite, "One by one just for fun, don't go faster, please don't run. Follow me through the town, up the hill then all fall down." Add more interest by incorporating arm movements or silly ways to walk.
4. Have the children stand back up in two lines and copy these movements as you recite the text:

<b>Text</b>	<b>Movements</b>
Two by two,	Using right and left hands, pat your left leg to the rhythm of the text.
Come along,	Using right and left hands, pat your right leg to the rhythm of the text.
This is how we play the song.	With your right hand on your right leg and your left hand on your left leg, pat your legs at the same time to the rhythm.
Follow me	Using right and left hands, pat your left leg.
Through the town,	Using right and left hands, pat your right leg.
Up the hill then all fall down.	With your right hand on your right leg and your left hand on your left leg, pat your legs alternating hands.

5. If you wish (or if your students need additional practice), have the students in one line turn so that their backs are to the other line. Then, have the students pat the rhythms on their partners' shoulders (left, right, both). Be sure to model this first and remind the students to be very gentle. Switch roles and repeat.
6. Using a barred instrument of your choice, demonstrate how to play the entire exercise. Exact pitches are not necessary at this point.

- Assign students to instruments, and if not already in F pentatonic, have them set up the instruments. Lead the class in playing the exercise. Begin to refine the pitches to match the score, following this sequence:

[illegible]

- For the final performance, have the students play the piece while chanting the text. Consider playing F and C on the bass xylophone to accompany the performance.

## Extensions

- Assign half the class to barred instruments and the other half to drums (congas, Tubanos, hand drums, bongos). Begin by chanting and playing “Two by Two and One by One” on barred instruments. Then read *Hand, Hand, Fingers, Thumb*, by Al Perkins and Eric Gurney. Tell the children at the drums to echo the word rhythms as you read the text in eight-beat phrases. End with everyone chanting and playing “Two by Two and One by One.” Drummers can play the drumheads or drum sides, alternate hands, play both hands together—just have fun!
- This piece can be adapted for younger students by having them just improvise melodies to the rhythms.



# Two by Two and One by One

Deborah A. Imiolo

*Left leg* *Right leg* *Both legs*

Voice

Two by two, come a - long, this is how we play the song.

X/M/G

*Left leg* *Right leg* *Both legs*

V

Fol - low me through the town, up the hill, then all fall down!

X/M/G

*Fall to the floor* *Left leg* *Right leg*

V

One by one, just for fun,

X/M/G

*Both legs* *Left leg* *Right leg*

V

don't go fast - er, please don't run. Fol - low me through the town,

X/M/G

*Both legs* *Fall to the floor*

V

up the hill, then all fall down!

X/M/G