



Intentional Movement in the Music Classroom

Presented by

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Excerpted from

First Steps in Music for Preschool and Beyond

by John Feierabend

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Movement is an integral part of being musical.

Think of your favorite finger play, action song, or play party. Chances are there is some type of movement to enhance the song or chant. Most of our elementary repertoire contains a movement component.

The movement component is worthy of the same explicit and intentional instruction that we devote to the tonal and rhythmic aspects of our curriculum. This can be easily accomplished by borrowing some of the concepts, strategies, and techniques from the movement standards.

When we give the same attention to the sequence of movement, we are better able to nurture the whole child in our quest to help children become musical.



Points to Remember

1. Sing *for* the class, not *with* the class.
2. Most learning takes place when a child sings by him or herself.
3. A child learns best from another child model.
4. Develop vocal proficiency before instrumental application.
5. Move from group to independence in all activities.
6. Balance song and chant.
7. Balance beat groups in twos and beat groups in threes.
8. Provide experiences in major, minor, and modal tonalities.

First Steps in Music

AN 8-PART MUSIC READINESS CURRICULUM FOR 3-8 YEAR OLD CHILDREN

SINGING/TONAL ACTIVITY CATEGORIES

- 1. Pitch Exploration/Vocal Warm-up** (Discovering the sensation of the singing voice)
 - Vocal glissandos
- 2. Fragment Singing** (Developing independent singing)
 - Echo Songs
 - Call and Response Songs
- 3. Simple Songs** (Developing independent singing and musical syntax)
 - 3-4 Note Songs
 - Expanded Range
- 4. Arioso** (Developing original musical thinking)
 - Spontaneous created songs by the child
- 5. SongTales** (Developing expressive sensitivity through listening)
 - Ballads for children

MOVEMENT ACTIVITIES CATEGORIES

- 6. Movement Exploration/Warm-up**
(Developing expressive sensitivity through movement)
 - Movement with and without classical music accompaniment
- 7. Movement for Form and Expression**
(Singing/speaking and moving with formal structure and expression)
 - Non-Locomotor (finger plays, action songs, circle games, with recorded music)
 - Locomotor (circle games, with recorded music)
- 8. Beat Motion Activities**
(Developing competencies in maintaining the beat in groups of 2 and 3)
 - Child-Initiated Beat Motions
 - Non-Locomotor
 - Locomotor
 - Teacher-Initiated Beat Motions
 - Non-Locomotor
 - Locomotor



6. Movement Exploration / Warm-up

(developing expressive sensitivity through movement)

1. **Awareness of Body Parts and Whole**
 - 1.1 Whole Body Movement
 - 1.2 Isolated Body Parts
 - 1.3 Leading with a Part
 - 1.4 Initiating with a Part
2. **Awareness of Time**
 - 2.1 Quick and Slow Movement
 - 2.2 Clock Time
3. **Awareness of Space**
 - 3.1 Personal / General Space
 - 3.2 Direct / Indirect Pathway
 - 3.3 Inward Movement (narrow)
 - 3.4 Outward Movement (wide)
 - 3.5 Direction of Movement
 - 3.6 Distance of Movement
4. **Awareness of Levels**
 - 4.1 High / Middle / Low
5. **Awareness of Weight**
 - 5.1 Heavy / Light
 - 5.2 Strong / Gentle
 - 5.3 Tense / Relaxed
6. **Awareness of Locomotion**
 - 6.1 Walking, Leaping, Running, Hopping, Jumping, Skipping, Galloping, Striding, etc.
7. **Awareness of Flow**
 - 7.1 Sudden / Sustained
 - 7.2 Successive / Simultaneous
 - 7.3 Bound / Free
8. **Awareness of Shape**
 - 8.1 Becoming Shapes
9. **Awareness of Others**
 - 9.1 Partners
 - 9.2 Groups
10. **Student-Created Movement**
 - 10.1 Representative Movement
 - 10.2 Non-Representative Movement

Movement themes adapted by John Feierabend.

Developmental Skills

(locomotor skills: walk, run, hop, jump, skip, gallop, slide)

Beats in Groups of 2 & 3

Minka

From the Vol - ga I was rid - ing, On my great horse
no - bly strid - ing, When I saw a shad - ow hid - ing,
Min - ka, charm - ing Min - ka. Min - ka, Min - ka
I have spied thee, Do not in the for - est hide thee,
On my great horse I will ride thee, Min - ka, charm - ing Min - ka.

Hop Old Squirrel

Hop old squirrel, Ei - del - dum, ei - del - dum.
Hop old squirrel, Ei - del - dum - dec.
Hop old squirrel, Ei - del - dum, ei - del - dum.
Hop old squirrel, Ei - del - dum - dec.

Verse

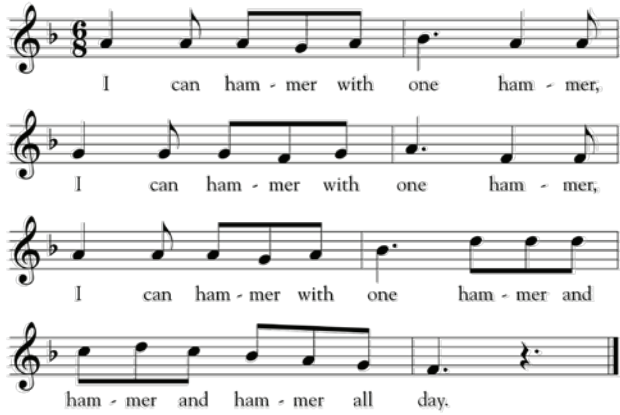
Hop old squirrel,
Ei-del-dum, ei-del-dum.
Hop old squirrel, Ei-del-dum-dee.
Hop old squirrel,
Ei-del-dum, ei-del-dum.
Hop old squirrel, Ei-del-dum-dee.

the book of songs & rhymes with beat motions

Kinesthetic Development

(orientation: knowing where your body is in space)

I Can Hammer



Students are seated on the floor.
During verse one, everyone makes a fist
and taps the beat with a fist on one leg.

Additional Verses & Motions

- | | |
|--|---|
| <p>2. I can hammer with two hammers...
Move with the beat with two fists tapping on legs.</p> <p>3. I can hammer with three hammers...
Move with the beat with two fists and one foot.</p> <p>4. I can hammer with four hammers...
Move with the beat with two fists and two feet.</p> | <p>5. I can hammer with five hammers...
Move with the beat with two fists, two feet and your head.</p> <p>Older groups sitting in chairs may make the fifth motion by alternating between standing part way up on one beat and sitting down on the next beat.</p> |
|--|---|

The Little Mice Go Creeping



Verse 1

Put both hands behind your back.
Bring out one hand with fingers gently walking.

Verse 2

The big grey cat goes stalking,
stalking, stalking.
The big grey cat goes stalking, all
through the house.
Bring other hand out in larger walking
motions.

Verse 3

The little mice go scampering,
scampering, scampering.
The little mice go scampering, all
through the house.
Wiggle fingers quickly, moving hand
around until hidden behind your back.



Proprioceptive Development

(body parts to body parts)

A. Bilateral Coordination

(two parts of the body, simultaneously or alternately)

Kye Kye, Kule Ghana

Motions

As the leader introduces each phrase, he or she demonstrates a motion. The group echoes each phrase and imitates the motion.

Phrase 1: Pat head four times.
Phrase 2: Tap shoulders four times while twisting from side to side.

Phrase 3: Tap on waist four times while twisting from side to side.
Phrase 4: Tap knees four times.
Phrase 5: Touch ankles on "Koom" and waist on "a dende."
Phrase 6: Leader and group touch ankles, then waist and shout "Hey!"



Doctor Knickerbocker II

Children stand in a circle
Doc-tor
(Rapidly pat hands on legs)
Knickerbocker, Knickerbocker,
number nine,
Alternately clap own hands and reach out
in both directions to clap hands of those on
each side. Continue this pattern.
You can keep a rhythm most any old
time.
Now, let's put the rhythm in your feet.
Two stomps.

Now let's put the rhythm on your
legs.
Tap legs two times.
Now let's put the rhythm in our hands.
Clap hands two times.
Now let's put the rhythm on our
heads.
Tap head two times.
Start the game slowly and increase speed
with each repetition.

Proprioceptive Development

(cont.)

B. Unilateral Coordination

(one side at a time: "Now, let's use the other hand")

Frog in the Meadow

The musical notation is written on two staves in 2/4 time. The first staff contains the melody with lyrics: "Frog in the mead - ow, Can't get him out." The second staff contains a rhythmic accompaniment with lyrics: "Take a lit - tle stick and stir him a - bout." The melody consists of quarter and eighth notes, while the accompaniment consists of eighth notes.

Motions

Invite students, one at a time, to keep the beat with the guiro.
The teacher should sing the song at the tempo set by the student.

Follow the Child's Beat Using Instruments

Five Little Leaves

Five little leaves so bright and gay,
Hold up one hand and wave it back and forth.
Were dancing about the tree one day.
The wind came blowing through the town,
Blow on the hand.
One little leaf came tumbling down.
Hold up one finger, and wave it back and forth while lowering hand to the floor.

Repeat with "Four little leaves" until there are no leaves left.

Proprioceptive Development

(cont.)

Peas Porridge Hot

Peas porridge hot,
Peas porridge cold,
Peas porridge in the pot
Nine days old.

Some like it hot,
Some like it cold,
Some like it in the pot
Nine days old.

My mammy likes it hot,
My daddy likes it cold,
But I like it in the pot
Nine days old.

the book of tapping & clapping

C. Midline Crossing

(seated / standing)

Stationary Beat

My Ship Sailed from China



My ship sailed from Chi-na with a car-go of tea, All



lad-en with pres-ents for you and for me. They



brought me a fan, Just i-mag-ine my bliss, When I



fan my-self dai-ly like this, like this, like this, like this.

Motions

Sit on the floor with legs straight out.
Sing the song five times, adding one more
motion each time on the last phrase, "Like
this, like this, like this, like this."

Continue the motions on the beat as the
song is repeated.

1. Fan face with right hand.
2. Fan face with both hands.
3. Fan face with both hands and cross right foot back and forth over left foot.
4. Fan face with both hands and alternate crossing right foot over left foot and left foot over right foot.
5. Fan face with both hands, cross legs back and forth and nod head forward and back.

Proprioceptive Development

(cont.)

TRACK

18 Peer Gynt Suite, Op. 46, No. 1 In the Hall of the Mountain King Edvard Grieg



Begin with hands at sides.

Introduction :00 - :04

Slowly raise one hand and touch head.

A :05 - :20

With one hand touch head, shoulder, knee, toe.

Then touch head, shoulder, knee, toe, knee.

Repeat.

Av1 :21 - :34

With the other hand touch head, shoulder, knee, toe.

Then touch head, shoulder, knee, toe, knee.

Repeat.

Av2 :35 - :50

With both hands touch head, shoulder, knee, toe.

Then touch head, shoulder, knee, toe, knee.

Repeat.

C. Midline Crossing (cont.) (seated / standing)

Av3 :51 - 1:04

With one hand touch head and cross to touch opposite shoulder, opposite knee, and opposite toe. Then touch head, opposite shoulder, opposite knee, opposite toe, opposite knee.

Repeat.

Av4 1:05 - 1:19

With the other hand touch head and cross to touch opposite shoulder, opposite knee, and opposite toe.

Then touch head, opposite shoulder, opposite knee, opposite toe, opposite knee.

Repeat.

Av5 1:20 - 1:32

With both hands touch head and cross to touch opposite shoulders, opposite knee, and opposite toe.

Then touch head, opposite shoulders, opposite knee, opposite toe, opposite knee.

Repeat.

Av6 1:33 - 1:44

With one hand touch head and cross to touch opposite shoulder, same side knee, and opposite toe.

Then touch head, opposite shoulder, same side knee, opposite toe, same side knee.

Repeat.

Av7 1:45 - 1:54

With the other hand touch head and cross to touch opposite shoulder, same side knee, and opposite toe.

Then touch head, opposite shoulder, same side knee, opposite toe, same side knee.

Repeat.

Av8 1:55 - 2:03

With both hands touch head and cross to touch opposite shoulder, same side knee, and opposite toe.

Then touch head, opposite shoulder, same side knee, opposite toe, same side knee.

Repeat.

Coda 2:04 - 2:20

Quickly bring one hand up to rest on opposite shoulder.

Quickly bring other hand up to rest on opposite shoulder.

With both hands touch head, both shoulders, both knees, both toes.

Perform the above sequence three times.

Then slowly rise and bring hands out to sides, up and down, landing on opposite shoulders.



Standards

CT Art Standards

1. Students will understand, select, and apply media, techniques, and processes.
2. Students will understand and apply elements and organizational principles of art.
3. Students will consider, select, and apply a range of subject matter, symbols, and ideas.
4. Students will understand the visual arts in relation to history and cultures.
5. Students will reflect upon, describe, analyze, interpret, and evaluate their own/others' work.
6. Students will make connections between the visual arts, the other disciplines, and daily life.

Dance Standards

1. Identifying and demonstrating movement elements and skills in performing dance.
2. Understanding choreographic principles, processes, and structures.
3. Understanding dance as a way to create and communicate meaning.
4. Applying and demonstrating critical and creative thinking skills in dance.
5. Demonstrating and understanding dance in various cultures and historical periods.
6. Making connections between dance and healthful living.
7. Making connections between dance and other disciplines.

National Music Standards

1. Singing, alone and with others, a varied repertoire of music,
2. Performing on instruments, along and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

Physical Education Standards

A physically educated person...

1. Demonstrates competency in motor skills and movement patterns needed to perform a variety of physical activities.
2. Demonstrates understanding of movement concepts, principles, strategies, and tactics as they apply to the learning and performance of physical activities.
3. Participates regularly in physical activity.
4. Achieves and maintains a health-enhancing level of physical fitness.
5. Exhibits responsible personal/social behavior that respects self/others in physical activity settings.
6. Values physical activity for health, enjoyment, challenge, self-expression, and/or social interaction.

Theatre Standards

1. Script writing by planning and recording improvisations based on personal experience and heritage, imagination, literature, and history.
2. Acting by assuming roles and interacting in improvisations.
3. Designing by visualizing and arranging environments for classroom dramatizations.
4. Directing by planning classroom dramatizations.
5. Researching by finding information to support classroom dramatizations.
6. Comparing and connecting art forms by describing theatre, dramatic media (film, television, electronic), and other art forms.
7. Analyzing and explaining personal preferences and constructing meanings from classroom dramatizations and from theatre, film, television, and electronic media productions.
8. Understanding context by recognizing the role of theatre, film, television, and electronic media in daily life.



Ask Me

(about my frog song)

Frog in the meadow,
Can't get him out.
Take a little stick
And stir him about.

*stir the frog around your nose, toes,
knees, ears, head, legs, etc.*

*What other places can you think of to stir?
Don't forget to use your other hands—or both hands!*

We played a guiro: a ribbed, wooden instrument that when rubbed with a mallet actually makes a sound like a frog.



Ask Me

(about my clapping poem)

Peas porridge hot,
Peas porridge cold;
Peas porridge in the pot
Nine days old.

*keep a steady beat on your knees
while speaking the poem*

where else can you tap the beat?

Some like it hot,
Some like it cold;
Some like it in the pot
Nine days old.

My mommy likes it hot.
My daddy likes it cold;
And I like it in the pot
Nine days old.

Logical-Mathematical Connection

Create AB patterns:

- lap-clap-lap-clap
- head-toes-head-toes
- this knee-that knee-
this knee-that knee

See how many different combinations you can create. Don't forget to keep saying the poem.

Available Resources

Books for Preschool and Early Elementary

- G-5880 First Steps in Music for Preschool and Beyond
- G-5276 The Book of Pitch Exploration
- G-5277 The Book of Echo Songs
- G-5278 The Book of Call and Response
- G-5280 The Book of Children's SongTales
- G-5876 The Book of Movement Exploration
- G-5877 The Book of Finger Plays and Action Songs
- G-5878 The Book of Beginning Circle Games
- G-5879 The Book of Songs and Rhymes with Beat Motions

Recordings for Kids of All Ages

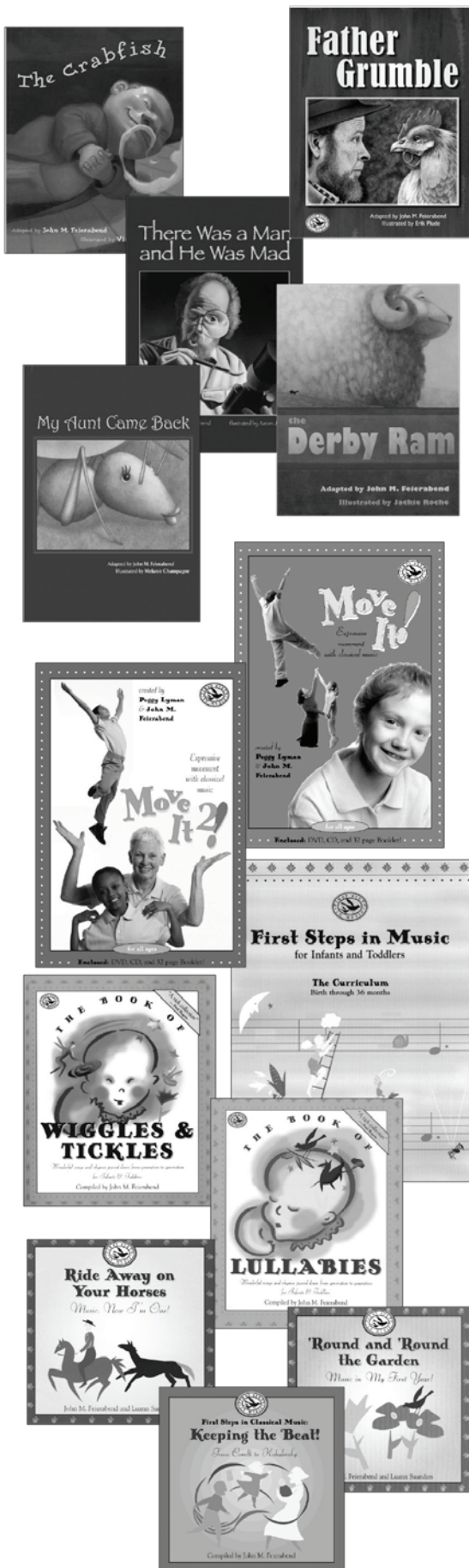
by **John M. Feierabend and Jill Trinka**

- CD-645 There's A Hole in the Bucket
- CD-646 Had a Little Rooster
- CD-647 Old Joe Clark
- CD-493 First Steps in Classical Music Keeping the Beat
- G-7001A Complete Curriculum Package Set of all books and recordings above
Save over \$40 with this offer!
- G-7001 Set of all four recordings above plus *First Steps in Music for Preschool and Beyond*

Companion Materials

- G-6400 Vocal Development Kit (Puppets, toys, and instruments with manual)
- G-6509 Pitch Exploration Stories (12 large picture cards)
- G-6510 Pitch Exploration Pathways (12 large picture cards)
- G-6511 Oh, In the Woods (12 large picture cards)





Beautiful Songtale Books

- G-6535 The Crabfish
- G-7178 My Aunt Came Back
- G-7179 There Was a Man
- G-7416 Father Grumble
- G-7690 The Derby Ram

Move It!

DVD-549 DVD, CD, and booklet

Move It! 2

DVD-756 DVD, CD, and booklet

Books for Infants and Toddlers

- G-4974 First Steps in Music for Infants and Toddlers
- G-4975 The Book of Bounces
- G-4976 The Book of Wiggles and Tickles
- G-4977 The Book of Tapping and Clapping
- G-4978 The Book of Simple Songs and Circles
- G-4979 The Book of Lullabies
- G-5145 Set of 5 books above

Recordings for Infants and Toddlers

- CD-437 'Round and 'Round the Garden: Music in My First Year!
- CD-438 Ride Away on Your Horses: Music, Now I'm One!
- CD-439 Frog in the Meadow: Music, Now I'm Two!
- CD-493 First Steps in Classical Music: Keeping the Beat
- G-5483 Set of all four recordings above plus *First Steps in Music for Infants and Toddlers*
- VHS-499 *Music and Early Childhood* (30-minute documentary produced by Connecticut Public Television)

Conversational Solfege

Level 1:

- G-5380 Teacher's Manual
- G-5380FL Flashcards
- G-5380S Student Book
- CD-526 Classical Selections CD

Level 2:

- G-5381 Teacher's Manual
- G-5381FL Flashcards
- G-5381S Student Book
- CD-527 Classical Selections CD

Level 3:

- G-5382 Teacher's Manual
- G-5382S Student Book

- G-5547 The Book of Tunes for Beginning Sight-Readers

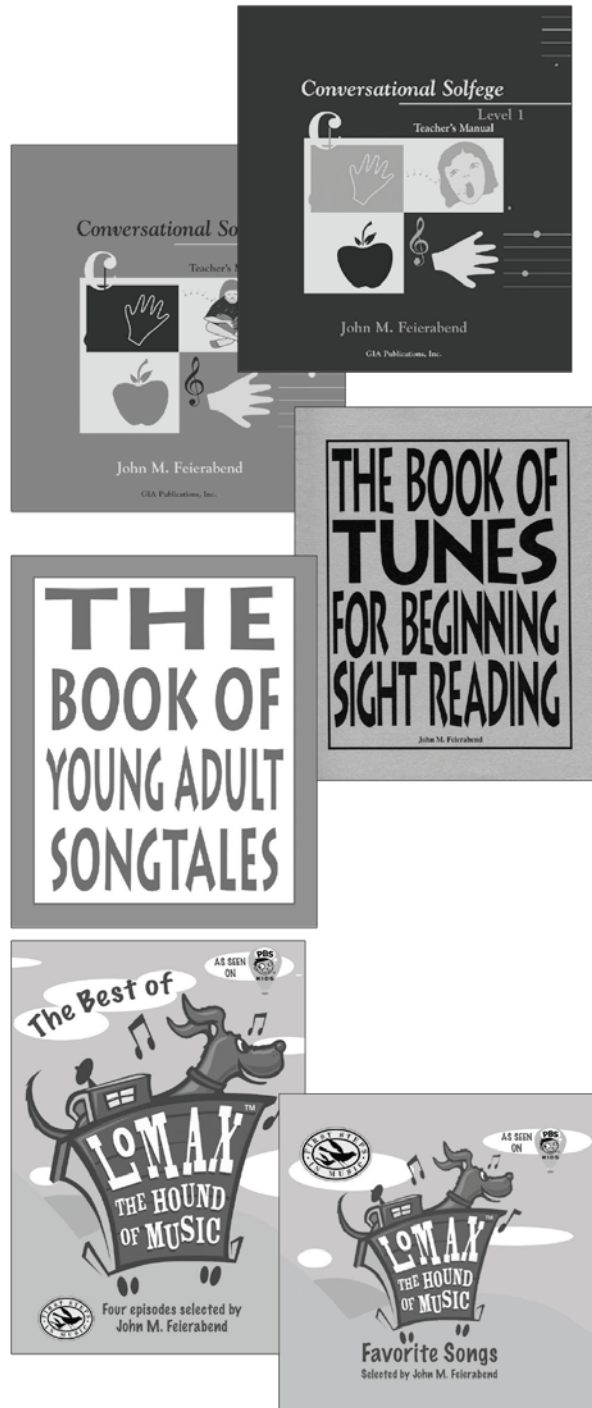
Books for Older Children

- G-5279 The Book of Young Adult SongTales
- G-5281 The Book of Canons

Lomax the Hound of Music DVD and CD

- DVD-829 The Best of Lomax the Hound of Music (2 hours)

- CD-830 Lomax the Hound of Music: Favorite Songs (25 songs)



First Steps in Music Series by John M. Feierabend

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John Feierabend

Dr. John Feierabend is considered one of the leading authorities on music and movement development in early childhood. He is a Professor of Music and Director of the Music Education Division at The Hartt School of the University of Hartford and is a past President of the Organization of American Kodály Educators. Dr. Feierabend makes frequent presentations both in the United States and abroad and is the author of over sixty books, articles, CDs, DVDs and videotapes.

A music educator for over thirty years, he continues to be committed to collecting, preserving and teaching the diverse folk music of our country and using that folk music as a bridge to help children understand and enjoy classical music. His books are a result of his belief that when many generations share common experiences such as traditional folk songs and rhymes, it helps them develop a valuable but dwindling commodity—a sense of community. When adults share child like memories with children they not only connect children with their ancestors, they enrich their children's childhood and enable their children to some day tap into their own delicious childhood memories in order to share that same repertoire with their children.

Dr. Feierabend's research has resulted in two music curricula: *First Steps in Music*, a music and movement program for infants through early elementary-aged children, and *Conversational Solfege*, a music literacy method for use in general music classes. He has been honored by the National Association for Music Education (MENC) as a Lowell Mason Vellow, received the Outstanding Educator Award from the Organization of American Kodály Educators (OAKE), and was the first American recipient of the international LEGO Prize, an award given annually to someone who has "helped to make the world a better place for children to live and grow."

Lillie Feierabend

Lillie Feierabend is known for her work with young children and instilling a love of music within them. She has been a general music teacher in Connecticut for the past twenty years and a director for the Connecticut Children's Chorus for the past twelve years. She received the 1998 Teacher of the Year Award from her district for her innovative and inclusive music programs. In 2008, she again received her district's Teacher of the Year Award and the Outstanding Elementary Music Educators Award from the Connecticut Music Educators Association. She is a frequent clinician at local, state, and national conferences, speaking on many aspects of early childhood music.



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