



# Making Music

## PRAYING TWICE

## CONTENTS

Introduction.....	IV
Ch.1. How to use this program.....	1
Ch.2. The Family Musical Assessment.....	7
Ch.3. The Unstructured Music Education Plan.....	11
Ch.4. The Structured Music Education Plan.....	17
Ordinary Time – FALL lesson plans.....	19
Advent-Christmas-Epiphany lesson plans....	24
Ordinary Time – WINTER lesson plans.....	28
Lent lesson plans.....	31
Easter-Pentecost lesson plans.....	36
Ch.5. The Songs – A Teacher’s Manual.....	43
Ordinary Time – FALL curriculum.....	60
Advent-Christmas-Epiphany curriculum....	106
Ordinary Time – WINTER curriculum .....	136
Lent curriculum .....	166
Easter-Pentecost curriculum .....	200
Ch.6. Equipment Guide.....	247
Ch.7. What You Should Know.....	253
Appendix – forms, plans, notes.....	263
Glossary.....	269
Index of Songs.....	271

## Recommended *Ordinary Time* – *FALL* daily lesson plans



### OT Fall Daily 15min Lesson Plan #1 (w/ page #'s)

1. *Good Day* - 56
2. prayer - *Father I Adore You* - 60
3. sit and sing – *The Blacksmith* - 64
4. spoken rhyme – *Humpty Dumpty* - 70
5. Rhythm Patterns
6. shaky eggs – *Moroccan Melody* - 98
7. Tonal Patterns
8. instrument play – *Sing and Play* (CD#12) - 80
9. *God Bless* - 58

### OT Fall Daily 15min Lesson Plan #2

1. *Good Day* - 56
2. prayer – *Holy God We Praise Thy Name* - 94
4. sit and sing with creative substitutions – *Clementine* - 90
5. spoken rhyme – *This Little Piggy* - 96
6. Rhythm Patterns
7. shaky eggs – *Kum Bah Yah* - 92
8. scarf dancing– *Fall* (CD#10) - 76
9. Tonal Patterns
10. *God Bless* - 58

### OT Fall Daily 15min Lesson Plan #3

1. *Good Day* - 56
2. prayer – *Our Father* - 104
3. sit and sing – *New Shoes for Mozart* - 74
4. spoken rhyme – *Old King Cole* - 100
5. Rhythm Patterns
6. shaky eggs – *Hamaba* - 72
7. dancing with streamers – *Looby Loo* - 66
8. Tonal Patterns
9. *God Bless* - 58



## Recommended *Lent* weekly lesson plans

### Lent Weekly 45min Lesson Plan #3

1. *Good Day* - 56
2. prayer – *When Jesus Wept* - 186
3. sing with sign language – *You are My Sunshine* - 190
4. sing with substitutions – *My Little Rooster* - 168
5. spoken rhyme – *Trot, Trot to London* - 180
6. Rhythm Patterns
7. shaky eggs – *The Butcher Boy* - 170
8. free instrument play – choose from an alternate source
9. dancing with scarves – *Simple Gifts* (CD#13) - 188
10. Tonal Patterns
11. marching – *When Johnny Comes Marching Home* (CD#11) - 184
12. Tonal Patterns
13. bells – *Hot Cross Buns* - 194
14. prayer – *Chaplet of Divine Mercy* - 198
15. *God Bless* - 58

### Lent Weekly 45min Lesson Plan #4-choices

*You and/or the children can  
choose a few favorites  
without the trouble of making  
an entire lesson plan.*

1. *Good Day* - 56
2. prayer – *Agnus Dei* - 166
3. sing with rounds – *Come Follow Me* - 178
4. Tonal Patterns
5. choose sit and sing – (*You Are My Sunshine, My Little Rooster*)
6. choose spoken rhyme – (*Here Is the Church, Trot Trot, 1,2, Buckle My Shoe*)
7. Rhythm Patterns
8. shaky eggs – *Tingalayo* - 192
9. free instrument play – choose from CD or alternate source
10. dancing with scarves – *Simple Gifts* (CD#13) - 188
11. Tonal Patterns
12. dancing – *The Old Woman* - 176
13. bells – *Hot Cross Buns* - 194
14. prayer – *When Jesus Wept* - 186
15. *God Bless* - 58

# THROUGH ALL THE SEASONS

## SHAKY EGGS

Some songs work particularly well as shaky egg activities. Eggs are one of the first and best instruments for very young children. They can be played with limited motor skills. They provide aural and tactile feedback and they feel good in the child's hand. Rattles and small maracas may also be helpful for babies.

### At the lesson

Bring out the eggs. Pick up a couple and play for a few minutes. Shake the eggs and hide them while making silly noises of various pitches. Walk them around the room or on each other. This releases some of the excitement with the toys, focuses the children, and provides vocal and rhythmic exercise. Start shaking to the beat first and then begin to sing. Try to do this without the CD. You are the musicians!

Outside of class time, during which you should maintain control over equipment, keep the eggs where the children have access. They may want to use them when listening to music or while dancing. Encourage them when they "practice" their instruments.

### Important!

With eggs and all instruments, let very young children experiment and explore. Do not insist that they move like you. Do not move their limbs for them. Do not tell them HOW to play something unless they ask. Children who are already musically competent (see page 2) and are at least four years old may be given more direction.

\* denotes songs  
ideal for creative  
substitutions and  
lyrics

### Ordinary Time – FALL

- *The Blacksmith*
- *Hamaba*
- *Moroccan Melody*
- *Sing and Play*\*
- *Kum Bah Yah*\*

### Lent

- *Tingalayo*\*
- *The Butcher Boy*\*
- *Standing in the Need of Grace*\*
- *The Old Woman*

### Advent-Christmas-Epiphany

- *Shut de Do*
- *Christmas Dance*

### Ordinary Time – WINTER

- *Joshua Fit the Battle of Jericho*
- *Winter Ride*\*
- *Ee Namaye*\*

### Easter-Pentecost

- *Keep Your Lamp*\*
- *Bow Doe Bee Da Bow*
- *This Little Light of Mine*\*
- *Muffin Man*\*



# O Come O Come Emmanuel

Medieval Chant with Traditional English Words  
introduces minor tonality and unusual meter

## Using the Song

### Formally

Make the Sign of the Cross. Fold your hands and reverently chant the prayer. You may wish to kneel before the family Nativity scene. End with a reverent Sign of the Cross.

### Informally

Try using *O Come O Come Emmanuel*

- As a seasonal morning or evening prayer.
- When lighting the Advent wreath at mealtime or other time.
- When putting ornaments on the Jesse Tree.
- As an accompaniment to any Christmas preparations.



## Milestones to Observe

- Watch for your child's ability to distinguish prayers from other songs.
- Attempting to imitate the chant style. Does she try to swell at the midpoint of each phrase? Is he able to reduce volume at the end of each phrase? Even failed attempts at doing so represent an awareness and depth of musical development.
- Recognizing the song in other contexts, like family prayer time or at Mass throughout Advent. Older children will probably try to sing along. Babies may get excited and may think its time for more "music class"!

## Cross References

Pg. 45 (Prayers)

# O Come O Come Emmanuel

Traditional

The musical score is written on six staves in G major (one sharp) and 4/4 time. The melody is simple and homophonic, using half and quarter notes with rests. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The piece concludes with a double bar line on the sixth staff.

O Come, O Come, Em - man - u - el,  
And ran-som cap - tive Is - ra el,  
That mourns in lone - ly ex - ile here,  
Un - til the Son of God ap - pear.  
Re - jice! Re - jice! Em - man - u - el  
Shall come to thee, O Is - ra - el



# Ana-Apa

Navajo Folk Song  
presents even meter and unusual tonality with unusual vocables

## Using the Song

### Formally

Using a drum, beat a steady, even beat and then begin singing the song. In Native American drumming, the steady beat remains consistent. The interest is in the dynamics. For example: boom, boom, boom, boom. Or: boom, **boom**, boom, **boom** Or: **boom**, boom, boom, boom.

This can also be fun with pantomimed drums. Pretend you are all sitting around a large pow-wow drum with long pow-wow sticks and pantomime the drumming. When you aren't singing, you can even say "Boom!" every time you hit the imaginary drum.

Some children may prefer to use the shaker to mimic the recording. Or, if you have a Native American gourd rattle or drum rattle, this is the time to get it out!

Babies may enjoy being the drum. Gently drum on her belly. Remember, DO NOT try to move baby's hands and arms in an attempt to have him perform the drumming!

### Informally

Try using *Ana Apa*

- when playing the drum.
- when playing with Tupperware and wooden spoons in the kitchen.
- to walk around or dance to the beat.

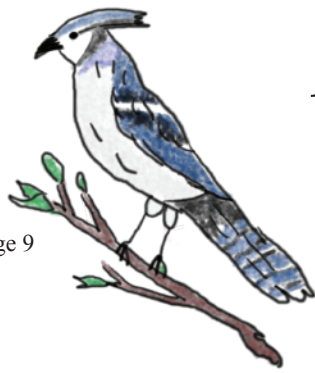
## Milestones to Observe

- The vocal style is typically Navajo and a little different than our usual style of singing. Make note if your child is aware of this difference and changes her approach to singing this song.
- Moving to the beat with the body or tapping the beat with the hands. If these skills are fully developed, you may wish to encourage your child to practice with drumsticks or another striker.

## Cross References

Pg. 44 (Rhythm Patterns)





Bluebird – Franz age 9

# Ana-Apa

Traditional

1,2 | 3

A - na a - na a - pa yeh - i - yeh yeh - ah - eh eh -

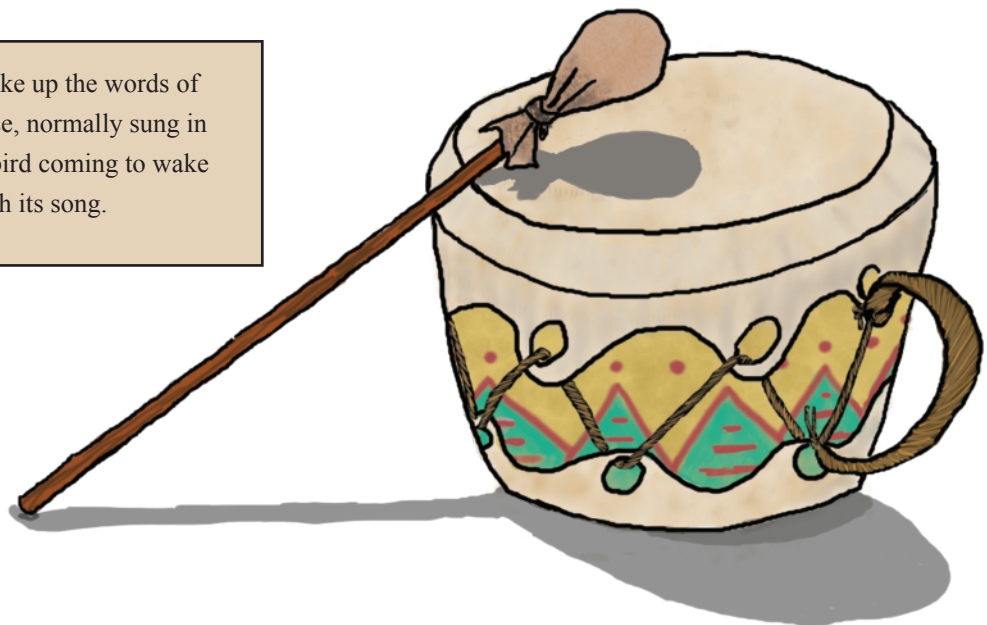
ah. a - na a - na ap - a yeh - i - yeh a - na a - na

1 | 2

ap - a yeh - i - yeh yeh - ah - eh eh - ah. flute

A - na a - na ap - a yeh - i - yeh ah - eh eh - ah.

The original Navajo vocables make up the words of this song. The flute sings the verse, normally sung in Navajo, which describes the bluebird coming to wake us up in the morning with its song.







# MAKING OBSERVATIONS

## WHAT DO I LOOK FOR IN MY CHILD?

Remember that your child already knows how to learn. That means you do not need to teach him music. You do, however, need to influence his attitude and provide him with a rich environment. Your child must not be pressured to perform or prove that she is learning. She is a child; of course she is learning. What you may do is observe the growth of your child. You may take joy in her increasing enjoyment and growing music aptitude and abilities. You may follow his cues as to what he needs for his growing brain.

With each song in the Manual (ch. 5), a few “Milestones to Observe” will be listed. These points of development, specific to each song, are listed to help you observe your child’s musical growth. They are for your benefit as an observer. They are not yardsticks by which to measure your child’s growth. They are meant only to educate you, the parent, as to what musical behavior looks like in young children. We hope to help you recognize important growth when it happens. Your child may or may not fit the descriptions. The descriptions are not extensive. Do not let them limit your child. You may find the ideas on one song apply to your child’s behavior with another song. You may find your three year old is exhibiting traits the book mentioned as infant behavior. This does not necessarily mean that your child is delayed or on an infant level. Please be constantly aware that these descriptions are for your growth as an observer, not your child’s growth.

**“Audiation is to music what thought is to language.”**

—Edwin E. Gordon

(Preface, *A Music Learning Theory for Newborn and Young Children*, GIA, 2003, pg VIII)

Do keep notes of your observations. (form available in the appendix.) In addition to the behaviors mentioned in the Manual, you may wish to note your own thoughts or more specific milestones if you are willing and able. For more advanced observations, track the three main areas of development as outlined on the following page. These areas all lead to and work together toward the incredibly important ability to audiate. (Simply put, to audiate is to internally and intuitively hear, know, and understand music.) If these milestones seem beyond your knowledge base, do not fear. Your child will continue to progress with Making Music Praying Twice, whether or not you are able to track all his advances.

Note that neither “normal” nor “ideal” age ranges are included on page 257. Your child will progress at her own ideal rate, providing her environment is rich. The milestones are listed in order of natural progression. In most cases, it is best for a child’s development to follow this typical progression. (This is similar to the theories that a child should crawl before learning to walk). Never push a child into the next stage of development before that child has naturally progressed through the preceding stages.

Remember that much of a young child’s development occurs quietly and internally. Also, it is normal for an area of competence to regress when new skills are being mastered. Mostly, enjoy your child and delight in the growth she expresses. And remember, it should be fun!