

# **Singing with Young Children**

By

**Robert L. Blodget Ed.D.**

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# Singing with Young Children

Today, research indicates that more and more young adults are coming to adulthood uncomfortable with music. These young adults have not developed the basic skills to enable them to participate in, or enjoy, the benefits of the language of music.

At the same time, recent research confirms the importance of music. Research shows that music is a constructor of intelligence, a builder and organizer of the nervous system, as well as an expressive language of emotion and spirituality. In addition, it serves as a powerful socializer and form of recreation. Research also shows music's role as a healer and maintainer of good health.

Everyone is born with a capacity for music. However, just as oral language, or other abilities, can not develop without experience, the inborn capacity for music can not develop without proper nurturing. We are finding that we can no longer take development for granted. We must become consciously aware of what humans need to develop, and make provision for it. In no area is this more apparent than in music.

In setting up a program for children, it is important to consider what the program should try to accomplish and what abilities the program is to help children develop. In music, one goal should be that children are able to enjoy singing. This means that they need to develop the knowledge and skills necessary to feel comfortable and successful in singing with others. To accomplish this, they need to be familiar with music that others enjoy singing. They need to be able to sing in tune, with good intonation, and in correct rhythm.

Unfortunately, in the United States a fairly high percentage of people do not feel comfortable singing. Many people can not carry a tune or keep rhythm, although an interest in music seems to be a universal characteristic of human nature. This suggests that it is necessary and important to think carefully about the musical experiences to be provided to young children.

In cultures where music is an integral part of daily life, young children learn the language of music in the same way they learn their spoken tongue. They unconsciously absorb the language of music as they interact musically with others on a daily basis. This type of experience is generally missing for many American children. The result is that a number of children coming into a program for 3 to 4 years olds will shy away from singing and will not be able to sing in tune. However, other children will know many songs and will sing in tune quite happily. This difference is not due to a difference in talent or intelligence, but instead results from a difference in experience. Therefore, it is important to help the children with less experience catch up while enabling the more experienced children to continue developing their abilities

The children who are lacking experience have missed critical time. The most sensitive time for hearing is in the first year of life. The first three years are particularly sensitive for beginning development. However, the years from three to six are also important and a lot can be accomplished through careful and well thought out effort. At this stage, plain exposure is not enough.

Research by Kodaly and others shows that at first young children do not consciously understand the concept of pitch. When asked to sing higher or lower, they may sing louder or softer. As they begin to have a concept of pitch, they do not discriminate half steps. Their voices have a very narrow range of only a few notes. They have difficulty remembering sequences and remember only short melodic phrases. They can't keep a beat, and don't discriminate between a beat and the rhythm of the words. As they begin to sing in tune, they can only sing with someone pitched in their octave and pitched in their narrow range.

Based upon the above findings, researchers have learned that music activities are developmentally appropriate, and provide most success, if they take these characteristics into account. The activities for children must be based on what children can do, rather than on what adults think is fun.

The songs presented in this book are based upon this research by musicologist and music educators. The songs are all real American folk songs organized specifically

in a developmental order that takes children's characteristics into account.

It has been found the world over that children begin by singing two and three note chants. The ancient music of many cultures also consists of patterns based around the same two and three notes. Based upon this, Kodaly and others have found that children respond successfully to a music program which begins with these simple chants. These, therefore, are the first songs used in the music sequence.

The songs in this book are organized from two note, to three note, four note, to five note songs. They begin with simple patterns and short sequences. They are pitched where the children can sing them successfully. They utilize an interval range appropriate for young children.

The first songs consists of two notes (one interval) so the children can discriminate simply whether to go up or down. They are one chord songs. They consists of two phrases and two rhythm patterns. They utilize only quarter notes and eighth notes. In this way, the songs are kept simple.

In examining the songs, it can be noticed that there is a progression in the two note songs from short songs with simple patterns to longer songs with more patterns. There is a big difference between a song consisting of "Hello, how are you," and "Starlight, star bright, first star I see tonight. Wish I may, wish I might, have the wish I wish tonight."

In beginning a program, it is important to keep the program goals in mind for each child. It is important that the children feel comfortable and successful. Singing should always be a happy experience. The following guidelines help.

- 1) Try to have some group singing everyday.
- 2) Don't force children to join the group or to sing. If it is left to free choice, there will be some children who choose not to come at first. However, it has never failed that they eventually choose to join if the teacher is enthusiastic, supportive, and they see other children being successful and enjoying themselves. (Be sure to invite all children. Let children who do not want to come know that it is ok and that they are always welcome. These children usually listen from a distance for up to several weeks before feeling comfortable enough to join in.)

- 3) Choose only a few songs and keep the session short (about five minutes). The first session might present the Greeting Song, Cuckoo, and The Counting Song.
- 4) The teacher should always be enthusiastic and act like he or she is enjoying his or her self.
- 5) Don't correct the children or allow any negatives to creep in. If the children aren't paying attention, or are being unruly, quickly close the session by happily saying that you'll sing more tomorrow.
- 6) Look the children in the eye and talk as little as possible. Keep the children busy singing. Eliminate pauses. If something isn't working, switch to something else or end the session.
- 7) Always respond positively to student suggestions. They may have a suggestion for a song the teacher doesn't know (and it may be way too difficult), or they may have words they want to try (and they probably won't fit). However, suggestions should be accepted with enthusiasm. "Oh, that's an interesting idea. Let's try that." Don't comment negatively on the suggestion. However, always plan your lesson around the songs in this book. Children will want to sing what they know. They may know songs that are too difficult for children this age. It won't hurt to sing them a few times - so respond positively to the children's suggestions - however, don't be misled into building lessons around those songs because you think that those are the songs children want to sing. They want to sing those songs because those are the songs they know. Unfortunately, songs that are too difficult don't help children progress. In the long run a diet of only developmentally inappropriate songs will lead children to conclude that they can't sing. Therefore, remember, children will want to sing what they know. If the teacher teaches them new songs, they will want to sing those. It takes time. The teacher has to believe that the children will like the songs. The teacher has to take time to learn to enjoy the songs him or herself.
- 8) Teach a song step by step and through repetition. Children may want to sing a song over and over. Don't discourage them by saying "We already sang that." Instead, sing the songs as many times as they want. The teacher models behavior that the children will pick up. If the teacher is supportive and positive and accepting, then the children will be positive, supportive, and accepting. If the teacher listens, then the children will listen. If the teacher cares, the children learn to care. People come first, rules come second.
- 9) Sing the songs unaccompanied. It is best to pitch the songs initially in the key

of C, which means the two note songs start on an "G" above middle "C." Ideally, the children should be led by someone singing on key in the children's octave. Young children have a hard time matching a tune sung by a male. It is important that children hear songs sung correctly in tune and in rhythm.

10) Always involve the children. Ask them if anyone remembers a song that was sung the day before. Ask them if anyone remembers the words. As the children get comfortable, ask if anyone would like to show the group how the song goes.

However, be careful never to put a child on the spot. Let children volunteer and contribute - you are having fun together. Singing should be something to which everyone looks forward.

11) The songs and singing should be the point of interest. Singing is fun. Singing is the object of the gathering. Don't use games, or puppets, or other devices to attempt to entertain the children. If devices are needed, something is wrong.

Singing itself is fun. (In a similar vein, don't use singing as a device to "help the medicine go down." Often singing is used for transitions or to get children to do other things that they normally resist. This should be avoided. It goes against the main objective. Don't pair singing with something children don't like. Children will begin to associate the singing with the negative. Music should not be used to manipulate children. They don't like to be manipulated and will begin to resent music if it is used in that way.

12) Recordings of the songs children are learning can be put in a music library so the children can listen to the songs anytime they want. It is important that they can listen to the songs as often as they choose. They learn through repetition.

(However, never put music on as general background music in the classroom. This teaches the children to tune the music out. They learn that music is background rather something important in and of itself.)

The goal is for children to learn that singing is something they can really enjoy with others. Children want to be successful. They tend to avoid anything in which they haven't been successful. So, many children will be cautious at first. Some won't join the group. Others will join but will not sing. What they need is an opportunity to see others being successful at something that looks like they might be able to do it also. They need to feel that they are not going to be embarrassed, put on the spot, or asked to do something they for which they won't be successful. When they do make an attempt (even the slightest first step) it is critical that the



teacher has set them up for success rather than failure. That means the activity has to be developmentally appropriate. And, it means the teacher has to appreciate, honor, and accept the first attempt.

The songs listed in this book are placed in a developmentally appropriate sequence. They have all been used with children and the children have really enjoyed them. They develop the ear in a carefully thought out step by step process. Every song serves a purpose. In fact, they have been chosen because they can serve multiple purposes. The progression represented by these songs can later be used as children learn to play musical instruments. These songs help children learn to consciously discriminate the intervals that make up the language of music. They also serve a perfect vehicle for teaching children to read music after they have developed their ear. Therefore, these songs are important - for they form the foundation around which a music curriculum is built. And, that curriculum creates the enabler which empowers each child to develop their musical talent, ability, and potential.

# Two Note Songs

Two Note Songs are important as a vehicle for helping children develop confidence in their singing as well as develop the ability to sing on key.

Often, as teachers look over the two notes songs they complain that they don't look very appealing. This is not surprising. Teachers are on a different developmental level than children. Unfortunately, as adults it is not possible to judge what is appropriate for children based upon adult taste. Instead, it is necessary to understand children and what they need.

There has been much research, over a number of years, in various countries on children singing. Key findings of this research are summarized by Lois Choksy in her book "The Kodaly Context." On page 18 she says:

"Research indicates that the earliest musical interval usually produced by young children is an approximation of a minor third. This being the case, it would seem likely that the out-of-tune singer would be helped by being given a variety of singing experiences using this interval."

On page 16 she says:

"The rhythm of the child's natural, self-created chants is duple... The tunes the child creates while playing tend to be rather plaintive, in a slow tempo, and sung on an approximation of a minor third... The child's natural singing range...generally lies between D above middle C and the A or B above... The child's self-started tunes almost always begin with a descending interval and he can rarely sing half-steps in tune.

Lois Choksy then goes on to say:

"The implication for these developmental characteristics of

early childhood should be far-reaching. They are not recent discoveries, and yet, if one peruses the music textbooks intended for use in kindergarten and nursery schools, it is possible to find example after example of unsingable songs with ranges of an octave or even a 10th, of songs built on ascending scale patterns, of songs in 3/4 meter. A publisher, once questioned as to why his kindergarten music books had so much material musically unsuitable for young children, answered: "Children don't buy books--teachers do."

The two note songs have been chosen as beginning songs, not because they appeal to adults, but because they appeal to children. They appeal to children because the songs are at the children's developmental level. The songs are a match for the children's capabilities. Children can learn the songs successfully. They present a challenge, but not a threat. The children won't be able to sing them at first, but they feel it is possible, and with work they are able to master them.

The adult attitude is critical. If the adults complain, or appear disinterested in the songs, the children will pick up the attitude of the adult. There may be some children who are more advanced and ready and eager for more advanced songs. Those children may complain. The adults response to complaints is very important. If the adult agrees with the complaint, all is lost. The reality is that different songs are appropriate for, and appeal to different people. We shouldn't make the mistake of putting a song down simply because it isn't appropriate for, or doesn't appeal to, us. If we do, every song will be complained about by someone, and no one will be able to enjoy any song. Instead, the rule should be to support everyone in their interest in what they want to sing. The more advanced children should have an opportunity to sing songs for which they are ready. Hearing those songs will provide valuable experience for the less experienced children. On the other hand, it won't hurt the more advanced children to sing beginning songs either. The practice will help solidify their skill. However, one note of caution. Children like to sing what they know. What they know may be too advanced for them. The teacher has to have to courage and vision to look beyond the children's current interest to what he or she knows is best for the children. In this way, the teacher leads the children to their future interest and future success. It is easy to get misled

by trying to follow what appears to be children's interests. A child might want to sing "Puff the Magic Dragon." It is a terrific song. However, listening to the child might reveal that the child not only can't sing the melody, and doesn't know all the words, but that the child can't sing simple three note songs either. So, what is singing "Puff" going to accomplish? It will make the child momentarily happy, but in the long run the child may conclude that he or she doesn't have any musical talent because he or she can't carry a tune. Can a child learn to carry a tune by attempting songs that are complex and go beyond their singing range? Such a feat is very demanding and sets the child up for failure. Lois Choksy, on page 22 of her book, points out:

"The extent to which we tend to ignore the development of individual singing was brought sharply into focus a few years ago when the preliminary findings of the National Assessment in Music were released. They showed that across the United States hardly any child tested could sing "America" all the way through in tune. This is not a condition music teachers should allow to continue."

It is important to proceed differently. Experience has shown that the most effective technique for helping children is to begin simply. The two note songs have been carefully selected for this purpose.

The first three songs are very simple. The learners simply distinguish whether the melody goes up or down. The interval is the minor third that comes most naturally to children. The songs are in duple meter which is also natural to children. The rhythm is made up of either quarter notes, or eighth notes. There are two rhythm patterns - a quarter note pattern, and an eighth note pattern. The musical idea is short. In Cuckoo, the main vowel sound is "oo." Research as summarized by Choksy indicates that "The "oo" seems to be an easier vowel sound for finding pitch than others. Games or songs in which the individual child is called upon to sing a simple response on "oo" may be successful where responses sung on words have not been."

After the children are singing the first three songs with confidence, the next two

songs take the musical idea in the first three songs, and then add to it. After those songs, the following songs then provide for variation and provide an opportunity for improvisation based upon skills developed. The songs also get longer and more complex. More complex rhythms and even an ascending pattern is introduced. This is intended to help children extend and solidify what they have learned before going on to distinguishing new intervals.

Choksy summarizes several points to keep in mind while helping children learn these songs.

1. Singing should be unaccompanied. "...Accompaniment tends to cover the young child's voice." The child needs to hear his or her own voice and the voices of the children around him or her
2. "The volume at which children sing is another important factor in fostering in-tune singing. Often the child singing most loudly in a class situation is the one most out of tune. The child is singing so loudly that he cannot hear the others, more in tune, around him. Children sing in tune more easily if they are instructed to sing softly. The young child generally cannot produce a good singing tone loudly."
3. " Tempo also affects the quality of children's singing. Bright, fast ditties are far more teacher - than child- oriented. Even the simple three note songs of early childhood are often sung by teachers at a tempo too fast for children. A short song may be over before the child with pitch discrimination difficulty has found his first note. Songs should be sung very slowly and clearly for and with young children."

The following songs in this book are intended to be learned a few at a time. Ideally, they are repeated every day and sung through several times each day. As time goes on, new ideas can be introduced as the songs are sung. Some suggested ideas are listed for each song. These are not all done at once. They are introduced over a passage of time.

Music should have a feeling of being spontaneous. Everyone should feel they can

participate, are important, and valued. As they learn a number of songs, they should be invited to suggest which song they have learned they would like to sing. Children enjoy singing the songs they know. As the list of songs gets longer, there may not be time to sing every song they know every day. However, it is important to remember to review songs learned earlier. And, as old songs are refreshed, new things to do with the songs can be introduced. The children can be taught new verses. They can be invited to suggest new words or make up their own verses. They can be invited to participate in new activities. They can be shown how to clap or march to songs, how to sing simple songs in rounds, how to sing louder or softer, and even later, how to notate the songs and play them on instruments. The group can even make up dances to do while singing the songs. So, more and more is incorporated into the activities as time goes on. It is a gradual building process. Music is never static. It is expressive. It is participatory. It is fun.

# The Greeting Song



The Greeting song is the first song to be taught to the children. It is used when the children are gathered together as a way of greeting each child. Everyone sings, "Hello, how are you?" Then, the teacher suggests that they go around the circle and greet each child. In going around the circle, the teacher says the next child's name and then has the children sing the child's name followed by the words, "How are you?" On future days, the teacher can ask the group if anyone remembers each child's name as they go around the group. Then, the group sings the greeting to the child. In this way, the children become actively involved in paying attention to each child and their name.

# Cuckoo



"Cuckoo" is a song from Humperdink's "Hansel and Gretel". This song is a good song to use at the beginning of the year. It is simple and children can learn it relatively quickly. Many children will just listen at first. Others will sing off of key. That is ok. The teacher should not insist that the children participate. If the teacher is enthusiastic, and if the songs are developmentally appropriate, the children will begin to sing when they feel confident. Simpler songs help them feel confident sooner.

If the children can pitch themselves to a teacher's voice in their own range, and if the song is not pitched too high or low, and if the children have a chance to sing the song everyday, they will soon begin to sing on key.

The children will sing on key sooner if they can hear themselves in relation to someone singing on key. Therefore, it helps for the songs to be sung unaccompanied, at least until the children are singing on key. Also, it is important that the children do not become self-conscious about their singing. Therefore, the teacher should not correct the children at this stage. Instead, the children should be given ample opportunity to listen and to practice without worry. They often like to listen freely to recordings of the songs they are learning.

For variety, after the children have learned the song, they may enjoy playing a game. However, at this stage, a game may be distracting, and it isn't necessary. However, if you want to



experiment, simple games can be fun and provide for variety.

The teacher can make up very simple games. For example, the teacher can hold a stuffed animal or bird named “Cuckoo” behind her back while the children sing “Cuckoo, Where are you?” When the children finish the question, the teacher can have the stuffed Cuckoo” briefly appear from behind her back and then disappear again.

As a variation, the “Cuckoo” can be hidden somewhere in the room.

Another variation can be to have children taking turns being the “Cuckoo.” The child who volunteers to be “it” puts on a blindfold and sings “Cuckoo, where are you.” And, the “Cuckoo” answers back with a “Cuckoo.” The blindfolded child has to follow the sound to find the “Cuckoo.” At first young children may be timid of blindfolds, and are uncertain about having their eyes closed. Therefore, they will look. That is ok. The real objective is to have fun while practicing singing the song.

As time goes on, the game can get more complex. For example, after the children are all singing comfortably in tune, a more advanced activity can be given to the children that teaches them to distinguish between loud and soft. In this activity, while a child, who volunteers to be “it” hides his or her eyes, the other children sit in a circle and one child hides the stuffed “Cuckoo” behind his or her back. Then, the child who is “it” tries to figure out who has “Cuckoo” while the other children sing the song over and over. As the child who is “it” gets closer to the “Cuckoo” the children sing louder, and as the child gets further away the children sing quieter as a hint. This becomes an exercise in helping children learn to sing loud and soft. Of course, the teacher will have to teach them how to do this. And, this game should not be played until the children are all singing comfortably in tune.

# The Counting Song

One, Three, Five, Seven, Nine, two, four, six, eight, ten, tie shut pick lay sing, my the up them a, shoe door sticks straight gain.

Children often know different words to go with this song. For example, they may say the words are "Buckle my shoe" instead of "Tie my shoe." Or, they may know "Close the gate" instead of "Lay them straight." Or, they may want to sing "Big fat hen" instead of "Sing again." This is terrific and should be taken advantage of in order to get children involved. The teacher should encourage ideas by responding to the children with enthusiasm. The teacher should say, "Oh, that's a good idea. Let's try singing it that way." So, as children make different suggestions, the group can try them.

The children can tap the beat to this song on their lap. Later on, this song can be used for counting to see who is "it" in a game.

# Clap Your Hands

Clap,  
Stomp,          clap,  
stomp,          clap  
stomp          your          hands,  
your          your          feet,

clap          your          hands          to -          geth          -          er.  
stomp          your          feet          to -          geth          -          er.

The first three songs utilized the same simple musical pattern. This repetition enables children to have further practice in a simple pattern while feeling they are doing something new.

Clap Your Hands builds on the pattern practiced in the first three songs. It adds a new pattern after the familiar pattern.

The teacher initially sings the first verse for the children and then has them sing it clapping their hands. The teacher then asks the children what else could be done. If the children don't have any ideas, the teacher can suggest such things as: stomp, blink, etc..

This can be a fun song for clapping. The teacher can use it to differentiate between clapping on the beat and clapping the rhythm of the words.

At first have the children clap the rhythm of the words. Have them

clap the rhythm as they sing. Then, have them try clapping the words without singing. When they can do that with confidence, show them how to clap the song as a round. Divide the group into two parts. The second group starts clapping the song when the first group gets to measure 3. This song can also be sung as a round.

After children learn several 2 note songs the words of a song can be clapped (or whistled) by the teacher, and the children will enjoy trying to guess the song.

These activities not only help develop conscious awareness of rhythm, but they help develop auditory imagination - the ability to remember and hear things in their head. This is a pre-requisite to being ready to play a musical instrument as well as being able to sing independently.

Ideally, the Teacher should also be providing the children with some movement and dance activities. In the beginning the teacher should allow the children to move freely to music provided by the teacher. When the teacher sees that the children move in rhythm to music, she can introduce the concept of stepping in time to music and can teach them how to march. The “Marching” song is a song later in the curriculum that is good for the children to sing and learn to march. So, when children are comfortable clapping the rhythm of the words, and have learned to march to the beat, the teacher can have the children stomp the beat, walk the beat, and clap the beat. They can then return to the “Clapping Song” and clap the rhythm of the words for the verse about clapping, and stomp the beat for that verse about stomping.

So, at this later time, after some practice, children will be ready to enjoy an activity where they are asked to switch back and forth between clapping the rhythm of the words and clapping the beat of a song. The teacher can ask them to clap the rhythm of the words when she holds up her hands, and clap the beat for the song when she points to her feet. This will help the children distinguish between rhythm and beat.

# Look At Me

Hey! Hey! Look at me.  
Hey! Hey! Look at me.

I am smiling, you can see.  
I am frowning, you can see.

This song is a good vehicle to get children to sing individually without being self conscious.

The teacher stands in front of the group and points out that she is smiling. Then she sing the first verse. The children then imitate the teacher and sing the song back in a follow the leader fashion.

The teacher then asks who has an idea of what can be done. When a child has an idea, the teacher asks the child if he or she would like to be the leader. The child stands in the middle of the group and carries out their action while singing the song. The group then imitates.

In “Hey, Hey, Look at Me” there is an opportunity for individual singing. The children insert any word they wish for “smiling” and perform a suitable action. Some additional verses could include dancing, frowning, hopping, skipping, etc.. This is played as a circle game, with the group stepping to the beat while the child who is “it” stands in the center. After he or she sings his or her verse, the whole group sings it, repeating his or her action.

# Starlight



This is a song children have traditionally sung that gets passed on from one generation to another.

This is one of the longest, and therefore, the hardest of the two note songs. This song should be left until the children are confident in their singing.

It is important to value singing for its own sake, and not feel that it is necessary to do an activity with every song. In fact, it is a mistake to have an activity for every song. Children need an opportunity to enjoy the simple pleasure of singing unaccompanied. Singing does not need a vehicle to be enjoyed. Therefore, there are fewer activities as children progress.

# Peas Porridge Hot

C

Peas Some por - ridge hot. Peas Some por - ridge like it

cold. cold. Peas Some por - ridge in the pot like it in the pot

nine days old. nine days old.

Children enjoy clapping to this song. This activity provides practice in keeping a beat.

The children can sit in pairs facing each other. They then clap to the beat in the following sequence - they clap their lap, their hands together, then each other's hands, then their hands together. Then, repeat a second time. Then, clap their lap, hands together, then right hands together, clap, left hands together, clap, both their hands together.

# Three Note Songs



# Rain, Rain

C

Rain, rain, go a - way,

F C

come a - gain some o - ther day.

This is the first three note song. Many children will already know this song and will enjoy singing it. It starts off with the same pattern used in the first two note songs. It is a short, simple song. It introduces the new note only once near the end of the song. This is useful when teaching a child how to play an instrument. The child can listen to the piece and see if they can discern where the new note is in the song.

Young children often enjoy doing a movement to a song. In Rain, Rain, the children can show the rain falling by moving their fingers while lowering their hands from overhead. They may like to pretend to push away the rain clouds. This type of activity represents one of the first kinds of movement activities in which young children feel comfortable. They simply act out the words to a song while sitting or standing in place.

# Mill Wheel

C F C

Round and round the

F C

mill goes round,

F C

As it turns the

F C

corn is ground.

Children enjoy moving around in a circle in accompaniment to this song. The first time through they can circle in one direction, and then the next time through they can reverse directions. They can also add a "Miller" game to the circle. A child can stand in the center as the "Miller" grinding grain with a large circular arm motion. The "owner of the corn" can stand outside the circle ready to give chase. The group circles as the song is sung. When the song stops, the "Miller" grabs a handful of grain and is chased around the circle by the "owner." The owner and miller choose children to take their places.

# As The Horse Trots Down the Lane

C F C

As the horse trots down the lane,

F C

All the chil - dren fol - low.

F C

Will they catch him? I don't know.

F C

We'll find out to - mor - row.

# Bell Horses

C



Bell hor - ses, bell hor - ses,

The first line of music is written on a single staff in treble clef with a 2/4 time signature. It begins with a C chord. The melody consists of quarter notes: C4, E4, G4, A4, G4, E4, C4, and A4. The lyrics are 'Bell hor - ses, bell hor - ses,' with hyphens under 'hor' and 'ses' in both phrases.

F C



What's the time of day?

The second line of music is written on a single staff in treble clef. It begins with an F chord, changes to a C chord, and ends with a double bar line. The melody consists of quarter notes: C4, E4, G4, A4, G4, E4, C4, and a final quarter rest. The lyrics are 'What's the time of day?' with hyphens under 'time' and 'day?'.



One o - clock, two o - clock,

The third line of music is written on a single staff in treble clef. The melody consists of quarter notes: C4, E4, G4, A4, G4, E4, C4, and A4. The lyrics are 'One o - clock, two o - clock,' with hyphens under 'o' in both phrases.

F C



Time to a - way!

The fourth line of music is written on a single staff in treble clef. It begins with an F chord, changes to a C chord, and ends with a double bar line. The melody consists of quarter notes: C4, E4, G4, A4, G4, E4, C4, and a final quarter rest. The lyrics are 'Time to a - way!' with hyphens under 'a' and 'way!'.

Children may like to trot or prance to this song. One or two children can be selected to accompany the song with bells. Too many bells will overpower the singing.

For fun, two children can be selected at a time to serve as a pair of horses. The horses can prance around the circle jingling bells as they go.

# A Tisket, A Tasket

Traditional

$\text{♩} = 60$

A tis ket a

3 tas ket, a green and yel - - low

5 bask - - - et, I sent a let - ter

7 to my love and on the way I

9 lost it, I lost it, I

11 lost it, yes, on the way I

13 lost it.

The song “A Tisket, A Tasket” is sung to a traditional game of chase. The group stands and sings in a circle. One child walks around the circle and taps another on the shoulder. They both race around the circle to see who can get back to the vacant position first. The loser becomes it.

One child walks around the outside of the circle carrying a “letter.” On the last phrase, “I lost it,” the letter is dropped behind another child. That child picks up the letter and chases the first child. The one who gets back to the open place in the circle first is “safe,” the other one is “it,” and the game continues.

One problem that sometimes arises with this and similar games is that some children would rather remain “it” than be “safe.” If this should occur the rules may be changed so that the one behind whom the letter is dropped automatically becomes the new “it” after the chase.

There are numerous versions of the game. All seem to involve a circle. In some versions the two children run in opposite directions around the circle. Usually, the children race to see who can get back into the vacant place in the circle first.

# It's Raining, It's Pouring



# Lucy Locket

C F C

Lu - cy Lo - cket lost her po - cket,  
Not a pen - ney was there in - it,

F C

Kit - ty Fi - sher found it,  
on - ly rib - bon round it.

The children sit in a circle. One child hides his or her eyes. A small purse is passed from child to child around the circle while the group sings. On the word "it," at the end of the song, the child holding the purse must hide it quickly. The child who was "it" has three guesses as to who has the purse.



# Blue Bells

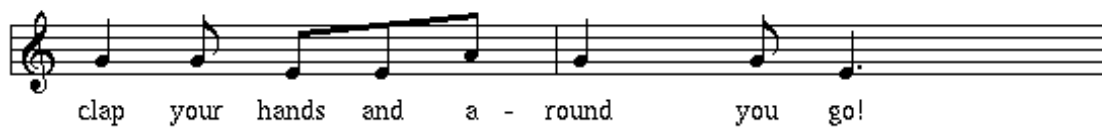


Blue                    bells,                    cock - le                    shells,  
Blue                    bells,                    cock - le                    shells,



ee - vy                    i - vy                    o                    ver,  
ee - vy                    i - vy                    out                    now!

# Oliver Twist



During the first phrase, one child makes up an action which the others imitate. On the other phrases, all perform actions as directed by the text. When older children play this game, they may bounce a ball between actions.

# Bye Baby Bunting

C F C

Bye ba - by bun - ting,

F C

Dad - dy's gone a - hun - ting to

Find a lit - tle ba - by bed to

F C

put the ba - by bun - ting in.

This song should be sung quickly as a lullaby. Children may like to pretend to gently rock the baby to sleep while singing the lullaby.

# Icha Backa




Ich - a back - a So - da crack - er,



Ich - a back - a boo,



Ich - a back - a So - da crack - er,



Out goes you!

# **Four Note Songs**

# Ring Around the Rosy



The children form a circle joining hands. While singing the song, the children circle round and then all fall down at the end.

# Marching

C

Come One and foot join up a and march one with foot me. down,

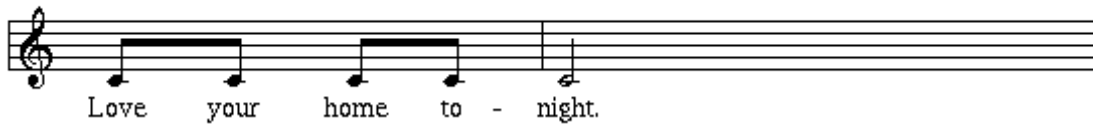
The first line of musical notation is on a treble clef staff with a 2/4 time signature. It contains seven measures of music, each with a single quarter note. The notes are: G4, A4, B4, C5, B4, A4, G4. The lyrics are: 'Come One and foot join up a and march one with foot me. down,'.

It March - is ing, eas march - y ing you through can the see. town.

The second line of musical notation is on a treble clef staff with a 2/4 time signature. It contains seven measures of music. The first measure has a quarter note G4. The second measure has a quarter note A4. The third measure has a quarter note B4. The fourth measure has a quarter note C5. The fifth measure has a quarter note B4. The sixth measure has a quarter note A4. The seventh measure has a quarter note G4. The lyrics are: 'It March - is ing, eas march - y ing you through can the see. town.'.

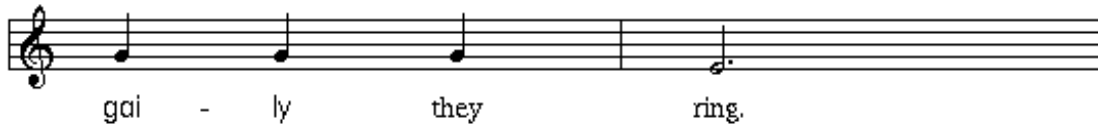
This traditional children's marching song is a great song for marching.

# Curfew Song

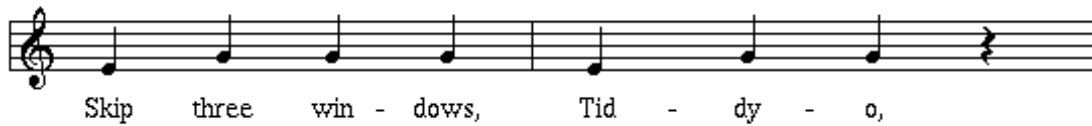




# Bells in the Steeple



# Tidy-O



Children form a circle with arms raised as windows. One child skips around the outside of the circle on phrases one and two. On phrase three, he or she circles one of the other children by going through the windows on either side of the chosen child. The child circled joins the first child, and the game is repeated with the two skipping around the outside.

# Johnny Caught a Flea



Tee, hee, hee! John-ny caught a flea!

The first line of music is written on a single staff in 2/4 time. It begins with a treble clef and a key signature of one flat. The melody consists of two measures. The first measure contains three quarter notes: G4, A4, and B4, followed by a quarter rest. The second measure contains four quarter notes: C5, B4, A4, and G4, followed by a quarter rest.



Flea died, John-ny cried, Tee, hee, hee!


The second line of music is written on a single staff in 2/4 time. It begins with a treble clef and a key signature of one flat. The melody consists of two measures. The first measure contains four quarter notes: G4, A4, B4, and C5. The second measure contains three quarter notes: B4, A4, and G4, followed by a quarter rest. The line ends with a double bar line.

# Teddy Bear, Teddy Bear




Have the children perform the actions specified by the words.


# Mother, Mother



Moth-er, Moth-er, I am sick, Send for the doc-tor quick, quick, quick.



Send for the doctor, Send for the nurse, Send for the la-dy with the al-li-ga-tor purse.



Don't want the doctor, don't want the nurse, Don't want the la-dy with the al-li-ga-tor purse.

# **Five Note Songs**

# Hot Cross Buns




Hot cross buns!



Hot cross buns!



One a pen - ny, two a pen - ny,



Hot cross buns!

# Closet Key



“The Closet Key” is accompanied by a game in which one youngster hides the key in the classroom and another must find it. The class offers musical clues by singing softly when he or she is far from the key and gradually singing louder as he or she gets closer to it. When he or she finds the key, he or she sings the last verse, “I have found,” alone.



# Fais Do Do



Fais do - do and



let us go dream - ing,



Fais do - do, come



dream - ing with me.

# Hop, Old Squirrel



Have children hop about freely. Substitute other words and actions for “hop,” such as “jump,” “creep,” “crawl,” or “run.”

# Good News



Children enjoy substituting other words for “chariot,” depending upon the time of year. They may sing “Good news, winter’s coming” or “summer’s coming.”

# Mary Had a Little Lamb




# Old Blue



I had a dog and his name was Blue,



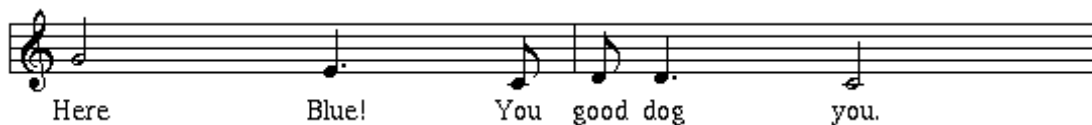
I had a dog and his name was Blue.



I had a dog and his name was Blue, And I



bet-cha five dol-lars he's a good dog too.



Here Blue! You good dog you.

# Button



But - ton, you must wan - der,



wan - der, wan - der,



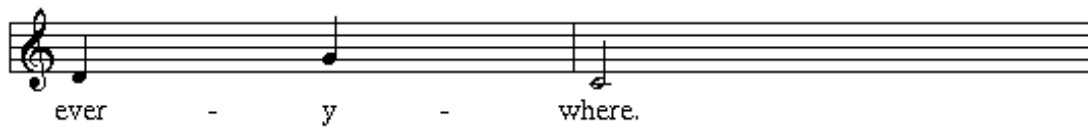
But - ton, you must wan - der



ever - y - where,

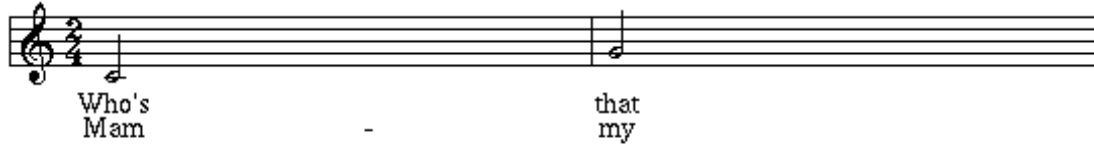


Bright eyes will find you,



The child who is “it” sits in the center of the circle. The rest of the children pass an object (the button) around the circle while trying to cover their actions from the child in the center. When the song is over, the button stays with whoever has it at that point, and the child who is “it” must try to guess who has it.

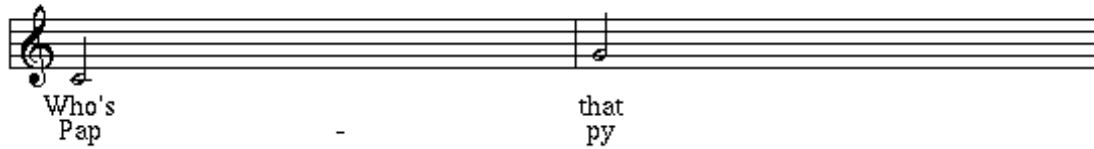
# Who's That?



Who's Mam - that my



tap - ping at the win - dow?  
tap - ping at the win - dow?



Who's Pap - that py



knock - ing at the door?  
knock - ing at the door.



# Here Comes a Bluebird



**Second Verse:** Takes a pretty partner into the garden, Hi- Diddle-um a Day- Day-Day.

The children stand with hands joined and raised to form the “windows.” One child, the “bluebird,” weaves in and out the windows during the first two phrases. On the phrase “Take a little partner,” the bluebird takes the hands of the nearest person and they hop together in a small circle until the end of the song. When the song is repeated, both bluebirds go in and out the windows, choose partners, and “hop in the garden.” The game continues until all are chosen.