

Contents

Why Do We Need to Teach Music in Preschool and Kindergarten?5

What Are the Elements of Music?

Singing5

Playing Instruments6

Movement6

How Do We Make Music Time Most Effective?7

About This Book

Name Song8

Shorty8

Songs to Sing9

Steady Beat9

Playing Instruments9

Movement10

Read Aloud Book.....10

Unit 1: In the Trees

Pawpaw Patch.....11

Little Apples.....13

Five Little Monkeys14

Apples and Bananas.....15

Lime in the Coconut.....16

Teasing Mr. Crocodile.....17

Tony Chestnut.....18

Abiyoyo19

Contents continued

Unit 2: Things That Fly

Fly Through My Window	20
On My Toe	21
Bringing Home a Baby Bumblebee	22
I Know an Old Lady Who Swallowed a Fly	24
The Spider and the Fly	26
Little Bird	27
Shoo Fly	28
<i>There Was an Old Lady Who Swallowed a Fly</i>	30

Unit 3: Things That Go

Paige's Train	31
Engine, Engine Number Nine	32
Wheels on the Bus	33
Down by the Station	34
Farmer Went Trotting	35
Wind the Bobbin Up	36
Walk and Stop	37
<i>Miss Spider's New Car</i>	38

Unit 4: Up and Down

Jack and Jill	39
Crisscross Applesauce	40
The Itsy, Bitsy Spider	41
The Ants Go Marching	42
Humpty Dumpty	44
Little Tommy Tinker	45
The Noble Duke of York	46
<i>The Ants Go Marching</i>	47

Why Do We Need to Teach Music in Preschool and Kindergarten?

Today's research demonstrates that our adult selves are the result of a combination of nature and nurture. Likewise, research in the field of music shows that individuals have different levels of natural music abilities (nature) and that experiences in music provide the skills to express that talent to its furthest degree (nurture). Although we are certainly capable of learning music skills at any age, they are most flexible and adaptable up until about age seven. Therefore, participation in a variety of musical activities in preschool and kindergarten is paramount. Quality musical experiences are essential in establishing the foundations of music, such as establishing and maintaining a steady beat, the ability to sing in tune, and the ability to match body movement to corresponding music.

Beyond the pure aim of helping students become the best musicians they can be, musical experiences benefit children in other ways. For example, there is a direct correlation between the ability to keep a steady beat and reading ability. In addition, students with musical experiences are more likely to be able to separate important sound from ambient sound—an essential skill in noisy classrooms!

Lastly, music is ideally a social experience. Children learn to share instruments, listen to each other, and express themselves in music class. Music provides a means to communicate verbally and nonverbally, to create, and to share a joyful experience with others.

What Are the Elements of Music?

At the preschool and kindergarten levels, there are three primary areas of music competence: singing, playing instruments, and movement. Each has musical and non-musical reasons for being included in a well-rounded curriculum.



Singing

Children develop the ability to sing by singing. With the exception of those who have a rare brain-based condition called amusia, everyone can learn to sing. Voice qualities vary, but singing is a skill everyone can master.

Students who participate in positive, relaxed singing experiences tend to develop a better sense of pitch, and are better able to modulate and control their own voices. As children sing, they receive and process sensory input from within and begin to hear their voices as distinct from those of the other students.

Perhaps best of all, students who sing (particularly in group settings) release endorphins, which leads to happier children—and teachers too!

Teaching Tips

- ♪ Included on the CD are audio recordings of songs utilized in this resource. Use these to familiarize yourself with any unknown tunes.
- ♪ Always encourage all singing—never ask a student not to sing.

- ♪ If some students are singing too loudly, encourage them to control their voices by asking them to sound like the other children. Words such as “louder” or “softer” are hard for the children to put into context.
- ♪ You may need to repeatedly model and let students experiment with the differences among a singing voice, a whisper voice, a calling voice, and a speaking or reading voice.
- ♪ Use targeted observations such as “You sang the same tune I did” or “Your singing sounds very confident,” rather than vague statements such as “You have a pretty voice” or “Awesome job!” Often a simple “Thank you for singing” is enough.



Playing Instruments

Playing instruments is a favorite activity of many students. Perhaps this is because using an instrument (an intermediary object) for music feels less risky than singing with one’s own voice. Those children who may be hesitant singers are generally quite willing to take a turn playing instruments.

Playing instruments also allows children to perform musical tasks without verbal input or output, providing a safe and comfortable environment for late talkers or those who struggle to follow verbal directions.

Experiences with playing instruments also provide tangible instruction in the science of sound. Children learn on their own that sound comes from vibration, that hitting an instrument more forcefully makes a louder sound, and that larger instruments make lower sounds.

A final bonus, aside from student motivation, is that playing instruments provides an easy opportunity for assessment through visual and aural means.



Movement

There are two main reasons movement may be the best way to teach music to young children. First, the vestibular system (movement) and auditory cortex systems (sound processing) are among the first to mature. Second, children learn by manipulating their bodies and environment.

Targeted movement experiences can be teacher-led vocally or with instrumental accompaniment, or they can be driven by recorded music. In either case, children are developing their listening skills as they use the lyrics and musical style to shift movements. By varying the movement experiences, children’s bodies and brains are awakened. Further, as the students have many opportunities to cross the midline, they strengthen the communication between the two sides of the brain.

In the Trees



Pawpaw Patch

Preschool Standards: 1.3, 2.1, 3.3, 8.1, 8.2,
MU:Cr1.1.PreKa

Kindergarten Standards: NAFME 1, MU:Cr1.1.Ka

D

Where, oh, where is dear lit - tle Ma - ri?
Come on, Al - ex, let's go find her.
Pick - in' up paw - paws, put them in your pock - et.

A7

Where, oh, where is dear lit - tle Ma - ri?
Come on, Al - ex, let's go find her.
Pick - in' up paw - paws, put them in your pock - et.

D

Where, oh, where is dear lit - tle Ma - ri?
Come on, Al - ex, let's go find her.
Pick - in' up paw - paws, put them in your pock - et.

A7 **D**

Way down yon - der in the paw - paw patch.

Lesson continues on next page →

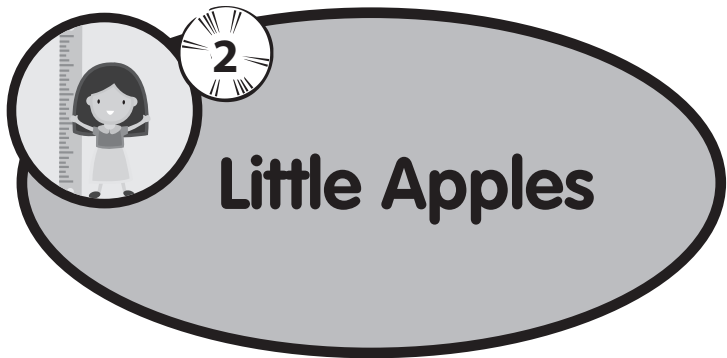
Pawpaw Patch, cont.

To begin, sing just the first verse to each child. For larger classes, you may alternate the first two verses, inserting one child's name per verse.

Once your students are familiar with this song, add the game outlined below. Your youngest students may struggle with it, but with the help of a few adults, they should be able to get it. If not, wait until they are a little older.

Pawpaw Patch Game

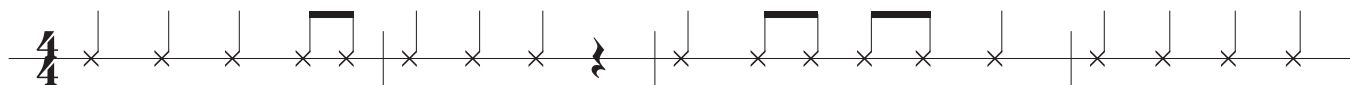
Divide the students in two groups (if one group has an extra person, it won't matter). Each group forms a line. Space the parallel lines approximately six feet apart. Sing the first verse, inserting the name of the student at the front of one of the lines. That child then skips down the "street" (between the lines) and around the back, returning to the front of the line. The leader of the second line does the same as you sing the second verse, inserting that student's name. During the third verse, the two leaders skip down the street together, crossing paths at the end so they become the last person in the opposite line. This results in new leaders at the front of each line. Repeat until all students have had a turn.



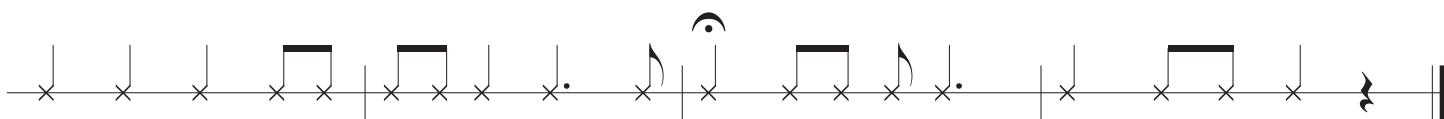
Preschool Standards: 1.3, 2.3, 4.2, 4.3, 7.2, 8.1, 8.2, 8.4, MU:Cr1.1.PreKa

Kindergarten Standards: NAFME 1, MU:Cr1.1.Ka, RF.K.2A

Chant



Way up high in the ap - ple tree, two lit - tle ap - ples smiled down at me. I



shook that tree just as hard as I could, and down fell the ap-ples. Mmm, they were good.

Begin with the children standing in their personal space.

When singing this selection, perform the following actions:

Lyrics	Movement
Way up high in the apple tree,	Wave "branches" (arms) in the air.
two little apples smiled down at me.	Make fists to represent apples.
I shook that tree just as hard as I could,	Shake arms.
and down* fell the apples.	Drop gently to the floor, staying on feet (crouching).
Mmm, they were good.	Rub tummy as you stand back up.

*On the word "down," start with your voice very high and slide down slowly. Teach the children to drop to a crouching position slowly and safely.



3

Five Little Monkeys

Preschool Standards: 1.3, 4.2, 6.2, 7.2, 8.1,
MU:Cr1.1.PreKa

Kindergarten Standards: NAFME 1, RL.K.9, K.CC.B5,
K.OA.A1, MU:Cr1.1.Ka, MU:Cr1.1.Kb

F C7 F

Five lit-tle mon-keys jump-ing on the bed. One fell off and bumped his head.

C7 F C7 F C7 F

Mom-ma called the doc-tor and the doc-tor said, "No more mon-keys jump-ing on the bed."

The traditional version of this song begins with five monkeys jumping on the bed, and each subsequent verse decreases the number of monkeys by one until there are no monkeys left, ending with the phrase "No more monkeys jumping on the bed." This results in singing five repetitions.

However, an alternative is to ask the class to help count the number of students in the room. Start with that many "monkeys" jumping. As you sing, gently "bop" a "monkey" on the head to tell them it is his/her turn to fall down and move away from the jumpers. The number of monkeys decreases by one each time the verse is repeated until there are no monkeys left.

If you have a stethoscope (or other doctor prop), you can give it to each child as he/she gets removed and let him/her sing, "No more monkeys jumping on the bed" as a solo.