

Lorna Lutz Heyge Mary Louise Wilson

Family Music **Playing Outdoors**

# *Teacher's Guidebook*

Including 31 Activity Cards



Musikgarten Music and Movement Series

©2017 Musikgarten/Music Matters, Inc.

All rights reserved. No part of this publication may be produced, stored in a retrieval system, or transmitted in any form or by any means without written permission of Music Matters, Inc.

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

- *Children's picture/activity book (24 pages)*
- *Recording with over 30 minutes of songs, dances, and listening activities*
- *Teacher's Guidebook with 31 activity cards and 8 Lesson suggestions.*

**Production** by Julia Thomas

Cover Illustration Cornelia Kandler (Germany), Schott Verlag (Germany)

### **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>	

### **Additional Programs and Publications:**

*Drumming and Dancing*

*God's Children Sing*

*My Musical World*

*My Neighborhood Community*

*Nature's Music*

*Nature Trail*

*Nimble & Quick*

*Seashore*

*Summer*

*Twist & Turn*

Musikgarten/Music Matters, 507 Arlington St., Greensboro, NC, 1.800.216.6864

www.Musikgarten.org

ISBN 1-885537-95-6

## Table of Contents

<b>1. Introduction</b>	<b>4</b>
<b>2. The Child</b>	<b>5</b>
Natures and Attributes	5
Musical Development	9
<b>3. The Adults</b>	<b>11</b>
The Teacher	11
Adult Companions	12
<b>4. Music in the Home</b>	<b>13</b>
<b>5. Teaching Concept and Lesson Notes</b>	<b>14</b>
<b>6. Lessons</b>	<b>17</b>
<b>7. Activities</b>	<b>26</b>
<b>Appendix</b>	<b>54</b>
Recording List	54
Authors and Artists	55
Alphabetical Index	56

## Musical Development

Musically, early childhood is a time of preparation, especially vocally and rhythmically. Establishing body control, grace and flow of movement, beat competency, and nurturing the singing voice are priorities. Children need to have experiences without expectation or judgment; affirmation of their efforts will support their continued experimentation.

Children learn most effectively when they participate in a rich environment, from which they absorb those aspects, for which they are developmentally ready. The music environment has four main components: Sing and Chant, Move, Listen, and Play Instruments.

**Sing and Chant.** *Playing Outdoors* 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. *Playing Outdoors* presents vocal activities that are appropriate for developing the young child's singing voice.

- Easy-to-sing songs with a narrow range and lots of repetition of words – *Bim Bam, What Shall We Do?*
- Longer Songs with short phrases or repeated passages the children can easily sing – *The Fishpole Song*
- Call and respond – *The Robin*

**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 – or fly or march or run – in a line for *Follow Me* or while moving to *All Around the Garden*. 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 *The Turtle*, 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. There is a lively piece from Trinidad – *Ping Pong Samba* – and an excerpt from Tchaikovsky’s *Waltz of the Flowers*.

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 enrich the sound environment in the classroom.

**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 *Playing Outdoors* are jingles, rhythm sticks, and shakers.

The addition of using scarves while moving to *Waltz of the Flowers* 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 isn’t emphasized. Hoops are also used as manipulatives in several of the lessons with *Round and Round the Circle*.

**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. Later it develops into an understanding within a wider music literacy framework which operates on many levels.

## Week 1 Let's Go Outside

*Materials: Rhythm Sticks, Jingles, 1 Glockenspiel*

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

Name	Page	Card	Track	Remarks
Hello, Hello	36	11		Greeting Song
Girls and Boys	34	9		Bouncing
Bim Bam	28	3		Rocking
Duple rhythm patterns	42	18A		Chant and echo.
Off She Goes	41	16	5	Jingles

### ***Come with me outdoors and climb a tree.***

Name	Page	Card	Track	Remarks
What Shall We Do?	53	31		Traveling Movement
Major tonal patterns	43	19A		Sing and echo. Look at the picture on p. 7.
Trees	50	27		Stationary Movement
Two Little Apples	51	28		Stationary Movement
Underneath the Willow Tree	52	29		Singing Game
Listening: Children Playing, Glockenspiel	39	14	4	Focused Listening Teacher plays Glockenspiel ascending and descending, children take turns playing (random bars). Look at the picture on p. 11.
The Robin	45	21		Call-and-Respond
Ping Pong Samba	44	20	22	Dance

### ***Make music and sing goodbye.***

Name	Page	Card	Track	Remarks
Jim Along Josie	37	12		Rhythm Sticks
The Grand Old Duke of York	35	10		Singing Game
Goodbye, Goodbye	36	11		Closing Song

**Mini-Parent-Ed** (after *Underneath the Willow Tree*): Did you notice how we held hands and made a circle and came together as a little family or community? Moving to music with your new friends – adults and children – binds us together in a special way.

## Waltz of the Flowers (Tchaikovsky)



- Give everyone a scarf and let them have time to explore.
- Model several movements, inviting them to imitate: moving the scarf in a slow, swaying motion side-to-side; bounding it gently up and down; drawing large circles in the air; tossing the scarf up in the air; drawing a diagonal (high to low across your body) with the scarf.
- Play the recording and invite everyone to follow your lead – moving through the room using triple, waltz-like steps. Move the scarf in various ways as you dance.
- Consider pausing your dance and moving the scarf to the music as you remain in place, or sway to the beat. Change scarf movements only between phrases.

**Recording:** Orchestra

*Waltz of the Flowers* is from *The Nutcracker Suite* (1892) by the Russian composer Peter Illyich Tchaikovsky. It includes 8 pieces the composer chose for concert performance: Overture, March, Dance of the Sugar Plum Fairy, Russian Dance (Trepak), Arabian Dance, Chinese Dance, Reed Flutes, and Waltz of the Flowers.

## What Shall We Do?



What shall we do when we all go out, all go out, all go out?

What shall we do when we all go out, we all go out to play?

Melody/Text: Traditional, USA

- Sing the song using your hands to gesture as if asking the question “What shall we do?”
- Ask the children what they would like to do when they go outside to play. For young toddlers, start the conversation by saying “When we go outside to play, let’s play with the ball”, or go on the swings, jump in the grass, fly a kite, jump rope, go swimming, etc. Explore a few of the movements.
- Create new verses using the children’s ideas, or your suggestions. “Let’s go on the slide”, or “Let’s go swimming ... when we all go out to play.”

**Note:** In Week 1, include a verse “Let’s fly a kite when we all go out, all go out, all go out. Let’s fly a kite when we all go out, when we all go out to play!” Show the picture of the girl flying a kite on p. 7.

**Key and Range:** D Major, c#’ – b’

**Recording:** Soprano, Piano

## Recording

Track List		Alphabetical List	
Track	Title	Title	Track
1	Underneath the Willow Tree	All Around the Garden	15
2	What Shall We Do?	All the Little Ducklings	20
3	Major Tonal Patterns	Bim Bam	11
4	Children Playing	Boat Song	18
5	Off She Goes	Children Playing	4
6	Jim Along Josie	Ducks' Voices	21
7	The Robin	Duple Rhythm Patterns	14
8	Seesaw, Margery Daw	Fishpole Song, The	17
9	Follow Me	Follow Me	9
10	The Grand Old Duke of York	Grand Old Duke of York, The	10
11	Bim Bam	Jim Along Josie	6
12	Minor Tonal Patterns	Little Rider, The	13
13	The Little Rider	Major Tonal Patterns	3
14	Duple Rhythm Patterns	Minor Tonal Patterns	12
15	All Around the Garden	Off She Goes	5
16	Waltz of the Flowers (Tchaikovsky)	Owl Sings, The	25
17	The Fishpole Song	Owl's Voice	24
18	Boat Song	Ping Pong Samba	22
19	Triple Rhythm Patterns	Robin, The	7
20	All the Little Ducklings	Robin's Voice	23
21	Ducks' Voices	Seesaw, Margery Daw	8
22	Ping Pong Samba	Triple Rhythm Patterns	19
23	Robin's Voice	Underneath the Willow Tree	1
24	Owl's Voice	Waltz of the Flowers (Tchaikovsky)	16
25	The Owl Sings	What Shall We Do?	2



## 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 Musikgarten Foundation (USA) and the Heyge-Stiftung (Germany) 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.

## Index

<b>Title</b>	<b>Page</b>	<b>Card</b>
All Around the Garden	26	1
All the Little Ducklings	27	2
Bim Bam	28	3
Boat Song	29	4
Children Playing (Listening)	39	14
Dance, Thumbkin, Dance	30	5
Dig a Little Hole	31	6
Ducks' Voices (Listening)	39	14
Duple Rhythm Patterns	42	18A
Fishpole Song, The	32	7
Follow Me	33	8
Girls and Boys	34	9
Glockenspiel (Listening)	39	14
Goodbye, Goodbye	36	11
Grand Old Duke of York, The	35	10
Hello, Hello	36	11
Jim Along Josie	37	12
Let's Dance	38	13
Listening Lessons	39	14
Little Rider, The	40	15
Major Tonal Patterns	43	19A
Minor Tonal Patterns	43	19B
Off She Goes	41	16
Owl Sings, The	41	17
Owl's Voice (Listening)	39	14
Patterns	42	18
Ping Pong Samba	44	20
Robin, The	45	21
Robin's Voice (Listening)	39	14
Round and Round the Circle	46	22
Seesaw, Margery Daw	47	23
Swing, The	48	24
Swinging	49	25

<b>Title</b>	<b>Page</b>	<b>Card</b>
There Goes the Turtle	50	26
Trees	50	27
Triple Rhythm Patterns	42	18B
Two Little Apples	51	28
Underneath the Willow Tree	52	29
Waltz of the Flowers (Tchaikovsky)	53	30
What Shall We Do?	53	31