

Grades K-3

Creative Songs
to Teach Your
Classroom
Expectations

Teach Me Something New Today

Deborah A. Imiolo

Editor: Erika Popp
Cover Design and Book Layout: Patti Jeffers

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From the Author

The lessons in this book were designed to teach children what it looks like and sounds like to learn in class. Some songs incorporate basic rules or expectations for children to remember in order to have a quality class. At the beginning of each lesson, you will see my suggestions for how to use each song. Some of them work as an everyday review of classroom rules and expectations. Others are great tools to pull out once in a while, when children need a refresher on specific routines or expectations. I encourage you to adapt the songs to fit your classroom setting, and use them in whatever way works best for your children.

While it may seem like a waste of precious music time, spending time to teach routines and expectations has been well worth the time for me. When children understand what is expected of them, they are much more likely to do it with fewer reminders, and that saves time in the long run. The best part about using these songs and lessons to teach expectations, however, is that children will be learning music skills at the same time. Read the beginning of each lesson to find a learning goal for music *and* a character education or classroom management goal.

Dedications


This book is dedicated to my husband, Tom Zehler, and our family, Lauren, Nina, Jenna, Louis, Luke, and Ivyana.

I extend much gratitude to Scott Wolf for leading Heritage Heights Elementary School. Your annual themes involving values, morals, and good citizenship inspired me to compose these songs and activities each year. Thank you, Scott!

Debbie (Amiolo) Zehler



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Classroom Management Ideas and Tips

Prevention

If you can predict a problem, you can prevent it. Think about where problems will occur. Do you have a set routine that will prevent that problem?

We've all been there many times: one student does something that sets off the others, and you've lost the whole class. Even if the initial behavior is something small, like giggling or smirking, it can cause a much larger problem in the classroom if you keep letting it happen. The best solution I have found is to create a routine that will prevent these moments before they happen.

First, think about what your most pressing challenges are. They could include avoidance, inattentive behavior, refusal to do work, tiredness, bossy kids, chit-chatting, or managing the "audience" (redirecting away from that individual who clowns around to set others off). Next, think about when those challenges occur. They may happen after lunch, first thing in the morning, the last period of the day, during transitions, entering and exiting the music room, or when there's a substitute.

Once you've identified when and what the challenges to your classroom management are, you can take steps to solve them. The following are the solutions that are most helpful in my music room.

Establish Routines

Create a routine for anything you need students to do, and try to make it five steps or less. I suggest establishing routines for entering the room, exiting the room, going to the bathroom, getting a drink, moving to an instrument, taking bars off of the instruments, learning a song, and learning a dance. You will also want to think about routines for performances, including how to walk into the auditorium, storing coats and backpacks, taking care of music and folders, what to do backstage, and how to be an audience member. Students will need to practice each of these routines to do them well.

Speak with Positive Language

Eliminate the words *no* and *don't* from your rules, and from your everyday speech. Instead, phrase expectations in a positive way. Here are my favorite positive phrases.

- Play the instruments in the right way at the right time.
- Always use kind language.
- Respect everyone and everything.
- Be safe.
- Be caring.
- Be ready.
- Make good choices.
- Let Mrs. I. do her job.
- Let the other students learn.
- Know when to be silly and when to be serious and focus.
- Sit with respect.
- Stand with respect.
- Stand like a chorus. Sit like a chorus.
- You get what you get and you like it.
- Is what you're doing getting you what you want? What do you want?
- Doing what you're doing will only get you in trouble, so what can you do differently?

Accentuate the Positive

It's tempting to stop your chorus and say, "I didn't hear the letter T sound at the end of the phrase. You have to make a clear T, so let's do it again." But try saying something positive instead: "I heard some children in this section end the phrase with a beautiful T sound. I want to hear that again because it sounded so good!" Or, stop the chorus and say, "Wow! I can't believe it! That phrase sounded great! You remembered how to make a good EE sound. I heard the D at the end of the word *could* and the CK at the end of the word *lock*. I just have to hear that again because it was so beautiful!" Chances are good that they will get the T this time, and they'll be happy to do it.

Teach All Expected Behaviors

Children don't have a concept of what it looks like or sounds like to listen, focus, and pay attention. They are born into a fast-paced world with lots of entertainment as background noise. We need to teach them what listening looks like. We need to teach them what it looks and sounds like for a student to learn from a teacher. Begin *doing* this in kindergarten or preschool. Show children how to walk into the music room and sit down. Show them *and tell them* what it looks like to listen to you with respect. Show them *and tell them* what it looks like to listen to music with respect. Show them how to walk to the instruments. With barred percussion instruments, show them how to hold their mallets and how to take a bar off. Consistently showing them what you expect will take time, but it is worth it!

Big and Loud

Kids need to release their energy, so let them! Do a short activity, lasting only three to five minutes, that is big and loud. Here are some suggestions:

- **When the drum says, walk:** Students stand, and if it is silent they freeze. When they hear a drum, they walk to the beat they hear. You can play the drum faster and slower to make it exciting. End the activity by slowing down, and allowing lots of silent times, and you will have a focused group of children. Try this with other movements, too, like jumping and hopping.
- **Free dance to music:** Play some music and have children make up their own dance.
- **Tap a fast beat:** Have students imitate you as you tap the steady beat to up-tempo music.
- **Use song games:** I especially like *Two Little Sausages*, *Jack in the Box*, and *One Green Jelly Bean*.
- **Echo body percussion:** Have students echo rhythmic body percussion patterns, especially stamping.
- **Whole note hold it:** Select four different poses to perform in a sequence, such as two hands up, right hand out, left hand out, then both hands down. Say the chant below (giving each type of note the correct number of beats) while you perform the pose sequence to the whole note pulse, then to the half note pulse, then quarter note pulse, then eighth note pulse.
Whole note hold it. Whole note hold it. Whole note hold it. Whole note hold it.
Half note, half note, half note, half note, half note, half note, half note, half note.
Quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
Eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth,
Eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth.
- **Movement, movement, movement:** Always incorporate plenty of movement into your lessons. Pace your lessons with movement times interspersed throughout each class session.

Attention-Getters

Every teacher needs several attention-getters that work. Don't repeat the same one over and over again, especially if it's not working. Try something new! These all work wonders for me.

- Sing a familiar song and everyone will chime in. You may want to choose a song with a gentle reminder about behavior, and you will find many of these in this book!

- “If you can hear me, clap once.”
- Say, “If you’re ready for music, do this,” and strike a pose. Do this five times, decreasing the dynamic of your voice each time until you just mouth the words.
- Perform a body percussion ostinato until all have joined you.
- Say, “You are gathering here to the countdown of 5. You are sitting with respect at 4. You are looking at me at 3. You are silent at 2. You are ready at 1. Thank you.”
- As a last resort, I turn off the lights in silence and wait.

Keep It Moving

Keep your classroom moving positively, and there will be fewer opportunities for things to go off course.

- Begin the year with a theme song to set the atmosphere.
- Teach challenging music.
- Create fast-paced lessons.
- Choose a Role Model of the Day. I keep a dry-erase board on my classroom door and I have this child sign their name on the board after music. They also get a half-sheet certificate that says *Role Model of the Day in Music*, and the role model gets to be the line leader as they leave my room. Keep track of who you pick so that you’re giving every student a chance.
- Sing your transitions. (I just improvise these, with simple words and melodies.)
- Look into every child’s eyes at least once during the music lesson. Sing to them, not at them.
- Smile.
- Use time wisely, especially at the beginning of class. Don’t start by taking attendance. Instead, start with a learning goal and go. I take attendance later in class, when I assign students to their instruments.

Inspiring Hard Work

When do you work the hardest? Do you give a hundred percent effort when you are being criticized? Spoken to with a sarcastic tone? Hollered at? Spoken down to? Of course not. And children are no different. If you need to reprimand them, do so in the softest voice. Stay in control. Children only want to please you.

Do you prefer when someone praises your efforts? Do you work harder when you are treated with respect? Do you work harder when someone shows enthusiasm about what you’re doing? When you’re spoken to kindly? I am guessing the answer is yes. Show your students that you appreciate their hard work. Praise what deserves to be praised, and be genuine about it.

The Difficult Class

Each year I end up with one class where the personalities clash. All of my efforts to teach effectively and have fun with learning are stifled by negative attitudes, rudeness, and snide remarks. When this happens, I begin the star chart, which is just a behavior achievement chart for the whole class. I fold a piece of paper to create eight sections, and I hang it in the room for everyone to see. When there are eight stars on the chart, the class will get a *good* reward—a pizza party, ice cream party, free dance time in music, a pajama party in music, free time, drum circle day—something they really want. The class can earn a star by completing the music lesson with positive attitudes, good listening skills, and staying focused. Once the class earns a star, it can *never* be erased or taken away. It could take eight weeks or more to earn the reward.

On the first day of the star chart, if the class is respectful for 20 minutes, I give them a bonus star and praise them for getting along. I tell them that if they keep this up, they’ll have two stars by the end of music class. Each time they earn a star, I state specifically what I liked about their behavior and their attitudes. I want to make sure they know why they earned the star. After a few stars, I might end class by asking the class if they earned a star, and why.

Don't assume that the Difficult Class is unreachable. The music room could be where they start to get better.

Consequences

Every teacher needs a routine to follow when an individual student is not following expectations. Give them several chances to fix the behavior before imposing a consequence or escalating the situation to the office. I follow this sequence of steps, and it is posted in my room.

1. Remind the whole class of the expected behavior.
2. Find children who are following expectations near the one who is misbehaving and give them a reward for following procedures and ignoring poor behavior.
3. Privately explain the expected behavior.
4. Provide a choice. Tell the student that they can engage in the expected behavior or they will receive the first consequence. Put the decision on the student.
5. First consequence. This can vary, but it will be something like losing 30 seconds of music, switching to a less "fun" instrument, or sitting out of a singing game or other activity. Whatever the consequence, the teacher should move to close proximity of the child.
6. Second consequence. This means the student is referred to the office.

Time Out

Yes, I have a time out zone. It's a place to regroup, calm down, reflect, and make a plan for success. Here's the procedure:

1. Sit.
2. Say the school honor code.
3. Make a plan for success.
4. Join the class when you are ready. Be prepared to share your plan for success.

Reward Tickets

Our whole school gives out PAWS (Positive Attitude, Winning Spirit) tickets. A child who is respectful, doing the right thing, listening, echoing, singing, takes a risk, or is polite may earn a ticket in my classroom. They get a small paper ticket and they sign their name on the ticket and put it in a bucket. If their ticket is drawn from the bucket, they win a prize, like ice cream, extra music, dollar store items, egg shakers, recorders, candy, or a music pencil. Our school assembles every Friday for a lesson taught by the principal, followed by a PAWS drawing.

Learning More

Classroom management is best learned through experience, and I really struggled the first few years of teaching. I think many teachers are in a similar situation. Now, I am trained in Glasser's Choice Theory and in Positive Behavioral Interventions and Supports (PBIS). These strategies have made teaching so much more rewarding. I recommend finding opportunities to learn more about classroom management.

Tell Me About Your Hopes and Dreams

Materials:

1 piece of paper, red marker, blue marker (all optional)

This song is a great way to introduce your classroom rules at the beginning of the year. It is also good practice for learning students' names. The children will learn to sing a melody demonstrating steady beat and lyric direction. They will share their hopes and dreams for music class, connecting their desire to learn to the need for rules in the music classroom.

Jes - si - ca and Da - vid, stand as a team.

Tell me a - bout your hopes and dreams. I

hope to play the xy - lo - phone, I hope to sing a song, and my

dream is for the chil - dren in the class to get a - long!

Process

- ASK:** What is a dream?
What is a hope?
Do you think a dream and a hope are the same or different?
When you think of school and learning, what are your hopes and dreams?
What do you hope to learn?
When you think of learning in the music room, what are your hopes and dreams?
Why is it important to have hopes and dreams for learning in school?
- SHARE THIS QUOTE:** "All our dreams can come true, if we have the courage to pursue them."
(Walt Disney)
ASK: What do you think that means and do you agree?
- SING** *Tell Me About Your Hopes and Dreams.*
ASK: How many times do you hear the word *hope*? (3)

4. **SING** *Tell Me About Your Hopes and Dreams* again.
ASK: How many times do you hear the word *dream*? (2)
5. **INTRODUCE THESE MOVEMENTS:**
Act out playing a xylophone on the lyrics, "I hope to play the xylophone."
Pretend to conduct the song or cup your hands by your mouth on the lyrics, "I hope to sing a song."
6. **MOVE** students into a seated circle.
7. **DEMONSTRATE** how to shake hands for the song. On a piece of paper, draw a diagonal red line from the top left corner to the bottom right corner. Draw a diagonal blue line from the top right corner to the bottom left corner. Place the paper on the floor in the middle of the circle and invite two children to stand with the paper in between them. The children can shake hands using either the blue line or the red line. Draw attention to the fact that shaking hands is like making half an X. Invite other children to come up and practice shaking hands.
8. **HAVE CHILDREN STAND**, still in a circle, and listen for their names.
SING the song, including two of your students' names each time. The two students will go to the middle of the circle and act out the song, ending by shaking hands.
9. **SING** the song as many times as necessary to allow every child to take a turn.
10. **CONNECT** hopes and dreams to class rules. Explain that in order for students to reach their hopes and dreams in school, it is important that every class runs smoothly. That is why classroom rules need to be established and followed. Discuss with children what rules for the music room would help all students' hopes and dreams to be fulfilled.

Extension for Second Grade

With children seated, allow time for them to think about what they want to be when they grow up. Say this sentence rhythmically to a steady beat: My name is Debbie and I hope to be a teacher. (Use your own name instead of mine.) Instruct the children to practice the first part of the sentence using their own names, then practice the second part of the sentence using the career they hope to have. Then have students practice saying the whole sentence. Pat (or pat-clap) the beat and allow each child to say their sentence. You may choose to have the class echo back after each student, like this:

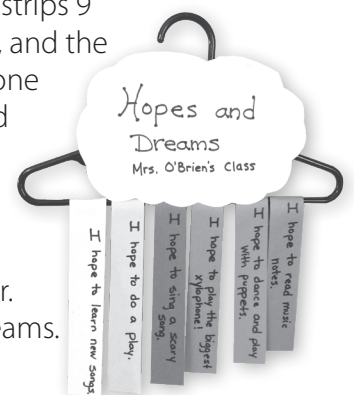
Child: My name is Tatiana and I hope to be a veterinarian.

All: Your name is Tatiana and you hope to be a veterinarian.

Rainbow Xylophone Hopes and Dreams Display

You will need several small hangers (one for every six children or so), black marker, white paper, tape, and pre-cut strips of paper with each color having a different length. I make the yellow strips 9 inches long, the pink strips $8\frac{3}{4}$, the blue strips $8\frac{1}{2}$, the green strips $8\frac{1}{4}$, the red strips 8, and the purple strips $7\frac{3}{4}$. You should also pre-cut the white paper in the shape of clouds. Fold one sheet in half and cut out two identical cloud shapes so the front and back of each cloud creation match.

On strips of paper, write down the children's hopes and dreams for the music class or for the future. Tape them to the bottom of the coat hanger. Write "Hopes and Dreams" and the teacher's name in the white cloud. Tape the cloud to the top of the coat hanger. Decorate your classroom or the hallway with the rainbow xylophones of hopes and dreams.



Cool Rules about Instruments

Materials:

unpitched percussion instruments, slide show 

I use this lesson to reinforce the expectations I have when my students play instruments. Students will experience the dotted-quarter-eighth rhythm. They will play instruments along with the song, demonstrating their understanding of the instrument expectations in the lyrics.

Process

1. **ASK:** What do you think a toy is? What do you think a tool is? Turn and talk to a neighbor. Is it possible for something to be both a tool and a toy?
2. **CREATE** a human barometer. One side of the room is for toys and the other side of the room is for tools. Have the children decide if the instruments in the room are toys or tools, showing their answer by moving to the appropriate side of the room. If they can't decide, they should stand in the middle. Each side must convince the students in the middle to come to their side by giving reasons to support the idea that the instruments are either tools or toys.
3. **INTRODUCE** the poem on slide 2:
Play the instruments at the right time.
Play the instruments in the right way.
Touch the toys when the teacher tells you.
Trouble won't come your way.
4. **ECHO-READ** the poem.
READ the poem together. Then read again in each of the following ways.
PAT the words.
CLAP the words.
CLAP only the orange words.
PAT only the purple words.
CLAP the orange words and **PAT** the purple words.
5. **TRANSFER** the orange words to hand drum and the purple words to tambourines.
SWITCH, playing tambourines on orange words and hand drums on purple words.
ASK the children which they prefer.
6. **ADD:** Steady beat on temple blocks.
 Bass drum and conga drums, using the words *Skins are drums. Drums are skins.* (Slide 3)
 Wood family, using the words *knock-knock, tick-tock.* (Slide 4)
 Shakers and scrapers, using the words *cha-cha cha*, as written in the score. (Slide 5)
 Metals (triangles and finger cymbals) as written on page 11. (Slide 6)
7. **CREATE** a form for the piece with the class, deciding when the words should be recited, when the drums should play, and when the temple blocks and other unpitched percussion families should come in. Create an introduction and an ending.
8. **EXTEND** the piece by adding improvisation on unpitched percussion families or solos.

Cool Rules about Instruments

Deborah A. Imiolo

Score for the first system of 'Cool Rules about Instruments'. It features six staves: Voice, Metals, Scrapers/Shakers, Woods, Skins/Drums, and Temple Blocks. The music is in 4/4 time. The lyrics are: 'Play the in - stru - ments at the right time. Play the in - stru - ments in the right way.' The instrument parts include: Metals (Ding!), Scrapers/Shakers (Cha-cha cha!), Woods (Knock, knock. Tick, tock.), Skins/Drums (Skins are drums. Drums are skins.), and Temple Blocks (a rhythmic pattern of quarter notes).

Score for the second system of 'Cool Rules about Instruments'. It features six staves: Voice, Metals, Scrapers/Shakers, Woods, Skins/Drums, and Temple Blocks. The lyrics are: 'Touch the toys when the teach - er tells you. Trou - ble won't come your way.' The instrument parts include: Metals (ding! Ding - ding! Ding!), Scrapers/Shakers (Cha-cha cha!), Woods (Knock, knock. Tick, tock.), Skins/Drums (Skins are drums. Drums are skins.), and Temple Blocks (a rhythmic pattern of quarter notes).

Stop! Be Silent

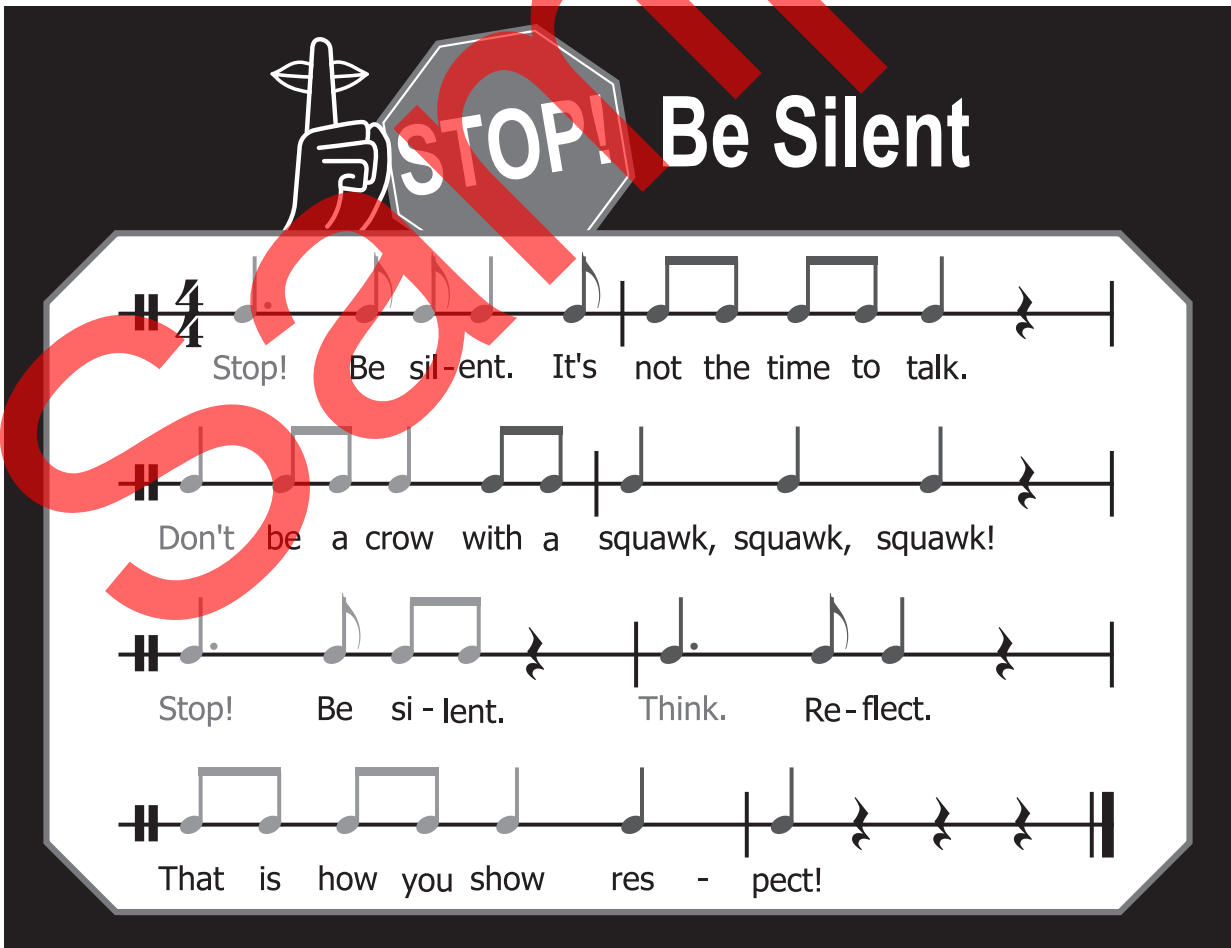
Materials:

unpitched percussion instruments, barred percussion instruments, slide show, score 

This lesson helps students to understand why they sometimes need to be silent. Children will experience the dotted-quarter-eighth rhythm. They will also internalize the idea of being silent to think, to reflect, or to show respect for someone who is speaking.

Process

1. **ASK:** Explain what you think it means to be *silent*.
Explain what you think it means to be *quiet*.
Is it possible to speak quietly?
Is the opposite of loud *soft*? *Quiet*?
2. **EXPLAIN** that there will be times during class that children will need to sit silently.
ASK why they think they may need to sit silently.
3. **INTRODUCE** this poem. (slide 2)



STOP! Be Silent

Stop! Be sil-ent. It's not the time to talk.

Don't be a crow with a squawk, squawk, squawk!

Stop! Be si-lent. Think. Re-flect.

That is how you show res-pect!

4. **ECHO-READ** the poem.
READ the poem together.
PAT the words.
CLAP the words.
CLAP the yellow words only.
CLAP the yellow words. **PAT** the blue words.
5. **TRANSFER** to hand drums, playing all of the words on the drums.
6. **ASK** the class to decide if the hand drums should play the yellow or blue words. Select another unpitched percussion instrument for the other color.
7. **ADD:** Red words on another unpitched instrument of the children's choice.
Brown words, on another unpitched instrument of the children's choice. (slide 3)
Green words, on another unpitched instrument of the children's choice. (slide 4)
Pink words in the same way. (slide 5)
Lavender rests in the same way. (slide 6)
8. **ADD** a steady beat on a contra bass bar or bass xylophone, using any 2 or 4 random pitches. Or, teach the score as written, using the CBB/BX part and the AX part.
9. **ASK** the class to choose how to perform the piece, deciding when the words should be recited, when the drums should play, and when the CBB and BX should come in. Create an introduction and an ending.



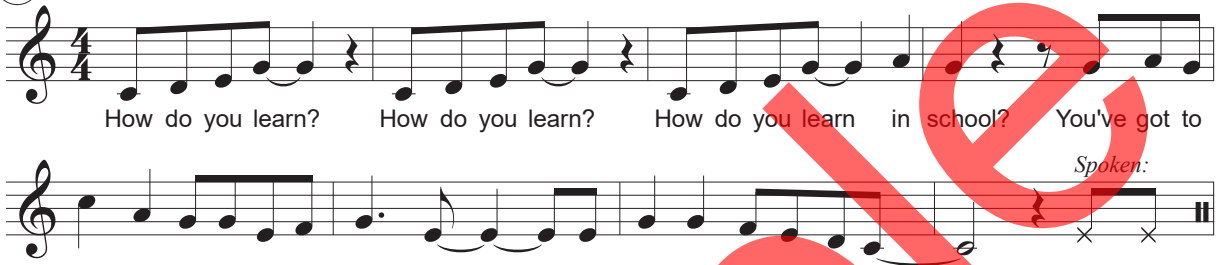
How Do You Learn in School?

Materials:

barred percussion instruments, full score available on page 31 or online 

This song includes several rules that are important in my music room. Children will experience eighth notes in a swing style and will memorize several important music expectations.


A **Swing!** ♩ = ♪³♪



How do you learn? How do you learn? How do you learn in school? You've got to

look and lis-ten to the teach - er and al-ways fol-low the rules! Keep your

B



hands, hands, hands, and your feet, feet, feet, to your - self, self, self, and be

nice. Be hap-py with what you get. And do not throw a fit.

Session 1

- EXPLAIN** that you will sing a song with several rules that are important to the music room. **ASK** students to count how many rules they hear. **SING** the song, adding whatever rules will be important in your classroom. **SING** the song again so that children can check their answers. It doesn't matter whether they get the right answer, but be sure to tell them how many rules there are.
- EXPLAIN** that you will sing the song again, and when you are done you will ask children to help you make a list of the rules you sang. **SING** the song again.
- MAKE A LIST** of the rules you sang with students' help. Write the rules in the order of the song, to help children learn the lyrics of the song.
- ASK** the children what they notice about the form of the song. Guide them to the answer that it is in two parts: A is sung, and B is spoken.
- TEACH** the following movements.

| | |
|---|--|
| How do you learn? How do you learn? How do you learn in school? | Hold both of your partner's hands and pull alternating hands to "saw the wood" with them. (This movement is often done at the beginning of the song <i>Draw a Bucket of Water</i> .) |
| You've got to look | Hand over eyes like a visor |

| | |
|-------------------------------|---|
| And listen to the teacher | Hand by your ear |
| And always follow the rules. | Match your palms to your partners palms, bring them up above your head, out to the sides and around and down. I call this "drawing a rainbow with both hands at the same time." |
| Keep your hands, hands, hands | Clap-clap-clap |
| And your feet, feet, feet | Stamp-stamp-stamp |
| To yourself, self, self | Pat-pat-pat |
| And be nice. "HOOK" | Point your index finger to your partner and say the word <i>hook</i> out loud while hooking your index finger to your partner's index finger. |
| Be happy with what you get. | Keeping your fingers hooked together, trade places. |
| And do not throw fit. | Shake your index finger at your partner. |
| (rest) | Jump back-to-back with your partner. |

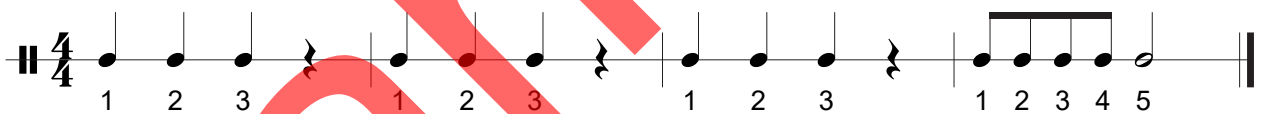
- SAY:** Form a circle, with everyone standing next to their partner. Face your partner, but remain in a single circle.

ASK children to perform the movements while they sing the song. When they jump back-to-back, they will end up with a new partner.

REPEAT the song with the new partners.

Session 2

- REVIEW** the song and movement and discuss the rules.
- EXPLAIN** that you want to challenge the children to perform walking patterns through the room. They are only allowed to move counterclockwise for safety purposes.
PRACTICE with children stepping to the half-note beat. Sing the song while they walk.
- ASK** children to sit down and memorize this counting pattern (swinging the eighth notes):



EXPLAIN that this pattern is the rhythm of the metallophone part.
ASK children to stand up and step the pattern, counterclockwise, in a class circle.
SING the song while the children walk the pattern.

- ASK** the children to sit down, and have them snap the glockenspiel pattern while you sing the song.
ASK children to stand up and step that pattern, counterclockwise, in a class circle.
SING the song while children walk the pattern.
- ASK** children to sit down.
DIVIDE the class into thirds.
TEACH the BX pattern to one third of the class, having them pat the half notes on their legs, left to right.
ADD a third of the class clapping the metallophone part.
ADD a third of the class snapping the glockenspiel part.
SING the song, evaluating whether the class can perform the three parts while you sing.
- TRANSFER** the body percussion parts to the instruments, as written in the full score. Start by teaching everyone the glockenspiel part and the bass part, using simultaneous imitation. Then teach everyone the metallophone part, using echo imitation.
ASSIGN parts to the proper instruments
- PERFORM** together, first playing, then singing, then performing the movements.

I'll Look, Look, Lookie

Materials:
hand drum

I like to begin class with this song, using it to teach and reinforce the behavior expectations in the music room. Children will sing a syncopated melody and demonstrate their rhythmic understanding with movement. They will also learn and review the rules in the music room.

A

G D7 D7 G C

I'll look, look, look-ie at the teach-er! I'll fold my hands when I learn. I'll

Walking rhythm...

5 C G D7 G

zip it and I'll lock it, put the key right in my pock-et, and I'll STOP and wait my turn!

meet up with a partner

B

Hi there, friend! Can you down, clap, out? Can you hu-la - hoop? Can you knock your-self out? Can you

wave pat, clap, partner wiggle place back of hand
clap your hips on forehead

13 shim-my on down and up a - gain? Can you slide on o - ver and make a new friend?

Hold partner's right hand; pull your partner by you so you trade places and keep holding hands. shake partner's hand three times

Process

1. PLAY a steady beat on a hand drum. ASK children to match their feet to the beat as they walk randomly throughout the room. PLAY this pattern, repeating until children demonstrate that they know it:

2. **ASK** children to continue matching their feet to the drum as you add another element by singing a song. **SING** *I'll Look, Look, Lookie* while playing the rhythm above.
3. **EXPLAIN** that you will do the song again, and this time the children should listen to the lyrics and see if they can find the four things children must do in order to learn something new. **SING** the song again, still playing the rhythm while the children walk the rhythm.
4. **WRITE** the four expectations from the song on the board, asking children for their help remembering what they are.
5. **ASK** children to sit down. **SING** the song one more time, asking children to listen and see if the four expectations are in the correct order on the board.
6. **DISCUSS** why these rules are so important in the music room. **ASK** where else in the world these rules might be important.
7. **ASK** children to walk to the beat of the drum again, this time singing the song along with you. **SING** the song with the children, stopping at the word stop. **LABEL** this part of the song the A section, writing the letter A on the board.
8. **ASK** children to listen as you perform the B section, and come up with three reasons it's called the B section. **PERFORM** the B section with an imaginary partner. **DISCUSS** why it's called the B section. (It's spoken; the rhythm is different; it's done with a partner; the words are different; there is no melody; there is no set accompaniment; and the movement is mostly non-locomotor, unlike the locomotor movement of the A section.)
9. **ASK** children to echo you as you demonstrate the B section in two-beat phrases, with words and movement. **ASK** children to only perform the movement of the B section (with an imaginary partner) while you speak the words. **ASK** children to only speak the words, while you demonstrate the movement.
10. **PLAY** a cumulative game, in this way:
Have students form a circle, standing. Walk around the inside of the circle while singing the song. Stop at the word stop. The student closest to the place you stop becomes your partner for the B section. Then the whole class performs the B section, all of them doing the movements with an imaginary partner except for you and your student partner. After the B section, your partner will follow you around the circle for the next A section. This time, both you and your partner will pick a new partner at the word stop. Everyone performs the B section with their new partner (with most of the class still using an imaginary partner) and at the end of the B section there will be four people in a single-file line inside the circle. These four people will all walk around the circle during the A section, finding a partner on the word stop. Continue in this way until all children in the circle have a partner. After performing a B section with these partners, students may walk in the open space at random during the A section, finding a new partner on the word stop.

Teach Me Something New Today

This song is great at the beginning of the school year as a mixer. It also warms up the voice and the body. Children will learn to sing a melody, demonstrating steady beat and lyric direction. They will practice looking and listening, and review why these things are important in the music room.

Teach me some-thing new to-day. — Teach me in a ver-y fun way. — 'Cause I will

lis-ten, and I will look at you, — and I'll be - have, — so I can learn some-thing new!

Learn-ing is ask - ing ques-tions. Learn-ing will make me grow. —

Learn-ing is dis - cov - er - ing — things that I need to know.

Teach me some-thing new to-day. — Teach me in a ver-y fun way. — 'Cause I will

lis-ten, and I will look at you, — and I'll be - have, — so I can learn some-thing new!

Process

1. ASK: What is teaching?
What is learning?
What does teaching look like? What does it sound like in the music room?
What does learning look like? What does it sound like in the music room?
Why is it important to teach?
Why is it important to learn?

2. **ASK** children to listen to a new song and see if they can count how many things in the song were just discussed.
SING *Teach Me Something New Today*.
ASK children to listen again, this time counting how many times they hear the words teach (4) and learn (3).
SING the song.
ASK children to listen one more time and decide what the form of the song is. (ABA) I ask them to determine whether it's strophic, binary, or ternary, but you can ask whatever question makes sense in your classroom.
3. **ASSIGN** partners and ask children to stand with their partner in a circle.
4. **DEMONSTRATE** this pattern, in four beats: right hand partner clap, left hand partner clap, turn around.
ASK children to practice the pattern.
PERFORM the pattern twice in a row, as a class.
5. **DEMONSTRATE** this pattern, in eight beats: lean the right and cup your right ear with your hand (4 beats), then stand up straight and place your hand above your eyes as if looking into the distance (4 beats).
ASK the children to practice the movement.
6. **DEMONSTRATE** this pattern, in eight beats: face your partner and use your right hand to gently tap their left shoulder (4 beats), then pass by your partner and face the next person in the circle.
7. **PERFORM** all movements, as a class, in this sequence:

| | |
|----------------|--|
| Measures 1–2 | Right hand partner clap, left hand partner clap, turn around. |
| Measures 3–4 | Right hand partner clap, left hand partner clap, turn around. |
| Measure 5 | Lean to the right; cup right ear with right hand |
| Measure 6 | Stand up straight and place your hand above your eyes as if looking into the distance. |
| Measure 7 | Tap your right hand on your partner's left shoulder. |
| Measure 8 | Pass by your partner and face the next person in the circle. |
| Measures 9–16 | Sing the B section of the song to your partner, acting out the words in your own way. |
| Measures 17–24 | Repeat measures 1–8. |

8. **ASK** children to discuss one of these questions with their new partner:
 - Would you rather read a book or draw a picture?
 - Would you rather play in a sandbox, water-table, or with clay?
 - Do you like listening or talking more?
 - Would you rather be able to fly or turn invisible?
 - Which is more fun for you, swimming or riding a bike?
 - If you could be an expert on a musical instrument, would you choose guitar, piano or drums?
 - Which do you like better, cake, donuts, or cookies?
 - Which do you prefer, walking barefoot or wearing flip-flops?
 - Would you rather have a pet lizard, mouse, or snake?
 - What made you laugh the hardest?

PERFORM the song again, with the movements, asking a new question at the end.