

Multiplication Motivation

Music and Lyrics

1. The Twos Stroll
2. The Circle of Threes
3. The Fours Hop
4. The Alive Fives
5. The Sixes Surprise
6. The Waltzing Sevens
7. The Boogie Woogie Eights
8. The Nines Blues
9. The Tens Promenade



Music Only

10. The Twos Stroll
11. The Circle of Threes
12. The Fours Hop
13. The Alive Fives
14. The Sixes Surprise
15. The Waltzing Sevens
16. The Boogie Woogie Eights
17. The Nines Blues
18. The Tens Promenade



Multiplication Motivation



Multiplication Motivation is designed to make learning the multiplication tables an enjoyable experience for all children. The music and activity changes for each table making each one a new game to enjoy. The use of a variety of styles of music, combined with a different movement activity for each table, eliminates the drudgery of repetitive math drills and replaces it with excitement and motivation.

This is simply a new approach to reinforcing multiplication. Each table is taught in four progressive steps. If used on a regular basis (one table at a time) following these four steps, children will learn how to multiply with a much higher level of retention and at a faster rate of speed.

This CD is not a cure-all, but you will find your students more willing and enthusiastic about working on multiplication problems. The idea of learning a new game and a new song every few weeks will be a very positive motivational force in your favor. The icing on the cake will be the accelerated improvement, even by your lowest achiever.

Multiplication Motivation

Learning about Multiplication through Songs and Activities

Step 1: Teach the song purely as a song. Let the children enjoy the song regularly until they can sing it with ease and confidence.

Step 2: Teach the children the movement routine to accompany each particular song. Make it fun for them. Take as much time as is necessary. Do not be restricted to just the movements listed in the booklet. Be creative, let the children be creative. In most cases, what you or they create will be more fun and more helpful in learning the tables. Throughout these first two steps we are primarily learning and reinforcing the answers we will want the children to recall later. It is possible to eliminate Step Two. However, this is the step that really makes the process fun for the children.



Credits

Composer.....	Marilyn Willoughby
Producer.....	Mike Parker
Arrangements	Mike Price
Guitars	Rocky Gribble
Drums.....	Rich Martin
Bass	Marty Schrable
Keyboards	Mike Price
Vocals	Marilyn Willoughby
	Steve Wienecke
	Mike Price
	Mike Parker
Sound Engineer.....	Marty Schrable

Recorded at Associated Recording Studios
Oklahoma City, OK

Step 3: Once the activity of Step Two has been mastered, ask the children to sing the song.

While they sing the numbers, or answers, have them hold up their fingers, adding an additional finger for each new number (answer) they sing. For example, if you are working the table of 3s, as the children sing the number 3 they will hold up one (1) finger. As they sing the number 6, they will hold up two (2) fingers and so on until they are holding up ten (10) fingers as they sing the number 30. This step begins to put the tables together for the children. It combines all 3 components of the table.

- 1) The answers we have been reinforcing with songs and activities,
- 2) the constant number, which is the number of the table you are currently working on, and
- 3) the number to be multiplied, which is the number of fingers being held up.

The number of fingers held up, multiplied by the constant or table number will always equal the answer sung.

Step 4: Once the children have become familiar with the number of fingers relating to each answer we begin to transfer this knowledge to written problems. Start at the chalkboard doing these written problems in groups. Go ahead and have them sing the song, only stop when the necessary number of fingers is held up to achieve the right answer. For example, if you are working on the table of 3s and the problem is 2×3 , you sing three, holding up one (1) finger, then sing six, holding up two (2) fingers and then stop since the top number in your problem is a two (2). It is suggested that you keep the constant number of the table you are working with at the bottom of your problem to help avoid confusion. This way the children will know to use the top number of the problem to indicate which finger to stop singing on every time.

After a few sessions of working problems at the chalkboard prepare some worksheets for the students. Work these much the same as you have been at the chalkboard only each child should now work individually. As soon as possible encourage them to eliminate the use of their fingers and then also the use of the song. It will surprise you how soon they will be able to work problems without either of them.

It is suggested that your first worksheets be done in numerical order. Then begin to jumble the numbers at the top of your problems so they are out of sequence. Then for review and to check retention you might begin to mix in problems from tables you have previously studied. For example, while you are working on the table of 5s, begin to include some problems with a 3 or 4 on the bottom rather than 5.

Formation: Two equal lines facing each other.

The Twos Stroll

Two, four, six, eight, ten

Twelve, fourteen, sixteen, eighteen, twenty

Two, four, six, eight, ten

Twelve, fourteen, sixteen, eighteen, twenty

Here's a little girl and her name is Sue

Everybody watch what she can do

Do a little dance and it's not too big

Everybody watch her do a jig

Two, four, six, eight, ten

Twelve, fourteen, sixteen, eighteen, twenty

Two, four, six, eight, ten

Twelve, fourteen, sixteen, eighteen, twenty

Everybody watch the gentleman

Doing the very best job he can

Oh, how I wish I could dance that way

Maybe I can another day

Two, four, six, eight, ten

Twelve, fourteen, sixteen, eighteen, twenty

Two, four, six, eight, ten

Twelve, fourteen, sixteen, eighteen, twenty

Clap your hands, stomp your feet

Everybody do the dance that's neat

Feels so smart when we are through

'Cause everybody can multiply by two

INSTRUCTIONS

Lock right arms at the elbow with the person across from you and circle to the right around each other.

Switch to the left elbow and circle around each other in the opposite direction.

Return to the two lines. Have the first two or three couples stroll down the middle of the two lines while they create their own movement then take their place at the end of the line.

Lock right arms and circle to the right as above.

Switch to the left arm and circle to the left as above.

Return to the two lines and have two or three couples stroll down the middle as above.

Lock right arms and circle to the right as above.

Switch to the left arm and circle to the left as above.

Return to the two lines and have two or three couples stroll down the middle as above.

Swing your partner

Then do-si-do

Round and round and round you go

Everybody get ready to promenade

Ten, twenty, thirty, forty, fifty

Sixty, seventy, eighty, ninety, a hundred

I can tell by the look on your chin

That you love to count by tens

Get back home and start all over again

Walk to the middle of the square

And give a great big shout

Then walk right out again

Do-si-do with your corner

And swing with your partner

When you get back home

Everybody wave at your friend

Ten, twenty, thirty, forty, fifty

Sixty, seventy, eighty, ninety, a hundred

When I lose weight and get real thin

You might ask me where you been

I'll just say, "I've been learning to count by ten"

Now give yourself a hand

You've finished with the tens

You can say you've learned to count by tens

Couples hook right elbows and circle around each other. (1 time)

Now do one complete do-si-do with your partner.

Prepare to promenade as above.

All couples promenade around the square as above.

All walk to middle and shout, "Ya Hoo!"

All return to original position.

Do-si-do with the person that is closest to you but is not your partner. (1 time)

Hook elbows with your partner and circle around each other 1 time.

Wave at the couple across from you and get ready to promenade.

All promenade at the end.



SUGGESTIONS AND VARIATIONS

It is not absolutely necessary that this be a boy/girl activity. Add more verses and create your own calls, or let the children create them.

Formation: Partners, all facing each other scattered around the room.

The Nines Blues

Nine, eighteen, twenty-seven

Thirty-six, forty-five

Fifty-four, sixty-three, and seventy-two

Eighty-one and ninety

Nine, eighteen, twenty-seven

Thirty-six, forty-five

Fifty-four, sixty-three, and seventy-two

Eighty-one and ninety

Say your nines, say your nines

'Cause it feels so mighty fine

They took the complication

Out of multiplication

There is no pain to saying the nines

INSTRUCTIONS

This is a creative movement activity, called "mirroring." Partner #1 will interpret the song through body movement. Whatever actions Partner #1 does, Partner #2 will mirror. This activity will give the illusion of someone standing in front of a mirror. Now let Partner #2 create the action.



Formation: Groups of eight. Four couples in each group, girl always at boy's right. Assign head and side couples before starting this activity.

The Tens Promenade

Ten, twenty, thirty, forty, fifty

Sixty, seventy, eighty, ninety, a hundred

Oh! I love to dance with my friends

And sing about the tens

It's so easy to do

I can do it when I'm a hundred

INSTRUCTIONS

All couples promenade counterclockwise around the square until they reach their original position.

Head two couples walk to the middle

And then walk back

Side two couples

Can you do the same

Head couples walk to the middle of the square and then return.

Side couples walk to the middle and then return.

Two, four, six, eight, ten
Twelve, fourteen, sixteen, eighteen, twenty

Two, four, six, eight, ten
Twelve, fourteen, sixteen, eighteen, twenty

Two, four, six, eight, ten
Twelve, fourteen, sixteen, eighteen, twenty

Two, four, six, eight, ten
Twelve, fourteen, sixteen, eighteen, twenty

SUGGESTIONS AND VARIATIONS

The length of your lines will determine how many pairs will be able to stroll between them on each verse. It is not necessary that the pairs be a boy-girl combination. Each child is doing their own thing as they stroll between the lines.

Formation: Small circle of 5 or 6 children.

The Circle of Threes

Threes can be fun
If you play along with me
Circle right, clap along, sing your Threes

Three, six, nine, twelve
Fifteen, eighteen, twenty-one
Twenty-four, twenty-seven, thirty

Three, six, nine, twelve

Fifteen, eighteen, twenty-one
Twenty-four, twenty-seven, thirty

Lock right arms and circle to the right as above.

Switch to the left arm and circle to the left as above.

Switch to the right arm and circle to the right as above.

Switch to the left arm and circle to the left as above.

INSTRUCTIONS

All circle to the right while clapping hands.

All hold hands and circle to the right.
Now all circle to the left. Two children (chosen earlier) raise their joined hands to make a bridge while the rest of the children pass under it. Do not let go of each others hands! This will turn the circle inside out so that all the children will be facing out.

While facing out and still holding hands all circle to the right as above.

Now all circle left.

Same two children make another bridge while the others pass through as above turning the circle rightside in again, all facing in.

*Threes can be fun
If you play along with me
Circle left, clap along, sing your Threes*

*Three, six, nine, twelve
Fifteen, eighteen, twenty-one
Twenty-four, twenty-seven, thirty*

*Three, six, nine, twelve
Fifteen, eighteen, twenty-one
Twenty-four, twenty-seven, thirty*

*Threes are such fun
With our arms let's make a bridge
Pass through, underneath, sing your Threes*

*Three, six, nine, twelve
Fifteen, eighteen, twenty-one
Twenty-four, twenty-seven, thirty*

*Three, six, nine, twelve
Fifteen, eighteen, twenty-one
Twenty-four, twenty-seven, thirty*

*Three, six, nine, twelve
Fifteen, eighteen, twenty-one
Twenty-four, twenty-seven, thirty*

*Three, six, nine, twelve
Fifteen, eighteen, twenty-one
Twenty-four, twenty-seven, thirty*

All circle to the left while clapping hands.

Circle right as above. (facing in)
Circle left as above.
Pass under the bridge reversing the circle.

Circle right as above. (facing out)
Circle left as above.
Pass under the bridge reversing the circle.

All circle to the right while clapping hands.

Circle right as above. (facing in)
Circle left as above.
Pass under the bridge reversing the circle.

Circle right as above. (facing out)
Circle left as above.
Pass under the bridge reversing the circle.

Circle right as above. (facing in)
Circle left as above.
Pass under the bridge reversing the circle.

Circle right as above. (facing out)
Circle left as above.
Pass under the bridge reversing the circle.

SUGGESTIONS AND VARIATIONS

Practice turning the circle inside out before starting the activity. If going under the bridge is too difficult, have one child break hands and begin to circle in the opposite direction. He will then rejoin hands with the same person only now all in the circle will be facing out. Repeat this process so that all will be facing in. This song and/or activity could be done as a Round.

Formation: Scattered.

The Boogie Woogie Eight

*We got eight, sixteen
Twenty-four, thirty-two
Forty, forty-eight*

Fifty-six and sixty-four

And seventy-two

*Now say eighty
And we're all through.*

*I said now say eighty
And we're all through.*



INSTRUCTIONS

Using the right foot, step forward and clap your hands and then step backward and clap your hands. Do this four times.

Slide step to the right two times with your left hand on your hip and pointing to the right with your right hand.

Slide step to the left two times with your right hand on your right hip and pointing to the left with your left hand.

Lean forward and point toward your toes with both hands. Alternate your fists up and down to the music in a Boogie Woogie fashion.

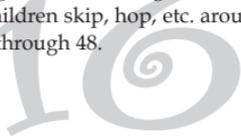
Boogie Woogie movement as above only this time clap your hands on the words "we're all through."

SUGGESTIONS AND VARIATIONS

Walk through the entire routine with the children before trying it with the music.

Use one large circle all facing in, rather than a scattered formation.

Have the children skip, hop, etc. around the circle instead of the stomp clap movement during the numbers 8 through 48.



Formation: Two equal lines (A and B) facing each other.

The Waltzing Sevens

Seven, fourteen

Twenty-one, twenty-eight

Thirty-five, forty-two

Forty-nine, fifty-six

And sixty-three

*And the last one, of course
is old seventy*

INSTRUCTIONS

Line A: cross left foot in front of right foot, then step to the right with the right foot. Then repeat.

Line B: cross right foot in front of left foot, then step to the left with the left foot. Then repeat.

Join hands with the person across from you, and circle to the right, stopping in your original position.

Still holding hands, bump right hips with your partner on 49, and bump left hips on 56.

Still holding hands, turn around taking your hands over your heads. Both partners will pass under the hands like a bridge or wringing out a dishrag.

Line A: cross right foot in front of left foot, then step to the left with left foot. Then repeat.

Line B: cross left foot in front of right foot, then step to the right with right foot. Then repeat.

SUGGESTIONS AND VARIATIONS

Instead of two lines try two concentric circles. Have the children hook elbows to turn in a circle instead of holding hands. Do a do-si-do instead of the bridge or dishrag move.

A large, stylized number '14' in a decorative, calligraphic font. The '1' has a swirl at the top, and the '4' has a crossbar.A large, stylized number '21' in a decorative, calligraphic font. The '2' has a swirl at the top, and the '1' has a swirl at the top.

Formation: One large circle.

The Fours Hop

Four, eight, twelve

Sixteen, twenty

Twenty-four, twenty-eight

Thirty-two, thirty-six

Forty, forty

*Here's a song that will help you
learn the Fours*

*Circle up, sing-a-long
Clap your hands as we go
Round and round
Round and round*

*Four, eight, twelve, sixteen, twenty
Twenty-four, twenty-eight
Thirty-two, thirty-six
Forty, forty*

Repeat chorus three more times

SUGGESTIONS AND VARIATIONS

Have the children clap their hands as they hop. Have the children do other various locomotor skills instead of hopping every time. Use two concentric circles and have one go clockwise while the other goes counter-clockwise. On the Forty of each chorus have the two circles slap hands together instead of clapping hands individually. Left hand to left hand, right hand to right hand or they could cross, left to right and vice versa.

INSTRUCTIONS

All hop counterclockwise. On Twenty, stop, raise right leg behind you, raise right arm up, tilt the head back and say WHOOO!

Lean outside the circle and push both fists outward two times.

Lean in towards the circle and push both fists inward two times.

Roll fist over fist in front of you and then clap your hands three times, do this twice.

All hop counter-clockwise. Stop on Fours, lift right leg, right arm, tilt head and say WHOOO! as above.

Lean outward and push fists out as above.

Lean inward and push fists in as above.

Roll fists and clap hands as above.

Repeat entire routine as above.



Formation: Scattered with space in the middle for tinkling. You will need two broomsticks or two cane poles for this activity.

The Alive Fives

Five, ten, fifteen, twenty

Twenty-five, thirty

Thirty-five, forty

Forty-five, fifty

Five, ten, fifteen, twenty

Twenty-five, thirty

Thirty-five, forty

Forty-five, fifty

I'll do a dance and I'll be quick

I'll jump over this broomstick

Watch my feet come alive

I'll do a dance and you say the Fives

SUGGESTIONS AND VARIATIONS

Have several sets of broomsticks going at the same time. Let the children create routines with jumps, twists, turns, etc., in and out of the broomsticks. Let the children create routines in pairs with both children jumping the sticks at the same time. Set up several sets of broomsticks in a row and have the children move from one set to another on verbal cue from the teacher, in an assembly line fashion. Those children not actively involved can help keep rhythm while waiting their turn. Have them alternate slapping their thighs and clapping their hands with the beat of the music. Have the children bounce the sticks on two short pieces of 2" x 4" wood instead of the floor. This will save a lot of knuckles.

INSTRUCTIONS

Two children kneel on the floor holding the ends of the broomsticks. They will first bounce the broomsticks on the floor two times holding them close together. Then they will bounce them on the floor approximately two feet apart. This pattern is repeated throughout the activity, twice together and then twice apart.

A third child will then do a tinkling variation in the middle of the broomsticks, straddling the sticks when they are together and jumping between them when they are apart. This is also repeated throughout the activity. Be creative, as many variations are possible.

A large, stylized, grey number '5' with a decorative swirl at the bottom left.A large, stylized, grey number '10' with a decorative swirl at the bottom left.A large, stylized, grey number '15' with a decorative swirl at the bottom left.

Formation: Five small groups scattered around the room. Assign each group one of the last five numbers in this series, i.e., 36 thru 60. When each group's assigned number is spoken they will come forward and form a body sculpture. This can be done individually or as a group sculpture.

The Sixes Surprise

*Six, twelve, eighteen, twenty-four, thirty
Six, twelve, eighteen, twenty-four, thirty
Six, twelve, eighteen, twenty-four, thirty
Six, twelve, eighteen, twenty-four, thirty*

Thirty-six

Repeat Chorus

Thirty-six, forty-two

Repeat Chorus

Thirty-six, forty-two, forty-eight

Repeat Chorus

*Thirty-six, forty-two, forty-eight
fifty-four*

Repeat Chorus

*Thirty-six, forty-two, forty-eight
fifty-four, sixty*

SUGGESTIONS AND VARIATIONS

Change the assigned number for each group and relocate the groups to different areas of the room. Have one or more of the groups perform a motor skill such as a cartwheel (or other movement) instead of forming a body sculpture. Have the fifth group form a pyramid with the smallest person in the class at the very top. Start the activity with everyone in one large circle. When the song starts everyone marches around counterclockwise singing and clapping their hands. As each group's number is called out they will go to a preassigned area of the room to form their sculpture and remain there until the song is over.

INSTRUCTIONS

Each time the chorus is sung, the children can clap their hands and sing along.

Group 1 will step forward, make their sculpture and then return to their place.

Clap hands and sing as above.

Group 1 steps forward again followed by Group 2 then both return to their place.

Clap hands and sing as above.

Groups 1, 2, and 3 step out and form their sculpture in succession and then return.

Clap hands and sing as above.

Groups 1 thru 4 will come forward as the groups above then return.

Clap hands and sing as above.

All five groups will come out on cue and form their sculpture and remain in place.