The background of the cover features a reproduction of the painting 'The Starry Night' by J.M.W. Turner. The painting is characterized by its vibrant, swirling blue sky filled with numerous bright, glowing yellow stars and a crescent moon. In the foreground, a dark, jagged cypress tree stands prominently against the turbulent sky. The overall style is expressive and textured, with visible brushstrokes throughout. The cover itself is divided into a yellow vertical band on the right and a white vertical band on the left, with the painting's colors extending into these bands.

# **EC3 MUSIC TEACHER TEXT**

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*EC3 Music Teacher Text*

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**Front Cover**

The Starry Night, June 1889

Artist: Vincent van Gogh (1853-90)

Location: Museum of Modern Art, New York, USA

Photo credit: Bridgeman Images

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# OVERVIEW OF THE CURRICULUM:

God has created our sense of hearing to be of utmost importance to our learning while we are infants and children. We are able to hear in utero [in the womb] at about 5 months. At birth, our hearing is much stronger than our vision. Our ability to learn speech depends heavily on our ability to hear and imitate. New research shows that music making may be connected to language acquisition. Researchers are also finding that our speaking ability is tied to our ability to move in rhythm. Music is not only pleasurable for children, but also extremely crucial to their brain development.

The goals of this curriculum are to build music-making skills and experiences, to teach understanding of music and listening skills, to offer opportunity for creative and individual expression, and to give exposure to various styles of music through a cultural/historical context.

## **Music-making skills and experiences, to include:**

- Making music joyfully
- Singing tunefully and beautifully
- Internalizing and maintaining a steady pulse through movement/dance and performance
- Matching pitch with accuracy
- Echoing melodic and rhythmic patterns

## **Music analysis through listening and theory, to include:**

- A variety of music styles—local, regional, and national
- Aural elements of music—timbre, genre, tempo, style, direction of line, instrumentation, rhythm, melody, and form

## **Creativity and expression, to include:**

- Listening for mood and emotional content in music
- Expressing mood, feeling, and personal story when making music
- Improvising and composing music
- Gaining confidence in making creative choices

## **Music history and cultural context, to include:**

- Exposure to different styles of music
- Focus on a new composer monthly, compositions and biographical content
- Exploration and celebration of local musical heritage

Each music class should be a joyful oasis in the week. Here is a precious opportunity to build unity as well as individuality within the group. During music time the teacher has abundant opportunity to love and bond with the students. Smiles, eye contact, encouragement, and joy in sharing the music all create an atmosphere of affirmation and acceptance. Strive to assure that no child is made to feel inadequate or inferior at music making. This is not a place to judge music skills, but to encourage their acquisition.

## **Every class should include time to:**

- Listen

Sing  
Move  
Make choices

As the teacher, you also should feel free and encouraged to make creative choices. Change the songs, the words, the movements, or the way you use them. Add your own ideas and words! If you really don't like a song, you are free to omit it! If something else works better for your class, that's what you should do. You and your class should be making lots of creative choices, so you may well end up with a unique approach to a song. Follow the lead of a child with an idea. If the children request that a song be sung, make an effort to add it to the plan for that day. Creativity should be encouraged and celebrated. Music class gives you a specific opportunity to foster that kind of creative environment which may not be possible in academic subjects.

You will be called upon to prepare well for each class. Stay at least one planning week ahead of the lesson you are teaching so that you will be able to thoroughly learn the music. You will ultimately need to memorize the songs so that you know them well enough to lead and to make them fun for the children. You will want to give yourself time to personalize the lessons for your students and your own interests and directions.

The underlying rhythm of the class is one that attempts to harness the students' attention at the beginning of class with seated, listening, and echoing activities. The rest of the class is interspersed with both active and calming activities, with every class ending with two worship songs. The primary purpose of those songs is, of course, for worship; but they also serve to calm and transition the class back out of music time. As you direct the activities, feel free to move around the order of the middle activities. It sometimes becomes abundantly clear that the children need to move immediately or that they need to calm down. You are encouraged to be flexible according to the needs and interests of your class.

Each class begins with a greeting song, which invites them into the music time. That is followed by melodic and rhythmic patterns, a brief exercise giving opportunity for the students to hear and mimic back solfege and rhythmic patterns. The children enjoy this so much, and it is beneficial to their brain development. I think it actually feels good for them to repeat back the patterns! You have been given a CD with all these patterns included. You may simply play the CD and respond with the children; or, if you feel confident enough in your singing ability, present the patterns yourself and ask the children to copy you. You will have to focus the first few weeks helping them to learn the protocol of "my turn, your turn." For that reason, it is better for the first few weeks for you to use the Patterns CD in class so that you are participating with the children in answering the given patterns and keeping them quiet to hear the patterns. When they are able to wait and be attentive while the pattern is given, then you will be able to move into giving the patterns yourself if you would like to. I encourage you to get to that point sooner rather than later. It is always better for the children to hear a live singer.

The melodic patterns are given in solfege, which is like a new language to the children (and possibly to the teacher!). The patterns are not too long, and the children will quickly learn them. At first all the patterns will be given for the entire group. Then as the children gain confidence and



skill, you may offer the opportunity for solos (one lesson for melodic patterns and the next for rhythmic). Don't force anyone to have a solo, and eventually they will all want them. The teacher should not be picky about the quality of the solo here. Good teacher responses would be, "Thank you" "Yes!" "Wow" "Give me 5!" Avoid anything that might seem to rate the performance or make one child feel that you thought someone else was better.

The rhythmic patterns for the first few weeks should be answered while tapping to the beat lightly on knees. When the children are used to the rhythm words, they should be given rhythm sticks to use for their patterns. When using the sticks, they should tap the sticks on each vocalized syllable. Wait to give out the sticks until it is time to do the rhythm patterns. The instruction is given when the sticks are passed out to "Make a mountain or an L or a T." Sometimes you might whisper that the sticks or drums that you are passing out are asleep and that we must be quiet and let them sleep until it is time to awaken them. That means for the children to place their sticks on the floor in the requested shape until time to use them. Before the first pattern is given, have the children put their sticks in "ready position" – one in each hand, held like a bouquet with sticks upright and resting on their knees. If rhythm sticks are not available, the children may tap lightly on their knees while seated in a cross-legged position. When tapping on the beat, both hands are used. When dividing the beat in half and fourths, alternate hands.

Some lessons include listening to and identifying recorded sounds. This is another opportunity for the students to focus their attention quietly and control their impulse to blurt out what they are hearing. This impulse control is an important part of what's gained in such an exercise. Advise the children to FREEZE while the listening example is being played, and the teacher should keep her or his finger up in a "shhhh" position without making eye contact. After the sound effect has played, you may ask the children to raise their hands to give you their opinions of what they heard. If the answer is obvious, you may choose to have the children give their answer all together. If there will be several different ideas, you should call on one at a time. It will take a lot of training to get them to be quiet while the sound is played. Don't give up...keep working towards that!

Movement is an important aspect of music, especially at this age. Individuality and creativity should be encouraged (especially in the free movement activities). Encourage swaying and clapping during the seated music if a child initiates them. Try to go with their suggestions and ideas if you can do so without de-railing the class. "That's a good idea!" coming from you will encourage creative thought in all the children. When they see their teacher copy a child-initiated action, the children will realize that a special environment has been established in which their ideas about how to move (as well as other ideas) are accepted and even welcomed.

Organized movement and dance activities are usually class favorites. Much of the current research about how music benefits the brain shows that movement is a crucial component. When the child feels the beat by using his entire body with developmentally appropriate music activities, important neural processes are accessed: the language center, the body's urge to move, the brain's attention to patterns, the voice's response to sounds, the ear-to-brain connection, and the emotional experience. Choreographed movement activities as well as free movement experiences will be included. The teacher will need to lead in the planned movement each time

and participate thoughtfully in the free movement times. The children will tend to model what the teacher is doing in the unstructured dances until they gain confidence in listening and moving in their own way. At first the teacher should move in the free movement time with the children until they are comfortable, but soon it's better to allow them to move without being influenced by what you are doing. Talking first about the kind of movement they will be doing is beneficial. "Fly like a bird, or dance like the wind." "Now you will pretend to be the rain." "You may move anyway the music makes you feel like moving."

The class ends with two age-appropriate worship songs. Care should be taken to establish a respectful calmness so that the class is able to settle down again after all the fun. Emphasize that you are singing to the Lord and that He is present and enjoying your praise.

### EC3 MUSIC ADDITIONAL INSTRUMENTS

#### A Word about Rhythm Sticks, Scarves, and Instruments

Train the children as to how to use the sticks or instruments within the group setting. Here are some specific expectations. State them clearly to the students and review them regularly until good class etiquette becomes a habit—

1. Play instruments only when the teacher invites you to do so or gives permission.
2. When handed sticks or instruments, set them on the floor and wait for instructions. [After they have set them down, you might want to give permission for everyone to try them out, but it should all be under your calm control.]
3. Handle all instruments—even sticks—carefully and never toss or throw them.
4. After using the scarves, fold them neatly for storage. [Peaceful scarf-folding music has been provided.]

Teach the music class with children and teacher seated cross-legged on a rug in a circle. One delightful way to instruct students to do this is with the words, "Criss-Cross, Applesauce!" By using that silly statement each time you instruct them to join the class and sit cross-legged, they develop skills of listening and obeying.

In addition to the scarves and sticks used in EC1-2 Music, these three instruments will be an integral part of EC3 music lessons. Each school should have two of each of these three instruments:



**Glockenspiel**



**D & A Resonator Bars**



**Triangle**

Each instrument should be stored with its own mallets after each use. See video on “How to play the glockenspiel” on Demo DVD, Track 12.

**Group A** will be those with no prior music experience.

**Group B** will be those who used the EC1-2 curriculum in their previous year of school.

For each class, follow either the instruction for **Group A** or **Group B** all year, but not both. Decide which to use according to the number of children who have used this curriculum. If more students have used it than not, follow the directions for **Group B**. If most do not have music experience, follow the **Group A** plans. It will not work well to try to do both levels in the same room.

## NEW GOALS FOR PATTERNS

**Group A** should follow instructions as given this year unless noted here.

**Group B** should use rhythm sticks from the very beginning of the term. For those who have already had a year of this ear training, the goal is to begin to recognize and identify the patterns aurally. At first you should give them the patterns as usual, then go back and sing the patterns on “ba,” then ask what the do-re-mi words would be for each pattern. You should alternate this with the melodic patterns one lesson and the rhythmic patterns the next.

**Recorded sounds**—Kindergartners should be able to listen without having to cover their mouths; however, it may be a good reminder for them to be quiet while listening (at least for the first few lessons).

**Proper glockenspiel / GLOK-in-Speel/ mallet hold**—Hold mallets loosely between the tip of the thumb and the first joint of the first finger in each hand, with the other three fingers wrapped loosely around the stick. Mallets will angle forward, not parallel to arms, so that the players see an upside-down V formed by the two mallets. Make sure the student is not aiming the pointer fingers out straight. Elbows should also angle out. Instruct the player to hit the middle of the glockenspiel bar and come down from high enough above that the ball of the mallet (not the middle of the stick) makes first contact with the bar.

**Glockenspiel preparation**—Take all the bars off the glockenspiel except the notes that the children will be playing.

**Body percussion**—This means to use sounds produced on your own body. We are doing it to teach the rhythm to the children away from the instruments; then they can easily transfer what they have practiced to the instruments they are playing. When preparing to play the glockenspiel or xylophone, we will be patting knees. When preparing to play the rhythm sticks or triangle part, we will be clapping.



## WEEK 1 LESSON 1

# MELODY AND RHYTHM

## STUDENT OBJECTIVES

---

- Learn our daily greeting song.
- Echo melodic and rhythmic patterns.
- Play a steady beat with recorded music.
- Play back what the teacher plays.
- Sing back their names as an answer to a question.
- Praise God in song.

## WORLDVIEW INTEGRATION

---

Not only is God honored by our praise, but we are blessed as he inhabits the praise of his people. God has created our bodies to respond to and even physically benefit from making music. In addition, we enjoy making music. What an awesome and gracious Creator we have!

## MATERIALS

---

- Patterns CD
- Song CD 1: These are provided to make it easier for you to learn the songs. You may at times want to play a song or two in class, but usually you and your class should sing the songs without the CDs. Today you will use the Song CD to play two of the songs in class.
- Drums (if not available use rhythm sticks)
- Demo DVD (for teacher's preparation only; not for class use)
- Color images: Chickens, Bird (Northern Cardinal), and Ducks

## INTRODUCTION

### **A Word about Rhythm Sticks, Scarves, and Instruments**

The children need to be trained about how to use the sticks or instruments within the group setting. Here are some specific expectations. State them clearly to the students and review them regularly until good class etiquette becomes a habit—

1. Play instruments only when the teacher invites you to do so or gives permission.
2. When handed sticks or instruments, set them on the floor and wait for instructions. [After they have set them down, you might want to give permission for everyone to try them out, but it should all be under your calm control.]
3. Handle all instruments—even sticks— carefully and never toss or throw them.
4. After using the scarves, fold them neatly for storage. [Peaceful scarf-folding music has been provided.]

The music class should be taught with children and teacher seated cross-legged on a rug in a circle. One delightful way to instruct students to do this is with the words, “Criss-Cross, Applesauce!” By using that silly statement each time you want them to join the class and sit cross-legged, they develop skills of listening and obeying.

Explain and practice expectations for polite handling of instruments, listed in Introduction.

All songs can be learned by the teacher on Song CD 1. Lyrics for each lesson’s songs are found at the end of the lesson.

### **Vocabulary**

**solfege /SOHL fezh/:** a system of naming the notes of a musical scale (do, re, mi, fa, sol, la, ti) used to teach audiation (mentally hearing the music at sight)

**audiation /Aw dee AY shun/:** mentally hearing the music at sight

**Gordon Rhythm Language:** a system of naming the parts of the beat both in duple (having two units) and triple (having three units) meter, used to teach music

**meter:** the pulse felt in a given piece

**lyrics:** the words of a song

**rhythm:** a regular repeated pattern of sounds or movements

**echo:** to repeat what someone else has said or sung; to imitate a sound

## METHODS

The music class should be taught with children and teacher seated cross-legged on a rug in a circle.

All songs can be learned by the teacher on the Song CDs. Lyrics for each lesson’s new songs are



found at the end of the lesson or in previous lessons for songs already learned.

– **Here We Are** (Patterns CD, Track 1)

This is a greeting song to begin each music class (seated on rug).

Tap both hands lightly on knees to keep beat. This should be a happy, gathering song. Make eye contact and offer a smile to each student! You will be singing alone at first but children will quickly join in once they know the words. Repeat it several times for the first few classes so that the students can learn it more quickly. You will need to keep encouraging them to sing with you even after they know it. Greeting Song is on the Demo DVD, Track 1.

– **Melodic and Rhythmic Patterns** (Patterns CD, Tracks 2 and 3)

Also see Sequence of Patterns.

Remain seated. Please use the CD until you feel comfortable giving the patterns yourself. We will not use the rhythm sticks for a few weeks. For right now, just have the children repeat the rhythm language while tapping the steady beat on their knees. Eventually the students will be tapping the rhythm on their sticks while speaking the rhythm language. Always have them speak the language along with tapping. Encourage the children with compliments when possible.

Method of giving patterns is shown on the Demo DVD, Track 2. Use the Patterns CD, Tracks 2 and 3 in class for now. Use a rhythm stick—or pencil—as a microphone to help them see when it is their turn on melodic patterns. Hold it to your mouth when you give the pattern and hold it towards the group—or individual—when they should sing. If rhythm sticks are not available when they are introduced in the curriculum, the children should just continue to repeat the rhythmic patterns verbally while tapping the beat lightly on the knees as done in the first few lessons.

– **Renaissance Dance**

Use drums, if available. Rhythm sticks are a second-best choice. Clapping will work if there are no drums or sticks. Use the Song CD 1, Track 1 in class to play with it. Watch this piece on the Demo DVD, Track 6 and Track 7. **[Note:** The pattern changes with each verse. If you listen for that, you will not have to count.]

**Drumming instructions:**

1 2 3 rest (14 times) Both hands together on drum. Teach the children: 1 2 3 Up (both hands up in the air so that they feel the rest beat)

1 rest 3 rest (10 times) Alternate hands in a big, slow swimming like motion.

1 2 3 4 (10 times) Drum on every beat, alternating hands.

1 2 3 and 4 (10 times) Third beat will have 2 hits. Alternate hands.

**Rhythm sticks instructions:**

1 2 3 rest (14 times) Teach 1 2 3 open (Open the sticks to show the empty beat)

1 rest 3 rest (10 times) Teach 1 open 3 open.

1 2 3 4 (10 times) Tap sticks on the floor, alternating hands.

1 2 3 and 4 (10 times) Tap sticks together on every beat. Beat 3 has two hits.

**Clapping instructions:**

1 2 3 rest (14 times) clap clap clap open hands

1 rest 3 rest (10 times) clap, hands hit floor, clap, hands hit floor

1 2 3 4 (10 times) clap clap clap clap (on every beat)

1 2 3 and 4 (10 times) clap every beat, Beat 3 gets 2 claps.

- **Copycat game** – retain drums or sticks.

Teacher gives a pattern, class repeats it back.

Example: 1 2 3 4 1 2 and 3 4 1 and 3 4 1 and 2 and 3 4 1 and 2 and 3 and 4

Make up others. Ask the class if anyone would like to give a pattern for the rest to copy.

It is early for them to feel confident to do so—and it is fine if no one wants to—but it puts forward the idea that they will have opportunity to be the leader. Let all give patterns who desire to. Use this game whenever you want to work it in to encourage listening and independent thought.

**ALL STAND UP.**

- **Head and Shoulders** (Song CD 1, Track 3 for teacher’s use)

Sing the song while touching appropriate body parts. To introduce this song, speak the words without singing while the children touch the right spots. Then sing it and do motions. When the children know it well, you can have fun going fast. They love it! Repeat twice.

**ALL SIT DOWN.**

- **Recorded sounds** (Song CD 1, Tracks 35–37)

Chickens—Track 35

Bird (Northern Cardinal)—Track 36

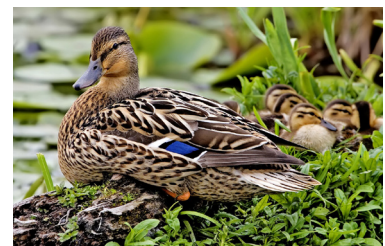
Ducks—Track 37



**Chickens**



**Northern Cardinal**



**Ducks**

Show the images to the children after the sound has been identified. Be sure to have the children remain quiet while the recorded sound is played. (Tell them it is a secret until you ask what they are hearing. They will enjoy covering their mouths—as you model that—while they listen.) They may raise their hands after you ask if they know the sound. When the sound has been identified, ask the children to make the sound themselves. This is a good exercise for using their voices to imitate. The method of using recorded sound

effects in class is shown on the Demo DVD, Track 4.

– **Sing Me Your Name** (Song CD 1, Track 6)

Listen to this piece on the Song CD. Teacher sings the question; then child sings back the answer. For this first class, the child may just sing back her name. Eventually they will be able to sing “My name is \_\_\_\_.” After the child sings back his name, have the whole class sing that name three times also. Child sings name on sol-mi pitches.

– **Tap, Tap, Tap** – (Song CD 1, Track 5)

Play the CD in class. (It is also included on the Demo DVD, Track 10.)

STAND in a circle. Speak the words to the children, then explain to them what will happen in the dance.

Tap thighs for introduction.

**Follow words sung:**

Tap with your foot.

Clap hands.

Point to each child on “I love you.”

Point to yourself for “You love me.”

Turn around on the spot.

Join hands and gallop around in a circle for 8 counts.

Announce, “Other way!” and go that way for 8 counts.

Stop and tap legs with hands.

Repeat sung instructions as above.

Stop and march (dropping hands).

Repeat dance if there is time and desire.

**SIT DOWN FOR WORSHIP TIME.**

– **O, How I Love Jesus** (Song CD 1, Track 8, for teacher’s use)

Sing with CD. Sway while singing.

– **God is So Good** (Song CD 1, Track 7—may use in class if desired)

Since we often hold hands, it is a good idea to have a hand-washing time before and after music class!

**LYRICS FOR WEEK 1 LESSON 1**

**Here We Are** (Patterns CD, Track 1)

Here we are

Altogether as we sing God’s praise

Joyfully

Here we are

Altogether in (clap) our music class.

**Head and Shoulders** (Song CD 1, Track 3)

Head and shoulders, knees and toes, knees and toes

Head and shoulders, knees and toes, knees and toes  
Eyes and ears and mouth and nose  
Head and shoulders, knees and toes, knees and toes

**Sing Me Your Name** (Song CD 1, Track 6)

Teacher: Sing me your name.

Student: David

Class: David, David, David (pitch is sol-mi)

Teacher: Sing me your name.

Student: My name is David.

Class: His name is David.

**Tap, Tap, Tap** (Song CD 1, Track 5)

With your foot you make a tap tap tap.

With your hands you make a clap clap clap.

I love you, you love me.

Turn around and dance with me.

**O, How I Love Jesus** (Song CD 1, Track 8)

O, how I love Jesus!

O, how I love Jesus!

O, how I love Jesus!

Because He first loved me.

**God is So Good** (Song CD 1, Track 7)

God is so good

God is so good

God is so good

He's so good to me.

He cares for me.

He cares for me.

He cares for me.

He's so good to me.

I love Him so.

I love Him so.

I love Him so.

He's so good to me.

He is my Lord.

He is my Lord.

He is my Lord.

He's so good to me.

## ASSESSMENT

1. Did the student participate?
2. Did the student match pitch?
3. Did the student repeat the rhythm patterns?
4. Did the student try to sing along and learn the songs?
5. Did the student indicate correct body parts on *Head and Shoulders*?
6. Did the student sing his/her name?
7. Did the student move his/her body to the beat while dancing?
8. Did the student participate in and enjoy the worship time?

### **Extensions**

[Begin here, if including an entry at all.]

### **Modifications** (*Helpful, though not strictly required*)

[Begin here, if including an entry at all.]







Chickens





Northern Cardinal





Ducks



Composer of the Month: Johann Sebastian Bach (1685–1750)