

## **World Nursery Rhyme Week 2025**

**10<sup>th</sup> – 14<sup>th</sup> November 2025**

This pack is designed to support you in learning the songs for Snappy World Nursery Rhyme Week. Make sure you warm your voice up before singing.

Remember, singing shouldn't be painful or uncomfortable.

Singing should be fun and relaxed.

Keep your head straight and always aim for beautiful singing, never loud singing.

Finally...have plenty of fun!



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# **Sing a Song of Sixpence**

## **Model Music Curriculum - Foundation Stage:**

- Sing a range of well known nursery rhymes and songs
- Perform songs, rhymes, (poems and stories) with others
- When appropriate, try to move in time with music
- Imitate movements in response to music

## **Model Music Curriculum – Year 1:**

- Sing songs, speak chants and rhymes
- Develop awareness of high and low
- Walk, move or clap a steady beat with others
- Maintain a steady beat with instruments
- Copy and perform short rhythm patterns and word pattern chants
- Move to different music
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

## **Model Music Curriculum – Year 2:**

- Know the meaning of dynamics and tempo and respond to directions/symbols
- Respond to pitch changes with actions
- Understand that the speed of the beat can change
- Play copycat rhythms
- Use stick notation including crotchets, crotchet rests and quavers
- Use vocabulary high/low, loud/quiet, fast/slow
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

***Sing a Song of Sixpence*** is an English Nursery Rhyme and is thought to link back to King Henry VIII as he famously took land and money from the church and enjoyed spending money. The reference to the '*King counting out his money*' is therefore very suggestive of Henry VIII, but like many nursery rhymes it is difficult to pinpoint an exact date.

The *Blackbirds* weren't actually harmed. In Tudor times, it was common to see extravagant and exciting food displays. Live birds would have been placed in an empty pie crust, with the lid placed on top. Once placed in front of the King, the birds would fly out of the pie to create a visual spectacle before a real pie would have been served to eat.

Some believe, that this nursery rhyme was a secret pirate code sung by the crew of Blackbeard. Blackbeard was thought to be 'the King' whilst his ship; The Queen Anne, was thought to represent 'the Queen'. Sixpence was paid to crew members daily and their whisky was made from rye. Meanwhile when the crew hid inside the



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ship ready to surprise another ship, this could be the meaning behind the '*blackbirds baked in a pie*'. Whilst an interesting idea, there is little evidence to support this.

### (Understanding of the World, History)

Written with a **time signature** of **4/4**, there are **4 beats per bar** counted as **1, 2, 3, 4, 1, 2, 3, 4**. (Expressive Arts and Design, Music, Mathematics)

The **melody** starts on the first note of the **scale (Do)** and descends by step across the **interval of a 4<sup>th</sup>** before returning to the opening note. The **melody** then jumps down the **interval of a 6<sup>th</sup>** on '*sixpence*'. The **second phrase**; '*Four and twenty blackbirds*' begins in the same way but changes at the end.

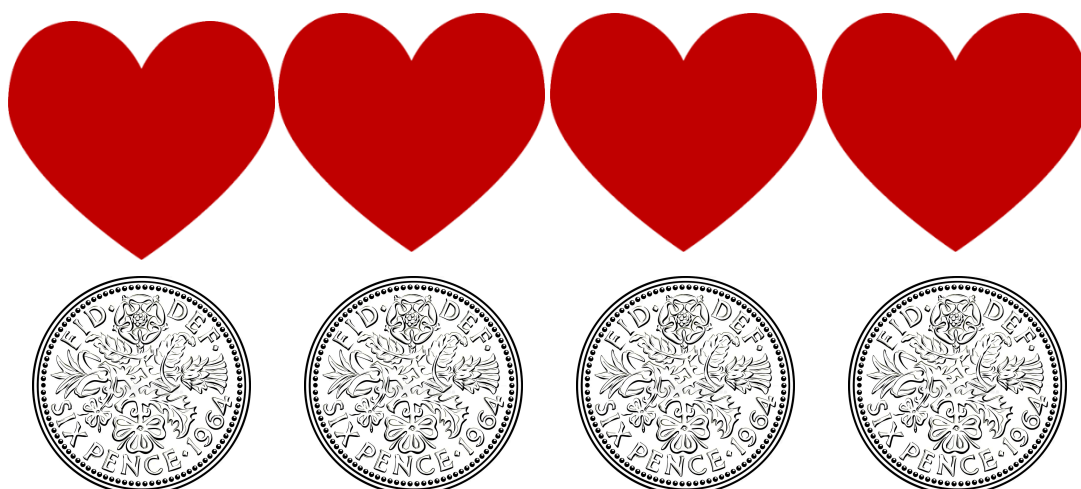
The **third phrase** opens with an **interval of a 4<sup>th</sup>** (the same interval used for '*Away in a Manger*'), which is then repeated a **tone** (1 full step) higher for '*birds began to sing*'.

The closing phrase moves mainly by step before closing on alternating 3rds, which comes to rest on the first note of the **scale (Do)**.

The **rhythm** consists of **crotchets (1 beat)**, **quavers (1/2 beat)** and **minims (2 beats)**.

Encourage the children to clap the **rhythm** of each line so they can hear the pattern of the words. (Expressive Arts and Design, Music, Communication and Language, Literacy)

**Beat** keeping can be encouraged by swaying a piece of lycra back and forth. Older children, should be encouraged to show the **beat** on their knees or shoulders. **Beat hearts** or **sixpences**, as shown below, could also be used for the children to tap their finger on as they tap the **beat**. The **beat** falls on '**Sing**', '**Song**', '**Sixpence**', '**Pocket**', '**Full**' etc. (Expressive Arts and Design, Music, Physical Development)



Like many traditional songs and nursery rhymes, *Sing a Song of Sixpence* can be difficult for younger voices to pitch due to the large jumps in the **melody**. Hand actions can be used to demonstrate the **pitch** (*high/low*) and it is important to sing the rhyme at a suitable **pitch** for younger voices to ensure it doesn't sit too low. Despite this, the alliteration, repetitive nature and rhyming words make 'Sing a Song of Sixpence' a popular favourite for all ages. **(Expressive Arts and Design, Literacy, English, Communication and Language, Music)**

Once confident, sing the song with a clear voice and use actions to bring the song to life. This is a great song to perform to others in an assembly or concert. **(Communication and Language, Expressive Arts and Design)**

An alternative animated version can be found on BBC Teach via this link <https://www.bbc.co.uk/teach/school-radio/articles/z6sxwty>

Older children may enjoy learning the two-part version from the *Sing for Pleasure* series. A recording can be found on the Snappy Music YouTube Channel.

### **Additional Activities**

***Activities are suggested ideas designed to enhance the learning of the musical material. This allows children to explore cross curricular links and develop a range of skills. However, all activities should be supported and supervised by an adult.***

### ***Baking a pie***

**(Communication and Language, Personal, Social and Emotional Development, Literacy, Understanding of the World, Expressive Arts and Design, Science, Maths, English)**

- Using craft material, children can create their own pie.
- Alternatively, complete a simple baking activity using a muffin tin, pre-rolled pastry and a filling of your choice. Ask the children to write down the ingredients and discuss how the pie is assembled. Older children could look at weighing ingredients and what happens as the pie cooks. Once cooked, the children could discuss their thoughts on the taste.

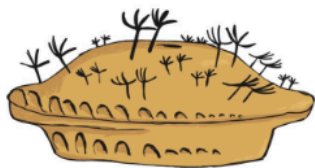
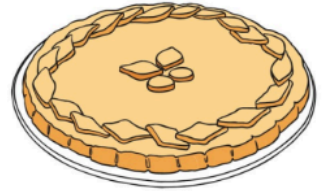
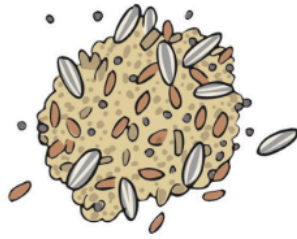
### ***Story stones and sequencing***

**(Communication and Language, Literacy, English)**

- Using the [twinkl.co.uk](https://www.twinkl.co.uk) resource, print out the below images and cut and stick them onto a pebble or stone using PVA glue. Spread glue gently over the entire pebble to create a good seal over the image. Encourage the children to put the stones in the correct order to retell the story.



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# Humpty Dumpty

## Model Music Curriculum – Foundation Stage:

- Sing a range of well known nursery rhymes and songs
- Perform songs, rhymes, (poems and stories) with others

## Model Music Curriculum – Year 1:

- Sing songs, speak chants and rhymes
- Develop awareness of high/low
- Walk, move or clap a steady beat with others
- Follow pictures and symbols to guide singing and playing e.g. dots
- Move to different music
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

## Model Music Curriculum – Year 2:

- Know the meaning of dynamics and tempo and respond to directions/symbols
- Respond to pitch changes with actions
- Understand that the speed of the beat can change
- Mark the beat of a listening piece, recognising changes in tempo
- Begin to group beats in twos and threes and identify these in familiar music
- Use stick notation including crotchets, crotchet rests and quavers
- Use vocabulary high/low, loud/quiet, fast/slow
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

**Humpty Dumpty** is an English Nursery Rhyme and dates back to the 18th century. Although an egg is often used to characterise the rhyme, it is thought the actual inspiration was King Richard III of England whose defeat in the 1485 Battle of Bosworth was a '*great fall*'. (**Understanding of the World, History, Geography**)

Whilst being a well known and popular nursery rhyme, it remains challenging for younger voices. The melody starts on the 3rd note of the **scale** (**Mi**) and often moves across the **interval** of a **3rd**. The song has a wide **pitch range** and extends well beyond an **octave** to the **interval** of a **perfect 11th** (**Do - Fa**). This is also known as a **compound perfect 4<sup>th</sup>**. Despite this **range**, the **melody** features small jumps and regular stepwise movement.

To help with singing the highest note; ('*couldn't put **Humpty** together again*'), ask the children to stand as they sing. Upon reaching the highest note/**pitch** encourage them to gently bend their knees on '*Humpty*'. This will help relax the body and



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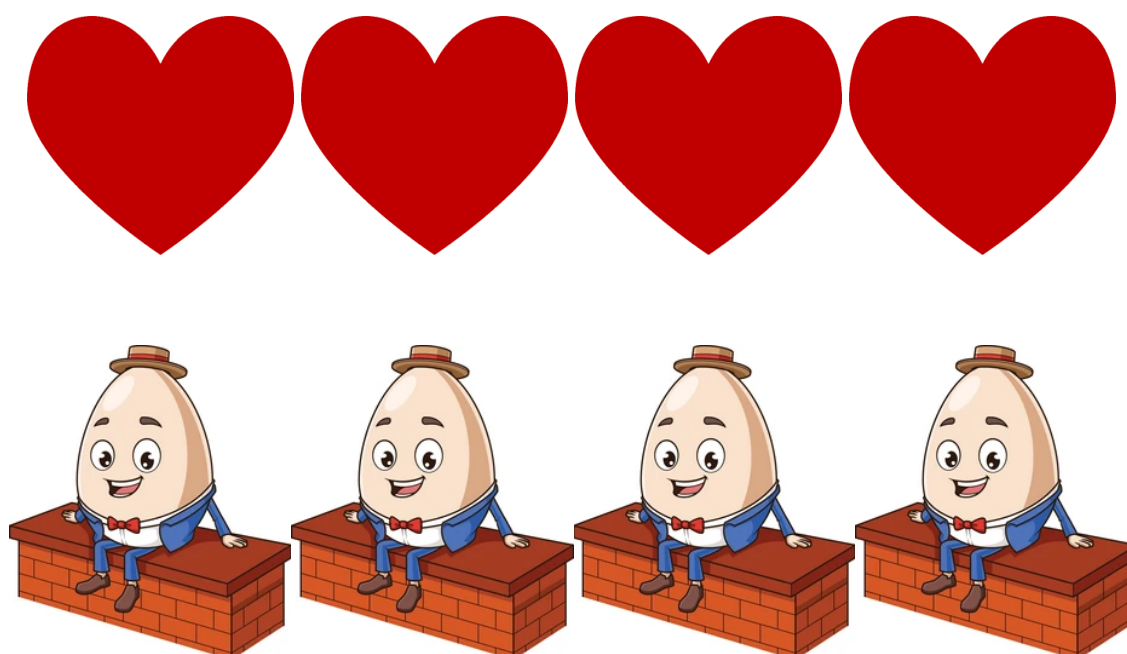
prevent unnecessary strain on the larynx. Always emphasise beautiful, not loud singing.

**Humpty Dumpty** is written in **6/8**, which means there are **2 beats per bar** counted as **1, 2, 1, 2**. **6/8** time can be described as having a lilting feel, like the pendulum in a clock swaying side to side. The **crotchet-quaver rhythms**, which can be described as long-short patterns, have a skipping feel to them.

To help children feel the **beat**, move a lycra sheet from side to side whilst singing. Smaller children could be bounced on the knee. When you sing '**fall**', sway the child to the side, as if they are falling from the knee.

The **beat** falls on '**Hump[ty]**' '**Dump[ty]**', '**sat**', '**wall**' etc. **(Physical Development, Expressive Arts and Design, Music)**

Once comfortable with the song, clap or tap the **beat** whilst singing. The children can then tap the **beat** onto the beat hearts or 'humpty's' below.



The song consists of 4 **phrases**.

The first and second **phrases** ('**Humpty Dumpty sat/Humpty Dumpty had**') begin the same but end differently. The third and fourth **phrases** are different again. The **structure** can be described as **A, A', B, C**.

Each **phrase** should be sung in a single breath. **(Physical Development)**

**Note values** include **crotchets** (**1 beat**), **quavers** (**1/2 beat each**), and **dotted crotchets** (**1+1/2 beats each**). **(Mathematics, Expressive Arts and Design, Music)**



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### **Additional Activities**

***Activities are suggested ideas designed to enhance the learning of the musical material. This allows children to explore cross curricular links and develop a range of skills. However, all activities should be supported and supervised by an adult.***

### ***Explore other songs in 6/8***

#### **(Expressive Arts and Design, Music)**

- Other songs written in 6/8 include 'Incy Wincy Spider' and our very own Snappy Song 'Goldilocks'

### ***Egg drop experiment***

#### **(Understanding of the World, Communication and Language, Science, Maths)**

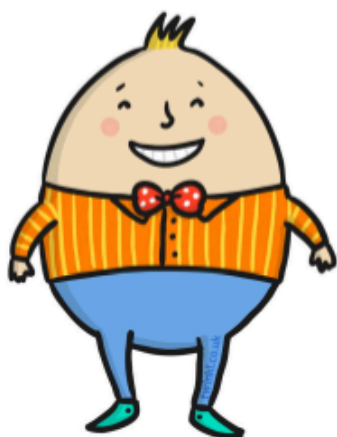
- Place a boiled egg into a plastic bag and fill each bag with different materials. Make sure the egg is covered. These could include cotton wool, bubble wrap, rice, pasta, fabric. Drop the bag from a set height and see if any damage has occurred to the egg. Discuss how and why the different materials may have an effect on the egg. What would happen if the egg was dropped from a different height?

### ***Stick Puppets***

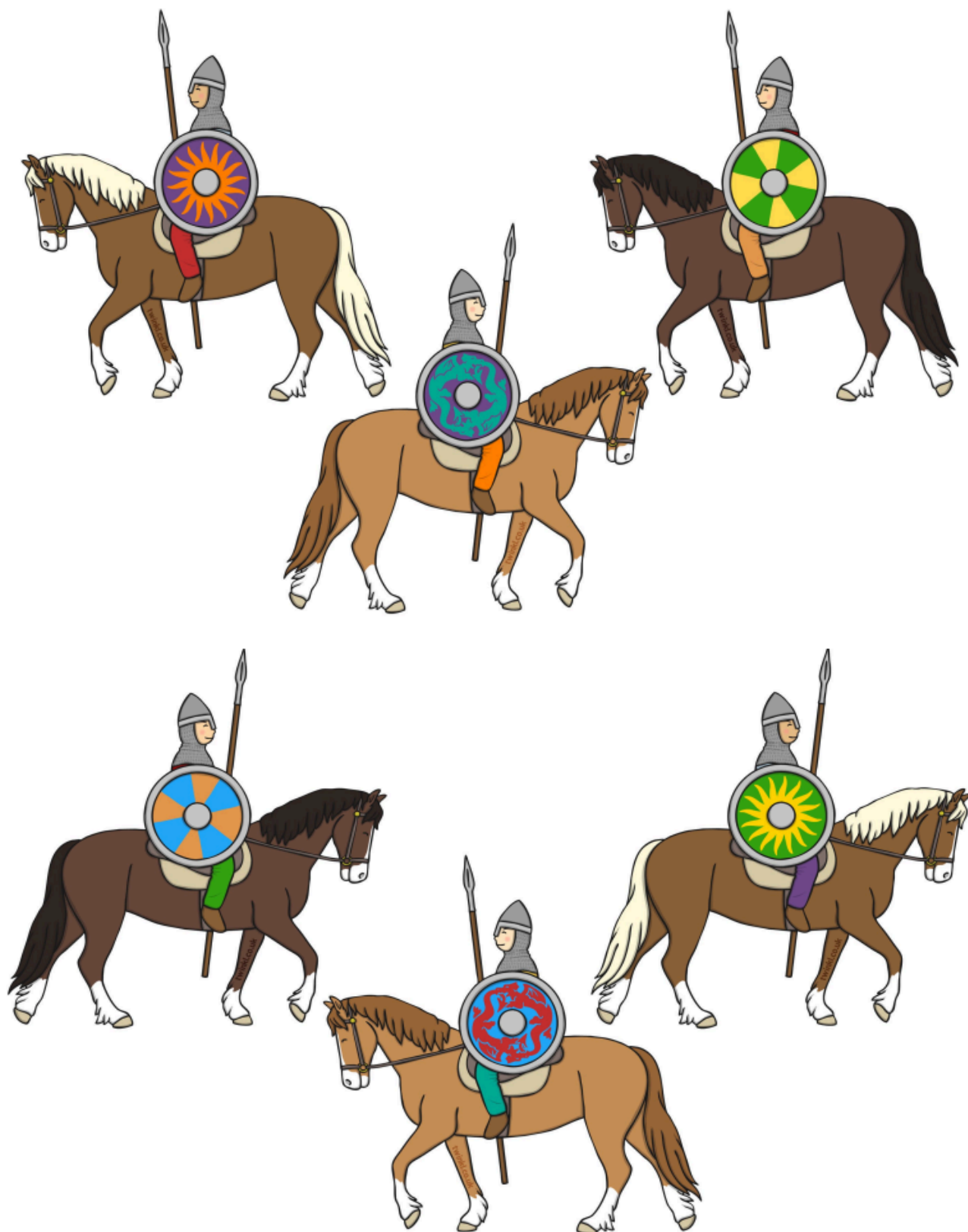
#### **(Expressive Arts and Design, DT, Art, Literacy, Communication and Language)**

Print out the images on the next page and cut and stick them onto a lollipop stick. Encourage the children to retell the story. Obtained from [twinkl.co.uk](https://www.twinkl.co.uk)





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**When I Was One (I played the drum)**



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### **Model Music Curriculum – Foundation Stage:**

- Sing a range of well known nursery rhymes and songs
- Perform songs, rhymes, (poems and stories) with others
- When appropriate, try to move in time with music
- Explore the different sounds of instruments
- Join in with dances and ring games

### **Model Music Curriculum – Year 1:**

- Sing songs, speak chants and rhymes
- Sing a wide range of call and response songs
- Develop awareness of high/low
- Walk, move or clap a steady beat with others
- Maintain a steady beat with instruments
- Explore how sounds can be made using instruments to create musical sound effects
- Explore percussion sounds to enhance storytelling including high/low
- Move to different music
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

### **Model Music Curriculum – Year 2:**

- Sing songs regularly with a pitch range of Do-So
- Sing songs with a small pitch range, pitching accurately
- Know the meaning of dynamics and tempo and respond to directions/symbols
- Respond to pitch changes with actions
- Understand that the speed of the beat can change
- Mark the beat of a listening piece, recognising changes in tempo
- Create music in response to a non-musical stimulus e.g. a storm/race/rocket launch
- Work with a partner to improvise simple question and answer phrases to play on untuned percussion
- Use vocabulary high/low, loud/quiet, fast/slow
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

***When I was one (I played the drum)*** is also known as *The Pirate Song*, which is a counting song about the adventures onboard a pirate ship. It has the potential for lots of actions. Like many traditional songs and nursery rhymes, '*When I was one*' has lots of variations. Some have different **lyrics**, whilst others have a different **melody**. The main thing is to choose a version that you enjoy!

The information below relates to the version on our *Snappy Music YouTube channel*, but much of the material also applies to other well known versions. **(Understanding of the World, Expressive Arts and Design, History, Physical Development)**



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Written in a **Major key**, this nursery rhyme creates a bright and happy feeling.

The song has multiple **verses** and a recurring **chorus**. The **structure** of the song is **AA'BB'** as it features a lot of repetition with subtle changes in **rhythm**.

The **verse** consists of 2 **phrases** (*When I was one I played the drum the day I went to sea/I jumped aboard a pirate ship and the captain said to me*). These phrases are the same except for a change in rhythm (*[jumped aboard the] pirate ship and the [captain said to me]*). The **chorus** also has two **phrases** which only differ in the final bar due to a change in **rhythm** (*that's the life for me*).

The **melody** sits within an **interval of a 6<sup>th</sup>** and begins with the **So-Do** interval. This is the same start as another well known nursery rhyme; 'The Big Ship Sails'. This is the same for each **verse**. Different pitches can be shown using hand gestures, to demonstrate and reinforce the concept of high and low **pitches**. **(Expressive Arts and Design, Music)**

The **melody** starts with an **upbeat**, which also features at the start of the second phrase of the **verse** and at the start of both phrases in the **chorus**. This means it starts ahead of the strong **beat**. You could describe an **upbeat** as the **melody** running late or a runner starting before the starting pistol has gone off! **(Expressive Arts and Design, Mathematics)**

Clap or tap on the body a steady **beat** and explain to the children that the word 'when' falls between the claps, whilst 'I' falls on the clap. Practice clapping the **beat** and saying the word 'when [I]' until everyone is confident (1, 2, 'when', 1, 2). The second phrase starts the same as 'I' falls between the claps, whilst 'jumped' falls on the clap. An **upbeat** starts each phrase of the **chorus** as 'we're' falls between the claps, whilst 'going' falls on the clap.

The song is written in **6/8** which means there are **2 beats per bar** counted as **1, 2, 1, 2**. **6/8** time can be described as having a lilting feel, like the pendulum in a clock, swaying side to side, or the waves moving back and forth. The **crotchet-quaver rhythms**, which can be described as long-short patterns have a skipping feel to them. Activities like those suggested for 'Humpty Dumpty' can be used with a piece of lycra to allow children to feel the **beat**. A scrunchie could be used as an alternative as the children could gather round it and 'row' backwards and forwards, like the waves on the sea.

Feeling the **beat** can also be achieved by arranging the children into pairs. Sit on the floor facing each other and for each repeat of the **chorus**, join hands with the person opposite. Feel the **beat** by 'rowing' backwards and forwards. Once comfortable with the song, remain seated and join hands with the person opposite. Sway to the side (*this way*), sway to the other side (*that way*), then forwards (*forwards and*) then backwards (*backwards*) as you sing the chorus. **(Physical Development, Music, Expressive Arts and Design)**



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Younger children can feel the **beat** by sitting upon an adult's knee. As you sing, bounce to the **beat**.

Once confident, sing the song with a clear voice and use actions to bring the song to life. This is a great song to perform to others in an assembly or concert  
(Communication and Language, Mathematics, Literacy, English).

You could also come up with **verses** of your own to extend the numeracy and rhyming patterns.

### **Additional Activities**

*Activities are suggested ideas designed to enhance the learning of the musical material. This allows children to explore cross curricular links and develop a range of skills. However, all activities should be supported and supervised by an adult.*

### **Exploring Sound**

(Understanding of the World, Communication and Language, Literacy)

- Play a variety of sounds such as ocean waves, seagulls, creaking ships, treasure chests opening and pirate "Arrrr!" etc. Ask the children to guess what they are. Younger children could point to a picture of the sound.

### **Listen to a recording of a seaside**

(Expressive Arts & Design, Understanding of the World, Communication and Language, Literacy, Music, English, Art)

- What can you hear?
- How would you describe the sounds? (High/Low? Loud/Quiet? Fast/Slow?)
- What can you imagine happening?
- Draw a picture whilst you listen to the music

### **Follow the Pirate's Orders**

(Physical Development, Communication and Language, Literacy)



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- Play a pirate-themed Simon Says: "Captain says... hop like a parrot!" or "Captain says... walk the plank!"

### ***Pirate Stories with Sound Cues***

**(Communication and Language, Literacy, English, Personal, Social and Emotional Development, PSHE)**

- Read a short pirate story and establish a cue word such as "treasure" or "ship". When the children hear the word they clap or say "Ahoy!"  
Books could include *"Pirates Love Underpants"* or *"How I Became a Pirate"*.

### ***What's in the Musical Treasure Chest?***

**(Expressive Arts and Design, Music, Communication and Language, English)**

- Hide a variety of instruments in a box 'treasure chest'. Whilst the children have their eyes closed, play the instrument and hide it back in the box. Ask the children about how it sounded and to guess what they think it may be.

### ***Walk the plank***

**(Physical Development)**

- Using a rope or piece of chalk, create a line on the floor. You could also use other materials such as crates or pieces of wood. Imagine you are pirates and the line is the plank. Walk the plank and jump into the sea when you reach the end!

### ***Pirate Composition***

**(Expressive Arts and Design, Music, English, Art)**

- Using a variety of tuned and untuned percussion, create music to fit alongside a pirate story or picture. Think about how the music would be structured, and how *pitch*, *dynamics* and *tempo* would affect the music.

## **I Hear Thunder**



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### **Model Music Curriculum – Foundation Stage:**

- Sing a range of well known nursery rhymes and songs
- Perform songs, rhymes, (poems and stories) with others
- When appropriate, try to move in time with music
- Explore the different sounds of instruments

### **Model Music Curriculum – Year 1:**

- Sing songs, speak chants and rhymes
- Sing a wide range of call and response songs
- Develop awareness of high/low
- Walk, move or clap a steady beat with others
- Explore how sounds can be made using instruments to create musical sound effects
- Explore percussion sounds to enhance storytelling including high/low
- Understand the difference between a rhythm pattern and a pitch pattern and invent/perform these
- Imitate movements in response to music
- Join in with dances and ring games
- Move to different music
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

### **Model Music Curriculum – Year 2:**

- Sing songs regularly with a pitch range of Do-So
- Sing songs with a small pitch range, pitching accurately
- Know the meaning of dynamics and tempo and respond to directions/symbols
- Respond to pitch changes with actions
- Understand that the speed of the beat can change
- Create music in response to a non-musical stimulus e.g. a storm/race/rocket launch
- Describe what they can hear (e.g. different instrument sounds)
- Use vocabulary high/low, loud/quiet, fast/slow
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

***I hear thunder*** is a popular nursery rhyme that introduces children to different types of weather. The words are often sung to the tune of *Frère Jacques*. **(Geography, Understanding of the World, Science)**

The melody is written in **4/4** which means there are **4 beats per bar** counted as **1, 2, 3, 4, 1, 2, 3, 4**. **(Mathematics)**

The song is written in a **major key** which gives it a bright yet peaceful feeling, adding to its lullaby nature. This can help to provide emotional reassurance to younger



children as 'scary' weather such as thunder and wind is paired with a calming melody. This helps reduce fear and regulates emotions.

***I hear thunder*** consists of **4 phrases**. Each **phrase** contains a **4 beat motif** that is repeated. This could initially be sung as **call and response**.

*Teacher...I hear thunder (call)*

*Children...I hear thunder (response)*

*Teacher...Hark don't you? (call)*

*Children...Hark don't you? (response)*

The **melody** has a **range of a 6th (Do - La)** and mainly moves by step. This helps to create a gentle and flowing idea. **(Expressive Arts and Design, Music)**

In some versions, '*Ding Dong Ding*' can be sung as **Do - So, - Do**. This therefore extends the range but does sit low for younger voices. There is no right or wrong way of singing the **melody** as it is known in multiple versions. The main thing is to sing what feels comfortable and works well with your children. To keep the vocal range small, the version being covered in this pack has a **melody** that is sung as **Do-Re-Do**. This avoids low **itches** and larger leaps.

The **rhythms** largely consist of **crotchets (1 beat)**, **quavers (1/2 beat)** and **minims (2 beats)**. Some versions integrate **dotted rhythms (long-short patterns)** for '*pitter, patter raindrops*' to suggest the sporadic fall of the raindrops. **(Mathematics)**

The **melody** can be sung with 'straight' **quavers** or with 'swung' **dotted rhythms**. It depends on preference, but younger children find straight **quavers** easier to sing. You could explore the difference between these patterns by clapping them and asking the children to pick which they prefer. They could also comment on how the **rhythms** are different and how each makes them feel.

**Rhythm** and **note values** can be explored by using visual representation. The 4 **beats** can be shown by using 4 spot markers.

Place 4 markers on the floor and ask 1 child to stand on each. This represents the 4 **crotchet beats** that are used for '*I hear thunder*' in the opening **phrase**.

To demonstrate the second **phrase**; '*Brother John*', place two children on the first two markers to represent 2 **crotchet beats** and ask 1 child to lie across the final 2 spots to represent the **minim**.

To demonstrate the third **phrase**; '*Pitter, patter, raindrops*', place two children on both the first and second marker and ask them to face their partner with their hands joined. This shows a **pair of quavers** in each beat. Place 1 child on each of the remaining third and fourth markers to reflect the **crotchet beats**.



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The final **phrase**; 'I'm wet through', is the same **rhythm** as the second **phrase** and so can be shown in the same way. **(Expressive Arts and Design, Music, Mathematics)**

Once confident, try to sing the piece as a **round** to explore how music can be **structured**. When singing together, this is called singing in **unison**. To sing in a **round**, one group starts and another group starts slightly later.

Start by splitting into two groups. As the first group starts 'Hark don't you?', the second group begins the song. If splitting into more groups, the staggered entries continue until all groups are singing. As each group finishes the song, they stop singing and wait for the remaining groups to also finish.

Once familiar with the rhyme, try different versions to fit with your curriculum. You could even come up with a version of your own!

**French:**  
**(MFL, Literacy, Communication and Language)**

*Frere Jacques, Frere Jacques*  
*Dormez-vous, Dormez-vous?*  
*Sonnez les matines, sonnez les matines*  
*Ding dang dong, ding dang dong*

**English Literature/World Book Day/Book Characters:**  
**(Communication and Language, Literacy, English)**

*Harry Potter, Harry Potter*  
*Where's he gone, where's he gone?*  
*Run off with Hermione, run off with Hermione*  
*Poor old Ron, poor old Ron*

**Australia:**  
**(Understanding of the World, Geography)**

*Eucalyptus, Eucalyptus*  
*Kangaroo, Kangaroo*  
*Wallabies and wombats, wallabies and wombats*  
*Possums too, possums too*



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## **Music for children in Key Stage 2**

### **(Music)**

Once the rhyme is well learnt, it can be used in future music sessions for older children as the basis for greater musical development.

The following activities fit the **Model Music Curriculum for older children as follows:**

- *Sing a broad range of unison songs with the range of an octave (Y4)*
- *Sing rounds and partner songs (Y4)*
- *Copy short melodic phrases (Y4)*
- *Understand how triads are formed and play them on tuned percussion, melodic instruments or keyboards (Y5)*
- *Perform simple chordal accompaniments to songs (Y5)*
- *Accompany a melody using block chords or a bass line (Y6)*
- *Engage with others through ensemble playing with pupils taking on melody or accompaniment roles (Y6)*

### **Pulse/Chord**

- Sing and clap the **pulse/beat** before playing a single **chord** all the way through on the **beat** (CEG)

### **Rhythm**

- Sing and clap the words
- Develop this by having a group playing the **rhythm** of the words while everyone else sings
- This can be combined with another group playing the **beat** as before.

### **Ostinato**

- Sing the song, with one group repeating one line over and over again (an **ostinato**)



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### **Additional Activities**

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### **Exploring Sound**

**(Expressive Arts and Design, Understanding of the World, Communication and Language, Physical Development)**

- Use **percussion instruments** to explore how instruments could represent different parts of the song. A drum or tambourine could suggest 'thunder', whilst a glockenspiel could be used to represent the 'stars' in the final verse. Children should explain why the instrument might suit the **lyrics** of the song.

### **Exploring weather symbols**

**(Geography, Understanding of the World, Communication and Language)**

- Using a variety of weather symbols, encourage the children to guess what they mean. You could extend the activity to create your own weather forecast

### **Create a rain gauge**

**(Geography, Understanding of the World, Mathematics, Science, Communication and Language)**

- Using an empty plastic bottle in half. Turn the top part of the bottle upside down so it creates a funnel. Place it inside the bottom half that was previously cut away and secure with tape. Place the bottle outside and stabilise into the ground. Check the gauge each day to see how much rain has been collected.

### **Piccolo Music**

- "I Hear Thunder" can be sung as a round, follow the bold writing to sing along as the second part. As an extension with your little one, ask them how they might feel when it's cold or sunny - can they tell you their favourite or a time they were really wet! This song is perfect for encouraging imagination and sparking different conversations with your child.

[I Hear Thunder Lyrics - Piccolo Music | World Nursery Rhyme Week 2025 | Babies, Toddlers, Nursery - YouTube](#)

## Two Little Dickie Birds

### Model Music Curriculum - Foundation Stage:

- Sing a range of well known nursery rhymes and songs
- Perform songs, rhymes, (poems and stories) with others
- When appropriate, try to move in time with music
- Imitate movements in response to music

### Model Music Curriculum – Year 1:

- Sing songs, speak chants and rhymes
- Sing a wide range of call and response songs
- Move to different music
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

### Model Music Curriculum – Year 2:

- Know the meaning of dynamics and tempo and respond to directions/symbols
- Use vocabulary high/low, loud/quiet, fast/slow
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

**Two Little Dickie Birds** first appeared in the late 18th Century London. Originally, the birds were named *Jack* and *Gill*, but over time changed to *Peter* and *Paul*. Like many Nursery Rhymes, multiple versions of this rhyme exist with differing words and melodies. **(Understanding of the World, History, Geography)**

This is a popular rhyme and can be **spoken** or **sung**. In this pack, we are focusing on the spoken version to help support phonics and speech development.

Once familiar with the spoken version, try a sung version such as the official recording for WNRW 2025 with Piccolo Music. **(Communication and Language, English, Expressive Arts and Design, Music)**

The link to the song and supporting activities can be found here:

<https://www.worldnurseryrhymeweek.com/wp-content/uploads/2025/07/Two-Little-Dickie-Birds-Piccolo-Music-Musical-Activities-and-Lyric-Storybook-WNRW-2025.pdf>

**Two Little Dickie Birds** should be spoken steadily with clear words. Use of finger puppets or soft toys can bring the song to life.

During the first line, show the two little birds by holding up the index finger on each hand. Alternatively, you could use finger puppets or soft toys. As you speak the line, move your fingers to the **beat** and encourage the children to do the same.



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## (Expressive Arts and Design, Music, Communication and Language, Literacy, Physical Development)

For the second line, continue moving fingers to the **beat** but show *Peter* and *Paul* by moving them forward as they are introduced.

Line three is when the birds fly away. As *Peter* flies, move your hand behind your back, and then do the same with *Paul*.

The final line sees the birds return, so move each hand back in front as you speak.

The rhyme is based on the game and teaching idea 'Peekaboo'. Once familiar with the rhyme, hide the puppets whilst the children count to 5. Can the children find the puppets? When they do, they need to shout *Peekaboo*! (Mathematics, Communication and Language, Personal, Social and Emotional Development, PSHE)

To explore **tempo**, try altering the **speed of the rhyme**. What effect does it have on the music?

There are many variations to this rhyme and you could try and create new verses of your own.

*Two little penguins swimming in the sea....*

*Two little monkeys swinging in the tree...*

*Two little spacemen walking on the moon...*

*Two little swallows sitting in a row...*



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## Giants

### Model Music Curriculum - Foundation Stage:

- Perform songs, rhymes, (poems and stories) with others
- When appropriate, try to move in time with music
- Imitate movements in response to music

### Model Music Curriculum – Year 1:

- Sing songs, speak chants and rhyme
- Develop awareness of high/low
- Move to different music
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

### Model Music Curriculum – Year 2:

- Play copycat rhythms, create rhythms using word phrases
- Know the meaning of dynamics and tempo and respond to directions/symbols  
Use vocabulary high/low, loud/quiet, fast/slow
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

As part of our 2024 Snappy collection of songs based on Traditional Tales, Mrs Lycett-Findlay created three new songs and rhymes based on the English fairy tale Jack and the Beanstalk. **Giants** appears in this collection.

**Giants** is a short song written in **2/4**, which means there are **2 beats per bar** counted as **1, 2, 1, 2**. (**Expressive Arts and Design, Mathematics, Music**)

The song is written in a **minor key**, which gives it a scary and tense feeling. (**Expressive Arts and Design, Personal Social and Emotional Development, PSHE**)

Starting on the first note of the **scale**, the **melody** rises across the **interval of a 5th** (5 notes) in the first **phrase** (**Do – So**).

The second **phrase** starts a **semitone (half-step)** higher than the last note of the first **phrase** before descending a **minor 3rd** and returning to the 5th note of the **scale** (**So**). The third **phrase** is a repetition of the first **phrase**.

The final **phrase** concludes with a descending **scale** back to the starting note (**So – Do**).

The song consists of **crotchets (1 beat)** and **quavers (1/2 beat)**. (**Expressive Arts and Design, Music**)



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Each line begins with three **pairs of quavers** and finishes with either a **crotchet**, or an additional **pair of quavers**.

Whilst singing, establish a steady **beat**. A piece of lycra or scrunchie can be used to help feel the **beat** by swaying it from side to side. Once confident, you could move onto feeling the **beat** by tapping the knees or shoulders.

Once confident with maintaining a steady **beat**, **beat hearts** or spots can help to show how **quavers** and **crotchets** fit inside a **beat**.

There will be two taps on a single heart to show the **quavers** (**Expressive Arts and Design, Music, Mathematics**). To demonstrate further, place **beat hearts** or spots on the floor and ask two children to stand on a single heart/spot. This shows **two quavers** in **1 beat**.

Place one child on another spot to show a **crotchet** (**1 beat**).

**Stick notation** can then be introduced to show how **crotchets** and **quavers** would be notated (see next page). Once confident in reading the rhythms, play them on a range of percussion instruments. (**Expressive Arts and Design, Music**)

### **Additional Activities**

#### **Explore other stories about Giants**

#### **(Literacy, English, Understanding of the World)**

- 'The Tall Tale of the Giants' Causeway by Lari Don
- 'Greta and the Giants' by Zoe Tucker
- 'The Giant's Necklace' by Michael Morpurgo
- Once There Were Giants by Martin Waddell

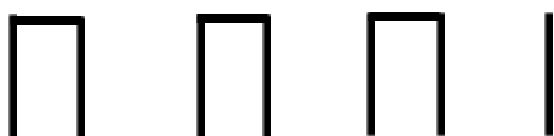


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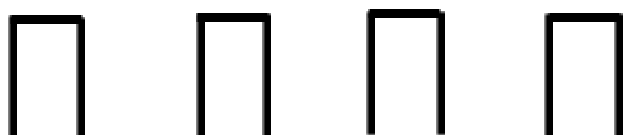
1.



2.



3.



4.



## Charlie over the ocean

### Model Music Curriculum - Foundation Stage:

- Sing a range of well known nursery rhymes and songs
- Perform songs, rhymes, (poems and stories) with others
- When appropriate, try to move in time with music
- Join in with dances and ring games

### Model Music Curriculum – Year 1:

- Sing songs, speak chants and rhymes
- Sing songs with a small range So-Mi and then slightly wider including pentatonic
- Sing a wide range of call and response songs
- Develop awareness of high/low
- Walk, move or clap a steady beat with others
- Move to different music
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

### Model Music Curriculum – Year 2:

- Sing songs regularly with a pitch range of Do-So
- Sing songs with a small pitch range, pitching accurately
- Know the meaning of dynamics and tempo and respond to directions/symbols
- Play singing games using the So-Mi interval
- Respond to pitch changes with actions
- Understand that the speed of the beat can change
- Use vocabulary high/low, loud/quiet, fast/slow
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

**Charlie over the ocean** is a short song that allows for a focus on **pitch matching**.

Written in **6/8**, the song has **2 beats per bar**, which are counted as **1, 2, 1, 2**.

**6/8** time can be described as having a lilting feel, like the pendulum in a clock, swaying side to side. The **crotchet-quaver rhythms**, which can be described as long-short patterns, have a skipping feel to them. **(Expressive Arts and Design, Music)**

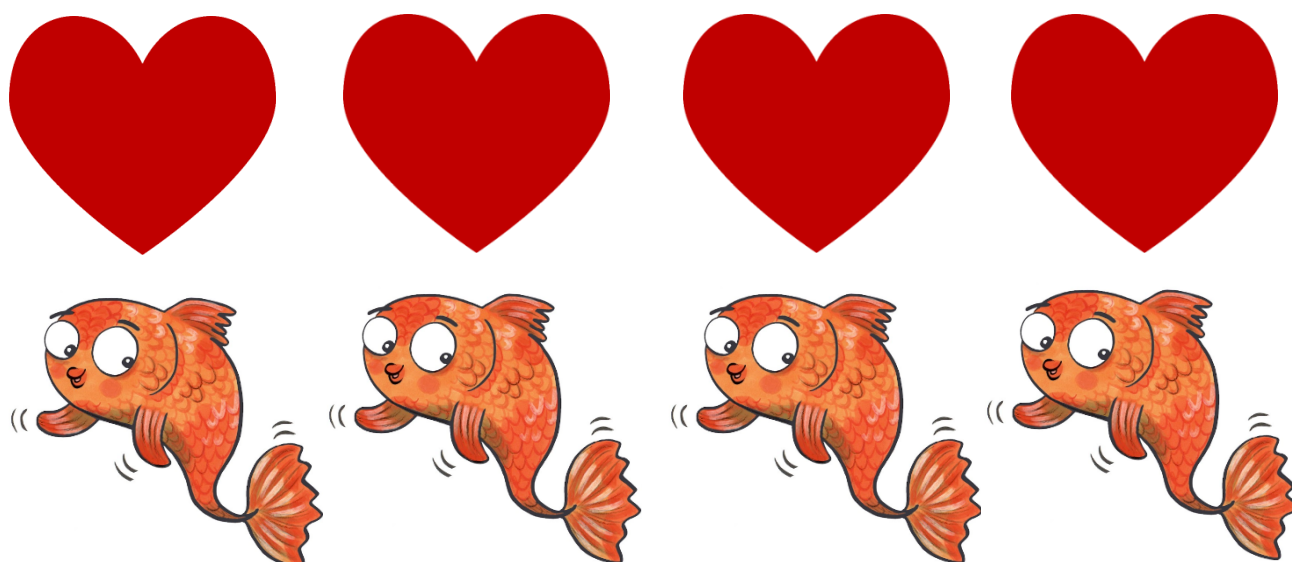
To help children feel the **beat**, move a lycra sheet from side to side whilst singing. The **beat** falls on 'Char[l]ie' 'o[ver the]', 'o'- 'cean' etc.

**Humpty Dumpty** and **When I was one** are also written in **6/8**. **(Physical Development, Expressive Arts and Design, Music).**



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Once comfortable with the song, tap the **beat** on the body whilst singing. This could be on shoulders or knees. **Beat hearts** or 'fish images' like our very own snappy character Stanley who is shown below, can then be used to show the **beat** whilst singing.



The song consists of 4 **phrases**, and each one is repeated. Sing each line, and ask the children to sing it back as a **pitch matching** exercise (an echo). This is called **Call and Response**. Use of hand signs can show if the **pitch** is high or low.

The first line moves by **step**, and ranges the **interval of a 3<sup>rd</sup> (Mi – Do)**

The second line starts the same as the first, but jumps down the **interval of a 4<sup>th</sup> (Do-So,)**. This line also features a **rest (silence)** on the final **beat**. It is important to recognise this as a **silent beat**. Whilst singing, encourage the children to tap their shoulders on the rest to show its presence.

The third line contains the same **itches** as the first, but has slight **rhythmic** changes.

The fourth line only contains two different **itches**, these are a 4<sup>th</sup> apart (**Do – So, - Do**). This line also features a rest on the final beat. Like the second line, show the **silent beat** by encouraging the children to tap their shoulders. (**Expressive Arts and Design, Music, Mathematics, Physical Development**)

A **circle game** can be played whilst singing this song.

Whilst sat in a circle, one child is chosen to be 'Charlie' and is given a puppet fish. The children sing the '**Call**' whilst 'Charlie' sings the '**Response**' as a **solo**.

On the final **rest** in the last line, 'Charlie' drops the puppet behind someone who then chases 'Charlie' round the circle until they reach the empty space. 'Charlie' is now replaced and the game starts again. You could change the name in the song to



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reflect the name of each child chosen. **(Physical Development, Expressive Arts and Design, Music, Communication and Language, Personal, Social and Emotional Development, PSHE)**

Once confident with the song, explore different voices for the children to copy. Experiment with a witch's voice, a mouse voice or even a giant's voice!

**Blue**



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### **Model Music Curriculum – Foundation Stage:**

- Sing a range of well known nursery rhymes and songs
- Perform songs, rhymes, (poems and stories) with others
- When appropriate, try to move in time with music
- Explore the different sounds of instruments

### **Model Music Curriculum – Year 1:**

- Sing songs, speak chants and rhymes
- Sing songs with a small range So-Mi and then slightly wider including pentatonic
- Sing a wide range of call and response songs
- Develop awareness of high/low
- Walk, move or clap a steady beat with others
- Move to different music
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

### **Model Music Curriculum – Year 2:**

- Sing songs regularly with a pitch range of Do-So
- Sing songs with a small pitch range, pitching accurately
- Know the meaning of dynamics and tempo and respond to directions/symbols
- Respond to pitch changes with actions
- Understand that the speed of the beat can change
- Use vocabulary high/low, loud/quiet, fast/slow
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

Written by Mrs Lycett-Findlay, **Blue** is one of our new Snappy songs for 2025. the song explores the colour blue and identifies different flowers, animals and ideas associated with the colour. **(Understanding of the World, Art, Expressive Arts and Design)**

The song is written in **4/4** and is counted as **1, 2, 3, 4, 1, 2, 3, 4**. It consists of 3 **verses** and a repeating **chorus**. The overall range sits within a **Major 6<sup>th</sup>**, making it accessible to most ages. **Blue** is a **pentatonic** song as it only features 5 different **pitch**es (**Do-Re-Mi-So-La**). This means the **melody** is made up of 5 notes, making it easier for children to sing.

The **melody** mainly moves by step, with occasional **3<sup>rd</sup>s** appearing. This is most notable in the **chorus**. 'Blue, Blue, Blue' ascends over a **major chord (triad)** so can also be sung as **Do-Mi-So** if you are comfortable in using Kodály hand signals. These are the 1<sup>st</sup>, 3<sup>rd</sup> and 5<sup>th</sup> **degrees of the scale**.



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Slight **rhythmic** differences appear between the **verses** to enable the melody to fit the pattern of the words.

The song consists of **crotchets (1 beat)**, **quavers (1/2 beat)** and **minims (2 beats)**.  
(Expressive Arts and Design, Mathematics, Music)

### **Additional Activities**

*Activities are suggested ideas designed to enhance the learning of the musical material. This allows children to explore cross curricular links and develop a range of skills. However, all activities should be supported and supervised by an adult.*

### **Songwriting**

(Literacy, Communication and Language, Science, Understanding of the World, Expressive Arts and Design)

- Can you create additional verses related to blue items?
- Change Blue to a different colour, such as red or green and see if you can create a song based on these colours using the same melody.

### **Blue Scavenger Hunt**

(Understanding of the World, Art, Expressive Arts and Design, Personal, Social and Emotional Development, PSHE)

- How many objects can you find in the room that are coloured blue?
- Can you arrange them into a shape to create a blue picture?

## **Stay Awake**



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### **Model Music Curriculum - Foundation Stage:**

- Perform songs, rhymes, (poems and stories) with others
- When appropriate, try to move in time with music
- Imitate movements in response to music

### **Model Music Curriculum – Year 1:**

- Sing songs, speak chants and rhymes
- Listen for different sounds in music
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

### **Model Music Curriculum – Year 2:**

- Know the meaning of dynamics and tempo and respond to directions/symbols
- Understand that the speed of the beat can change
- Create music in response to a non-musical stimulus e.g. a storm/race/rocket launch
- Describe what they can hear (e.g. different instrument sounds)
- Use vocabulary high/low, loud/quiet, fast/slow
- Develop pupils' understanding of the stories, origins, traditions, history and social context of the music they are listening to, singing and playing

**Stay Awake** features in the Disney film *Mary Poppins*.

It is a beautiful lullaby, which soothes the listener into sleep whilst encouraging them to stay awake.

The **lyrics** are soft and comforting allowing the listener to relax, making it easier to fall asleep. It's a form of reverse psychology which plays to the magical nature of Mary Poppins' character who often uses unconventional methods. This idea can be confusing to younger children, so you could refer to the song as being magical and sleepy. **(Communication and Language, English, Personal, Social and Emotional Development, PSHE)**

This song is to be sung slowly and tenderly.

Written in **4/4**, the song has **4 beats in a bar** counted as **1, 2, 3, 4**. The song features a longer **note value** than most may be familiar with through the use of **dotted minims**. These longer notes are worth **3 beats** each and together with **crotchets (1 beat)** they provide a lilting feel and a sense of 'drifting'.

The **melody** revolves around the **interval of a 3<sup>rd</sup> (So-Mi, and Mi-Do)** and has narrow range, which creates a sense of calm. **Descending patterns**, such as 'rest your head' and 'close your eyes' imitate the feeling of falling into sleep. **(Expressive Arts and Design, Music, Mathematics)**



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The song consists of 2 **verses**.

*Stay Awake* can be used to bring calm to the liveliest of sessions. When used regularly, it can become associated with calm.

Using a piece of lycra, encourage the children to lie underneath as it is lifted up and down in time to the song. The song could be sung, or played from a recording. Once familiar with the song, children will enjoy wrapping blankets around and swaying their dolls or teddies to sleep. **(Personal, Social and Emotional Development, PSHE, Expressive Arts and Design)**

### **Additional Activities**

*Activities are suggested ideas designed to enhance the learning of the musical material. This allows children to explore cross curricular links and develop a range of skills. However, all activities should be supported and supervised by an adult.*

### ***Musical Opposites***

**(Expressive Arts and Design, Music, Communication and Language, English, Personal, Social and Emotional Development, Physical Development)**

- Ask the children to move around whilst listening to ‘*Supercalifragilisticexpialidocious*’. Do the same again whilst listening to ‘*Stay Awake*’.
- How have their movements changed? What is different with the music? This is an opportunity to explore fast vs slow (***Tempo***) and playful vs soothing.

### ***Reflection and Composition***

**(Expressive Arts and Design, Music, Art, DT, Communication and Language, English, Personal, Social and Emotional Development, PSHE, Physical Development)**

- For older children, such as those in Key Stage 1, listen to the song and ask them to close their eyes. What do they imagine as they listen? They may be floating through the clouds or sailing on a calm sea. Encourage them to share their ideas through drawings or an extended writing activity. This also offers an opportunity for instrument exploration and composition, as children could create music to reflect their drawing or writing activity.

### ***Drama Activity***

#### **(Expressive Arts and Design, Drama, Physical Development)**

- Ask the children to pretend to be toys who are slowly falling asleep. Ask them to think about how their bodies would move?

### ***Bedtime Routines***

#### **(Personal, Social and Emotional Development, Communication and Language, Science, PSHE)**

- Discuss bedtime routines and why sleep is important for the body.



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