

Lorna Lutz Heyge Mary Louise Wilson

Family Music **What Do You Hear?**

Teacher's Guidebook

Including 30 Activity Cards



Musikgarten Music and Movement Series

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What Do You Hear? is part of the Musikgarten **Family Music** series, materials for teaching group classes of young children together with their adult companions. **What Do You Hear?** includes

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

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Musikgarten Music and Movement Series

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“Let’s do it again!” Repetition is essential to learning.

Repetition is a spontaneous response of children who delight in doing enjoyable experiences again and again. When an adult performs an action, it is usually to achieve an end, to produce something. Not so with the baby/toddler, who repeats the action because s/he is refining or perfecting the action from within. For children of this age, repetition is an important aspect of both learning and teaching. While necessary for memorization, children welcome repetition because it allows them to enjoy the experience again. Children derive pure pleasure as well as enhanced memory from repeating a favorite activity – whether a song or a dance or a story.

Repetition strengthens the initial experience of the movement in the muscular system so that the action becomes smoother and more controlled with each repetition. Skilled precise movement comes with practice guided by a growing awareness of how the action should feel while it is happening. Once the activity is mastered, children will challenge themselves and begin to explore ways and means by which they might apply their new-found skill in other situations.

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. *What Do You Hear?* 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. **What Do You Hear?** presents many vocal activities that are appropriate for developing the young child's singing voice.

- Familiar songs – *A B C Song* and *Skip To My Lou*
- Easy-to-sing songs with a narrow range and lots of repetition of words – *Come On, Everyone* and *Bell Horses*
- Longer Songs with short phrases or repeated passages the children can easily sing – *This Train* and *Shoo Fly*
- Call-and-respond song – *Comin' Round the Mountain*

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 – as in jumping around while singing *See, Can't You Jump for Joy* and changing the motions to 'march for joy' or 'fly for joy.' In *Trampin'* children experience a different way of simply walking: with heavy slow steps. Children enjoy an active part in the song as they learn to increasingly control their movements. Feelings and moods are important to them; the use of gestures, facial expressions, and body language, as in *Quickly and Slowly* and *This Train*, 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 also an instrumental piece *Dance, Maruschka*, a lively arrangement of a Russian melody.

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 **What Do You Hear?** are jingles, rhythm sticks, shakers, drums, and resonator bars.

The addition of using scarves while singing *Allee Galloo* or *Who's That?* 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.

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.

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.

The most important aspect of the adult's presence is attitude, because young children are always observing and are looking to both parent and teacher, as model and guide.

The Teacher

Age-appropriate, enriching experiences in a nurturing human environment are absolutely necessary to enhance children's physical and social interactions with people and their culture. Consider the following suggestions as you prepare to be with young children:

- Take time to listen to toddlers. This is a very important gesture by adults – if we want children to listen we must model listening.

Week 1 Who's There?

Materials: Rhythm Sticks, Scarves, 1 Drum

Make music together!

Name	Page	Card	Track	Remarks
Come On, Everyone	29	6		Greeting Song
Jolly Sailors	34	10		Bouncing
Vege-sacker	49	26	2	Rhythm Sticks
Duple rhythm patterns	37	13A		Chant and echo.
Wiggle Fingers	53	30		Fingerplay
Allee Galloo	27	2		Scarves

Who's at the door?

Name	Page	Card	Track	Remarks
Who's That?	52	29		Scarves. Look at the picture on p. 6.
Major tonal patterns	38	14A		Sing and echo.
Listening: Knocking, Doorbell Ringing	35	11	7 6	Focused Listening
Wee Willie Winkie	50	27		Rhyme, Movement (suggest listening to the recording at home)
Ho, Ho Watanay	33	9		Rocking
Somebody's Knocking	44	20		Drum

Choose your favorites and sing goodbye.

Name	Page	Card	Track	Remarks
See, Can't You Jump for Joy	40	16		Traveling Movement
A B C Song	26	1		Stationary Movement
Skip To My Lou	43	19		Singing Game
Goodbye, , Everyone	32	6		Closing Song

Mini Parent-Ed (after *Wee Willie Winkie*): Experts in literacy and child development have discovered that if children know and can say eight nursery rhymes by the time they are four, they are usually among the best readers by the time they are eight. And you thought *Wee Willie Winkie* was just for fun!

Who's That?



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

Text/Melody: African-American Origin, Virginia

- Sing the song at a moderate tempo, using open hand motions as if asking a question for “who’s that?”.
- For “tapping at the window” use pointer finger as if tapping gently at the window. Continue for the next 2 phrases, using the fist as if knocking on the door.
- Point to yourself on the answer phrase: “I am ...”.
- Invite all to “tap” and “knock” at the appropriate places.

Game:

- Ask two adults to hold a scarf as if it were a windowpane. A third adult together with a child sit on one side of the scarf and mime tapping, and then knocking as the teacher, on the other side of the scarf, sings the song.
- Insert the name of the child in the second verse of the song, Andrew, tapping at the window ...; peek around the ‘window’ and ‘see’ the child.
- Repeat the game a few times.
- Give all the adults a scarf, to continue the game with their children.

Note: If possible, use a pane of glass (edges securely taped) or a piece of plexiglass, so the child can tap and knock at the window.

Key and Range: D Major, d' – a'

Recording: Children's Choir, Violin, Viola, Cello, Piano, Woodblock

Wiggle Fingers

Card 30

Wiggle, wiggle fingers
Right up to the sky.
Wiggle, wiggle fingers
Wave them all goodbye.

Wiggle, wiggle fingers
Right into a ball.
Now put it in your lap
And do not let it fall.

- *Add movements appropriate for the texts.*

Extension:

Invite the children to speak part of the verse by themselves. Start by having them supply the rhyming word.

Recording

Track List		Alphabetical List	
Track	Title	Title	Track
1	Jolly Sailors	Allee Galloo	24
2	Vegeacker	Baby Babbling	17
3	Come on, Everyone	Calliope Music	26
4	Who's That?	Come on, Everyone	3
5	Major Tonal Patterns	Comin' Round the Mountain	30
6	Doorbell Ringing	Dance, Maruschka	12
7	Knocking	Doorbell Ringing	6
8	Wee Willie Winkie	Duple Rhythm Patterns	13
9	Somebody's Knocking	Echo	11
10	There's Someone	Female Voice	18
11	Echo	Ho, Ho Watanay	28
12	Dance, Maruschka	Jolly Sailors	1
13	Duple Rhythm Patterns	Knocking	7
14	Sulla Lulla	Major Tonal Patterns	5
15	Triple Rhythm Patterns	Male Voice	19
16	When I Was a Baby	Merry-Go-Round, The	25
17	Baby Babbling	Minor Tonal Patterns	29
18	Female Voice	Quickly, Slowly	27
19	Male Voice	See, Can't You Jump for Joy	20
20	See, Can't You Jump for Joy	Show Me	21
21	Show Me	Sing-a-Ling-a-Ling	22
22	Sing-a-Ling-a-Ling	Somebody's Knocking	9
23	Trampin'	Steam Engine Chugging	31
24	Allee Galloo	Sulla Lulla	14
25	The Merry-Go-Round	There's Someone	10
26	Calliope Music	This Train	32
27	Quickly, Slowly	Trampin'	23
28	Ho, Ho Watanay	Triple Rhythm Patterns	15
29	Minor Tonal Patterns	Vegeacker	2
30	Comin' Round the Mountain	Wee Willie Winkie	8
31	Steam Engine Chugging	When I Was a Baby	16
32	This Train	Who's That?	4

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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