

SONGS

for SPANISH CLASS

Revised Edition

Bryce Hedstrom



Authentic Children's Songs
Traditional Folk Songs
Vocabulary & Grammar Songs

Easy-to-Play Guitar Chords
Easily Singable Keys
Holiday Songs

- ***Exhaustive Grammatical Index***
- ***Geographical & Cultural Index***
- ***Complete Subject Index***
- ***Notes & Tips for the Teacher***

Also available as a color pdf download to show songs on an overhead in class!

Songs for Spanish Class
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for

SPANISH

CLASS

REVISED EDITION

*Compiled,
arranged,
and
illustrated by
by*

Bryce Hedstrom

Songs for Spanish Class
© 2017 Bryce Hedstrom

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Bryce Hedstrom's Spanish Materials

Up-to-date materials for effective instruction
Student-tested for lasting acquisition of Spanish at all levels
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Songs for Spanish Class A collection of catchy songs to help students of all levels; these are easy to read and easy to sing songs from all over the Spanish-speaking world. It contains children's songs and traditional folk songs with historical and cultural commentary so that students can understand the meaning of the lyrics and the significance of the song in Spanish-speaking culture. Also has grammar songs, vocabulary songs and holiday songs. Each song has easy guitar chords and is in a key that is easily singable for a group. Contains an exhaustive grammatical index, a complete subject index, a geographical and cultural index, and notes and teaching tips for the teacher. Illustrated by the author. 93 pages. Also available as a pdf download to show songs on an overhead in class.

Stories for Spanish Class

This is a compilation of original winner stories for beginning Spanish classes. Each story can be used as a framework to either tell in your classroom or as material for extended readings. In this collection you will find simplified adaptations of authentic legends (*La Llorona*) and history (*Christopher Columbus*, *La Batalla de Puebla*), as well as expansions of jokes into stories (*¡Eso sí que es!*) and popular culture told as stories. Students like these stories because many of them deal with real teen issues in a funny and exaggerated way. The stories are presented in order of difficulty, so that the teacher can follow them through the school year or use them as supplements to any existing curriculum. The stories parallel the vocabulary and structure development of Blaine Ray's *Look I Can Talk!* book. For example, there is an extended reading version of the famous *Cuento del Gato*, and the urban legend known as "The Mexican Pet" has been adapted to parallel the vocabulary found in *La Vaca y el Mono*. 73 pages.

Jokes for Spanish Class

There is nothing better than a good joke for delivering interesting comprehensible input to your students. Jokes liven things up and help to set the light, positive tone we all want in our classrooms. These jokes are student-tested for funniness and vocabulary adjusted for comprehensibility. This book will show you how to teach and tell a joke step-by-step to set you on the path to tell at least one good joke a week to your students. 71 pages (no kidding).

The Power of Cognates

Learning to speak a new language well requires our students to acquire hundreds of words, and unfortunately there are very few short cuts. To become reasonably fluent students must commit these new words to memory. But there is a shortcut. Since up to one third of the words in Spanish and English are cognates, students can exponentially increase their Spanish vocabulary once we teach them to recognize and use cognates. This book contains over 6,000 cognates in 28 English/Spanish cognate groups, plus two lessons on the most common (and entertaining!) false cognates. Each section begins with the most frequently used Spanish words in that cognate group. Teachers and authors have said this feature is particularly helpful in picking the most high frequency words to use with their students. The book includes tests, practice assessments and tips to help students acquire these amazing vocabulary boosters. 127 pages.

El Alquimista Student Support and Glossary

One of the best ways to learn Spanish is simply to read for pleasure. If we can find books that hook kids with a captivating story, the content itself will compel them to read. *The Alchemist* is that type of book. Besides the engaging story, the setting and the historical allusions are rooted in Iberian culture and imagery. Through the journeys of Santiago, the main character in the story, students will absorb Hispanic culture and history. One problem with *El Alquimista* however, is that the author assumes a high level of literacy: the content is so deep and rich that students may have difficulty understanding the text. The Student Support and Glossary was written to help students to understand the vocabulary and the historical, cultural, geographical and religious elements in the novel. With this support, students in Spanish 2 have been able to read the novel in Spanish. 82 pages.

Activities and Readings for El Día de los Muertos COPY MASTERS

My students love the Day of the Dead. If it is presented in a comprehensible and interesting way, even students at the beginning of level I can read and discuss the holiday in Spanish. This is a packet of student-tested materials that I use at all levels to help students learn about *El Día de los Muertos* and to demonstrate what they have learned. This packet contains 20 copy-ready handouts for your classroom and authentic cultural stories that have been differentiated into four ascending levels. It has authentic and fun songs with easy guitar chords, a word search, differentiated quizzes, an extensive vocabulary list and cultural/language projects with rubrics. 29 Copy-ready pages.

La Leyenda de La Llorona Embedded Reading

The authentic legend of *La Llorona* comes alive in this adaptation of the popular Mexican folktale. Now even beginning students can read and experience a real story from the culture—all in easy-to-read Spanish. With this extremely effective form of scaffolding, students read multiple versions of a text, with each version increasing in detail and complexity. This version of the dramatic and culturally significant Mexican folk legend *La Llorona* was developed with guidance from Laurie Clarq and Michele Whaley, the creators of embedded reading. The story unfolds as the reader learns more about *La Llorona's* tragic tale and acquires more language with each step.

Conexiones: Making Connections with the Spanish-Speaking World

Finally! A non-fiction book for free reading in Spanish. This new book is filled with short interesting articles that will help Spanish students to understand and connect with the Spanish-speaking world. My students have enjoyed these readings and I bet yours will too. It is simple enough for levels 1 & 2 to read and it is interesting enough for all levels to pick up cultural insights in a low-stress format. This book is also suitable to use as a cultural and geographical component of a level 1, 2 or 3 class. There are not enough comprehensible and interesting reading materials in simple Spanish for the student that enjoys browsing through magazines like *National Geographic*. I learned a lot from that kind of light compelling reading when I was a kid and I am betting that there are plenty of students that will enjoy reading articles like that today. Short articles like the ones in this book can fill that gap.

INDEX

The songs in this collection are meant to be shared and sung in Spanish classes. They all have been student-tested in my classes at the elementary, middle school, high school, and college levels. These are the timeless songs that which students enjoy and that can be performed with just a simple guitar accompaniment.

Introduction to the Revised Edition 6

12 AUTHENTIC CHILDREN'S SONGS

La araña pequeñita	9
El barco chiquito	11
El coquí	13
Cumpleaños feliz/Sapo verde	15
Los elefantes	17
Rondas (<i>Rounds</i>)	19
Rema tu bote	19
Naranja dulce	19
Fray Felipe	20
Pin Pon	22
Los pollitos	24
La rana debajo del agua	26
Tío Pancho (<i>Old MacDonald</i>)	31

8 TRADITIONAL FOLK SONGS

La bamba	35
Cielito lindo	38
La cucaracha	40
De colores	42
Guantanamera	44
La Llorona	46
Las mañanitas	48
María Isabel	50

8 FUN VOCABULARY SONGS

Buenos días	55
Cabeza, hombros...	56
Los colores	57
Los días de la semana	58
Las estaciones	59
El joqui poqui (<i>The Hokey Pokey</i>)	60
La mar estaba serena	61
El oso con zapatos	62

7 USEFUL GRAMMAR SONGS

Canción del futuro	67
Canción del imperfecto	68
El pretérito irregular	69
Los pretéritos irregulares	70
Regular –ar verb tenses	71
Regular –er & -ir verbs	72
Los verbos –go	73

5 ENGAGING HOLIDAY SONGS

En el día de los muertos	77
Cascabeles (<i>Jingles Bells</i>)	78
Gatatumba	79
Navidad, navidad	80
Rodolfo el venadito (<i>Rudolph</i>)	81

Grammatical Index	83
Vocabulary Index	86
Geographical / Cultural Index	89

Notes for the Teacher	91
Principles for Choosing Songs	91
Singing with Your Class	92

Introduction to the Revised Edition

The songs in this book are timeless. They will not go out of style in a year or two so you will be able to sing these songs with your students for years to come. Many are standards that are well known throughout the Spanish-speaking world. Spanish speakers tend to sing in groups more than English speakers do and the rich heritage of group singing is not fading away in Hispanic culture as quickly as it is in the English. We can impart some of the joy and connection of singing together by sharing these songs with our students.

Since the first edition of this book, teachers all over the world have given their reactions after using it with their students. We have listened to that feedback and have made some adjustments based on their wishes and advice.

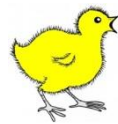
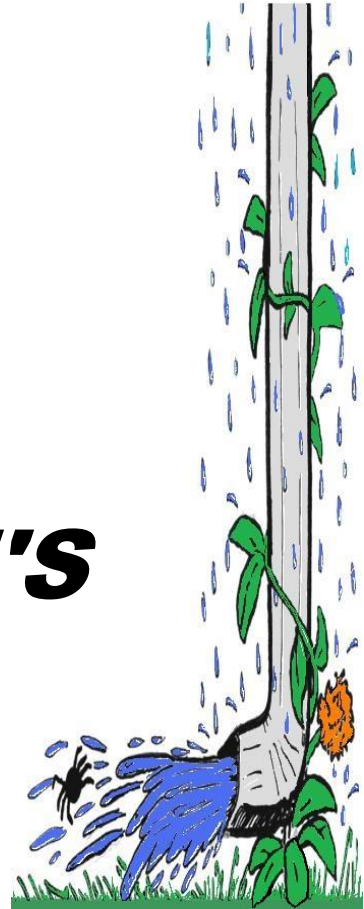
Features of this Revised Edition:

- **Spanish Only Pages** The format of the children's songs and the traditional folk songs has been redone so that the main page for each song has only Spanish text. Some teachers and students found the translations distracting. The translations for each song appear on the following page, along with teaching tips and enriching and cultural background information.
- **New & Sharper Graphics** Much of the artwork has been redone to enhance the singing experience with additional and better graphics. The colors are brighter and the drawings are clearer.
- **More Readable Fonts** The fonts have been updated to more closely match the fonts of electronic products where students are doing much of their reading, the goal being better comprehension of the text.
- **Authenticity** The songs in the children's songs section and in the folk songs section have been checked for authenticity. Even though some will be familiar to English-speaking students (*La araña pequiñita*, *Cumpleaños feliz*, *Rema tu bote* and *Fray Felipe*), native children also know and delight in them. I have sung these songs with children and heard them sung throughout Latin America. Those children know these songs and enjoy singing them and your students (of any age) will enjoy singing them too. The folk songs are timeless classics that have endured and will continue to do so. All of the songs in the children's songs and the folk songs sections are in the public domain. The arrangements and graphics are mine.
- **Better Guitar Chords** The guitar chords are more legible in this edition. They are bigger and clearer and printed in color. All of the chords are simple ones that beginning guitarists can play.

CANCIONES

PARA NIÑOS

CHILDREN'S *SONGS*



LA ARAÑA PEQUEÑITA

(The Itsy Bitsy Spider)

La araña pequeña subió, subió, subió	<i>The little tiny spider climbed, climbed, climbed</i>
Vino la lluvia, y se la llevó	<i>Came the rain, and it took her</i>
Salió el sol y todo lo secó	<i>Out came the sun and everything it dried</i>
Y la araña pequeña subió, subió, subió	<i>And the little tiny spider climbed, climbed, climbed</i>

La araña MUY GRANDE subió, subió, subió	<i>The great big spider climbed, climbed, climbed</i>
Vino la lluvia, y se la llevó	<i>Came the rain and it took her away</i>
Salió el sol, y todo lo secó	<i>Out came the sun, and everything it dried</i>
Y la araña MUY GRANDE subió, subió, subió	<i>And the great big spider climbed, climbed, climbed</i>

Teach students the words with these actions with classical TPR.

Later, they can do the actions as they sing:

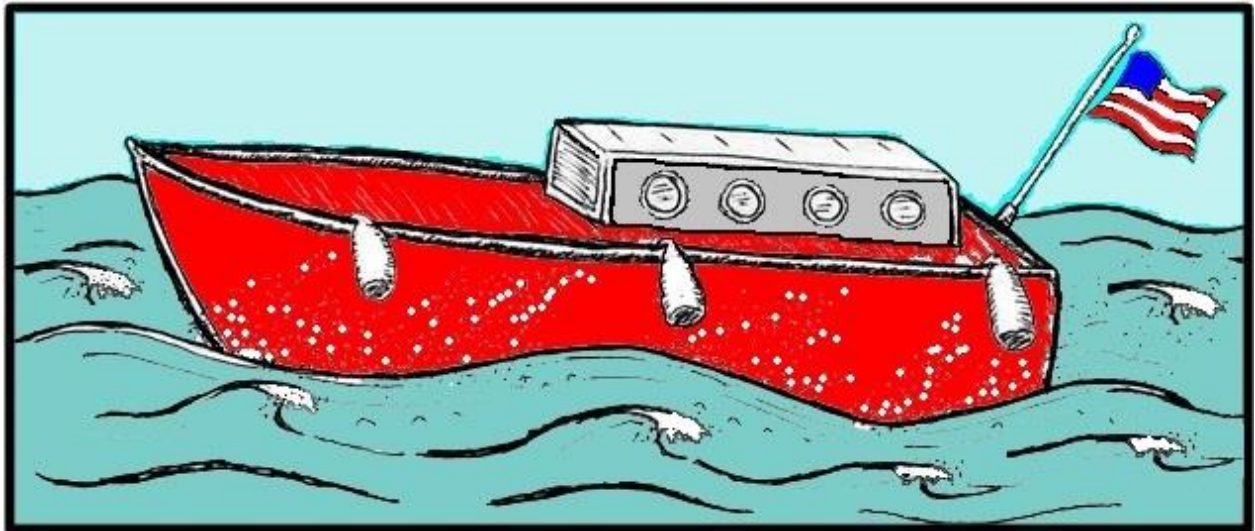
- **la araña pequeña subió** *Thumb and pinky on opposite hands alternating and climbing up*
- **vino la lluvia** *Fingers waving down like rain*
- **y se la llevó** *Hands push forward away from chest as if pushing out*
- **salió el sol** *Fingers forming a circle above head like the sun*
- **todo lo secó** *Hands waving back and forth horizontally as if drying up*
- **la araña muy grande subió** *Right arm/leg & then left arm/leg alternating up and down*

Let students know that **-ito / -ita =** indicates that something is very small
pequeña = little pequeña = itsy bitsy, very little

EL BARCO CHIQUITO

Puerto Rico

- ^C Había ^G una vez un barco chiquito.
^{G7} Había una vez un barco chiquito.
^{C7} Había una vez un barco chiquito,
^C Tan ^G chiquito, ^{G7} tan ^C chiquito, que no podía navegar
- ^C Pasaron una, dos, tres, cuatro, cinco, seis, siete ^G semanas. (3 veces)
En el barquito, tan chiquito, que no podía navegar.
- Los pasajeros de este barquito (3 veces)
Se pusieron, se pusieron, se pusieron a pescar.
- Pescaron peces grandes, chicos, y medianos (3 veces)
Y se pusieron, se pusieron, se pusieron a cenar.
- Y si la historia no les parece larga (3 veces)
¡Volveremos, volveremos, volveremos a cantar!



EL BARCO CHIQUITO

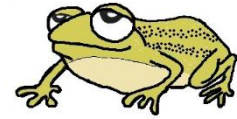
(The Little Tiny Boat)
Traditional children's song from Puerto Rico

- Había una vez un barco chiquito.** *There was once a little tiny boat.*
Había una vez un barco chiquito. *There was once a little tiny boat.*
Había una vez un barco chiquito, *There was once a little tiny boat,*
Tan chiquito, tan chiquito, que no podía navegar *So tiny, so tiny, that it could not sail*
- 2. Pasaron una, dos, tres, cuatro, cinco, seis, siete semanas.** (3 veces) *They spent 1, 2, 3, 4, 5, 6, 7 weeks*
En el barquito, tan chiquito, que no podía navegar. *In the little boat, so tiny, that it could not sail*
- 3. Los pasajeros de este barquito** (3 veces) *The passengers of this little boat (3X)*
Se pusieron, se pusieron, se pusieron a pescar. *They started, they started, they started to fish*
- 4. Pescaron peces grandes, chicos, y medianos** (3 veces) *They caught big, little, and medium-sized fish*
Y se pusieron, se pusieron, se pusieron a cenar. *And they started, they started, they started to eat supper*
- 5. Y si la historia no les parece larga** (3 veces) *And if the story does not to you all seem long*
¡Volveremos, volveremos, volveremos a cantar! *We will go back, we will go back, we will go back to sing again!*

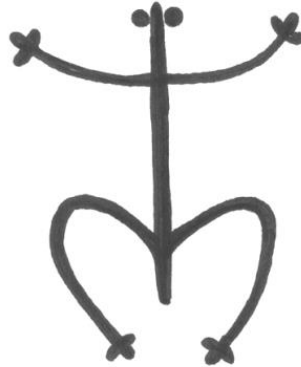
There are versions of this silly children's song all over the Spanish-speaking world. This particular version is from Puerto Rico. Children often enjoy repeating the same songs over and over, and in doing so, they learn deeply and well. This song exemplifies that childlike tendency to repeat: If you keep going back to the beginning as the final verse says, it has no end!



EL COQUÍ



Puerto Rico



A *D* *A*
El coquí, el coquí a mí me encanta.

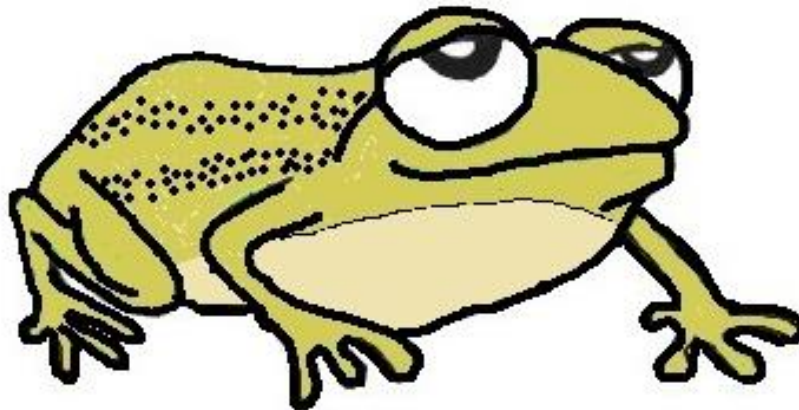
E7 *A*
¡Es tan lindo, el cantar del coquí!

A *D* *A*
Por las noches, al ir a acostarme,

E7 *A*
Me adormece, cantando así:

E7 *A* *E7* *A*
¡Coquí, coquí! ¡Coquí-quí-quí-quí!

E7 *A* *E7* *A*
¡Coquí, coquí! ¡Coquí-quí-quí-quí!



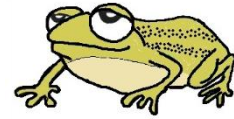
3/4 Key: A (Range: A-A) Slowly and tenderly



Actual size of the coquí
(One inch long)

EL COQUÍ

Traditional lullaby from Puerto Rico



Markings of the coquí
(Spotted stripes on sides)

**El coquí, el coquí a mí me encanta.
¡Es tan lindo, el cantar del coquí!
Por las noches, al ir a acostarme,
Me adormece, cantando así:**

**¡Coquí, coquí! ¡Coquí-quí-quí-quí!
¡Coquí, coquí! ¡Coquí-quí-quí-quí!**

*The coquí, the coquí enchants me.
It is so lovely, the singing of the coquí!
In the nights, when I go to bed,
It puts me to sleep, singing like this:*

*Coquí, coquí! Coquí-quí-quí-quí!
Coquí, coquí! Coquí-quí-quí-quí!*

El Coquí is a beautiful lullaby from Puerto Rico that celebrates and echoes the song of the **coquí**. The **coquí** is a tiny tree frog that is native to the island. It is a small, vulnerable and unique creature, and it is a treasured symbol of Puerto Rico. This diminutive amphibian lives in the trees of the rain forests on the island. It's cheerful, bird-like nighttime call sounds like its name: "coquí, coquí, coquí." The stick figure in the middle of the lyrics above is a reproduction of ancient indigenous Taino stone carvings that represent the **coquí**.

Outside of its native habitat the **coquí** has proven itself to be an environmental nuisance. Several years ago, the **coquí** stowed away or was purposely released on the island of Hawaii. With a favorable climate and without natural predators, it has become an invasive species and its population has exploded. Now there are so many that it's nightly, high-pitched, croaking song can be deafening. In recent years the state of Hawaii has tried to control the **coquí's** population with pesticides such as caustic lime and citric acid, but without much success. It makes me wonder if in Hawaii the song might be changed to something like this:

**El coquí, el coquí, a mi no me gusta
¡Es tan fuerte, el cantar del coquí!
Por las noches ya no puedo dormirme,
Hay tantas ranas cantando así:**

**Coquí, coquí, me cansa del coquí
Coquí, coquí, ¡Ya no más, coquí!**

*The coquí...I do not like it.
It is so loud, the song of the coquí
In the nights, no longer can I fall asleep
There are so many frogs singing like this:*

*Coquí, coquí, I am tired of the coquí!
Coquí, coquí, Now no more, coquí!*

CUMPLEAÑOS FELIZ / SAPO VERDE

Centroamérica

G *D7*
¡Cumpleaños feliz!

G *G7* *C*
¡Cumpleaños feliz!

D7 *G*
¡Cumpleaños feliz!

C *G* *D7* *G*
¡Cumpleaños fe - liz!

¡Sapo verde eres tú!

¡Sapo verde eres tú!

¡Sapo verde eres tú!

¡Sapo verde eres tú!



CUMPLEAÑOS FELIZ (SAPO VERDE)

(Sing to the tune *Happy Birthday to You!*)

¡Cumpleaños feliz!

Happy birthday!

¡Sapo verde eres tú!

You are a green toad!

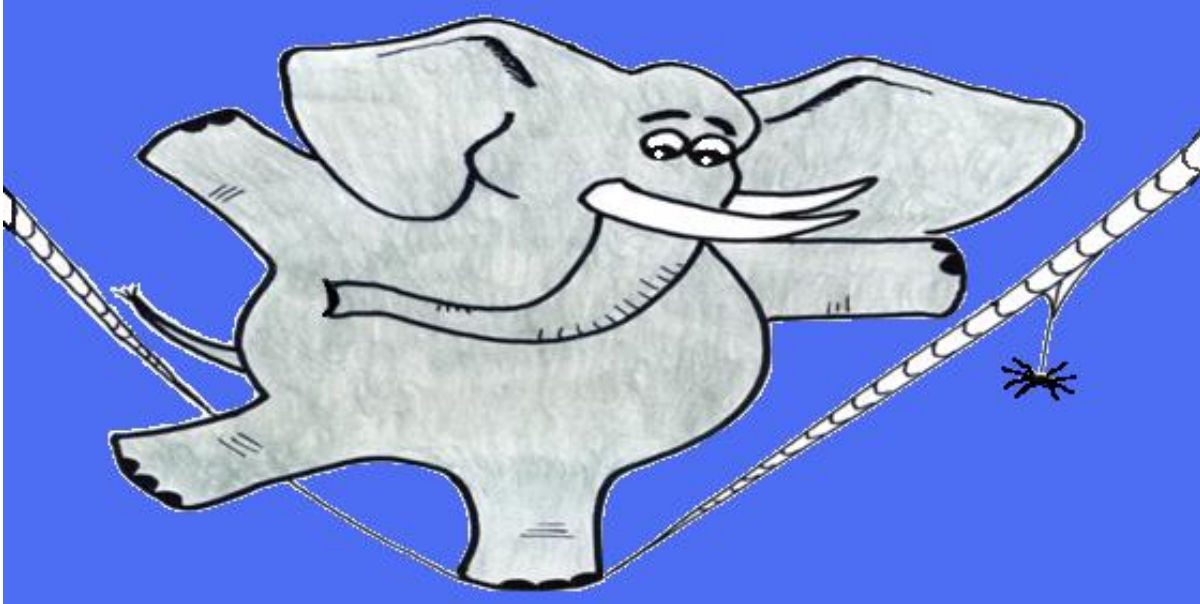
*If you say "Happy birthday" in English with a thick Spanish accent, it can sound something like the Spanish phrase "**sapo verde**" (green toad). So when a Spanish speaker hears the birthday song sung in English, they may fill in the missing sounds in their mind and hear the singers saying "green toad". Spanish speakers good-naturedly mock their own accents with this song. "**Sapo verde**" is now even slang for "Happy birthday" in some parts of Mexico and Central America and many people enjoy singing the "Happy Birthday" in English or in something like English instead of Spanish (check on YouTube for examples).*

This song can be used to remind students that they are not alone in learning another language. Just as they are learning Spanish, there are Spanish-speaking students that are learning English. We are all in this together, and if we learn to speak another language well we will be able to communicate with one another about important issues. While we are getting there it is fun to sing songs like this one.

When someone in the classroom has a birthday, sing both verses of this song to him/her. The first verse can be sung sweetly and well, the second verse can be sung loud and ugly. I have a big green toad hand puppet that leads the class in singing. The person with the birthday gets to keep the toad puppet on his/her desk for the rest of the class. Sounds corny, but even older students like the attention.

LOS ELEFANTES

Argentina



D

Un elefante se balanceaba

A7

Sobre la tela de una araña.

Cuando veía

Que resistía,

D

Fue a llamar a otro elefante.

Dos elefantes se balanceaban

Sobre la tela de una araña.

Cuando veían

Que resistía,

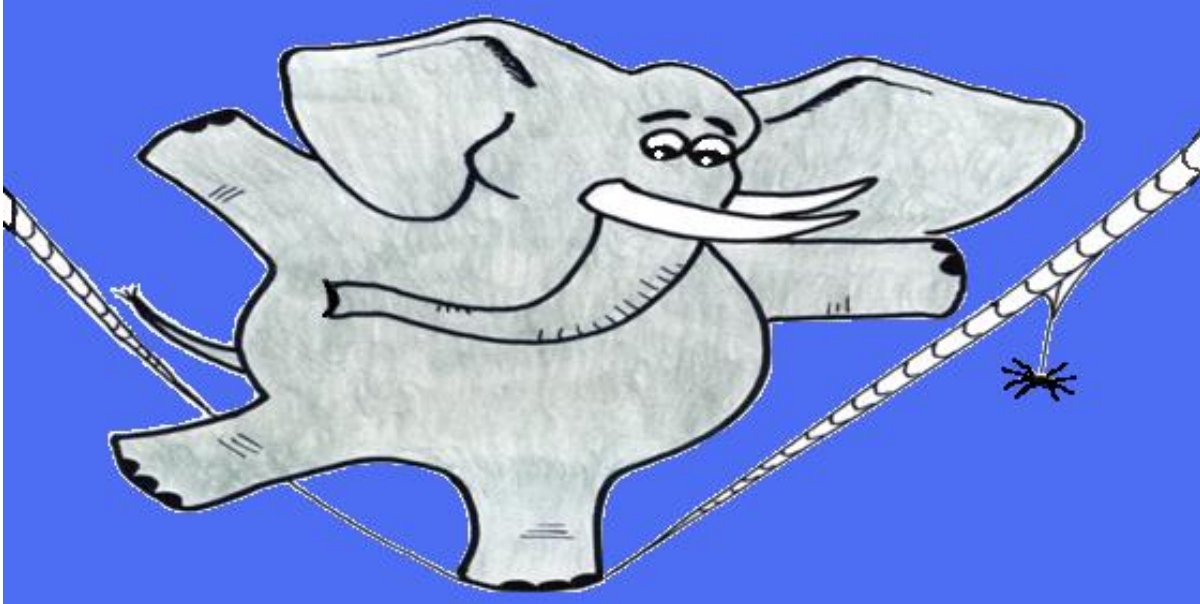
Fueron a llamar a otro elefante.

Tres elefantes...

Cuatro elefantes... (Etcétera)

LOS ELEFANTES

Traditional children's song from Argentina



Un elefante se balanceaba
Sobre la tela de una araña.
Cuando veía
Que resistía,
Fue a llamar a otro elefante.

*One elephant balanced himself
Over the web of a spider
When he saw
That it held
He went to call another elephant*

Dos elefantes se balanceaban
Sobre la tela de una araña.
Cuando veían
Que resistía,
Fueron a llamar a otro elefante.

*Two elephants balanced themselves
Over the web of a spider
When they saw
That it held
They went to call another elephant*

Tres elefantes... **Cuatro** elefantes... (Etcétera)

Draw a line on the floor to be the "spider's web". Have one child walk out on the web pretending to be an **elefante** and balancing herself as she tests the web by slightly jumping in response to the song. On the last line, she goes to get another student. Those two repeat the scenario and go to get another elefante at the end of the second verse. Keep on adding elefantes with each additional verse.

GRAMMATICAL INDEX

This grammatical index is included to help teachers with lesson planning. If the curriculum map demands that certain grammatical structures be taught at a certain time in a certain course, look for them in this index. Key points of grammar can often be acquired or reinforced by singing and discussing the songs which contain the needed elements.

Yo Form Verbs (Present Tense)

Bamba, La	35	soy, yo no soy
Guantanamera	44	soy, quiero
Llorona, La	46	yo soy, tengo, lloro
Naranja dulce	19	yo te pido, me marchó, me voy
Verbos —go, Los	73	tengo, pongo, salgo, oigo, digo hago, vengo, traigo

Tú Form Verbs (Present Tense)

Cielito lindo	38	tienes
Fray Felipe	20	duermes

Reflexive Verbs (All Tenses)

El barco chiquito	11	se pusieron
Cielito lindo	38	se alegran
El coquí	13	al ir a acostarme
La cucaracha	40	se van, se llamaba, se llamara
De colores	42	se visten
Los elefantes	17	se balanceaba, se balanceaban
Guantanamera	44	antes de morirme
Mañanitas, Las	48	se metió
María Isabel	50	póntelo
Naranja Dulce	19	me marchó, me voy
El oso con zapatos	62	me marché, no te preocupes
Pin Pon	22	se lava la carita, se peine el pelo, se va a la cama, se acuesta
La rana debajo el agua	26	se puso a cantar

Infinitive Verbs

Bamba, La	35	para bailar, para subir
Barco chiquito, El	11	no podía navegar, pusieron a pescar/cenar, volveremos a cantar
Coquí, El	13	al ir a acostarme, el cantar
Cucaracha, La	40	no puede caminar, para andar, no encontrando que rezar, para gastar
De colores	42	vemos lucir
Elefantes, Los	17	fue a llamar, fueron a llamar
Guantanamera	44	antes de morirme
Llorona, La	46	al pasar, no me ven llorar, es su penar, por verte, no dejaré de quererte
Mañanitas, Las	48	me quisiera hacer, de apagar
Oso con zapatos, El	62	tuve que saltar, al caerme
Pin Pon	22	quiero ser tu amigo, empiezan a salir, va a dormir

Pretéritos Irregulares, los	70	venir, andar, querer, hacer, ver, dar, tener, estar, ser, ir, poder, poner, saber, decir, conducir, traer, traducir
Rana debajo del agua, La	26	se puso a cantar, la hizo callar

Preterit Tense Verbs

Araña pequeñita, La	9	subió, vino, se la llevó, salió, secó
Barco chiquito, El	11	pasaron, se pusieron a pescar, se pusieron a cenar, pescaron
Cielito lindo	38	lanzó, fue jugando
Cucaracha, La	40	fue, le pidió
Elefantes, Los	17	fue, fueron
En el día de los muertos	77	me dio
Llorona, La	46	fui, te creí, te vi
Mañanitas, Las	48	amaneció, se metió, naciste, nacieron, cantaron
María Isabel	50	escribí, borré
Oso con zapatos, El	62	conocí, me preguntó, me marché, salí, vi, me siguió, tuve, salté, agarré
Pretérito Irregular, El	69	vi, di, vine, hice, anduve, supe, pude, puse, tuve, traje, dije, quise, fui, estuve, fui
Pretéritos Irregulares, Los	70	vine, anduve, quise, hice, vi, di, tuve, estuve, fui, pude, puse, supe, dije, conduje, traje, traduje
Rana debajo del agua, La	26	se puso, vino, la hizo callar, lo hizo callar
Regular –ar Verb Tenses	71	yo hablé
Regular –er & -ir Verbs	72	yo comí
Rodolfo el Venadito	81	fue muy feliz, dijo, le dijeron

Imperfect Tense Verbs

Barco Chiquito, El	11	había, podía
Canción del Imperfecto	68	iba, era, veía, hablaba, hablábamos, hablaban, comía, comíamos, comían
Cucaracha, La	40	se llamaba, había
Elefantes, Los	17	se balanceaba, veía, resistía, se balanceaban, veían
Llorona, La	46	salías, llevabas, lloraba
Mañanitas, Las	48	cantaba
Mar Estaba Serena, La	61	estaba
María Isabel	50	estaba, bañaba, tenía
Oso con Zapatos, El	62	llevaba, era
Rana debajo del agua, La	26	estaba cantando, callaba
Regular –ar Verb Tenses	71	yo hablaba, estaba hablando; tú, etc.
Regular –er & -ir Verbs	72	yo comía, estaba comiendo; tú, etc.
Rodolfo el Venadito	81	le brillaba, estaba triste, se portaban mal, decían, era, no lo dejaban jugar, lo iba a hacer
Tío Pancho (<i>Old MacDonald</i>)	31	tenía, había, decía

Perfect Tense Verbs

Cielito Lindo	38	a mi me ha herido
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Future Tense Verbs

Bamba, La	35	por ti seré
Barco Chiquito, El	11	volveremos
Canción del Futuro, La	67	hablaré, hablarás, hablará, hablaremos, hablarán

Llorona, La	46	no dejaré
Rodolfo el Venadito	81	serás reconocido

Imperative Mood Verbs (Commands)

Cielito Lindo	38	canta, no llores, no se lo des
Colores, Los	42	aplaudan
Joqui Poqui, El	60	pon, saca, muévela, muévelo, da una vuelta, baila, hazlo
María Isabel	50	coge, pónitelo, vamos
Naranja Dulce	19	dame un abrazo
Oso con Zapatos, El	62	no te preocupes, no le hables

Present Subjunctive

Llorona, La	46	aunque me cueste
Mañanitas, Las	48	mientras pase

Past Subjunctive

Cucaracha, La	40	es probable se llamara
Mañanitas, Las	48	me quisiera hacer
María Isabel	50	para que nadie pisara
Oso con Zapatos, El	62	que tuviera mucha suerte

Object Pronouns (Direct Objects & Indirect Objects)

La Araña Pequeñita	9	se la llevó, todo lo secó
La Bamba	35	te digo, se te pone
El Barco Chiquito	11	les parece
Cielito Lindo	38	a mí me ha herido, no se lo des, a mi me toca
El Coquí	13	a mi me encanta, me adormece
La Cucaracha	40	me da risa, le falta, le pidió
De Colores	42	me gustan a mí
En el Día de los Muertos	77	me dio
El "Joqui Poqui"	60	muévela bien, hazlo, muévelo, muévelas
La Llorona	46	me dicen, yo te vi, te creí, no me ven, lloraba por verte, te vi, me cueste, no dejaré de quererte
Las Mañanitas	48	se las cantamos
María Isabel	50	pónitelo, yo lo borré
El Oso con Zapatos	62	me preguntó, me siguió, me siguió, la agarré, no le hables
Los Pollitos	24	les da, les presta
Naranja Dulce	19	yo te pido
La rana debajo del agua	26	la hizo callar, lo hizo callar
Rodolfo el Venadito	81	le brillaba, no lo dejaban jugar, lo iba a hacer, le dijeron

VOCABULARY INDEX

This vocabulary index can help the instructor teach or reinforce the vocabulary for lower level classes (Spanish I & II). It can also be used to review vocabulary for higher levels (Spanish III, IV & AP). Scan the lists to find songs that will reinforce the specific vocabulary requirements in your curriculum.

Animals / Nature / The Environment

Araña Pequeñita, La	9	la araña
Cielito Lindo	38	la sierra morena, las espumas, el agua
De Colores	42	los campos, los pajaritos, el arco iris, gallo, gallina, polluelos
El Coquí	13	el coquí
Los Elefantes	17	araña, la tela de una araña
Guantanamera	44	la palma, un ciervo herido, el monte, el arroyo de la sierra, el mar
Mar Estaba Serena, La	61	la mar
María Isabel	50	la playa, el sol, la luna, las olas, el mar, la arena
Oso con Zapatos, El	62	un oso raro, un gran árbol, rama
Pin Pon	22	las estrellas
Pollitos, Los	24	los pollitos, pío-pío-pío, la gallina, el gallo
Rana debajo del agua, La	26	rana, agua, mosca, araña, ratón, gato, perro, palo, fuego, toro
Rema tu Bote	19	el río
Rodolfo el Venadito	81	el venadito, los venaditos
Tío Pancho (<i>Old MacDonald</i>)	31	vaca, perro, rana, caballo, gato, pato, gallo, pollito

Body Parts

Cabeza, Hombros...	56	cabeza, hombros, rodillas pies, ojos, orejas, boca, nariz
Cascabeles	78	nuestros corazones
Cielito Lindo	38	ojitos negros, ese lunar
Colores, Los	57	aplaudan las manos
Cucaracha, La	40	no puede caminar, una pata para andar
En el Día de los Muertos	77	una calavera
Joqui Poqui, El	60	mano, pie, hombro, rodilla, codo, dedos, oreja, brazo, pierna, tobillo, ojo, todo el cuerpo, cabeza, estómago, dientes, pelo, cuello, nariz, boca, espalda, ombligo, lengua, pompis, cara, corazón
Naranja Dulce	19	mi pecho llora
Rodolfo el Venadito	81	la nariz

Clothing

De Colores	42	se visten
Oso con Zapatos, El	62	zapatos

Colors

Bamba, La	35	color de rosa
Cielito Lindo	38	ojitos negros
Colores, Los	57	rojo, verde, azul, amarillo, morado, blanco, negro, anaranjado

De Colores	42	el arco iris
Guantanamera	44	verde claro, carmín encendido
Llorona, La	46	el negro, el chile verde, azul celeste

Days of the Week / Telling Time

El Coquí	13	por las noches
Días de la Semana, Los	58	lunes, martes, miércoles, jueves, viernes, sábado, domingo, días
Las Mañanitas	48	despierta, ya amaneció, la luna ya se metió

Expressing Preferences

Coquí, El	13	a mí me encanta
Pin Pon	22	quiero ser tu amigo, no le gusta
De Colores	42	me gustan a mí
Guantanamera	44	me complace

Family

Guantanamera	44	un hombre sincero, los pobres
Las Mañanitas	48	tu naciste, nacieron
Naranja Dulce	19	señora

Food & Related Vocabulary

El Barco Chiquito	11	se pusieron a cenar
En el Día de los Muertos	77	dulces dulces, panes de muerto
Llorona, La	46	el chile verde, picante, sabroso
Naranja Dulce	19	naranja dulce, limón partido
Pollitos, Los	24	tienen hambre, el maíz, el trigo
Rana debajo del agua, La	26	el agua, un cuchillo

Greetings & Goodbyes

Buenos Días	55	Buenos días, ¿Cómo estás? Muy bien, gracias, ¿y tú? Buenas tardes, buenas noches
Naranja Dulce	19	adiós, yo ya me voy

Numbers & Sequencing

Barco Chiquito, El	11	una, dos, tres, cuatro, cinco, seis, siete
Días de la Semana, Los	58	siete
Elefantes, Los	17	un, dos, tres, cuatro, cinco, seis
En el Día de los Muertos	77	una, dos, tres, cuatro, cinco, seis, siete, ocho, nueve, diez

Por / Para

Bamba, La	35	para bailar, por ti seré, para subir
Cascabeles	78	por la nieve
Coquí, El	13	por las noches
Cucaracha, La	40	para andar, para gastar
Llorona, La	46	para mí, lloraba por verte
María Isabel	50	para ti, para que nadie pisara
Rodolfo el Venadito	81	por toda la nación
Tío Pancho	31	por todas partes

Prepositions of Place / Directions

Elefantes, Los	17	sobre
Joqui Poqui, El	60	izquierdo, derecho, pone, saca, muévelo
Pollitos, Los	24	bajo
Rana debajo del agua, La	26	debajo del agua

School

Fray Felipe	20	toca la campana
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Tener Idioms

Oso con Zapatos, El	62	tuviera suerte
Pollitos, Los	24	tienen hambre, tienen frío
María Isabel	50	tenía celos

Specific Vowel Sounds Practice

Mar Estaba Serena, La	61	a, e, i, o, u
Tío Pancho (<i>Old MacDonald</i>)	31	a, e, i, o, u

Weather / Seasons

Araña Pequeñita, La	9	la lluvia, el sol
Cascabeles	78	la nieve
De Colores	42	la primavera, el arco iris
Estaciones, Las	59	el invierno, hace frío, nieva, hace mal tiempo, la primavera, hace fresco, llueve, el verano, hace sol, hace calor, hace buen tiempo, el otoño, hace viento, está nublado
María Isabel	50	el sol

Travel Vocabulary & Place Names

Barco Chiquito, El	11	un barco chiquito, no podía navegar, los pasajeros
Cascabeles	78	viajando, un lindo trineo
Rema tu Bote	19	rema, bote, el río

GEOGRAPHICAL / CULTURAL INDEX

This geographical index will help to connect vocabulary and grammar with places in the Spanish-speaking world. If your curriculum map indicates that certain cultural or geographical concepts be taught, look for them in this index.

Countries

Argentina		
Los Elefantes		17
Chile		
Pin Pon		22
La Mar Estaba Serena		61
Cuba		
Guantanamera		44
Pin Pon		22
Los Pollitos		24
Mexico		
Bamba, La		35
Cielito Lindo		38
La Cucaracha		40
Llorona, La		46
Mañanitas, Las		48
Puerto Rico		
Barco Chiquito, El		11
Coquí, El		13
Southwestern USA		
De Colores		42
Spain		
Gatatumba		79

Socio-Cultural Elements & Holidays

Day of the Dead		
En el Día de los Muertos		77
La Llorona		46
Christmas		
Gatatumba		79
Legends		
Llorona, La		46

NOTES FOR THE TEACHER

Try to sing with your students every week. Make time by building into the weekly routine, such as singing on Fridays at the end of the period. Even if you absolutely love music resist the urge to overdo it so that students do not take it for granted. There is a show biz element to this: Always leave them wanting more! Singing may amount to less than 5% of your total class time for each week, but it is time well spent because students retain so much from the music due to the repetition, the rhyme, the beat, and the association with good feelings.

Every student should have access to the written lyrics of each song. Lyrics can be projected on a screen at the front of the class or each student can have a song sheet or booklet. English translations can be nice for the lower levels. Occasional blurbs with interesting cultural background information about some songs are also helpful.

Assessing students on songs with occasional unannounced quizzes can help to raise the level of concern and let students know that this is not only play time. Require everyone to participate. What has worked for me is this: I ask if they would prefer to sing or take a test. I do it in a somewhat joking manner, with an undercurrent of feigned malice. Students have always picked singing, but I usually have a written assessment in mind should they choose otherwise. I also start early, like the first week of school during the "honeymoon" period, which seems to help them accept singing more easily.

PRINCIPLES FOR CHOOSING SONGS

Each song must be...

Interesting and Comprehensible (= Fun)

Fun songs are those that students ask for again and again. How can you tell if a song is fun? They don't seem to get tired of singing or hearing it because it is compelling and understandable.

Singable

Find songs that students can sing. The range of the average group is much smaller than the average pop song. Normally almost everyone can sing between the notes of C and C. Popular songs are often have a range that is too high or too low for the typical class. Beware of odd beats and timing too.

Easy

If songs aren't easy to sing and play students will be less eager to sing them. The melodies, rhythms and chord changes are not complex. Most students can learn them with few repetitions. Your students will be able to sing them after hearing these songs several times.

Authentic

Authentic is good. Being exposed to the real culture is admirable, but this is a lesser consideration when choosing a song to sing with your class. If students do not enjoy it and if it is not comprehensible, the song is not as valuable because students will not want to sing it over and over. The well known folk songs meet the above criteria. They have been gleaned by generations over time. The songs that every one in a culture knows almost always are interesting, comprehensible, fun, singable and easy.

SINGING WITH YOUR CLASS

Almost nothing in singing depends on the students. It depends on you, the teacher, and what you bring to the music experience. Very few students have experience singing as a group in this era. They may enjoy singing with a CD or with the radio in the car, but for the most part, they just don't sing with groups. It is not like you may have done. They do not tend to sing with the family at home, or at church, or at camp, or at family reunions--so you will have to teach them how to do it. If you introduce students to the joy of singing with a firm plan and vision, even the bored senior, the squirrely freshman and the rowdy middle-schooler can learn to enjoy singing with a group of their peers. Just set it up carefully. Here is what I try to remind myself to bring to the experience when we sing:

Enthusiasm

If you are enthused about singing it will become infectious... eventually. You don't have to be a professional quality vocalist, but you do need to act like you enjoy it. Being enthusiastic is more important than being good when it comes to leading a group. If you think this is just one more thing you have to do in your curriculum the students will pick up on that attitude. Let the joy of music compel you to lead your classes in singing.

Determination

Many students balk at doing anything new. They are afraid of the unknown and afraid of looking foolish in front of their peers. This lack of enthusiasm may have even cowed previous teachers into giving up activities like this. Some students may even say they hate singing at first. If your classroom is a safe place, students will be able to take a chance to do something they have rarely done with a group—sing!

You may even have to be determined to the point of asking a somewhat tongue-in-cheek threat as "How many would rather sing than take a test?" Have something in mind before you do. Your internal decision alone to ask that question is usually enough—the students will get the vibe that you are serious about having fun with singing.

Organization

Have the lyrics ready to hand out or show on a screen. A well-bound song book or packet of songs can help here. Develop a classroom procedure for distributing the lyrics quickly and quietly. Students love the comfort of routine. Having a designated singing day also helps. I like to sing during the last half of the class on Fridays as a treat for a week of hard work. This could amount to 7- 10% of your total class time but it is worth it.

Preparation

Know the songs before you play them. If you are going to provide the accompaniment yourself, make sure your instrument is tuned and ready to go. Nothing big here, just two minutes of tuning your guitar and going over the tunes you plan on using that day should do it. If you are really unfamiliar with a song, listen to it and practice it beforehand. Then give your students the same consideration—give them some time to get warmed up to new songs.

Singing is Important

Listening to music is an easy way to acquire language. Most of us can memorize lyrics after hearing a song only a few times, and all of us can remember the lyrics of songs we have not heard for years. The melody, the rhythm, the rhyme and the pleasant feelings all help to lodge the lyrics in our memories. The

language acquisition process is quick, easy, painless and fun with music. Singing is output and as such does not directly help in the acquisition process, but singing can aid in acquisition by associating good feelings and a sense of camaraderie with the content.

A Sense of Timing

Do not go on too long. Keep them wanting more. Twenty minutes is usually the maximum limit with my students (although we have occasionally sung for up to 45 minutes when they know the routine and have an expanded repertoire). As Susan Gross says, "Teach to the eyes." You need to read your students faces to determine if they are still into it. When attention or enthusiasm wanes, singing time is over. 5-10 minutes may be a good place to start.

Spontaneity

Have a plan, but be prepared to throw it out and go with the flow. Be sensitive to your students and to the mood of the class. For example, you may have three songs picked out that emphasize the past tenses, but the kids want to sing the first song again and again—let them. The more they sing, the more the language is becoming embedded in their brains. Ten years from now the songs may be one of the few things they remember from your class.

Repetition Is OK. Repetition Is OK.

It is all right to repeat. That is how we learn. One and done does not apply to singing. Students need the repetitions. They have to learn the melody so they can begin to pick up the words.

Extra Stuff (This is optional)

Percussion Instruments. I like to pick up interesting percussion instruments (like maracas, bongos, castanets, shaker eggs, etc.) at garage sales and discount stores. But not just anyone can use them. Be careful about this or the loudest, most distracting and destructive student will monopolize the noise and attention that comes with percussion. Students that help the class with the music may use the percussion instruments. Let them know that you are thinking this way before you allow students to use the percussion instruments.

Drawings or Posters of objects referred to in songs which contain lots of concrete imagery are also fun to use. Songs with simple, repetitive, easily visualized elements like El Barco Chiquito, La Rana, and El Día de los Muertos, for example, can be embellished by having students hold up pictures of items or animals whenever they are mentioned in the song.

**Let me know if you have music to share or questions.
Drop me a line, I would be happy to help.**

Purchase additional copies at: Brycehedstrom.com
Contact at: bryceh@brycehedstrom.com

¡Viva la música! ¡Viva el español! ¡Paz, mis amigos!

