



BITTY BOPS

BOOKS 1-2-3 (EXCERPT)

PreK12 Music Curriculum for

INFANTS: Ages Birth through One

TODDLERS: Ages Two through Three

**PRESCHOOLERS: Ages Four through
Kindergarten**

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Bitty Bops PreK12 Music Curriculum Books Overview

Research-Based, Field-Tested, and Comprehensive

These three bound-together *Bitty Bops PreK12 Music Curriculum* books (Infant, Toddler, and Preschooler) are research-based, field-tested, informal music instruction, and are inclusive of all the best current preschool music publications. *Bitty Bops* PreK12 Music Curriculum is unique in that (1) each lesson is dove-tailed from activity to activity, (2) the lessons are musically comprehensive (modally, rhythmically, metrically, stylistically) across an entire semester, and (3) all active music participations (listening, singing, chanting, moving, playing, performing, improvising, and creating) are included in each lesson.

Three completed example lesson plans out of a possible 15 per semester are provided in the Infants book to illustrate dove-tailing and lesson sequencing. This allows the music teacher to continue being artistically creative in completing the remaining lessons for Infants. From the Infants three illustrated lessons, the same dove-tailing and sequencing is to be completed by the music teacher for Toddlers and Preschoolers. Open-ended lesson plans in this manner allow for the music teacher to plan appropriate music activities to match the music development of the students.

Bitty Bops Music Curriculum is labeled PreK12 because these three bound-together books are the perfect informal music-building, music education foundation leading into the formal music instruction **Knauss K12 Music Curriculum** (Books 1, 1A, 2, 3, & 4). The Knauss K12 Music Curriculum is available on the Knauss Music Education website: www.classroom-music.info.

Publications Referenced in *Bitty Bops*

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Basic Set Up

Working with a Budget. If you are starting a preschooler music program and working with a beginning budget, it is not advisable to purchase all of the listed publications and CDs because there is a certain amount of crossover from publication to publication. Check carefully the indices listed in this curriculum for choosing which publications you prefer to purchase first.

Music on the Internet. No music CDs are provided with the *Bitty Bops PreK12 Music Curriculum* due to copyright regulations. Advantageously, this provides for additional preschool program cost savings because many of the songs listed in this curriculum are common domain and may be found on the Internet, both in “pdf” written music and in “mp3” recorded music, free of charge or minimal charge.

Materials and Instruments. Inexpensive sheer nylon scarves and a small set of inexpensive hand percussion instruments may suit for an initial program start-up. Scarves may be purchased from a superstore (such as Walmart, Big Lots, Target, etc.). Inexpensive instruments in toy-quality may also be purchased from a superstore. Later, the toy-quality ones may be replaced with instrument-quality from any number of online music instrument distributors (such as West Music Company, Latin Percussion, Staggs, etc.).

Informal vs. Formal Music Education

Bitty Bops PreK12 Music Education Curriculum (Books 1-2-3: Infants, Toddlers, Preschoolers: Ages birth through kindergarten) is designed for informal instruction, much like what happens in a preschool academy or childcare setting of learning through play. Informal instruction is based on learning through play, whereas, formal instruction is learning through traditional school.

Informal Instruction

- ♪ Instruction resembles play
- ♪ Child may or may not participate
- ♪ Child often does not appear to be attentive
- ♪ Instructor should give the child a silent space after each musical event for child’s possible response, but should never correct any response, nor show any negative if the child gives no response
- ♪ If the child gives a response, the instructor should mimic that response, acknowledging the importance of the child’s own musical participation
- ♪ When a child gives a response, a musical conversation often evolves, initiated by the child
- ♪ Instruction is best when it is part of the child’s everyday life

The *Knauss K-12 Music Education Curriculum* (Books 1-1A-2-3-4: Kindergarten through grade 12) is designed for formal instruction. Formal instruction works well in public, parochial, homeschool, or any kind of group-focused school settings.

Formal Instruction

- ♪ Instruction that happens in K-12 public school settings
- ♪ Instructor is the model, and a musical response is expected from the children

- ♪ The instructor should not sing or chant with the children
- ♪ Children need to learn to be independent of the instructor, and the instructor needs to be listening to the children's responses in order to provide appropriate feedback and/or correction

Both Informal and Formal Instruction

- ♪ Important for the child to be immersed in a rich musical environment
- ♪ A variety of songs with or without words in a variety of styles
- ♪ A variety of recorded instrumental selections in a variety of styles
- ♪ A comprehensive exposure of modes, meters, rhythms, instruments and voices (sounds), ensembles (performing groups), musical styles, global cultures, and historical eras

About the Author

Dr. David E. Knauss taught inner-city K-12 general music for 3 decades, helped to develop an award winning music department and general music curriculum, led his students to relate to each other as family members and become outstanding musicians, and saw the community's artistic values change as the music program became the city's icon. While at Penn State University, Dr. Knauss studied and taught preschool music from birth through kindergarten. Dr. Knauss now teaches undergraduate and graduate music education methods and master classes to classroom (general) music teachers and elementary teachers who teach all age levels.

“In a lifelong search for my students' learning limits, I only ever found my teaching limits!” —D. Knauss

Music Education Support

Feel free to email Dr. Knauss at any time through his website, as often as you like, with any questions concerning how to teach music and music education. Dr. Knauss freely mentors to pass music education excellence to successive generations: music@classroom-music.com, music@classroom-music.info

With the ***Bitty Bops PreK12 Music Education Curriculum*** and the ***Knauss K-12 Music Education Curriculum***, each print edition is like a single first printing, in that each is kept up-to-date and constantly revised with the latest research and advances in music education.



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BITTY BOPS

BOOK ONE: INFANTS
PreK12 Music Curriculum for
Ages Birth through One



Preface

How To Use *Bitty Bops—Infants* Music Curriculum

There are four main sections to *Bitty Bops—Infants* Music Curriculum.

INFANT LESSON STRUCTURE & ACTIVITIES EXPLAINED

(1) *Bitty Bops—Infants* music teachers must first learn the Infant Lesson Structure and explanation of Infant Activities. (See Document 01 and paragraphs in Document 04.)

HOW INFANTS LEARN MUSIC

(2) Dr. Edwin Gordon's research and publication explain how pre-K12 children learn, their responses, and how a teacher should interact with the student for each of the stages of:

ACCULTURATION (Infants: Birth to Age 2-4)

IMITATION (Toddlers: Ages 2-4 to 3-5)

ASSIMILATION (Preschoolers: Ages 3-5 to 4-6)

All levels of *Bitty Bops* music teachers need to know what comprises these stages, how to recognize children's responses for each level, and how the *Bitty Bops* music teacher should interact rhythmically and tonally with the children on each level. For this level, *Bitty Bops—Infants*, music teachers especially need to know the stages of ACCULTURATION (Infants: Birth to Age 2-4). (See Document 02.)

COMPILATION OF CURRICULAR MATERIALS

(3) *Bitty Bops—Infants* music teachers should be thoroughly familiar with all the songs and activities so that Infants may be taught according to their developmental and response stages.

INFANT SONGS COLLECTION: These categorical songs and activities, indexed by music activity categories, are compiled and field-tested by an experienced pre-K12 music teacher for more than a decade of teaching at this age level. (See Document 04.)

MUSIC TOGETHER SONG COLLECTIONS: From Ken Guilmartin and Dr. Lillian Levinowitz, pre-K12 music experts at Rowan University. (See Document 05.)

Tambourine Song Collection

Sticks Song Collection

Fiddle Song Collection

Flute Song Collection

Triangle Song Collection

Summer Songs 1 Collection

Drum Song Collection

Summer Songs 2 Collection

Bongos Song Collection

Summer Songs 3 Collection

Maracas Song Collection

Babies Collection

Bells Song Collection

Family Favorites Songbook for Teachers

MUSIC PLAY: BOOK 1: From Dr. Gordon and his associates at Temple University and surrounding areas, this music book is created based on the music learning sequence Gordon research for pre-K12ers. (See Document 06.)

NICHOL'S WORTH: VOLUMES 1-2-3-4: A great collection of fun and humorous songs. These are witty, folk-like songs in four volumes, featuring all combinations of Meters (duple, triple, and multi-metric combined); Modes (major, minor, dorian, mixolydian, phrygian, lydian, and multi-tonal); in vocal textures (unison, combinable

songs, partner songs, ostinatos, countermelodies, and rounds) that many other song collections neglect to include. **(See Document 07.)** (For the much neglected Locrian mode, see the Knauss Music Curriculum, Book 1, pp. 50, 82-84. All modes may be sung in canon, see Knauss Music Curriculum, Book 3, pp. 18-20. For the Locrian mode, transpose the canon to the scale notes B to B: Ti-Do-Re-Mi-Fa-So-La-Ti.)

THE BOOK OF MOVEMENT EXPLORATION: CAN YOU MOVE LIKE THIS? Dr. John Feierabend has many years of research and experience with pre-K12 music teaching as well as expertly certified in the Kódaly music education approach. **(See Document 08.)**

FIRST STEPS IN CLASSICAL MUSIC: KEEPING THE BEAT! Dr. John Feierabend compiled an accompanying CD to the above book featuring many great classical works for children’s exposure to classical styles. **(See Document 08.)**

INFANT MUSIC LESSON PLANS

(4) *Bitty Bops—Infants* music teachers need to be familiar with all of the above information, songs, and activities, to the point of having them memorized so that they naturally flow out of the music teacher in smooth, well-transitioned, dove-tailed music lessons. See the lesson plan instructions and example music lesson plans for dovetailing and planning a balanced presentation and exposure to all Active Participations, Rhythm and Tonal Patterns, Song Categories, Meters, and Modes. **(See Document 03.)**

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Infant Classes & Activities Explained

Birth through Age 1

“Cardinal” Rules that must never be broken or neglected when teaching pre-K12 music classes:

1. Every song must have movement on the steady beat (except for purposeful interpretive movements). Always plan your movements. Also, copy any students’ spontaneous movements.
2. All movements must exhibit a steady beat.
3. Male and female teachers alike must use their head voices so that the students learn to match in their light head voices. When all students are securely in tune, then the male teacher may use his lower voice and be certain that the students are aware of the octave transfer.
4. The teacher should never play an instrument to have students match pitches, because the transfer gap in timbre from instrument to voice is too wide. The teacher must always use voice to voice.
5. At the end of every singing song, the teacher sings the “Sol-Do” of the song with hand motions—palms pointing down at chest level (Sol) and ending on the floor or waist level (Do). Pause for two seconds after the Sol, to allow for students to respond if they wish with the Do.

Each Infant Lesson Plan should contain the following, depending on class length:

1. Bouncing or lap song
2. Finger play / body awareness songs and activities
3. Large gross motor activity / traveling movement—if class is mostly mobile infants
4. Steady beat activities to utilize each of the following instruments—(drums, shakers, sticks)
5. Peek-a-boo song with scarves
6. Rocking song
7. Rhythmic and tonal patterns, both simple and complex
8. Group dance activity
9. From one music activity to the next, music concepts dovetailed (see Lesson Plan chart).
10. For the music learning stages of infants, see ACCULTURATION stages in the chart of How Infants Learn Music (see Document 02).
11. Each class should contain approximately 12-14 songs including hello and goodbye songs, dependent on time length of class. The use of the word parent in the follow paragraphs denotes caregiver, babysitter, family relative, or anyone who regularly brings the infant to each class.

Repetition. Repetition the most important aspect of learning in early childhood music. Songs are repeated from week to week, but varied with different instruments and movements. The majority of each class is repeated familiar songs and activities, with only a few being introduced as new. When new ones are consistently repeated, they too become familiar.

Actions Not Explanations. The teacher begins each class with singing, ends with singing, and even sings all 4-word-or-less instructions between activities (only if instructions are absolutely needed). In preschool ages, children do not learn with linguistic explanations—they learn experientially. Only parents need explanations, such as the preschool stages of learning (see ACCULTURATION stages in chart of How Infants Learn Music (see Document 02), or reminders why their participation is the superior modeling for their infant. When parents need explanations or reminders that they are active participants all the time, provide these apart from the flow of the lesson. Parents should sing every song the same as the teacher, because infants need the emotional connection of the parent voice that they have been listening to since before they were born. Music is learned in the same way as language (Suzuki’s “mother tongue”

concept). So it is because we speak to infants, regardless of their ability to answer or understand, to immerse them in unlimited exposure. In this way, infants will acquire the sounds and rhythms. It is only later in Kindergarten or after that they should be asked to read and write in the language.

Smooth Transitions. When moving from song to song, either sing a transition melodic phrase, or a clean-up song. Do not speak instructions. Keep the music ongoing. Think about what is coming next and prepare infants and parents for the activity with movement to do together. “March with me,” or “caw like a crow,” or just jump right into the next song or activity. Don’t stop the music, but rather keep songs flowing from one to the next. If a child does not want to “clean up,” they will eventually copy the others. When you, the teacher, give out the next object for the next activity, you can trade them objects without saying a word or bringing attention to their negative behavior. In this way, always promote a positive atmosphere.

Playing Not Performing. Real learning that will stick, will happen when infants feel comfortable in their learning environment, when there is repetition, and when they are emotionally connected to the activity through laughter and enjoyment. Growing a relationship with that infant can happen through music class, which of course is inherently fun, but a child will also naturally gravitate to someone who will “play” with them. An effective early childhood teacher is one who has a playful spirit and is thoroughly animated. Children learn through play and are naturally playful beings. They will respond to adults who are authentically silly right along with them. Teachers need to find that playful spirit that feels natural to them.

Acceptance Without Expectations. Children are different learners. Some are active participants and some do not participate at all but they are absorbing the class and its activities like a sponge, regardless of what they are doing on the exterior. What they do in class, most likely they will imitate at home where they are most comfortable. We take the children, where they are, and whatever type of learner they are, and accept them as they are. Early childhood music education, informal music education, is not at all like formal music education in K-12, where responses are expected. The teacher must be aware that participation or responses may or may not happen depending on the learning stage of the infant (see ACCULTURATION stages in chart of How Infants Learn Music (see Document 02).

Parent Participation. Parents should be reminded that they are to be their infant’s example. Parents must be involved, not sitting or standing as silent observers outside the activity circle. Infants need to see that their parents value music and that they lead by modeling, showing the joy of music even when the infant is not participating. Parent socializing should not happen during class, and should be addressed either through an initial handout explaining class procedure and parental expectations, or verbal reminders. Remind the parents to turn their “talking” voices off as they enter the room. Parents may also need to be reminded that the music curriculum is developmentally geared to the infant child so repetition is a key component. Infants are emotionally connected to their parents and their voices, so when modeling, remind parents that it doesn’t matter how well or perfectly they sound. It is primarily the fact that it is THEIR sound their infant will respond to and connect with. This ensures that the best learning will happen!

Infant Music Lesson Plans

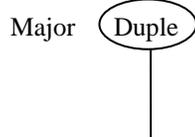
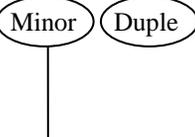
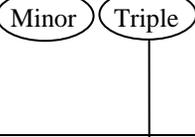
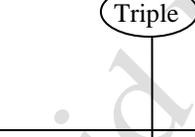
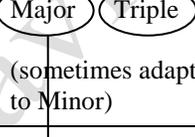
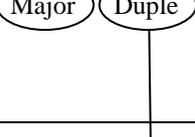
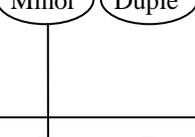
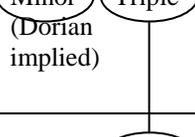
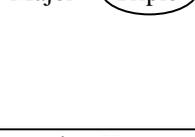
Guidelines for Planning

- (1) Whatever you choose as the “Hello Song” and “Goodbye Song” for the first class of the semester, keep those songs consistent for the whole semester. Change the “Hello” and “Goodbye” songs to different ones only in a following semester.
- (2) Follow careful Dovetailing of Modes and Meters from activity to activity so that something remains familiar from activity to activity in each lesson—thus controlling the number of music concepts that are familiar vs. new from activity to activity. Also carefully track the repetition and changing of active participations (“ing” words) down the column. (See the circled items for how they are repeated or “dovetailed” from activity to activity.)
- (3) Carefully plan the number of familiar activities, as opposed to new activities, from lesson to lesson. Repeat a majority of familiar from the previous lesson(s) and use a small number of new. (The arrows that point forward into the next lesson plan indicate the songs that are carried as familiar over into the next lesson plan.)
- (4) As much as possible, be sure to include each of the Active Participations of Singing, Chanting, Moving, Playing, Performing, Creating, and Improvising in some way throughout the progress of each lesson. (See the third column labeled Dovetailing of Mode / Meter / Specialty.)
- (5) Choose 3-4 Duple and Triple Rhythms and insert into the Lesson Plan where appropriate. Choose 3-4 Tonal Patterns and insert into the Lesson Plan where appropriate. Chant on neutral syllable “ba” for rhythm and sing on neutral syllable “nu” or “loo” for tonal. Perform the rhythm and tonal patterns looking directly into infants’ faces. Pause a second or two after each to give infant time to respond if (s)he desires. Whatever response given, immediately copy it back to the infant and give a response moment. (These rhythms and tonal patterns are found in the Knauss Music Curriculum, Book 1A.)
- (6) Plan for music activities that are at the Infant’s level as well as music that is beyond the Infant’s level, the same as parents babble single words or “baby talk” to their infants, as well as speak adult-level coherent paragraphs with complex words and sentence structures, even second languages.
- (7) Include listening, moving, and playing with an instrumental selection in each lesson—whether popular, classical, cultural, or whatever.
- (8) Because music potential is genius level at birth, and slowly declines from there, always provide the infants with the greatest exposure to all kinds and levels and complexity of music—nothing is outside their exposure and absorption abilities at this age.

Infant Example Lesson Plan 1

Choose 3-4 Duple and Triple Rhythms and insert into the Lesson Plan where appropriate.

Choose 3-4 Major and Minor Tonal Patterns and insert into the Lesson Plan where appropriate.

CATEGORY	MATERIALS	DOVETAILING OF MODE / METER / SPECIALTY	ACTIVITY
Hello Song	“Hello Song” Music Together—Sticks Song Collection, p. 13	Major  Singing & Pat/Clap the Duple Meter	Sit in a circle and sway back and forth gently on the macrobeats—sing close to each baby so (s)he can focus on your mouth →
Bouncing Song / Lap Song	“Dance to Your Daddy” Music Together—Flute Song Collection, p. 35	 Singing	Bounce babies in one of the ways as shown in the 4 pictures. Change bounce to another picture when the song repeats
Finger Play / Body Awareness	“Pussy-Cat, Pussy-Cat” (Mother Goose Club), Infant Collection, p. 20	 Singing	Using your fingers, lightly tap the triple microbeats on infant. Do a tickle at the end of the song →
Peek-a-Boo Song	“Round and Round the Haystack” Infant Collection, p. 21	 Chanting	Cover mommy or daddy or infant with a shear scarf and follow the stepping and uncovering directions while chanting →
Steady Beat Activity with Instruments	“Pat-a-Cake Pat-a-Cake” Infant Collection, p. 22	 Singing & Playing	Play on the dotted quarter macrobeats with all kinds of percussion instruments while singing
Dancing Song	“Tingalayo” Music Together—Tambourine Song Collection, p. 18	 Singing & Dancing & Marching	March and dance with scarves while singing →
Rocking Song	“Bim Bam” Music Together—Maracas Song Collection, p. 22	 Singing & Playing	Rock while singing and playing—use various kinds of instruments to play either the macrobeats or microbeats →
Large Gross Motor Activity with Traveling Movement	“Ladybug” Music Together—Triangle Song Collection, p. 19	 Singing & Moving	Sing and move the song changing the words to lots of different animals that cause the infants to employ large traveling movements →
Goodbye Song	“Goodbye, So Long, Farewell” by Ken Guilmartin Music Together—Sticks Song Collection, p. 45	Major  Swaying & Pat/Clap /Clap the Triple Meter	Back to sitting in a circle—use each of the infant’s and parent’s names to sing goodbye—sway a goodbye hand to the triple meter →

(Rhythm and Tonal Patterns are chosen from the *Knauss K-12 Music Curriculum, Book 1A*.

There are only 9 activities above; 12-14 are to be planned by repeating categories.)

Infant Example Lesson Plan 2

Choose 3-4 Duple and Triple Rhythms and insert into the Lesson Plan where appropriate.

Choose 3-4 Major and Minor Tonal Patterns and insert into the Lesson Plan where appropriate.

CATEGORY	MATERIALS	DOVETAILING OF MODE / METER / SPECIALTY	ACTIVITY
Hello Song	“Hello Song” Music Together—Sticks Song Collection, p. 13	Major Duple Singing & Pat/Clap the Duple Meter	Sit in a circle and sway back and forth gently on the macrobeats—sing close to each baby so (s)he can focus on your mouth
Bouncing Song / Lap Song	“The Grasshopper and the Elephant” A Nichol’s Worth, Vol. 1, p. 9	Phrygian Duple Singing	Bounce babies on thighs, on knees, or gently in the air. Choose one way for the grasshopper and another for the elephant
Finger Play / Body Awareness	“Pussy-Cat, Pussy-Cat” (Mother Goose Club), Infant Collection, p. 20 Perform Minor Tonal Patterns	Minor Triple Singing	Using your fingers, lightly tap the triple microbeats on infant. Do a tickle at the end of the song
Peek-a-Boo Song	“Round and Round the Haystack” Infant Collection, p. 21 Perform Triple Rhythm Patterns	Triple Chanting	Cover mommy or daddy or infant with a shear scarf and follow the stepping and uncovering directions while chanting
Steady Beat Activity with Instruments	“Water Music: Allegro: (Gigue)” G.F. Handel Track 14, First Steps in Classical Music CD-493 Perform Major Tonal Patterns	Major Duple Compound Listening & Playing	Perform the beat with all kinds of available percussion instruments
Dancing Song	“Tingalayo” Music Together—Tambourine Song Collection, p. 18	Major Duple Singing & Dancing & Marching	March and dance with scarves while singing
Rocking Song	“Bim Bam” Music Together—Maracas Song Collection, p. 22 Perform Duple Rhythm Patterns	Minor Duple Singing & Playing	Rock while singing and playing—use various kinds of instruments to play either the macrobeats or microbeats
Large Gross Motor Activity with Traveling Movement	“Ladybug” Music Together—Triangle Song Collection, p. 19	Minor Triple Singing & Moving	Sing and move the song changing the words to lots of different animals that cause the infants to employ large traveling movements
Goodbye Song	“Goodbye, So Long, Farewell” by Ken Guilmartin Music Together—Sticks, p. 45	Major Triple Swaying & Pat/Clap /Clap the Triple Meter	Back to sitting in a circle—use each of the infant’s and parent’s names to sing goodbye—sway a goodbye hand to the triple meter

(Rhythm and Tonal Patterns are chosen from the *Knauss K-12 Music Curriculum, Book 1A*. There are only 9 activities above; 12-14 are to be planned by repeating categories.)



BITTY BOPS

BOOK TWO: TODDLERS
PreK12 Music Curriculum for
Ages Two through Three



Preface

How To Use *Bitty Bops—Toddlers* Music Curriculum

There are four main sections to *Bitty Bops—Toddler* Music Curriculum.

TODDLER LESSON STRUCTURE & ACTIVITIES EXPLAINED

(1) *Bitty Bops—Toddlers* music teachers must first learn the Toddler Lesson Structure and explanation of Toddler Activities. (See Document 11 and paragraphs in Document 14.)

HOW TODDLERS LEARN MUSIC

(2) Dr. Edwin Gordon's research and publication explain how pre-K12 children learn, their responses, and how a teacher should interact with the student for each of the stages of:

ACCULTURATION (Infants: Birth to Age 2-4)

IMITATION (Toddlers: Ages 2-4 to 3-5)

ASSIMILATION (Preschoolers: Ages 3-5 to 4-6)

All levels of *Bitty Bops* music teachers need to know what comprises these stages, how to recognize children's responses for each level, and how the *Bitty Bops* music teacher should interact rhythmically and tonally with the children on each level. For this level, *Bitty Bops—Toddlers* music teachers especially need to know the stages of IMITATION (Toddlers: Ages 2-4 to 3-5). (See Document 12.)

COMPILATION OF CURRICULAR MATERIALS

(3) *Bitty Bops—Toddlers* music teachers should be thoroughly familiar with all the songs and activities so that Toddlers may be taught according to their developmental and response stages.

TODDLER SONGS COLLECTION: These categorical songs and activities, indexed by music activity categories, are compiled and field-tested by an experienced pre-K12 music teacher for more than a decade of teaching at this age level. (See Document 14.)

MUSIC TOGETHER SONG COLLECTIONS: From Ken Guilmartin and Dr. Lillian Levinowitz, pre-K12 music experts at Rowan University. (See Document 15.)

Tambourine Song Collection

Sticks Song Collection

Fiddle Song Collection

Flute Song Collection

Triangle Song Collection

Summer Songs 1 Collection

Drum Song Collection

Summer Songs 2 Collection

Bongos Song Collection

Summer Songs 3 Collection

Maracas Song Collection

Babies Collection

Bells Song Collection

Family Favorites Songbook for Teachers

MUSIC PLAY: BOOK 1: From Dr. Gordon and his associates at Temple University and surrounding areas, this music book is created based on the music learning sequence Gordon research for pre-K12ers. (See Document 16.)

NICHOL'S WORTH: VOLUMES 1-2-3-4: A great collection of fun and humorous songs. These are witty, folk-like songs in four volumes, featuring all combinations of Meters (duple, triple, and multi-metric combined); Modes (major, minor, dorian,

mixolydian, phrygian, lydian, and multi-tonal); in vocal textures (unison, combinable songs, partner songs, ostinatos, countermelodies, and rounds) that many other song collections neglect to include. (See Document 17.) (For the much neglected Locrian mode, see the Knauss Music Curriculum, Book 1, pp. 50, 82-84. All modes may be sung in canon, see Knauss Music Curriculum, Book 3, pp. 18-20. For the Locrian mode, transpose the canon to the scale notes B to B: Ti-Do-Re-Mi-Fa-So-La-Ti.)

THE BOOK OF MOVEMENT EXPLORATION: CAN YOU MOVE LIKE THIS? Dr. John Feierabend has many years of research and experience with pre-K12 music teaching as well as expertly certified in the Kodály music education approach. (See Document 18.)

FIRST STEPS IN CLASSICAL MUSIC: KEEPING THE BEAT! Dr. John Feierabend compiled an accompanying CD to the above book featuring many great classical works for children’s exposure to classical styles. (See Document 18.)

TODDLER MUSIC LESSON PLANS

(4) *Bitty Bops—Toddlers* music teachers need to be familiar with all of the above information, songs, and activities, to the point of having them memorized so that they naturally flow out of the music teacher in smooth, well-transitioned, dove-tailed music lessons. See the lesson plan instructions and example music lesson plans for dovetailing and planning a balanced presentation and exposure to all Active Participations, Rhythm and Tonal Patterns, Song Categories, Meters, and Modes. (See Document 13.)

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Toddler Lesson Plan Template

Choose 3-4 Duple and Triple Rhythms and insert into the Lesson Plan where appropriate.

Choose 3-4 Major and Minor Tonal Patterns and insert into the Lesson Plan where appropriate.

CATEGORY	MATERIALS	DOVETAILING OF MODE / METER / SPECIALTY	ACTIVITY
Hello Song	“Hello Song” Music Together—Sticks Song Collection, p. 13	Major Duple Singing & Pat/Clap the Duple Meter	Sit in a circle and sway back and forth gently on the macrobeats—perform steady beats →
Bouncing Song / Lap Song			
Finger Play / Body Awareness			
Large Gross Motor Activity / Traveling Movement & Hoops			
Steady Beat Activity with Instruments			
Vocal Response / Call and Respond Activity			
Group Dance Activity			
Goodbye Song	“Goodbye, So Long, Farewell” by Ken Guilmartin Music Together—Sticks, p. 45	Major Triple Swaying & Pat/Clap /Clapping Triple Meter	Back to sitting in a circle—use each of the toddler’s and parent’s names to sing goodbye—sway a goodbye hand to the triple meter →

(Rhythm and Tonal Patterns are chosen from the *Knauss K-12 Music Curriculum, Book 1A*. There are only 8 activities above; 12-14 are to be planned by repeating categories.)



BITTY BOPS

BOOK THREE: PRESCHOOLERS

**PreK12 Music Curriculum for
Ages Four through Kindergarten**



Preface

How To Use *Bitty Bops—Preschoolers* Music Curriculum

There are four main sections to *Bitty Bops—Preschoolers* Music Curriculum.

PRESCHOOLER LESSON STRUCTURE & ACTIVITIES EXPLAINED

(1) *Bitty Bops—Preschoolers* music teachers must first learn the Preschooler Lesson Structure and explanation of Preschooler Activities. (See Document 21 and paragraphs in Document 24.)

HOW PRESCHOOLERS LEARN MUSIC

(2) Dr. Edwin Gordon's research and publication explain how pre-K12 children learn, their responses, and how a teacher should interact with the student for each of the stages of:

ACCULTURATION (Infants: Birth to Age 2-4)

IMITATION (Toddlers: Ages 2-4 to 3-5)

ASSIMILATION (Preschoolers: Ages 3-5 to 4-6)

All levels of *Bitty Bops* music teachers need to know what comprises these stages, how to recognize children's responses for each level, and how the *Bitty Bops* music teacher should interact rhythmically and tonally with the children on each level. For this level, *Bitty Bops—Preschoolers*, music teachers especially need to know the stages of ASSIMILATION (Preschoolers: Ages 3-5 to 4-6). (See Document 22.)

COMPILATION OF CURRICULAR MATERIALS

(3) *Bitty Bops—Preschoolers* music teachers should be thoroughly familiar with all the songs and activities so that Preschoolers may be taught according to their developmental and response stages.

PRESCHOOLER SONGS COLLECTION: These songs and activities, indexed by music activity categories, are compiled and field-tested by an experienced pre-K12 music teacher from more than a decade of teaching at this age level. (See Document 24.)

MUSIC TOGETHER SONG COLLECTIONS: From Ken Guilmartin and Dr. Lillian Levinowitz, pre-K12 music experts at Rowan University. (See Document 25.)

Tambourine Song Collection

Sticks Song Collection

Fiddle Song Collection

Flute Song Collection

Triangle Song Collection

Summer Songs 1 Collection

Drum Song Collection

Summer Songs 2 Collection

Bongos Song Collection

Summer Songs 3 Collection

Maracas Song Collection

Babies Collection

Bells Song Collection

Family Favorites Songbook for Teachers

MUSIC PLAY: BOOK 1: From Dr. Gordon and his associates at Temple University and surrounding areas, this music book is created based on the music learning sequence Gordon research for pre-K12ers. (See Document 26.)

NICHOL'S WORTH: VOLUMES 1-2-3-4: A great collection of fun and humorous songs. These are witty, folk-like songs in four volumes, featuring all combinations of

Meters (duple, triple, and multi-metric combined); Modes (major, minor, dorian, mixolydian, phrygian, lydian, and multi-tonal); in vocal textures (unison, combinable songs, partner songs, ostinatos, countermelodies, and rounds) that many other song collections neglect to include. **(See Document 27.)** (For the much neglected Locrian mode, see the Knauss Music Curriculum, Book 1, pp. 50, 82-84. All modes may be sung in canon, see Knauss Music Curriculum, Book 3, pp. 18-20. For the Locrian mode, transpose the canon to the scale notes B to B: Ti-Do-Re-Mi-Fa-So-La-Ti.)

THE BOOK OF MOVEMENT EXPLORATION: CAN YOU MOVE LIKE THIS? Dr. John Feierabend has many years of research and experience with pre-K12 music teaching as well as expertly certified in the Kodaly music education approach. **(See Document 28.)**

FIRST STEPS IN CLASSICAL MUSIC: KEEPING THE BEAT! Dr. John Feierabend compiled an accompanying CD to the above book featuring many great classical works for children’s exposure to classical styles. **(See Document 28.)**

PRESCHOOLER MUSIC LESSON PLANS

(4) *Bitty Bops—Preschoolers* music teachers need to be familiar with all of the above information, songs, and activities, to the point of having them memorized so that they naturally flow out of the music teacher in smooth, well-transitioned, dove-tailed music lessons. See the lesson plan instructions and example music lesson plans for dovetailing and planning a balanced presentation and exposure to all Active Participations, Rhythm and Tonal Patterns, Song Categories, Meters, and Modes. **(See Document 23.)**

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Preschooler Lesson Plan Template

Choose 3-4 Duple and Triple Rhythms and insert into the Lesson Plan where appropriate.

Choose 3-4 Major and Minor Tonal Patterns and insert into the Lesson Plan where appropriate.

CATEGORY	MATERIALS	DOVETAILING OF MODE / METER / SPECIALTY	ACTIVITY
Hello Song	“Hello Song” Music Together—Sticks Song Collection, p. 13	Major Duple Singing & Pat/Clap the Duple Meter	Sit in a circle and sway back and forth gently on the macrobeats—perform steady beats →
Stationary Movement / Finger Play / Body Awareness			
Large Gross Motor Activity / Traveling Movement			
Vocal Response / Call and Respond			
Group Dance Activities			
Travel Movement / Large Gross Motor			
Steady Beat Activity / Instrument Song			
Musical Story / Story Song / Sound Story			
Goodbye Song	“Goodbye, So Long, Farewell” by Ken Guilmartin Music Together—Sticks, p. 45	Major Triple Swaying & Pat/Clap /Clapping Triple Meter	Back to sitting in a circle—use each of the preschooler’s and parent’s names to sing goodbye—sway a goodbye hand to the triple meter →

(Rhythm and Tonal Patterns are chosen from the *Knauss K-12 Music Curriculum, Book 1A*. There are only 9 activities above; 12-14 are to be planned by repeating categories.)