

Overview

All children play but, more importantly, all children learn through play. Specifically, music play in the early childhood classroom empowers young children to participate in and learn to enjoy music. They can invent imagined lands and animals, create and re-create their own musical vocabularies, and learn to self-regulate emotions and control their bodies. Musical play helps young children reach musical milestones such as steady beat keeping and matching pitch. Additionally, singing supports pre-language and language development; playing instruments and drumming improve fine motor skills; and movement and dancing teach body coordination and awareness.

Tool Kit I

Arts-Integrated Movement: Musical Play through Full-Body Beat Keeping

- Explore bilateral free and steady beat keeping.
- Dramatize narratives through language and movement.

Tool Kit II

Imaginative Narratives: Musical Play through Scarves and Beanbags

- Explore bilateral free and steady beat keeping.
- Dramatize narratives through language and movement.

These activities extend and deepen a Sounds All Around field trip

Arizona Early Learning Standards Addressed

- Emotional & Social Standard
- Approaches to Learning
- Language & Literacy
- Social Studies
- Physical Development
- Fine Arts



A museum guide gives a tour of the galleries to early childhood students during a field trip.

Field Trip

By enjoying video clips of musicians and ensembles, looking at instruments on display, and using touchable materials, prekindergarten students begin to understand how musical instruments are made and played. With the guidance of a museum guide, everyone will dance, play, and make music!

Book a field trip at [MIM.org/field-trips!](https://www.mim.org/field-trips/)



Prekindergarten students strike a pose during an Arizona Wolf Trap Artist Residency Program at the MIM Music Theater.

Arizona Early Learning Standards Summary

Emotional & Social Standard

Children play alone and alongside others, begin to willingly take turns, and play group games with prearranged rules and follow those rules.

Approaches to Learning

Children sustain attention and increased ability to pay attention over time and use their imagination to generate new ideas and suggestions.

Language & Literacy

Children communicate verbally and nonverbally to express needs and wants; demonstrate an understanding of and participate in finger-plays, songs, and chants; and show an understanding of directions, stories, and conversations.

Social Studies

Children sort objects by one or more attributes (size, color, shape, etc.) and use and respond to positional terms (between, behind, under, above, etc.).

Physical Development

Children move with balance and control, identify body parts and function, and demonstrate improved coordination.

Fine Arts

Children sing and move to familiar songs/chants, make up their own movements to familiar songs/chants, and dramatize familiar stories showing imagination and interest.

Facilitator Tips for Musical Play

1. Follow students to increase learning.

A child-centered curriculum means that the process of learning is more important than the demonstrable outcome. Self-regulation is an important step in development that students validate in a variety of ways. More often than not, children will show you when it is time to leave an activity or when it is time to get up and move. Follow their lead.

2. Sing and chant with enthusiasm.

Children's voices are naturally higher than those of adults. Try to sing in a range that is easy for them to match. When chanting, use inflection in your voice. This will help to create a sense of rhythm and musicality.

3. Stop and speak.

Be sure to give concise and clear instructions while standing still. This enables the children to focus on your directions and not on your movement.

4. Be mindful.

Use your best judgment and developmentally appropriate practice to modify activities for different age groups and students. In general, the younger the children, the easier the movement and activities should be.

5. It takes a village.

Learning extends into the home, after students leave the classroom. Educating caregivers about the developmental milestones reached through musical play will ensure that students get the encouragement and positive reinforcement they need in the home.

6. Enjoy playing.

Be sure to smile and have fun. If you do not lead with positivity, the children will not demonstrate positivity. By approaching these activities with a joyful and relaxed mindset, you set an example for the children to follow and enjoy the experience.



Prekindergarten children playing with caregivers and facilitators at MIM.

Tool Kit I

Arts-Integrated Movement: Musical Play through Full-Body Beat Keeping

Objective

- Promote gross motor skill coordination and development.
- Develop vocabulary for body parts and movement prompts.

Arizona Science Standards Addressed

- **Emotional & Social Standard**
Children play alone and alongside others, begin to willingly take turns, and play group games with prearranged rules and follow those rules.
- **Physical Development**
Children move with balance and control, identify body parts and functions, and demonstrate improved coordination.
- **Language & Literacy**
Children communicate verbally and nonverbally to express needs and wants; demonstrate an understanding of and participate in finger-plays, songs, and chants; and show an understanding of directions, stories, and conversations.

Materials

- Tambourine
- Musical accompaniment (sung or prerecorded sound)
- Ankle/wrist bells or small tambourine (optional)

Assessment

- **Coordination Development**
Are the children in control of their bodies?
Are they able to utilize different movement prompts?
- **Language Development**
Are the children able to correctly name movement prompts and body parts? Are they able start, stop, and take turns?

Music and Context

USA / Canada | Circle Games

Circle singing games are common across many cultures and are often heard on playgrounds. These games may have simple or complex rules and can be played with just a few children or a very large group. As the games progress in complexity, children must pay greater attention to detail and wait patiently for their “turn.”

Musical Selections

1. “B-I-N-G-O”
2. “On the Mountain Stands a Lady”
3. “Oh, We Are Two Sailors”

Africa | Circle Games

Circle singing games in other languages encourage children to think critically about the actions taking place in front of them and how to follow. Teaching songs in call-and-response form (i.e., by having the children echo) allows you to hear their vocalizations and speech development. Challenge the children by varying the speed (tempo) and volume (dynamics) of the games.

Musical Selections

4. “Kye Kye Kule” (Ghana)
5. “Simama Kaa” (Tanzania)



Prekindergarten children explore music and movement to build gross motor skills.

Circle Games

1. "B-I-N-G-O"

There was a big dog who sat on a backporch and Bin - go was his name. There

5

was a big dog who sat on a backporch and Bin - go was his name.

9

B - I - N - G - O, B - I - N - G - O, B - I - N - G - O, and

15

Bin - go was his name - o. B! - I! - N! - G! - O!

Lyrics

There was a big dog who sat on a back porch, and Bingo was his name.

There was a big dog who sat on a back porch, and Bingo was his name.

B - I - N - G - O, B - I - N - G - O

B - I - N - G - O, and Bingo was his name-o.

B! I! N! G! O!

Game

While holding hands in a circle and singing, complete the following motions:

(Circle left) There was a big dog who sat on a back porch, and Bingo was his name.

(Circle right) There was a big dog who sat on a back porch, and Bingo was his name.

(Circle in) B - I - N - G - O, **(circle out)** B - I - N - G - O

(Circle in) B - I - N - G - O, and **(circle out)** Bingo was his name-o. **(Drop hands)**

(Clap front) B! **(clap back)** I! **(clap front)** N! **(clap back)** G! **(jump up)** O!

Suggestions for Scaffolding

- Vary the speed (tempo) with greater range.
- Reassign the directional movement; have students reassign the directional movement.
- Create rules (i.e., everyone must clap together at the end; those who clap late are “out.”)

2. “On the Mountain Stands a Lady”

On the mountain stands a la - dy who she is, I do not know. All she wants is gold and sil - ver.

4
All she wants is ice cream cones. So jump out Ka - tie, and jump in Dan - iel.

Lyrics

On the mountain stands a lady
 Who she is, I do not know
 All she wants is gold and silver
 All she wants is ice cream cones

Game

1. While in a circle, march in one direction.
2. At the end of the song, sing “**Jump in, [insert your name].**” Jump into the center of the circle.
3. Have children march again while singing the song.
4. This time, at the end, sing “**Jump out, [insert your name], and jump in, [insert child’s name].**” Jump out of the center and have a student jump in.
5. Repeat until each student gets a turn.

**Feel free to adjust gender nouns and pronouns, as needed.*

Suggestions for Scaffolding

- Incorporate a drum or tambourine and have each child play a steady beat for everyone to move to. Ask the children to describe the beat before they play it (i.e., fast, slow, etc.).
- After building a vocabulary of movement (i.e., march, fly, stomp, swim, walk backward, jump), have the children pick the movement their peers will do while they are in the middle of the circle.

3. "Oh, We Are Two Sailors"

Oh, we are two sail - ors late - ly come to
 sea, and if you want a - noth - er one, come a - long with
 me. Oh, wish - y wash - y, wish - y, wash - y, wish - y wash - y
 whee, and if you want a - noth - er one, come a - long with me.

Lyrics

Oh, we are two sailors lately come to sea,
 And if you want another one, come along with me.
 Oh, wishy washy, wishy washy, wishy washy whee,
 And if you want another one, come along with me.

Game

- Level 1: While in a circle, march in one direction. At "oh, wishy washy," fold arms and kick legs in front.
- Level 2: While in a circle, march in one direction for the first line and the opposite direction for the second line. At "oh, wishy washy," have students hold hands with a partner and spin.
- Level 3: Choose two children to stand in the center of the circle and march in the opposite direction of the large circle of children. At "oh, wishy washy," have the two children in the center of the circle choose two new friends by spinning together. The original children return to the circle, while the new children stand in the center.

Suggestions for Scaffolding

- Change the movement from march to another large-body function.
- After building a vocabulary of movement (i.e., march, fly, stomp, swim, walk backward, jump), have children pick the movement their peers will do while they are in the middle of the circle.

4. “Kye Kye Kule” (Ghana)

[Call]Kyekye ku - le Kyekye ko-fi - sa
[Res.]Kyekye ku - le Kyekye ko-fi - sa

5
Ko-fi sa lan - ga Ko-fi sa lan - ga Ka-ka shi lan - ga Ka-ka shi lan - ga

9
Kum a-den nde Kum a-den nde Kum a-den nde HEY!
Kum a-den nde Kum a-den nde HEY!

Lyrics

Call: Kye kye kule | **Response:** Kye kye kule
Call: Kye kye kofisa | **Response:** Kye kye kofisa
Call: Kofi sa langa | **Response:** Kofi sa langa
Call: Kaka shi langa | **Response:** Kaka shi langa
Call: Kum aden nde | **Response:** Kum aden nde
Together: Kum aden nde; hey!

Game

While standing in a circle, deliver the calls while tapping the appropriate body parts.

Head	Call: Kye kye kule Response: Kye kye kule
Shoulders	Call: Kye kye kofisa Response: Kye kye kofisa
Hips	Call: Kofi sa langa Response: Kofi sa langa
Knees	Call: Kaka shi langa Response: Kaka shi langa
Toes	Call: Kum aden nde Response: Kum aden nde
Toes	Together: Kum aden nde; (clap together on) hey!

Suggestions for Scaffolding

- Vary speed (tempo) and loudness (dynamics).
- Allow a student to be the caller and make musical decisions (i.e., speed and loudness).

5. “Simama Kaa” (Tanzania)

Si - ma - ma kaa! Si - ma - ma kaa! Ru-ka, ru-ka, ru-ka si - ma - ma kaa! Si(Tem)-

5
be - a, tem-be - a! Tem - be - a, tem-be - a! Ru-ka, ru-ka, ru-ka si - ma - ma - kaa!

Lyrics

Simama kaa, simama kaa
Ruka, ruka, ruka
Simama kaa **[REPEAT]**

Tembea, tembea, tembea, tembea
Ruka, ruka, ruka
Simama kaa **[REPEAT]**

Game

While standing in a circle, do the following motions:

Simama (**stand up**) kaa (**sit down**), simama (**stand up**) kaa (**sit down**)
Ruka, ruka, ruka (**jump, jump, jump**)
Simama (**stand up**) kaa (**sit down**)

Tembea, tembea, tembea, tembea (**walk, walk, walk, walk**)
Ruka, ruka, ruka (**jump, jump, jump**)
Simama (**stand up**) kaa (**sit down**)

Suggestions for Scaffolding

- Vary speed (tempo) and loudness (dynamics).

Tool Kit II

Imaginative Narratives: Musical Play through Scarves and Beanbags

Objective

- Explore bilateral free and steady beat keeping.
- Dramatize narratives through language and movement.

Arizona Science Standards Addressed

- **Approaches to Learning**
Children sustain attention and increased ability to pay attention over time and use their imagination to generate new ideas and suggestions.
- **Social Studies**
Children sort objects by one or more attributes (size, color, shape, etc.) and use and respond to positional terms (between, behind, under, above, etc.).
- **Fine Arts**
Children sing and move to familiar songs/chants, make up their own movements to familiar songs/chants, and dramatize familiar stories showing imagination and interest.

Materials

- 2–4 colorful scarves per child
- 1 beanbag per child
- 1 parachute

Assessment

- **Coordination Development**
Are the children in control of their bodies?
Are they able to utilize different movement prompts?
- **Language Development**
Are the children able to correctly name movement prompts and body parts? Are they able to start, stop, and take turns?

Music and Context

Europe and Latin America | Lullabies

The lullaby is an international music genre that occurs in most cultures around the world. While the intention behind lullabies varies (i.e., to soothe infants to sleep, to aid in the development of pre-language skills, and/or to share cultural information), lullabies feature specific musical traits, such as a slower tempo (speed), quieter dynamics (loudness), and a high level of lyrical repetition. Many folk songs can be converted to lullabies.

Musical Selections

1. “Sulla Lulla” (Norway)
2. “My Bonnie Lies over the Ocean” (Scotland)
3. “La Linda Manita” (Puerto Rico)

Asia and the Americas | Folk Songs

Folk songs are among the oldest forms of music making. Traditionally passed down orally, they often exist in a variety of regional, national, and international variations. Throughout the world, folk music is diverse.

Musical Selections

4. “Billa Boo” (Malaysia)
5. “Row, Row, Row Your Boat” / “Vamos a remar en un botecito” (The Americas)



Prekindergarten children participate in imaginative play with scarves and a stretchy band.



Musical Play through Scarves and Beanbags

1. "Sulla Lulla" (Norway)

Sul - la, lul - la, sul - la, lul - la. Sul - la, lul - la, lei - a.

Lyrics

Sulla, lulla, sulla, lulla.

Sulla, lulla, leia.

Translation: Old Norwegian syllables that represent a soothing song

2. "My Bonnie Lies over the Ocean" (Scotland)

My bon-nie lies o-ver the o-cean. My bon-nie lies o-ver the sea. My
Oh, blow ye winds o-ver the o-cean. Oh, blow ye winds o-ver the sea. Oh,

5

bon-nie lies o-ver the o-cean. Please bring back my bon-nie to me. Bring back,
blow ye winds o-ver the o-cean. And bring back my bon-nie to me.

10

bring back, oh, bring back my bon-nie to me, to me. Bring back, bring back, oh,

15

bring back my bon-nie to me.

Lyrics

My bonnie lies over the ocean. My bonnie lies over the sea.
 My bonnie lies over the ocean. Please bring back my bonnie to me.
 Bring back, bring back, oh, bring back my bonnie to me, to me.
 Bring back, bring back, oh, bring back my bonnie to me.

Oh, blow ye winds over the ocean. Oh, blow ye winds over the sea.
 Oh, blow ye winds over the ocean, and bring back my bonnie to me.
 Bring back, bring back, oh, bring back my bonnie to me, to me.
 Bring back, bring back, oh, bring back my bonnie to me.

3. “La Linda Manita” (Puerto Rico)

La lin - da ma - ni - ta, que tie - ne-el be -

3
 bé, qué lin - da, qué bel - la, qué pre - cio - sa es.

Lyrics

La linda manita, que tiene el bebé
 Qué linda, qué bella, qué preciosa es.
Translation: The cute little hand that the baby has. How cute, how beautiful, how precious it is.

Game

1. Lay one scarf flat and create a thin rectangle by folding the bottom two corners of the scarf up and in half two times.
2. Place a beanbag in the center of the folded scarf.
3. Using two hands, grab either end of the scarf to create a hammock for the beanbag.
4. Rock the beanbag back and forth and side to side through the duration of the song.
5. At the completion of the song, move both hands close together and then pull them apart quickly in order to launch the beanbag.

Suggestions for Scaffolding

- Vary the speed (tempo) of the song and the direction of the movement.
- Encourage students to catch the beanbags as they fall.
- Allow a student to give the call when to launch the beanbag.
- Aim for different heights and levels when launching the beanbag in correlation with the loudness of the song.

**Children must change hand positions to accomplish this.*

4. “Billa Boo” (Malaysia)

Bil - la boo, bil - la boo, bil - la, bil - la, bil - la boo.

5

Bil - la boo, bil - la boo, bil - la, bil - la, bil - la boo.

Lyrics

Billa boo. Billa boo. Billa, billa, billa boo.
Billa boo. Billa boo. Billa, billa, billa boo.

Game

Making Soup – Prior to the activity, encourage the children to think about soup and what sorts of food they would like to put into a soup.

1. While seated in a circle, have each student create an imaginary spoon out of a scarf.
2. Stir a very large imaginary bowl of soup at high, medium, and low spaces while singing a song.
3. Ask each child, by taking turns, what to add to the soup, if to chop the food item, and how to stir (slow/medium/fast, etc.). If they say “chop,” chant:
Chop, chop, chippity chop. **(With one arm out straight, perform chopping motions down it with the other hand.)**
Cut off the bottom. **(Chop near the outstretched hand.)**
Cut off the top. **(Chop near the shoulder.)**
What we have left (cross arms to shoulders), we put in our pot. **(Release arms in front.)**
Chop, chop, chippity chop. **(With one arm out straight, perform chopping motions down it with the other hand.)**
4. For each food item, have the child throw her or his beanbag into the center of the circle.
5. Be sure to periodically “taste” the soup.

Suggestions for Scaffolding

- Increase the complexity and/or theme of the soup based on the children’s vocabulary and knowledge of food items.
- Change the stirring motion (direction, tempo, etc.) based on the children’s suggestions.

5. “Row, Row, Row Your Boat” / “Vamos a remar en un botecito” (The Americas)


Row, row, row your boat gent - ly down the stream Mer - ri - ly, mer - ri - ly,
Va - mos a re-mar, en un bo - te - cito. Rá pi - do, rá - pi - do,
Cal - ma, cal - ma,

6



mer - ri - ly, mer - ri - ly, life is but a dream.
rá - pi do, rá - pi - do, en un bo - te - cito.
cal - ma, cal - ma, en un bo - te - cito.

Lyrics**In English**

Row, row, row your boat gently down the stream.
Merrily, merrily, merrily, merrily, life is but a dream.

In Spanish

Vamos a remar, en un botecito.
Rápido, rápido, rápido, rápido, en un botecito. / Calma, calma, calma, calma, en un botecito.

Game

1. Using the parachute, sing “Row, Row, Row Your Boat” in English and Spanish, varying the speed of the imaginary water.
Row, row, row your boat gently down the stream. **(Parachute goes up and down.)**
Merrily, merrily, merrily, life is but a dream. **(Shake parachute fast or slow.)**
2. Place beanbags in the center of the parachute. For slow water, try to ensure that all the beanbags stay on the parachute; for fast water, try to knock all of the beanbags off the parachute.

Suggestions for Scaffolding

- Increase/decrease the number of beanbags.
- Perform actions while seated, standing, and/or moving in a circle.