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Songs and Rhythms for the Child in the Home

Handwritten musical notation on seven staves. Each staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The notation consists of various note values including quarter, eighth, and dotted notes, with some measures containing rests or double bar lines.

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Songs and Rhythms *for the Child in the Home*

Grace Irene Bennett

MOST CHILDREN have a sense of rhythm and an enjoyment of music even when they are very young. That is why it is possible to develop a taste for good music by letting the child have the right training in his babyhood and pre-school days. Of course, only simple rhythms are used in this early period but they serve to give the child a background of musical memories which will help him to express himself musically before he is old enough to start learning to play an instrument. Even the baby may listen to soft melodies and learn to feel their rhythm as we wave his hand back and forth in time to the music.

I. Training the Young Child to Appreciate Music

"How shall we begin and just what shall we do?" "Is there danger of doing too much?" These questions are asked by those interested in music and small children.

Very young children can learn (as soon as they understand language) to listen without talking when music is played. We can simply say "It is my turn to play now," or "The piano is talking now; it is your turn to listen." This is the first essential in musical training.

We can help the little child to notice the musical tones and the rhythm in the everyday activities around him. For example, to teach him to listen carefully to tones we can imitate the striking of the clock, the "click, click, click" of the egg beater, the "whirr" of the vacuum cleaner, the "honk, honk" of the car, the "swish, swish" of the broom as we sweep, the "prrrp" of the telephone and the doorbell and on and on.

In compiling this circular, thanks must be given particularly to Miss Abby L. Marlatt of the Home Economics Department for suggestions and criticism throughout; to E. B. Gordon of the University School of Music for very helpful suggestions; to Leon T. Iltis for reading and checking manuscript; to Mrs. Forest Kellman for writing out the music scores in a key suitable for young voices; to Miss Margaret H'Doubler of the Physical Education department of the University for checking the section on rhythm; to Mrs. Edward Law for suggestions and criticisms throughout; and to Miss Elizabeth Paddock for partial use of a bibliography which she compiled.

The children referred to and photographed throughout the circular are in the regular class who make up the Dorothy Roberts Nursery School at the University of Wisconsin.

For beginning rhythm work there are countless ways of making a toddler "rhythm conscious." As he swings we can say "swing, swing, swing" in a definite rhythm with a little improvised tune. As he plays train we can run with him saying "choo, choo, choo" in time to our steps. As he climbs up stairs we can say with him "step, step, step." As he listens to music we can say "clap, clap, clap" and suit the action to words. As he rides his rocking-horse we can say or sing "rock, rock, rock."

If we do these simple things at home with the toddlers we are laying the foundations for the development of singing and the ability to move one's body rhythmically and with ease. Just a few days of demonstrating musical possibilities in playthings are often enough. Then we find the children imitating the train and the tri-cycle and singing their new ideas into monotonous but real little songs.

The songs and games listed in this circular can be used by a mother with only one or two children or by a group of children under a teacher's direction. We have used the group pictures and description because we have a group in the nursery school. Mothers of the nursery school children play the same games at home with their children.

Voice Without Piano First

We sing for children first without any instrumental accompaniment because it is simpler and therefore less tiring and less stimulating. We pitch songs rather high between middle C and E flat in the 4th space because children's voices are high pitched and when they begin to imitate we want to supply something which it is natural for them to imitate. If they learn to sing without needing a piano to keep the melody for them, they sing much more at work and play.

Relaxation and Music

When reading books on musical training for children and talking to teachers of music one is impressed by the number of writers and teachers who stress the fact that children should learn to listen quietly as well as to learn to beat time by clapping, marching, or some other form of physical response. Miss Edith Rhett, who manages the children's symphony concerts of the Detroit

Symphony Orchestra, thinks that no better training can be given than that of getting the child to sit quietly and listen. At first one should expect attention for only about a minute. The length of listening time could gradually be increased over a period of years until at length the child enjoys an entire concert.

At the Dorothy Roberts Nursery School we first combined relaxation and music in an effort to teach relaxation, since we sang only when everyone was quietly resting on his cot, and also to teach the children to be good listeners, for there are few distractions when one is resting on one's back and cannot very well see one's amusing neighbors.

Pre-school children need at least one rest period before their noon meal because they are so very active. We cannot "make" them relax even though we make them lie down. If a child is tense we can show him how his rag doll's arms flop down when released. He won't know what "relax" means until we demonstrate. If he hates to rest we can save our choicest songs for the rest period and gradually through associating rest and music we can build up a more happy attitude toward rest as well as an ability to listen to music.



In Some Households We Have Rhythm Work Just After the Nap.

The Time for Music Work

The best time for music work varies with the type of organization in the household and the temperament of the child.

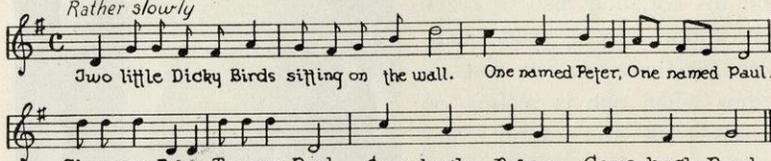
In some homes songs and rhythms are sung and played in the morning before breakfast. In other homes the mother or big sister finds it easier to play games after the nap in the afternoon. If a child is not kept awake later by the music, some families play rhythm games together just before bedtime.

II. Songs Which the Very Youngest Children Enjoy

BESIDES the sing-song imitation of activities there are little songs which children enjoy. There are songs to be used with every stage of their development. They like the type which give them a chance to imitate some action since they are quite "motor minded."

The very littlest children like the Froebel and Poulsson finger play songs such as "Thumbkin", "Two Little Dicky Birds" and "This Little Pig Went to Market."

Rather slowly



Two little Dicky Birds sitting on the wall. One named Peter, One named Paul.

Fly a-way Peter Fly away Paul. Come back Peter Come back Paul.

The image shows two staves of musical notation in G major (one sharp) and common time. The first staff contains the melody for the first line of the song, and the second staff contains the melody for the second line. The lyrics are written below the notes.

Children of two or more like to play the following game. They close their hands and put thumbs up. The thumbs are the birds. When we say "Fly away Peter" the right hand is opened and with the fingers fluttering to imitate flying, the hand is raised far above the head. Then "Fly away Paul" follows. At the words "come back," first the right hand and then the left are brought back to their original positions.

The subject matter of the songs for pre-school children must be such that they find it familiar. Unlike the older child who constantly craves something new, the pre-school child experiences the keenest joy in the familiar. His environment presents so many unexplained phenomena that he clutches joyfully at the familiar much as we rejoice over a familiar face in a strange land.

The New Terms Must Be Interpreted in Terms of the Old

Then too the pre-school child is still the sublime egotist. He not only likes songs about children but he likes to think that the song is about himself. For example, nearly all children love "Billy Boy." But they love it far more if we tell a wee story about a little boy who does exactly as they do whose name is Billy Boy. In the nursery school they insist on the story every time no matter how often the song is sung. One little boy named Billy is convinced that this song recounts his adventures.

The story illustrates the almost unbelievable simplicity of a story with which two and three year olds are delighted:

"Once upon a time there was a little boy named Billy Boy. He was just exactly as big as you are, Jimmy. He had yellow hair and blue eyes and a green suit just like yours. (Ah! the legs have stopped waving. This is worth listening to). He had a mother who looked just like your mother. Now since Billy had grown so big (he was three years old just as you are, Jim) his mother let him go for a little walk to the corner every morning. When he came back, he climbed up the steps and rang the doorbell. His mother opened the door and sang:

"Oh where have you been, Billy Boy, Billy Boy?

Oh where have you been, Charming Billy?"

"I have been to see my wife

She's the joy of my life

She's a young thing and cannot leave her mother."

flats *slow swinging time* *g a b b b e g a b c b*

Oh where have you been Billy Boy Billy Boy, Oh where have you been charming

Billy? I have been to seek my wife, she's the joy of my life. She's a

young thing and cannot leave her mother.

Some of the favorite stanzas of this long, long song are as follows: The expression "quick as a cat can wink an eye" never fails to cause eyes to sparkle joyfully.

2.

"Can she bake a cherry pie, Billy Boy, Billy Boy?
Can she bake a cherry pie, Charming Billy?"
"She can bake a cherry pie
Quick as a cat can wink an eye
She's a young thing and cannot leave her mother."

3.

"Can she make a feather bed, Billy Boy, Billy Boy?
Can she make a feather bed, Charming Billy?"
"She can make a feather bed
With a night cap on her head
She's a young thing and cannot leave her mother."

4.

"Did you take her for a ride, Billy Boy, Billy Boy?
Did you take her for a ride, Charming Billy?"
"Yes I took her for a ride
And she sat right by my side
She's a young thing and cannot leave her mother."

5.

"How old is she, Billy Boy, Billy Boy?
How old is she, Charming Billy?"
"She is six times seven
Twenty-eight plus eleven
She's a young thing and cannot leave her mother."

Another favorite is the classic myth of "Fair Rosie." This is an old English folk song. After the children learn to sing it, we play it as a game but for the first few months it is a song with a story to explain it to the littlest ones.

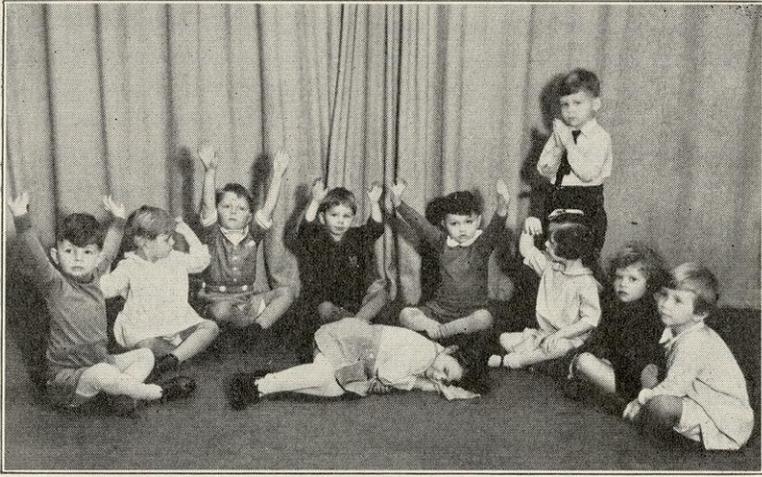
"Fair Rosie" was a very lovely little girl. She had long curls like Barbara's. She wore a pink dress like Virginia's. She lived in a big castle and had very happy times playing out of doors. This is a song about her:

(Fair Rosie sits in the circle while all of this is being sung to her credit).

Slow swinging time

Fair Rosie was a lovely child, a lovely child, a lovely child. Fair
Rosie was a lovely child a lovely child

The image shows two staves of musical notation in G major (one sharp) and 2/4 time. The first staff contains the melody for the first line of the song, and the second staff contains the melody for the second line. The lyrics are written below the notes.



Fair Rosie Sleeps While the Prince Cuts the Trees Down.

The other verses complete the exciting recital of Fair Rosie's adventures.

1. Fair Rosie was a lovely child, a lovely child, a lovely child
Fair Rosie was a lovely child, a lovely child.
2. Fair Rosie lived in a great high tower, etc.
(children hold arms up to show how high it is)
3. A wicked fairy came one day, etc.
(one child runs around circle imitating flying—children in group clap)
4. The wicked fairy waved her wand, etc.
(The fairy waves her hand. So do the children in the circle)
5. Fair Rosie slept for a hundred years, etc.
(She puts her head on her hands, lies down and sleeps, children sit in circle and pretend to sleep)
6. A great big forest grew around
(children wave arms pretending to be trees)
7. A gallant prince came galloping by
(The prince gallops out of his corner; children in circle clap)
8. He cuts the trees down with his sword
(He taps the upraised arms and the children drop their arms when touched)
9. And they both went galloping off.
(They take hands and gallop off; children in circle clap)

This game gives training of a varied sort. First the little folks have to learn self control—to sit quietly while some other child plays the leading part. At first they all want to be everything at once. There are three characters. There is Fair Rosie, who sits in the circle, falls asleep when the fairy's wand is waved and after being waked by the prince goes galloping off with him.

There is the wicked fairy who comes galloping out from her corner, runs around the circle and then waves the wand which puts the maiden to sleep. No one has ever asked what a wicked fairy was so we never explain. To the children it is a child in a corner who gallops out, runs around the circle and waves a wand.

Then there is the gallant prince. How gaily and seriously he gallops around the circle, cuts the trees down with his sword, takes Fair Rosie by the hands, waits until exactly the right moment and then gallops off with his lady.

A pianist must be quick and sympathetic to change in mood. If we are singing without a piano we vary the character of the rhythm to suit the drama in the song. We sing softly as Fair Rosie sleeps, with a decided swing as the trees wave, and with a quick staccato time as the prince gallops. We must watch, too, to see the rhythm at which a child gallops and make our music fit. (We notice the same variation in speed of movement in the pre-school group that Miss Margaret H'Doubler notices in her groups of university students.) There is the very quick, the medium and the slow rhythm of movement. Some children walk, run and gallop quickly while some naturally move slowly. In a group dance they conform but when one is the prince it is easy to play to his rhythm. We played this game the first year at school with no piano accompaniment. It can be done in a home with no piano; the mother needs only to know the melody.

Another favorite song ("Bobby Bumble") which is often used in the kindergarten was introduced by one of our mothers. It immediately achieved great popularity among the very young who have occasion to tumble often.

Gaily

High ho for Bob-by Bumble! He does-*n*t mind a tum-ble
But up he jumps and rubs his bumps and does-*n*t even grum-ble.

The image shows two staves of musical notation in G major (one sharp) and common time (C). The melody is simple and rhythmic, with lyrics written below the notes. The first staff begins with the tempo marking 'Gaily'.

While we sing the song for its melody it serves as an effective stop for howls over small hurts. Sometimes there is a tumble on the playground and a small face looks just ready to cry. Quickly the expression changes and we hear: "I don't cry, I was a Bobby Bumble."

Songs in Other Languages

It is fine for the pre-school child to learn early that there are other peoples in the world than those in his own country and that they speak other languages. We can tell them what the song is about in our own language and then sing it. In the Dorothy Roberts Nursery School little French and German songs are among the prime favorites.

"Frère Jacques" is a little French song which they all sing. We explain that "Frère Jacques" means Brother Jack and tell some such story as the following:

"There was once a little boy who was just as big as Jackie. He had a little sister who was just as big as Barbara. Every morning the sister woke up early and went out to play in the sunshine. She got lonesome and wished to have Brother Jack playing too. So she went to the window and there he lay fast asleep. She looked in at him and sang:

"Frère Jacques! Frère Jacques
Dormez-vous? Dormez-vous
Sonnez les matines—sonnez les matines
Ding dang dong; Ding dang dong!"

Slow swinging time

Frère Jacques Frère Jacques Dormez vous Dormez vous Sonnez les matines.
sonnez les matines. Ding dang dong Ding dang dong

"My Pigeon House" is Popular

"My Pigeon House" is a tuneful lullaby but it can be played as a group game with some of the children forming a circle or shelter for the pigeons and others as pigeons crouching down in the circle with arms folded across chests to represent wings.

They fly out when the song indicates the action; they "perch" by stopping in place. They come back when the words indicate that that is the thing to do. Then they settle down in the circle, put their heads under one arm and sing "coo" very softly.

Slow swinging time

My pigeon house I open wide and I set all my pigeons free
 They fly about on every side and they perch on the tallest tree
 and when they return from their weary weary flight they fold their wings and
 say good night Coo oo Coo Coo

Other games which combine singing with rhythm work are as follows:

"Jack Be Nimble" is a game of which they never tire. A block represents a candlestick. So real is the candlestick to Billy that once when Jane sat on it he cried loudly, "You will get burned! you will get burned! A candle is hot!" The child who is "it" merely jumps over the block, turns around and jumps again. When the song is finished he chooses another child to be Jack by softly patting the chosen one's head, and the game continues.

Jack be nim-ble, Jack be quick, Jack jump o-ver the can-dle stick
 Jack be nim-ble, Jack be quick, Jack jump over the can-dle stick
 Jack be nim-ble, Jack be quick, Jack jump over the can-dle stick
 Jack be nim-ble, Jack be quick, Jack jump over the can-dle stick



"Jack Be Nimble, Jack Be Quick"

Another favorite song is "Oh Where, Oh Where Has My Little Dog Gone?" One child is chosen to be the dog. He hides somewhere in the room. Frequently he hides his head under a curtain and like the proverbial ostrich feels well hidden. Another child is chosen to be the little boy. He walks around the room hunting for the dog. Of course, the dog is in plain sight but the little boy hunts in every other place before he locates the one in which the dog is hiding. While the hunt is on, the rest of us in the circle clap and sing:

"Oh where, oh where, has my little dog gone?
 Oh where, oh where, can he be?
 With his ears cut short
 And his tail cut long
 Oh where, oh where, is he?"

gaily

Oh where Oh where has my little dog gone, Oh where Oh where can he be?
 with his ears cut short and his tail cut long, Oh where Oh where can he be?

This is repeated until everyone has had a turn. The clapping keeps the little folks in the circle busy. If they were not so busy clapping they would all want to be dogs at once and there would be no game.

Another loved game in this day when hair ribbons are coming back among the very young is "Oh Dear! What Can the Matter Be." Some little boy is chosen to be Johnny. He goes off into a corner with a little blue ribbon in his hand. The children sing and while they sing he comes out "from town" and runs around the circle until time to choose the little girl and tie the hair ribbon in her hair (with help at the tying, of course). When the ribbon is tied they take hands and skip around any way they choose while we sing:

"Oh dear what can the matter be?
 Dear, dear, what can the matter be?
 Oh dear what can the matter be?
 Johnny's so long at the fair.
 He promised to bring me a pretty blue ribbon,
 He promised to bring me a pretty blue ribbon,
 He promised to bring me a pretty blue ribbon,
 to tie up my bonny brown hair
 Then it's oh dear what can the matter be?
 Dear, dear, what can the matter be?
 Oh dear what can the matter be?
 Johnny's so long at the fair."

Oh dear what can the matter be Oh dear what can the matter be Oh dear what can the
 matter be Johnny's so long at the fair. He promised to buy me a pretty blue
 ribbon. He promised to buy me a pretty blue ribbon. He promised to buy me a
 pretty blue ribbon to tie up my bonny brown hair. **DC AL FINE**

The ribbon is by this time tied and Johnny and the lady of his choice jump around in a "dance" while we sing the first four lines again.

A popular game with the four and five year olds is "Old King Cole." One child is the king. He sits in the center of the circle with his hands crossed over a much puffed up tummy. The fid-

Old King Cole was a mer-ry old soul and a mer-ry old soul was he
 He called for his pipe and he called for his bowl and he called for his fid-lers three
 Dee-dle Dee-dle Dee-dle Lee-dle Lee-dle went his fid-lers three
 Dee-dle Dee-dle Dee-dle Lee-dle Lee-dle went his fid-lers three

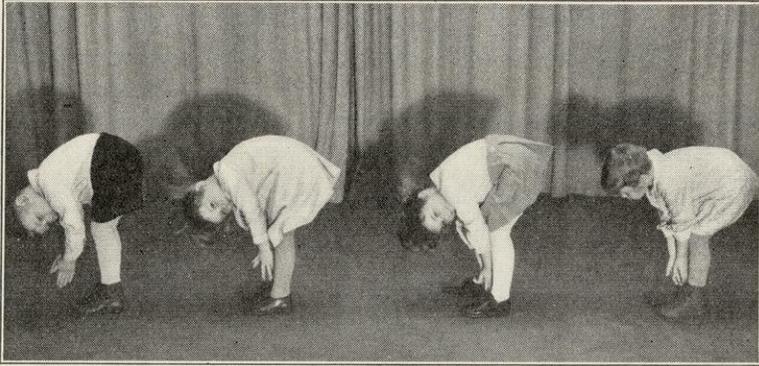
dlers are in one corner. We sing while his majesty sits and looks fat. He motions to the pipe bearer to come, to the bowl bearer to come and to the three fiddlers. We clap while the fiddlers fiddle. We sing, too, about drummers, runners, fifers, jumpers. Jumpers are popular. Everybody wants to be one. (Another more simple version of the melody is given in E. B. Gordon's Book "Music for Youth.") This game is a bit difficult.

A game that is called for nearly every day is the English game "London Town." It has a simple melody, regular beats, and unlimited possibilities for dramatic action. All of the children sit in a circle and sing the stanza while they clap and sway to the rhythm. Then everyone gets up and while the pianist plays the melody again, they hop around imitating whatever creature they are singing about. The favorites are elephants, engines, birds, fairies, giants, frogs, ducks and moles.

One day Billy suggested pies. "How do pies go?" we asked. "Like this" he said and he whirled around waving his arms. They suggest cages, blocks and all manner of strange things. If humanly possible, we do give the originator of the idea a chance to demonstrate his method of getting to London.

We come back to the circle, sit down and sing the next verse after each performance or the children would be worn out. This

I want to go to Lon-n-don town. How shall I get there?
 I'll go the way the birdies go. That's how I'll get there.



This Is the Way the Elephants Go.

is a most mirth-provoking game. It has happened that some three-year old becomes so overpowered by the humor of it all that he has to be taken out to calm himself. This occurs only with very high strung children or with children who are very tired.

III. Rhythm Games Without A Song

AFTER the children have learned several games perfectly so that they can sing and clap to the music they enjoy working on rhythms even without a game.

They can march to $2/4$ or $4/4$ and $6/8$ time. They can swing with a partner to $3/4$ or $6/8$ time, saying "Swing, swing" in accent of the beats as they do so. They can take a brightly colored silk scarf and float it back and forth in time to music written in $3/4$ or $6/8$ meter.

We can train them to listen by some of the following games:

1. Giants and fairies.

In this game half of the children are giants and half are fairies. We choose some march in $4/4$ time which is largely in the bass. This is for the giants. We use another melody for the fairies. "Spring Song" or "Rustle of Spring" or any melody in the treble with short staccato notes will do. First we play for the giants. They step heavily in time to the music. Suddenly without warning we change to the fairy music. The giants squat down wherever they happen to be. The fairies run around

lightly on tiptoes. When the music changes the fairies squat down, etc.

2. A good exercise for training children to concentrate on listening is clapping to music which changes from loud to soft.

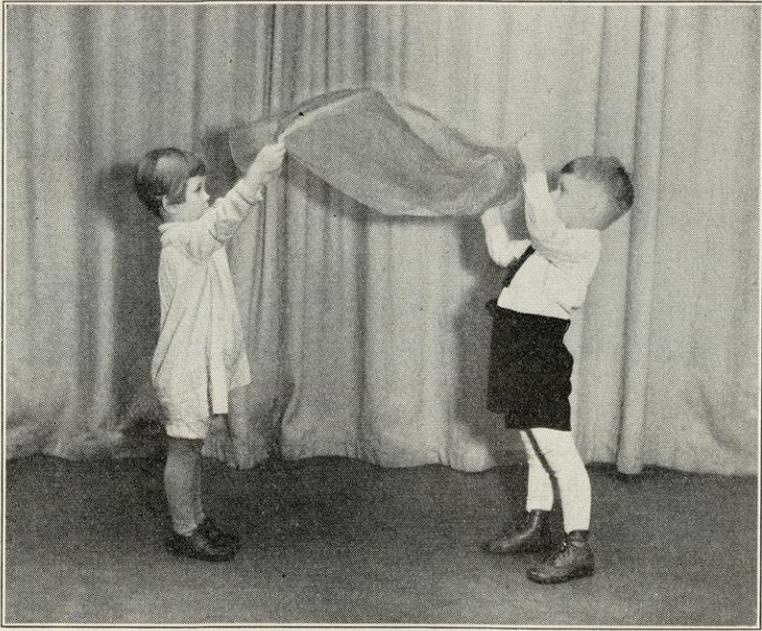
We sit in the circle and clap to $2/4$ music. The pianist varies from loud to soft. We clap very hard and then very softly endeavoring to imitate the various intensities. This is done with surprising accuracy.

3. This same method can be used for ear training by having the children clap to melody played with a changing tempo—first play it quickly, gradually slowing down and then speeding up again. Of course, modification of tempo should not be carried to the point where the music becomes confused or uninteresting.

a. We march to the music of a phonograph record some mornings when the children arrive. Some of them want Hollaender's "March," some want Schumann's "Soldiers March." Richard always wants the March Miniature from "Nutcracker Suite." We choose a captain each day who leads the march. He leads the line, marks time until he chooses to call "march" and then he leads the line around the phonograph, across the room, around the piano stool and behind the screen. They follow clapping as they go. We march to piano music having variations which call for perfect attention. When the pianist plays loudly, we stamp, and when she plays softly we tiptoe about and clap so softly that no one can hear it. Schubert's "March Militaire" is a good march with which to begin working.

b. Working on $3/4$ or waltz rhythm is fascinating. First we clap to a simple waltz such as Roeder's "Swing Song." We clap only on count *one* of each measure, swaying bodies and heads from side to side as we do so.

Then we take partners, stand facing each other and play at swinging from side to side saying "swing, swing, swing" in time to the music. Sometimes we just sing the melody with "loo, loo, loo" supplying the words. Then we sit in the circle letting each child swing his arms from side to side and up and down, following the leader's example. We also stand in a circle and with hands joining, swing our arms "in" and "out," "in" and "out" in time to $3/4$ or $6/8$ rhythm. Children with a good sense of



The Children Float Scarfs to Waltz Music

rhythm help the less gifted ones to feel the swing of music in this way.

After everyone can sway to waltz music we begin clapping with intent to teach the three beats in a measure. The pianist plays a very simple waltz which she accents in rather extreme fashion. We clap loudly on one, softly on two and three, saying: *Loud*, soft, soft; *Loud*, soft, soft; etc. We practice clapping "loud, soft, soft" without music also, so that the children will learn to feel rhythm without melody as well as rhythm with melody.

c. The Brahms waltzes are perfect for scarf work especially numbers two, eight, and fifteen.

Each small dancer takes a light colored silk scarf about a yard square and swings it from side to side in time to the music. Sometimes two children take a scarf together and float it up and down or from side to side.

After the children have worked on $3/4$, $6/8$ and $4/4$ time by clapping and learning to move their bodies to the rhythm of a few

pieces of music in each time we play a guessing game which helps children to do concentrated listening.

The pianist plays a melody with one of the three rhythms. They listen carefully, begin to clap to rhythm and then tell whether it is 3/4, 4/4, or 6/8. They are simply exuberant as they become proficient in listening and are able to recognize the rhythm of a new piece of music. Sometimes instead of clapping and guessing, the children follow a different procedure while the pianist continues to select different melodies in 3/4, 4/4, or 6/8 time. If it is 4/4 time, they march and stop the minute the music stops. If it is 6/8, they swing with partners. If it is 3/4 time, they float a scarf in time to it.

There is a musical game without a song which "just grew" in the Dorothy Roberts Nursery School and which gives opportunity for appreciation of the melody as well as the rhythm of music. We started playing it in the spring when seeds were growing. It grew out of the folding and unfolding exercise which Miss H'Doubler's students use for developing muscular control. It illustrates the type of dramatic rhythm game which can be originated by a teacher and group or a mother and child at home.

First there is a little story about the little seeds asleep under the ground. Then we choose three characters, the sun, the wind, and the rain. Each one hides in a different corner wrapped in a silk scarf of his choosing. The rest of the children cuddle down in the circle and pretend to be the seeds. There are three pieces of music used, the Sindings "Rustle of Spring," for the rain; any good waltz for the sun; and a soft restful lullaby for the gentle south wind. The teacher tells the story and pauses while the music plays. Our version of the game is as follows:

"Once upon a time there were some little brown seeds asleep in the ground. The days were growing warmer, but still the seeds slept. One morning the sun came out and whispered 'Wake up little seeds.'" Here the child who is the sun, draped in an orange scarf, runs out and floats lightly among the seeds whispering 'Wake up little seeds'.

(Music at this point)

But the seeds stay huddled up on the floor. When the sun's music stops the child runs back into his corner.

"Then the wind came and whispered: 'Wake up little seeds'."

Here as the wind music plays the child runs lightly about whispering 'Wake up little seeds'.

"But still the seeds slept."

When the wind music stops the child runs back to his corner.

"Then the rain came and whispered, 'Wake up little seeds'."

Here the child who is rain runs out saying "Wake up little seeds" and sometimes he adds "Pitter, Patter," "Pitter, Patter" as he patters about softly.

"But still the seeds slept."

"Then the sun, wind, and rain came together." Here all three run lightly around saying, "Wake up little seeds."

"And the little seeds began to wake up."

We realize the incongruity of this statement from the point of view of natural science but it works as a game.

Here the pianist plays a very soft swinging melody such as Brahms' Waltz No. 15 and the little children slowly rise to a standing position and then dance with the sun, wind and rain."

This game allows for free undirected dancing which is so desirable but it gives the child something to think about so that he is not self conscious. Everyone has a part so the one who is performing does not feel conspicuous. We work to some extent with abstract rhythm with no story, but some play which involves imagination is also good. We notice that the children get the different rhythms well as they impersonate the sun, wind, and rain and that they are doing it quite unconsciously. Games of this nature are best if original with a group.

Phonograph and Radio Music

If there is a phonograph in the home it is important to supply the children with good records. E. B. Gordon's book "Music and Youth" gives words of songs to go with instrumental accompaniments on records for use either to supplement training with piano music or to serve when there is no piano. There is a list of records given on pages 28, 29 and 30. Any normal three-year old can learn how to wind, start and stop a phonograph carefully if taught the process step by step.

Children ought not to hear the extremely jazzy music which radios supply so freely. It is too stimulating and tiring for small children. Dr. Wm. F. Lorenz, Psychiatrist for the Wisconsin Psychiatric Institute, states that he believes it to be distinct-

ly harmful to young children to be exposed to music of the jazz type because the syncopated rhythm and the emotional character of the music are over stimulating.

A Rhythm Band

After all of the children have learned to pay attention, listen, take turns, and beat time to simple rhythm, the group is ready



A Pre-school Band.

to work in a band. How they love being a part of a band and it is remarkably good training in self-control for a child to wait until it is his turn and then to respond quickly.

The instruments used are drums, cymbals, sand paper blocks, a tambourine, bells and triangles. Professor Gordon suggested using large and small horseshoes for a bell-like sound and empty oatmeal boxes in lieu of drums. Satis N. Coleman's book "Music in the Home" gives an infinite variety of suggestions as to home made musical instruments.

The value or monetary worth of the instrument is not essential. The points needing emphasis when working toward a pre-school band are:

1. To have children pay attention and follow direction.
2. To precede the band by enough ear training and rhythm work so that they notice differences in intensity of sound and in tempo.
3. To precede the band work by enough clapping and muscular work so that the children's muscles are developed enough to enable them to strike the instrument rhythmically.

We start the pre-school band with music that the children have worked on for months so that they are familiar with every beat. We use Schumann's "Soldiers' March."

After explaining how the instruments are used, everyone can keep time with the music, in waltz time, for example, by beating on count one. Later we can beat on count one and listen for retard and accelerando. Next play through the selection and let the band follow the leader in changes of intensity varying from loud to soft.

Then the band can be divided. Drums can take count one, triangles two and three.

There can be variations such as having drums come in for one phrase, triangles for another phrase, both for the next phrase, etc. Some music such as "Rataplan," by Donizetti; Brahms' waltzes; and Schumann's "Soldiers' March" are well suited for division of instruments and can be had on phonograph records.

After a selection is well learned, an able child can lead the band

There will always be some child in a group able to clap or beat a more difficult rhythm than that which the class is following. An example of this was seen in a little band at the Garfield School in Detroit. A four-year-old Negro boy had a drum. A selection in 4/4 time was used. At first everyone else beat simply 1-2-3-4, beating one for each quarter note. Raymond never missed a beat by even a fraction of a second, but he beat 4 little beats or 16ths to our one beat, sometimes 2 beats on eighth notes, sixteenths again, etc. He did it with such intense interest that his whole body swayed to the rhythm. He had had no previous training in school and came from such a poverty stricken home that one wonders how much music he could have heard previously.

In the home a little basket of instruments—triangle, rhythm sticks, tambourine—can be kept beside the phonograph and used, undirected, by the child.

Original Songs

In a household where children learn little songs written by their elders and sing them they usually can be heard singing little songs making up their own words and melodies.

A little boy sang over and over again as he rested:

“Shelkey, shelkey shay,
Froggie went to a show,
Shelkey shelkey shay,
Froggie went to a show.”

They often recount adventures in verse that put a ballad to shame. These songs will continue to be produced if adults appear not to notice them. Children are very sensitive about their imagining. A roar of laughter over one of their songs, too much praise, recounting the tale to the neighbor in the child's presence—all of these act as effective checks to pre-school creative art. If they sing the song for us, which they usually don't, we can say, “Fine, that's a good song” and then cease. Children usually hate gushing especially over something original. Not all children hate gushing but the sensitive youngsters who have really excellent creative ability usually become self-conscious under it, so it behooves adults to learn to have a bit of dignity in dealing with the very young song-maker.

We sing without words to the classical music which is being played for rhythm. One day, Danny sang all of the “Beethoven Minuet in G” while he rested and at lunch he sang all of Schbert's “March Militaire” while the rest of us ate spinach and liver balls.

At Professor Gordon's suggestion we pretend to be violins by singing “loo, loo, loo” with the piano to some of our favorite Brahms waltzes. The children liked this and soon a chorus developed. We played a melody on the phonograph such as “By Moonlight,” and a mother or the teacher sings the words. The whole group of children join in by humming the melody.

There are many little songs in the “Step-a-Song” book which are very simple as to words and music. These they love to sing

because they can be mastered without much effort. While they are working on more difficult music for rhythm work, it is good

Kitty cat, Kitty cat, My you look so round and fat.

I've just had a great big rat "mew mew mew."

to have some songs so simple they are learned without effort, such as: "Kitty Cat" and "Moo, Cow, Moo."

Moo Cow Moo Where are you? Here my boy, I've milk for you.

Rhythm With No Music at All!

After children have played and sung the simple games they can begin daily to have a bit of work with a tom-tom and no music. The difficulty in tom-tom work for pre-school children lies in the fact that only one child can perform at a time. Since the performance can't be good while a child is learning the others lose interest in hearing it. In individual work it is splendid, so it is best done at home. We beat slowly on the tom-tom saying, "Walk! Walk! Walk!" The children clapped it and walked it. Then we beat quickly saying, "Run! Run! Run! Run! Run! Run! Run!"

The children ran lightly on their toes.

Then they beat a long beat and a short one saying "Gallop! Gallop! Gallop!" The children galloped first with one foot leading, then with the other. In the summer we used a tom-tom while we were out on the playground allowing different children to beat on it, one at a time. They liked this and the noise didn't disturb anyone else as it does with group work indoors.

After pre-school children are able to do the simpler rhythmic work described, they are ready for more advanced rhythmic work in kindergarten and primary years. They can work out rhythmic patterns.

Now we clap waltz time simply as three quarter notes, accenting the first.



Later we can do it like this:



There are infinite possible variations or patterns for every kind of time. Now we do 4/4 simply



Later we can vary by doing any one of a number of simple patterns such as the following:



Restful Music for Relaxation

Always after strenuous stimulating music we play restful, soothing music and let everyone lie down even if just for a minute in order to relax. If the children become over-tired they become hilarious and wild, and soon someone is crying. Besides learning to dance, we must learn to hear music without thinking that we are under compulsion to tap in time to it or to dance. It is good to be able to listen as well as to dance. It is also essential to learn to relax after music.

We Must Not Forget Our Psychology!

In developing rhythm we must keep a few facts in mind:

1. We must never force the child to play at rhythm games. Children dislike anything if made to do it.
2. This must always be considered a great privilege, a "reward of virtue" if possible.
3. Always stop before the child is satiated.
4. Be sure to keep the rhythm exactly yourself.
5. Keep the group within bounds so that rhythms instead of pandemonium are the order of the day.

Freedom in Pre-School Music

One must not leave the subject of pre-school music without discussing freedom, since musical camps are divided on this point. There are those who would teach some definite games to be done a certain way always. There are those who would play the music, give no directions and let the infants "interpret" the music as they see fit.

The latter method is satisfactory for unusually talented children, but usually the first method is better to begin with. After the children have mastered a certain amount of rhythmic knowledge, after they have some tools to work with or some background of experience from which to draw, then we begin to play the old games with their variations or new games as they plan them.

A child would never learn to speak if we daily used different names for commonplace objects. After he has a small vocabulary he can begin to recombine words into original sentences. Much the same is true in the rhythm work. We learn to walk, run, skip, gallop, and slide. It is best to learn one piece of music with each rhythmic action. Then we combine these elements into steps of our own choosing and do our steps to different music.

By the use of song, singing games, rhythm games and a band a very thorough foundation for musical appreciation and knowledge can be made in the pre-school years.

Music for Listening

NAME OF PIECE	COMPOSER
1. <i>Elfn Dance</i>	Grieg
2. <i>Waltz Op. 39, No. 15</i>	Brahms
3. <i>Barcarolle</i>	Offenbach
4. <i>Papillon</i>	Grieg
5. <i>On Wings of Song</i>	Schubert
6. <i>Humoresque</i>	Dvorak
7. <i>The Hunting Song</i>	Mendelssohn
8. <i>The Spinning Song</i>	Mendelssohn
9. <i>Liebestraum</i>	Liszt
10. <i>Lullaby</i>	Brahms
11. <i>March Militaire</i>	Schubert
12. <i>Minuet in G</i>	Beethoven
13. <i>Moment Musical</i>	Schubert
14. <i>Souvenir</i>	Drdla
15. <i>Spring Song</i>	Drdla
16. <i>To a Water Lily</i>	MacDowell
17. <i>To a Wild Rose</i>	MacDowell
18. <i>Träumerei</i>	Schumann
19. <i>Peer Gynt Suite</i>	Grieg
20. <i>Waltzing Doll</i>	Poldini
21. <i>Flower Song</i>	Lange
22. <i>Rustling Leaves</i>	Lange
23. <i>The Swan</i>	Saint-Saëns
24. <i>Anvil Chorus</i>	; Verdi
25. <i>Largo</i>	Handel
26. <i>Indian Lodge</i>	MacDowell
27. <i>Venetian Love Song</i>	Nevin
28. <i>Gondolieri</i>	Nevin
29. <i>Ave Maria</i>	Gounod
30. <i>Minuet</i>	Paderewski
31. <i>Narcissus</i>	Nevin

Songs for Children

NAME OF BOOK	COMPOSER OR AUTHOR
1. <i>Children's Sing Song from Sweden</i>	Alice Tegner
2. <i>Nursery Songs from the Appalachians</i>	Cecil J. Sharp
3. <i>Old Dutch Nursery Rhymes</i>	R. H. Elkin & J. Jongen
4. <i>Old Nursery Rhymes</i>	Alfred Moffat
5. <i>Little Songs of Long Ago</i>	Alfred Moffat
6. <i>Nursery Songs</i>	Joseph Moorat
7. <i>Baby's Bouquet</i>	Walter Crane
8. <i>Baby's Opera</i>	Walter Crane
9. <i>English Nursery Rhymes</i>	L. Edna Walter & Lucy Broadwood
10. <i>Story Plays for Little Children</i>	Mary L. Hall & Sarah E. Palmer
11. <i>Mother Goose's Nursery Rhymes and Nursery Songs</i>	J. W. Eliot

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| 12. <i>Pan Pipes</i> | Old Folk Tunes |
| 13. <i>Nature Songs and Stories</i> | Katherine Creighton |
| 13a. <i>Old Dutch Nursery Rhymes</i> | Rontgen |
| 14. <i>Sing it Yourself</i> | Dorothy Gordon |
| 15. <i>The Most Popular Mother Goose Rhymes</i> | |
| 16. <i>Fourteen Songs from "When We were Very Young"</i> | Fraser Senison |
| | (To sing to Children) |
| 17. <i>Child Land in Song and Rhythm</i> | H. B. Jones & F. N. Barbour |
| 18. <i>Concord Series of Educational Music and Books on</i>
<i>Musical Pedagogy</i> | T. W. Surette |
| 19. <i>Folk and Art Songs</i> | M. Teresa Armitage |
| 20. <i>What the Children Sing</i> | Alfred Moffat |
| 21. <i>A Kindergarten Book of Folk Songs</i> | Lorraine d'Oremieux |
| 22. <i>English Folk Songs for Schools</i> | S. Baring Gould & Cecil J. Sharp |
| 23. <i>Songs of the British Islands</i> | W. H. Hadow |
| 24. <i>Step a Song</i> | A Compilation |
| 25. <i>Songs for the Little Child</i> | Clara Bell Baker |
| 26. <i>First Year Music</i> | Hallis Dann |
| 27. <i>Songs to Sing</i> | Edna Shaw |

Rhythm and Educational Books

NAME OF BOOK	COMPOSER OR AUTHOR
1. <i>Arnold's Collection of Rhythms for</i> <i>Home Kindergarten and Primary</i>	Francis M. Arnold
2. <i>Album for the Young</i>	Schumann
3. <i>Chanson de France</i>	Boutet de Monvel
3a. <i>Child Land in Song and Rhythm</i>	A. P. Schmidt Co.
4. <i>Dramatic Games and Dances</i>	Caroline Crawford & Elizabeth Fogg
4a. <i>English Singing Games and Shanteys</i>	Gamm & Sharp
5. <i>Festivals & Plays of Children</i>	Francis M. Arnold
6. <i>Fifty Songs for Children</i>	Reinecki
7. <i>German Folk Song</i>	
8. <i>Music for the Child World</i>	Mari Ruef Hofer
9. <i>Music in the Home</i>	Satis N. Coleman
10. <i>One Hundred and Forty Folk Songs</i>	Thomas Whitney Surette
	(Piano Accomp.)
11. <i>Rhythms and Dances for Elementary Schools</i>	Dorothy La Salle
12. <i>School Rhythms for Kindergarten and</i> <i>Primary Grades</i>	Ethel M. Robinson
13. <i>Singing Time</i>	Sates N. Coleman

A List of Phonograph Records for Children

The records were selected with a threefold purpose, (1) for listening, (2) for rhythm work and (3) for introducing various instruments to the child.

It is best to start the children with simple melodies played or sung as solos or duets, then gradually including more instruments. "The violin,

xylophone, bells, cello and flute are especially appropriate instruments for presenting music to little children." Our criteria for good music must be called into use in influencing our choice.

Rhythm Records

1. Soldiers' March—Schumann (Orchestral)
March—Hollaender
March from Nutcracker Suite—Tschaikowsky
March (from Alceste)—Gluck
2. Rhythms for Children (Orchestral)
Run Run Run—Concone
Jumping—Gurlitt
Running Game—Gurlitt
Air de Ballet—Jadassohn
Waltzes 1-2-9—Brahms
3. Rhythm Medley I—Anderson (Orchestral)
Rhythm Medley II—Anderson
4. Rhythms for Children (Orchestral)
Skipping B minor—Anderson
Theme for skipping F Major—Anderson
Camp of the Gypsies—Behr
5. Rhythms for Children
Old folk tunes
6. Rhythms for Children (Orchestral)
Of a Tailor and a Bear—MacDowell
The Wild Horseman—Schumann
The Spinning Song
The Little Hunters—Kullak
7. Rhythms for Children (Orchestral)
The Mirror Dance—Gounod
Elfenspiel—Kjerulf
The Witch—Tschaikowsky
March of the Tin Soldiers—Tschaikowsky
Knight of the Hobby Horse—Schumann
The Clock—Kullak
Postillion—Godard
Peasants' Dance—Schytte
8. (This may also be used quite well for listening) (Orchestral)
Boating on the Lake—Kullak
Skating—Kullak
Walzer—Gurlitt
March—Gurlitt

Records to be used for listening

1. Melodies for Children
Badinage—Herbert (Piccolo)
Legend of the Bells—Planquette (Bell solo)

- Hùmoresque—Dvorak (Violin Solo)
 Scherzo from 3d Symphony—Beethoven (Bassoon)
 Minuet—Paderewski (Violo solo)
 Gavotte—Popper (Violin)
 Minuet—Beethoven (Cornet)
 Omaha Indian Game Song—Kinscella (Flute)
2. Melodies for Children
 - Rock-a-bye Baby (Violin)
 - Sweet and Low (Violin)
 - Lullaby (Viola)
 - Adeste Fideles (Bells)
 - The First Nowell (Trombone)
 - Nazareth—(Gounod) (Cornet)
 3. Turkish March—Beethoven (Piano)
 Brooklet—Schubert—Rachmaninoff (Piano)
 4. Waltz in G-Flat—Chopin (Violin)
 Persian Song (Violin)
 5. Le Cygne—Saint-Saëns (Cello)
 Moment Musical—Schubert (Cello)
 6. Cavalleria Rusticana (Orchestral)
 Tales of Hoffman (Orchestral)
 7. Wind Amongst the Trees—Briccialdi (Flute)
 At the Brook—Boisdeffre (Harp-violin-cello)
 8. To a Wild Rose—MacDowell (Orchestral)
 To a Water Lily—MacDowell (Orchestral)
 9. Instrumental Combinations
 - Peer Gynt Suite—Morning (Flute, oboe, piano)
 - Seraglio Vivat Bacchus (Piccolo, bassoon, piano)
 - Canzonetta (Violin, cello, harp)
 - Serenade—Schubert (Cornet, trombone, piano)
 - Lullaby—Emmett
 - Go, Pretty Rose—Marzials (Violin, flute, piano)
 10. Spring Song—Mendelssohn
 Sérénité—Vieuxtemps
 11. Torchlight Dance—Fackeltanz (Orchestral)
 Souvenir—Drdla (Violin, cello, flute, harp)
 Serenade—Drigo
 12. Swanee River (Harp)
 Home Sweet Home (Harp)
 13. Carry Me Back to Old Virginny (Quartette)
 Darling Nelly Gray (Quartette)
 14. Oh Vermeland Thou Lovely (String Orchestra)
 Music Box (Woodwind instruments)

15. Träumerei (String ensemble)
Evening Song (String ensemble)
16. Of Bre'r Rabbit—MacDowell
From Uncle Remus—MacDowell
Will o' Wisp—MacDowell
To a Humming Bird—MacDowell
17. Amaryllis (Rhys-Seredy)
Minuet in G—Paderewski (Orchestral)
18. Träumerei—Schumann (Cello)
Melody in F—Rubinstein (Cello)
19. Country Dance (Weber)
Country Dance (Beethoven)
Gavotte—Handel
Giga—Corelli
2nd Gavotte—(Sapellnikoff)
20. Songs for Children
Hey Diddle Diddle
Twinkle, Twinkle Little Star
See Saw Margery Daw
Bo Peep
Jack Horner
Ride a Cock Horse
A Dew Drop
When Little Children Sleep
Rain Song

A Musical Library

If the family can have only a small musical library the following would be good selections:

For piano rhythms

Arnold's Collection of Rhythms for Home, Kindergarten and Primary—Francis M. Arnold

For songs

Step-a-Song—A compilation
Singing Time—Satis N. Coleman

For phonograph

Fundamental Rhythms { No. 1 (2/4 meter)
 { No. 2 (3/4 meter)
 { No. 3 (4/4 meter)
 { No. 4 (6/8 meter)

Soldiers' March—Schumann
March from Nutcracker Suite—Tschaikowsky
Folk Tunes

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