

## Kinder Program (Appropriate Age: 2-6 years)

### Xylophone and Keyboard Pitched Percussion Exercises

#### **Name: Eight Scale Exercise**

**Objective:** The student understands the concept of pitch and gradation of pitch through visual and oral interpretation. (Visual: Hand gestures and Bar Length with Keys). He/ She also develop skill in precision and strength.

**Requirement:** 8 tone Toy Xylophone and Keyboard (Try from lower bar to the upper and vice versa)

**Methodology:** Teach the child to play the xylophone from the lower bar to the upper. Now correspondingly play from middle C to the octave below on the keyboard. Ask the child to recognize if they are able to perceive the fall in pitch.

Explain the child that as they progressively play upwards, the sound becomes lower on the piano through action oriented explanations. Use hands or gestures (Squat, Stand and Jump) to show the gradual reduction in pitch and vice versa.

Teach the kid to play the xylophone with both sticks hitting the bar at once and progressively move forwards and backwards.

#### **Name: Scale/Phrase Exercises (Progress from Two, Three, Four, Five, Six, Seven and Eight Scale Exercises both forwards and backwards)**

**Objective:** The student understands the concept of pitch and gradation of pitch through visual and oral interpretation. The student begins to understand phrases through the varied note patterns. (Visual: Hand gestures and Bar Length with Keys). He/ She also develop skill in precision and strength.

**Requirement:** 8 tone Toy Xylophone and Keyboard (Try from lower bar to the upper and vice versa)

**Methodology:** Teach the child to play the xylophone from the lower bar to the upper, first two and then three, four etc. one after the other. Also repeat the same on the piano (C, D & D & C) and (C, D, E and E, D, C). Use hands or gestures to show the gradual reduction in pitch and vice versa. Teach the kid to play the xylophone with both sticks hitting the bar at once and progressively move forwards and backwards.

**Name: Triad Exercises (Triad Exercises involving three notes of C major, D minor, E minor, F major both forwards and backwards)**

**Objective:** The student understands the concept of pitch and gradation of pitch through visual and oral interpretation. The student begins to understand phrases through the varied note patterns. (Visual: Hand gestures and Bar Length with Keys). He/ She also develop skill in precision and strength. Moreover, the student begins to understand tonality through aural and visual skills.

**Requirement:** 8 tone Toy Xylophone and Keyboard (Try from lower bar to the upper and vice versa)

**Methodology:** Teach the child to play the xylophone from the lower bar to the upper, three bars of the triad one after the other. Also repeat the same on the piano. Use hands or gestures to show the gradual reduction in pitch and vice versa. Teach the kid to play the xylophone with both sticks hitting the bar at once and progressively move forwards and backwards.

In order to differentiate between tonalities portray minor scales in a negative light (gloominess, dark) and major scales in a happy mood (energy, play). Imageries help the child understand the concepts better.

**This marks the end of the Xylophone Exercises**

**Voice Exercises**

**Name: Nursery Rhymes (Listening to rhymes and repeating back with hums or syllables)**

**Objective:** The student understands the concept of pitch and gradation of pitch and the way they relate to each other through aural interpretation. The student begins to understand phrases through the varied note patterns. He/ She also develop begins to develop pitch skills and breath control. Moreover, the student begins to understand tonality in works.

**Requirement:** Recording of Nursery Rhymes

**Methodology:** Teach the child to hum and use syllables (la, pa, ba, ma) to sing the nursery rhymes. No words are to be taught in the process. This ensures that the child begins to develop a keen ear for music alone. The child makes a distinct effort to listen to the songs amidst all the background music heard in the tracks.

**Links:**

- a. Twinkle Twinkle Little Star: <https://www.youtube.com/watch?v=yCjJyiqpAuU>
- b. Baa Baa Black Sheep: <https://www.youtube.com/watch?v=6cl0jdXDF6g>
- c. Hey Diddle Diddle: <https://www.youtube.com/watch?v=nrd2A5ohn3w>
- d. Hickory Dickory Dock: <https://www.youtube.com/watch?v=HGgsklW-mtg>
- e. Jack and Jill: <https://www.youtube.com/watch?v=ecQYsQkfNPc>
- f. Hot Cross Buns: [https://www.youtube.com/watch?v=rE3pge\\_jmqc](https://www.youtube.com/watch?v=rE3pge_jmqc)
- g. Mary had a Little Lamb: <https://www.youtube.com/watch?v=CkRdvGmcCBE>
- h. Bingo: <https://www.youtube.com/watch?v=dC7tUcRCS58>
- i. Old Macdonald Had a Farm: <https://www.youtube.com/watch?v=LIWbUjHZFTw>
- j. Humpty Dumpty: <https://www.youtube.com/watch?v=0oKreL1jvkg>

**Name: Triad Exercises (Triad Exercises involving three notes of C major, D minor, E minor, F major both forwards and backwards)**

**Objective:** The student understands the concept of pitch and gradation of pitch and the way they relate to each other through aural interpretation. The student begins to understand phrases through the varied note patterns. He/ She also develop begins to develop pitch skills and breath control. Moreover, the student begins to understand tonality in works. He/ She is also able to develop his/her vocal range.

**Requirement:** Arpeggio or Triadic playing on the keyboard

**Methodology:** Teach the child to hum and use syllables (la, pa, ba, ma) to sing the triads and arpeggios played on the keyboard. This ensures that the child begins to develop a keen ear for music alone and is able to develop his vocal range.

**This marks the end of vocal exercises**

**Maracas Unpitched Percussion and Clapping Hands****Name: Rhythm exercises**

**Objective:** The student understands the concept rhythms and time. The student understands different times 2, 3 and 4 and also different rhythmic patterns. The students develop concentration skills and learn attentiveness.

**Requirement:** A pair of Egg Maracas

**Methodology:** Teach the child to try the following rhythm exercises

- a. First, you may try the exercises together with both the maracas
- b. You may then alternate every bar between the two maracas.
- c. Try different tempi, adagio, andante and allegro.

Also now try the same exercises with clapping at different tempi. (Hands Together Only)

**This marks the end of maracas and clapping exercises**

### **Kazoo Exercises (Wind Instrument)**

**Fun Videos:** <https://www.youtube.com/watch?v=oau9gtG5Om8>

**Name:** Humming Exercises

**Objective:** The student understands the concepts of melody and tries to hum into the instrument the rhymes already learnt in the vocal sessions. The student understands the concept of pitch and gradation of pitch and the way they relate to each other through aural interpretation. The student begins to understand phrases through the varied note patterns. He/She also develop begins to develop pitch skills and breath control. Moreover, the student begins to understand tonality in works.

**Requirement:** Kazoo (to be bought by the student)

**Methodology:** Ask the child to hum into the instrument the rhymes learnt previously. You may go through the same exercises as that taken in vocal sessions.

**This marks the end of Kazoo exercises**

**Have a look at annexure that contains the sheet music for maracas and clapping exercises.**

# NAGAS AND CLAPPING

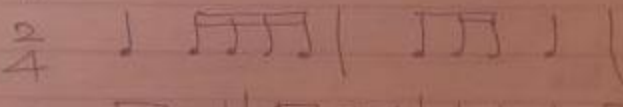
## JUST NOTES EXERCISES (SIMPLE)

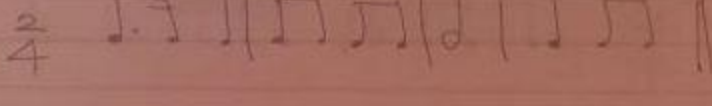
a) In  $\frac{2}{4}$  TIME (TRY ON NAGAS AND CLAPPING BOTH HANDS)

2 bar

$\frac{2}{4}$  

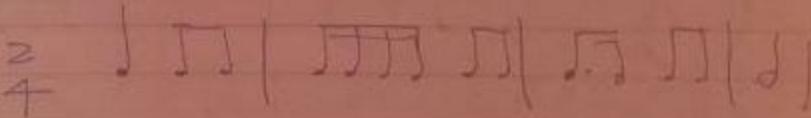
$\frac{2}{4}$  

$\frac{2}{4}$  

$\frac{2}{4}$  

4 bar

$\frac{2}{4}$  

$\frac{2}{4}$  

b) In  $\frac{3}{4}$  TIME

2 bar

$\frac{3}{4}$  

$\frac{3}{4}$  

$\frac{3}{4}$  

# NAGAS AND CLAPPING

## EXERCISES (SIMPLE)

a) In  $\frac{2}{4}$  TIME (TRY ON NAGAS AND CLAPPING BOTH HANDS)

2 bar

$\frac{2}{4}$  ♩ ♩ | ♩ ♩ ||

$\frac{2}{4}$  ♩ ♩ ♩ | ♩ ||

$\frac{2}{4}$  ♩ ♩ ♩ | ♩ ♩ |

4 bar

$\frac{2}{4}$  ♩ ♩ | ♩ ♩ | ♩ ♩ | ♩ ||

$\frac{2}{4}$  ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ | ♩ ||

b) In  $\frac{3}{4}$  TIME

2 bar

$\frac{3}{4}$  ♩ ♩ | ♩ ♩ ||

$\frac{3}{4}$  ♩ ♩ | ♩ ♩ ♩ ||

$\frac{3}{4}$  ♩ ♩ | ♩ ♩ ♩ ||

Handwritten title at the top of the page, possibly "Handwritten Music" or similar.

Handwritten musical notation for 7 bars in 3/4 time. The notation consists of three staves, each starting with a 3/4 time signature. The first staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The second staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The third staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The notation is grouped by a large bracket on the left labeled "7 bar".

c) In 4/4 time

Handwritten musical notation for 2 bars in 4/4 time. The notation consists of three staves, each starting with a 4/4 time signature. The first staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The second staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The third staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The notation is grouped by a large bracket on the left labeled "2 bar".

Handwritten musical notation for 4 bars in 4/4 time. The notation consists of five staves, each starting with a 4/4 time signature. The first staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The second staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The third staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The fourth staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The fifth staff contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The notation is grouped by a large bracket on the left labeled "4 bar".



Handwritten title at the top of the page, possibly "Handwritten Musical Notation".

Handwritten musical notation for a 4-bar piece in 3/4 time. The notation is written on three staves, with a bracket on the left indicating the 4-bar structure. The first staff begins with a treble clef and a 3/4 time signature. The notes are: quarter note G4, quarter note A4, eighth note B4, eighth note C5, quarter note B4, quarter note A4, quarter note G4. The second staff contains two quarter notes: G4 and A4. The third staff contains: quarter note G4, eighth note A4, eighth note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The piece ends with a double bar line.

c) in 4/4 time

Handwritten musical notation for a 2-bar piece in 4/4 time. The notation is written on three staves, with a bracket on the left indicating the 2-bar structure. The first staff begins with a treble clef and a 4/4 time signature. The notes are: quarter note G4, quarter note A4, quarter note B4, quarter note C5. The second staff contains: quarter note B4, quarter note A4, quarter note G4, quarter note F4. The third staff contains: quarter note E4, quarter note D4, quarter note C4, quarter note B3. The piece ends with a double bar line.

Handwritten musical notation for a 4-bar piece in 4/4 time. The notation is written on four staves, with a bracket on the left indicating the 4-bar structure. The first staff begins with a treble clef and a 4/4 time signature. The notes are: quarter note G4, quarter note A4, quarter note B4, quarter note C5. The second staff contains: quarter note B4, quarter note A4, quarter note G4, quarter note F4. The third staff contains: quarter note E4, quarter note D4, quarter note C4, quarter note B3. The fourth staff contains: quarter note A3, quarter note G3, quarter note F3, quarter note E3. The piece ends with a double bar line.



EXERCISES WITH RESTS

$\left. \begin{array}{l} \frac{2}{4} \end{array} \right\} \text{J } \underline{\underline{\text{z}}} \mid \text{J. J } \underline{\underline{\text{y}}} \text{J} \mid \text{J } \underline{\underline{\text{z}}} \mid - \parallel$

$\left. \begin{array}{l} \frac{2}{4} \end{array} \right\} \text{J } \underline{\underline{\text{J}}} \mid \underline{\underline{\text{J}}} \underline{\underline{\text{J}}} \underline{\underline{\text{J}}} \underline{\underline{\text{z}}} \mid \text{J } \underline{\underline{\text{z}}} \mid \text{d} \parallel$

$\left. \begin{array}{l} \frac{2}{4} \end{array} \right\} \text{J } \underline{\underline{\text{z}}} \mid \text{J } \underline{\underline{\text{y}}} \text{J} \mid \underline{\underline{\text{J}}} \underline{\underline{\text{J}}} \underline{\underline{\text{z}}} \mid - \parallel$

$\left. \begin{array}{l} \frac{3}{4} \end{array} \right\} \text{J } \underline{\underline{\text{z}}} \underline{\underline{\text{z}}} \mid \underline{\underline{\text{J}}} - \mid \text{d} \mid - \parallel$   
(2)

$\left. \begin{array}{l} \frac{3}{4} \end{array} \right\} \text{J } \underline{\underline{\text{J}}} \underline{\underline{\text{z}}} \mid \underline{\underline{\text{J}}} \underline{\underline{\text{J}}} \underline{\underline{\text{z}}} \text{J} \mid \underline{\underline{\text{z}}} \underline{\underline{\text{J}}} \underline{\underline{\text{z}}} \mid \text{d} \parallel$

$\left. \begin{array}{l} \frac{3}{4} \end{array} \right\} \underline{\underline{\text{J}}} \underline{\underline{\text{J}}} \underline{\underline{\text{J}}} \mid \underline{\underline{\text{z}}} \underline{\underline{\text{J}}} \underline{\underline{\text{z}}} \mid \underline{\underline{\text{J}}} \underline{\underline{\text{y}}} \text{J} \mid - \parallel$

4/4 ♩ ♩ ♩ ♩ | ♩ - | ♩ ♩ ♩ ♩ |  
- - - - - ||

4/4 ♩ ♩ ♩ | ♩ ♩ ♩ - | ♩ ♩ ♩ ♩ |  
- - - - - ||

4/4 ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ ♩ |  
- - - - - ||

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