

THE GIVING SONG

by Ginger Clarkson

Slowly
p

[Da - vid,* give it to [Pe - ter.* Give it to

[Pe - ter.* Stop! [Pe - ter, put it in the box.

**Adapt the rhythm as necessary to fit each child's name.*

Teaching Procedure

Seat the class in a circle around an empty box. Give one child a block (or any suitable object). While singing, physically guide the child in passing the block to the child sitting next to him or her. Help the child who has received the block to place it in the box after hearing the word "Stop!" Repeat the song until every child has had a turn to dispose of the block. As the students learn the procedure, phase out your cues. Encourage the students to sing along.

Objectives

- Students will interact with their peers by passing and receiving objects.
- Upon hearing "Stop!," they will put objects away appropriately.

Variation

Give students practice in naming additional objects by changing the lyrics to fit other available objects, such as:

"David, give the [shoe] to Peter.
Give the [shoe] to Peter.
Stop! Peter, put it in the box."



TIPTOE MARCH

by Ginger Clarkson

Slow March Tempo

Tip-toe, tip-toe, tip - toe. Soft, soft, soft. March, march, march real loud.

Tip-toe, tip-toe, tip - toe. Soft, soft, soft. March, march, march and stop.

The musical score is written for voice and piano. It consists of two systems of staves. The first system has a vocal line and a piano accompaniment. The second system also has a vocal line and a piano accompaniment. The tempo is marked 'Slow March Tempo'. The key signature is one flat (Bb). The time signature is 4/4. The score includes dynamic markings (p for piano, f for forte) and chord symbols (C, F, G7). The lyrics are: 'Tip-toe, tip-toe, tip - toe. Soft, soft, soft. March, march, march real loud.' and 'Tip-toe, tip-toe, tip - toe. Soft, soft, soft. March, march, march and stop.'

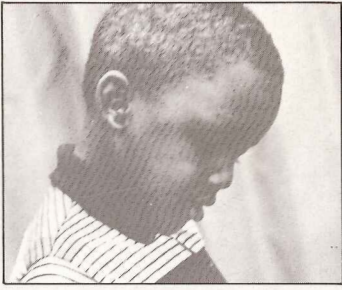
Teaching Procedure

Begin by clapping very softly and asking the students if the clapping is very soft or very loud. Supply the answer if necessary. Demonstrate other soft sounds and ask the class for additional examples. Then ask if anyone can walk without making a sound. Give volunteers a chance to try this. Explain that if people walk on their tiptoes, they can walk very quietly. Give each child a chance to try tiptoeing. Emphasize quiet listening. Repeat this sequence of questioning and demonstrating, beginning with loud clapping. After students have had a chance to try walking very loudly, demonstrate marching. Explain that if people come down hard on the soles of their feet,

they can walk loudly. Give everyone a chance to practice marching. Then sing the song while leading one volunteer through the movements. Repeat the song until each child has had a turn. When they are familiar with the sequence of movements, the students can tiptoe and march in groups.

Objectives

- Students will discriminate between soft and loud.
- They will tiptoe on cue.
- They will march on cue.
- They will stop on cue.



STOP

**What's happening?
Who's there?
What's your name?**



LOOK

**What do you see?
What color is it?
What is the shape?**



& LISTEN

**What do you hear?
How loud is it?
What is the rhythm?**

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by GINGER CLARKSON

Ginger Clarkson is both a music therapist (M.A. from New York University) and a special education teacher (Southern Connecticut State College) who has extensive teaching experience with handicapped children. This combination gives her an unusual understanding and ability to create children's songs and activities that encourage personal, social, as well as musical growth.

Currently the Director of Recreation at Chapel Haven Residence (a center for learning disabled adults), Ginger also has a private practice as a music therapist. Her interests span a wide scope from

Jungian dream analysis, mythology and symbolism to dance, yoga, and jazz piano. Her music is influenced by music therapist, Paul Nordoff.

Ginger and her husband Mark Ryan, Dean to Jonathan Edwards College at Yale University, enjoy an active life, involved with students, faculty, and parents at the University. In addition, their mutual interest in Spanish culture has led them to extensive travel in Spain, Mexico, and South America to study the language, architecture, and archeology.

