

10

Iberian Summits for Music in Childhood Education

Carlos Guerrero & Catarina Távora





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for **Music** in
Childhood
Education

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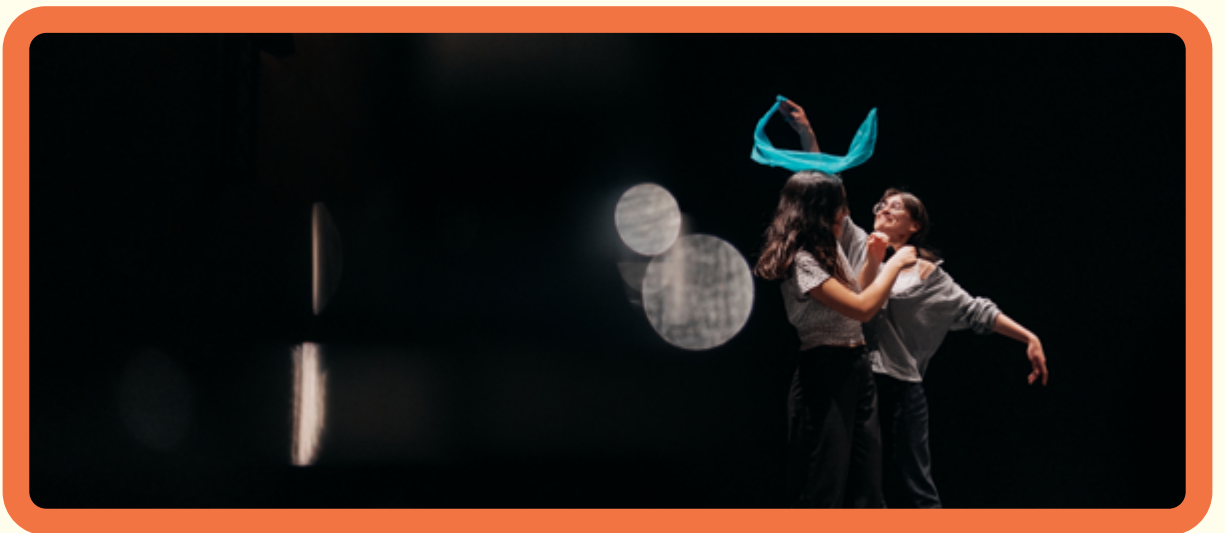
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To all the participants of the *Encontros Ibéricos* coming from both sides of the border, for the shared experiences, joy in teaching and learning, and their love for music and music-making. They are the living proof that music knows no borders.

Lastly, to you, the educator who has chosen to engage with this book;

Obrigada.

Gracias.



ABOUT

THIS BOOK

The main purpose of this book is to celebrate the *10 Iberian Summits for Music in Childhood Education* (*10th Encontro Ibérico para a Música na Infância*) and the inspiring Iberian ‘learning community’ of teachers, musicians, music therapists, caregivers and enthusiasts that it has fostered. Over the course of these ten meetings in Idanha-a-Nova, we have strived to promote values such as cooperation, sharing, listening, curiosity, empathy and respect — all grounded in a deep love for music and music-making.

We are now delighted to share this significant part of our work with the entire UNESCO Creative Cities of Music network!

The *Encontros Ibéricos* and our creative work are deeply rooted in Zoltán Kodály’s¹ philosophy. Starting with the premise that “music is for everyone”,² Kodály advocated that music should be taught through direct emotional engagement, rather than abstract rules, which led him to propose singing and active listening in a sequenced process towards a meaningful, intuitive and enthusiastic musical experience. We, too, share this belief and recognize the challenge for music educators to develop a pedagogical approach that not only conveys technical skills, but also fosters “intuitive musicianship”, with empirical experience and the emotional dimension of music at the core of the learning process. We believe that music transcends boundaries,

¹ Zoltán Kodály (16 December 1882, Kecskemét – 6 March 1967, Budapest) was one of the most outstanding personalities of 20th century Hungarian culture: a composer, ethnomusicologist, philosopher, music pedagogue and linguist. His internationally acknowledged concept of music education is the basis for general music teaching in Hungary and also plays an important role in the development of musicians and music teachers all over the world.

² Kodály, Zoltán, *Music Should Belong to Everyone*, International Kodály Society, Budapest, (2002).

evokes emotions and nurtures creativity, all of which are crucial to a child's development. The music classroom should be an interactive space, open to exploring endless creative and pedagogical possibilities — an environment ideally suited for the development of musicianship skills, including singing, inner hearing, melodic, rhythmic and harmonic understanding, but also empathy, self-regulation, focus, emotional expression and respect.

This book is both a guidebook and a toolkit. In the following pages you will find a selection of our favorite songs, activities and movement games featured in the ten editions of the *Encontros Ibéricos para a Música na Infância*, as well as teaching tips and resources available for download. The activities, meant to foster children's musical capacities while also promoting their overall development, have been carefully crafted to be easy to implement and adaptable for various age groups and skill levels.

Throughout the text you will find references to the terms "teacher" and "children". Even though this is quite a specialized book, we understand that some of the readers might not be music teachers, or the participants themselves might not be children any longer. Considering the context of this publication, we have nevertheless decided, for practical reasons, to use the terms above to describe the person leading the activity and the group of participants, respectively.

Overall, these activities invite body awareness and paying close attention to others, which promotes both an individual and a collective sense of musicianship. In some of them you will find a simple, matter-of-fact description of a game. Other times, we present step-by-step instructions of the detailed process of working through a song. As a small 'window' to the methodological process that our approach requires, these activities invite a thorough exploration of the material, throughout weeks (or even months) of music lessons. These starting points are proof that each and any song, even the simplest one, can

be an endless source of inspiration and possibilities for further musical development.

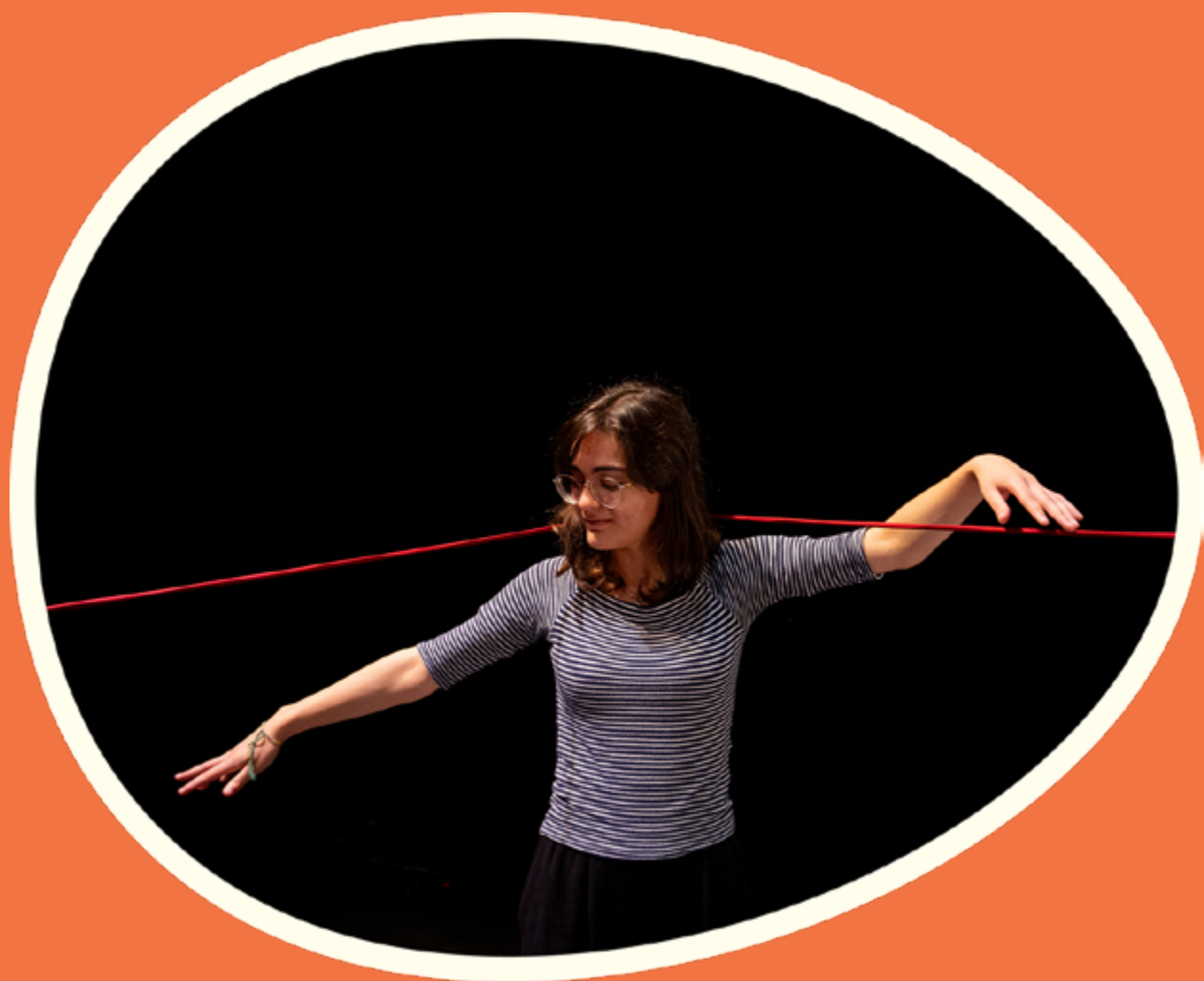
All the games and activities shared in this book are meant to serve as guidelines, open to the interpretation and creativity of the reader. We hope they spark inspiration and further development of ideas for your own practice. They can, and should, be easily adapted to other pieces of repertoire and developed to meet the needs of any particular music class or lesson setting.

Whether you work with small children, babies, teenagers, adults or elderly people, we sincerely hope you will find something of value and inspiration in this book.

Let the music and discoveries begin,

Catarina & Carlos

Idanha-a-Nova, 2025



INDEX

9 About this book

15 Repertoire

- 17 *Dance of the Unhatched Chicks from Pictures at an Exhibition*
- 19 *Overture of Suite in D major HWV 349 from Water Music*
- 21 *Dance of the Hours from La Gioconda Op. 9*
- 23 *Montagues and Capulets from Romeo & Juliet*
- 25 *Adoration of the Earth: Introduction from The Rite of Spring*
- 27 *Overture to Act I from King Arthur*
- 29 *II. Movement Andante from Concerto for 2 Mandolins in G Major RV 532*
- 31 *In the hall of the Mountain King from Peer Gynt*
- 33 *Syrinx*
- 35 *4th movement from Symphony no. 4*

39 Songs

- 41 *Un cabrito*
- 43 *Caracol*
- 45 *Araña veloz*
- 47 *Gato e Rato*
- 49 *Cocodrilo*
- 51 *Concha*
- 55 *Ballena*
- 57 *Canção do Outono*
- 59 *Doña lechuza*
- 61 *Ró da Graça*

66 Biography





01. Repertoire

Modest Mussorgsky (Maurice Ravel)

Georg Friedrich Händel

Amilcare Ponchielli

Serguei Prokofiev

Igor Stravinsky

Henry Purcell

Antonio Vivaldi

Edvard Grieg

Claude Debussy

Piotr Ilich Tchaikovsky



DANCE OF THE UNHATCHED CHICKS FROM PICTURES AT AN EXHIBITION

01

Modest Mussorgsky (Maurice Ravel)

CHOREOGRAPHY TO ILLUSTRATE THE FORM OF THE PIECE: ABA'

Part A:

The group stands in a circle, facing inwards, and performs the following actions on the beat:

1. Arms folded, flap like chicken wings 3 times, click fingers: repeat,
2. Turn to the right and walk 8 steps around the circle,
3. Arms folded, flap like chicken wings 3 times, click fingers: repeat,
4. Turn to the right and walk 8 steps around the circle,
5. Arms folded, flap like chicken wings 3 times, click fingers: repeat and freeze (make a pose and hold it!),
6. Repeat the entire set of instructions.

Part B:

Free movement, following the music. Imagine baby chicks hatching and coming out of their eggs, trying their first steps. The group can move out of the circle, but needs to stay actively listening for the recapitulation, so that everyone returns to the circle position in time!

Part A':

Repeat the same actions as in part A. At the end, the group can blow a kiss to each other across the circle.

Recording ↗

Video ↗



OUVERTURE OF SUITE IN D MAJOR HWV 349 FROM WATER MUSIC

02

Georg Friedrich Händel

STATUE GAME

The group is scattered around the room and moves freely to the beat of the orchestral piece (jumping, hopping, dancing). Each time a musical phrase repeats, the teacher plays the claves (or claps) on the final beat of the phrase, signalling to the students to freeze into 'statues'. When the teacher claps again, the students resume moving as a new phrase starts.

If someone does not 'change into statue' in time, or moves during the statue phase, he or she will sit down and wait for the final *tutti* part of the piece, in which the teacher invites all students to join the group again.

This activity can be transposed to any music piece, but this work in particular has musical phrases of different lengths, sometimes shorter or longer than expected, which makes the game extremely fun.

After a few repetitions, students quickly sense the moment of freezing, and a more advanced level of the game can be considered, in which the 'magic clap' is no longer necessary and the recognition of repetition and timbral contrast is enough.

Note: Statue games are a great opportunity to develop fine-tuned listening as well as self-regulation skills. In all groups there will be children who do not want to 'lose'. It is also possible that there are other children pointing out their peers' less successful transformations. We try to get around this issue by not encouraging this behaviour and inviting all the less successful statues back into the game for the final orchestral *tutti*, so there is no problem if they weren't able to immediately transform as they would have liked and sit back listening and watch their peers. What seems fundamental to us is that one must be very demanding when it comes to 'transforming'. Those who did not become a statue immediately are aware of it and tend to know and accept it calmly, which is why we encourage teachers not to intervene in this process.

Variation of this game for older children:

Instead of moving freely through the space, the children can walk forward, on the beat, and backwards on the repetition of each phrase.



DANCE OF THE HOURS FROM LA GIOCONDA OP. 9*

03

Amilcare Ponchielli

BODY PERCUSSION GAME

Part A

Standing in a circle. On the 2nd and 3rd quaver for the first six times out of every eight bars that form each phrase, each person will make a body sound of their own choice (clicking fingers, snapping, tapping, with the voice, etc.), all together at the same time (*tutti*). As the group becomes more familiar with the music, perform the different actions one at a time, around the circle.

Parte B — Free Movement

On the beat and character of the music. Be mindful to go back to the same place on the circle for the reprise of the A part, so that the game can continue where it stopped.

Part A

Repeats.

→ **Variation:** If you are lucky enough to have some instruments in your school, then you can recreate this game in the following way:

Part A

Sitting in a circle, each person holds a different percussion instrument. Replace the body sound of the previous instruction by playing the instrument, one at a time. As in the previous game, the instruments can be played first simultaneously, and then on at the time.

Parte B

Pass your instrument to the person sitting next to you, pick up the 'new' instrument in front of you. Repeat this instruction every two bars.

Part A

Repeats with new instruments.

Materials (Variation)

- Small percussion instruments: bells, rattles, tambourines, shakers, triangles, maracas, claves, Chinese box, etc.

Recording ↗

* Recording
starting at 2'06



MONTAGUES AND CAPULETS FROM ROMEO & JULIET

04

Serguei Prokofiev

MIRROR GAME

Note: This activity aims to develop active listening and bodily response to music, foster empathy and shared attention, explore musical contrasts and the structural form of the piece (ABA), as well as promote concentration and expressive movement.

Part A

In pairs, one person moves to the melodic contour of the piece, while the other imitates them.

Part B

In this contrasting section, the pairs change roles: the person who was following now leads and vice-versa.

Tip: Sometimes a wonderful type of focus occurs, in which the pairs lose track of who is leading and who is following the movement. Try to instill and encourage this type of connection, by exploring it in the B section (more lyrical, flute solo part) of this piece.

Extra tip: This can also be a good opportunity to explore the notion of distance, by spreading the pairs apart, across the room. Whether near or far, encourage the children to keep the 'mirror' effect, by staying in close contact with their partners.



ADORATION OF THE EARTH: INTRODUCTION FROM THE RITE OF SPRING

05

Igor Stravinsky

'PALM-READING' GAME

Note: This activity invites participants to explore their relationship with sound and the body — both their own and others' — in a sensitive, profound, and non-verbal way.

Phase 1

Sitting down, the group listens to the opening of the piece with eyes closed.

Phase 2

Always listening to the music: sitting in pairs, facing each other, one participant shows the palms of their hands to their partner. Their hands are still. The partner 'observes' the shapes of the hands by following/drawing/accompanying the melody with his or her own fingers, without touching — exchange roles and repeat the listening and 'observation' from the beginning of the piece.

Phase 3

Keeping this way of 'observing', tell the group the hands 'come to life' gently and gradually: the fingers 'wake up', joint by joint, activated by sound — repeat the listening exercise and exchange roles.

Phase 4

As in a mirror game, still sitting down, have the pairs integrate the movement of hands and arms and explore freely: one child leads, the other follows — repeat the listening exercise and exchange roles. Try to achieve a type of focus in which the roles of leader and follower dilute and merge. Really strive to get the hands to move together, without anyone clearly leading or following.

Phase 5

The pairs get up from the floor and explore moving with their entire bodies, still in connection with their partners. Ask the children who is leading, who is following. Can they reach a form of connection when it becomes unclear?

Phase 6

Listen to the piece one last time, back in stillness, eyes closed, or perhaps lying down — after this buildup of experiences, this is an invitation to really get into the timbres of the instruments and let yourself be fascinated by what you hear. Take a deep breath and enjoy!

Recording ↗



OUVERTURE TO ACT I FROM KING ARTHUR

06

Henry Purcell

KING/QUEEN OF THE EGG GAME

Sitting in a large circle, facing each other.

One person, 'the king or queen of the egg', has a wooden egg placed in front of him/her, on the floor.

Part A (bars 1 to 10)

The 'king/queen of the egg' makes actions (tapping, clicking fingers, body percussion) over 4 beats of the music which the rest of the class will echo in the following 4 beats. This echo game will repeat for a total of five times.

Part B (bars 11 with upbeat to 20)

As the music changes, the 'king or queen' will pick-up the egg and pass it to the person sitting next to them in the circle. Following the beat, the egg will be passed from person to person.

When the music finishes, the group bows as the new king or queen is chosen.

Restart the music and play the game with the new 'king or queen'.

Materials

- Wooden egg or shaker.

- **Tip:** Practice the action of pick-up and pass the egg on the beat without music first, by connecting the words 'pick and pass' to the actual movements, at a steady beat.
- **Extra tip:** The passing of the egg can also be performed in the opposite direction — for example, after a few weeks of playing the game passing the egg to the right (counter-clockwise direction), try to pass it to the left (clockwise direction).



II. MOVEMENT ANDANTE FROM CONCERTO FOR 2 MANDOLINS IN G MAJOR RV 532

07

Johann Sebastian Bach

Version for cello and piano — Yo-Yo Ma & Bobby McFerrin

Step 1

Standing in pairs, facing each other.

One of the two will be leading the movement. The leaders will point to a part of their body on the tempo of the beat of the 4 first beats (when the mandoline starts) and then point to another part of the body in the following 4 beats. The followers will imitate the leaders straight away, echoing the movement.

Right after, the leader will then do the same but four times without stopping and the follower will start echoing the first action when the leader is performing the second, in canon.

The leader, who will finish the movements before, takes the hand of the follower while he/she is concluding the actions. They will walk 8 steps to the beat of the music in one direction plus 8 more steps in another direction. At the end of the music they will simply bow to each other. Exchange roles and repeat the game and music.

Step 2

Similar to the actions described before, but this time the leader will point to a part of the body of the follower instead of his/her own body. The follower will do the same regarding the body of the leader as a response. The walking section remains the same, but on the fifth beat of the second series of steps, the pair will make a *traspie* (a fancy *ballet* term for a small and gentle jump on the spot).

Step 3

Perform the actions as described in Step 2, but this time the follower will remain with his/her eyes closed during the whole game until the change of roles. At the end of the section, instead of bowing, the partners can hug each other.

→ **Tip:** Performing actions in canon is a rather complex skill, which can make this game apparently difficult. Singing along in a neutral syllable will help with the connection of the actions to the music. We strongly recommend playing the Step 1 version of this activity for a few weeks, experimenting with singing along as well, until what is happening becomes clear, before moving to Steps 2 and 3.

Recording ↗

Video ↗



IN THE HALL OF THE MOUNTAIN KING FROM PEER GYNT

08

Edvard Grieg

RHYTHM PATTERNS' GAME

Step 1

→ **Tip:** Download the flashcards and print several copies to make a set. You can either print it in paper or cardboard, to make them more resistant. A good option might also be to have the paper flashcards laminated.

Practice the different patterns in a clapping echo game, gradually adding the different actions to the rhythm patterns, and with the flashcards, as a reading activity.

- Tap this rhythm on your tummy.
- Change direction now!
- Walk this rhythm with your feet.
- Tap with your foot!
- This one here, this one there.
- Freeze like a statue!

Step 2

Listen to the music and 'write down' the rhythm of the melody by making a puzzle with the rhythm flashcards.

Step 3

In pairs, perform the actions associated with each rhythm pattern of the melody, while listening to the orchestra recording. In 'walk this rhythm with your feet', participants will move around the room, finding new partners and continuing the game from there.

Have fun!

Materials

- Rhythm flashcards.

Flashcards ↗

Recording ↗

Video ↗



'PUPPET GAME' WITH 'IMAGINARY WIRE'

Step 1

In pairs and in silence, one person draws one imaginary wire out of very specific parts of the partner's body — for example, a wrist, a finger, the elbow, the tip of the nose, etc. — making them move, like a puppet. Explore this by 'drawing invisible strings' from different body parts and changing roles.

Step 2

Experiment 'manipulating the invisible thread' by using the voice instead of your hand, by making different sounds that inform the quality of the movement — for example:

- 'trrrrrr' (vibration)
- 'uuuuu' (soft and fluid)
- 'pzzzzz' (electric or nervous)

Step 3

Repeat the previous step while listening to the recording of the piece. The sound of the flute now replaces the voice.

Step 4

Experiment individually: every student becomes a 'puppet', as the melody line of the flute suggests the movement.

Tip: If there is not much room to move around, try this activity keeping your feet 'rooted on the ground'.

Possible questions to ask and reflect upon during the activity:

- *Does anyone want to share any observations about the exercise? Or about your listening to the piece?*
- *Did you know the piece?*
- *What does this music remind you of?*
- *Who or when could it have been written?*

Discovering more/Further work: This piece is also a great opportunity to invite the group to do some research in classic mythology and discover more about the beautiful story of the nymph Syrinx and its connection to Pan's flute.



4TH MOVEMENT FROM SYMPHONY NO. 4

10

Piotr Ilich Tchaikovsky

ONE PIECE, MANY ACTIVITIES!

GAME OF SCARVES

- Teach the melody aurally and sing it on a neutral syllable 'noo', 'laa' or 'voo'.
- Sitting in a circle, one scarf for each participant:
 - Pick the scarf and pass it to the right, on the beat, 4 times.
 - Circle the scarf over the head, 4 times.

Note: This activity is meant to convey a gentle feeling of the pulse and the structure of the theme.

Materials (Game of Scarves)

- Scarves.

GAME OF TIMBRES

- 4 students get 4 different percussion instruments (bells, maracas, claves and triangle, for example) and decide, amongst themselves, in which order each will perform their instrument.
- The rest of the group spreads throughout the room and closes their eyes. The 4 instrumentalists join them. Everyone sings the melody and, on every rest, the instruments sound, one by one, in the designated order.
- The students with eyes closed have to point out, for example, from which direction the sound of the triangle came.

→ **Variations:** Play the game with just one instrument to recognize (e.g. triangle). Progressively, add more instruments and the goal to recognize different sounds.

Materials (Game of Timbres)

- Percussion instruments.

This game can also be made more challenging by adding the goal of identifying different instruments with similar timbres.

CIRCLE GAME WITH BODY PERCUSSION

Tip: Before you play this game with the orchestral Recording, try to sing (together with the group) the melody slowly a few times while you are teaching the following actions:

The group stands in two concentric circles with each person on the inside circle facing someone in the outside circle.

Actions:

Tap your chest (alternating hands) 4 times, clap, tap your chest (alternating hands) 2 times, clap, clap/tap hands with the person in front of you, step to the right and close with your left foot.

Repeat the previous instructions.

Surprise! There is a new partner ahead of you.

With the partner:

Stepping on the beat for 4 beats, the right hands meet in center, circle around them (clockwise), changing places.

Repeat with the left hand (circling around anticlockwise), going back to your original circle (for 4 beats).

SING!

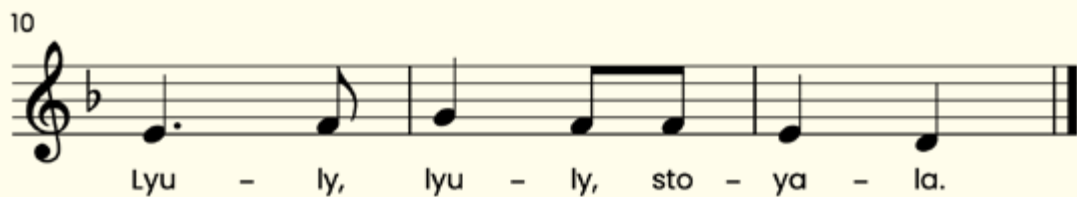
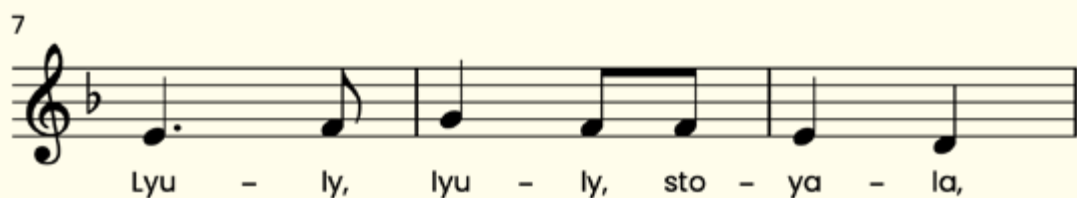
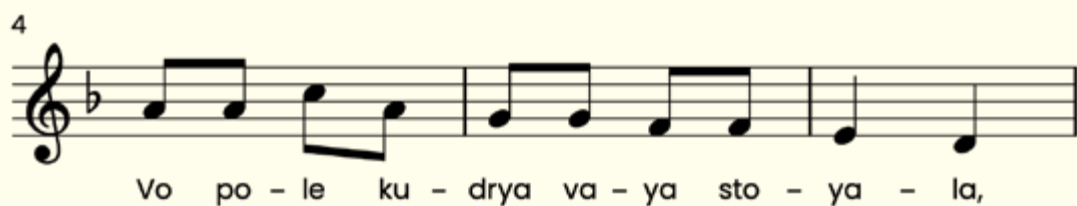
Gather the group and all together sing the traditional folk song **Vo pole bereza stoyala.**

LISTENING GAME

Listen to the orchestra recording of the last movement of Tchaikovsky's Symphony no. 4 and try to recognize the melody each time it appears.

Recording ↗

Video ↗



*Vo pole bereza stoyala,
Vo pole kudrya vaya stoyala,
Lyuly, lyuly, stoyala,
Lyuly, lyuly, stoyala.*







02. Songs & Games

Un Cabrito

Caracol

Araña veloz

Gato e Rato

Cocodrilo

Concha

Ballena

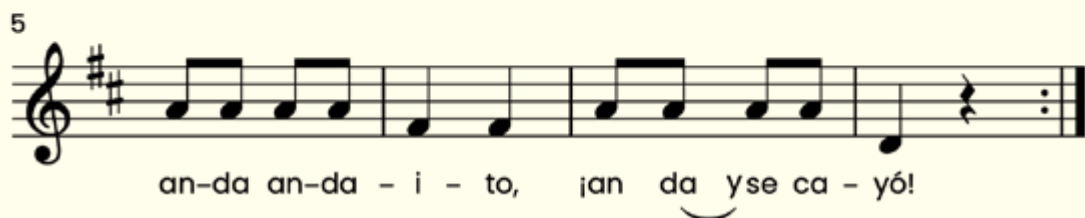
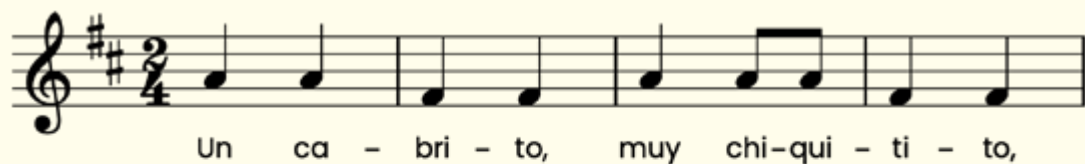
Canção do Outono

Doña Lechuza

Ró da Graça

01

Un Cabrito



*Un cabrito,
muy chiquito,
anda andaito,
¡anda y se cayó!*

*¡Pero cabrito, levántate!
y el cabrito se levantó*

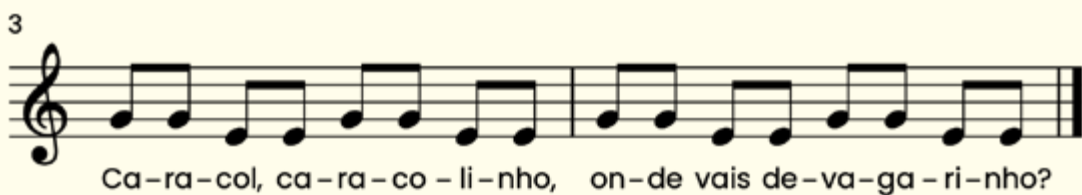
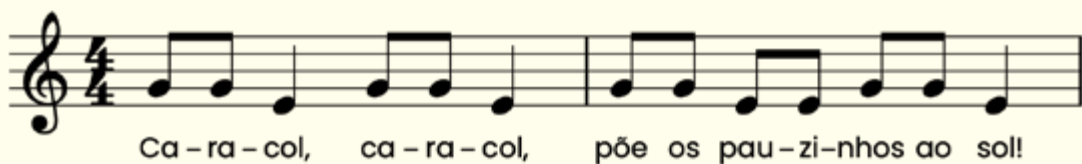
UN CABRITO

Music and lyrics: Carlos Guerrero

01

The children stand in a line, facing the back of another child so that they all face along the length of the line. The teacher is then at the 'head' of the line and the group moves like a train. The teacher sings the song while walking to the beat of the music (performing the role of the 'mother goat') and the group learns it by repetition (acting like the 'kids'). At the end of the song everybody falls to the ground after the word 'cayó' (*fell down*). Then, to restart the song, the teacher says "Pero cabrito, levántate!" to make the group stand up and start singing and performing again. The role of the 'mother goat' could be performed by a child.

→ **Variations** can be introduced by adding verbal suggestions at the end of the song, such as: "Pero cabrito, levántate, canta la canción y salta a la pata coja" (*'But little goat, stand up, sing the song and hop on one foot'*), or "Pero cabrito, levántate y canta la canción con notas musicales" (*'But little goat, stand up and sing the song with musical notes'*).



*Caracol, caracol,
põe os pauzinhos ao sol!
Caracol, caracolinho,
onde vais devagarinho?*

CARACOL

Music and Lyrics: Catarina Távara

Adapted from a traditional Portuguese rhyme

02

Note: These activities were designed to prepare for reading rhythms musically, helping to understand concepts such as crotchets (quarter notes) and two quavers (pairs of eighth notes) within the same beat.

Start by teaching the children the song by rote — singing together and then in echo.

Sing and clap the rhythm of the song. With younger students, an effective way to phrase this instruction is to say: 'Put the words of the song in your hands'.

- **Tip:** Make it extra challenging by walking to the beat of the song and clapping to the rhythm.
- Develop inner hearing skills by removing the singing of a particular word, such as 'caracol', while still clapping the rhythm of the entire song.

Materials

- Downloadable musical puzzle.

We recommend printing this puzzle on three sheets of K-line board, using the largest format possible (e.g., A3), to create lightweight pieces that are clear and easy to see. Cut as follows: the suns should remain on a single sheet, which will not be cut (representing the beats); the larger snails should be cut into individual pieces (representing quarter notes), and the smaller ones should be cut in pairs (representing two eighth notes).

MUSICAL PUZZLE

- Sing the melody with the group and point to the suns (pulse). Ask questions such as: 'How many sounds can we hear in the first sun? And in the second one?' and assemble together the song's puzzle.
- Sing and read the assembled puzzle, pointing as you sing.
- Replace the words with rhythm language¹ and sing in 'ta and tadi' or 'ta and tete'.

¹ The *Takadimi* system of reading rhythm was devised by Richard Hoffman, William Peltó and John W. White in 1990s. It largely draws inspiration from Indian music, but focuses on the placing of the syllables on meter and its adequation to western tonal rhythm. Essentially, it is based on the use of specific syllables at certain places within a beat.



*La araña veloz,
una mosca vio,
teje, teje,
corre, corre,
la araña veloz.*

CUP GAME

The children sit on the floor, in pairs, with two plastic cups in front of each of them. Facing each other, have them sing the song while performing the following actions:

- **Beat 1-4:** Pick up both cups and gently brush the sides of the cups against each other, moving them up and down while alternating between left and right. Finally, the children exchange cups by putting them in front of their partner.
- **Beat 5-8:** Repeat the same actions.
- **Beat 9-12:** Tap the cups alternately with two fingers of each hand following a quaver rhythm.
- **Beat 13-16:** Repeat the same actions as described for beats 1-4.

→ **Suggestion:** The game can also be played with another pair who are sitting, forming a cross and singing and performing the actions in canon.

Materials (Cup game)

- plastic cups, enough to have two per child.

PRENOTATION GAME

The teacher shows the melodic contour of the song by moving the puppet up or down, while singing the song.

A child volunteers to extend an arm horizontally while the teacher moves the puppet to represent a musical note, relating it to the child's arm as if it were a staff line. Another arm could be added, so the class reads and sings the song with musical note names (*mi, re, do*).

→ **Tip:** The puppet can also be moved by a child, according to any three-note improvised melody, as a way to encourage the children to make little melodic improvisations as the group to sight-sings together.

Materials (Prenotation game)

- A spider puppet.

'THE FLY AND THE SPIDER' CHASING GAME

Two children stand apart from the group, while the remaining children are divided into four equal-lengthed, parallel lines facing the same direction and holding hands. At each rest of the song, they jump 90 degrees to the right and hold hands again with the new line.

One of the children standing apart will be the 'fly' and the other the 'spider'. The 'spider' chases the 'fly' by going between the lines, anticipating when the group will change direction, while the rest of the class sings and performs the actions, creating a labyrinthine 'web'.

The 'spider' aims to catch the 'fly' by the end of the song, which can be sung twice. If the 'spider' catches the 'fly', the 'fly' becomes the new 'spider' and another 'fly' will be chosen.

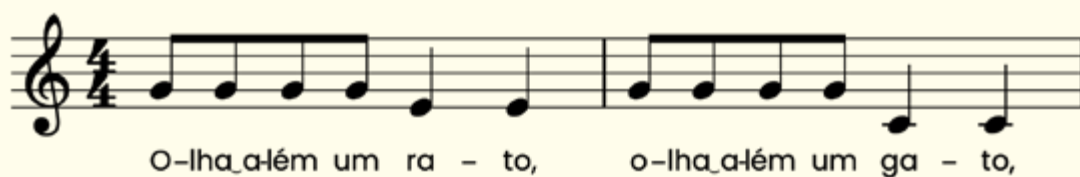
Neither the 'spider' nor the 'fly' is allowed to break the 'web' made by the lines.

Video ↗

Cup game

Video ↗

Chasing game



*Olha além um rato,
Olha além um gato,
Salta rato, salta gato,
Pirilipapo!*

Music and lyrics: Catarina Távora

Adapted from a traditional Portuguese rhyme

Sing the song and tap the beat. Since the song is about a mouse that is trying to escape from a cat, sing quietly and tap gently as well, by using only your index finger to tap the beat. On the word 'Pirilipapo', clap the rhythm of the word. If the children are already standing in a circle, they can clap individually, on their own hands, but also gently tap to the beat on their neighbours' shoulders and clap together, to the sides, at the end of the song ('Pirilipapo').

Sing the song and demonstrate the melodic contour by using the following body motions:

- **do** — stamp foot
- **mi** — tap legs
- **sol** — tap shoulders

Develop inner hearing skills by removing the word 'rato' (mi) — but keep 'singing', using our 'thinking voice'. Ask the children to suggest which word to 'sing' with 'thinking voice' next.

'CAT AND MOUSE' CHASING GAME

The group stands in a circle, holding hands, and sings the song for two children, playing the following roles:

- A mouse, squatting inside the circle
- A cat, standing outside the circle

At the end of the song ('Pirilipapo!'), the children in the circle lift their arms while holding hands, as if opening a gate, and the 'cat' chases the 'mouse', in and out of the circle.

Pick a new cat and mouse every time the song is repeated.

→ **Tip:** If the catching of the mouse takes too long, invert the roles and sing the song again. ...



El cocodrilo nos comió, nos comió, nos comió,
 Un cocodrilo nos comió hasta los tobillos.
 Un cocodrilo nos comió hasta las rodillas.
 Un cocodrilo nos comió hasta la cintura.
 Un cocodrilo nos comió hasta las costillas.
 Un cocodrilo nos comió hasta la barbilla.
 Un cocodrilo nos comió hasta las orejas.
 Un cocodrilo nos comió hasta la cabeza.

El cocodrilo se sintió, se sintió, se sintió, el
 cocodrilo se sintió mal de la barriga.
 El cocodrilo expulsó, expulsó, expulsó, el
 cocodrilo expulsó a todos los niños.

COCODRILO

05

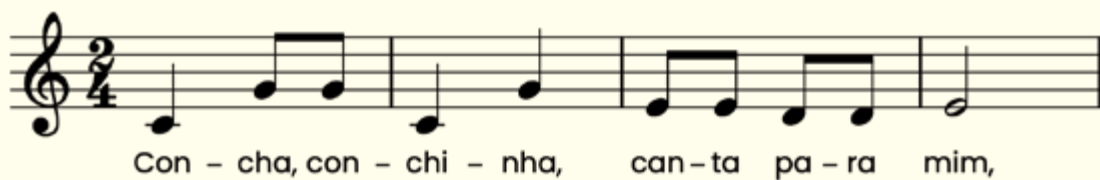
Music: from an unknown source, learned aurally
Lyrics: Carlos Guerrero

The group sits in a circle, around a parachute. Everyone takes hold of a section of the fabric and starts singing the song, gently moving their hands up and down to the beat of the music. Gradually, the children will cover their bodies according to the words of the song, from 'rodillas' to 'cabeza'. Everybody is now under the parachute, making the crocodile feel sick, having 'eaten everybody' ('el cocodrilo se sintió mal de la barriga').

At the end of the song, the teacher takes the piece of fabric away, uncovering the children, as if released by the crocodile ('el cocodrilo expulsó a todos los niños').

Materials

- A parachute or a large piece of fabric.



*Concha, conchinha,
conta para mim,
canta sobre o mar,
e eu escuto assim.*

Music: American folk song (source: Holy Names University)
Lyrics: Catarina Távora

SING

One song, many activities! We will start by introducing the song aurally, encouraging movement and active listening.

→ **Suggestion:** Questions to ask between repetitions of the song:

- 'What is this song about?'
- 'Do you know you can make a seashell with your own hands?'
- 'Does it sing too?'
- 'Listen carefully!'

Echo singing, four-beat phrases:

- *Concha, conchinha* (seashell, little seashell)
- *Canta para mim* (please sing for me)

Use simple movements to accompany the singing, like moving hands as the waves of the ocean, demonstrating the melodic contour of the song. The melodic contour of the song can later be drawn on the board or on paper.

Explore melodic improvisation in neutral syllables ('uuu', 'aaa') within the tone-set of the song. Encourage the children to experiment by asking questions such as:

- 'Has anyone heard a seashell sing?'
- 'What could the seashell be singing about?'
- 'What does the seashell song sound like?'

HERMIT CRAB GAME

Have each child hold hands with a partner, forming a 'seashell' together. A third person (a 'hermit crab') goes into the seashell, and holds on to the arms of the other two. At the end of the song the person in the middle leaves their seashell and moves to find another 'home'.

Note: This simple game encourages movement to the beat and the repetition of the song.

06.1

Concha
Ostinato



SEASHELL GAME

Sitting in a circle, sing and gently tap the beat. Pass a seashell from hand to hand on the beat, while singing the song.

Materials
(Seashell game)

- One seashell.

SING AND PLAY — OSTINATO¹

Sing and play a simple harmonic *ostinato* to accompany the song, as outlined in the score. School instruments could be used for this purpose (xylophones, boomwackers, etc.).

RHYTHMIC EXPLORATION

Sing and clap the rhythm of the song. With younger students, an effective way to prompt this is by saying: 'Put the words of the song in your hands'.

Clap the rhythm of the song while walking to the beat.

Note: This apparently simple activity helps developing polyphonic skills.

INFORMAL RHYTHM DICTATION

A form of 'rhythm dictation': the teacher claps a four-beat phrase from the song and the children sing it back with the correct lyrics.

¹ In music, an ostinato is a short pattern — melodic, rhythmic, or harmonic — that is persistently repeated throughout a section or the entirety of a piece.



*Ballena,
canta en el mar,
junto a las sirenas:
"a-a-a"*

‘WHALE CANON’

In pairs, the children face each other while performing the following actions:

- **Beats 1–4:** Step with one foot forward, step with the other foot forward, come back with one foot, come back with the other;
- **Beats 5–8:** Repeat same actions as in beats 1–4;
- **Beats 9–12:** Walk four steps forward exchanging places with the partner;
- **Beats 13–16:** Turn around oneself using four steps.

Once the children can perform the choreography while singing, each joins another to form a square, standing opposite their original partners. Sing and perform the actions in canon, with Pair 1 starting as the first voice, followed by Pair 2.

‘TALE OF JONAH AND THE WHALE’

One child sits in the middle of an outspread parachute, placed on the floor. The other children of the group will each hold a section of the parachute and calmly walk around the seated child, singing the song in time with the beat. At the final part of the song, the seated child should be wrapped, as if ‘inside the whale’. The group stops walking as the child in the centre sings the last section of the song alone: ‘Aaaaa’. Once the child finishes singing, the group pulls the parachute creating a centrifugal movement experience for the sitting child.

Choose another child to sit in the middle and repeat the song and game.

Materials

(‘Tale of Jonah and the Whale’)

- A parachute or a large piece of fabric.

‘THE CRAZY BALL’

The group stands in a circle and each child holds a section of the parachute, lifting it to hip height. The teacher plays the recording of the orchestral version of the *Laideronnette, Impératrice des Pagodes (Ma Mère l’Oye)* by Ravel). In the first section of the music (the fast part, let’s label it A), the children will bounce the ball on the parachute, like a trampoline, without letting it fall on the ground. In the second part of the music (the slow part, we can label it B), they will make the ball roll slowly and gently over the fabric. As the music returns to the first section, the children will bounce the ball again, emphasizing the overall form of the piece, which is ABA.

Materials

(‘The crazy ball’)

- A parachute or a large piece of fabric, a lightweight large ball, and a recording of the piece.

Em **B**



A chu - va pin - ga na ru - a, faz -
O ven - to so - pra com for - ça, vo -

4 **Em** **B**



-um fri - o de ra - char, há
-am fo-lhas pe - lo ar, que

Em **Am**



fo - lhas de to - das as co - res: o_ou -
lin - da fes - ta lá fo - ra: o_ou -

B **Em**



-to - no já vem a che - gar.
-to - no já vem a che - gar.

*A chuva pinga na rua,
Faz um frio de rachar...
Há folhas de todas as cores,
O Outono já vem a chegar.*

*O vento sopra com força,
Voam folhas pelo ar.
Que linda festa lá fora!
O Outono já vem a chegar.*

CANÇÃO DO OUTONO

08

Music: traditional Dutch folk song
Lyrics: Catarina Távora

CANÇÃO DO OUTONO

Note: Often, children's songs have a strong, rhythmic beat. This particular song offers the opportunity to sing a lovely melody with a gentle pulse, almost like a lullaby. It refers to a theme that is very present in children's daily life: nature and the beauty of the changing of the season.

Teach the song aurally, and sing together, sitting in a circle. Make a big leaf with your hands and make it move gently on the pulse of the song.

The pulse can now pass around the circle, from hand to hand — each child makes his/her own “leaf” move, on the beat, one at a time.

Explore making different wind sounds connected to the imagination of specific wind characteristics, by using the mouth or the hands. Ask questions such as ‘What is your wind like? Is it fast, piercing and cold? Is it perhaps soft and even warm? What does it sound like?’.

Do a final performance of the piece where the different elements are combined, in a simple arrangement that includes the movement of the tree leaves, the sounds of the wind (perhaps rain, etc.) suggested by the children and perhaps even a harmonic *ostinato* accompaniment, as suggested in the score.

08.1

Canção do Outono
Ostinato



Alternatively, for children that can read Portuguese:

Divide the class into 4 groups and assign each group one line of the text of the song.

Each group reads the sentence they received and mimes its content for the other groups, who guess what is being represented. Gradually, the class 'discovers' together what the lyrics of the song are.

Each group can then learn some of the mimes gestures of the other groups, while reciting the poem.

The class is then ready to learn the song, aurally, echoing verse by verse, and also perform the associated mimes.

Tip: This way of 'discovering' the song together can be, of course, used in any song of your preference, as long as the children can read and understand the language, and the lyrics suggest clear actions to inspire miming.

Materials

- Puzzle with lyrics.

Do - ña le-chu-za es-tá en el bos-que, vue-la que vue-la os-

-cu - ro en la no - che, en - tre las ra - mas,

se o - ye su can - to, si es-tás muy a - ten - to lo vas

a es-cu-char: "u u u", "u u u".

*Doña lechuza
está en el bosque,
vuela que vuela
oscuro en la noche,
entre las ramas,
se oye su canto,
si estás muy atento
lo vas a escuchar:
"u u u, u u u".*

DOÑA LECHUZA

Song: Saskia Konings
Lyrics: Carlos Guerrero

09

Standing throughout the room, the children make shapes of trees, forming a forest.

One child will sit somewhere in the middle of the class, with eyes closed. Everybody sings the song while another child 'flies' with an owl puppet among the 'trees'. At the end of the song, the owl will be perched on a branch of a 'tree' and the chosen child will sing the final part of the song solo, using 'uuuu'. Immediately after, the child with their eyes closed will guess which 'tree' the 'owl' decided to rest on, by pointing in the direction of the sound. If the child guesses correctly, he or she becomes the flying owl and the chosen 'tree' becomes the guesser. If not, the song and game are repeated, without changing the children's roles.

Materials

- An owl puppet.

10

Ró da Graça



Ó Ma-ri - a vem cá ver o céu dema-dru-ga - da,



ó Ma-ri - a vem cá ver o sol dema-nhã-zi - nha.



Não ponhas o len-ço à ca-be - ça, des - ta fon - te be-



-be-mos á-gua fri - a, su-bi-re-mos des - cal-ços es - te mon-te,



dan - ça - re - mos os dois a - té ser di - a.

Ó Maria vem cá ver
o céu de madrugada,
Ó Maria vem cá ver
o sol de manhãzinha.

Não ponhas o lenço à cabeça,
desta fonte bebemos água fria,
subiremos descalços este monte,
dançaremos os dois até ser dia.

RÓ DA GRAÇA

10

Music and lyrics: as in the arrangement by
Teresa Campos (Sopa de Pedra)
of the original song by *Capa Grilos*

The group stands and forms two concentric circles: the inner circle faces the outer circle.

Holding hands, both circles sing and dance the song according to the following instructions:

- **“Ó Maria vem cá ver...”**

- Walk 8 steps to the right, turn your back and walk 8 more steps to the right (as if walking backwards).
- Walk 8 steps to the left, turn your back and walk 8 more steps to the left (as if walking backwards).

- **“Não ponhas o lenço à cabeça...”**

- Let go of the hands and each child finds a partner, facing them, in the opposite circle.
 - Intertwine the right arms and spin for 4 bars.
 - Intertwine the left arms and spin for 4 bars.
- The choreography restarts with the repetition of the song. Since the inner circle moves in a smaller perimeter, there will be new partners to dance with each time.

One final note:
Have fun!









BIOGRAPHY



CARLOS GUERRERO

Carlos Guerrero is a musician and a music pedagogue born in the Canary islands (1986).

He studied piano at the Royal Academy of Music of London and music pedagogy at the Royal Conservatoire of The Hague.

Carlos has been a music teacher at the Almere Art Center in Holland and in several conservatories in Spain. He has conducted masterclasses in Spain, Holland, Portugal, Czech Republic, England and Brazil.

His interest in performing arts has led him create music for several dance companies. Currently, he works as a musician and pianist at the Dance Conservatory of Sevilla, in Spain.

Together with Catarina Távora, he created and keeps developing the Iberian Summits for Music in Childhood in Idanha-a-Nova (Portugal), an established meeting-point for cultural exchange and skill development of both Portuguese and Spanish music teachers.

BIOGRAPHY



CATARINA TÁVORA

Catarina Távora is a cellist, music pedagogue and cultural mediator born in Lisbon (1989).

She collaborates regularly with various orchestras and musical groups, performing both in Portugal and abroad (Netherlands, France, Germany, Spain, Brazil, among others). Catarina worked as a cello, orchestra and musical expression teacher in several conservatories and music academies in Portugal.

She studied the cello in the Conservatorium of Amsterdam and the Escola Superior de Música in Lisbon, and music teaching at the Royal Conservatory of The Hague, where she specialized in the Kodály Concept of Music Education and also studied baroque cello and singing.

Catarina is one of the founders of Orquestra Sem Fronteiras where, as responsible for educational projects, she coordinates and promotes the Iberian Summits for Music in Childhood and the Creative Listening Labs.

Since 2023, she has also been the coordinator of the educational service of MPMP — Património Musical Vivo, where she is responsible for the Community Listening Club and the curator of the Benjamim Concert Cycle for families.

As a believer in the humanizing power of music and contact with the arts in general, one of her greatest interests is how educators can promote deep and meaningful musical experiences for learners.

BIOGRAPHY



ORQUESTRA SEM FRONTEIRAS

Orquestra Sem Fronteiras — OSF (Orchestra Without Borders) — is a Portugal-based non-profit organization dedicated to reducing cultural and geographic disparities through music.

Founded in 2019, OSF supports emerging musicians, fosters cross-border collaboration and brings high-quality artistic experiences to underserved communities, particularly in low-density regions. Through concerts, educational programmes and social impact initiatives, OSF promotes cultural accessibility, talent development and the humanisation of public spaces, including healthcare settings. Its work strengthens the role of music as a tool for social cohesion, artistic excellence and community wellbeing.

Find out more about our work in www.osf.pt.

















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Carlos Guerrero & Catarina Távora



