

MUSIC EDUCATION as continuous professional learning



The Royal Conservatory
George Brown College

Acknowledgements:

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All activities originally appeared in *Smart Start Volumes 1-6* except for the following:

“Pluf tizen, tizen”, “Xiao lao shu”, “Kaeru no uta”, and “Chocolate” appear in the public domain.

“Travelling Stick Game” is ©2014 Sherryl Sewepagaham

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This guide is dedicated to my son, whose songs are filled with joy.

Notice:

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About:

This booklet was created in partial fulfillment of internship requirements within the Bachelor of Early Childhood Leadership degree program at George Brown College. It represents a partnership between The Royal Conservatory, George Brown College, and the many organizations that work tirelessly to promote high quality early learning for young children and their families. Although the booklet was designed specifically to support Registered Early Childhood Educators in Ontario, it is hoped that it will also inspire individuals outside of the sector to pursue early childhood music education.

The College of Early Childhood Educators Ontario does not endorse professional learning materials by external providers. For more information about the Continuous Professional Learning program, visit <https://www.college-ece.ca>

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About The Royal Conservatory

The Royal Conservatory is a non-profit organization dedicated to enriching lives through musical instruction, performance, and research. The Royal Conservatory's mission is "to develop human potential through music and the arts". Founded in 1886, The Royal Conservatory's rich tradition of musical excellence is recognized throughout Canada and the world.

The Royal Conservatory is widely recognized as a leader in musical education for all ages. The Royal Conservatory developed a scientifically-proven musical program called Smart Start™ for children 0-6. This play-based program aims to expose children to the joys of music while developing their artistic abilities and cognitive skills.

How to Use This Guide

In September 2016, the Continuous Professional Learning (CPL) program became mandatory for all Registered Early Childhood Educators (RECEs) in Ontario. A framework was provided to assist RECEs with pursuing self-selected learning outcomes in order to meet CPL requirements (College of Early Childhood Educators Ontario, 2016). This guide aims to support RECEs who choose to pursue early childhood music education as a focus for CPL. The following sections are examples of how these outcomes can be incorporated into the CPL framework. They may be adapted to reflect RECEs' own professional learning goals.

Please note that these materials are based on the framework of the voluntary CPL handbook. Final CPL requirements will be released in September, 2017. Refer to the College of Early Childhood Educators website: <https://www.college-ece.ca>

Step One

Complete the self-assessment tool (College of Early Childhood Educators Ontario, 2015). The following standards justify the inclusion of music education as a professional goal.

Standard III: Safe, Healthy and Supportive Learning Environments
C.1. Support children in culturally, linguistically and developmentally sensitive ways (p. 8)
Standard IV: Professional Knowledge and Competence
A.1. Are current in their professional knowledge about the continuum of child development and the pedagogy related to early learning (p. 9)
B.4. Observe, assess, evaluate, document and report on children's progress along all domains of child development (p. 11)
B.5. Ensure that their professional practice decisions and actions are supported by credible professional knowledge (p. 11)

Step Two

Connect the standards to actionable goals for your learning plan. For example:

Area for Growth or for Leadership Development (Ethical or Practice Standard)	Professional Learning Goal	Professional Learning Activities	Projected Timelines
<p>Standard III: C.1</p> <p>Early Childhood Educators support children in culturally, linguistically and developmentally sensitive ways</p>	<ul style="list-style-type: none"> To support children's home language and culture through music 	<ul style="list-style-type: none"> Learn and share songs in children's home languages from <i>Music Education as Continuous Professional Learning</i> (2016) 	<p>Late January, 2017</p>
<p>Standard IV: A.1</p> <p>Are current in their professional knowledge about the continuum of child development and the pedagogy related to early learning</p>	<ul style="list-style-type: none"> To obtain current information about the role music education plays in child development 	<ul style="list-style-type: none"> Read the research overview in <i>Music Education as Continuous Professional Learning</i> (2016) 	<p>January, 2017</p>
<p>Standard IV: B.4</p> <p>Observe, assess, evaluate, document and report on children's progress along all domains of child development</p>	<ul style="list-style-type: none"> To document and assess children's learning in the musical domain 	<ul style="list-style-type: none"> Learn about musical skills and curriculum from <i>Music Education as Continuous Professional Learning</i> (2016) 	<p>March-April, 2017</p>
<p>Standard IV: B.5</p> <p>Ensure that their professional practice decisions and actions are supported by credible professional knowledge</p>	<ul style="list-style-type: none"> To ensure my musical curriculum is supported by expert knowledge 	<ul style="list-style-type: none"> Plan musical curriculum based on information from credible sources such as The Royal Conservatory 	<p>February, 2017</p>

Step Three

Record your professional activities in the informal record of learning chart. For example:

Professional Learning Goal	Description of the Activity	Date Completed	Documentation of Participation	Application of Professional Learning in my Practice
To support children's home language and culture through music	Prepared 3 songs in home languages for curriculum using <i>Music Education as Continuous Professional Learning</i> (2016)	January 23-27, 2017	<ul style="list-style-type: none"> Curriculum program plan Anecdotal observation taken right after curriculum experience 	I will extend the activity by inviting families to contribute songs and stories from their home languages
To obtain current information about the role music education plays in child development	Read the research overview in <i>Music Education as Continuous Professional Learning</i> (2016)	January 2, 2017	<ul style="list-style-type: none"> Made notes on the research overview Highlighted sections of relevant original research articles 	I will share research findings during the next staff meeting
To document and assess children's learning in the musical domain	Read through all curriculum suggestions in <i>Music Education as Continuous Professional Learning</i> (2016), focusing on musical skills	March 17, 2017	<ul style="list-style-type: none"> Created a glossary of unfamiliar musical terms 	I will plan at least 1 musical activity per week in April. I will record children's music-making and write a learning story about it
To ensure my musical curriculum is supported by expert knowledge	Planned 5 musical activities based on information from The Royal Conservatory	April 5, 11, 20, 24, 2017	<ul style="list-style-type: none"> Curriculum program plan 	I will create a parent information board for music education

Benefits of Early Childhood Music Education

Why should Registered Early Childhood Educators choose to pursue children's music education as part of their continuous professional learning plan?

RECEs work with young children every day in a variety of early years' settings. The result of these early experiences has been proven time and time again; over time, high quality interactions with RECEs benefit all developmental domains and academic achievement (Curby, LoCasale-Crouch, Konold, Pianta, Howes, Burchinal, Bryant, Clifford, Early, & Barbarin, 2009; Pianta & Hamre, 2009). Because RECEs have such a profound impact on children's development, this puts them in a unique position to nurture musical growth. Music specialists and occasional guest performers enrich programs, but it is RECEs who have the potential to facilitate deep learning.

With the release of the mandatory Continuous Professional Learning program, now is the time for RECEs to explore music as an essential curriculum area.

What are the benefits of early childhood music education?

Hundreds of scientists and researchers have studied the impact of early music learning on children's development. The consensus is clear: music education is one of the best gifts you can offer children. Research shows us that early childhood music education...

- Supports brain plasticity (Moreno, Lee, Janus, & Bialystok, 2015)
- Improves verbal memory performance (Rickard, Vasquez, Murphy, Gill, & Toukhsati, 2010)
- Fosters collaborative learning (Charissi & Rinta, 2014)
- Increases inhibitory control (Moreno & Farzam 2014)
- Leads to improvements in math, language, second language (Yang, Ma, Gong, Hu, & Yao, 2014)
- Supports growth in musical ability (Young, 2005)
- Strengthens home-child care connections (Acker, Nyland, Deans & Ferris, 2012)
- Provides tools for self-expression (Bone, 2015)
- Meets curriculum target goals (Klopper & Dachs, 2008)
- Supports school readiness (Zur & Johnson-Green, 2008)
- Makes children smarter (The Royal Conservatory, 2014)

For more information, see *The Benefits of Music Education* (The Royal Conservatory, 2014).

Early Childhood Music Education and the Foundations of Learning

How Does Learning Happen? Ontario's Pedagogy for the early years (2014) is the guiding document for the province's early years' system. Within it, four foundations guide the necessary conditions for learning. Early childhood music education beautifully stimulates each foundation, providing rich opportunities for learning in all developmental domains.

Belonging

The first foundation is defined as “a sense of connectedness to others, an individual's experiences of being valued, of forming relationships with others and making contributions as part of a group, a community, the natural world” (p. 7). Music is a natural vehicle for fostering a sense of belonging. In musical ensembles, each person carries an instrument and a responsibility to the overall piece. Melody, harmony, and rhythm are passed among and through the ensemble members. Beat – the common pulse – is what unites the group. There is a sense of belonging by performing the same movements and breaths as everyone else. Music is a shared experience that includes listener and performer alike.

Well-being

The second foundation “addresses the importance of physical and mental health and wellness. It incorporates capacities such as self-care, sense of self, and self-regulation skills” (Ministry of Education Ontario, 2014, p. 7). Playing or listening to music is a powerful way to soothe

overwhelming emotions. Children can seek music as a way to restore calm. Having the skills to manage strong feelings through music helps children develop self-regulation, which improves mental well-being.



Engagement

The third crucial foundation for learning is also supported through music education. Engagement is evident when children are deeply absorbed, and their boundless inquisitiveness can delve into their learning (Ministry of Education Ontario, 2014). The ability to engage deeply is a valuable skill which supports lifelong educational success (Ministry of Education Ontario, 2014).

Music has a way of drawing in the attention and imagination. Through music, children are fully engaged in their minds, bodies, and hearts. Children progress from free, imaginative exploration of sound, to deliberate and heartfelt expression of composed works. As they explore music, children find creative new ways to problem-solve. Music is a way to channel exuberance into expression.

Expression

Finally, the foundation of expression is supported through music. This foundation encompasses the many ways in which children share their knowledge and emotions (Ministry of Education Ontario, 2014). Through blossoming communication abilities, children develop root skills of

multi-literacies (Ministry of Education Ontario, 2014). Music is expression of ideas and emotions through sound.

Through complex interplay of voice, instrument, movement and ensemble, children transcend the limitations of speech to express their inner world.



CURRICULUM SELECTIONS

A note on curriculum selections:

Curriculum selections are designed as a sample of musical activities for each age group. While there are suggested skills and instructions, RECEs may adapt activities to fit the needs and goals of their programs.

RIDE BABY RIDE

Infants experience bouncing and galloping in this simple lap game

Domain & Skills

Emotional 2.3 – Sense of Self

- Play on a preferred adult’s lap and enjoy hearing names sung

Cognitive 4.1 – Attention Regulation

- Respond to names as they are sung to each child

Musical Skills

Beat

- Feel a beat through adult’s movements

Form

- Begin to respond to dramatic contrasts within musical forms

Set-up & Formation

Adults sit on chairs or recline on the floor with their knees lifted. Infants sit on adults’ laps.

Older infants may prefer to face outwards. Younger infants, or those who may find the environment too stimulating, might prefer facing the adult.

Instructions

1. Adults bounce infants on their knees. On the “ch-ch-ch” sections, raise one knee, then the other, to produce the feeling of galloping.
2. Sing a verse for each interested child, using their name: “Ride Jeffrey ride!”
3. When all the children’s names have been sung, add the “whoa!” Finish off with a big hug!



WHEN DUCKS GET UP IN THE MORNING

Infants recognize and imitate animal sounds in this playful traditional song

Domain & Skills

Social 1.2 – Imitation

- Imitate adult sounds and movement

Cognitive 4.8 –Memory

- Recall names and sounds of animals

Musical skills

Listen

- Hear the music until it is time to join in

Melody

- Experience a major scale tone set

Sing

- Join in the singing with animal sounds

Materials & Equipment

Toys of familiar animals, one for each child in the group.

Set-Up & Formation

Children sit on adults' laps or nearby. Put a different animal in front of each child.

Instructions

1. The first adult or child holds up their animal. Sing the song, using that animal and its sound.
2. Continue around the circle or room, singing about all of the animals in turn.
3. Repeat the song over time to build familiarity with the animals and their sounds. Pause after singing, "They say," so that children may initiate the animal sound.

When Ducks Get Up in the Morning

When ducks get up in the mor - ning they al - ways say "good day." When
ducks get up in the mor - ning they al - ways say "good day." They say
"Quack, quack, quack, quack," That is what they say, They say
"Quack, quack, quack, quack," That is what they say.

The image shows a musical score for the song "When Ducks Get Up in the Morning". It consists of four staves of music in 8/8 time. The melody is written on a single treble clef staff. The lyrics are written below the notes. The first line of music corresponds to the first line of lyrics, the second line to the second, the third line to the third, and the fourth line to the fourth. The music ends with a double bar line at the end of the fourth line.

FIVE LITTLE PEAS

Toddlers delight in anticipating the end of this chant

Domain & Skills

Emotional 2.2 – Self-regulation

- Anticipate and wait for the “pop”

Musical skills

Accent

- Anticipate and respond to accent with adult support

Dynamics

- Respond to *crescendo* and show preferences

Set-Up & Formation

Children can be seated in circle formation during group time. This versatile fingerplay also works in transitions, outdoor play, or spontaneous curriculum experiences.

Instructions

1. Engage children in conversation about chant content (e.g., I love to pick peas in the garden. I love to push on the pea pods and hear the pea pod pop open like this, “pop!” Can you make the pea pod “pop” like the pea pod in this chant?)
2. In a soft voice, chant and model the fingerplay for *Five Little Peas*. Increase voice volume level when chanting, “They grew and grew...” End chant with a loud clap and spoken “popped!”
3. Invite group to chant *Five Little Peas* with you, encouraging children to complete fingerplay and loudly vocalize the word, “POPPED!”

Five little peas in a pea pod pressed,
One grew, two grew, and so did all the rest.
They grew and grew and did not stop,
Until all of a sudden the pea pod POPPED!

(Place two fists together)

(Extend fingers one by one)

(Move open hands away from each other)

(Clap hands together)

PLUF TIZEN, TIZEN

Toddlers enjoy listening to a traditional Algerian folk song

Domain & Skills

Communication 3.1 – Receptive Language

- Listen to new words in a novel song

Physical 5.3 – Senses

- Attend to and show preference for particular sounds

Musical Skills

Accent

- Experience strong notes in “kaw kaw”

Mode

- Listen to music in a minor mode

Set-Up & Formation

This song is best done as a listening or free movement activity. Children may find the position that is most comfortable for themselves. It can also be sung while exploring classroom instruments. Give children a choice of instruments with opportunities to switch.

Instructions

1. Sing the song at a medium *tempo* (speed) patting the beat. Switch to claps or stamping for “kaw kaw.”
2. (Optional) Distribute instruments. Sing while children explore the sounds of the instrument. Ask “When should we beat the drum during the song? What about the shakers?”

Pluf Tizen Tizen

Algeria



Pluf ti - zen ti - zen, Sa - ma - mi - ni maw - zen, Ti - si min - ti
sa - ma - min, Sar - di - na kaw kaw, Sar - di - na kaw kaw.

Translation

Pluf tizen, tizen
They call me Mawzen*
Because they are jealous as a rose.
Sardines and snails.

*Also translates as 'ugly'

MEUNIER TU DORS

Preschoolers represent the story of the sleepy miller and the very fast windmill

Domain & Skills

Communication 3.9 – Retelling Stories

- Dramatic play with expression and movement retells the song’s story

Cognition 4.18 – Identifying Patterns

- Recognize and recall musical patterns in the song’s form

Musical skills

Tempo

- Respond to changes in tempo by adjusting movement

Metric Accent

- Experience the different quality of 2/4 and 6/8 time

Materials & Equipment

Pictures of windmills, old-fashioned and modern. Classroom percussion instruments.

Set-Up & Formation

Children can be seated in scattered formation. Keep instruments aside at first. Once children are familiar with the song, it also makes for a great gross motor activity on a rainy day!

Instructions

1. Look at pictures of windmills and discuss what they are. Ask “what would happen if there was no wind?” “What if it was very windy?”
2. Explain that the song is about a miller who falls asleep, and then it gets very windy. Encourage children to dramatize parts of the story. “What did the miller look like sleeping?” “How would the windmill move when it gets fast?”
3. Repeat the song several times, finding new ways to move when the wind gets strong.
4. Invite children to each choose an instrument. “Which part of the song goes slowly? Which part goes quickly? How can we show fast and slow on our instruments?”

Meunier tu dors

slowly



Meun - ier tu dors, ton mou - lin va trop vi - te, Meun - ier, tu dors, ton mou - lin va trop fort.

quickly



Ton mou - lin, ton mou - lin va trop vi - te, ton mou - lin, ton mou - lin, va trop fort,

Ton mou - lin, ton mou - lin va trop vi - te, ton mou - lin, ton mou - lin va trop fort.

Translation

Miller, you're sleeping,
Your windmill goes too fast.

Miller, you're sleeping,
Your windmill goes too fast.

Your windmill, your windmill goes too fast,
Your windmill, your windmill goes too strong.

Your windmill, your windmill goes too fast,
Your windmill, your windmill goes too strong.

KAERU NO UTA/FROG'S SONG

Preschoolers sing a Japanese song about croaking frogs

Domain & Skills

Social 1.8 – Taking Another Person's

Point of View

- Realize that perceptions differ. Frog noises sound different to different people and in other languages

Communication 3.7 – Listening to Others

- Listen to peers singing and discussing the song

Musical Skills

Rhythm

- Isolate and perform specific rhythm patterns

Melody

- Track melodic contour using hand levels and body staff

Canon

- (Optional) Perform the song as a round

Set-Up & Formation

Children may be seated on the carpet during group time.

Instructions

1. Connect the theme of frogs to another curriculum area. For example, “Remember the story we read about frogs? What sound do they make? In Japanese, frogs say ‘gwa, gwa, gwa’ and ‘gero, gero, gero’. This is a Japanese song about frogs.”
2. Sing the song. Explain the translation to children. (See next page).
3. Ask the children to show you where the song goes with their hand levels (show the pitch rising and falling with hands parallel to floor).
4. Show the melodic contour on bodies: toes/knees/tummy/chest..., then tummy/chest/shoulders/head....
5. (Optional) If the children are very secure and can sing it on their own, sing the song as a round with the teacher taking the second part alone. Asterisks show where the next voice begins the song.

Japanese Frog Song

Round

Kae - ru no u - ta ga, Ki - ko - e - te ku - ru - yo,

Gwa, gwa, gwa, gwa, Ge - ro, ge - ro, ge - ro, ge - ro, gwa, gwa, gwa.

Translation

The frog's song
We can hear it getting louder
Croak, croak, croak, croak
Ribbit, ribbit, ribbit, ribbit
Croak, croak, croak.

PUNCHINELLO

Kindergarteners explore movement in this copycat game about a silly clown

Domain & Skills

Social 1.6 – Co-operating

- Take turns leading and following group actions

Physical 5.2 – Gross Motor Skills

- Vary movement patterns to express musical ideas

Musical skills

Beat

- Keep a steady beat with the body

Move

- Demonstrate awareness of musical elements through body movement

Set-Up & Formation

Children sit or stand in a circle. This activity is best done in an open space that enables children to move freely.

Instructions

1. Sing the song, patsching (tapping your thighs) to the beat until children are singing and patsching along.
2. Enter the centre of the circle and model an action to follow, for example, wave your hands or pat your head.
3. Choose one child to be the next “Punchinello”. The child chooses a movement for the group to imitate.
4. Repeat until every interested child has had a chance to be “Punchinello”.

The image shows two staves of musical notation for the song 'Punchinello'. Both staves are in the key of D major (one sharp) and 2/4 time. The melody consists of quarter notes and eighth notes. The lyrics are written below the notes.

Staff 1:
What can you do Punch - i - nel - lo fun - ny fel - low,
We'll do it too

Staff 2:
What can you do, Punch - i - nel - lo fun - ny clown?
We'll do it, too,

XIAO LAO SHU/LITTLE MOUSE

Kindergarteners play a Chinese chasing game about a cat and mouse

Domain & Skills

Cognition 4.11 – Games with Rules

- Follow the rules of the game to play

Physical 5.1 – Gross Motor Skills

- Move across the room quickly

Musical Skills

Rhythm

- Feel the quarter, eighth, and sixteenth note rhythms

Set-Up & Formation

Children stand in a cluster at one side of the room. The “cats” stand by the far wall until the end of the song.

Instructions

1. Sing the song to the children. When the game is first introduced, the adult takes on the role of the cat while children are the mice.
2. Children stand clustered at one side of the room. The “cat” stands against the far wall. Sing the song.
3. At the end of the song, “mice” run across to the far wall while the “cat” tries to catch them.
4. Once caught, “mice” become additional “cats”. The game ends when all “mice” are caught.

Xiao lao shu/Little mouse

China

xiao lao shu shang deng tai, tou you chi, xia bu lai,

5
miao miao miao mao lai - le ji - li - gu - lu gun xia lai.

Translation

The little mouse climbed up the lamp
To find some oil to nibble.
Can't get down
Meow, meow, meow.
Here came the cat
Ji-li-gu-lu down fell the mouse.

JOHN KANAKA

Junior school-agers learn a simple dance while they sing about special days

Domain & Skills

Social 1.1 – Friendship

- Participate in the game as a group

Physical 5.1 – Gross Motor Skills

- Perform movements with coordination and accuracy

Musical skills

Rhythm

- Accurately perform rhythmic patterns using body percussion

Move

- Demonstrate awareness of musical elements through movement

Set-Up & Formation

Children stand in two circles. The outer circle and the inner circle face each other as partners. This song can be used to recognize any holiday or day of the week.

Instructions

1. Model the movement pattern as you say “John Kanakanaka toolay-ay”. Break it down as much as needed until children can imitate the pattern.
2. Sing the song through, adding the suggested gestures. Cue children to join in with the section they just learned.
3. Once children are comfortable with the song and movement, model movements by facing one partner. Instead of doing the roly-poly action at “Too-la-ay”, hold hands with the partner and trade places. Finish the verse facing the same partner, then jump, turning back on the old partner. Start the song again with the next partner.
4. The game ends when children have partnered with everyone in the circle and they return to their original partners. Work through all the days of the week, then ask for special days (my birthday, Valentine’s Day, a holiday etc.).

Note: This activity may take several days of repetition to accurately perform the partner switch. As long as children are interested, they will be happy to play the game again and again.

John Kanaka

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of six staves of music. The lyrics are: "I heard I heard, the old man say, John Kanaka na-ka na-ka too-la-ay, To-day, to-day is a ho-li-day, John Kanaka na-ka, too-la ay; Too-la-ay, Too-la-ay, John Kanaka na-ka na-ka too-la-ay." Performance instructions include: "one hand behind ear", "make glasses with fingers & thumbs", "stamp", "patsch rhythm", "clap rhythm", "snap", and "shake finger".

one hand behind ear *make glasses with fingers & thumbs*

I heard I heard, the old man say,

stamp *patsch rhythm* *clap rhythm* *snap*

John Ka - na - ka na - ka too - la - ay, To -

shake finger

day, to - day is a ho - li - day,

stamp *patsch rhythm* *clap rhythm* *snap*

John Ka - na - ka na - ka, too - la ay;

roly-poly, later partner switch

Too - la - ay, Too - la - ay,

stamp *patsch rhythm* *clap rhythm* *snap*

John Ka - na - ka na - ka too - la - ay.

Glossary

Patsch – to pat the thighs audibly with one or two open hands

JE DANSE LA POLKA

Junior school-agers learn a simple partner dance which is transferred to instruments

Domain & Skills

Social 1.1 – Friendship

- Participate in the game as a group

Emotional 2.2 – Identity Formation

- Understand cultural group and identity through song

Musical Skills

Play

- Explore instruments to express musical ideas

Move

- Demonstrate awareness of musical elements through movement

Set-Up & Formation

Children stand in scattered formation.

Materials & Equipment

A variety of classroom instruments, such as drums, rhythm sticks and bells.

Instructions

1. Learn the song with actions (see next page)
2. Play as a partner game, holding a partner's hands during the dance section. Count to eight at the end of the song to give everyone time to find a new partner. Repeat the game for as long as children are interested.
3. At another time, distribute instruments, giving each child a choice. Ask "Which instrument should we use during the stamping part? What about the other parts? Why?"
4. Sing the song again, playing each instrument during the section the children have chosen for it. Instruments need not be played correctly. It is more important to enjoy exploring the instruments in a musical way.
5. Once children know the song very well, see if they can sing it in their heads (*audiate*) while playing the instruments at the correct time.
6. Extensions: During the 8 counts while children find a new partner, improvise on the different instruments. Give children a chance to take on the role of a conductor to lead the song.

Je danse la polka

French Traditional

Mon pa - pa ne veut pas que je dan - se, que je dan - se,
Mais mal - gré sa dé - fense, - Moi je dan - se, moi, je dan - se,
Mon pa - pa ne veut pas que je dan - se la pol - ka.
Mais mal - gré sa dé - fense, Moi je dan - se la pol - ka.

Translation

Papa says, "No, no, no,
No more dancing, no more dancing."
Papa says, "No, no, no,
No more dancing the polka."
But I say, "Yes, yes, yes,
I will dance it, I will dance it,"
But I say, "Yes, yes, yes,
I will dance the gay polka."

Dance

(Use same movement sequence for verse 2, and/ or English lyrics)

Mon papa	<i>(stamp three times)</i>
Ne veut pas	<i>(shake finger three times)</i>
Que je danse, que je danse	<i>(holding hands with partner, turn a complete circle)</i>
Mon papa	<i>(stamp three times)</i>
Ne veut pas	<i>(shake finger three times)</i>
Que je danse la polka.	<i>(holding hands with partner, turn in a complete circle)</i>

CHOCOLATE*

Senior school-agers enjoy keeping up with this fast-paced clapping game

Domain & Skills

Emotional 2.6 – Positive Attitudes towards Learning

- Persist with curiosity and interest to complete a challenging game

Cognition 4.4 – Memory

- Recall the correct words and actions to successfully play the game

Musical Skills

Rhythm & Beat

- Perform words and actions in time to the chant

Set-Up & Formation

Children stand in a double circle. Inner and outer circles face each other as partners. It can also be played as a partner clapping game without the circle.

Instructions

1. Learn the chant in partners, going slowly at first. “Clap palms” means a double high-five with a partner. “Clap back of hands” is the same action with the back of the hand instead of the palm. “Pat fists” refers to a double fist bump with a partner.
2. Once children are comfortable with the words and actions, play as a circle game. At the end of each repetition, the outer circle has one beat to jump to the next partner before starting again. The game ends when children are back with their original partner in the circle.

*From *Music in Early Childhood: Handbook* (The Royal Conservatory, 2016)

Chocolate

The image shows two systems of musical notation for a chant. Each system consists of four staves: 'Pat fists', 'Clap back of hands', 'Clap palms', and 'Lyrics'. The first system covers the first two measures of the chant, and the second system covers the next two measures. The lyrics are: 'Cho - co cho - co la la, cho - co cho - co te te,'. The notation uses a common time signature (C) and includes various rhythmic values such as quarter notes, eighth notes, and rests, along with specific symbols for the physical actions.

Tip: It's easier to remember the actions if you link them to the words. "Cho-co" is always said while clapping palms, "la la" is always the backs of hands, and "te te" is always done while patting fists together with a partner.

Tip: The ability to read music is not necessary to learn this chant. Just remember that "cho-co" is said twice as fast as "la la" and "te te".

TRAVELLING STICK GAME SONG*

School-agers play a challenging stick passing game in the style of a traditional Indigenous game

Domain & Skills

Cognition 4.9 – Spatial Relations,

Directions, Map

- Move in the correct directions

Cognition 4.11 – Games with Rules

- Follow the rules of the game to play

Musical Skills

Rhythm

- Feel the syncopated rhythms in time to the music

Materials & Equipment

Thin, lightweight sticks such as lacquered chopsticks.

Song recording available at:

http://radio.nac-can.ca/artsalive/music_alive/Travelling_Stick_Game_Song.mp3

Set-Up & Formation

Children sit in a large circle within arm's reach of the people beside them.

Instructions

1. Teach chant syllables by rote. Point out or have children identify the patterns to help memory.
2. Add the percussive breathing section. (See next page.) This is when the sticks will be passed.
3. Practice the stick-passing section. Children hold the sticks in their left hands and “walk” them on the beat to the player on their left. At the same time, they prepare to grasp the incoming sticks from the right.
4. Sing the song and play the game. During the song, the sticks follow a pattern: east-east, south-south, west-west, north-north, up-up (above head), up-up, up-up, floor-floor. Repeat until the stick passing section (as explained in step 3). Repeat the song.

*From *Celebrating Canada's Indigenous Peoples Through Song and Dance*, Ottawa: National Arts Centre, 2014. ©2014 Sherryl Sewepagaham. Used by permission. Please see http://artsalive.ca/pdf/mus/map/Indigenous-Teacher_Guide_en.pdf for important contextual information about stick games in indigenous culture and audio of the song.

Travelling Stick Game Song

Sherryl Sewepagaham

Voice

Rhythm Sticks

Hun o wey ah wey - ah hiy

4

Vo.

Hun o weyhey ah hiy ya Hun o wey ah wey - ah hiy Hun o weyhey - ah hiy ya

Perc.

7

Vo.

Hun o wey ah wey - ah hiy Hun o weyhey ah hiy - ya Hun o wey ah wey - ah hiy

Perc.

10

Vo.

Hun o weyhey - ya hiy ya Hun o weyhey - ya hiy ya.

Perc.

13

Vo.

Perc.

Final 8 beats include percussive whispering such as "Ha" or "Hum-ah"

Next Steps

This booklet is intended as a starting point for RECEs to pursue music education through the continuous professional learning framework. There are many avenues for continued learning in this area. The Royal Conservatory offers a variety of classes, lessons, and workshops to support adults at all levels of musical ability. They can be accessed by visiting www.rcmusic.ca/register-now.

Upcoming opportunities

Music in Early Childhood is a two-week intensive course that prepares RECEs and OCTs with the foundations of early childhood music education. It is offered annually in the summer as a stand-alone course. It is also the first course for professionals looking to expand their credentials through the Advanced Certificate in Early Childhood Music Education, offered as a joint partnership between The Royal Conservatory and Ryerson University.

Music Appreciation Classes are ongoing classes in a non-intimidating atmosphere for adults who wish to better understand the music they love. All are welcome to learn more about a wide range of genres.

Lunch and Learn. As the name suggests, these classes run during weekday lunch hours to accommodate busy professionals with little time in their schedules to pursue music. No previous experience is required to join.

Learn to Play classes run throughout the year as a way for adults to learn new instruments in a group setting. Classes are small enough to provide one-on-one support from expert instructors, but large enough for even the most self-conscious to feel comfortable. No experience necessary for level one classes.

Every Child Can is a one-day introductory workshop about the philosophy and approach of the Suzuki Method. It is suitable for music teachers, RECEs, parents, and those who are simply curious about the method. A background in music is not required.

Professional organizations and journals*

The following organizations offer regularly-updated resources and workshops which can contribute to continuous professional learning goals for music education.

Early Childhood Music Association of Ontario

www.ecmaontario.ca

Founder: Donna Wood

President: Diana Kukar

For more info email Rosemary Lucas at information@ecmaontario.ca

Music Time –Early Childhood Music of Ontario Journal

International Society for Music Education

www.isme.org

ISME International Office, Suite 148

45 Glenferrie Road

Malvern, VICTORIA 3144

Australia

For more info email admin@isme.org

Coalition for Music Education in Canada

Executive Director: Holly Nimmons

info@musicmakesus.ca/contact

Ontario Music Educators' Association

www.omea.on.ca

President: Gena Norbury

Recorder –OMEA Journal

Kodály Society of Canada

www.kodalysoctyofcanada.ca

Alla Breve –Kodály Society of Canada Journal

Kodály Society of Ontario

info@kodalysoctyofontario.com

President: Susan Drayson

www.kodalysoctyofontario.com

Carl Orff Canada Music for Children

www.orffcanada.ca

Ostinato –National Journal Carl Orff Canada

Ontario Chapter: Carl Orff Canada

<http://www.ontarioorff.ca>

Co-President: Allison Tipler

For more info contact Batya Levy at batyalevy@rogers.com

Dalcroze Society of Canada

www.dalcrozecanada.com

President: Peter Merrick

info@dalcrozecanada.com

Mailing address:

Dalcroze Canada

915 Inverhouse Dr., Unit 80

Mississauga Ontario, L5J 4B2

Being Music –Canadian Dalcroze Society Journal

Dalcroze Society of America

President: William R. Bauer

For more info contact

admin@dalcrozeusa.org

American Dalcroze Journal

Association of Early Childhood Educators, Ontario (AECEO)

<http://www.aeceo.ca/>

489 College St., Suite 206, - Toronto, Ontario

M6G 1A5 Telephone: (416) 487-3157 Ontario

Toll Free 1-866-932-3236

Early Childhood Music and Movement Association

www.ecmma.org

805 Mill Avenue

Snohomish, WA

USA 98290

Phone/Fax 360 568-5635

*From *Music in Early Childhood: Handbook* (The Royal Conservatory, 2016).

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