

The Boring, Academic Title of This Workshop is

“An Overview of Developmentally Appropriate Practice in Early Childhood Music with Relevant Examples”

...but how about we just call it

“Step Away from the CD Player!”

Presented by Carrie Hansen, BFAE Music Education



Carrie Hansen is a Nebraska-certified teacher. She earned a Bachelor of Fine Arts Education in vocal and instrumental music from Wayne State College in 1996, graduating *summa cum laude* and earning induction into Kappa Delta Pi, an international honors organization for education majors. She had the honor of serving as the drum major for the Wildcat Marching Band, and as a student panelist on the Northeast Nebraska Conference of Women in Music.

After teaching K-12 band and choir in the public schools for several years, she discovered--much to her surprise and astonishment--how terribly interesting babies and toddlers are! She worked with infants, toddlers, and preschoolers as a head teacher in early childhood centers, and later as an administrator at a NAEYC-accredited child care center.

Carrie holds 18 graduate hours in early childhood education and administration from Concordia University, and is a graduate of the Early Childhood Management Training Program sponsored by the Nebraska Department of Education's Office of Early Childhood. She is a certified Musikgarten teacher and owns her own studio in Lincoln, Itty Bitty Musik, where she not only teaches “family style classes” with parents and children, but also visits four child care centers weekly as a music specialist.

Her most challenging role to date is as a mother. She copes by crafting, and watching a lot of *Doctor Who*. You can reach her at carrie@ittybittymusik.com, see more about her studio at www.ittybittymusik.com, and connect with the studio on [Facebook](#) for articles, updates, class schedules, and more.



Step Away from the CD Player!

Carrie Hansen, BFAE Music Education, Teacher & Owner, Itty Bitty Musik

Key Concepts:

- The importance of music: Music benefits the *whole child*, touching **all aspects of child development**:
 - Physical: Fine motor (finger plays, learning an instrument); Gross motor (dance & movement; body awareness); Sensory, especially vestibular
 - Emotional (or “affective”): Sense of self, accomplishment/pride/self-esteem; Influence on mood (“emotional input”); Expression of emotions (“emotional output”)
 - Intellectual (or “cognitive”): Language, vocabulary, rhythm & rhyme; Patterning & mathematical concepts; Memory; Attention/focus
 - Social: Making music with others & being part of a group; Taking turns, sharing, collaborating; Cultural songs & traditions
- The importance of **steady beat**:
 - The [HighScope Educational Research Foundation](#) writes, “A child's timing — ability to feel and express steady beat — is fundamental to both movement and music, affecting both sports skills and musical performance, as well as speech-flow and performance of timed motor tasks. In addition, children's timing has been found to be positively related to children's overall school achievement, as well as mathematics and reading achievement; self-control; and gross-motor skills.” (Kuhlman & Schweinhart, retrieved 2014)
 - Many children enter elementary school lacking the ability to identify and express a steady beat. One study revealed that fewer than 10% of kindergarten children could independently feel and express the steady beat of recorded music (Wright & Schweinhart, 1994). Fewer than 15% of first graders tested had this ability (Mitchell, 1994). Fewer than 50% of the children in grades 4 through 6 could walk to the steady beat of a musical selection (Kiger, 1994). **Practice steady beat with children often!** 😊
- The importance of **repetition** in children’s learning:
 - Yes, do incorporate music into your daily activities and routines and to enforce a curriculum concept (the “Days of the Week” song, or a seasonal song) or transitions (the “Clean Up Time” song) or preparing for a parent program. BUT ALSO set aside special time specifically just for music and singing, above and beyond “functional” music.
 - Children need to hear songs over and over again, over the course of several days and even weeks, to internalize them. Try picking five songs/activities. Repeat those same five songs/activities three or four days in a row. On the fourth day, replace *one or two* of the songs with a new one. After another day or two, replace the next oldest song with a new one. In this way, you’re giving lots of repetition, but phasing songs in and out to add to the children’s repertoire.

Bouncing Songs

Bounce Along



Bounce a - long, bounce a - long, bounce a - long so hap - pi - ly.



Bounce a - long, bounce a - long, bounce a - long and smile at me.



Hold on tight, we'll bounce up high. Hold on tight, you'll al - most fly!



Bounce a - long, bounce a - long, bounce a - long so hap - pi - ly.

German Folksong: *Hopp, hopp, hei*

See the Pony Galloping

(repeat as many times as desired!)



See the po - ny gal - lop - ing, gal - lop - ing, down the coun - try lane.

Slower



See the po - ny com - ing home all tired out.



All tired out. All tired out.

(Bouncing Songs)

Jig Jog



I want some - one to buy me a po - ny, Jig Jog Jig Jog Jig - a - Jog Gee.



Not too fat and not too bo - ny, Jig Jog Jig Jog Jig - a - Jog Gee.



For I want to go for a ride all a - round the coun - try - side, With a



Jig Jog Jig Jog Jig Jog Jig Jog Jig Jog Jig - a - Jog Gee.

Horsey, Horsey

Dutch Nursery Tune



Hor - sey, hor - sey on your way, we've been to - ge - ther for man - y a day. Let your



tail go swish as the wheels go 'round, gid - dy - ap! We're home - ward bound.



Hor - sey, hor - sey on your way, we've been to - ge - ther for man - y a day. Let your



tail go swish as the wheels go 'round, gid - dy - ap! We're home - ward bound.

Rocking Songs

Bim Bam

Musical notation for the song 'Bim Bam' in 2/4 time, key of D major. The melody is simple and repetitive, consisting of eighth and quarter notes. The lyrics are: Bim bam bi-ri, bi-ri, bam, bi-ri, bi-ri, bim-bam, bi-ri, bi-ri, bam. Bim bam, bim bam, bim-bam, bi-ri, bi-ri, bam. Bim bam, bim bam, bim-bam, bi-ri, bi-ri, bam.

Bim bam bi-ri, bi-ri, bam, bi-ri, bi-ri, bim-bam, bi-ri, bi-ri, bam.

Bim bam, bim bam, bim-bam, bi-ri, bi-ri, bam.

Bim bam, bim bam, bim-bam, bi-ri, bi-ri, bam.

All the Pretty Horses

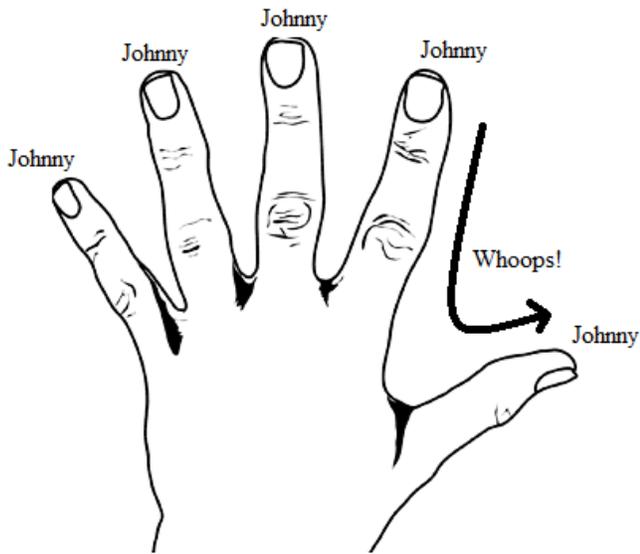
Musical notation for the song 'All the Pretty Horses' in 3/4 time, key of B-flat major. The melody is simple and consists of quarter and eighth notes. The lyrics are: Hush - a - bye, don't you cry, go to slee - py lit - tle ba - by. When you wake you shall have all the pret - ty lit - tle hor - ses. Blacks and bays, dap - ples and grays, coach and six white hor - ses.

Hush - a - bye, don't you cry, go to slee - py lit - tle ba - by.

When you wake you shall have all the pret - ty lit - tle hor - ses.

Blacks and bays, dap - ples and grays, coach and six white hor - ses.

Fine Motor & Finger Plays



Whoops, Johnny!

Hold up your hand, fingers spread. Start with the little finger. Each finger gets a “Johnny,” then slide from the top of the index finger to the tip of the thumb for the “whoops!” and then give the thumb a “Johnny”.

Then go backwards!

One, Two, Three-Four-Five, Once I Caught a Fish Alive

One, two, three-four-five
Once I caught a fish alive!
Six, seven, eight-nine-ten
Then I let it go again.
Why did you let it go?
'Cause it bit my finger so!
Which finger did it bite?
The little finger on the right!

[Point to each finger in turn]
[Make the ASL sign for “fish”]
[Point to the fingers on the other hand]
[Make the ASL sign for “fish” swimming away]
[Hold up hands, palms up as if asking a question]
[Imitate biting]
[Hold up hands, palms up as if asking a question]
[Point to that finger]

Two Little Dicky Birds

Two lit - tle dick - y birds, sit - ting on a wall, one named
Pe - ter, one named Paul. Fly a - way Pe - ter!
Fly a - way, Paul! Come back, Pe - ter! Come back. Paul!

- Tell the children about two little birds named Peter and Paul, holding thumbs and forefingers in a pincer grasp to depict the bird’s beak.
- Sing the song. Add the following motions:
 - One hand “flies” behind the back for Peter;
 - the other hand “flies” behind the back for Paul. Pause.
 - One hand “flies” back for Peter, the other for Paul.
 - At the end of the verse, let the birds chirp “tweet tweet tweet” as your fingers fly around.

Gross Motor, Circle Dances, Games

Walk and Stop

Oh well you walk and you walk and you walk and you
stop! Oh well you walk and you walk and you walk and you stop!

The musical notation is in G major (one sharp) and 2/4 time. It consists of two staves. The first staff has a circled '11' above the first measure. The second staff ends with a double bar line.

Make a big dramatic pause out of the "STOP!" Exaggerate for extra effect. Children need lots of practice and maturity to be able to stop on cue, so this is a fun way to practice impulse control.

Infants: with baby on his/her back, "walk" his or her legs up and down.

Toddlers: walk around the room randomly.

Twos and older: Try other motions, such as "jump," "bounce," "crawl," etc.

Walk Together, Children

O, walk to - ge - ther chil - dren, don't you get wear - y, Walk to - ge - ther chil - dren,
don't you get wear - y, Walk to - ge - ther chil - dren,
don't you get wear - y, Let's walk to - ge - ther to the moun - tain top.

The musical notation is in G major (one sharp) and 4/4 time. It consists of three staves. The lyrics are written below the notes.

African-American Song

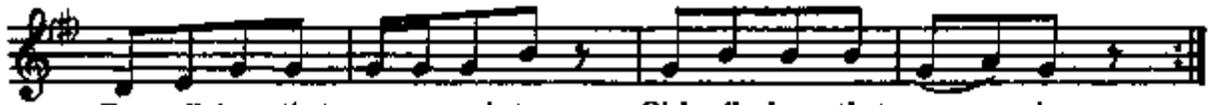
Gross Motor, Circle Dances, Games

Moderately fast $\text{♩} = 63$

You Turn for Sugar an' Tea



You turn for sug - ar an' tea, I turn for can - dy;



Boys all love that sug - ar an' tea, Girls all love that can - dy.



Turn and stop! Turn and stop! Turn and stop! Turn and stop!

Debka Hora

Traditional Israeli Melody



La la.



Sing lit - tle chil - dren, sing with_ me. I love_ you and you love me.

- Stand in a circle holding hands.
- Sing the first four measures while walking around the circle.
- Walk into the center of the circle, singing "Sing, little children, sing with me." and back out of the circle while singing "I love you and you love me."
- Repeat the song several times, making up a different motion for the "La, la, ..." sections each time. Try turning the circle in the other direction, standing on the spot and turning, stamping, clapping, etc.
- As you approach the end of the activity, increase the tempo dramatically for the final verses.

Gross Motor, Circle Dances, Games

Follow Me

German Folksong: *Lange Reihe*

Text: Johanna Burge



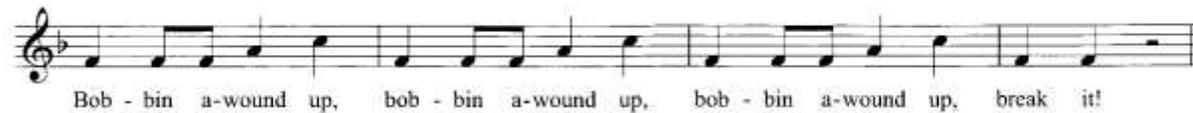
Fol - low, fol - low, fol - low, fol - low_ me. Let's make a line for all to see.

Wind the Bobbin

repeat as many times as needed until the line is "wound up" tightly, then go on...



Wind the bob - bin, ding dang, gon - na wind it tight, ding dang.



Bob - bin a-wound up, bob - bin a-wound up, bob - bin a-wound up, break it!

- Invite everyone to join you in a long line, holding hands.
- The leader moves the line in smaller and smaller concentric circles while repeating the first line of the song.
- When the circle is tightly wound, sing the second line of the song.
- On the words "break it," everyone drops hands and scatters.

Instruments

Rum Tum Tum

Chil - dren come and play the drum, lis - ten to the rum tum tum.

Rum tum rum tum rum tum tum.

The image shows two staves of musical notation in G major (one sharp) and 2/4 time. The first staff contains the melody for the first line of lyrics, and the second staff contains the melody for the second line of lyrics. The notes are simple eighth and quarter notes.

Micah come and play the drum, listen to him rum tum tum:
Rum tum rum tum rum tum tum!

Ana come and play the drum, listen to her rum tum tum [etc.]

Pitty Patty Polt

Pitty patty polt, shoe the little colt,
One nail, two nails, pitty patty polt!

Shoe the Little Pony

Shoe the little pony, shoe the old mare,
But let the little baby go bare, bare, bare! [But let the little *children* go bare, bare, bare!]

There's a Cobbler

There's a cobbler down the street
Mending shoes for little feet,
With a bang, and a bang, and a bang-bang-bang,
With a bang, and a bang, and a bang-bang-bang,
Mending shoes the whole day long,
Mending shoes to make them strong,
With a bang, and a bang, and a bang-bang-bang,
With a bang, and a bang, and a bang-bang-bang!

Instruments

Listen for Bells

German Folksong: *Hörst du die Glocken?*
Text adapted by Carrie Hansen

Musical notation for the song 'Listen for Bells'. It consists of two staves of music in G major (one sharp) and 3/8 time. The first staff has the lyrics 'Lis - ten for bells in the mor - ning to ring,'. The second staff has the lyrics 'Ding - a - dong, ding - a - dong, ding - a - dong ding!'.

Echo Songs & Call-and-Response

Oliver Twist

Oliver Twist	(Oliver Twist)
Can't do this	(Can't do this)
Touch his knees	(Touch his knees)
Touch his toes	(Touch his toes)
Clap his hands	(Clap his hands)
Around he goes!	(Around he goes!)

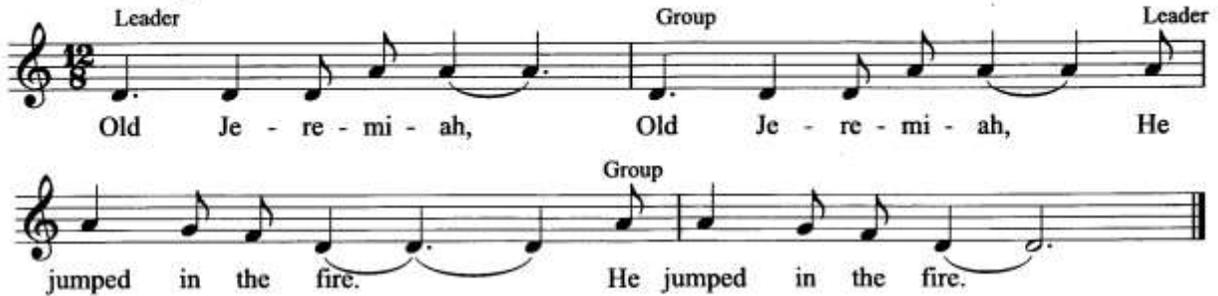
Show Me Your Shoulders

Johanna Burge

Musical notation for the song 'Show Me Your Shoulders'. It consists of two staves of music in B-flat major (two flats) and 2/4 time. The first staff has the lyrics 'Show me your shoul - ders. Show me your shoul - ders.' with 'Leader' above the first part and 'Group' above the second. The second staff has the lyrics 'Show me your knees. Show me your knees.' with 'Leader' above the first part and 'Group' above the second.

Echo Songs & Call-and-Response

Old Jeremiah



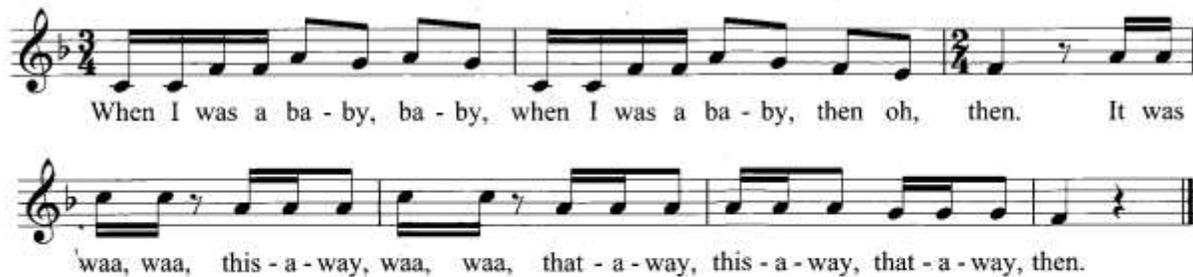
Leader: Old Je - re - mi - ah, Group: Old Je - re - mi - ah, Leader: He
 Group: jumped in the fire. He jumped in the fire.

The fire was so hot
 The pot was so black
 The crack was so high
 The sky was so blue
 The canoe was so shallow
 The tallow was so soft
 The loft was so rotten
 The cotton was so white,

He jumped in the pot.
 He jumped in the crack.
 He jumped in the sky.
 He jumped in the canoe.
 He jumped in the tallow.
 He jumped in the loft.
 He jumped in the cotton.
 He stayed there all night!

When I Was a Baby

Kentucky



When I was a ba - by, ba - by, when I was a ba - by, then oh, then. It was
 waa, waa, this - a - way, waa, waa, that - a - way, this - a - way, that - a - way, then.

When I was a little child, little child ...
 It was ma-ma, this-a-way, ma-ma, that-a-way ...

Now I'm getting so big, so big,
 Now I'm getting so big, yes I am!
 I say "ha ha!" this-a-way, "ha ha!" that-a-way...