



# MUSIC MAKING



with



# JOY

# &



# PURPOSE



# MAKING MUSIC with JOY & PURPOSE K-6<sup>th</sup>

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**ONCE AN AUSTRIAN WENT YODELING**  $\frac{3}{4}$  *L*

1. Once an Aus-trian went yo-del-ing on a moun-tain so  
high, When he met with an av-a-lanche, In-ter-  
rupt-ing his cry. Ho-li-ah, ho-le-rah-hi-hi-ah  
Ho-le-rah cue-koo (rumble), Ho-le-rah-hi-hi-ah  
Ho-le-rah cue-koo (rumble), Ho-le-rah-hi-hi-ah  
Ho-le-rah cue-koo (rumble), Ho-le-rah-hi-hi-ah-ho.

**I'VE GOT A CAR**  $\frac{4}{4}$  *F* *R*

I've got a car it's made of tin. No ho-dy knows what shape it's in.  
Got 4 doors and a run-ning board. It's not a Che-vy. It's a Ford.  
Honk honk Rat-tle rat-tle rat-tle crash beep beep  
Honk honk Rat-tle rat-tle rat-tle crash beep beep  
Honk honk Rat-tle rat-tle rat-tle crash beep beep. Honk! Honk!

Circle formation. Section A Beat 1- Clap hand of people standing beside you, Beat 2 clap own hands  
Section B: Motions begin  
Honk - pull right ear then left ear  
Rattle - shake head  
Crash - tap forehead  
Beep - tap nose.  
Song gets faster and faster with each repetition. Can be a competition between students.

## An Austrian Went Yodeling

Wee Sing Silly Songs

- Clapping pattern: Pat, Clap, Snap.
- A singing = drum roll on knees
- Avalanche = arm SWOOSH down
- Grizzly Bear = claws GRRRR
- St. Bernard = paws up PANNING
- Guernsey Cow = milking SQUIRT
- Fair Young Maid - KISS KISS
- Maid Papa = Hitch hike motion
- GET LOST!

## HAND HAND FINGER THUMB

Accompany the story with these DRUM rhythms:



## I'M the KING of the MOUNTAIN

s s m m l s m  
I'm the King of the moun-tain.

## BIG FAT BISCUIT

Big fat bis-cuit; Chew - - - be - lew.  
Just from the ov - en, Chew - - - ba - lew  
Boy, jump o - ver yon - der, Chew ba lew.

## Big Fat Biscuit

(Bruce Swank - Source: Guy Johnson, Folk Culture of St. Helena Islands, SC., 1968)

Broad Jump Game - 3 students stand with toes touching a starting line. One at a time, each student jumps on "CHEW" of "chewbalew." Jumper is disqualified if any part of her body touches the floor other than her feet. Teacher measures jump from back of heel that is nearest to the starting line. This can be a call/response: Jumper sings first 2 measures or their phrase and class sings "Chewbalew." Independent Singing!

m 2 - st. Beat

**OLIVER TWIST**

Ol - i - ver Twist you can't do this so what's the use of try - ing?  
 Touch your knees, touch your toes, Clap your hands and a - round you go.

- Bounce ball & touch knees
- Bounce ball & touch toes, Bounce ball & turn around.
- The ball begins the game again.

**DEEDLE DEEDLE DUMPLIN**

s s m m s m s l s  
 Deedle Deedle Dumplin my son John

s m s m m s s s  
 Went to bed with his stock-ings on.

m s m s m s l  
 One shoe off and one shoe on.

s s m m s m s s d  
 Deedle Deedle Dumplin my son John.



**Shake Senora Calypso**  
**Steel Drum recording**

- 1. Creative Movement
- 2. Form A B
- 3. Steady Beat
- 4. Rhythmic Pattern

**I Z □ Z**

**Stratiotes giro ap' ti fofia on Aales**

Stamatis Spanoudakos

- 1. Listening in 4/4 Meter
- 2. Conducting 4/4 meter
- 3. Responding on beat 4 with variety movements
- 4. Working with partner in 4/4 meter

**Menuetto from Divertimento K33**

Mozart

- 1. Steady Beat in 3/4 Meter (3 Ta)
  - 2. Movement in 3 Ta Meter
  - 3. Related to Singing Game
- Norwegian Triangle Dance

**The Bunny Hop:**

Ray Anthony

- 1. Form AABA
- 2. Rhythms **I Z**
- 3. Movement to Form and Rhythm

**John Brown's Flivver**



4/4 s s m s d' r' m' m' m' r' d'

l l d' t d' l s l s m s

s s m s d' r' m' m' m' r' d'

d' d' r' r' r' r' d' t d'



# John Brown's Flivver



# John Brown's Flivver



4/4 | | S S S S S ♪  
 | | S S S S S ♪  
 | | S S S S S |  
 S | S S | | | ○



# John Brown's Flivver



4/4 | | ♪ ♪ ♪ ♪ ♪  
 | | ♪ ♪ ♪ ♪ ♪  
 | | ♪ ♪ ♪ ♪ |  
 ♪ | ♪ ♪ | | | ○



# John Brown's Flivver



4/4 | | ♪ ♪ ♪ ♪ ♪  
 s s m s d' r' m' m' m' r' d'  
 | | ♪ ♪ ♪ ♪ ♪  
 l l d' ? d' l s l s m s  
 | | ♪ ♪ ♪ ♪ |  
 s s m s d' r' m' m' m' r' d'  
 ♪ ♪ | ♪ ♪ | | | ○  
 d' d' r' r' r' r' d' ? d'



# John Brown's Flivver



4/4 | | m s d' r' m' m' m' r' d'

| | d' t d' l s l s m s

| | m s d' r' m' m' m' r' d'

d' d' r' r' r' r' d' t d'



Teach music and singing at school in such a way that it is not TORTURE but a JOY for the pupil, instill a THIRST for the finer music in him, a THIRST which will last a lifetime.

Selected Writings p.120  
Kodály



The pure soul of the child must be considered sacred, what we implant there must stand every test.



During a game the song is freer and generates feelings of pleasure, yet the internal beat of the music and the regularly repeated movement mean that the child voluntarily accepts its discipline. This kind of 'un-imposed' structure increases the child's sense of security.

Katalin Forrai  
*Music In Preschool*

