

Lorna Lutz Heyge    Mary Louise Wilson



# New Friends

Family Music

## *Teacher's Guidebook*



Including 51 Activity Cards



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Family Music **New Friends**

# *Teacher's Guidebook*

Including 51 Activity Cards



Musikgarten Music and Movement Series

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**New Friends** is part of the Musikgarten **Family Music** series, materials for teaching group classes of young children together with their adult companions. **New Friends** includes

- *Children's picture/activity book (48 pages)*
- *Recording with over 60 minutes of songs, dances, and listening activities*
- *Teacher's Guidebook with 51 activity cards and 15 Lesson suggestions.*

**Production** by Julia Thomas

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### **Musikgarten Music and Movement Series**

<i>Family Music for Babies</i>	- newborn to 18 months
<i>Family Music for Toddlers</i>	- 15 months to 3½ years
<i>The Cycle of Seasons</i>	- 3 to 5 years
<i>Music Makers: At Home &amp; Around the World</i>	- 4 to 8 years
<i>Music Makers: Around the World at the Keyboard</i>	- from age 5
<i>Music Makers: At the Keyboard</i>	- from age 6
<i>Piano Partners</i>	- from age 5½ years
<i>Musikgarten Adults: Enjoying the Piano Together</i>	

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**Sing and Chant.** *New Friends* features a rich collection of songs and chants. Most of the songs in the collection are folksongs and seek to introduce a new generation to the roots of our musical heritage. The songs selected come from numerous countries and share the histories of many cultures. Activities in general are simple and short, but not simply entertaining.

The early years are rich in vocal development, both speaking and singing. The cadences, rhythms, and melodies of the languages spoken in the environment pose no difficulty for the young child, since the ear is tuned with great sensitivity to these aspects. The acuity of audition at this period of life will not be available again after it has passed. A critical period for the formation of the language of the environment peaks at around two years, but continues to be a focal point in the child's life as it elaborates into formal language to age six. The experiences of the sensory-motor explorer spur language development, since the children need to communicate their perceptions with words.

Children learn through listening and then experimenting with their voice. Opportunities to hear singing voices and be with singing people provide the basis for developing the singing voice. Playing games that encourage a musical response will further lay the groundwork for learning to sing with ease and joy. *New Friends* presents many vocal activities that are appropriate for developing the young child's singing voice.

- Familiar Songs – *I'm a Little Teapot*, *Eency Weency Spider*, and *Make New Friends*
- Easy-to-sing songs with a narrow range and lots of repetition of words – *Baa, Baa Black Sheep* and *Love Somebody*
- Longer Songs with short phrases or repeated passages the children can easily sing – *Fiddle De De* and *Shoo Fly*
- Call and respond – *Old Jeremiah*

**Move.** Learning for young children involves movement constantly. Movement activities in the music class take many forms, from finger plays and body awareness songs and chants, to various story settings, which involve the child's growing imagination. Traveling Movement songs challenge all to move in a certain way guided by the teacher – maybe following one another as you walk in a circle and then reversing direction for *Walk Along, John* or stooping over carrying a knapsack while moving to the delightful German folksong *Be-Ba-Butzemann*. *Walk and Stop* also helps in building impulse control. Children enjoy an active part in the song as they learn to increasingly control their movements. Feelings and moods are important to them; and the use of gestures, facial expressions, and body language, as in *Old Jeremiah*, are well suited to their need for communication.

**Listen.** Children need to hear good music. The recording features the work of Howard Baer, composer, arranger and director of music production, and provides the family with a variety of music styles and recordings made primarily on acoustic instruments. In addition, selected excerpts from classical instrumental music introduce the children to masterpieces like Rimsky-Korsakov's *Flight of the Bumblebee* and an arrangement of a melody by Mozart for a small ensemble for clarinet, guitar, bass, and piano.

The entire music class is a rich aural experience. The specific listening exercises are chosen to develop auditory acuity and discrimination skills. Most importantly the recordings allow the teacher to have the sound environment in the classroom, so a rich musical experience can become part of their daily lives.

**Play.** Playing instruments is of natural interest to young children. Young children have a natural tendency to touch, handle, and manipulate objects and can glean valuable experience from opportunities to purposefully explore making sound with instruments. The instruments we will play in ***New Friends*** are jingles, rhythm sticks, drums, and resonator bars.

The addition of using scarves while moving to *Clouds*, *Karagouma*, or the *Flight of the Bumblebee* is another kind of movement for children, helping to develop their sense of time and flow, as well as steady beat and crossing the mid-line. Crossing the mid-line, both vertical and horizontal, will help both hemispheres of the brain to communicate. Moving with a scarf in each hand also helps to give both the dominant and non-dominant hand equal opportunity at skill development. This is also why it is recommended for the child to have one rhythm instrument in each hand, so sidedness doesn't happen. Hoops are also used as manipulatives in several of the lessons.

**Patterns.** Rhythm and tonal patterns should be part of every lesson. They give the child the possibility to hear and practice brief motifs which can easily be remembered. Patterns are understandable building blocks for children, which they can later use to create their own music.

Patterns of every kind are of interest to children. From experience we know that even the youngest children enjoy echoing short rhythm and tonal patterns. Often children, who otherwise do not yet sing individually or even those who do not speak at all, will take part in echo pattern games. Some young children will not echo in class but will echo the patterns at home. They were listening and understood the concept but weren't ready to vocalize a response in public yet. Assure the adult companion that is fine and when the child is ready s/he will echo the patterns in class.

Through playing with rhythm and tonal patterns the child builds his/her own musical vocabulary. Experience with patterns leads to an understanding of musical syntax – pitch and rhythm, meter and tonality. Syntax in music, the sequence of tones and rhythms in a phrase, is the counterpoint to syntax in language, the sequence of words in a sentence. Just as language is learned from sounds to words and later to writing and reading, so musical understanding begins first with musical patterns and develops later to an understanding within a wider music literacy framework and which operates on many levels.

## 3 The Adults

Children unfold and develop naturally in every realm – physically, emotionally/socially, spiritually, and intellectually – if they grow up in a loving and supportive environment. The environment in this context is all-inclusive: the people, the place, and the objects.

Adults in the environment are responsible for both the physical and psychological well-being of the children. The presence of parents/caregivers in the music class provides the security of a familiar base from which children can seek out new experiences. As children gradually become aware of the presence of other children and adults, they will watch, check, and respond tentatively at first and then will begin exploring new avenues of experience with more confidence as they become more comfortable in this setting.

## Week 1 My New Friend John

*Materials: Jingles, Scarves, 1 Drum*

### ***Make music together!***

Name	Page	Card	Track	Remarks
The More We Get Together	61	33		Greeting Song
Kiddy Kum Kimo	50	22		Bouncing
Tommy Thumb Major tonal patterns	73 67	48 40A		Fingerplay
Fiddle-De-De	40	11		Jingles

### ***Make New Friends and Meet John.***

Name	Page	Card	Track	Remarks
Make New Friends	59	31		Stationary Movement
Talking Drum	72	46		Traveling Movement
Listening: Walking Sounds (fast, slow) Children's Voices	53	25	3 4 5	Focused Listening
Walk Along, John	74	49		Traveling Movement
Oh, Dear, What Can the Matter Be? Triple rhythm patterns	63 66	36 39B		Rocking

### ***Choose your favorites and sing goodbye.***

Name	Page	Card	Track	Remarks
Flight of the Bumblebee (Rimsky-Korsakov)	41	12	8	Scarves, Free Dance
Ask for favorite songs				
Shoo, Fly	70	43		Singing Game
The More We Get Together	61	33		Closing Song

**Mini Parent-Ed** (after *Fiddle-De-De*): In this song we were playing jingles, and you probably noticed your toddler finding various ways to play. We know children learn through exploration and experimentation, and they have a natural tendency to touch, handle, and manipulate objects. It is also important for your child to have an object in both hands. This helps develop motor ability with both sides of the body before the tendency to the stronger side is established. It is the developing language skill which requires sidedness for writing and reading, and that happens around the age of five.

## Willum



Wil - lum he had sev - en sons, sev - en sons, sev - en sons,

Wil - lum he had sev - en sons and this is what they did.

- 2 Number one just loved to sing,  
Loved to sing, loved to sing.  
Number one just loved to sing  
And that is what he did.
- 3 Number two played a big bass drum....
- 4 Number three danced 'round and 'round.....

- Tell a short story about Willum and his 7 sons. Invite the children to hold up 1 finger, then 2, 3, 4, 5, 6, until they have 7 fingers in the air.
- Sing the song, encouraging everyone to sing.
- Repeat on "la, la, la...."
- Act out the verses as you sing them.
- Repeat after verse two on "boom, boom, boom...."

**Variation:** Ask older children what they think Willum's other sons did. Make up more verses, using the children's suggestions.

**Key and Range:** e minor, e' - c''

**Recording:** Children's Choir, English Horn, Bassoon, Piano, Vibraphone, Woodblock, Flexitone, Drums



## Recording

### Track List

Track	Title	Track	Title
1	Walk Along, John	37	Billy, Billy
2	Kiddy Kum Kimo	38	Clarinet
3	Fast Walking	39	Billy, Billy on the Piano
4	Slow Walking	40	Here Comes a Bluebird
5	Children's Voices	41	Sir John's Gigue (Leach)
6	Fiddle-De-De	42	I See the Moon
7	Bees Buzzing	43	Oh , How Lovely Is the Evening
8	Flight of the Bumblebee (Rimsky-Korsakov)	44	The Man in the Moon
9	Jack Be Nimble	45	Clouds
10	Karagouma	46	Old Jeremiah
11	Polly Put the Kettle On	47	Minor Tonal Patterns
12	Tea Kettle Whistling	48	Willum
13	Oh, Dear, What Can the Matter Be?	49	Music for Playing Along (Nykrin)
14	Triple Rhythm Patterns	50	Alouette
15	Kolomeyka	51	Be-Ba-Butzemann
16	Duple Rhythm Patterns		
17	Walk and Stop		
18	Love Somebody		
19	Little David		
20	Harp		
21	Scottish Quadrille		
22	Eency Weency Spider		
23	Little Boy Blue		
24	Sheep's Voice		
25	Cows' Voices		
26	Country Dance (W. A. Mozart)		
27	Hickory Dickory Dock		
28	The Tailor and the Mouse		
29	Tommy Thumb		
30	Mouse, Mousie		
31	Major Tonal Patterns		
32	Bow, Wow, Wow		
33	Dog's Voice		
34	Cat's Voice		
35	Mouse Squeaking		
36	Little Rabbit		

## Recording

## Alphabetical List

Title	Track	Title	Track
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Be-Ba-Butzemann	51	Oh, How Lovely Is the Evening	43
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Billy, Billy	37	Polly Put the Kettle On	11
Billy, Billy on the Piano (Listening)	39	Scottish Quadrille	21
Bow, Wow, Wow	32	Sheep's Voice (Listening)	24
Cat's Voice (Listening)	34	Sir John's Gigue (Leach)	41
Children's Voices (Listening)	5	Slow Walking (Listening)	4
Clarinet (Listening)	38	Tailor and the Mouse, The	28
Clouds	45	Tea Kettle Whistling (Listening)	12
Country Dance (W. A. Mozart)	26	Tommy Thumb	29
Cows' Voices (Listening)	25	Triple Rhythm Patterns	14
Dog's Voice (Listening)	33	Walk Along, John	1
Duple Rhythm Patterns	16	Walk and Stop	17
Eency Weency Spider	22	Willum	48
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Harp (Listening)	20		
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Karagouma	10		
Kiddy Kum Kimo	2		
Kolomeyka	15		
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## Authors and Artists

**Lorna Lutz Heyge**, Ph. D., is well-known as the author of the **Musikgarten Music and Movement Series**, a comprehensive music education course for children from birth to age 9. After earning a Bachelor of Music degree in organ performance from the Eastman School of Music, she completed the M.M. in organ at Northwestern University and a Ph.D. in musicology at the University of Cologne in Germany. Dr. Heyge also holds the Artist Diploma in Organ from the Cologne Musikhochschule. Lorna Heyge is the founder and president of the Foundation for Music-Based Learning as well as publisher of the journal *Early Childhood Connections*. She is active in the music education field, presenting sessions at national conferences including MTNA, NAFME, the Suzuki Association, and Head Start.

**Mary Louise Wilson**, Ph.D., earned the Bachelor's of Music and the Master's of Music Education degrees from the University of North Texas and a Ph. D. from Louisiana State University. She has been an early childhood educator and piano teacher since 1981, taught general music (K-12), and supervised music interns and taught fine arts methods classes at the University of Miami. Mary Louise is co-author of Musikgarten's *Music Makers: at the Keyboard Series*. Dr. Wilson has presented music and movement workshops at MTNA, NAFME, AMS, NAEYC, Chorister's Guild, and ECMMA and served on the Board of Directors of ECMMA for 6 years. As a teacher trainer for Musikgarten Publications she conducts workshops in North America, Europe, and Asia.

**Howard Baer**, musical arranger/producer, composer, keyboardist, MIDI design specialist, musical-director and conductor, has had over 7000 of his arrangements recorded, has received 5 JUNO Nominations for album production, and has composed and conducted numerous scores for TV and film including productions for *Winter Olympic Games* (CBC-TV), *Sesame Street*, *Peter Ustinov in China*, and several IMAX films. Mr. Baer has produced all of the Musikgarten **Music and Movement Series** recordings. He has also recorded for Silver-Burdett, MacMillan/McGraw-Hill, Hohner, Ginn, and Berandol. Howard Baer's Studio, Baertracs, is located in Ontario, Canada.

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