

# Start the Music Strategies

Copyright © 2000 National Association for Music Education

## Foreword

There has been a great deal in the news lately about research that demonstrates connections between music education and learning – especially learning for young children. The research is still continuing, but we have enough evidence to know that the age-old experience of teachers and parents that music helps has some basis.

New events show that educators and decision-makers are moving to work on the real promise of this research for early childhood education. At a June 2000 Summit Meeting, “Start the Music,” sponsored by the National Association for Music Education (NAfME, formerly MENC), the National Association for the Education of Young Children (NAEYC), and the U.S. Department of Education, and supported by the Texaco Foundation, some two dozen music educators, childhood development specialists, academics, government officials, foundation executives, and policy- and decision-makers, as well as representatives from the private sector came together. They all agreed that unless the positive learning engendered by music making in the earliest years is nurtured by those in the best position to provide it—that is, parents, music teachers, and professional caregivers—that the educational power of music and its potential for sound development can be diminished and diluted. They agreed that research in developmental psychology and commonsense observation underscore both the importance and the wisdom of making music an integral and overt part of the earliest education of young children:

- We know that music is among the first and most important modes of communication experienced by infants.
- As young children grow and develop, music continues as a basic medium not only of communication, but also of cultural expression and self-expression.
- As preschool children not only listen to music, but also learn to make music by singing and playing instruments together (and responding to music in a variety of ways), they create important contexts for the early learning of vital life skills such as cooperation, collaboration, and group effort. Music in an educational setting also begins to teach young children to make judgments about what constitutes “good” music, helping them develop the rudiments of an aesthetic sense.
- Music contributes to “school readiness,” a foundational education aim of the American people for all our children.
- When children develop musical skill and knowledge, they are developing basic cognitive, social, and motor skills necessary for success throughout the educational process, and in life itself.

There are many things that are needed to meet the musical needs of children. Materials, training and professional development of teachers, and a culturally responsive pedagogy are essential. All adults who help children grow and develop need an understanding of developmentally appropriate practices that can be treated as basic and integral part of every child’s education.

This booklet is meant to provide a start to that understanding with a few, easy-to-use strategies for music making.

Just as music has to be understood as integral to learning, music making must be considered as integral to life. Music is an activity in which every child can participate fully. It is truly time to Start the Music.

## Introduction: Reaching Children with Music

Children's music learning processes are similar to those in language acquisition. As adults, we can help children grow musically (and in many other ways) by:

- Immersing a child in musical conversations as we sing, speak rhythmically, move expressively, and play musical instruments. This stimulates children's initial awareness of the beauty and the structure of musical sound.
- Encouraging a child's musical responses through smiling, nodding, and interacting with our own expressive sounds and movements. This sends a message to children that music making is a valuable and important behavior.
- Finding ways to encourage and motivate a child's playful exploration, interpretation, and understanding of musical sound. This includes many kinds of musical experiences that are imbedded throughout children's daily routines.

We see the children we care for pass through four stages of awareness, exploration, inquiry, and utilization as they develop language skills. As children acquire the skills and knowledge that music can bring to their lives, they go through similar stages. At each of these stages, children show a series of exciting behaviors. Adults can help children by joining them with easy-to-do and enjoyable behaviors of our own:

- At the musical awareness stage, children's play behaviors include sensing, touching, manipulating, gaining initial awareness of musical sound; and playing with a variety of sound sources (such as musical toys, puzzle blocks). At this stage, caregivers can interact musically by singing, chanting, and moving with children; imitating and encouraging children's vocalizations and "musical conversations"; exposing children to many different sound sources; including a variety of styles of music in our play with children; reinforcing the underlying beat in music through rocking, patting, and moving; and using music in ways that speak to the individual child.
- At the musical exploration stage, children's musical play behaviors include singing, moving, listening, playing unpitched percussive instruments (such as drums and rhythm sticks); singing isolated song fragments, "chime in" phrases, patterns; performing rhythm patterns and a steady beat; beginning to discriminate basic musical ideas (such as same/different, loud/soft, fast/slow, and high/low). Here, adults singing, chanting, and moving with children; exposing children to many different sound sources and styles of music; providing opportunities for children to play percussive instruments (that they shake, rattle, tap, jingle) to accompany songs; using movement as a nonverbal response to the expressive characteristics of music; and modeling conversational singing to express children's daily experiences.

- At musical inquiry and utilization stages, children’s musical play behaviors include beginning to translate musical understandings through singing, moving, playing percussion instruments, and following song pictures and puzzles; beginning to verbalize characteristics of music (melody, rhythm, form; timbre or tone color); engaging in more complex problem solving processes about music and music making; and translating familiar musical ideas to unfamiliar contexts. As adults, we can help by providing children more organized, structured musical experiences; by exploring ways to incorporate the musical concepts of fast/slow, high/low, loud/soft, and same/different in curricular experiences; using pictures, shapes, and other symbols to represent musical ideas; and modeling music making throughout children’s daily routines.

If any of the children’s play behaviors sound complex, they are. Children are capable of interacting musically in ways that many adults find surprisingly sophisticated. That’s one of the reasons that music needs to be part of every child’s experience. On the other hand, if the ways that caregivers can help children sound complicated, they really shouldn’t. This book intends to give just a few simple strategies that caregivers, no matter their personal level of musical attainment, can use to help children gain some of the benefits of an early infusion of music into their educational play. There are activities for you to do with groups and with individual children; there are activities for singing, for moving, and for playing simple instruments. In short, there are activities that both you and the children should find rewarding and enjoyable.

As you go through the book to look for strategies you want to use with the children in your care, remember that these activities are designed both to reach musical goals and to help reach more general goals for the children’s development. These goals are listed at the beginning of each section: Music and Curricular Connections, Music and Literature, Building Musical Bridges, and Movement and Circle Games. And for the strategies that use songs you may not know, ask a friend who can read music to help you learn the songs. Or you can log onto the NAFME website at [www.nafme.org](http://www.nafme.org), where we’ve stored sound files that you can listen to over your internet connection. On that same web site, you’ll be able to find more ideas about early childhood music education. Share your ideas with your colleagues around the nation and the world. Engage in a musical conversation with a child, another teacher or caregiver, or a parent.

## Chapter 1

### **Twinkle, Twinkle: Music and Curricular Connections**

**The activities in this section are effective in helping children:**

- count
- demonstrate that music is a part of daily life
- develop small motor coordination
- explore the symbolic representation of picture, word, and notation
- experiment with a variety of instruments and other sound sources
- express themselves
- gain social awareness
- have opportunities for free improvised singing and vocal play

- learn to pay attention as they echo phrases
- make music on an instrument
- sing, play instruments, move, or verbalize to demonstrate awareness of the elements of music and changes in their usage
- use their voices expressively as they speak, chant, and sing
- gain rhythmic awareness with large-motor activities (clapping)

### *Twinkle, Twinkle Little Star*

Children respond quickly to familiar songs. Twinkle, Twinkle Little Star can be extended beyond its own simplicity to incorporate other areas of learning in the young child's life. Use this song to develop small motor coordination, to serve as a classroom management tool and to explore the symbolic representation of picture, word and notation.

#### **Procedures**

1. Open and shut fingers to look like stars while singing the song. The sound pattern of this tune is ABA with the first and last section sounding the same and the middle section sounding different. Show the children how to open and shut their stars at chest level for the A sections and overhead for the B section.
2. Create a book. Pages one and three show a star and page two a diamond shape, page four shows the text, and page five the notation. The song is then represented symbolically as pictures, words and notation.
3. Twinkle, Twinkle Little Star makes an especially good gathering song because it is familiar and well-loved. You can sing it as a cue that children are to gather for circle time.

### *It's So Good To See You*

This is a hello song that involves exploration of the singing and speaking voice. This song is great for substituting various actions for a pattern within in the song and extending body motions to a percussion instrument. The song also can be sung as a goodbye song.

#### **Procedures**

1. While singing the song, add motions for the numbers.
2. Ask the children to join with you by clapping on the numbers only.
3. Invite children to discover other places for the numbers (pat head, touch your nose, nod your head, shake my hand, and so on.)
4. Explore saying the numbers in a variety of ways: whisper, high voices, low voices, slowly, quickly, in reverse order. Then try thinking the numbers!

#### **Extensions**

If the class is ready, ask the children for suggestions about an instrument to play as they sing the numbers. Then transfer the "1-8" sequence to melody bells or other such instrument.

## It's So Good To See You



It's so good to see you I real-ly could-n't wait, will you clap your hands while we count to eight?



One, two, three, four, five, six, seven, eight.



One, two, three, four, five, six, seven, eight.

### *Hello There*

Welcoming and hello songs are a natural way for children and adults to begin their daily routines. In this song each child has the opportunity to sing his or her name either alone or with a group.

### **Procedures**

1. Invite the children to sing after you.
2. Keep a steady beat on your knees throughout the song;
3. Use expressive arms to conduct the longer length of the last phrase: "That we're all here together today;"
4. Transfer children's names to the melody.

## Hello There



[Click here to listen to this song in MP3 format \(369k\)](#)

### *Who's That Tapping at the Window?*

#### **Procedures**

1. Sing the entire song for the children while keeping a steady beat on both knees.
2. Tap fingers in the palm of the hand on the phrase “tapping at the window” and pat floor at “knocking at the door.”
3. Ask children to sing, “[name] is tapping at the window; [name] is knocking at the door” substituting their own names. Make certain that children can all tap or pat the rhythm for the words, “tapping at the window” and “knocking at my door.”
4. Guide children to transfer the patterns, “tapping at the window” and “knocking at the door” to an unpitched percussion instrument (such as wood block, or drum).
5. After the children have explored the song and discovered ways to play the patterns, introduce a puzzle picture of the song for individual play in centers.

## Who's That Tapping at my Window?

Who's that tap-ping at the win - dow? Who's that knock-ing at my door?

The image shows a single line of musical notation on a treble clef staff in 4/4 time. The melody consists of quarter and eighth notes. The lyrics are written below the staff, aligned with the notes.

### Extensions

Sing the song, Hey Ho, Anybody Home, which is a modal song-that is, it is not in a major key. Singing a song that is “different” in this way provides children opportunities to discriminate the organization of sound.

## Hey Ho Anybody Home?

Hey Ho An - y bod - y home? I've tapped at your win - dow and

The image shows the first line of musical notation for 'Hey Ho Anybody Home?'. It is on a treble clef staff in 6/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody is written in a modal style. The lyrics are written below the staff.

knocked at your door. Tell me, Tell me, Where can you be?

The image shows the second line of musical notation for 'Hey Ho Anybody Home?'. It continues the melody from the first line. The lyrics are written below the staff.

Hey ho An - y bod - y home? Knock Knock.

The image shows the third and final line of musical notation for 'Hey Ho Anybody Home?'. It concludes the melody with a double bar line. The lyrics are written below the staff.

[Click here to listen to this song in MP3 format \(294k\)](#)

## Chapter 2

### One, Two, Buckle My Shoe: Music and Children's Literature

## **The activities in this section are effective in helping children**

- develop phonemic awareness (vocal inflections, rhymes)
- explore links between books and music-making activities.
- express the dynamics (loud/soft) and tempo (fast/slow) of the music.
- gain emergent literacy skills.
- develop skills in using wide variety of vocal sounds in chants and rhymes
- imitate independent and collaborative play with musical materials
- improvise songs and chants to accompany play activities
- move to the beat, rhythm, and form of music
- begin dramatizing personal experiences through storytelling
- use voices expressively as they chant, alone and with a group

### *Musical Links to Books*

Music can be found within the covers of published books. Many books are read with a hint of rhythm and rhyme and some are meant to be sung. These books could be thought of as musical children's literature rather than simply children's literature.

#### **Procedures**

Use the following books to introduce musical children's literature. Knowing the potential that music has to engage the attention of children and to build variety into story reading, it seems logical to use at circle time or story hour, a book that "sings" or one that has rhythm rhyme in the text.

1. *Big Fat Hen* illustrated by Keith Baker. The familiar children's rhyme "one, two, buckle my shoe" evolves into a picture book story that includes the Big Fat Hen, her six friends with all their eggs and all their chicks. Published by Harcourt Brace, c. 1994.
2. *There Were Ten In the Bed* illustrated by Pam Adams. This enduring children's song is creatively illustrated by using a large bed and a moving wheel of international children who seem to drop off the side of the bed at each page turn. Published by Child's Play, c. 1979.

### *Nursery Rhymes*

Nursery rhymes, as rhythmic chants, provide children opportunities to be vocally expressive and explore various inflections in their voices.

Improvising stories and sounds about the rhymes are natural extensions. Because young children need opportunity to sing and chant alone as well as with a group, the following ideas include a set of blocks to encourage continued play of the rhymes independently. Enjoy exploration of these wonderful little music jewels.

## Procedures

1. Follow the directions for vocal inflections and movement given with each rhyme. Most educators already use vocal inflections like these; the directions are given here to help you focus on the extreme sorts of inflections that will help children explore the possibilities of speech that lead to singing.
2. Link the children's musical explorations to a set of blocks to reinforce lessons, add an extra element of fun, and encourage individual play. Build the blocks out of 10" x 10" x 10" cardboard boxes painted with nursery rhyme characters. Copy the illustrations here, or cut out illustrations from nursery rhyme books and glue them onto the boxes. Cover the finished boxes with clear vinyl fabric if desired.

## One for the Money

1. Chant the rhyme counting on fingers. Begin very softly and gradually increase in loudness.

One for the money	Very soft voice, quiet excitement
Two for the show	Getting louder but not loud
Three to get ready	Getting louder and slower, voice raising in pitch with great excitement and anticipation, holding the last syllable
And four to go	"go" is the word we have been leading to. Say it with great excitement and enthusiasm.

2. Play a drum or bell at the end of each phrase to help children count sounds  
One for the money (one sound)  
Two for the show (two sounds) etc.
3. Repeat the chant using the blocks. Build boxes up as each number is said. On the word "go" knock them down.
4. Place the blocks and drum in the free play area for individual exploration.

## Bow Wow Wow

1. Chant the rhyme several times. Use two toy dogs if available. One asks the question, the other gives the answer.

Bow wow wow	Speak in very low, heavy voice
Whose dog art thou?	Continue low voice

Little Tommy Tinker's dog	High, squeaky voice for contrast
Bow wow wow	Same high voice

2. Stack the blocks while repeating the chant. Children may notice that the rhyme begins and ends with the same words.
3. Place the blocks in the free play area for individual exploration

### **Jack and Jill**

1. Help children explore the magic of their voices by chanting Jack and Jill in a number of ways. For example: whisper the rhyme, then shout it, speak it using a very low heavy voice, speak using a high light voice. Say the rhyme like you think a mouse might say it, a bear, etc.
2. Reinforce the different phrases in the rhyme by using a different voice on each phrase

Jack and Jill with up the hill	whisper
To fetch a pail of water	high, squeaky voice
Jack fell down and broke his crown	shout voice
And Jill came tumbling after	low heavy voice

3. Express the meaning of the words while repeating the rhyme, causing the voice to get higher and higher on the words "up the hill". When "Jack fell down" lower voice gradually while saying the words. Take voice back up so it can again lower when "Jill came tumbling after."
4. If an instrument is available (such as xylophone, piano, bells), play up a scale as Jack and Jill go up the hill. Play down the scale when they fall down.
5. Chant the rhyme while playing with the blocks. Build the tower while repeating the first two phrases, Knock it down on the last two phrases.
6. Place the blocks in place where children can play with them during free play time

### **Humpty Dumpty**

1. Chant the rhyme with extremes in vocal inflection and expression:

Humpty Dumpty sat on the wall	Strong, confident use of voice
Humpty Dumpty had a great fall	High voice expressing a sense of tragedy

All the kings horses & all the kings  
men                      Sense of despair in voice

Couldn't put Humpty together again    Come to an end with low voice

2. show children humpty dumpty blocks and stack during the first phrase. Knock the blocks down while finishing the chant. At the end, add, "but Tommy can!" then ask Tommy to stack the blocks and begin again.
3. Place the blocks in a place where children can play with them during free play time.

### **Little Miss Muffet**

1. Chant the rhyme with great dramatic flair and vocal expressiveness

Little Miss Muffet Sat on    High voice and face-act out sitting with a  
her tuffet                      beautiful dress on

Eating her curds and whey    Continue the mood while pretending to eat

Along came a spider            Lower voice, and begin  
very softly,

and sat down beside her      Gradually getting louder with higher voice to  
build the anticipation

And frightened Miss          Continue high voice, loud and frightened  
Muffet away

2. Continue the play by improvising on the event. Do you think the spider was a mean spider? Did he want to make friends with Miss Muffet? How did the spider feel? Where did Miss Muffet go? Did Miss Muffet come back? Did she make friends with the spider, etc.
3. Repeat the rhyme with the blocks, stacking them while chanting the rhyme, and knocking them when Miss Muffet runs away.
4. Place the blocks in the play area for individual exploration

### **Old Mother Hubbard**

1. Chant the rhyme with vocal expressiveness

Old Mother Hubbard went to her cupboard    Begin with a tired sounding  
voice

To get her poor dog a bone	perhaps weary from a hard days work
When she got there,	High voice, lengthen words
The cupboard was bare	Higher voice, shocked and concerned add words-(oh no, there is no food)
And so the poor dog had none	High voice lowers in discouragement

2. Continue the dramatic and vocal play by exploring what the dog might have said. What will happen to the dog? How will he get food? etc. Help children improvise a continuing story.
3. Repeat the chant using sound effects.

Old mother hubbard went to her cupboard	Walking footsteps with sticks on the beat
to get her poor dog a bone.	One sound on the drum
When she got there	Squeaking sound of door opening-wind chime
The cupboard was bare	Triangle ring
And so the poor dog had none	Sigh

4. Repeat the rhyme with the blocks, stacking them while chanting the poem and knocking them down on the word “none.”
5. Place the blocks in the free play area for individual exploration

## Chapter 3

### Musical Passports: Building Musical Bridges

#### The activities in this section are effective in helping children:

- become increasingly accurate in rhythm and pitch alone, and with a group
- carry out sequences of tasks
- develop large and small motor coordination
- experiment with a variety of instruments and other sound sources
- identify same/different

- improvise instrumental accompaniments to songs, recorded selections, stories, and poems.
- invent and use original graphic or symbolic systems to represent vocal and instrumental sounds and musical ideas
- make decisions about ordering and sequencing of sound events
- move in coordination with a group
- play simple melodies and accompaniments on instruments
- sing a variety of simple songs in various keys, meters, and genres
- solve puzzles

### *On the Bridge at Avignon*

This familiar French folk tune provides opportunities for inviting children to move to different ways “on the bridge.” Children learn to attend to directions in the music (such as starting and stopping) as they make decisions about their movements. Adults may substitute the name of their town or city for Avignon.

#### **Procedures**

1. Move in response to the music. (This can be done by you and by the children).
2. Invite children to substitute various developmentally appropriate motions for the entire group (such as walking, hopping, swaying, rocking, or bouncing).
3. The tempo may vary with different movements.

The image shows two staves of musical notation for the song 'On the Bridge at Avignon'. The first staff is in 4/4 time with a key signature of one flat (Bb). The melody consists of quarter notes and half notes. The lyrics are: 'On the bridge at A - vign - on, There is walk - ing, there is walk - ing,'. The second staff continues the melody with the lyrics: 'On the bridge at A - vign - on, There is walk - ing, then we stop.' The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature.

### *Eency Weency Spider*

Children of all ages love this song. There are many musical lessons in this familiar activity, as children experience organization in phrases, physically respond to the beat, and explore concepts of high and low.

#### **Procedures**

1. Sing the song with the children, leading them in the familiar motions associated with the lyrics.
2. Create a puzzle strip of the song so that children can experience the phrases both aurally and physically.
3. Provide children opportunities to explore the spider crawling up and down the water spout on a pitched percussion instrument.
4. Lead the children in singing the song in Spanish: La arana chica tejio su telarana / vino la lluvia y se la llevo. / Salio el sol y seco la lluvia / Y la arana chica otra vez tejio.

### *Grandma Moses*

This song involves vocal exploration through singing and speaking; sequencing contrasting parts to the song, moving in response to the song text, and playing instruments as an extension of body movements. Children can also improvise, substituting their own or their friends' names for "Gramma Moses."

### **Procedures**

1. Sing the song with children modeling motions that follow the text.
2. Gramma Moses sick in bed... hands on waist Called the doctor... mirror telephone  
Gramma, Gramma you're not sick... point and shake finger
3. All you need is a peppermint stick.
4. The B section section of the song is speaking only.  
Invite children to choose a "shaking" instrument for the B section. Follow motions of the speech with maracas.
5. Ask the children about ways in which they used their voices [singing, speaking].
6. Insert other names in the song for Gramma Moses. Other songs with shakers include Tingolayo and Shake My Sillies Out

## Gramma Moses



[Click here to listen to this song in MP3 format \(503k\)](#)

### *Are You Sleeping*

This experience involves finding new ways to use this French folk tune. In addition to singing a familiar song, the children have a chance to identify same/different parts of a song, make musical decisions about the order, or song sequence; improvise on a familiar melody, and construct a new melody. The ideas for this experience are adapted from Barbara Andress.

### **Procedures**

1. Sing the song many times with the children so that they know it well.
2. Duplicate the pictures for the children, cut them out and place in a zip lock bag. Sing and point to each picture to demonstrate how the “pictures” follow the melody. (The children can also draw their own pictures for the phrases in the song.)
3. Ask:

- How many parts are there in the song? [Children may say 8 to represent the number of pictures; or they may say 4 with repeated parts.]
  - Will you point to each part of the song as you sing?
  - Will you turn over the parts/motives that are the same so that we cannot see the picture? Then,
  - Will you sing that part in your head ?
4. After much practice, ask the children to select their own four pictures to turn over. Then, ask children to sing their “newly constructed” versions of the song.
  5. Ask each child to position the pictures to invent his or her own order for the song, and sing that alone.
  6. Children can also sing the melody in a variety of languages, including French, German, and Spanish. See translations below.

**\*Are You Sleeping\*  
Song Puzzle**



### German

Bruder Jakob, Bruder Jakob,  
Schläfst du noch? Schläfst du noch?

|: Hörst du nicht die Glocken? 😊

Ding dang dong, ding dang dong. **English**

Are you sleeping, are you sleeping,

Brother John, brother John,

|: Morning Bells are ringing, 😊

Ding ding dong, ding ding dong. **French**

Frère Jaques, Frère Jaques

Dormez-vous, dormez-vous?

|: Sonnez les matines, 😊

Ding ding dong, ding ding dong. **Italian**

Frà Martino, campanaro

dormi tu? dormi tu?

### Finnish

Jaakko kulta Jaakko kulta

Herää jo herää jo

Kellojasi soita kellojasi soita

Piu pau pou piu pau pou. **Spanish**

Martinillo, martinillo

Donde esta, donde esta

|: Toca la campana, 😊

Din, don , dan, din, don, dan **Dutch**

Vader Jacob, Vader Jacob

Slaapt gij nog, slaapt gij nog

|: Alle klokken luiden 😊

Bim, bam, bom, bim, bam, bom. **Czech**

Brat re Kubo, Brat re Kubo,

Ješte spíš, jet e spíš ?

|: Suona le campane! 😊

Din don dan, din don dan.**Latin**

Quare dormis, o Iacobe,  
Etiam nunc, etiam nunc?

|: Resonant campanae, 😊

Din din dan, din din dan.**Danish**

Mester Jakob, Mester Jakob,  
Sover du? Sover du?

|:Hører du ej klokken? 😊

Bim, bam, bum, bim, bam, bum.**Afrikaans**

Vader Jakob, Vader Jakob  
Slaap jy nog, slaap jy nog?

|: Hoor hoe lui die kerkklok, 😊

Ding dong dell, ding dong dell.

### **Berber**

Khou ya Hassan, khou ya Hassan,  
Naas mezian, naas mezian ?  
Fiksbah bakri, fiksbah bakri  
Khalik men lemsah, khalik men lemsah.

### **Hungarian**

János bácsi, János bácsi  
Keljen fel, keljen fel

|: Szólnak a harangok 😊

Bim, bam, bom, bim, bam, bom

Venku slunce září, ty jsi na poltá ri,  
vstávej ji, vstávej ji.**Romanian**

Frate Ioane, Frate Ioane

Oare dormi tu, oare dormi tu?

|: Suna clopotelul 😊

Ding dang dong, ding dang dong.**Polish**

Panie Janie! Panie Janie!

Rano wstan! Rano wstan!

|: Wszystkie dwony bija 😊

Bim, bam, bum, bim, bam, bum.**Indonesian**

Bapak Jakob, Bapak Jakob,

Masih tidur? Masih tidur?

|: Dengar lonceng bunji 😊

Bim, bam, bum, bim, bam, bum.

### **Portugese**

Por que dormes, irmãozinho?

Vem brincar, vem brincar!

Ouve o sininho, longe crepitando

Din din don, din din don

### **Hebrew**

Achinu Jaacov, Achinu Jaacov

al tishaan, al tishaan

|: hapa-amon melzalzäl, 😊

ding dang dong, ding dang dong.

## **Chapter 4**

### **Movement and Circle Games**

**The activities in this section are effective in helping children:**

- demonstrate an awareness of music as a part of daily life
- develop kinesthetic recall with patterns
- develop spatial awareness
- engage in play with “rules”
- exercise cooperation and social interaction
- gain sequential recall
- learn to interact with and communicate with others
- participate freely in music activities
- respond through movement to music

### *The Telephone Rings*

This song is a playful way for children to sing their names at gathering time. This experience also suggests to children that singing is a natural part of their lives as they pass the telephone for individual singing.

#### **Procedures**

1. Sing the song several times for the children. Then, lead children in singing it as a group until they all know it.
2. With the children seated in a circle, pass a toy telephone (which can be simply a u-shaped tube) around. When each child holds the telephone, it is his or her turn to sing the song, adding the name of the next child at the end.
3. Encourage the child to sing in his or her singing voice rather than speaking voice.

[Click here to listen to this song in MP3 format \(254k\)](#)

### *Ring Around the Rosie\**

This is a singing game that works for toddlers, preschool and primary age children. It is an exercise in sequential recall as well as kinesthetic pattern. The children exercise memory and develop a sense of spatial awareness with singing game activities.

1. Sing this song with the children either turning in a circle alone or holding hands in small groups that walk in circle formation as they sing “Ring around the rosie / A pocketful of posies / Ashes, ashes...we all fall down.”
2. As everyone tumbles to the floor, the teacher quickly begins tapping a beat on the floor and chants the following words to get everyone back on their feet again, “The cows are in the meadow / Eating buttercups / A-tishoo, a-tishoo / We all stand up.”
3. Use this activity as a circle time activity or on the playground or just as a break in the day. It serves the children well as a spontaneous play activity.

\*Traditional song and chant material from the collections of John Feierabend.

### *Shoo Fly*

Singing games are experiences in kinesthetic art. They also engage the children in activities that develop sequential awareness as well as an understanding of spatial relationships. Singing games are exercises in movement puzzles. Memory and sequential recall play large roles in children’s language development. Cooperation and social interaction dominates a singing game activity.

#### **Procedures**

1. Sing the song with the following action:

- children pretend to slap the fly off their knees while singing the lines, “Shoo Fly! Don’t bother me / Shoo Fly! Don’t bother me / Shoo Fly! Don’t bother me, for I belong to somebody.
  - With partners or alone, have the children turn in a small circle while singing new lines to the tune: “I feel like a morning star / I feel like a morning star / I feel like a morning star, for I belong to somebody.”
2. Have the children repeat the slapping verse again, then sing and circle to “I feel like a rainbow rain...”
  3. Repeat the sequence with the words “I feel like a sunshine day” to the verse in which the children circle.
  4. Encourage the children to begin alone and then to add a partner. After the children achieve a comfort level with these stages, increase the circle size to four and then to eight.

### *Pumpkin Patch*

This experience is based on the familiar folk tune, “Paw Paw Patch.” This experience enhances children’s development in many areas: collaborating with others in a group, playing an organized game with “rules,” following a symbolic representation of sounds, and internalizing a sense of tonality and rhythm through singing, moving, and representing a song through pictures.

### **Procedures**

1. Sing the song while sitting in a circle. As you sing the first verse, “Where, oh where is dear little [name of child],” everyone in the circle looks for the child named.
2. As you sing the second verse, “She’s picking up the pumpkins, putting them in the basket ... Way down yonder in the pumpkin patch,” that child goes to the part of the room designated the “pumpkin patch” to pick up imaginary pumpkins one by one.
3. Have the children follow the song map on page 24 as they sing.
4. Involve the children in new places that they may visit to get pumpkins, and ask them to draw related pictures constructing their own song maps.

# Pumpkin Patch



Verse 2. She's picking up the pumpkins, putting them in the basket  
She's picking up the pumpkins, putting them in the basket  
She's picking up the pumpkins, putting them in the basket.  
Way down yonder in the pumpkin patch.

## "Pumpkin Patch" Song Map



# Appendix: Resources

## *NAfME's Early Childhood Publications*

Charlie Horse Instrument Posters. #5006  
Designing Music Environments for Early Childhood. ISBN 1-56545-131-7. #1089  
Early Childhood Creative Arts. ISBN 0-88314-522-7. #1611  
Music in Prekindergarten: Planning and Teaching. ISBN 1-56545-017-5 #1031  
Orff Re-Echoes. #1301  
Orff Schulwerk: Brief History, Description, and Issues in Global Dispersal. #1300  
Prekindergarten Music Education Standards (brochure). #4015  
Promising Practices: Prekindergarten Music Education.  
ISBN 0-940796-64-3. #1498  
Readings in Early Childhood Music Education. SBN 1-56545-015-9. #1043  
Sing! Move! Listen! Music and Young Children (video).  
ISBN 1-56545-024-8. #3081  
SoundPlay: Understanding Music Through Creative Movement.  
ISBN 1-56545-130-9. #3003  
Spotlight on Early Childhood Music Education. ISBN 1-56545-138-4. #1691  
Strategies for Teaching Prekindergarten Music. ISBN 1-56545-083-3. #1644  
TIPS: The Child Voice. ISBN 1-56545-105-8. #1101  
TIPS: Music Activities in Early Childhood. ISBN 0-940796-76-7. #1097

For complete ordering information on these and other NAFME publications, contact:  
NAfME Publication Sales  
1806 Robert Fulton Drive  
Reston, VA 20191-4348

Credit card holders may call 1-800-336-3768.

For NAFME publications – and a great deal of other resources – visit <http://shop.nafme.org/>.

## *NAEYC's Music Related Early Childhood Publications*

Feeling Strong, Feeling Free: Movement Exploration for Young Children. #100  
Follow Me Too: A Handbook of Movement Activities of 3-to-5-Year-Olds. #734  
Learning Can Be Fun (video). #851  
Music Across the Curriculum (video). #832  
Music in Our Lives: The Early Years. #107  
Music Play: Bah Bah Be-Bop (video). #810  
Project Spectrum: Early Learning Activities. #720  
Reaching Potentials: Transforming Early Childhood Curriculum and Assessment (Vol. 2). #227  
Teaching in the Key of Life. M.B. Chenfeld. #315

For complete ordering information on these and other NAEYC publications, contact:

[National Association for the Education of Young Children](http://www.naeyc.org)

1313 L St. NW, Suite 500  
Washington, D.C. 20005