



2020 Supplement to
First Steps in Music
for Preschool and Beyond

Revised Edition

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Overview of the Revision

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 the following songs from the curriculum book:

- *Johnny on the Woodpile*
- *Three Little Monkeys*
- *Do Your Ears Hang Low?*
- *The Horse Stood Around*
- *Épo I Tai Tai E*

We also added a number of new songs and rhymes to the curriculum book. For teachers using the pre-revised edition, this document makes available the notation for all newly added repertoire, and each song or rhyme has been labeled with its location in the 8-part *First Steps* musical workout. The curriculum book now also includes suggestions for global music repertoire; these suggestions are provided on the following page.

The supplemental "Book of" books were similarly revised using the criteria outlined by the FAME committee. More detailed information about the changes made to these books is included on page 18 of this document.

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.

More Global Music Repertoire

Song Fragments:

- Kavuli Tutu (Kenya), from *First Steps in Global Music* (G-9966)
- Hashewie (Eritrea), from *The Book of Call and Response* (G-5278)*

Simple Songs:

- Here Comes Doctor Riding (Jamaica), from *First Steps in Global Music* (G-9966)
- Kirisu (Japan), from *First Steps in Global Music* (G-9966)
- Leak Kanseng (Cambodia), from *The Book of Simple Songs and Circles* (G-4978)*

SongTales:

- Click Go the Shears (Australia), from *First Steps in Global Music* (G-9966)

Movement for Form and Expression:

- Baariye Bubly (India), from *The Book of Fingerplays and Action Songs* (G-5877)*
- Achim Baram (Korea), from *The Book of Fingerplays and Action Songs* (G-5877)*
- Ainsi Font, Font, Font (France), from *The Book of Fingerplays and Action Songs* (G-5877)*
- Uga Uga Uga (Israel), from *The Book of Beginning Circle Games* (G-5878)*
- Dona Maricota (Brazil), from *The Book of Beginning Circle Games* (G-5878)*
- Leak Kanseng (Cambodia), from *The Book of Beginning Circle Games* (G-5878)*
- La Rueda de San Miguel (Mexico), from *The Book of Beginning Circle Games* (G-5878)
- Kirisu (Japan), from *First Steps in Global Music* (G-9966)

Beat Motions:

- Tepok (Malaysian), from *The Book of Songs and Rhymes with Beat Motions* (G-5879)*
- Yo, Mamana, Yo (Mozambique), from *The Book of Songs and Rhymes with Beat Motions* (G-5879)*
- Ferrocarril (Peru), from *First Steps in Global Music* (G-9966)
- Po Atarau (New Zealand), from *First Steps in Global Music* (G-9966)
- Mo Li Hua (China), from *First Steps in Global Music* (G-9966)

* Songs with an asterisk are only available in the revised “Book of” supplements, not the pre-revised versions.

** Notation for the songs listed on this page is not included in this document.

Echo Song



My Name Is Michael

Leader: Group:

My name is Mich-ael, My name is Mich-ael,
I got a nick-el, I got a nick-el,
I got a nick-el, I got a nick-el,
Shin-y and new, Shin-y and new.

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
su si - lli - ta de pa - lo — con
som - bre - ri - to de pa - ja — co - mo
va - lien - te sol - da - do. —

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



Kahuli Aku (Little Tree Shell) *Hawaiian*

Ka - hu - li a - ku, Ka - hu - li mai;

Ka - hu - li lei — 'u - la lei — 'a - ko - le - a.

Ko - le - a, ko - le - a, ki - 'i ka wai,

wai 'a - ko - le - a, wai 'a - ko - le - a.

Oo. Oo.

General Translation

Turn little tree shell, turn back again.
Here is a red lei, a lei of ferns.
Little bird, fetch nectar from the akolea flower.

Kahuli is the Hawaiian tree shell *Pupu Kani Oe*.

'Akolea 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



Uncle Jessie *Georgia Sea Islands*



1. Now, here comes Un - cle Jes - sie,
2. Now, here comes Un - cle Jes - sie, He's



Com - ing through the field, With his horse and
look - ing ve - ry sad. He's lost his cot - ton



bug - gy and I know just how— he
and his corn and eve - ry - thing he

Clap: x x x x x x x



feels. Walk, walk,— Un - cle Jes - sie, walk, walk, walk,
had.

x x x x x x x



— Un - cle Jes - sie, walk, walk, Step,— Un - cle Jes - sie,

x x x x



step, step, step,— Un - cle Jes - sie, step.



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



Que pase el Rey, Que ha de pa - sar, Que el
hi - jo del Con - de se ha de que - dar.

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)



Ambos a Dos *Puerto Rican*



Am - bos a dos, Ma-ta - ri - le, ri - le, ri - le, Am -



bos a dos, Ma-ta - ri - le, ri - le, rón. Now



what can you do, Ma-ta - ri - le, ri - le, ri - le? Now



what can you do, Ma-ta - ri - le, ri - le, rón? Now



we can do it too, Ma-ta - ri - le, ri - le, ri - le. Now



we can do it too, Ma-ta - ri - le, ri - le, rón.

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)



Aserrín *Latin American*

A - se - rrín, a - se - rrán, A - sí
sie - rran en San Juan. A - se - rrín, a - se -
rrán, Ric - ki, ric - ki, ric - ki ran.

The image shows three staves of musical notation in treble clef, key of D major (two sharps), and 2/4 time. The notes are: Staff 1: D4 (quarter), E4 (quarter), F#4 (half). Staff 2: G#4 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (half). Staff 3: E6 (quarter), F#6 (quarter), G#6 (quarter), A6 (quarter), B6 (half). The lyrics are written below the notes.

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)



San Serení *Puerto Rican*



San Se-re - ní de la bue - na, bue - na vi - da,
Ha - cen a - sí, a - sí (los car - pin - te - ros), A -
sí, a - sí, a - sí, a - sí me gus - ta a mi.

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)



Al Citron Mexican

Al ci - tron de un fan - dan - go, San - go,

San - go Sa - ba - ré. Sa - ba - ré de la ron -

de - la Con su tri - ki, tri - ki - trón.

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.

Revisions to the “Book of” Supplements

The Book of Pitch Exploration (G-5276)

- No changes. There is not a revised edition of this book.

The Book of Echo Songs (G-5277)

- Removed all but the Chorus and Verse 1 of *Banks of the Ohio*
- Removed *Candy Man (Version 1)*
- Removed *Candy Man (Version 2)*
- Removed *Johnny on the Woodpile*
- Removed *Who Did Swallow Jonah* since it is a call-and-response song, not an echo song.
- No songs were added.

The Book of Call and Response (G-5278)

- Removed *Bre’r Rabbit*
- Removed *John Kanaka*
- Removed *Pick a Bale of Cotton*
- Added *Hashewie (Eritrea)**

The Book of Children’s SongTales (G-5280)

- Removed *Arkansas Traveler*
- Removed *Jenny, Get the Hoecake On*
- Removed *Old Dan Tucker*
- Removed Verse 4 of *Old Joe Clark*
- Removed *Polly Wolly Doodle*
- Added *Don Gato (Mexico)***

The Book of Movement Exploration (G-5876)

- No changes. There is not a revised edition of this book.

The Book of Fingerplays and Action Songs (G-5877)

- Removed *Do Your Ears Hang Low?*
- Removed *I'm a Little Teapot*
- Removed *The Monkeys and the Crocodile*
- Removed *Pick a Bale of Cotton*
- Removed *Three Little Monkeys*
- Added *Achim Baram* (Korea)*
- Added *Ainsi Font, Font, Font* (France)*
- Added *Baariye Bubly* (India)*

The Book of Beginning Circle Games (G-5878)

- Removed *Jump, Jim Along*
- Added *Dona Maricota* (Brazil)*
- Added *Las Estatuas de Marfil* (Mexico)**
- Added *Leak Kanseng* (Cambodia)*
- Added *Uga, Uga, Uga* (Israel)*
- Added *Uncle Jessie* (Georgia Sea Islands)*

The Book of Songs and Rhymes with Beat Motions (G-5879)

- Removed *Épo I Tai Tai E*
- Removed *The Horse Stood Around*
- Added *Tepok* (Malaysian)*
- Added *Yo, Mamana, Yo* (Mozambique)*

* Original source: *Roots and Branches* (Plank Road Publishing)

** Original source: *El Patio de Mi Casa* (GIA Publications)

*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.

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