

# 2020 Supplement to First Steps in Music for Preschool and Beyond

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# First Steps in Music Additional Repertoire

Educators across the United States and throughout the world have experienced firsthand the extraordinary power of the *First Steps in Music* curriculum to nurture a child's musical growth and lay the groundwork for a lifelong enjoyment of music. At GIA Publications we believe that children and music educators deserve only the very best materials, and it is in this spirit that we revised the *First Steps in Music* curriculum in the summer of 2020.

When new information about the racist histories and context of some of the folk songs in the *First Steps* curriculum was brought to our attention, the Feierabend Association for Music Education (FAME) formed a committee to develop a set of standards for determining whether repertoire may be used with young children without being harmful, derogatory, or disrespectful. The full text of the committee's recommendations is available at the end of this document.

As a result of applying these standards, we removed a handful of songs from the curriculum, including Johnny on the Woodpile, Three Little Monkeys, Do Your Ears Hang Low, The Horse Stood Around, and Épo I Tai Tai E.

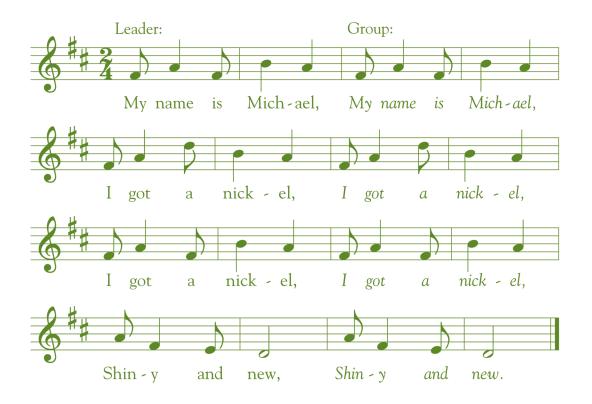
We also updated the repertoire by adding a number of new songs and rhymes. For teachers using the pre-revised edition of the *First Steps* curriculum, this document makes available all newly added repertoire, and each song or rhyme has been labeled with its location in the 8-part *First Steps* musical workout.

We believe the importance of using traditional songs and rhymes in the music classroom cannot be overstated, and this revision represents a steadfast commitment to supplying only the best of the best for music educators as they inspire and cultivate the next generation of tuneful, beatful, and artful humans.

# Echo Song



# My Name Is Michael



# Verse 2

It's gonna buy me...

All kinds of candy...

It's gonna make me...

So very happy...

# SongTale

# Don Gato Mexican Es - ta - ba el ga - to sen - ta - do en





# Verse 2

Llególe carta de España Que si quería ser casado Con la gatita morisca Del ojito aceitunado.

## Verse 3

Su papa dijo que sí. Su mama dijo que no. Y el gatito de cuidado Del tejado se cayó.

# Verse 4

Médicos y cirujanos, Vengan a curar al gato, Procuren que se confiese De lo que se haya robado:

Repeat last two musical phrases: Salchichón de la despensa Y la carne del tejado.

From El Patio de Mi Casa (G-6947). Used with permission.



# Translation

# Verse 1

The cat was sitting down
In his little chair made of sticks
With his little straw hat
Like a valiant soldier.

# Verse 2

A letter arrived from Spain
Asking him if he wanted to marry
The Moorish cat
With olive-colored eyes.

# Verse 3

His father said yes.

His mother said no.

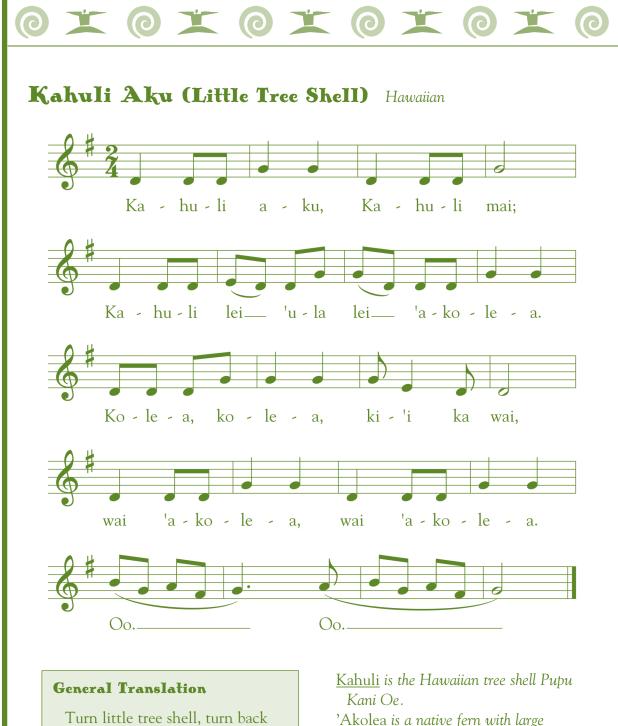
And the cat, not being careful,
Fell from the roof.

# Verse 4

The doctors and surgeons
Went to cure the cat,
To get a confession
For what he had stolen:

A sausage from the pantry And the meat from the roof.

# Fingerplay



Turn little tree shell, turn back again.

Here is a red lei, a lei of ferns. Little bird, fetch nectar from the akolea flower. '<u>Akolea</u> is a native fern with large beautiful, lacy fronds.

Kolea is a migrating bird that comes to Hawaii in the end of August and leaves in May for Siberia or Alaska.



# Motions

Kahuli aku - Right hand crosses in front while hand turns back and forth.

Kahuli mai - Left hand crosses in front while hand turns back and forth.

Kahuli lei 'ula - Turn both hands back and forth and place lei over shoulders.

Lei 'akolea - Both hands "pick a flower" and reach in front with the flower.

Kolea, kolea - Reach arms out to side and slowly flap two times.

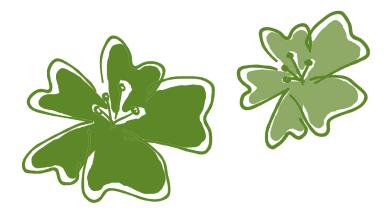
Ki'i ka wai - Dive and dip both hands in front.

Wai 'akolea - Dip hands once and show flower in front.

Wai 'akolea - Dip hands once and show flower in front.



The last two measures represent the sound of the tree shell.



# Fingerplay



# Three Little Ducks

Three little ducks went out to play *Hold up three fingers*.

Over the hill and far away.

Raise the three fingers and place them behind your back.

Mother Duck called, "Quack, quack, quack."

With the other hand touch fingers to thumb three times.

Two little ducks came waddling back.

Bring two fingers from behind your back.

Two little ducks went out to play Hold up two fingers.

Over the hill and far away.

Raise the two fingers and place them behind your back.

Mother Duck called, "Quack, quack, quack."

With the other hand touch fingers to thumb three times.

One little duck came waddling back.

Bring one finger from behind your back.

One little duck went out to play *Hold up index finger*.

Over the hill and far away.

Raise index finger and place it behind your back.

Mother Duck called, "Quack, quack, quack."

With the other hand touch fingers to thumb three times.

No little ducks came waddling back.

Hold hands out to sides with palms up
and shake head "no."

"Please, please, please, won't you please come back?"

Place hands behind back.

Three little ducks came waddling back.

Bring three fingers from behind your back.

# Circle Game





## Verse 3

Now, if you want a sweetheart, I'll tell you what to do,
Just take some salt and pepper
And sprinkle it in your shoe.

#### Verse 4

Now, if you want Uncle Jessie
To do what you want him to do,
You take some garlic and onion
And you put it in his shoe.

#### Motions

The group stands in a circle. During the verse, one child walks around the inside of the circle acting out the lyrics about Uncle Jessie. On the last note of the verse, the center child chooses someone from the circle to be their partner. The pair holds hands in the center of the circle during the chorus and dances the following two-step pattern: R-L-R-rest, L-R-L-rest, R-L-R-rest, L-R-L-rest. At the end of the chorus, the original center child returns to the circle, and their partner becomes the new center child. The dance repeats with the new center child and continues in the same pattern for the following verses and choruses.

# Circle Game



# Que Pase el Rey (The King May Pass) Colombian





#### Motions

Two children hold hands and lift them to form an arch. One child will be the "sun" and the other will be the "moon." The rest of the children form a circle and pass under the arch. At the end of the song, the arch drops and "captures" one of the children. The "captured" child whispers "sun" or "moon" into the ear of one of the children forming the arch and stands behind the corresponding child. When all the children have been captured and are standing in one of the lines, everyone grabs the waist of the person in front, and a tug of war ensues.

# Translation

The King may pass,
The King will pass,
But the son of the Count
Will have to stay.

# Circle Game



# Las Estatuas de Marfil Mexican





## Motions

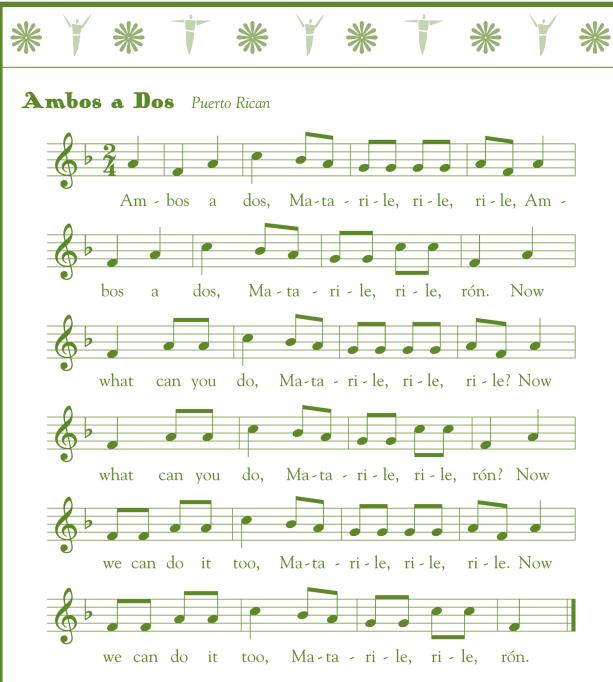
Students walk in a circle while singing the song, and one student stands in the middle of the circle. At the end of the song, students freeze in statue poses. The student in the middle can pick the pose they like best and switch with that student.

# Translation

Like the ivory statues, one, two, and three like this.

From El Patio de Mi Casa (G-6947). Used with permission.

# Beat Motion (Child Initiated)



#### Motions

The group forms a circle. During the first two lines, one child walks around the inside of the circle. During lines three and four, the child in the center demonstrates a motion with the beat. During the last two lines, the group imitates that motion.

# Beat Motion (Teacher Initiated)



## General translation

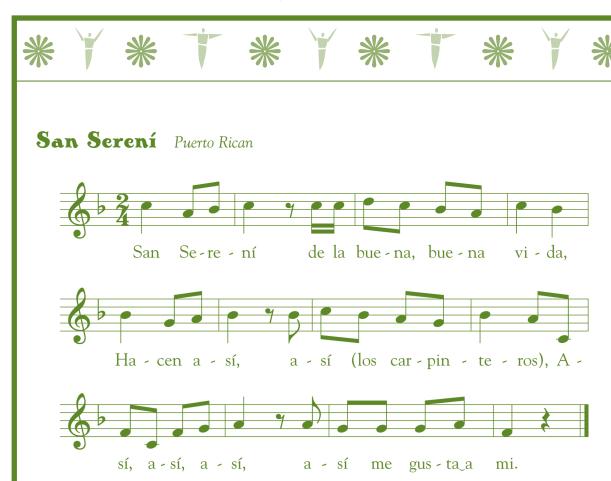
This is the way they saw in San Juan, making sawdust (aserrín).

## Motions

Make a sawing motion forward and back.

Also hold hands with a partner and alternate pushing and pulling with alternate arms.

# Beat Motion (Teacher Initiated)



## General translation

In San Serení where life is good, (carpenters) go like this.

#### Motions

Perform motions on the beat as suited to each verse.

## Verses

- 1. los carpinteros (carpenters)
- 2. los zapateros (shoemakers)
- 3. los campaneros (bell-ringers)
- 4. las bailarinas (ballerinas)
- 5. las lavanderas (washerwomen)
- 6. las pianistas (pianists)
- 7. los pescadores (fishermen)

# Beat Motion (Teacher Initiated)



## Motions

Everyone sits in a circle with legs crossed and knees almost touching. Each child has an object in front of them, such as a cup, a pebble, or a pencil. Everyone picks up the object on the upbeat and sets the object down in front of the person to their right on the downbeat of every measure. While "triki, trikitrón" is sung, everybody touches the object to the right, the object to the left, and sets their object down in front of the person on the right.

# Translation

Though this song's lyrics have no specific meaning, some of the words have translations. A *citron* is a type of fruit, and a *fandango* is a type of dance.

# FAME Diversity, Equity, and Inclusion Committee: Proposed Criteria and Committee Recommendations



The Diversity, Equity, and Inclusion (DEI) Committee of the Feierabend Association for Music Education (FAME) strongly believes in the importance of singing traditional folk songs from American and world cultures with young children in music education settings. Traditional songs, rhymes, and games from oral/aural traditions are threads that link generations and cultural communities. So much of this music is easily accessed by the developing voice and contains rich and imaginative lyrics and melodies.

This Committee also believes music for children should include repertoire from varied cultures in order to appropriately reflect the diversity of children in today's elementary school classrooms, our communities, and the world. To build human understanding and respect, the Committee maintains that we must promote children's awareness of songs as belonging to the places and cultures from which they have originated.

Folk songs are a fundamental part of human history and represent diverse people of different times, however imperfect those times have been. Folk songs may also carry perspectives that deserve examination for their appropriateness with young children. For this reason, when considering folk songs for the elementary school classroom, the DEI Committee advises that songs be carefully scrutinized for the messages they carry and communicate.

Publishers and educators should continually evaluate musical literature as standards evolve and as new information is discovered about songs and their histories. To the extent possible, they should evaluate songs to determine the intent of the lyrics, their histories, cultural meanings, and the original context in which the songs were performed. The goal is to determine whether songs may be incorporated into curricular programs without being harmful, derogatory, or disrespectful. The Committee understands that effective resources are needed for practitioners to help determine whether or not repertoire is appropriate for use with young learners. In addition, teachers must understand that songs may carry multiple layers of meaning (both colloquial and cultural) and thus exercise great care in selecting songs.

The DEI Committee offers the following criteria for evaluating repertoire for use in elementary school music classrooms. The Committee recommends removing songs that meet one or more of the following criteria:

- The song has known racist roots and/or history.
- There are reputable sources that point to a definitive racist past that is linked to the song.
- The song portrays disrespect, minimization, or dehumanization.
- The song contains derogatory terms related to race.
- The song is known to be sung by those associated with blackface and/or other misappropriated caricature (for example, minstrel performances) and has no significant life outside of the misappropriated caricature.
- The song was composed by someone who promotes or promoted racist beliefs.

Examples of folk songs meeting at least one of the above criteria are *Johnny on the Woodpile*, *Three Little Monkeys*, and *Do Your Ears Hang Low*.

In addition, the Committee recommends that practitioners be mindful when choosing folk songs that contain adult themes, such as substance use, violence, cruelty, or any of the following, as they are not inclusive of all students: binary gender terms, ableism, sexism, religious prejudice, sexual innuendo, and stereotyping.

Examples of folk songs relating to at least one of the above themes are *Sea Lion* (sexual innuendo), *Épo I Tai Tai E* (sexual innuendo), and *Grandma Grunts* (binary gender terms).

By nature, folk songs can take on new or different meanings as they travel through time, meanings which are then embedded in the knowledge base of subsequent generations. The Committee therefore recommends that publishers establish online resources that can be regularly updated as new research-based information becomes available concerning the history of the repertoire in their publications and collections so educators can obtain up-to-date information to make informed decisions about repertoire.

Further, the Committee recommends that authors and publishers cite known sources for folk songs included in their publications when possible, either in the publication itself or via an associated web page, to allow educators to connect their students to the culture of origin and context of the songs.

Finally, the Committee recommends that publishers encourage scholars and educators to provide feedback about specific songs for evaluation. In turn, educators should use this feedback and any other reliable resources to employ ongoing, thoughtful, and reflective processes when choosing repertoire for their students.

As music educators, we must do our best for our students and communities. In the words of Zoltán Kodály, "Only the best is good enough for a child."

#### Committee Members:

**Emily Maurek**, Chair of FAME DEI Committee. President-Elect of FAME. Elementary general music teacher based in Indiana.

Loneka Battiste, Assistant Professor of Music Education, University of Tennessee. Fulbright Scholar (currently in Brazil). Co-Chair of the Education Section for the Society of Ethnomusicology. Member of the Advisory Council for Diversity and Inclusion for the College Music Society.

Uzee Brown, Chair of the Division of Creative and Performing Arts, Morehouse College. Professor and Member of the Board of Trustees, Morehouse College. President of the National Association of Negro Musicians. Researcher. Author.

Patricia Shehan Campbell, Donald E. Peterson Professor of Music (Ethnomusicology and Education), University of Washington, Affiliate and Board member, Smithsonian Folkways Recordings and the Association of Cultural Equity (Lomax archives); Author of books for Oxford University Press and Routledge.

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Betsy Greene, Past-President of FAME. FAME Teacher Trainer. Kodály and Orff Certified. K–5 general music teacher in Vermont.

Rachel Grimsby, FAME Teacher Trainer. PhD Candidate at the University of Michigan. Kodály and Orff Certified. Research interests include music cognition and language acquisition in students with special needs.

Karen Howard, Associate Professor of Music, University of St. Thomas. Author. Presenter.

Owen Hughes, FAME Certified. Kodály Certified. FAME Member-at-Large. K–5 general music teacher and chorus director in New York.

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William Russell, FAME and Kodály Certified. Teaches K–5 general music and band in New York City.

**Natasha Verhulst**, Music educator based in Wisconsin. Native American/American Indian Music Presenter.