

"Early Childhood Music through Multiple Lenses"

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and

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*When asked at what age music education should begin, Kodály replied,
"Nine months before the birth of the mother."*

"[Within the Schulwerk], the exploration of melody and rhythm is addressed through singing, playing percussion instruments, speech, and movement. The approach to teaching music to children is an open-ended one, relying on improvisation and the children's imaginations to create musical ideas."

– from the American Orff-Schulwerk Association (AOSA) website (retrieved October 21, 2015).

"A foremost problem underlying the distressing state of music education has been almost totally ignored by educators and the public. It is deficient readiness of school age children to be taught music when they enter kindergarten and move onto higher grades. Without the same kind of acculturation in music young children receive in language by parents and caregivers during five years or so before they enter school (the first eighteen months being most important), there is little hope for debilitating circumstances in music education to be alleviated."

– Dr. Edwin Gordon, Music Learning Theory for Newborn and Young Children (2013 edition).

Early Childhood Music and...

Kodály

- Kodály pedagogy utilizes a sequence of instruction of music elements that includes a period of preparation, a presentation lesson, and a period of practice
 - Early childhood music instruction enables an extended preparation experience
- Literature: folk music, near and far
- Singing Voice Development (vocal exploration, call and response, echo songs)
- Sound before sight

Orff-Schulwerk

- This teaching approach provides opportunities for children to learn through an atmosphere of play
- Provides opportunities for our youngest musicians to explore and improvise through music and movement
- Literature: movement activities, singing games, play parties, opportunities for improvisation
- Sound before sight
- Experience first, intellectualize later!

Music Learning Theory (MLT)

- Rooted in music acquisition in early childhood research by Dr. Edwin Gordon
- Built upon the tonal, rhythmic, and movement vocabularies developed from birth
- Encourages audiation development, otherwise referred to as preparatory audiation
- Literature: songs and chants in various tonalities and meters, with and without words
- Sound before sight

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Literature

Literature traditionally used with elementary school children can be adapted for an early childhood setting, with and without parental involvement.

- Circle games, folk dances, or play parties with one child as "it" may be adapted to include parent and child as "it." Further adaptations can be made for classrooms of children without parents, such as a simplified dance or movement activity.
- Folk dances that include partner formations are ideal for an early childhood setting with parents. Specific dances most easily used or adapted include:
 - Sashay as sashay
 - Parent carrying child in place of a traditional promenade
 - Parent swinging around child (with both hands) or holding both hands and dancing in a small circle in place of right- or left-arm swinging
 - Adapting the dance from a locomotor to a nonlocomotor activity.
- Activities that allow the child to have agency in the learning process. This can be choosing simple movements to go along with an activity.
- Providing opportunities for vocal development through vocal slides, vocal exploration, and independent singing.

Kodály:

- Tideo
- Willoughby

Orff-Schulwerk

- Seven Jumps
- Drum & Movement Activity

Connecting Kodály and Orff-Schulwerk

- One, Two, Three, Four, Five
- Down in the Valley
- Frog in the Meadow
- Ghost of John*
- Hello (and Goodbye) Song ("Let's Sing Hello/Goodbye Together")*

*also connects with Music Learning Theory

Kodály

1. Tideo

SOURCE: *120 Singing Games and Dances for Elementary Schools* by Lois Choksy & David Brummit. © 1987 by Prentice-Hall or Pearson.

Dr. Svec adapts Choksy & Brummit's activity in the following way for early childhood:

- Class stands in a circle holding hands
- One set of partners (child/child, parent/child, teacher/child) gets to stand in the center
- First 16 beats, circle moves clockwise to the beat
- Next 16 beats, circle claps to the beat while inside partners hold hands and dance inside the circle

2. Willoughby

SOURCE: *My Little Rooster and other Folk Songs, Singing Games, and Play Parties* by Jill Trinka. © 2008 by GIA. Book & CD available.

Dr. Svec adapts this activity in the following way for early childhood:

- Partners (child/child, child/parent, child/teacher) stand facing each other and holding hands in two lines. Sway back and forth for the first 12 beats
- Stomp on beats 13, 14, 15 (with a rest on beat 16).
- Head couple moves to one side of the lines and sashays/runs down to the end.

Orff-Schulwerk

1. Seven Jumps – activity information below.

SOURCE: *The Best of Shenanigans Dance Music 1980-1990, Volume 1: Children's Dances of Terra Del Zur* (CD) by Shenanigans. © 1994 by Shenanigans Music. The current edition is the 3rd edition, © 2005.

Ms. Victoria Redfearn-Cave, my (Mr. Ruybalid's) Orff-Schulwerk Movement Teacher for Levels 1-3 of my Orff-Schulwerk levels, taught this version of the dance to me in Level 1. The dance that it detailed in the *Shenanigans* booklet is more involved and best for older students.

Early Childhood Adaptation: Students sit criss-cross. Shrug shoulders in A section, pull hands in the B section (to me, it looks like pulling a string, although I never mention that to the children) and clap hands together when appropriate in the music. Repeat as the music indicates.

2. Drum and Movement Activity

At the heart of Orff-Schulwerk is allowing children multiple opportunities to improvise and create. Allowing the children the chance to respond to music played by an adult, such as their parents or teachers, as well as having the children see significant others respond to their music, gives children agency in the learning process.

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Connecting Kodály & Orff-Schulwerk

1. "One, Two Three, Four, Five, Once I Caught A Fish Alive" – available from the resource below by Helga Dietrich.

SOURCE: A Google search can easily locate the text to this chant, such as on this website: <http://www.topmarks.co.uk/Flash.aspx?bbc=fishalive>. The printed directions for the fingerplay can be found in this book:

Fishy, Fishy In the Brook: Rhymes, Mother Goose, compiled by Helga M. Dietrich.
© 1999 by DOL Cultural Editor.

I (Mr. Ruybalid) first learned this activity from Ms. Gemma Arguelles and Ms. Helga Dietrich. Gemma and Helga have taught in the Kodály summer course at Holy Names University in Oakland, CA (Gemma still continues to teach at Holy Names). Helga published this chant, with the accompanying activity, in the book listed above. It is great for vocal exploration, differentiating between the low and high voice, and the use of expressive speech.

2. "Down in the Valley" – pages 5-6

SOURCE: The American Folk Song Collection (kodaly.hnu.edu), which cites the original source as Bessie Jones' album, *Step it Down*, © 1979. The song is also on Bessie Jones' CD, *Put Your Hand on Your Hip*, © 2001 by Rounder Records.

This activity is great for movement exploration, both individually and with partners (including child and parent). I (Mr. Ruybalid) first learned this activity in my Kodály levels, and it came up again in the movement classes that took place in my Orff levels.

3. "Frog in the Meadow" – page 4

SOURCE: I (Mr. Ruybalid) learned this from Ms. Gemma Arguelles, my Level 1 Pedagogy teacher in my Kodály levels training at Holy Names University in Oakland, CA. Gemma says she learned this variant from Mr. Mark Williams. This version is a variant of the melody printed in Ms. Toni Locke's book, *Sail Away*, although it is sung much slower than usual, and Toni's version does not have the "leap, leap, leeeeeeeap" part that is included in Mark's version.

Children can choose different body parts to stir their frog on (e.g. palm, head, nose, elbow) or, with very young children, the parent or guardian can stir the frog on their child's body.

4. "Ghost of John"*

SOURCE: Listed as "Have You Seen (Poor Tom)" in *150 Rounds for Singing and Teaching* by Edward Bolkovac and Judith Johnson. © 1996 by Boosey & Hawkes.

This activity touches upon three approaches (Kodály, Orff-Schulwerk, MLT). Dr. Svec adapts this activity in the following way:

Have the children hold a parachute or a large scrunchie. The song is sung on neutral syllables and sounds (e.g. bum bum). While holding the parachute or scrunchie, all walk around the room (first sixteen beats). On the last 16 beats, all pull the parachute up and down. The parents can sing a simple ostinato while the teacher sings the melody.

The use of neutral syllables takes the scary theme of the text away. Music Learning Theory teachers commonly sing songs on neutral syllables to bring the child's focus to the music.

5. Hello (and Goodbye) Song ("Let's Sign Hello/Goodbye Together")*

SOURCE: Learned in Music Learning Theory levels. Email Mr. Ruybalid and he will see if he can track down a printed or electronic resource for this song.

Both Dr. Svec and Mr. Ruybalid learned this song in their respective Music Learning Theory Professional Development courses. It is a nice song to use as a hello (and goodbye) song, allowing each child to be acknowledged by hearing his/her name sung out loud.

*also connects with Music Learning Theory

The printed copies of these activities are either available at no cost via printed or web resources ("Down in the Valley") or have been reprinted here with permission ("Frog in the Meadow").

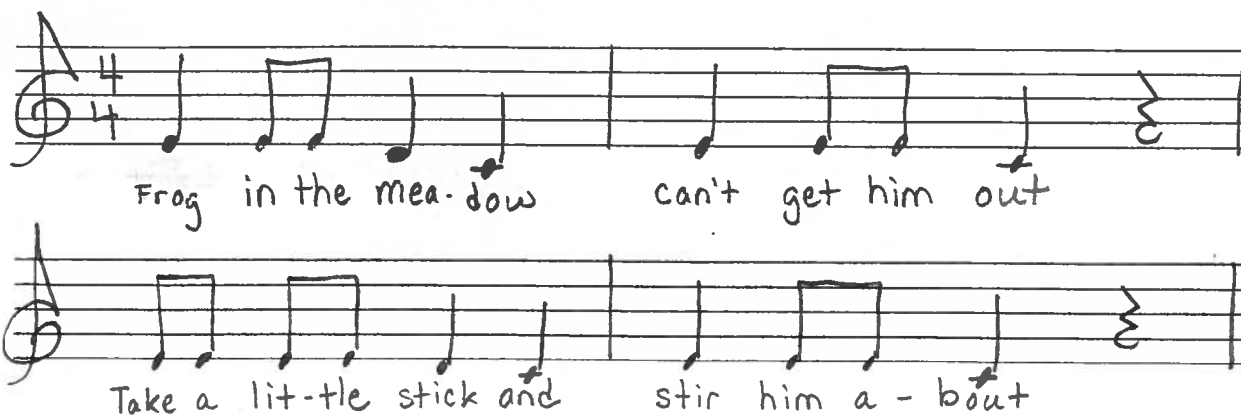
Those activities not included in the remaining pages are available in printed and/or web resources, which are cited earlier in this handout.

Title Frog in the Meadow

Informant Gemma Arquelles, who says she learned this version from Mark Williams

Source A variant of the melody found in "Sail Away," by Toni Locke

State _____ Region _____ Ethnicity _____



Spoken' Leap, leap, leeeeeeeap! ^{high voice}

[The teacher "stirs" the frog in the palm of a child's hand during the song. On "leap, leap, leeeeeeeap," stir the frog in both hands of the child, then have it "leap" out on the "leeeeeeeap" to another child's palm Repeat as needed]

Tone set mrD Scale type tri-tonic

Meter 4 (or 2/4) Rhythm set 1 □ 2

Form analysis abab (detailed) _____

Form type _____ Song type _____

Subject _____ Game type _____

of measures 4 range M3 grade PreK-1st CSP E

M. element r context m-r-d motives _____

R. element 2 context 1 □ 1 ? motives _____

Part work _____ Other uses Voice exploration

Source: Mike Ruybalid's Folk Song Collection (binder)

Down in the Valley

pg. 7

Informant/Performer:

Bessie Jones and group of children

1979

Source:

Bessie Jones

Step It Down

Rounder Records 8004, 1979

$\text{♩} = 132$
Clap: ♩ × ♩ × ♩ × ♩ × etc.

Down in the val - ley, two by two, my ba-by, two by two, my ba-by, two by two.

1, 2, 3... Last time

Down in the val - ley, two by two, now_ rise, Sal - ly, rise.____ rise, Sal - ly, rise.____

Let me see you make a mo - tion, two by two, my ba-by, two by two, my ba-by, two by two.

D.S.

Let me see you make a mo - tion, two by two, now_ rise, Sal - ly, rise.____ 3. Let me

Transcribed by Gail Needleman

3. Let me see you make another one, two by two, etc.

4. Now choose somebody, two by two, etc.

Last time only:

2. Everybody make a motion, two by two, etc.

3. Everybody make another one, two by two, etc.

Tambourine Patterns:



Source: The American Folk Song Collection (kodaly.hnu.edu)

Game Directions

Circle of players standing and clapping. Two center players crouch down in the beginning of verse 1. They rise as the song indicates. The two now "show a motion." This should be the same motion, so the two players must simply work it out between them. On verse 3, they show another motion. On verse 4, each player chooses a new player to take her place in the middle of the circle for the repetition of the game. Game ends with "Everybody make a motion..." and "Everybody make another one..."

Background Information

"This is a game here ... I went up in the mountains and I heard the children singing up there and I've been hearing it all my life 'Down in the Valley' and I come to find out that it's sung, whatsoever you are, like it is there, see. So they was children in Newport, Rhode Island, at that time, they were singing 'up in the mountain,' same identical thing what I sing 'down in the valley,' down in the South, so that's what [we] sing now, we calls it 'Down in the Valley'."

And when playing the song with her grandchildren:

" 'Down in the Valley' now. Get down together. You get down together. Yeah, have to let you know when you're down in there, you're down that low, you got nothing, but you're gonna rise, you have to rise and do something, help yourself. And as you help yourself, you help somebody else, all right."

Source: The American Folk Song Collection (kodaly.hnu.edu)