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Our Primal Need To Experience Music, Dance and Drama as Holistic Spiritual Life-Force

When Professor George Shirley spoke at the School of Music commencement ceremony in 1993, he brought to the forefront the importance of music, dance and drama as the means for expressing who we are. He called this our 'Holistic Spiritual Life-Force'. His commencement speech encompasses what has happened in the understanding of music in the developed world and points to our foundation of understanding of music in the developing world.

"I find it at once fascinating and frustrating to observe, on the one hand, the ubiquity, the "everywhereness," of the performing arts in America and, on the other, to witness the heart-wrenching struggle of the performing arts for survival in the schools, and at grass-roots and highest professional levels of public performance. This puzzling contradiction reflects, I believe, the lobotomized relationship we share with the performing arts in this society, a relationship in which we feed ravenously upon the product—albeit increasingly on the "fast food" version served up by the electronic media—while repeatedly denying our need for the sustenance it provides, and the essential role it plays in the development of human nature."

Professor Shirley goes on to say that our music intelligence has waned as a result of consumerism. We have a choice to 'buy' music. We can all be 'stars' within 15 minutes. What is the result of this? Art, music and gym are specials, not considered vital, so therefore, can be cut from school programs because music has become a product. In Montessori education we talk about process and product. It is the process that is of utmost importance. If the child can understand the process of putting the sounds s/he knows together, the product can become the ability to read.

"In many so-called "primitive" societies, music, dance and drama are elements essential to the living of everyday life; without them, rituals deemed indispensable in perpetuating the life of the community cannot be performed. In other words, life cannot be lived without music, dance and drama. They function as enabling spiritual force, and are not viewed as works of art created to be admired by onlookers. Children are trained from infancy in these essentials of life; there is no "consumerism" here, nothing to discard, no performing art in the Western sense, no artifice."



Sound Cylinders



Montessori Bells



Tone Bars



Tone Bar Boards

The Story of Music Outline and CD Notes

Music is the language of the world. No matter where you live, music is within everyone and its development begins in the same way. Music has 2 parts: beat and melody. Beat is the pulse you feel in music. Beat is the very first music every human experiences.

The first music begins with the heartbeat. Your heartbeat and your mother's heartbeat were felt and heard when you were inside your mother's womb. Can you hear your heartbeat? Can you feel your heartbeat? (*Stethoscope, drum*)

14. Heartbeat in Utero

Something that connects us all is our heartbeats. This is the first music that we hear when we are inside our mothers' wombs. Parents in the United States often hear their child's heartbeat before they are born through a procedure called ultrasound!

Key questions to consider:

- ❖ Can you hear your heartbeat? Can you feel your heart beat?
- ❖ How does a doctor or nurse listen for your heartbeat?
- ❖ What does a heartbeat tell you?
- ❖ Does a child born in South Korea have a different heartbeat from a child born in Italy, China, Singapore, or Viet Nam?

Materials that can add interest to heartbeat experiences:

- ❖ Stethoscope
- ❖ *Hear Your Heart* by Paul Showers; Illustrated by Holly Keller
- ❖ Simple drum
- ❖ Metronomes: pendulum and/or electric
- ❖ Heartbeat Bear - [Toys R Us \$]

It is most important for children to have experiences in development of beat. The study of the universal heartbeat can lead to many activities where patschening [a light touch to the knees, head, toes, etc.] can help to develop this. A child must be able to feel the beat within his/her body before he/she can experience beat as a movement activity. Walking to the beat requires having control over your body and being aware of the space around you. This is a difficult concept for children, let alone adults!

The baby feels beat when inside the mother. When the baby is born, the baby also senses beat when he or she is carried, moved, rocked, spoken to, etc.

(Footsteps, movement)

One of the first outside sounds the baby senses is the natural environment. Our weather creates a music of its own. Nature sounds add to the music of the Earth.

15. Heavy Rain

16. Rain and Thunder

17. Desert Winds

The first people created music by imitating the sounds of nature and using materials from nature to make music. (coconut shells, rainstick, bamboo flute, pan pipes)

18. A Gathering of Eagles

Book Suggestions: Musician From the Darkness

Musicians of the Sun. Gerald McDermott, Simon &

Schuster: New

York, 1997;

ISBN 0-689-80706-6

How Music Came to the World, An Ancient Mexican Myth.

Hal Ober and Carol Ober, Illustrator, Houghton Mifflin:

Boston, 1994; ISBN 0-395-67523-5

We do not know what the first instrument was. Was it a flute? Was it a drum? Was it a shaker? Perhaps the first people used musical instruments to tell a story. Are words always necessary? Listen . . . *(candle / LED light)*

19. Oya- Primitive Fire- B. Olatunji, Nigeria

In the beginning of time, fire was discovered by striking two flints together. Humans gathered dry leaves and kindled them. The flames rose slowly, mounting higher and higher, into a body of burning energy. Slowly the fires began to burn out - slowly losing life - then out.

The beat and melody of music is all around us. The beat is within each of us on every continent of the world. Music is the universal language of the world. *Music from cultures of the world:*

20. The Lion Sleeps Tonight - South Africa

We know that the first music written about 1200 years ago was written and sung by monks. Because paper was very rare, all music at that time was handwritten on parchment in large books that could be seen by those standing far away. This is what that first music sounded like:

21. *Gregorian chant- Benedictine Monks of Santo Domingo de Silos*

Once the printing press was invented, music was then printed for distribution. Listen for this sample of music from the Classical Period:

22. *Symphony No. 5, 1st Movement- Beethoven*

23. / 24. *Beginning Melodic Notation Song*

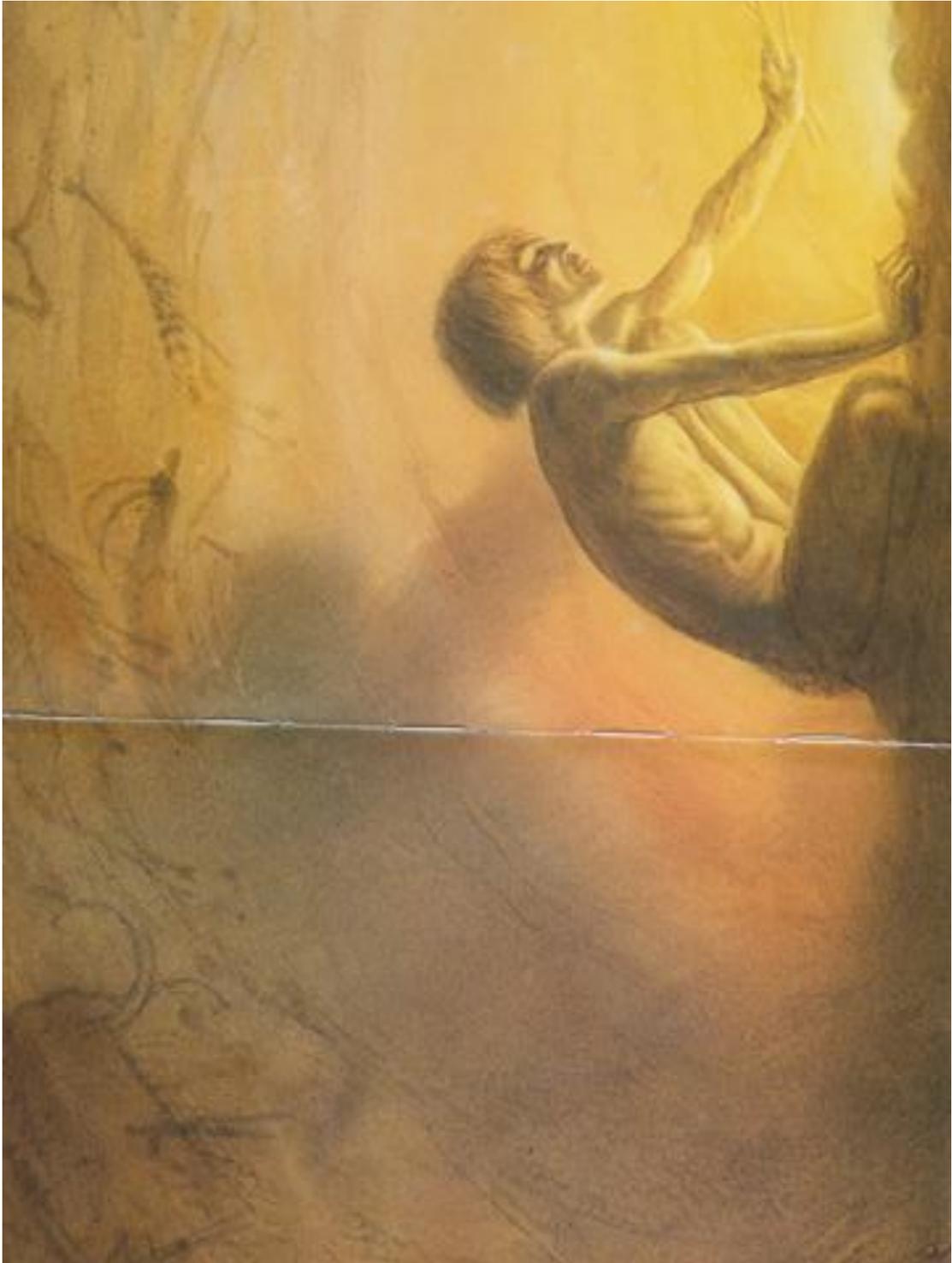
The First Music

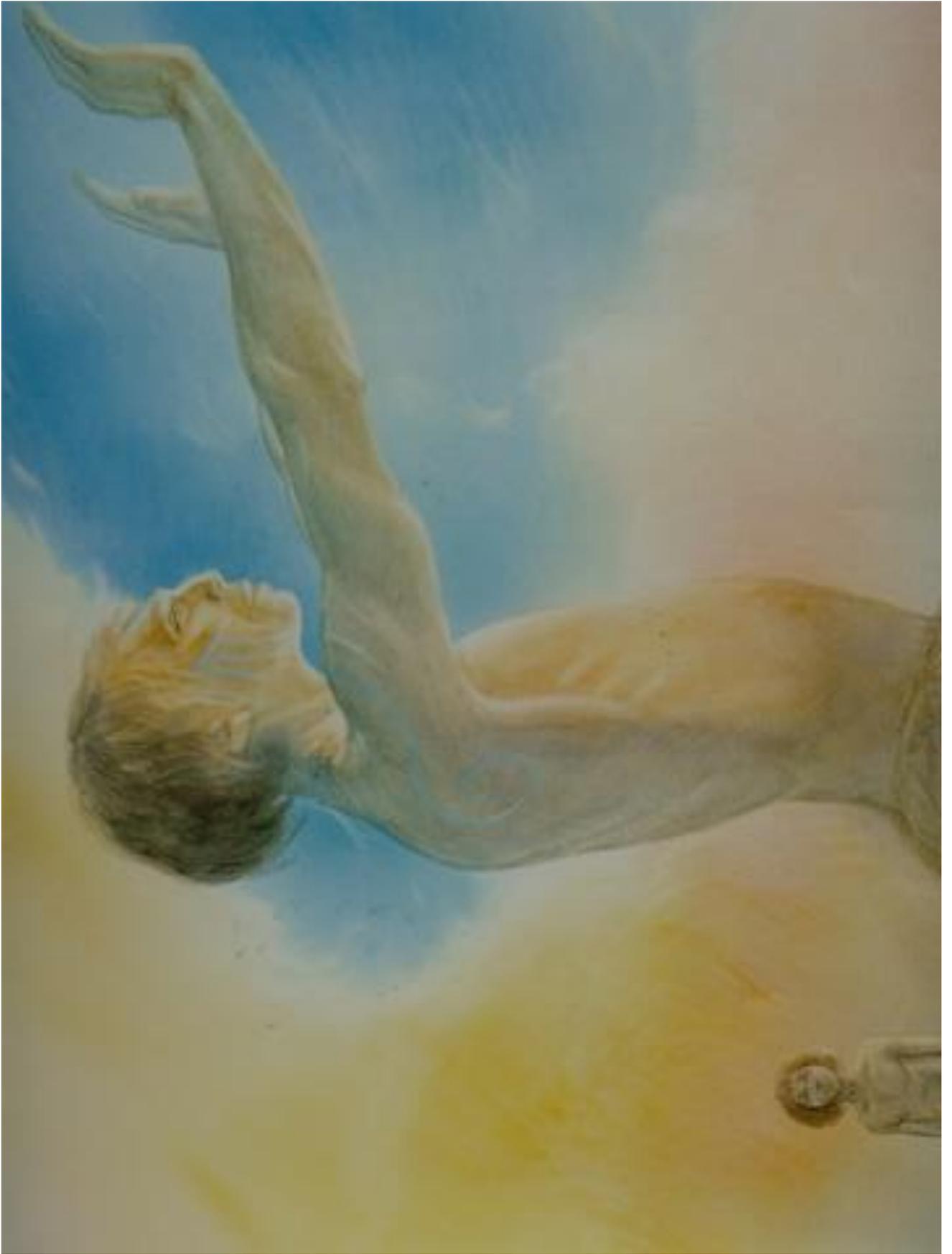
Adapted from

Musician from the Darkness

Author: Claude Clement

Illustrator: John Howe





Long ago, before humans could speak, there was a group of people who lived in a cave for shelter. They warmed themselves by fire. The men were the hunters of the tribe and the women were the food gatherers. The man who greets the sun got up early to build the fire and greet the day.

As the women went to gather wild grains and dig for roots, the men prepared their spears for the hunt. The man who greets the sun stayed behind. The young boy who was to learn to hunt, watched as the man who greets the sun lifted his arms to the sky.

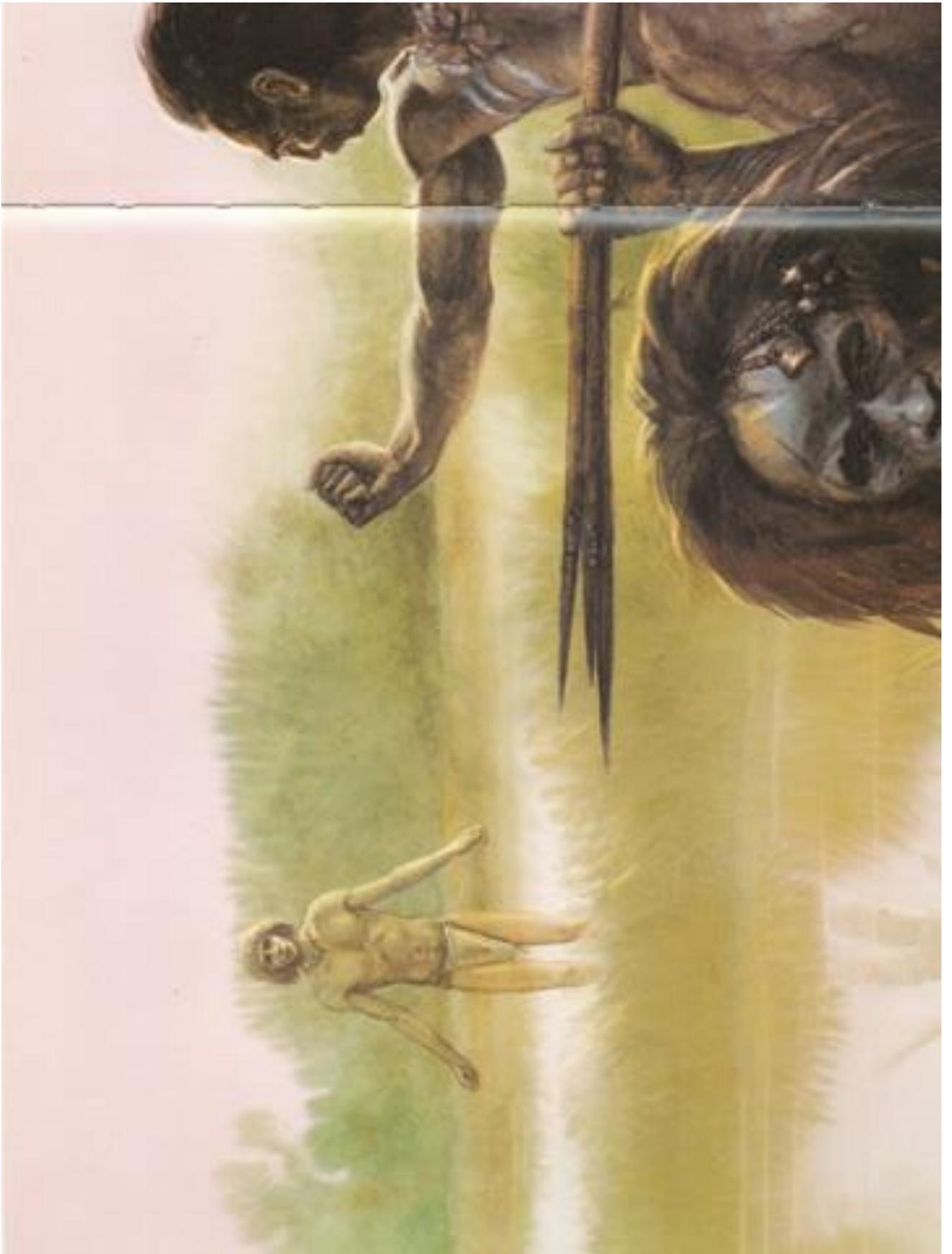




The hunters walked for a while until they found some birds wading in a pond. Seeing the birds, they hid in the grasses but the birds were too far away.

The man who greets the sun did not want to hunt. He listened to the calls of birds and the sound of the wind in the reeds. He sliced a stem with a piece of sharp flint and made a coarse flute. He began to blow to make the sound of birds.







The birds heard the sound and flew into the air right over the hunters' heads. The spears hit the birds and some birds fell to the Earth. The hunters were pleased and wanted the man who greets the sun to play the reed flute again.

The man who greets the sun shook his head and would not play. The hunters were very angry. . .they chased him into the marsh and would not let him return to the cave. The boy saw all of this.

Alone and with no fire, the man who greets the sun was sad as darkness came. Then he saw the moon rising and heard the sound of the birds in flight.









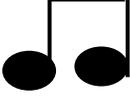
He remembered the flute and began to play. The night was filled with the sounds. He played on and on.

Before the sun rose, the man who greets the sun noticed that the boy had returned to watch and listen.

The man who greets the sun finally stopped playing and taking the flute with him, joined the boy. They began to walk to the cave taking a secret with them.

For music had helped the man who greets the sun to not be afraid!

Introduction to Stick Notation

<u>Stick Notation</u>	<u>Words</u>	<u>Note Value</u>
	quart	
□	eighth notes	 
○	half note	
○	whole note hold it	

Understand Beat and Rhythm

<u>Name</u>	<u>Beat of your Name</u>	<u>Rhythm of your Name</u>
Patti Yonka		□ □
Pat Moore		
Natalie Smith		□ ○
William Washington		□

Beginning Rhythmic Notation

The earliest rhythmic experiences can begin with the children's names. After children have patsched the beat of their names, they can clap the rhythm of their names.

Relating objects to stick notation

Materials:

- 1 syllable objects
- black felt rectangles to define the space
- small hand drum

1. Lay out rug for work.
2. Bring 2 black felt rectangles to rug and place them side by side according to width.
3. Bring basket of objects to rug and place basket to the left of the felt pieces.
4. Lay out objects toward the top of the felt and say the name of the objects as they are each placed on the felt, starting from left to right.
5. Starting on the left, name each object and clap at the same time. A small drum can be used instead of clapping or an unpitched percussive instruments. Make sure that how to use the instrument properly is modeled.
6. Place objects in basket and return to the shelf.
7. Return the black felt rectangles
8. Return the rug.

After the child is familiar with the objects, a stick can be placed under each object. Popsicle sticks work well for this.

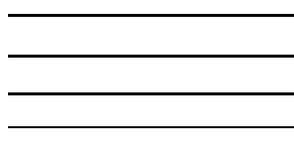
1. After objects have been laid out, place one stick under each object.
2. Clap and say the name of the object.
3. After the child is comfortable, introduce the concept of the quarter note used in music. Instead of saying the name of the object, say "quart".
4. The objects can then be removed. Tell the child that quarter notes are used in music.

When the child is ready, 2 syllable objects can be gathered and presented in the same manner. In music we say eighth notes and for our purposes, there are always 2 eighth notes together. Three popsicle sticks are used with 2 placed vertically, with 1 horizontally on the top represents 2 eighth notes.

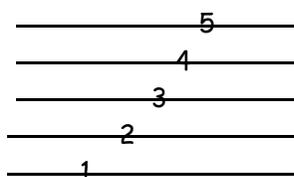
Beginning Melodic Notation

Introduction to melodic notation begins with discussion about the beginnings of writing. The first music was created by the educated and/or religious to be able to pass music on from one generation to another. Western civilization's beginning melodic notation came about in the 9th - 10th Centuries. It was given the name, *Gregorian Chant*, in honor of Pope Gregory who was responsible for several innovations during his tenure as pope. Korean history shows the development of a printer press in the 1200's, as the very first printing press. The Gutenberg press developed in the 1400's allowed sacred as well as secular music to be written and copied. This led into the Renaissance Period in Europe.

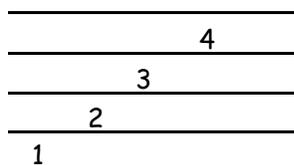
Basic Terminology for the Introduction to Melodic Notation



The staff consists of 5 horizontal lines and four spaces. Notes are placed on or between the lines.



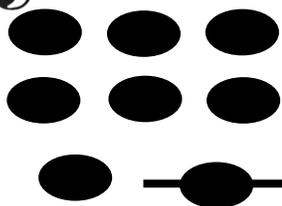
Five lines make up the lines of the staff. To count the lines you start at the bottom.



Four spaces make up the spaces of the staff. To count the spaces you start at the bottom

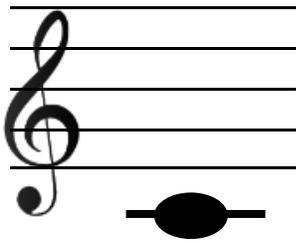


The treble clef or g clef is placed at the beginning of the staff to indicate the pitch of the music. The treble clef is for high pitch or high voices.



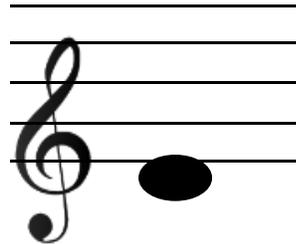
The noteheads are placed on the staff to tell what sound they make. Each notehead is elliptical in shape. The notehead with the horizontal line through it has a special name. It is called middle c and the line is called a ledger line.

After the child has worked with these materials and is familiar with the nomenclature, the note names can be presented. This presentation must be given using an instrument! You may use the Montessori Bells, but other pitched percussion instruments such as a xylophone or glockenspiel will work as well. The idea is to match the visual note name placed on the treble staff to the sound the instrument makes.



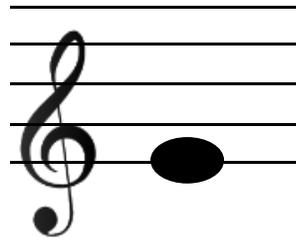
middle c

Middle c is the first ledger line below the treble staff.



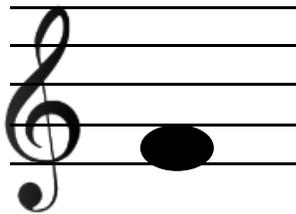
d

D is below the first line on the treble staff.



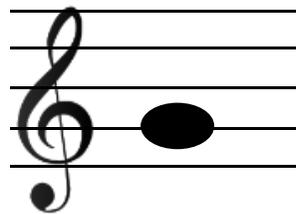
e

E is the first line on the treble staff.



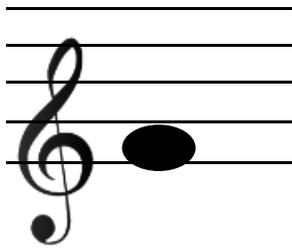
f

F is the first space on the treble staff.



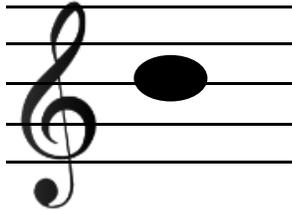
g

G is the second line on the treble staff.



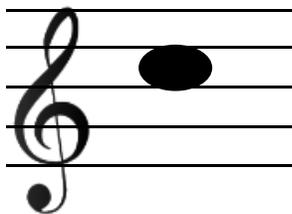
a

A is the second space on the treble staff.



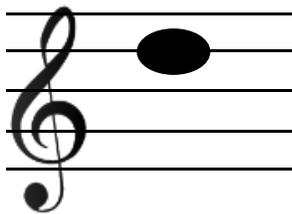
b

B is the third line on the treble staff.



c

C is the third space on the treble staff.



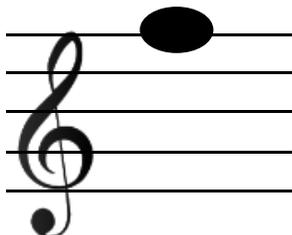
d

D is the fourth line on the treble staff.



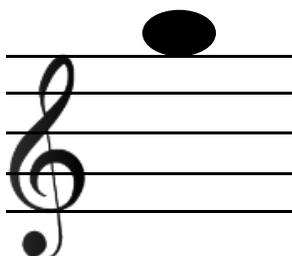
e

E is the fourth space on the treble staff.



f

F is the fifth line on the treble staff.



g

G is above the fifth line on the treble staff.

BEGINNING MELODIC NOTATION

Lesson 1: Gregorian Chant

Small / Large Group Lesson

Introduction - How do you learn music? For a long time, music was only learned and remembered by rote. That is when someone sings a song to you and you remember it in your head. Then you teach it to someone else.

Game: Telephone can illustrate this point.

Materials:

- Gregorian Chant Recording / CHANT - the Benedictine Monks of Santo Domingo de Silos
- Thousand chain and 21 ten bars = 1210 years
- Samples of Gregorian Chant and today's music
- yardstick
- large drawing paper
- black markers

1. The music you are listening to is Gregorian Chant. It is the first music that was ever written down. This happened about 1200 years ago. Let's see how long ago that was:
2. Lay out the thousand chain and count by 10's to 100, then 100's to 1000. Add 20 ten bars for the additional years.
3. Listen again, what do you hear? Have you heard this music before? What do you think about this music? Typically children say it sounds like church music and this is where it was sung.
4. First, one line was used, then 2 lines, 3 lines, etc. up to 20 lines. Most Gregorian Chant is made up of 4 lines. Gregorian Chant is named after Pope Gregory (540-604 AD), even though he had died 400 years earlier!
5. Listen again to Gregorian Chant. This is what Gregorian Chant looks like (show a sample of Gregorian Chant). This is what today's music looks like: show sample of music.
6. What does Gregorian Chant look like to you? What shapes do you see? (Rectangles, squares, wavy lines, etc.)
7. Children can draw their own idea of Gregorian chant with big sheets of paper and markers. This can be an individual or small group project. The children draw 4 lines with a yardstick and draw their own interpretation of chant. These can be displayed in the environment.

Note: Children must have access to an instrument so that sound can be produced. This lesson is a natural progression once the white bells (C Major scale) have been introduced in the classroom. Most 5 year olds are very interested in this beginning melodic notation work.

Lesson 2: Today's Musical Staff (5 lines, 4 spaces)

Small / Large Group Lesson

Introduction: Review *Gregorian Chant Lesson* and show sample of what children have drawn.

Materials:

- 2 Rugs
- Large staff - drawn on white felt or window shade surface
- Cards with 1-5 (lines) and 1- 4 (spaces)
- Nomenclature cards: the staff, the lines of the staff, the spaces of the staff

1. Sing the song, **BEGINNINGS:** **You take 5 lines**

Tall as a giraffe

Turn them on their side

Now you have the staff

Five lines

One, two, three, four, five

Four spaces

One, two, three, four

2. Have children unroll the staff on the rugs.

3. Show the children the cards with the numerals 1 to 5.

4. Have a child come and place the numeral 1 on the first line (bottom line).

5. Have children continue until all the lines are numbered.

6. Show children numerals 1 to 4.

7. Have child come and find numeral 1 and place on the first space (between the 1st and 2nd line).

8. Have children continue until all spaces are numbered.

9. Lay out the nomenclature cards and have children find label for each. (Staff, lines of the staff, spaces of the staff).

Large Group Game: Line or Space

Children use bodies to form 5 lines laying horizontally on the floor, arms and hands next to body, with 1 child's head near next child's feet. Can you be a space? No!

Large cards with the labels on both sides: 1st line - first line, 1st space - first space, etc.

Some children are lines, others use large cards to place them in the appropriate place.

Note: Lesson and follow-up group activity aids in understanding how to count lines and spaces. Also points out the concept of space reinforced by body construction in forming relationships.



Beginnings
By Pat and Julie



Lesson 3: Treble Clef or G Clef

Materials:

- 4 Rugs
- Large staff - drawn on white felt or window shade surface
- Cards with 1-5 (lines) and 1- 4 (spaces)
- Large treble clef sign made out of black felt
- Nomenclature cards: the staff, the lines of the staff, the spaces of the staff, treble clef or g clef
- Laminated card to trace the treble clef
- Dry marker and sponge
- Staff paper

1. Children sing song to reinforce the past lessons.
2. Children lay out materials: staff, numbers for lines and spaces of staff.
3. Let's look at today's music. When the composer wants to write music, he/she has to decide if the music is going to be high or low. There is a sign that is placed at the beginning of the staff. It tells if the music is going to be high or low.
4. This is the treble clef sign. It has another name called g clef. Can you see the g? This sign goes at the beginning of the staff to tell if the music is high or low.
5. Sing song adding: *treble clef or g clef* to the song. (Concept of high and low can be reinforced with songs such as: Little Tommy Tinker, Grand Old Duke of York, etc).
6. Children lay out materials: staff, lines, spaces, treble clef.
7. Children can practice tracing the treble clef sign on the laminated card After experience with drawing G clef, they can draw treble clef signs on staff paper provided.

Lesson 4: Noteheads

Materials

- CD player
- Recording of Beethoven's 5th symphony
- Sample of written music
- Mat and push pin
- Supply of 5 $\frac{1}{2}$ " by 5 $\frac{1}{2}$ " black construction paper
- White pencil
- Basket for noteheads
- Scissors
- Glue

1. Children sing song to reinforce the past lessons
2. Play Beethoven recording. Some children will recognize this. (Fantasia 2000)
3. Show samples of written modern music and ask the children what they see.
4. Look at the shapes. Can you find these shapes in the environment?
5. Ask children to bring the objects to the rugs, one at a time.
6. Children typically bring the ellipsoid, the ovoid, the circle, the oval, the ellipse, and any other objects that have a circular appearance.
7. Compare the objects with the written music.
8. The ellipse from the insets is kept on the rug and the other objects are returned.
9. The ellipse is traced on the black construction paper with the white pencil.
10. The drawn ellipse is punched out.
11. The children put their noteheads in the basket.

Ledger Line

It is used for noteheads that are above or below the staff.

Children can add a ledger line. (Use paper left from punching out ellipse..)

Song:

You take five lines; Tall as a giraffe

Turn them on their side. Now you have a staff

Five lines 1,2,3,4,5

Four spaces 1,2,3,4

Treble clef or G clef

Noteheads

Lesson 5: Nomenclature

Reintroduce nomenclature cards that correspond to the following:

1. Staff
2. Treble clef
3. Lines of the staff
4. Spaces of the staff
5. Introduce Notehead card

Lesson 6: Relating the Noteheads to the staff

Materials:

- Large Staff
- Treble clef
- Numerals 1-5 for the lines of the staff
- Numerals 1-4 for the spaces of the staff
- Bell cabinet with the bells matched (or barred instrument ranging from middle c to c')
- Noteheads that the children made
- Gloves

1. Lay out staff right in front of Bell Cabinet with space between the two for walking.
2. Put out treble clef pointing out that in music the treble clef sign comes first to tell us if the sound will be high or low.
3. Put out numerals on lines of staff.
4. Put out numerals for spaces of staff.
5. Tell children you are going to teach them the musical alphabet.
6. First sing the common alphabet song. Then tell them to listen to see if they can tell the difference between the regular alphabet and the musical alphabet. Sing (Same tune) ABCDEFG, ABCDEFG, ABCDEFG, ABCDEFG, ABCDEFG, ABCDEFG.
7. Discuss the differences.
8. Show children the notehead with the ledger line. This is "middle c". It is the first ledger line below the treble staff. Place notehead below the 1st line. Middle C is the first ledger line below the treble staff.
9. Have a child put on gloves and go to the bell cabinet and play 1st brown bell on left. "This is middle c Listen." Have child strike the bell again
10. Have child carry the brown bell, place it on the rug below the notehead and play "middle c".

11. Take a notehead without a ledger line, and place it just below the first line. This is "d".

D is below the first line on the treble staff.

12. Have a child play the next brown bell. This is "d". Listen. Strike again.

13. Have child carry the brown bell and place it on the rug below the notehead and play d".

14. Take a notehead and place it on the first line. This is "e". E is the first line of the treble staff.

15. Have a child play the next brown bell This is "e". Listen. Strike again.

16. Have a child carry the brown bell, place it on the rug below the notehead and play "e".

Another day introduce in the same manner f, g, after reviewing middle c, d, e

Another day introduce in the same manner a,b, c.

Lesson 7: Nomenclature Cards for Notes on the Treble Staff

Materials:

- 8 cards with the staff and treble clef and each card shows a note in its proper position on the staff. The cards have written on the back the name of the note.
- 8 label cards with the note name on them.
- Barred instrument with middle c to c'
- Large staff and noteheads
- Rugs

1. Have child layout the large staff.
2. Place treble clef on staff.
3. Have child put a notehead with ledger line on staff below the first line.
4. Have child find card that depicts middle c on staff.
5. Have child find label for middle c.
6. Have child find definition for middle c and place below the card and label.
7. Play middle c on barred instrument.
8. Continue until all notes are on the staff and all cards are put out.

Lesson 8: Drawing the C Major Scale

Materials:

- Legal size paper with the staff drawn
- Large staff, treble clef sign and noteheads *
- Nomenclature cards for the notes on the treble staff

Lesson

1. Have child lay out the staff, treble clef sign and noteheads.
2. Child lays out the nomenclature cards: picture, label and definition.
3. Present how to draw and label the noteheads of the C major scale on paper.
4. Child draws his/her own C Major Scale with labels. This becomes a control chart for the child.

*Note: A smaller staff, treble clef sign and noteheads can be made. Having 2 of these smaller models works well for children to write music and notate on paper.

Lesson 9: Class Composition

Materials:

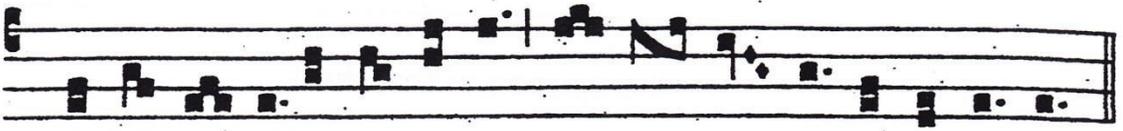
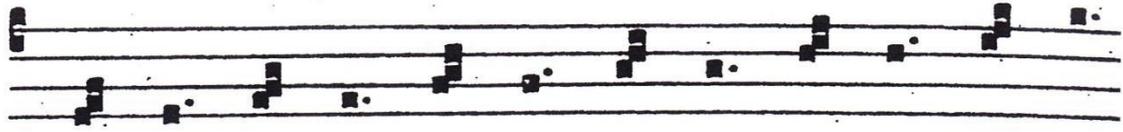
- C Major Scale Control Chart
- 8 1/2 x 11 staff paper drawn lengthwise
- Small staff, treble clef sign, and noteheads
- Note name cards
- Barred instrument and mallet
- Rug

Lesson:

1. Introduce smaller sized materials telling the child that these can be used in place of the larger models.
2. Have child lay out the staff, treble clef sign. The staff and treble clef sign are placed lengthwise near the top of the rug, with the treble clef on the left edge of the staff. Leave noteheads in basket on rug at the bottom left corner with control chart to the right of the basket.
3. Introduce note name cards and demonstrate by placing notehead on staff, identifying note name (check control chart), finding note name card, and placing card under the note. Play the note on the barred instrument.
4. Tell children that class will compose a song together. What note should we start with? Child chooses notehead, places on staff, identifies note name, places note name card under note, and plays note on barred instrument.
5. Add about 6-8 notes, follow steps listed under 4.
6. Ask a child to play the class composition.
7. Tell children that when a composer wants to end a composition, 2 bar lines are placed on the staff after the notes. The 2 bar lines are like the stop signs or red lights you see when you are a passenger in a car.
8. Ask a child to notate the class composition on paper.
9. Decide on a title for the composition by consensus and write at the top of paper.
10. Place on shelf for children to play on a barred instrument.
11. Composition work is placed on the shelf for individuals to compose their own music.

Please note: You may also use the large staff, treble clef sign, and noteheads in place of the smaller model.

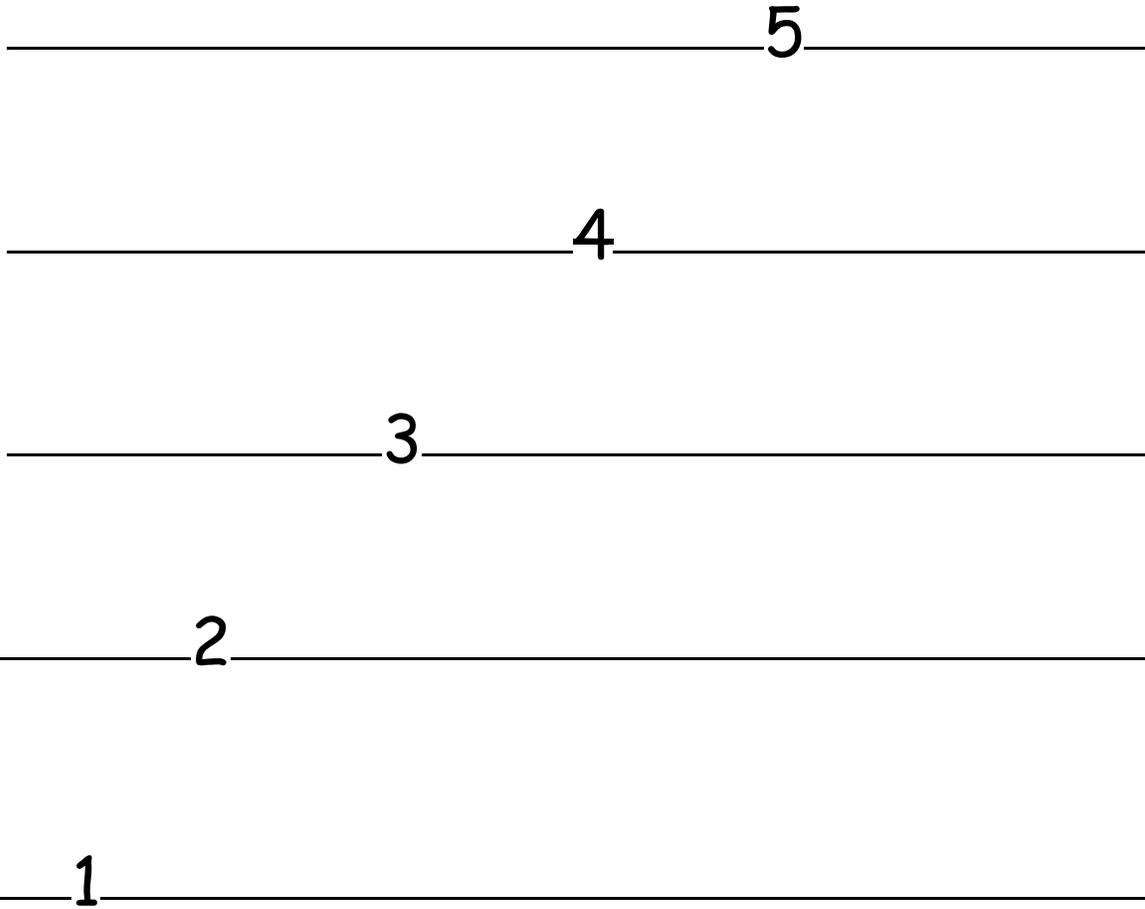
GREGORIAN CHANT



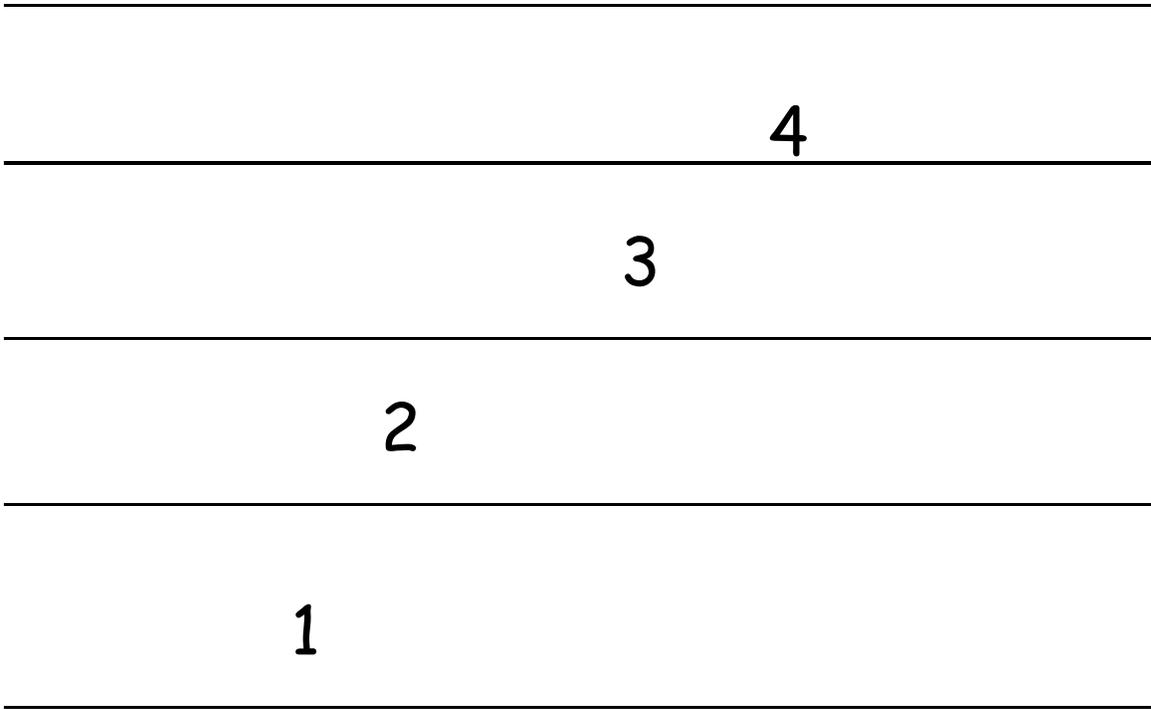
MODERN MUSIC



the staff



the lines of the staff

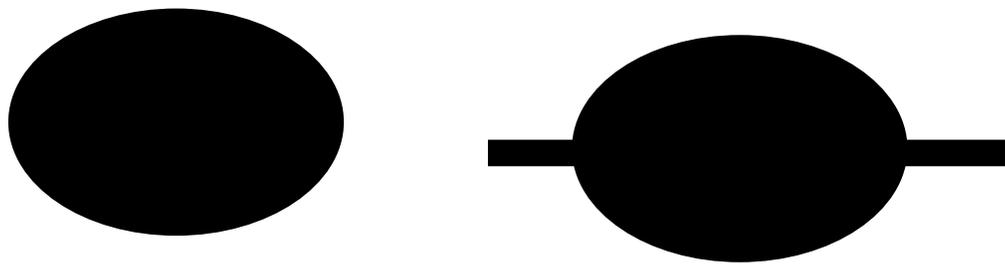
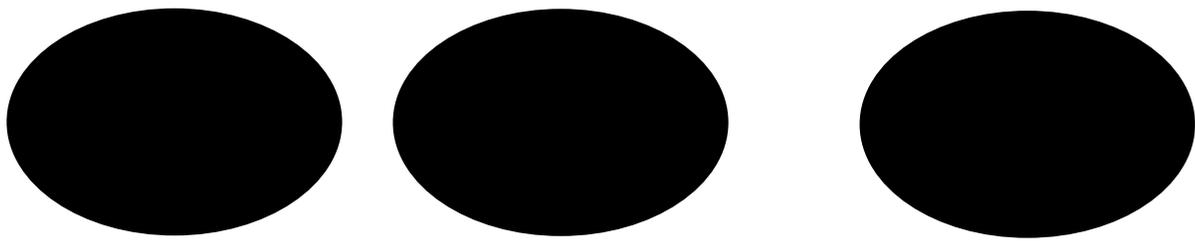
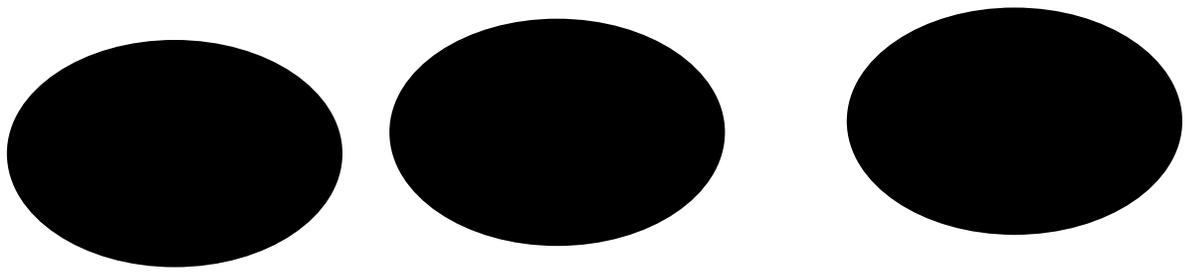


the spaces of the staff



the treble clef

the g clef



the noteheads

SINGING AND DANCING CD OUTLINE

Chants:

1. 5 Little Monkeys
2. We're Hungry!

Name Songs:

3. Willaby Wallaby Woo
4. Name Song

Seasons, Months, Days:

5. The Earth Goes Around the Sun
6. Vivaldi: Four Seasons, Autumn ~ patschening
7. Today's A Special Day

Concept Songs:

8. Open Shut Them
9. When You're Happy and You Know it

Cultural Songs:

10. Continent Song-Instruments of the World
11. We Are Flowers
12. Zum Gali Gali - Israeli Folk Tune
13. Colors of Earth

The Story of Music

14. Heartbeat in Utero - patschening
15. Heavy Rain
16. Rain and Thunder
17. Desert Winds
18. A Gathering of Eagles
19. Oya: Primitive Fire
20. The Lion Sleeps Tonight: Plate Aerobics

Reading and Writing Music

21. Gregorian Chant
22. Beethoven Symphony No. 5, 1st Movement
23. Beginnings: Song and Melody
24. Beginning Melodic Notation: Pat Moore's Extended Day Class

Lyrics to Accompany CD

1. 5 Little Monkeys

5 little monkeys jumping on the bed. One fell off and bumped his/her head. Mama called the doctor and the doctor said, "No more monkeys jumping on the bed!"

4. . .3. . .2. . .1. . .No more monkeys jumping on the bed. None fell off and bumped their heads. Mama called the doctor and the doctor said, "Put those monkeys back to bed!"

2. I'm Hungry!

Part 1: We're hungry, very hungry! We're empty inside! (Repeat 7 times)

Part 2 starts after 4 part 1s: Me, too! Me, too! Me, too! Me, too! (Repeat 3 times) CODA: WE'RE HUNGRY! (Both parts together!)

3. Willaby Wallaby Woo

Willaby Wallaby Woo! An elephant sat on you!
Willaby Wallaby Wee! An elephant sat on me!

Willaby Wallaby Wat! An elephant sat on Pat!
Willaby Wallaby Wenry! An Elephant sat on Henry! . . .

4. Name Song (Tune: Ruben Ruben)

Mary, Mary, Mary, Mary, Mary, Mary all day long.
Mary, Mary, Mary, Mary! How do you like my Mary song?

5. The Earth Goes Around the Sun

The Earth goes around the sun, tra-la; the Earth goes around the sun, tra-la.
The Earth goes around the sun, tra-la; the Earth goes around the sun.

6. Vivaldi: Four Seasons, Autumn

7. Today's A Special Day

Today's a special day. Today's a special day, a very, very, very special day!
Hooray!

Today's a special day. Today's a special day, a very, very, very special day!
Hooray!

Pizza. . . Autumn. . . Spanish. . .

8. Open Shut Them

Open shut them. Open shut them, give a little clap.

Open shut them. Open shut them. Put them in your lap.

Walk them, walk them, walk them, walk them right up to your chin.

Open up your little mouth - - but do not put them in!

9. When You're Happy and You Know It!

When you're happy and you know it, clap your hands. (Repeat twice.)

When you're happy and you know it, your body will really show it.

When you're happy and you know it, clap your hands.

When you're calm and you know it, give a smile. . .

When you're angry and you know it, take a deep breath. . .

When you're sad and you know it, tell a friend. . .

10. The Continent Song - Sanford Jones

North America, South America, Africa, Europe, and Asia!

North America, South America, Africa, Europe, and Asia!

Don't forget Australia! Don't forget Antarctica!

North American, South America, Africa, Europe, and Asia!

11. We Are Flowers

We are flowers in one garden. We are drops in one sea. Come and join us in our quest for unity. It's a way of life for you and me.

We are leaves on one branch. We are cattle on one ranch. Come and join us in our quest for unity. It's a way of life for you and me.

We are people in one group. We are pieces of one puzzle.

Come and join us in our quest for unity. It's a way of life for you and me.

We are keys on one keyboard. That's the key to you and me.

Come and join us in our quest for unity. It's a way of life for you and me.

12. Zum Gali Gali Gali - Israeli Folk Tune

Chorus: Zum gali, gali, gali; zum gali, gali! Zum gali, gali, gali; zum gali, gali!

Zum gali, gali, gali; Zum gali, gali! Zum gali, gali, gali, Zum!

Peace is meant for people. People are meant for peace. (English) Chorus

Ha shalom le' man ha amin. Ha amin le' man ha shalom. (Hebrew) Chorus

E' salaamu le e'nasi. E' na suu le' salaam. (Arabic) Chorus

13. Colors of Earth - Sarah Pirtle

Chorus: Who can count all the colors of earth? Each color is different, each color is true. We are made of the colors of earth and I love the colors that made you.

Tell me the names of the colors of earth: the purple of eggplant, the purple of peach; The green and the black of the rocks on the beach, and the sun on the mountain in the morning. Chorus.

When I look in the eyes of my friends, I can see topaz, I can see sky; The green and the gray of the sea rolling by, and the dazzling brown river in the morning. Chorus

When I look at the hands of my friends, I can see chestnut, I can see corn; The color of wheat fields or a dappled brown fawn and the rain-kissed black trees in the morning. Chorus.

Earth that I love, do you know how I feel? How much I love sea shells? How much I love stones? When I walk barefoot in the fields all alone, I sing out a song to the morning. Chorus.

23. Beginnings

You take 5 lines, tall as a giraffe. Turn them on their sides.

Now you have the Staff!

Five lines: 1 - 2 - 3 - 4 - 5. Four spaces: 1 - 2 - 3 - 4.

Treble clef or G clef. Noteheads.

References

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