

ACORNS

Handwritten musical notation for the song "ACORNS". The notation is written on two staves, each with a treble clef. The first staff begins with a "4" indicating the time signature. The melody consists of eighth and quarter notes. The lyrics are written below the notes: "Squirrel Squirrel Come with me, Come in - side my a-corn tree,". The second staff continues the melody with the lyrics: "guess a number 1, 2, 3, how many acorns do you see?". The song ends with a double bar line.

Children sit in circle formation ... teacher sings song, hiding one, two, or three acorns inside a closed fist ... at end of song a student guesses number of hidden acorns using SOL-MI interval ...if correct, he becomes the teacher ... if incorrect, the teacher continues ... when students become familiar with song, have student leader sing entire song.

APPLE TREE

Musical score for the song "Apple Tree". The score is written on two staves in G major (one sharp) and 2/4 time. The melody consists of eighth and quarter notes. Chords are indicated above the notes: D major and B minor. The lyrics are written below the staves.

Ap - ple tree, ap - ple tree, Will your ap - ples fall on me?

I won't cry and I won't shout, If your ap - ple knocks me out.

Children stand in circle formation with hands joined ... two students form an arch under which circle will walk ... place an arch at opposite sides of the circle ... as children sing song, circle moves under arches ... on the last word of the song, the arches lower, catching students, who are then out of the game.

1st, 3rd

S, M

17/17/

ARIRANG

Korean Folk Song

Voice

A - ri - rang A - ri - rang A - ri rang A - ri - rang

5
A - ri - rang A - ri - rang A - ri - rang fair. Through the

10
val - ley I watch you go there A - ri rang A - ri - rang -

15
A - - - ri - rang fair.

ARIRANG (percussion)

[Composer]

Finger Cymbals

Gong

Temple Blocks

Tenor Drum

Bass Drum

The score is written for five percussion instruments in 3/4 time, spanning four measures. The notation uses various symbols to represent different percussive sounds: vertical strokes for cymbals, horizontal dashes for gong, and various note values (quarter, eighth, and sixteenth notes) for the drums. The instruments are arranged vertically, with Finger Cymbals at the top and Bass Drum at the bottom. The score is divided into four measures by vertical bar lines, with a final double bar line at the end of the fourth measure.

Measure	Finger Cymbals	Gong	Temple Blocks	Tenor Drum	Bass Drum
1	Quarter note, Quarter note, Quarter note	Half note	Quarter note, Quarter note, Quarter note	Quarter note, Quarter note, Quarter note	Quarter note, Quarter note, Quarter note
2	Quarter note, Quarter note, Quarter note	Half note	Quarter note, Quarter note, Quarter note	Quarter note, Quarter note, Quarter note	Quarter note, Quarter note, Quarter note
3	Quarter note, Quarter note, Quarter note	Half note	Quarter note, Quarter note, Quarter note	Quarter note, Quarter note, Quarter note	Quarter note, Quarter note, Quarter note
4	Quarter note, Quarter note, Quarter note	Half note	Quarter note, Quarter note, Quarter note	Quarter note, Quarter note, Quarter note	Quarter note, Quarter note, Quarter note

ARIRANG (Orffestration)

[Composer]

Glockenspiel

Xylophone 1

Xylophone 2

Vibraphone

The musical score is written for four instruments: Glockenspiel, Xylophone 1, Xylophone 2, and Vibraphone. The key signature is one sharp (F#) and the time signature is 3/4. The score consists of two measures. The Glockenspiel part plays a continuous eighth-note melody. Xylophone 1 plays a melody of eighth notes in the first measure, followed by a half note in the second measure. Xylophone 2 plays a steady accompaniment of eighth-note chords. The Vibraphone plays a single half note in the first measure, followed by a half note in the second measure.

"Mama Mía" H&A

The Arm Dance

Done to any 4/4 or 2/4 moderate tempo music

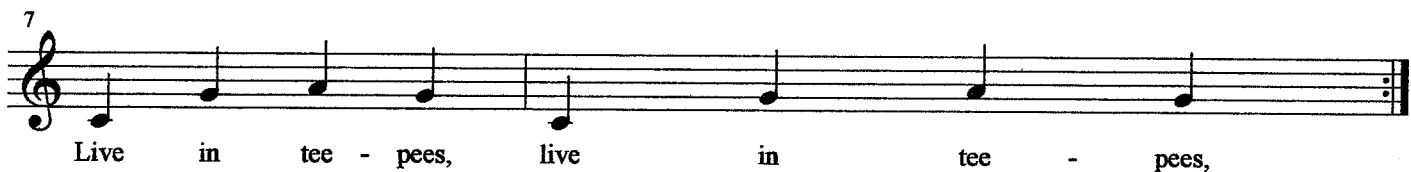
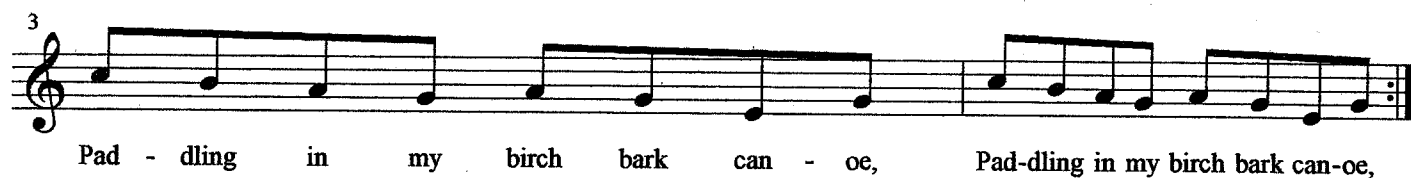
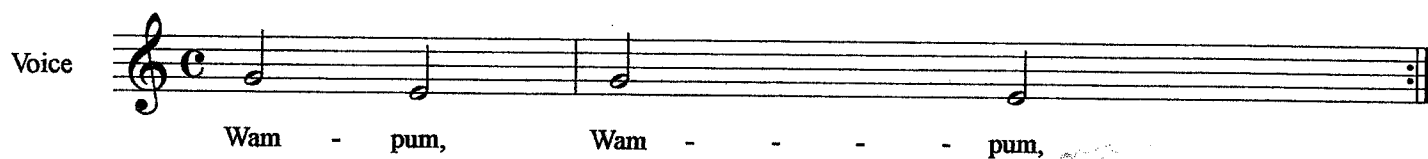
1. "Worm" right arm to left - 4 counts
2. "Worm" left arm to right - 4 counts
3. Arms up and down diagonal - 2 right up and clap (4 counts)
4. Arms up and down diagonal - 2 left up and clap (4 counts)
5. "Hitchhike" twice over right shoulder - 4 counts
6. "Hitchhike" twice over left shoulder - 4 counts
7. Patsch right hand on left leg-cross over and pat left hand on right leg
(2 counts)
Patsch right hand on right leg -pat left hand on left leg (2 counts)
8. Clap hands above head on beat one -circle both arms out and down in
a circle on beats 2, 3, and 4 (4 counts)

Keep repeating

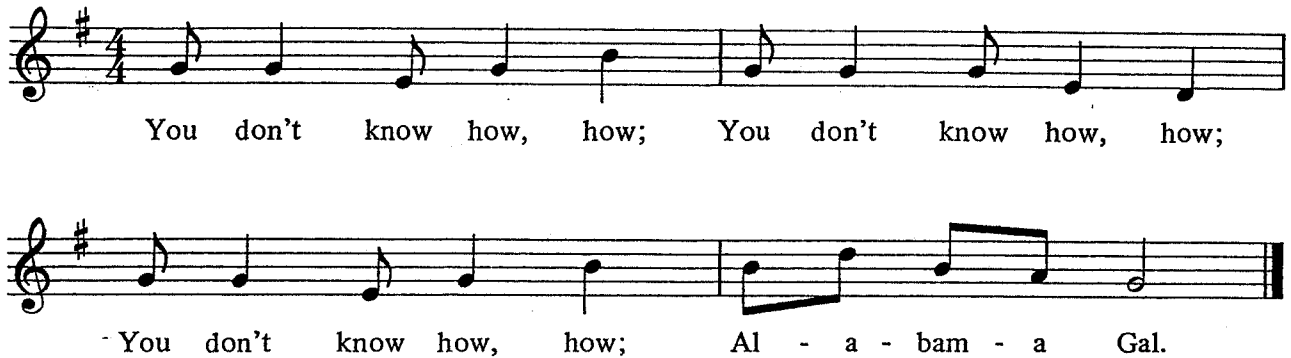
Note - Could be done in 2 concentric circles facing each other. Instead of clapping own hands at end, clap partners hands on beat one- outside circle moves one partner to the right - keep repeating.

A "TRIBAL" OSTINATO

[Composer]



ALABAMA GAL



2. I'll show you how, how. . .

Alabama Gal.

3. Ain't I rock candy. . .

Alabama Gal.

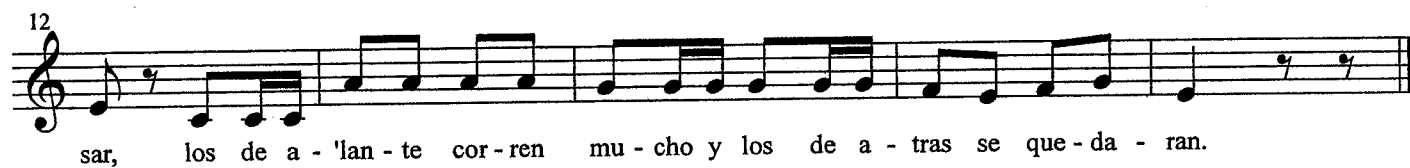
4. Come through in a hurry. . .

Alabama Gal.

Children stand in long set formation: girl's line on left and boy's line on right, all facing partners ... verse 1: head couple joins hands and gallops down aisle and returns to place ... verse 2: head couple elbow swing $1 \frac{1}{2}$ turns so girl is facing boy's line and boy is facing girl's line ... head couple elbow swing with next couple in line, meet in center and elbow swing with each other, and continue movements until all other couple have been met ... verse 2 is repeated over and over until head couple reaches opposite end of set ... upon reaching opposite end of set, head couple does $\frac{1}{2}$ turn (to place them on correct side of set), and gallop back to head of set while verse 3 is sung ... verse 4: head couple "peels" to the outside, forming an arch through which all other couples walk ... game continues with new head couple.

A LA LIMON

traditional Puerto Rican



*To the lemon, to the lemon,
because the fountain broke.*

*To the lemon, to the lemon,
To get someone to fix it.*

Uri, uri, ura, the queen is going to pass.

Those in front run quickly and those in back will stay behind.

Two concentric circles, girls on outside, boys on inside.

Line 1: outside circle 8 steps to R, inside circle 8 steps to L

Line 2: both circles forward and back 4 steps

Line 3: inside circle follows leader in threading in and out under
raise arms of outer circle

Line 4: Leader stops threading and leads chain to form new circle
outside the other ... repeat movements

ALL AROUND THE SHU-ROUND

Mississippi Game Song

Voice

The musical score is written on a single staff in treble clef with a key signature of one flat (Bb) and a common time signature (C). The melody consists of quarter and eighth notes, with some rests. The lyrics are written below the staff, aligned with the notes. The score is divided into four lines, each starting with a measure number (1, 5, 10, 14). The lyrics are: 'All a-round the shu-round. She wants to mar - ry shu-round. Ain't got no part-ner, shu-round. Now get your part-ner, shu-round. Now back... to back... shu-round. Now side... to side... shu-round. Now face... to face... shu - round. Now swing your part - ner, shu-round!'.

All a-round the shu-round. She wants to mar - ry shu-round. Ain't
got no part-ner, shu-round. Now get your part-ner, shu-round. Now back... to back...
shu-round. Now side... to side... shu-round. Now face... to face...
shu - round. Now swing your part - ner, shu-round!

Circle formation, holding hands, one student in the middle ... as song is sung, circle moves right and student searches for partner ... partner is chosen and brought into center of circle Circle claps steady beat as partners stand back to back, side to side, face to face (giving tiny salute), and swing as partners both students in center start game again.

ALL 'ROUND THE BRICKYARD

$\text{♩} = 126$

The musical score is written on two staves in 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. The tempo is marked as 126 beats per minute.

All round the brick-yard, re-mem - ber me. I'm going to

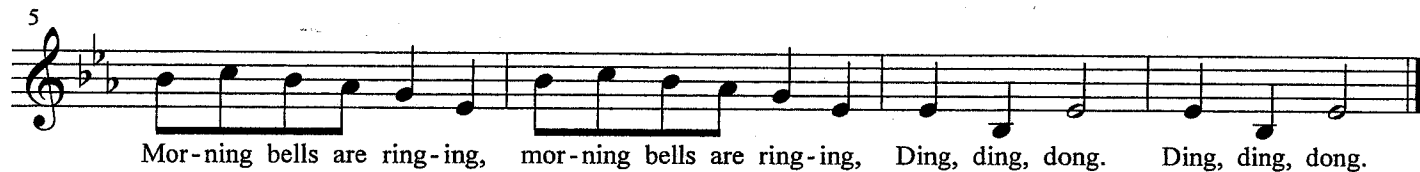
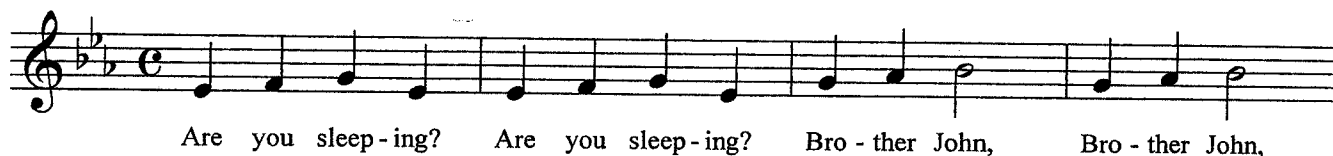
step* it, step it, step it and a - re - mem - ber me.

Children stand in circle formation ... song is sung adding body motion where indicated ... new body motion is added each time song is sung ... as students become familiar with song, they should create body motions to be used while singing.

ARE YOU SLEEPING?

[Composer]

Voice



THE BAKER

ORff Schulwerk Vol. I

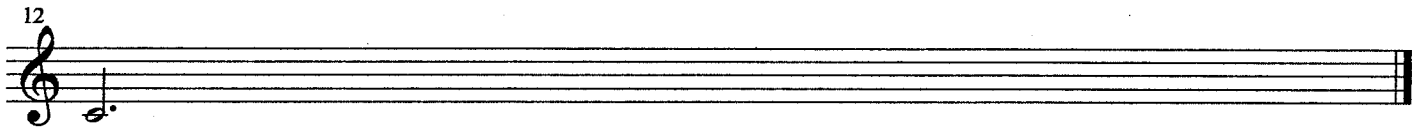
Voice



The ba - ker is bak - ing sweet bis - cuits so small. His o - ven will



hold sev - en hun - derd in all. Buy some for tea... the big - gest for



me!

BARNACLE BILL


Canadian Folk Song

Voice



When Bar-na-cle Bill was one... He learned to play the drum...

5



Bon - nie o - ver in the clo - ver, half... past...

11



one.

13



AX

14



BX

After learning verse 1, students create other verses using rhyming words ... "When Barnacle Bill was two ... he jumped like a kangaroo ..." when sung as a whole, verses should be dramatized.

BEE, BEE, BUMBLEBEE

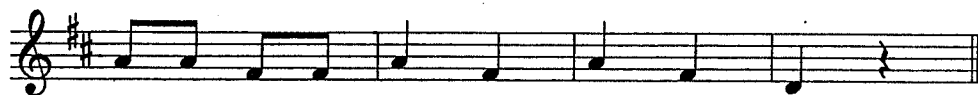
4	S ↓ x	M ↓ x	S S x — x x	M ↓ x	S S x — x x	M M x — x x	S S x — x x	M ↓ x	
	Bee,	bee,	bum - ble	bee,	Stung a	man	up - on	his	knee,
	S S x — x x	M M x — x x	S S x — x x	M ↓ x	S S x — x x	M M x — x x	S S x — x x	M ↓ x	
	Stung a	pig	up - on	his	snout,	Good-ness	me,	if	you're not out!

Children are seated in a circle ... as students keep beat on knees, the "bee" walks around the outside of the circle keeping beat lightly on classmates' heads ... the person touched on the last word becomes the new "bee" ... as students become familiar with the song, beat should be kept only by the "bee."

BICKLE BOCKLE



Bick - le, Bock - le, blue bot - tle, Fish - es in the sea.



If you want a part - ner, Just choose me.


Collected and adapted by Katalin Forrai and Jean Sinor.

Children stand randomly around room ... *uneven number of students needed for game* ... students “swim” around room while singing song ... at end of song, all “fishes” choose a partner ... single fish remaining is out of game, but takes someone else along ... game continues until one fish remains.

BIDDY BIDDY

traditional Jamaican

Voice



Bid-dy, bid-dy hold fast lost my gold ring. Car-ry me to Lon-don, come back a-gain:

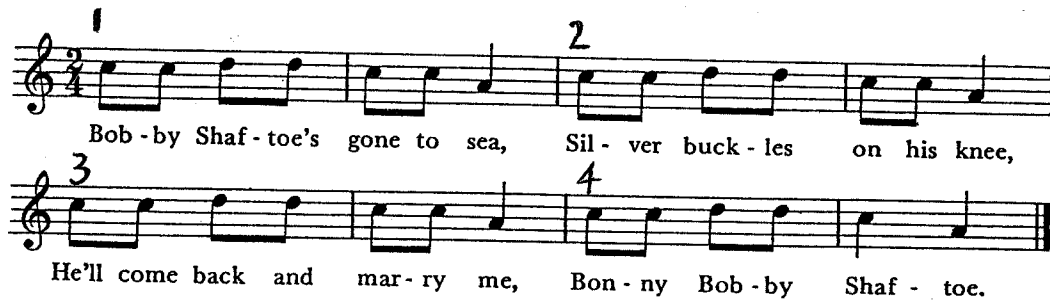
5



Bid-dy, bid-dy hold fast, lost my gold ring, Car-ry me to Lon-don, come back a-gain.

Children seated or standing in a circle with one child in the center holding a ring and another watching and following from outside the circle. AS the song is sung, the center child goes from player to player pretending to drop the ring between someone's hands. At the end of the song the child on the outside tries to guess where the ring is.

BOBBY SHAFTOE



The musical notation is written on two staves in 3/4 time. The melody consists of eighth and quarter notes. The lyrics are written below the notes, with numbers 1, 2, 3, and 4 indicating the four phrases of the song.

1 Bob - by Shaf - toe's gone to sea, 2 Sil - ver buck - les on his knee,
3 He'll come back and mar - ry me, 4 Bon - ny Bob - by Shaf - toe.

Children stand in 2 long lines, partners facing one another ...
phrase 1 - partners take a step toward one another, bow, and return
... phrase 2 - partners take a step toward one another, patty cake
once, step back again, and patch knees once ... phrase 3 - partners
trade place with one another ... phrase 4 - head couple gallops
down aisle ... game repeats.

BONAVIST' HARBOUR

Newfoundland

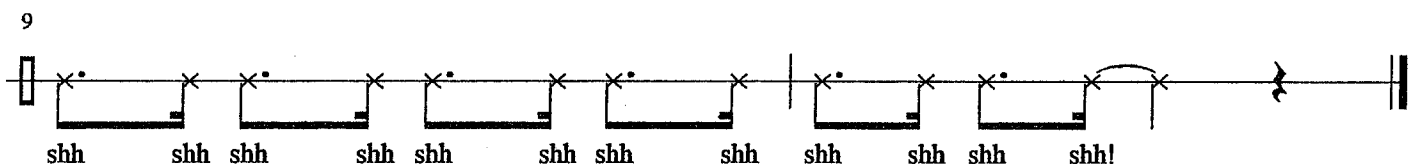
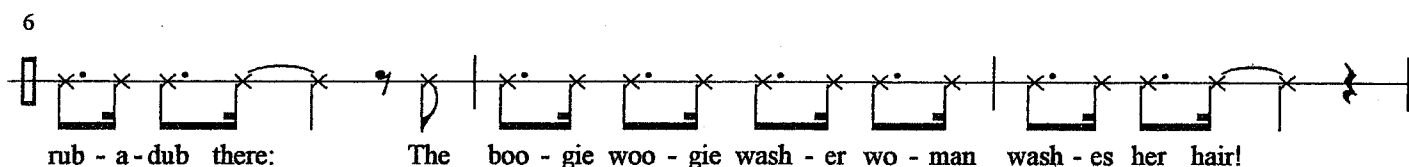
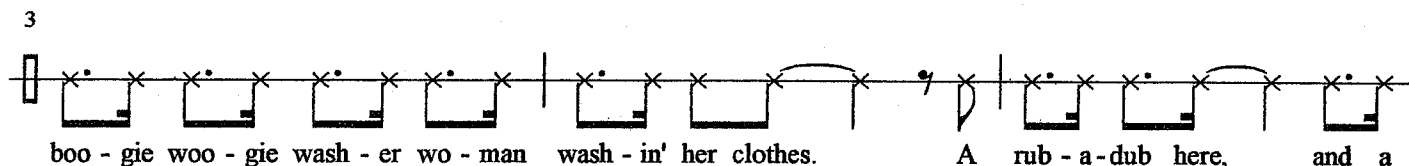
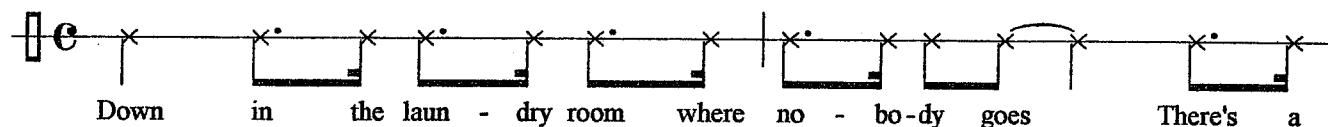


RHYTHM STICK ACTIVITIES ... children sit on floor facing partner with pair of sticks

1. L tap on floor, R tap on floor, tap sticks together (repeat)
2. Tap both sticks of floor, tap sticks together, tap R sticks with partner, tap both sticks on floor, tap sticks together, tap L sticks with partner.
3. Tap both sticks on floor, tap both sticks together, tap both sticks with partner, tap R sticks with partner, tap L sticks with partner, tap R sticks with partner.
4. Tap L stick on floor, tap R stick on floor, tap both sticks together, "sword fight" with partner 3 times using R sitck
5. Create a 6/8 pattern.

BOOGIE WOOGIE WASHER WOMAN

based on EARLY AMERICAN CHANT



Two lines facing one another ... several students play ostinato patterns on instruments illustrating washing machine sounds

Ms. 1-2 4 steps backward

Ms. 3-4 4 steps forward

Ms. 5-6 Rfoot steps R, left foot slides (repeat motion)

Lfoot steps L, right foot slides (repeat motion)

Ms. 7-8 patsch legs, clap own hands, clap partners RH, clap own hands, clap partners LH, clap own hands, patsch knees

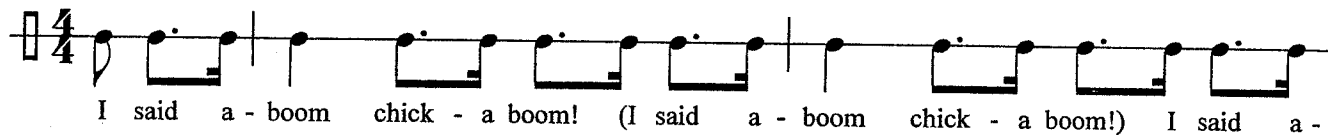
Ms. 9-10 join hands with partner moving arms back and forth while wiggling hips

8beats of silence while head person of right line moves to end of line and everyone slides UP!

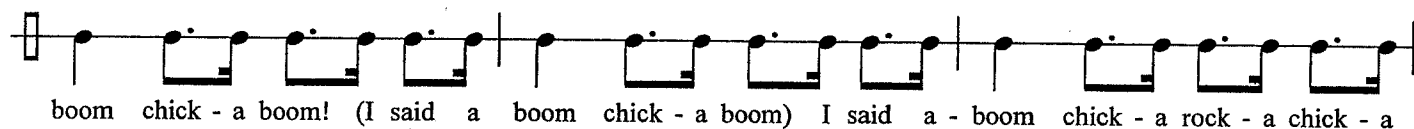
BOOM CHICKA BOOM

[Composer]

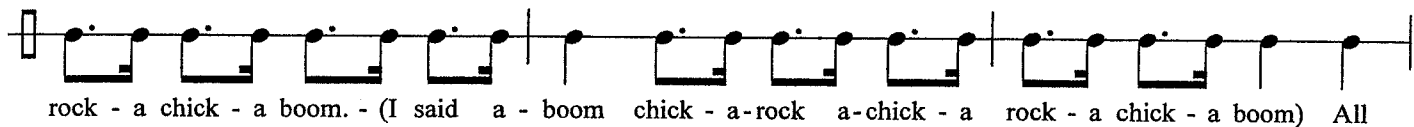
Triangle



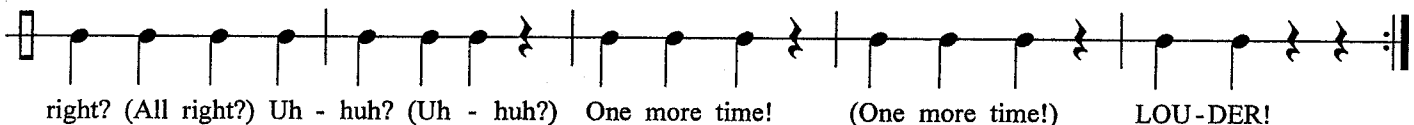
3



6



9



Keep repeating ... changing last word to show
different expressive qualities ... louder/softer ...
faster/slower ... higher/lower, etc.

BOUNCE HIGH, BOUNCE LOW

Is m



Children stand in circle formation ... students sing song keeping beat on knees ... as students become familiar with song, teacher stands in middle and bounces ball to and from each student, using beat provided by class ... try keeping beat only with ball and with a student being the leader.

BOW WOW WOW

The musical score is written on two staves in 2/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains the melody for the first line of the song. Above the staff, the chords F and Dm are indicated. The lyrics 'Bow, wow, wow, Whose dog art thou?' are written below the staff. The second staff continues the melody. Above the staff, the chords C, F, F, C7, and F are indicated. The lyrics 'Lit - tle Tom - my Tuck - er's dog, Bow, wow, wow!' are written below the staff. The score ends with a double bar line.

F Dm

Bow, wow, wow, Whose dog art thou?

C F F C₇ F

Lit - tle Tom - my Tuck - er's dog, Bow, wow, wow!

Children form “circle of partners” with partners facing each other ... phrase 1 students clap hands three times ... phrase 2 partners shake index fingers at each other ... phrase 3 partners join hands and trade places ... phrase 4 students clap hands ... at end of song everyone “barks” and turns around to find a new partner ... game continues.

BUTTON YOU MUST WANDER

The musical score is written on four staves in 2/4 time, using a treble clef and a key signature of one flat (Bb). The melody consists of eighth and quarter notes. Chords are indicated by letters above the staff: F, G7, and Bb. The lyrics are written below the notes.

But - ton, you must wan - der, wan - der, wan - der,





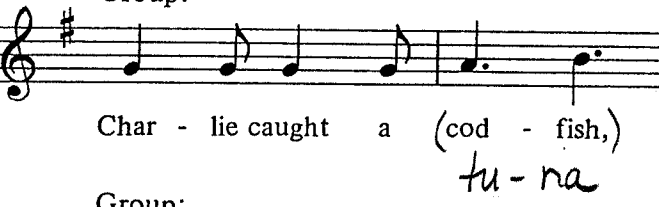
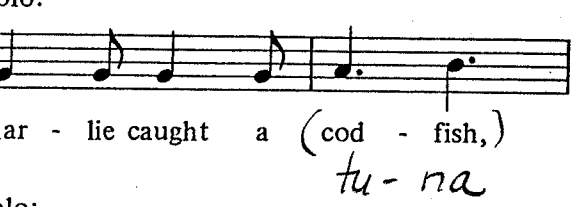

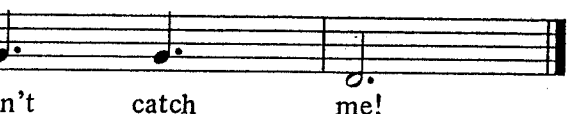
But - ton you must wan - der ev - 'ry - where.

Bright eyes will find you, sharp eyes will find you.

But - ton, you must wan - der ev - 'ry - where.

Children sit in circle formation, with hands behind their backs
... one student is chosen "it" and sits in center of circle ...
"button" is passed from student to student until song's end ... "it"
must find the button in order to leave the center of the circle.

CHARLIE OVER THE OCEAN

<p>Group:</p>  <p>Char - lie o - ver the o - cean,</p>	<p>Solo:</p>  <p>Char - lie o - ver the o - cean,</p>
<p>Group:</p>  <p>Char - lie o - ver the sea,</p>	<p>Solo:</p>  <p>Char - lie o - ver the sea,</p>
<p>Group:</p>  <p>Char - lie caught a (cod - fish,) <i>tu-na</i></p>	<p>Solo:</p>  <p>Char - lie caught a (cod - fish,) <i>tu-na</i></p>
<p>Group:</p>  <p>Can't catch me,</p>	<p>Solo:</p>  <p>Can't catch me!</p>

Children stand in circle ... song is taught by echo ... as song is sung (by echo), teacher walks around outside of circle ... on last phrase, teacher taps a student, who must then chase teacher back to starting spot ... if teacher is caught, he remains as "Charlie" ... if student fails to catch teacher, he becomes "Charlie" and game continues.

CLOSET KEY



Children stand in circle with hands cupped behind them ... while song is sung, teacher walks around behind circle putting key in each child's hand, ultimately leaving it in one ... three guesses are given as to where the key is ... correct answer is rewarded with job of giving the key away.

COBBLER, COBBLER


♩ - 100

Cob-bler, cob-bler, ~~make~~
mend my shoe, get it done by half past two.

Half past two is at the door, let it done by half past four.

Children sit in circle formation, each having a pair of rhythm sticks ... one student is chosen "it" and leaves the room after giving up one of his/her shoes ... the shoe is hidden somewhere in the room ... "it" returns and must find his/her shoe with help from classmates ... after song is sung, students tap beat while "it" searches for shoe ... the closer "it" gets, the louder the beat gets.

COUNTING SONG



One, two, tie my shoe; Three, four, shut the door;
Five, six, pick up sticks; Seven, eight, lay them straight;
Nine, ten, big fat hen; ~~Seven, twelve,~~ ~~dig and delve.~~

Children sit in circle formation ... students sing song showing numbers with fingers and acting out words being sung.



Circle formation ... teacher steps around outside of circle while song is sung. On the first phrase, children clap hands. On the second phrase, they shake themselves. On the third phrase they join hands. On the words "cut the cake," teacher slices between two students. These two children run around circle in opposite directions. First one to return to place is the winner.

8

Gong

T. Bl.

8

Glk.

Xyl. 1

Xyl. 2

Xyl. 3

8

Fice days of dan - cing to wel - come the spring. Good luck and joy to

DAISY BELL

Harry Dacre

Voice

The musical score is written for voice on a single staff in 3/4 time, with a key signature of one flat (Bb). The melody is simple and repetitive, consisting of eighth and quarter notes. The lyrics are written below the staff, with hyphens indicating syllables that span multiple notes. The score is divided into six systems, each starting with a measure number (6, 12, 18, 24, 30). The final system ends with a double bar line.

Dai - - - sey, Dai - - - sey, give me your

an - swer, do... I'm half cra -

zy. All for the love of you... It won't be a

sty - lish mar-riage.... I can't af - ford a car-riage...

But you'll look sweet up - on the seat of a bi - cy - cle

built for two...

Have students create a four measure introduction/coda for the song using only C(high) A, F, C(middle)

DOWN THE RIVER

Ohio Play Party

Voice

The ri-ver is up and the chan-nel is deep, the wind is stea-dy and strong Oh,

5 won't we have a jo;-ly good time as we go sail-ing a - long. Down the ri-ver, oh

10 down the ri-ver, oh, down the ri-ver we go - - Down the ri-ver, oh, down the ri-ver, oh

15 down the O - - hi - o.

LINE DANCE

1. Form long set with partners facing one another.
2. Partners walk towards each other three steps ... clap partners hands twice
3. Partners walk backward three steps ... clap own hands twice
4. Repeat steps 1 and 2
5. REFRAIN: (first eight beats) head couple sashays down to end of set
(second eight beats) next head couple sashays down to end of set
6. Repeat dance several times.

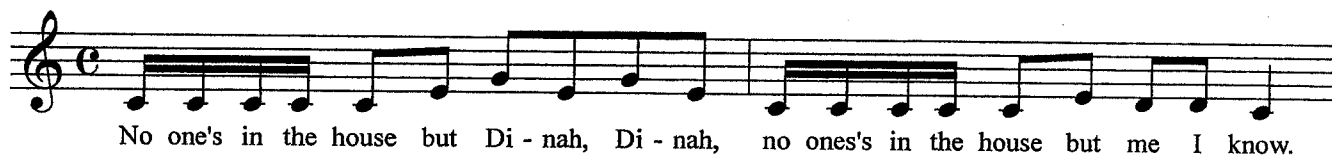
OSTINATOS:

6	!	!	!	!	!	!	Down, down, down we go.
8	!	!	!	!	!	!	River is up, channel is deep.
	!	!	!	!	!	!	Boat... ride in a...

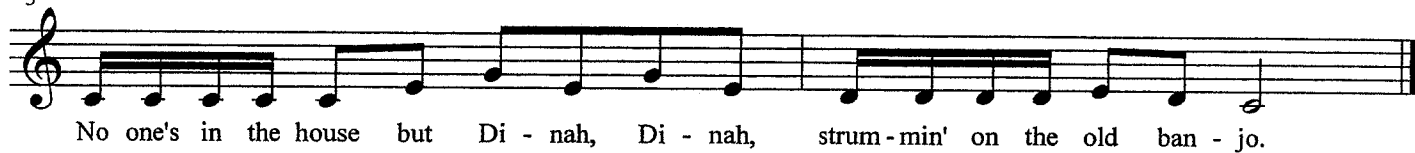
DINAH

folk song

Voice




3



DOGGIE DOGGIE

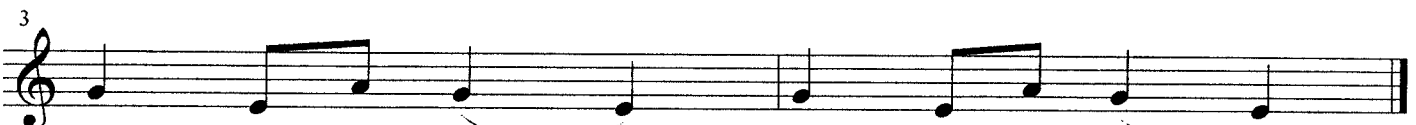
All eyes on Floor

Voice



Dog - gie, dog - gie, where's your bone? Some - one stole it from my home!

3



Who stole the bone? I stole the bone.

Students stand in circle formation ... one person is chose "it" and given "the bone" ... remaining students stand with their feet slightly apart to create a "doghouse" ... IT walks around circle while song is sung ... at end of song, IT places BONE in a "doghouse" ... chase game begins ... if IT returns to spot he left the bone before being tagged, the CHASER becomes IT ... if not, IT remains the same and game continues.

DR. KNICKERBOCKER

[Composer]

Voice

Doc-tor Knick-er-bock-er, nick-er-bock-er num-ber 9, do ya have the thy-thm of the

4

bump - dy - bump; now let's have the rhy - thm of the hands (clap clap) now

7

you've got the rhy - thm of the hands (clap clap) now let's have the rhy - thm of the

10

feet, (stamp stamp) now you've got the rhy - thm of the feet (stamp stamp) now

13

let's have the rhy - thm of the hips (whooh whooh) now you've got the rhy - thm of the

16

hips (whooh whooh) now let's have the rhy - thm of the num - ber 9

DR. KNICKERBOCKER



(a a)

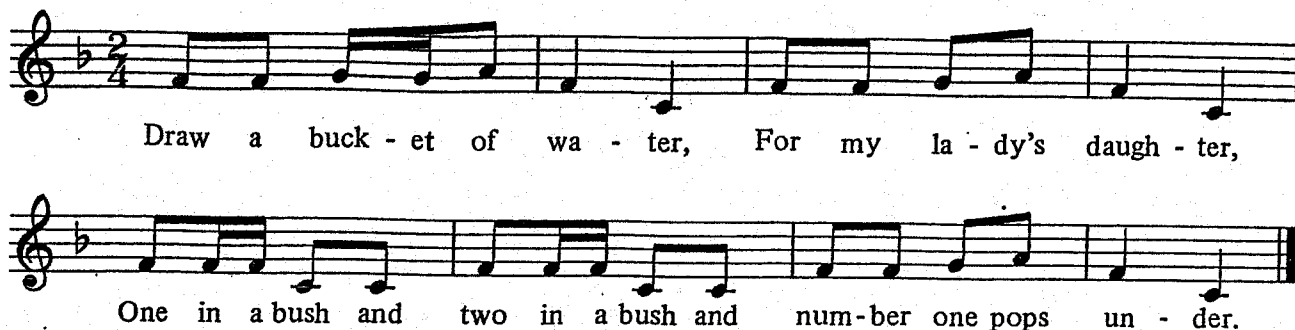
Doc-ter Knickerbocker Knickerbocker Number 9 Do you have the rhythm of the Bumpy Bump Now let's have the rhythm of the hands (clap) feet (stamp) hips (whoo) Now

let's have the rhythm of the Number 9 " 1-2-3-4-5-6-7-8

9" to beginning

Children stand in circle ... song is taught by rote procedure ... "DR." is chosen and stands in the middle ... motions are added: *Doctor*: drum roll on knees ... side clap/hand clap jive for remaining text ... class demonstrates what motion to do, where directed, followed by "DR." performing by him/herself ... at end of song "DR." counts off 9 classmates to find new "DR."

DRAW A BUCKET OF WATER



From Richard Chase, *Old Songs and Singing Games*. Dover Publications, Inc., 1972. Used by permission.

2. . . .number two pops under.

3. . . .number three pops under.

4. . . .number four pops under.

5. . . .everybody's ^{under!} ~~out~~ now!

Children stand in groups of 4, creating a "box" formation ... students should number themselves 1, 2, 3, 4 ... #1 and #2 are opposite one another and join hands ... #3 and #4 are opposite each other and join hands over those of #1 and #3 ... verse 1: "box" keeps beat in body using a "pumping" motion ... at end of verse, #1 moves into middle of box by going under arms of #3 and #4 ... verse 2: same "pumping" motion with #2 moving into middle going under arms of #3 and #4 ... verse 3: same motion with #3 moving into middle going under arms of #1 and #2 ... verse 4: same "pumping" motion with #4 moving into middle going under arms of #1 and #2 ... arms are now in "daisy chain" formation ... during "coda," entire box jumps up and down while turning clockwise.

DANCE DIRECTIONS FOR "DO YOU LOVE ME?"

This dance is done in a circle, with all dancers facing inward.

Introduction: (Dancers all say together)

"You broke my heart
Cause I couldn't dance.
You didn't even want me around!
And now I'm back to let let YOU know
I can really shake 'em down!"

SECTION A; (8 counts) Twist ball of right foot back and forth
with hands on hips

(8 counts) Do the "twist" with hips in place

(8 counts) Put left hand under right elbow
shaking right pointer finger twice

Put right hand under left elbow
shaking left pointer finger twice

Put left hand under right elbow
shaking right pointer finger twice

Put right hand under left elbow
shaking left pointer finger twice

(8 counts) Place left hand on hip and lean forward,
swaying hips while shaking right
pointer finger

(8 counts) Turn around to right in circle
while shaking hands over head

(8 counts) Turn around to left in circle
while shaking hands over head

SECTION B

(4 counts) Place palms of hands in front of
chest and thrust them outward as you
jump back on balls of feet twice

(4 counts) Step forward on right foot-click
fingers-step forward on left foot-click fingers

(Repeat the above two more times)

(8 counts) Turn around in circle to right
clapping the following rhythm;

(Note- The form of the music is; ABAABBAABB)

Lemniolen

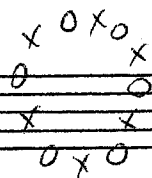
DUCK DANCE

Handwritten musical notation for the Duck Dance. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains two measures of music with lyrics: "wee ya hay ya wee hay ya hay ya wee hay-a hay-ah". The second staff continues the melody with lyrics: "we hay-ya- hay-ya wee-ya hay ya hay ya wee hay ya hay ya". Below the staves is an ostinato pattern labeled "OST:" consisting of four eighth notes marked with an 'x' and a double bar line.

ARAPAHO HANDGAME SONG

Handwritten musical notation for the Arapaho Handgame Song. The first staff is in treble clef with a 3/4 time signature. It contains two measures of music with lyrics: "wey yo- Hey wey yo- Hey wey yo- Hey wey yo-". The second staff continues the melody with lyrics: "Hey Hey- Yah- Hi- Ya wey yo- Hey Hey- Ya-eh". The third staff continues with lyrics: "Hi- Ya oh Hi Ya wee ya Hi- Ya oh Hi- Ya wey-ya". The fourth staff ends with the lyrics "Hi- Ya".

passing rhythm: ||



o = sit x = stand

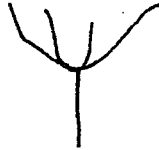
Sellers press stones
 Standers guess - each correct
 point for that team - each wrong guess
 is point for other team - can't be wrong

PICTURE WRITING

Indians had an interesting way of "writing" a story and recording events with symbols or pictures. Pictured below are some of the symbols used by the various tribes. Just for fun, try using symbols to write a made-up sentence such as: "My brother walked toward the mountain and I fear he will cross the path of a bear." For an interesting pastime, make up your own symbols.



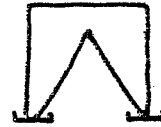
BROTHERS



TREE



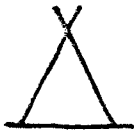
RAIN



SADDLE BLANKET



HORSE



TEPEE



CANYON



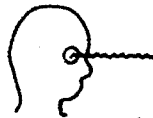
HEAR



MOUNTAIN



LASSO



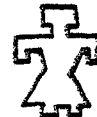
SEE



BEAR



MAN



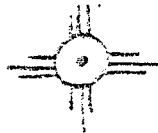
WOMAN



FISH



DAYS & NIGHTS



SUN



DOWN



HOUSE



FEAR



CROSS



TRAVEL BY WATER



CAMP CIRCLE



RATTLE SNAKE
JAW-STRENGTH



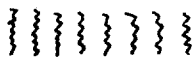
DANCE



BUFFALO



WALK



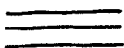
RUNNING WATER



WAR



PEACE



PATH



PLENTY CORN



EAT



UP



FIRE

DRAGON SONG

[Composer]

Voice



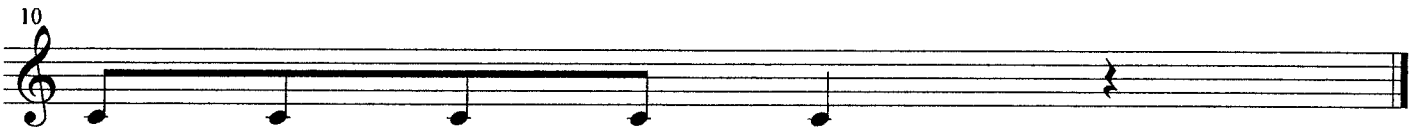
See the dra-gon come, on a hun-dred legs, he brings us all good cheer,



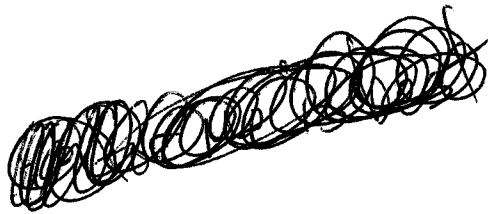
him we do not fear; long life and peace and joy in the bright New Year.



Drum, gong, drum, gong, New Year's Day is here! Drum, gong, drum, gong,



New Year's Day is here!



DRUNKEN SAILOR

sea chantey

Voice



What shall we do with a drun-ken sai-lor? What shall we do with a drun-ken sai-lor?

5



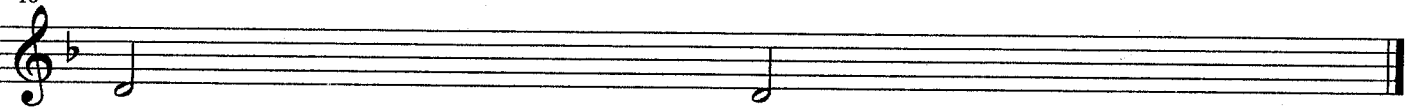
What shall we do with a drun-ken sai-lor? Ear-lye in the mor - ning. Ho - ray

10



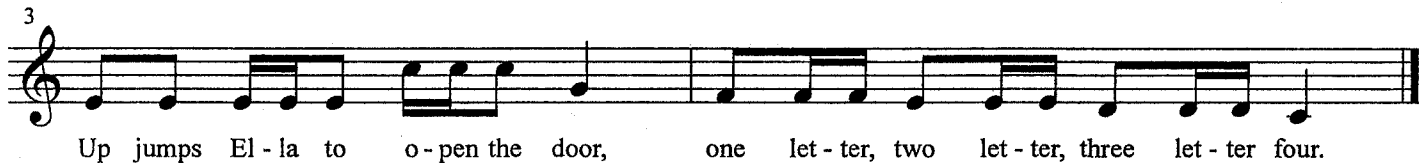
up she ri-ses, ho - ray, up she ri-ses, ho - ray, up she ri-ses, ear-lye in the

16



mor - - - - - ning.

ENVELOPE



Draw a large envelope on the board. Sing the song using ELLA's name. Choose a student to receive the letter by placing their initials on the envelope. Sing the song again having the students replace ELLA with the new "initialed" name. That student then chooses the next person by writing new initials on the letter. Game continues in like manner.

EDDIE BROWN

[Composer]



Ed - die koo - chy cat - chy gan - der to - sa mer - ra to - sa no - ka ap - pa - ca - pa wack - y



Brown. Fell in-to a well - fell in-to a well - fell in-to a deep, dark,



well. 2. Su - sie Jones mil-kin' in the barn, saw him
3.
4.



fall and went right out to tell her mom that Ed - die koo - chy cat - chy gan - der



to - sa mer - ra to - se no - ka ap - pa ca - pa wack - y Brown drowned!

2. Susie's ma, bakin' crackin' bread.
Ran outside to tell Old Joe that Susie said that
3. Then Old Joe, dropped his hoe and sped
Into town, to tell the folks that Susie said that
4. To the well ev'ry body ran
What a shame it took so long to say his name that

EL CITRON

[Composer]

Voice

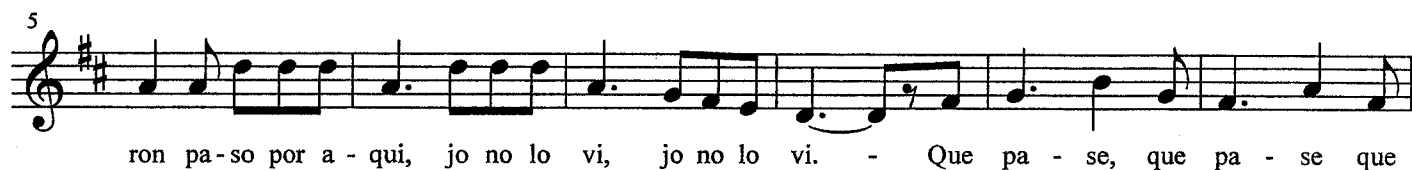
The musical score is written for a voice part in 2/4 time with a key signature of two sharps (F# and C#). The melody consists of two lines of music. The first line contains 10 measures, and the second line contains 6 measures, starting with a measure number '6' above the staff. The lyrics are written below the notes.

El ci - tron, de un fan - dang-o, san-go, san-go, sa-ba - re, sa - ba -

re, de la ron - del - la, con su tric - ky, tric - ky tron.

EL FLORON

traditional Puerto Rican

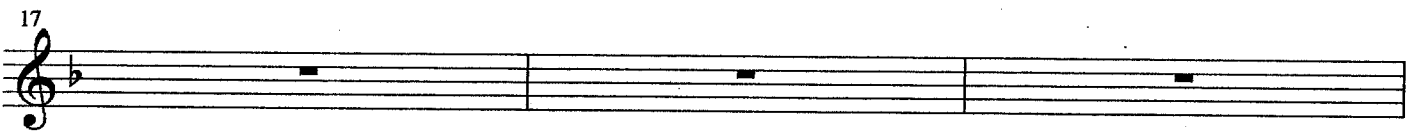
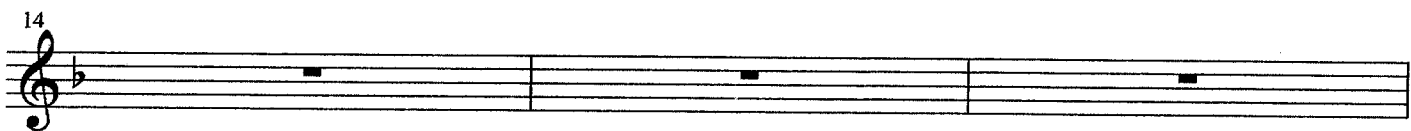
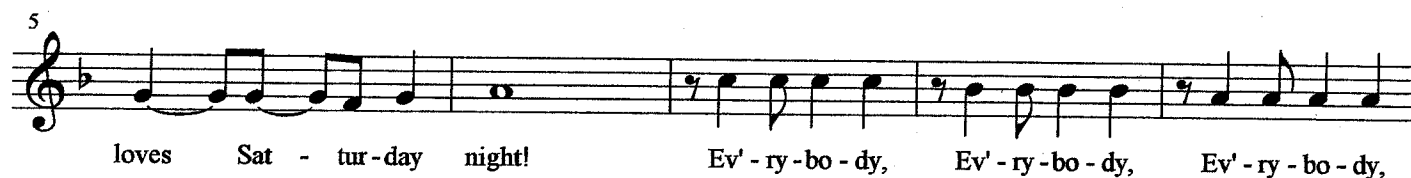
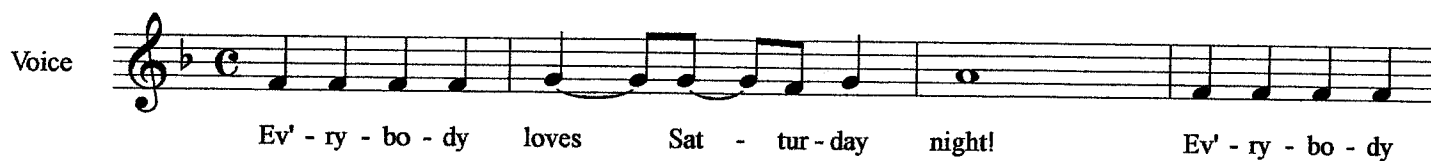


The big flower passes through here.
I did not see it, I did not see it.
Let it go thorough, let it go through.
Let the big flower go through.

Elimination game played sitting in a circle ... pass flower on
beat around circle while singing song ... person holding object at
end is eliminated.

EVERYBODY LOVES SATURDAY NIGHT

[Composer]



EVERYBODY LOVES SATURDAY NIGHT

Nigerian Folk Song

Voice

Ev - 'ry bo - dy loves Sat - ur - day night Ev - 'ry bo - dy

6

loves Sat - ur - day night Ev - 'ry bo - dy, ev - 'ry bo - dy,

11

ev - 'ry bo - dy, ev - 'ry bo - dy, Ev - 'ry bo - dy loves Sat - ur - day night.

16

STICK ROUTINE

Ms. 1 – 8: tap both sticks on floor, tap bottom of left stick with right, tap top of left stick with right, tap bottom of left stick with right (ALTERNATE LEFT AND RIGHT STICKS WITH EACH SEQUENCE)

Ms. 9 – 12: pass both sticks on floor to person on your right

Ms. 13 – 15: continue sequence of ms. 1 – 8

Ms. 16: tap both sticks on floor in front of you

● EVERYWHERE THE BELLS OF CHRISTMAS RING

Austrian Folk Tune



● As a composition exercise, teach the first 4 measures to the students ... have the students create lyrics and melody to finish the song ... show them the original to compare.

FLOATING DOWN THE RIVER

Slow
(A)

1-4. We're float - ing down the riv - er, We're float - ing down be - low; We're
float - ing down the riv - er to the O - hi - o.

Fast
(B)

1. Two
2. Four
3. Eight

in the mid - dle and you can't jump Jo - sie,

Two
Four
Eight

in the mid - dle and you can't jump Jo - sie,

in the mid - dle and you can't jump Jo - sie,

Two
Four
Eight

Oh, my Su - san Brown.

4. Get out of there if you can't jump Josie, ...

Children stand in circle formation with hands joined ... circle turns clockwise as song is sung ... teacher chooses two students to go into the middle of the circle, where indicated as remaining students keep beat on knees ... circle turns again ... two students chosen now choose two additional students, where indicated, as beat is kept on knees ... circle turns again ... four students chosen now chose four additional students, where indicated, as beat is kept on knees ... circle turns again ... circle makes "windows" with arms and all students in middle must exit circle before song is completed.

FORBIDDEN FRUIT

speech canon

Snare Drum

I II

For - bid - den fruit is sweet, For - bid - den fruit is sweet, III got,

6

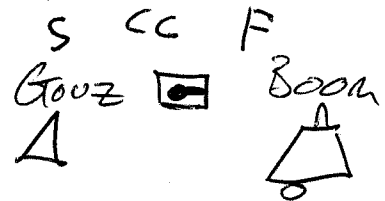
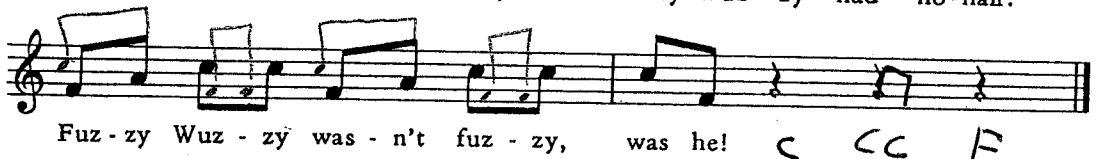
III spent! For - bid - den fruit is sweet, For - bid - den fruit is

12

sweet!

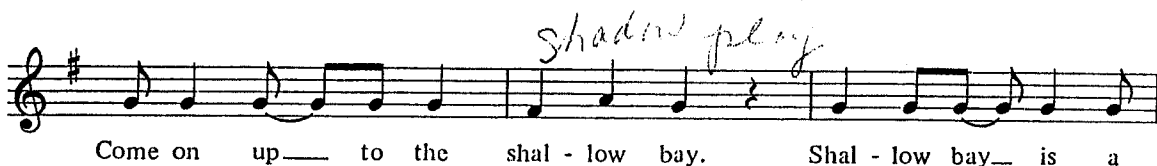
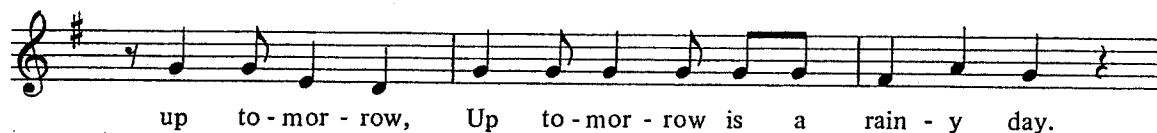
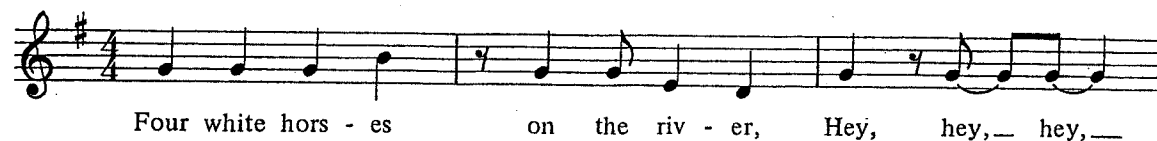
1. Learn poem.
2. Add body motions
3. Perform as a 2pt. speech canon.
4. Perform as a 2pt. canon w/motions
5. Set Orff E F# G B C
6. Write melody for speech ... perform over E B bordun.
7. Sing in round.
8. Internal hearing!

FUZZY WUZZY



Children sit in a circle ... as song is sung, beat is patsched followed by clapping rhythm of words "was a bear" and "had no hair" ... at end of song, add one finger snap, two claps, and one patsch on the floor.

FOUR WHITE HORSES

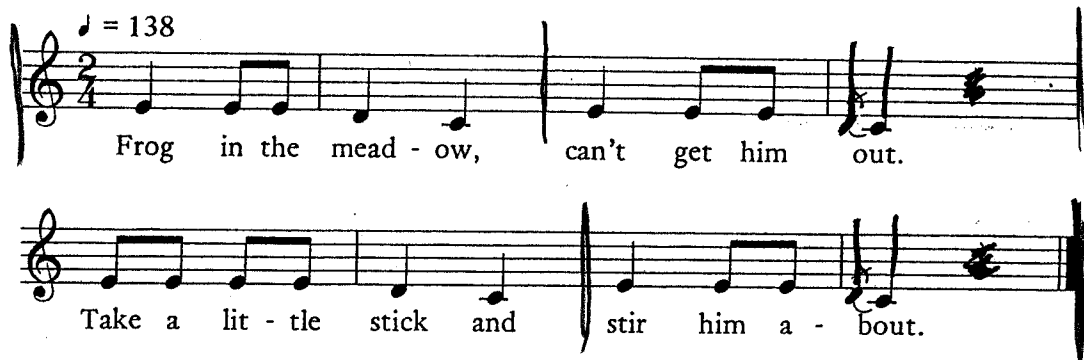


Children stand in groups of 4, creating a “box” formation ...
jive is performed while song is sung:

clap side partners, clap own hands, lift hands into air, clap own hands, clap side partners, clap own hands, push hands toward floor, clap own hands (side, together, up, together, side, together, down, together)

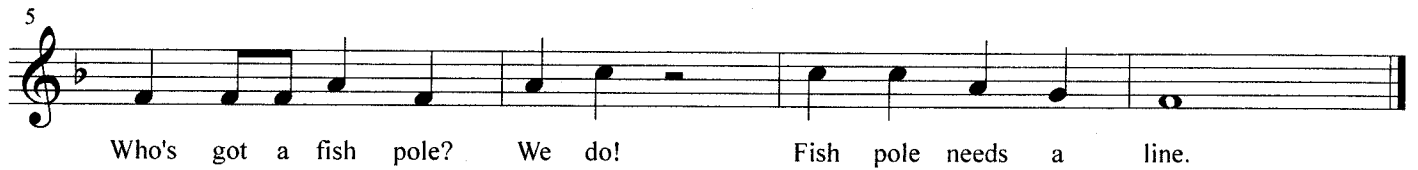
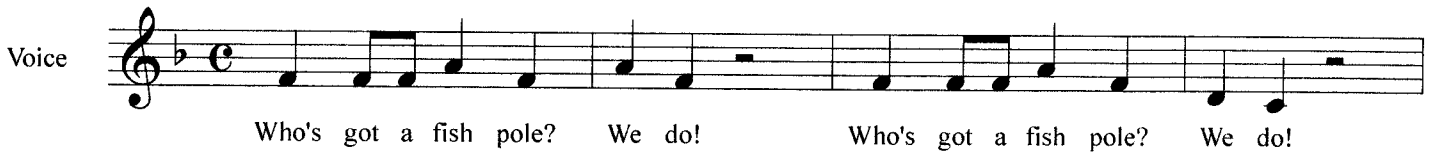
When students become familiar with jive, alter it so that the two students in the box formation slap “high five” while the opposite to students slap “low five” ... remainder of jive stays the same.

FROG IN THE MEADOW



Children stand in 4 rows, equal numbers of students ... first student in each row assumes "frog" position ... next person in line is handed a rhythm stick ... rhythm stick "tickles" frog where indicated ... at end of song "frogs" jump, longest jumper declared the winner ... stick is passed, and new "frogs" assume position.

FISHPOLE



2. Who's got a fish line? Fish line needs a hook.
3. Who's got a fish hook? Fish hook need a worm. (some bait)
4. Who's got a fish worm? (fish bait) Fish worm (fish bait) catch the fish!

FUBA WOوبا JOHN

[Composer]

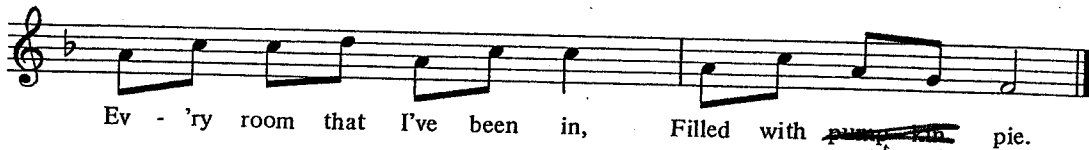
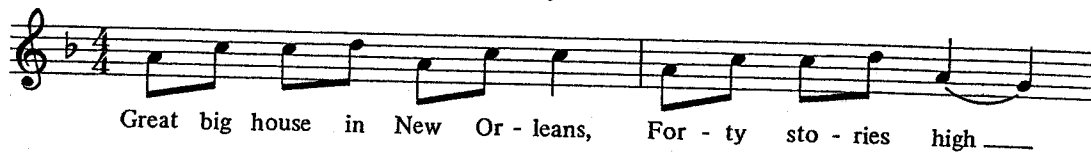
Voice

Saw a mouse eat a house Fu - ba woo - ba fu - ba woo - ba Saw a mouse

6

eat a house Fu - ba woo - ba, John

GREAT BIG HOUSE



From American Play Parties, by Pete Seeger. Folkways Records, FC 7604, 1959. Used by permission of Folkways Records, NY.

2. Went down to the old mill stream,

To fetch a pail of water,

Put one arm around my wife,

The other 'round my daughter.

3. Fare thee well my ^{pretty little miss} ~~darling~~ girl,

Fare thee well my daughter,

Fare thee well my darling girl

With the golden slipper on her.

Children stand in circle formation ... students count off by 2's (there must be an even number of students in the circle) ...
 verse 1: circle walks clockwise, keeping beat in feet ... verse 2: the students numbered 1 take 4 small steps into the middle of the circle, joining hands ... students numbered 2 walk forward placing both of their hands underneath the joined hands of the classmates who were standing on either side of them -- #2's will join hands ... #1's raise arms and place around waists of #2's ... #2's raise arms and place around waists of #1's (forms a "daisy chain") ...
 verse 3: in "daisy chain," entire circle sidesteps clockwise ... on the word "golden," #2's bring arms back to center of circle ... on the word "slippers," #1's bring arms back to center of circle ... on the word "on," all hands drop, and on the word "her," students turn left forming original circle formation.

GREAT BIG HOUSE

[Composer]

Slip-pers on —

Glockenspiel

Xylophone 1

Xylophone 2

Xylophone 3

Bass Marimba

Voice

Steady Beat

R 5 6 \leftarrow Attire

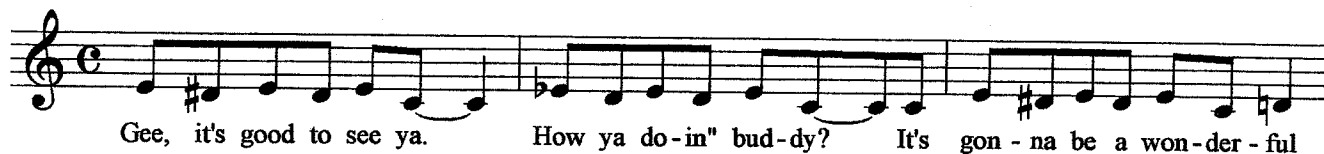
Penta harmonics
pref.

GEE, IT'S GOOD TO SEE YA!

Lois Fiftal

SWING (♩ = ♪)

Voice



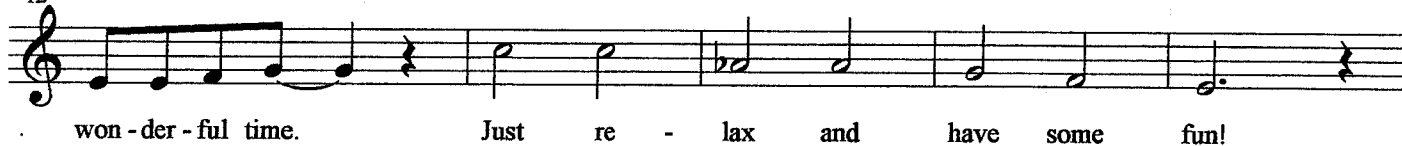
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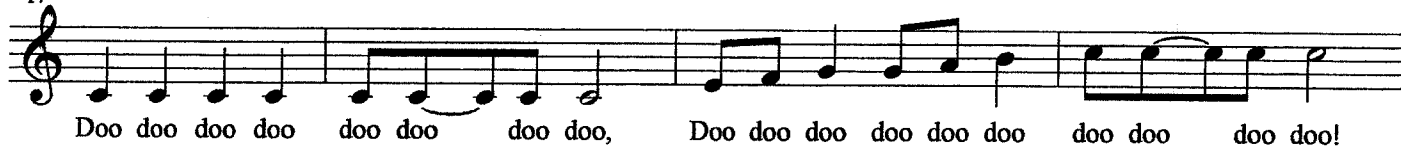
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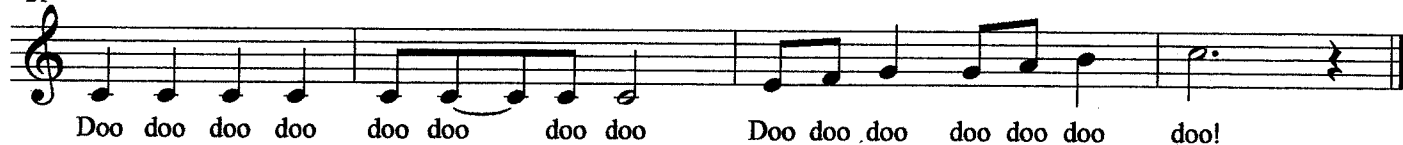
12



17



21



THE GERMAN BAND

German Folk Song

Voice

Come and hear the Ger-man band, Ger-man band, Ger-man band! Oh, the weather

6 is so grand for the big pa - rade *Fine* Verse First there comes the drum - mer, -

12 And as a drum - mer, he's quite a plum - ber! He's off the beat in

18 ev - 'ry num - ber, and no one know how come

22 the let him drum! *D.C. al Fine*

VERSE 2

Next come brasses playing,
It sounds like neighing,
Or donkey's braying!
And all the people ther are saying,
"Let's stuff 'em up with hay
So they won't play!"

VERSE 3

Next comes our police force
Three men and one horse,
I wonder who's boss!
Although their leader shouts his head off
With his "a-hep a-hep"
They're out of step!

GHOST OF JOHN

[Composer]

Voice

The musical score is written on two staves in treble clef with a key signature of one sharp (F#). The first staff contains the melody for the first line of the song, with lyrics underneath. The second staff begins with a measure rest marked with a '5', followed by a melodic line with lyrics underneath. The lyrics are: 'Have you seen the ghost of John? Long white bones with the skin all gone. Ooo oo-oo - oo - oo - ooo, Would-n't it be chil - ly with no skin on?'.

Have you seen the ghost of John? Long white bones with the skin all gone.

5
Ooo oo-oo - oo - oo - ooo, Would-n't it be chil - ly with no skin on?

Circle formation

Starting position ... arms crossed, stooped on the floor

Rise slowly, putting arms to sides

Measures 1-2 ... 4 steps backwards

Measures 3-4 ... 4 steps forwards

Measures 5-6 ... 4 steps turning in place waving "ghostly" hands

Measures 7-8 ... arms across chest and slowly stoop to floor
(returning to grave)

Norton/Simpson

[illegible]

A tur-key sat on a back-yard fence, and he sang this sad, sad, tune, "Thanks-

gi - ving day is com - ing, gob - ble, gob - ble gob - ble gob - ble and I know I'll be ea - ten

8

soon. Gob - ble, gob - ble, gob - ble, gob - ble, gob - ble, gob - ble, gob - ble I would

like to tun a - way. Gob - ble, gob - ble, gob - ble, gob - ble

14

Measure 14: Treble clef, key signature of one flat (B-flat). The melody consists of eighth and quarter notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

gob - ble, gob - ble, gob - ble, I don't like Thanks - giv - ing day"

GO TAKE A WALK

traditional round/Fiftal

Voice

I II III IV


Go take a walk, in-to the wil-der-ness, peace and beau-ty you will find!

Sing as a 4 part round ... after becoming secure with round, have students walk around and sing their part wherever they are in the room.

GRIZZLY BEAR


[Composer]

Voice



Griz-zly bear, oh griz-zly bear is sleep-ing in a cave. Please be ve-ry qui-et,

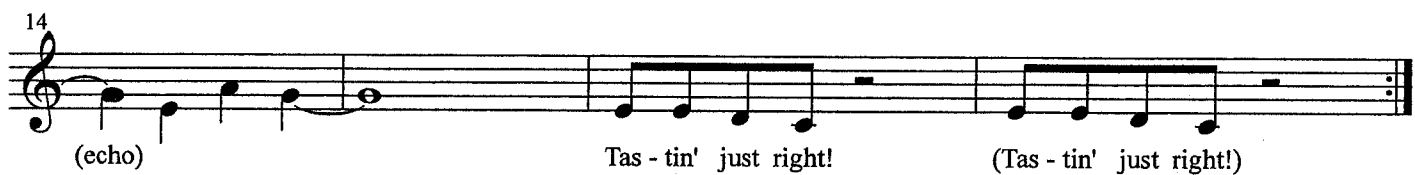
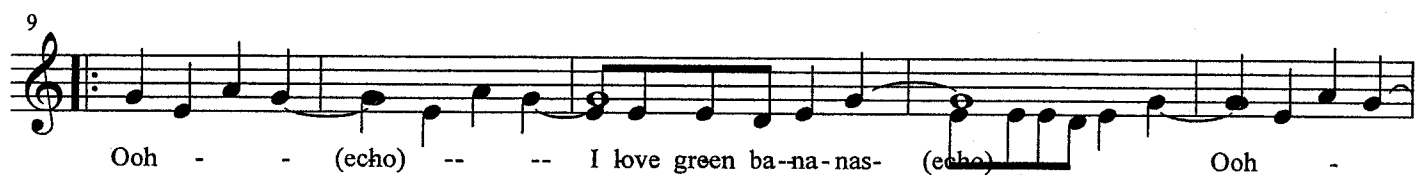
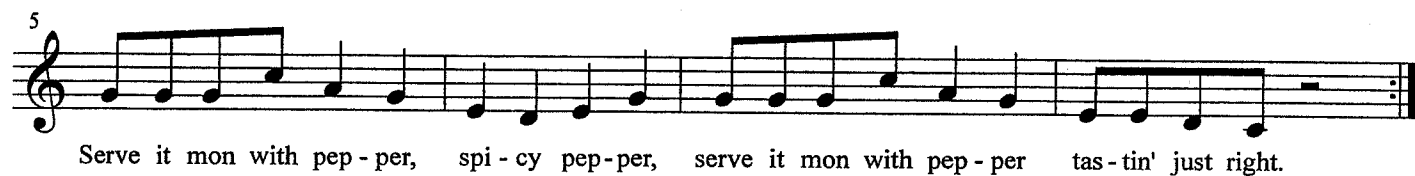
4



please be ve-ry qui-et, If you shake him, if you wake him, he gets real-ly mad! (growl)

GREEN BANANAS

J. Pasquinelli



HERE SITS A MOUSIE

[Composer]

Voice

(mouse sings these two measures)

Here sits a mou - sie, in his lit - tle hou - sie, no one comes to see him,

4 as a solo) (student stands up) (student wipes eyes) student turns

but hsi grand-ma mou - sie, rise (***) rise, wipe out your eyes, turn to the east,

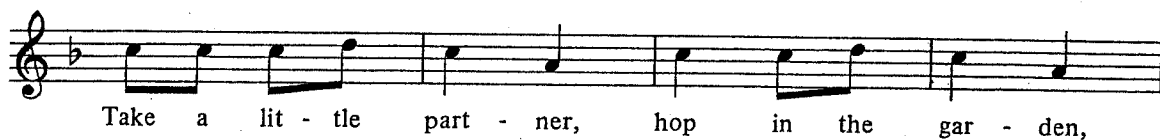
8 student turns (student extends pointer finger while turning to find next mouse)

turn to the west, turn to the one that you like the best.

**** add student's name to song

Children sit in circle formation ... choose one student to be the "mousie" ... remind "mousie" that he/she has a solo to sing ... class begins to sing song ... mousie performs motions where indicated ... at song's end, child who is being pointed at becomes new mousie and game begins again.

HERE COMES A BLUEBIRD



Children stand in circle formation, hands joined ... all arms are raised to create "windows" ... "bluebird" is chosen and goes in and out of windows as song is sung ... "bluebird" follows directions of song ... game continues until all have become "birds."

HIGHLAND GATES

English country dance

Voice

1. Go all a - round the cir - cle, Go

3 all a - round the cir - cle, go all a - round the

6 cir - cle, 'til the High - land Gates are closed.

2. Go up and down the ladder ... till the Highland Gates are closed.
3. Go in and out the windows ... till the Highland Gates are closed.
4. Kneel down and face a partner ... till the Highland Gates are closed.
5. Swing 'round and 'round your partner ... till the Highland Gates are closed.

GAME DIRECTIONS

Verse 1 ... circle joins hands and moves to the left

Verse 2 ... all move to center and back (twice)

Verse 3 ... everyone raises arms to create windows ... leader goes in and out of windows

Verse 4 ... leader kneels down facing a partner


Verse 5 ... leader and partner swing

Game continues with leader and partner in middle of circle ... song is sung from beginning with two leaders ... song is re-sung with four leaders until everyone in circle becomes a partner.

HOP, OLD SQUIRREL


Afro-American Singing Game

Voice



Hop, old squirrel, ei-del dum, ei-del dum. hop, old squirrel, ei-del dum dee.

5



Hop, old squirrel. Ei-del dum, ei-del dum. Hop, old squirrel, ei-del dum dee.

Verse 2 ... jump, old squirrel

Verse 3 ... run, old squirrel

Verse 4 ... hide, old squirrel

Circle formation ... one child is "it" and *hops* around outside of circle ... whoever he or she is behind at end of verse becomes "it" and *jumps* next verse ... *runs* next verse ... children close eyes for last verse and "it" hides somewhere in room ... at end of verse 4, all ask together "Where are you, old squirrel?" ... "it" gives a little "squeak" and others guess where squirrel is hiding.

HEY CONCENTRATION

American Jump Rope Chant



Hey con - cen - tra - tion, where have you been a - round the cor - ner and back a - gain?



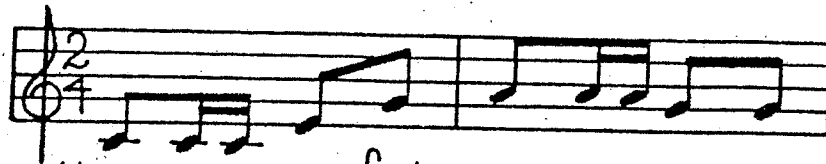
Stole my mo - ney... Stole my ho - ney... Ma - ma's got the hic - cups... Pa -



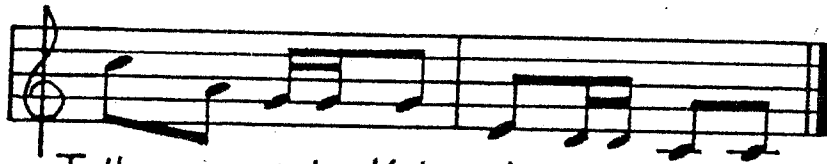
pa's got the flu!

Students sing song with teacher playing bass line ... students improvise in C pentatonic on bells between each singing of song.

HOGS IN THE CORNFIELD



Hogs in the cornfield, cows in the clover.

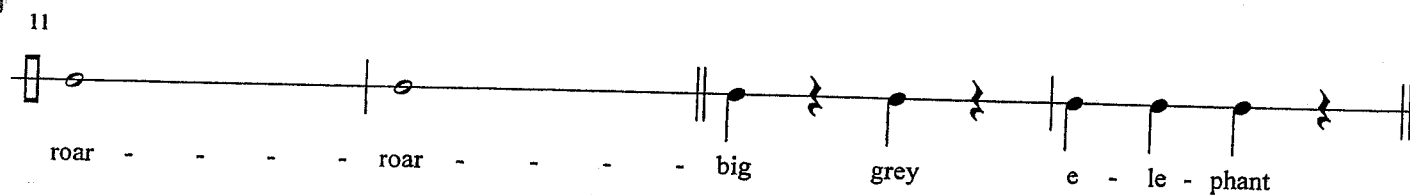
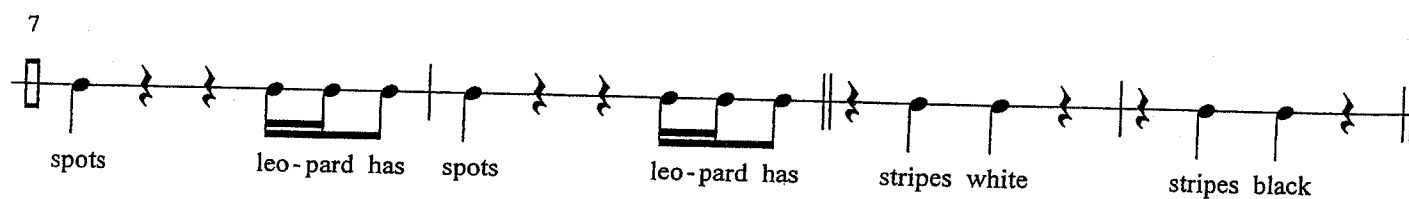
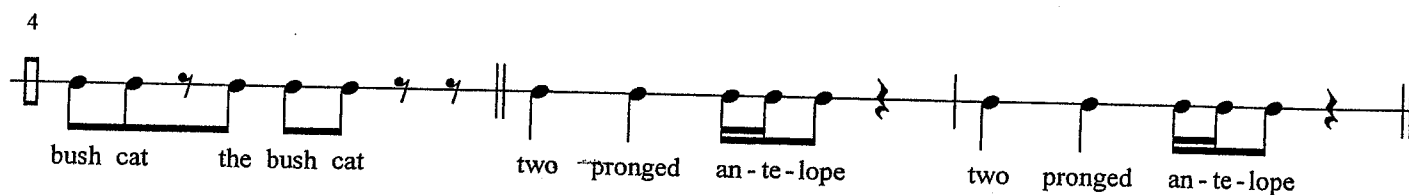
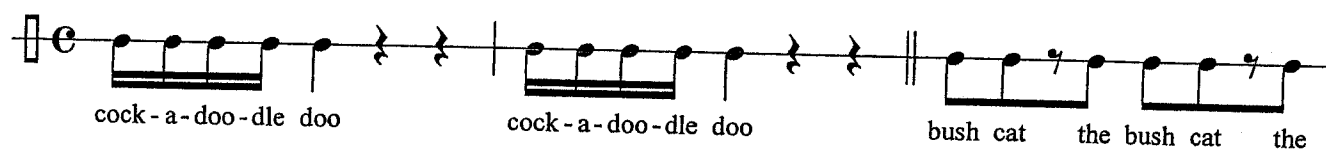
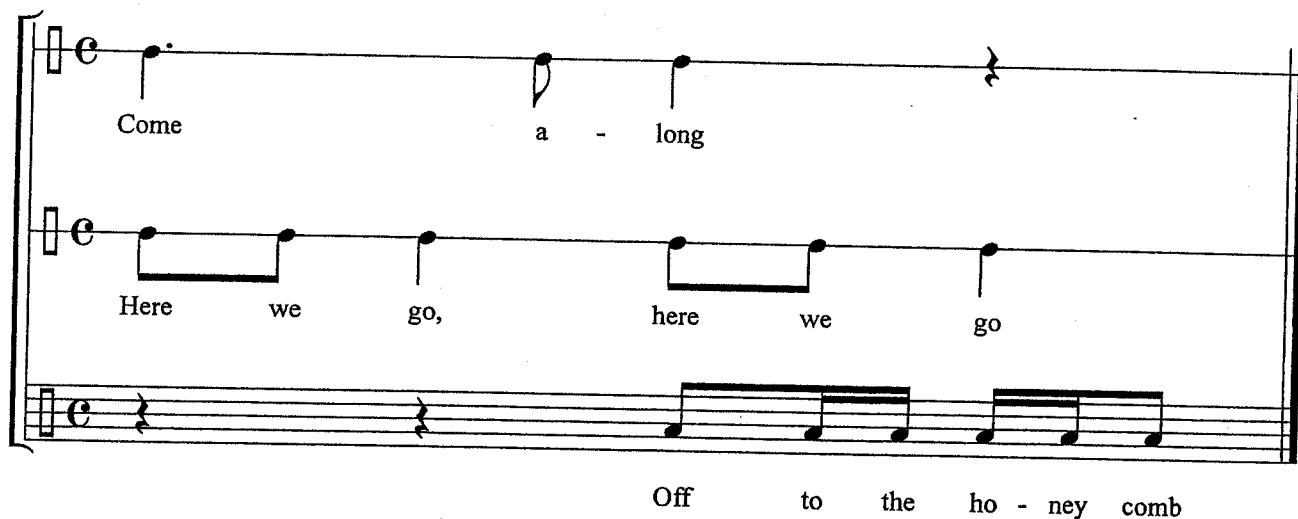
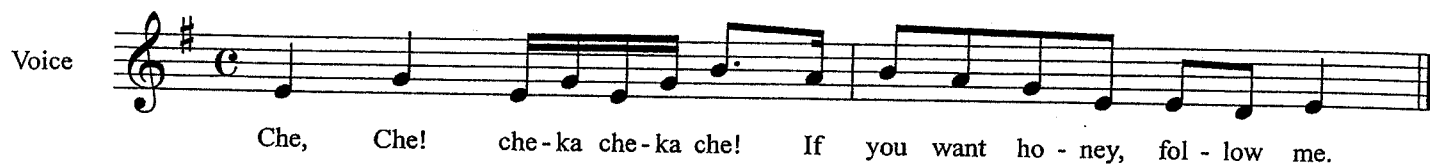


Tell your sister Kate we're coming o-ver.

Children are divided into two teams of equal numbers ... place a long piece of colored masking tape on the floor to serve as the starting point ... one person from each side stands with toes of right foot touching the tape ... students should grasp each other by the forearm ... song is sung by remainder of class ... upon reaching the end, the students holding each other pull trying to bring their opponent across the tape line ... both students move to winner's side of the room ... team with the most members at the end of the game is declared the winner.

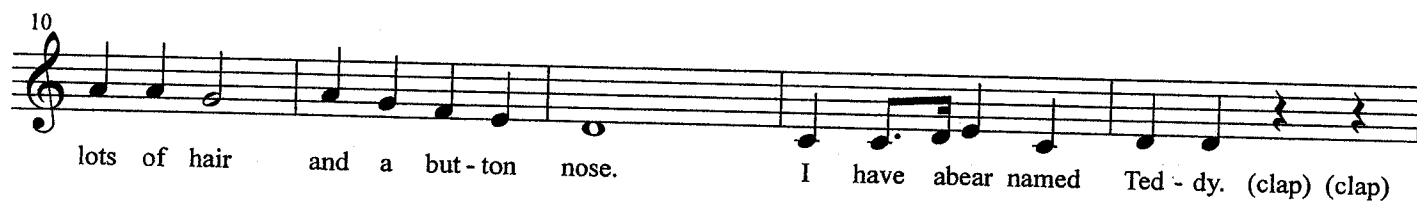
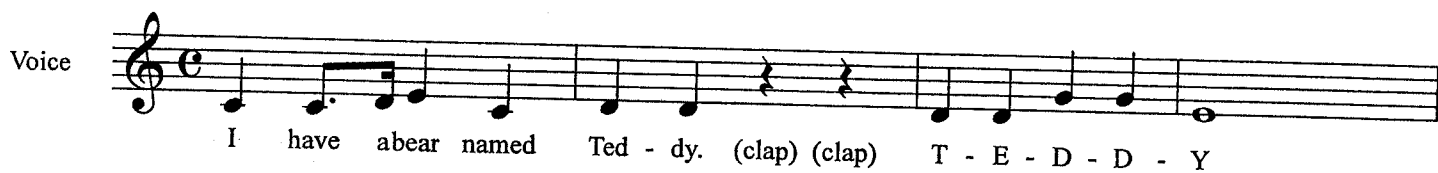
THE HONEY HUNTERS (Nguni Folk Tale)

book by Francesca Martin



I HAVE A BEAR NAMED TEDDY

Lois Fiftal



I GOT RHYTHM

George/Ira Gershwin

Voice

I got rhy - thym, I - got mu - sic, I got
I got dai - sies in *green pas - tures,*

6
my man, who could ask for an - y - thing more. Old Man Trou - ble,

11
You won't find him, You won't find him 'round my

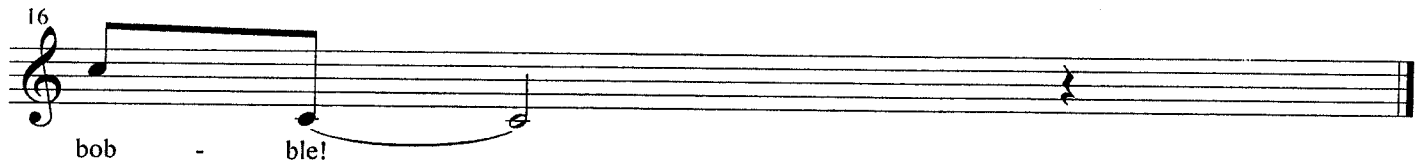
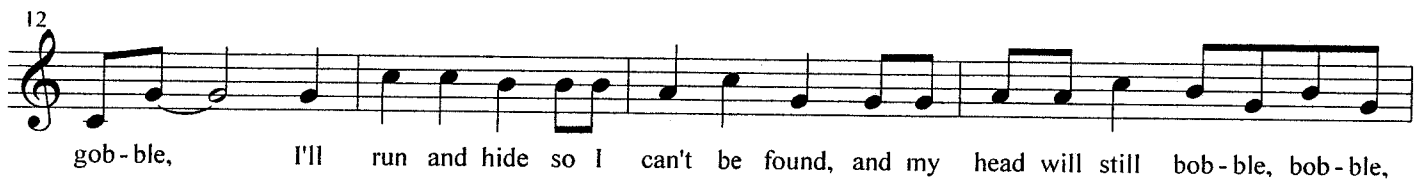
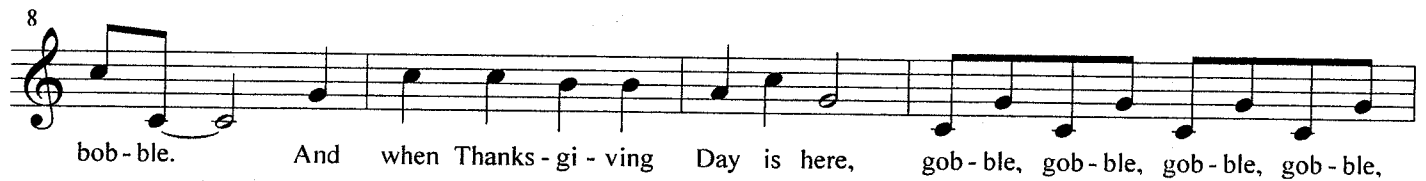
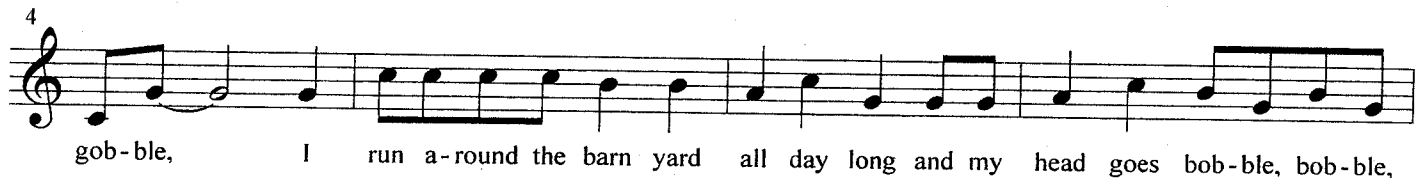
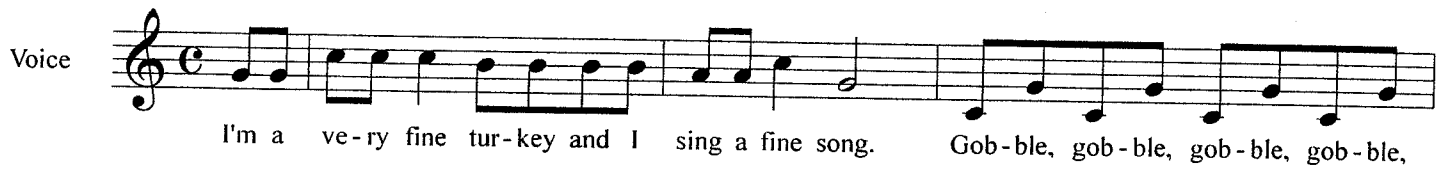
16
door. I got star - light, I got sweet dreams,

21
I got my man, who could ask for an - y - thing more, Who could

25
ask for an - y - thing more?

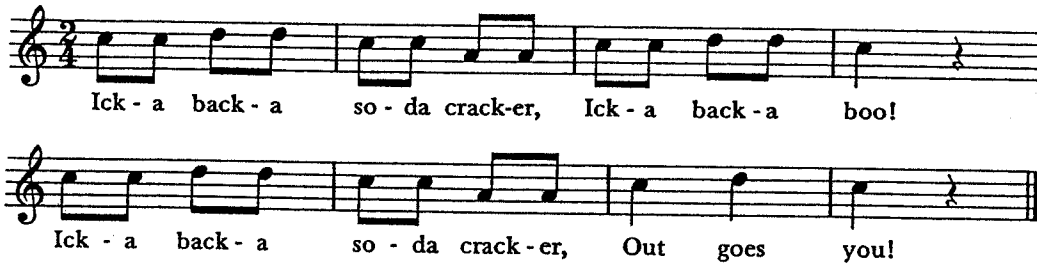
I'M A VERY FINE TURKEY

[Composer]



ICKA BACKA SODA CRACKER

Is m



Children stand in circle formation, facing *outward* ... teacher walks around circle keeping the beat with each student in the form of one patty cake and one hand clap ... the student “caught” at the end of the song is out of the game and game continues ... when students become familiar with song, the student “caught” at the end takes the place of the teacher.

I'VE BEEN TO HARLEM

folk song

Voice



I've been to Har-lem, I've been ot Do-ver, I've been to this whole world all o-ver,

5



o-ver, o-ver, three times o-ver, drink what you want to drink and turn the glass-es o-ver.

9



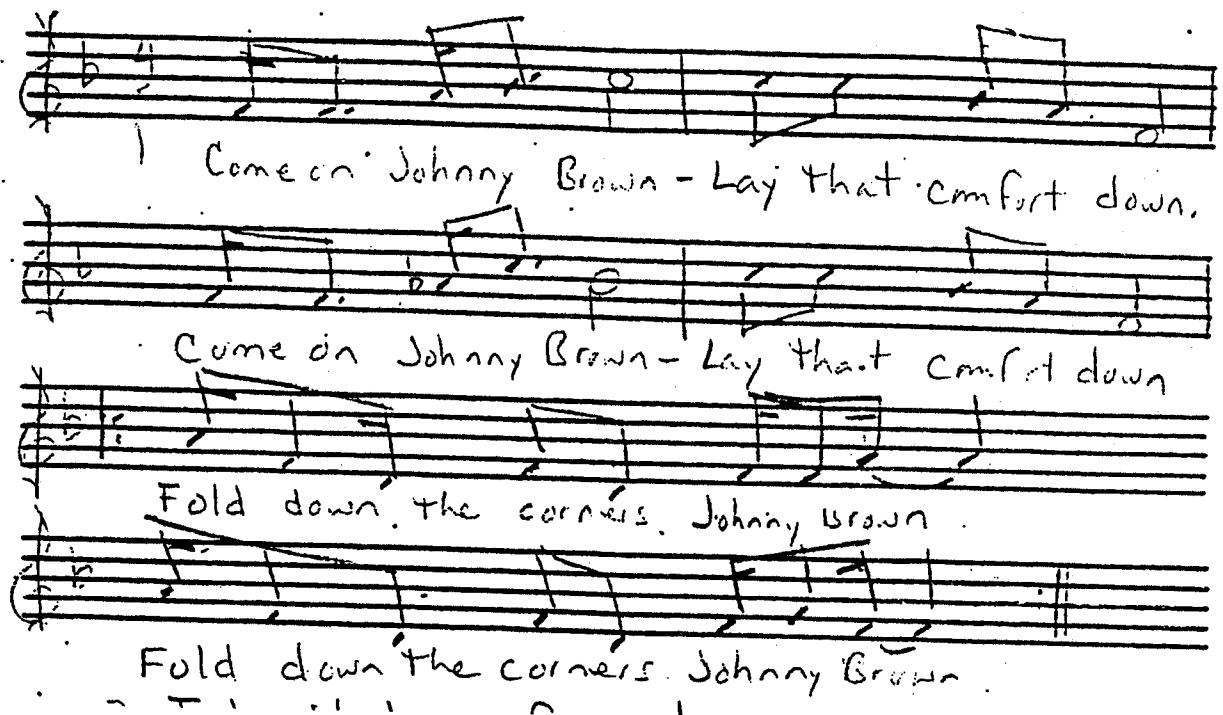
Sail-ing east, sail-ing west, sail-ing on the o - cean. Bet-ter watch out when the

14



boat be-gins to rock or you'll lose your friend in the o - cean.

JOHNNY BROWN



2. Take it to a friend
3. Show 'em your motion
4. Fly like a buzzard
5. Give it to a friend

Children stand in a circle ... "Johnny" is chosen and handed a large piece of material (comfort) ... verse 1 Johnny lays comfort on ground ... verse 2 Johnny folds corners to create a triangle ... verse 3 Johnny walks comfort around circle showing everyone ... verse 4 Johnny does something (motion) with the comfort ... verse 5 Johnny flies with comfort over head ... verse 6 Johnny gives comfort to someone else and game repeats.

NOTE: all "motions" should be different

JOHN KANAKA

I heard, I heard the old man say,
John Ka - na - ka, na - ka, too - la - ay,
To - day, to - day is a hol - i - day,
John Ka - na - ka, na - ka, too - la - ay.
Too - la - ay, Too - la - ay,
John Ka - na - ka, na - ka, too - la - ay.

Children stand in two circles of partners, the inside circle facing the outside circle ... motions are added when singing title of song: *John*: stamp foot, *ka-na-ka-na-ka*: patsch rhythm on knees, *to la*: clap own hands, *a*: patycake once with partner ... when students become familiar with song, increase tempo ... also try moving the outside circle one person to the right at * notated in song.

Jump Around Blues

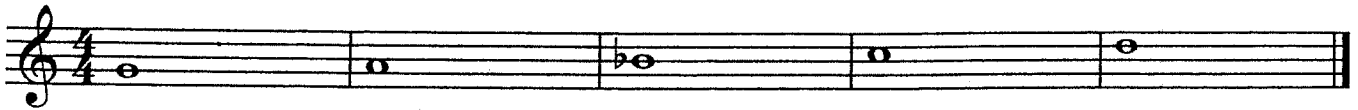
(Use b-flat 2nd x)

Bells



Play 3 x

To *improvise*, use any of these notes
in any order and in any rhythm.



Jump Around Blues

Full Score

John Devorick

Bells

Piano

The musical score is written for two instruments: Bells and Piano. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into three systems, each containing three measures. The Bells part is written in a single treble clef, while the Piano part is written in a grand staff (treble and bass clefs). Measure numbers 4, 7, and 10 are indicated at the start of their respective systems. The Piano part features a consistent bass line and chords that change every two measures. The Bells part consists of a series of eighth and quarter notes.

4

4

7

7

10

10

I WANT TO PLAY A SONG!

Lois Fital

Voice

The musical score is written on three staves. The first staff is for the voice, starting at measure 1 and ending at measure 12. The second staff continues the voice part from measure 6 to measure 12. The third staff is for the Orff instrument, starting at measure 9 and ending at measure 13. The lyrics are: 'I want to play a song so high I guess I'll try it! Lis - ten now as I play for you. I hope you'll like it!'.

I want to play a song so high I guess I'll try it! Lis - ten now as I

6

play for you. I hope you'll like it!

9

SX/AX

13

BX

Orff

After singing song with Orff, continue bordun and have students improvise in C pentatonic using glocks ... substitute LOW in song and repeat activity using bass xylophones ... rewrite song using SING instead of PLAY and students use voices to illustrate register

JEAN, JEAN

2/4

Jean, Jean, dressed in green, Went down-town to eat ice cream.

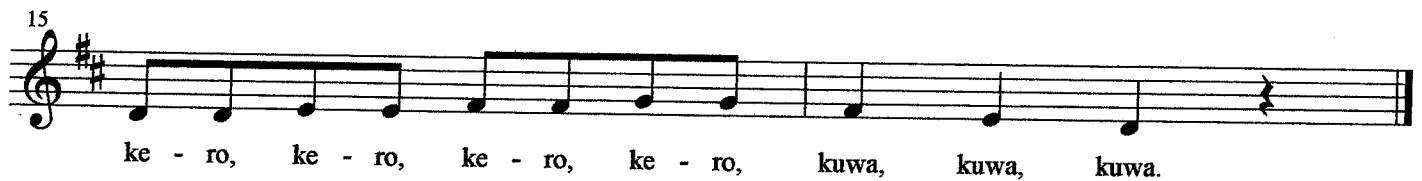
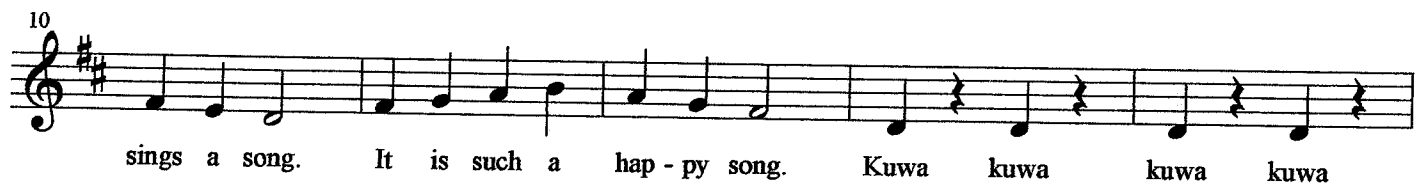
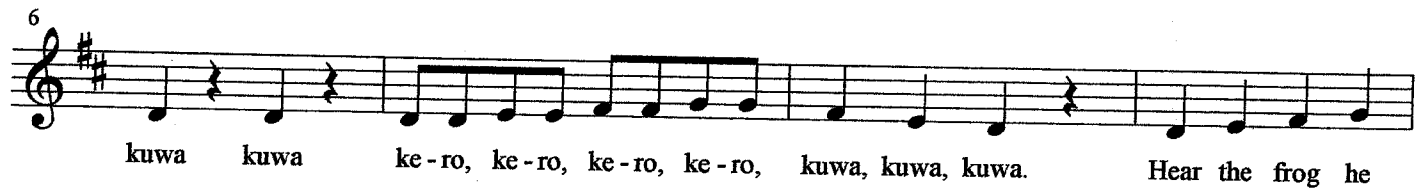
How man-y scoops did she eat?

1. One, two. 2. Three. 3. Four.

Children are seated in a circle ... "Jean" is selected before game begins ... students keep beat on knees while singing song ... when question is asked at end, "Jean" shows with his/her fingers, a number between 1 - 10, and class claps the number shown.

KAERU NO UTA (Frog Song)

[Composer]



KEE CHEE

nee - Chee

Zaige

Ah woo-neh koo-neh chah oh woo-nee Ah

Woo-neh koo-neh dia oh woo-nee

ah yi yi yeb-kee ay ka ay nah

Ah yi yi yekkee ay ka ay nah

Ah so - ah def nee kee chee (Hand-pat game) (Do faster + more)

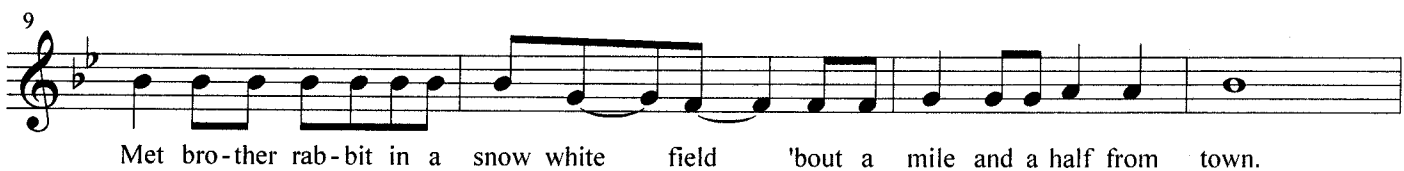
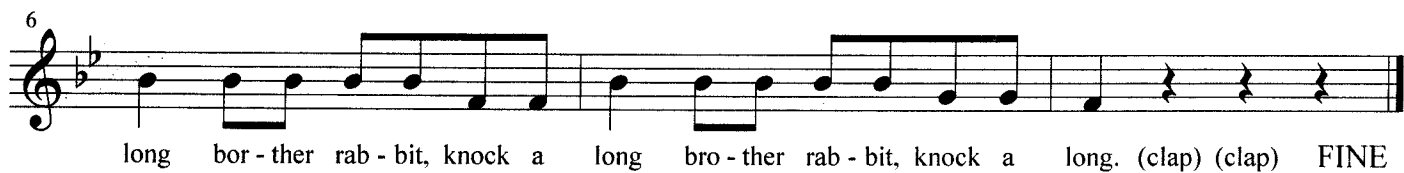
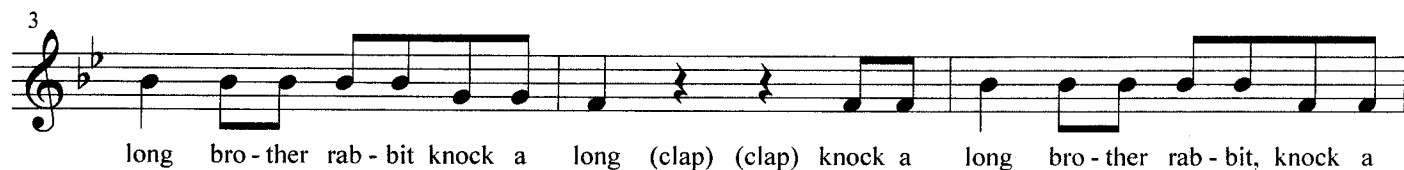
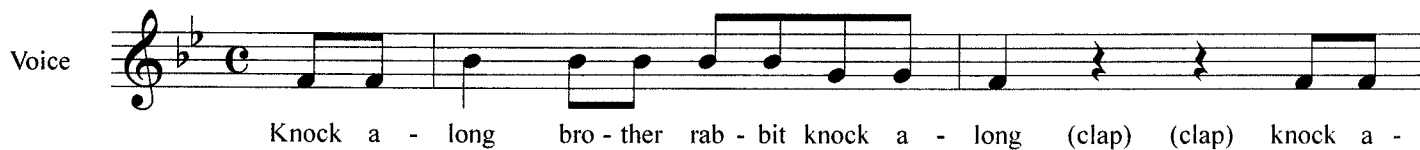
The Elephant
ELEPHANT, INDIANA 46014

Children sit in a circle with legs crossed; on the steady beat, children will:

- Beat 1: patsch both knees
- Beat 2: patsch both knees with arms crossed
- Beat 3: patsch both knees, uncrossed arms
- Beat 4: patsch right knee of the child to the left with left hand and patsch the left knee of the child to the right with right hand (at the same time)

When children are comfortable, increase tempo!

KNOCK ALONG BROTHER RABBIT



LAST NIGHT

Orff/Bretzius

Voice

Last night when I went to sleep, ti - ny lit - tle crea - tures looked at me.

Glockenspiel 1

Glockenspiel 2

Xylophone 1

~~AX~~ Xylophone 2

~~BX~~ Xylophone 3

~~Bassbars~~ Xylophone 4


looked at me, looked at me

crea- tures, Crea- tures

last night, last night

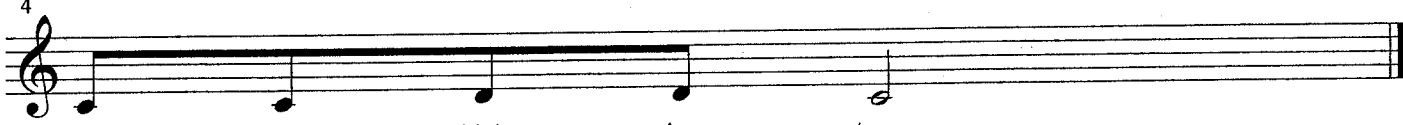
LET US CHASE THE SQUIRREL

Voice



Let us chase the squir - rel, up the hick - 'ry, down the hick - 'ry, let us chase the squir - rel,

4



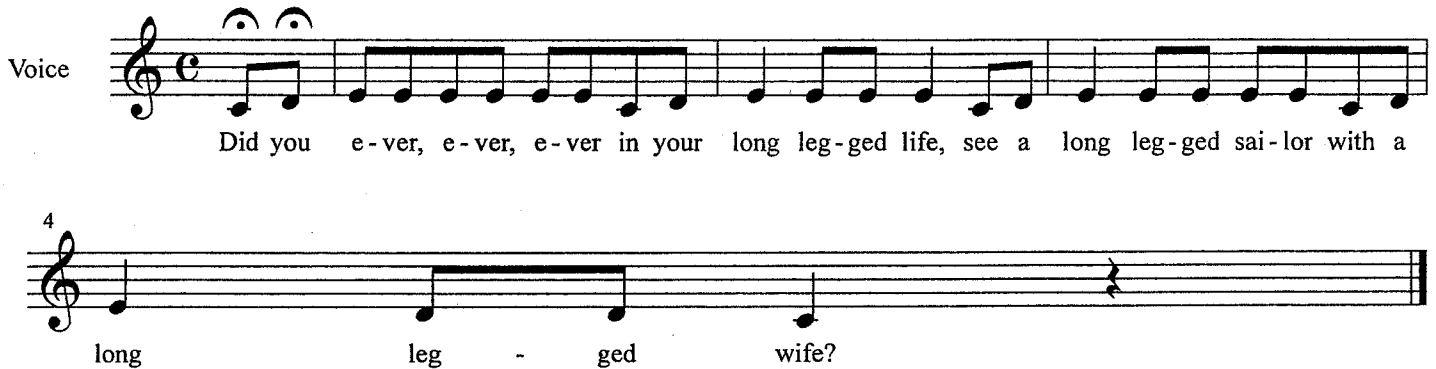
up the hick - 'ry tree.

Students form trees in groups of 2 with arms raised ... One squirrel is placed under each tree ... there must be at least one extra squirrel with no tree in order to play the game ... while song is sung, squirrels walk under trees ... at song's end, all squirrels must find a tree to live under ... squirrel that fails to find a tree trades places with one part of a tree ... game continues ... after students are familiar with game, it can be made more interesting by using an "instrumental" sound to cue squirrels to find trees instead of always waiting for the end of the song.

LONG LEGGED SAILOR

[Composer]

Voice



Did you e-ver, e-ver, e-ver in your long leg-ged life, see a long leg-ged sai-lor with a

4

long leg - ged wife?

- 2 short legged sailor
- 3 bow legged sailor
- 4 pigeon toed sailor

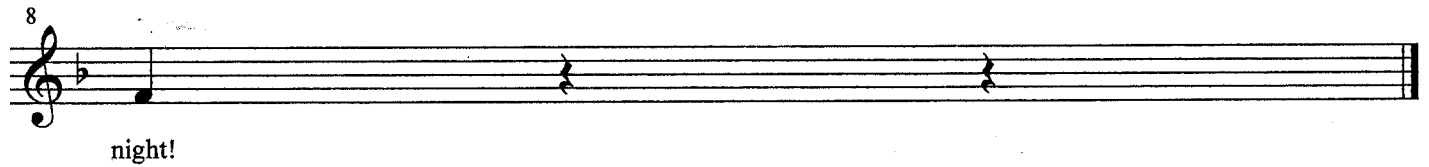
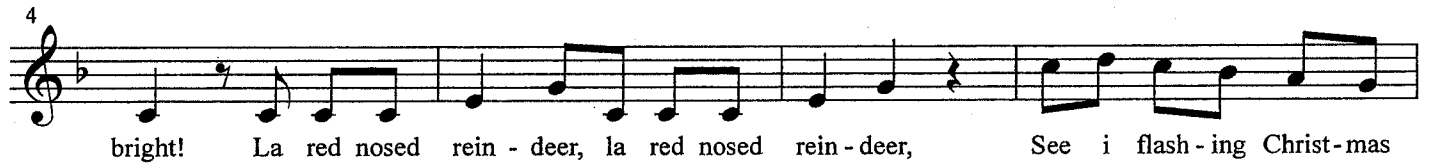
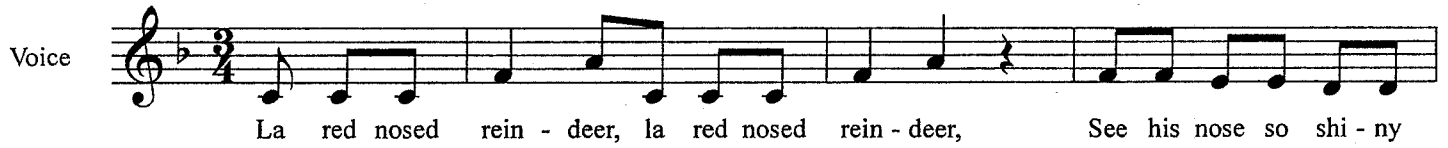
Standing in large circle ...

- 1/ drum roll on knees for first two words*
- 2/ "side jive" while singing remainder of song*
- 3/ "highlight" words*

long - raise arms in air
short - deep knee bend
bow legged - ballet move
pigeon toed - jump into pigeon toe position

Perform song again in pairs


LA RED NOSED REINDEER



LAUGH, HA HA!

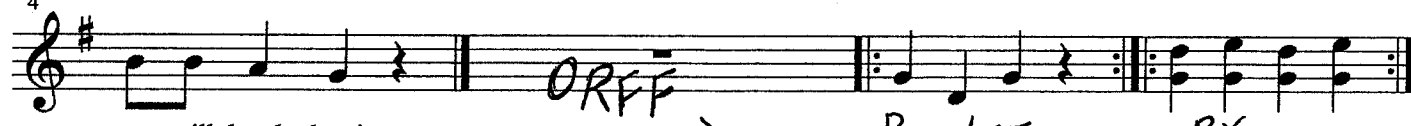
[Composer]

Voice



Laugh, ha ha! Here's a mer-ry jest. But if you will laugh last

4



you will laugh best!

ORFF Bass bars BX

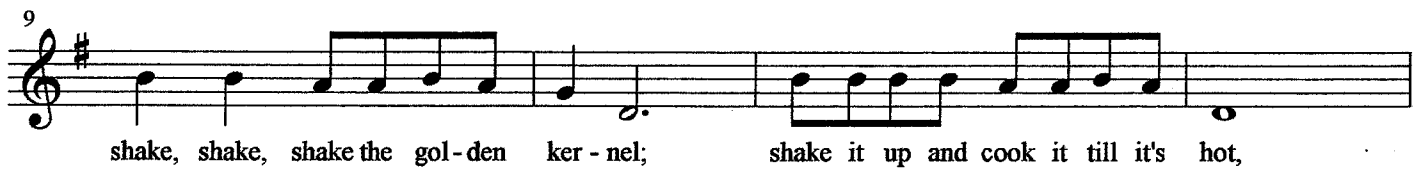
8



AX SX glocks

LITTLE GOLDEN KERNEL

Lois Fiftal



LITTLE GREEN FROG


[Composer]

Voice



Ink Ank went the lit - tle green frog one day, Ink Ank went the lit - tle green

4



frog. Ink Ank went the lit-tle green frog one day and his eyes went Ink Ank Ogg!

LUCY LOCKET

Lu - cy Lock - et lost her pock - et, Kit - ty Fish - er found it.

Not a pen - ny was there in it, On - ly rib - bon 'round it.

Children sit in circle formation ... one student is chose "it" and is removed from room ... students cup hands to create "pocket" ... teacher puts penny in one pocket ... "it" returns and walks around outside of circle while song is sung, looking for penny ... class sings louder as "it" gets nearer to penny ... if penny is found, "it" trades places with classmate and game continues.

1st

mmmm

Sol, L, Sol, Mi

MONKEY IN THE CHAIR

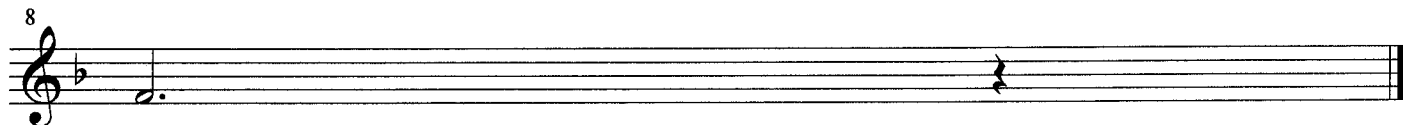
[Composer]



Oh, here sits a mon-key in the chair, chair, chair; He lost all the true loves he



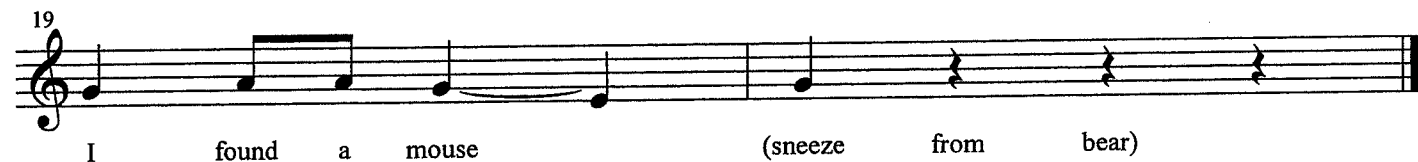
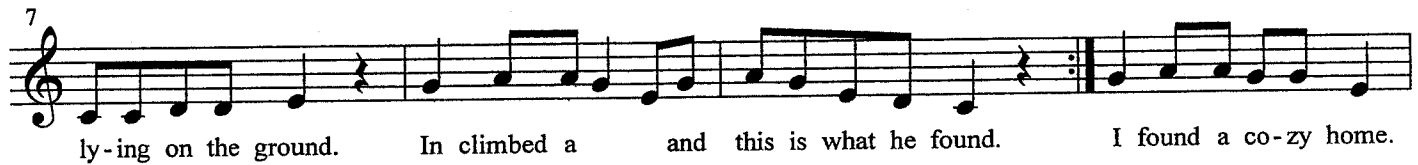
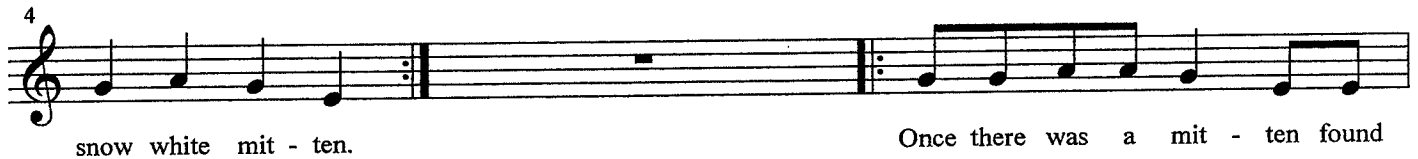
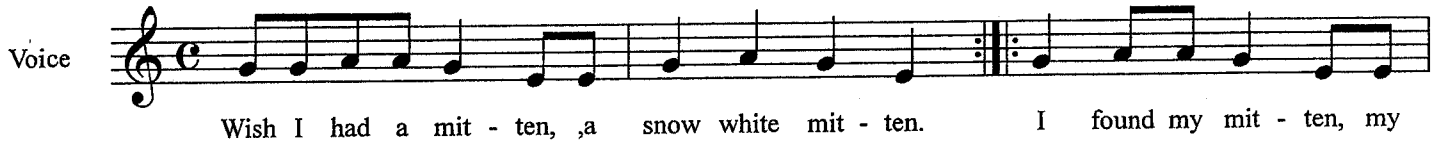
had last year; So rise up on your feet and greet the first you meet. The hap-pi-est one I



know!

THE MITTEN

Rosemary Eichenlaub



ME AND MY LITTLE BEAR



MOUSE MOUSIE

[Composer]

Voice

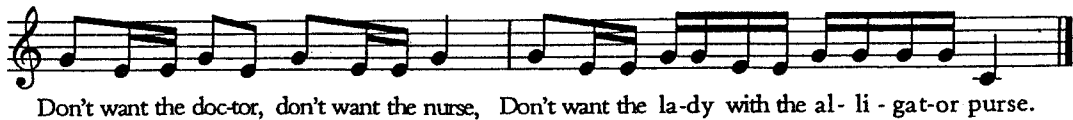
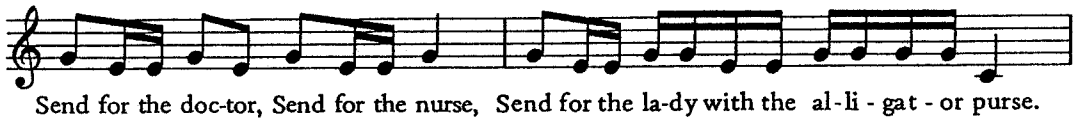
Mouse, mou-sie, lit - tle mou-sie, hur - ry, hur-ry do! Or the kit - ty in the hou-sie

4

will have mou - sie stew! SCAT!

Students stand in circle ... one student is chosen as the mouse and sits with back facing circle ... a cat is chosen from those standing in the circle ... mouse walks around circle while song is sung ... when "SCAT" is said, cat chases mouse ... mouse must return to cat's spot in circle before being tagged ... if not, he/she remains the mouse, a new cat is chosen, and game resumes ... if mouse "escapes" being tagged, the cat becomes the new mouse.

MOTHER, MOTHER




Children sit in a circle and provide accompaniment jive to song:
side clap (clap hands with neighbors on either side), clap own
hands, side clap, clap hands, etc.

MY MOMMA'S CALLING ME


African American Ring Game

Voice



My mom - ma's call - ing me. You can't get out of here. My ma - ma's call - ing me.

4



You can't get out of here. What shall I do? Pat your ones to your knees.

7



What shall I do? Pat your twos to your knees. Pat your threes to your knees.

10



Pat your all.

Students stand in a circle with one person in the middle. The person in the middle sings the "call" part of the song. The other students keep beat using "side jive." When the song mentions "pat," pat knees for the number of times mentioned and immediately go back to side jive. Person in the middle tries to "escape" from circle to get home for dinner by breaking through the circle.

NINE LITTLE SNOWMEN

1 little, 2 little, 3 little snowmen

4 little, 5 little, six little snowmen

7 little, 8 little, 9 little snowmen

(HUG) One cold win'try day. (SHIVER)

(students build themselves as snowmen)

9 little snowmen started to melt,

9 little snowmen hollered out "HELP,"

9 little snowmen dripping and dropping,

Drip, drop melt away!

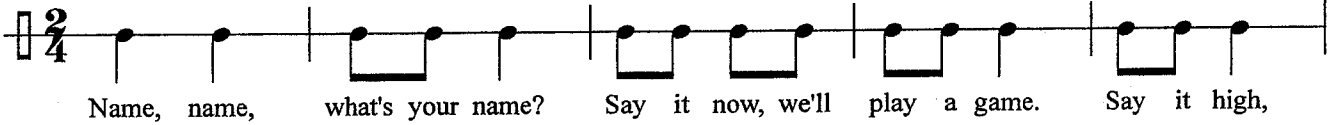
(END)

→ Ex: Tell Me A Bedtime Story

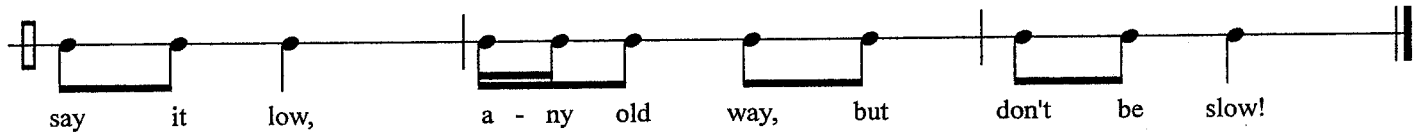
→ B mag 7 (inverted) to F # 7 (fall to punch)

NAME, NAME, WHAT'S YOUR NAME?

Jim Solomon

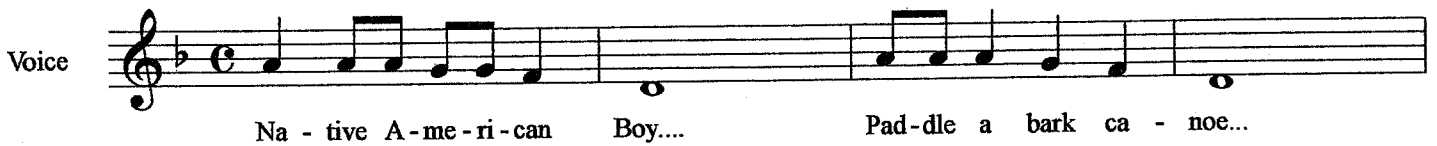


6



NATIVE AMERICAN BOY

Lois Fiftal



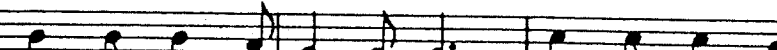
Circle formation ... each child holding a hand drum One child is chosen to paddle around circle as first 8 measures are sung ... everyone chants repeated measures tapping the rhythm on drums, increasing in dynamics ... on the last note, whoever the paddler is behind gets to join the paddling ... circle will decrease in size by 2 each time song is sung ... hand drums are given back when students become paddlers!


NICHOLAS NED

Nicholas Ned
Has lost his head
So he put a **turnip** ~~on~~ instead.
But then..ah, me!
He couldn't see!
He thought it was night
And he went to bed!

Children recite rhyme keeping steady beat on knees ... as rhyme is repeated, children insert something new to "put on" Nicholas.

OATS, PEAS, BEANS

7 
Oats and beans and bar - ley grow, oats and beans and bar - ley grow,


Do you or I or any-one know how oats and beans and bar - ley grow?

2. First the farmer sows his seed
Then he stands and takes his ease
Stamps his foot and claps his hands
And turns around to view the land.
3. Waiting for a partner
Waiting for a partner
Break the ring and choose one in
While all the others dance and sing.
4. Tra la la la la la la
etc.

Children stand in circle with hands joined ... farmer is chosen and stands in the middle of circle ... circle turns clockwise as verse 1 is sung ... verse 2 farmer acts out words ... verse 3 circle moves clockwise as farmer moves counterclockwise, picking a partner ... verse 4 farmer and partner “dance” ... partner becomes new farmer.

OBWASANASA

5th Obwasanasa Folk Song from Ghana

Ob - wa - sa na sa - na - na Ob - wa - sa na sa .

Ob - wa - sa na sa - na - na Ob - wa - sa - na sa .

Children sit in circle, each holding an object in their right hand... as song is sung objects are passed to the right according to the beat ... as children become familiar with song, increase tempo.

OLD ABRAM BROWN

Benjamin Britten

Voice

Old A - bram Brown is dead and gone; You'll ne - ver see him more; He

3
used to wear a long brown coat, - That but - ton'd down be - fore.

OLD MR. RABBIT

Voice

The musical notation is written on a single staff with a treble clef and a 2/4 time signature. The melody consists of eighth and quarter notes. The lyrics are written below the staff, aligned with the notes. The first line of music covers the lyrics 'Old Mis - ter Rab - bit, you've got a migh - ty ha - bit of go - ing to my'. The second line of music starts with a measure rest (indicated by a '6' above the staff) and continues with the lyrics 'gar - den and ea - ting all my CORN'. The word 'CORN' is underlined with a curved line.

Old Mis - ter Rab - bit, you've got a migh - ty ha - bit of go - ing to my

gar - den and ea - ting all my CORN

2. eating all my CARROTS
3. eating all my CABBAGE
4. eating all my TOMATOES
5. eating all my EGGPLANT
6. eating all my SALAD

Students stand in circle ... colored markers (representing vegetables) are placed in front of each student ... one student is chosen as Mr. Rabbit and stands in the center of the circle ... song is sung ... Mr. Rabbit chooses vegetable at end of song ... all students with markers representing that vegetable must trade places with each other (without passing through the middle of the circle) ... the student who fails to find the vegetable becomes the new Mr. Rabbit ... if SALAD is chosen, ALL students must trade places.

OLD ROGER

Steadily F C₇ F

1. Old Rog - er is dead and laid in his grave, laid in his grave, laid in his grave; Old
 2. They plant-ed an apple tree o - ver his head, o - ver his head, o - ver his head; They

F C₇ F

Rog - er is dead and laid in his grave, Hee! Hi! laid in his grave.
 plant-ed an apple tree o - ver his head, Hee! Hi! o - ver his head.

3. The apples grew ripe and fell to the ground, 5. Old Roger jumped up and gave her a thump,
 4. There came an old woman a-picking them up, 6. It made the old woman go hippity-hop,

Children stand in circle, hands joined ... "Roger" is chosen and lies in middle of circle ... circle turns clockwise while song is sung ... verse 2 - three students become trees with apples in hands above Roger's face ... verse 3 - apples fall on Roger ... verse 4 - student chosen picks up apples ... verse 5 - Roger jumps up and stamps foot of "old person" ... verse 6 - "old person" hops on one foot while holding apples ... "old person" becomes new Roger.

PAPA MOSES

[Composer]

Voice

Pa-pa Mo-ses killed a skunk. Ma-ma Mo-ses cooked the skunk. Ba-by Mos-es ate the skunk.

My, poh my, oh how they stunk!

big, ol' skunk, stin-ky my, oh, my, oh, Pa - pa Mo - ses, Pa - pa Mo - ses

killed a skunk, killed a skunk - - - - (skunkG stunkC)

INSTRUMENTAL HIGHLIGHTS

Papa Moses ... hand drum
Mama Moses ... guiro
Baby Moses ... triangle
Skunk ... cowbell
Stunk ... gong
Remaining words ... rhythm sticks

Pass That Ball

Lois Fiftal

Pass that ... ball ... Pass that ... ball ... Ev - ery bod - y loves to pass that ... ball!

Pass that ... ball ... Pass that ... ball ... Co - or - di - nate your moves to win the game! Now

pass that ball just a lit - tle bit more, Just a lit - tle bit more, Just a lit - tle bit more! Now

pass that ball just a lit - tle bit more, But don't let your mus - cles get too sore!

One bas - ket, Two bas - kets, Three bas - kets, Four!

Five bas - kets, six bas - kets, sev - en bas - kets SCORE!!

PASS THAT BALL

Game Directions

sit
Singers stand in a large circle. There is a waste basket in center of circle-equally distant from each person.

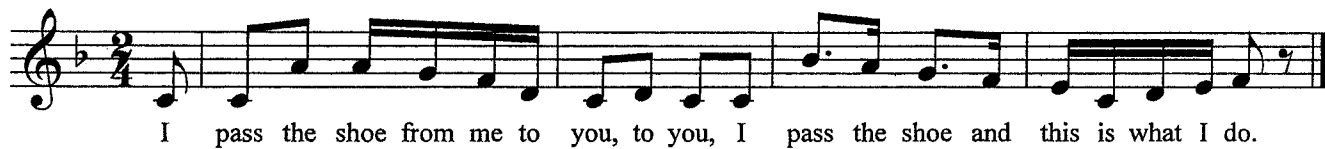
pass a basketball on the beat to the right.

Whoever gets the ball on the word SCORE gets to make a shot at the "basket" in the center of the circle. A prize of some kind can be awarded to anyone who gets the shot and actually slam dunks a basket.

PASS THE SHOE

[Composer]

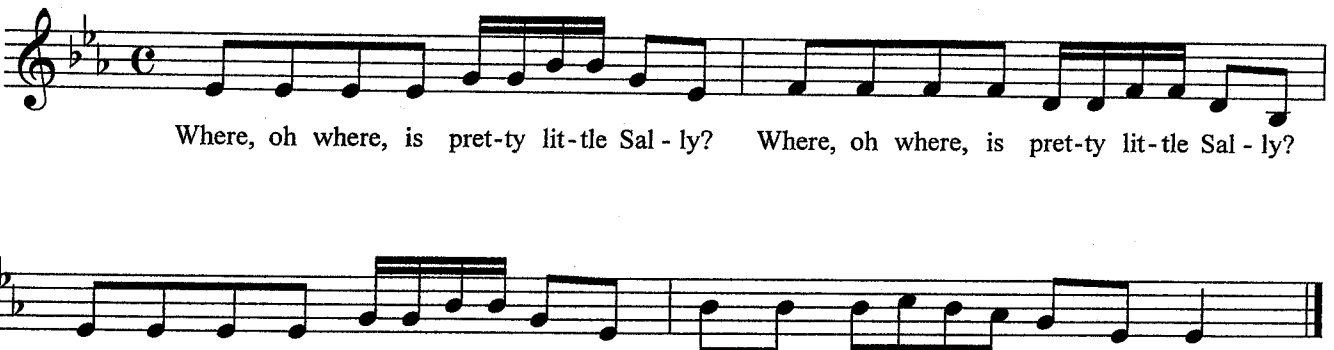
Voice



PAW PAW PATCH

[Composer]

Voice



Where, oh where, is pret-ty lit-tle Sal - ly? Where, oh where, is pret-ty lit-tle Sal - ly?

3
Where, oh where, is pret-ty lit-tle Sal - ly? Way down yon-der in the paw paw patch.


2. Pickin' up paw paws, put 'em in her pocket ...
Way down yonder in the paw paw patch.
3. Come on boys, let's go find 'er ...
Way down yonder in the paw paw patch.
4. Here she comes, let's all go with her ...
Way down yonder in the paw paw patch.

Students stand in long set formation: girl's line on left, boy's line on right, all facing forward verse 1: head girls skips around both lines ending back where she started Verse 2: head girl walks down center aisle pantomiming words Verse 3: head boy takes boy's line around girls and back to where he started Verse 4: both lines "peel" outward and head couple forms and arch through which all other couples walk ... game repeats with new head couple.

PEAS PORRIDGE HOT

[Composer]

Voice



Peas por-ridge hot, Peas por-ridge cold, Peas por-ridge in the pot, nine days old.

5

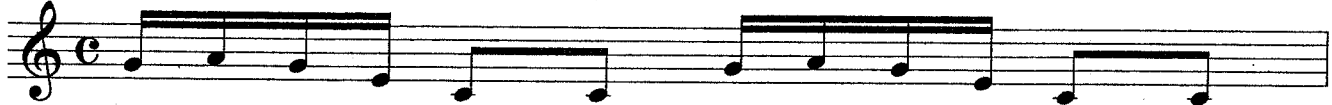


Some like it hot, Some like it cold, Some like it in the pot, nine days old.

PETER PIPER


Nursery Rhyme

Voice



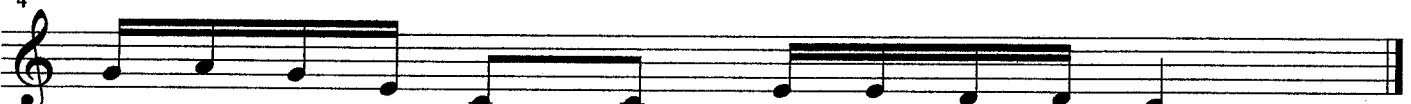
Pe - ter Pi - per picked a peck of pick - led pep - pers,

2



peck of pick-led pep-pers Pe-ter Pi-per picked; Pe-ter Pi-per picked a peck of pick-led pep-pers,

4



Where's the peck of pep - pers Pe - ter Pi - per picked?

The image shows three staves of musical notation for the nursery rhyme 'Peter Piper'. Each staff begins with a treble clef and a common time signature 'C'. The first staff is labeled 'Voice' and contains the lyrics 'Pe - ter Pi - per picked a peck of pick - led pep - pers,'. The second staff is marked with a '2' and contains the lyrics 'peck of pick-led pep-pers Pe-ter Pi-per picked; Pe-ter Pi-per picked a peck of pick-led pep-pers,'. The third staff is marked with a '4' and contains the lyrics 'Where's the peck of pep - pers Pe - ter Pi - per picked?'. The musical notation consists of eighth and sixteenth notes, with some notes beamed together. The lyrics are written below the notes, with hyphens indicating syllables that span across notes.

II Poor Clifford Skeleton

Let's Try!

Poor Clifford Skeleton is very sad to night - we were

All eating Tacos - and he wanted to take a bite, But

Every time he swallowed a taste, it made him very sore - it

fell out Through his ribs and landed on the floor, floor, floor, floor.

floor, floor, floor, floor -

partners w/ rhythm sticks • *tap partners* walk on "floor..."*

Notes

• partners facing each other back-to-back

"The House That Made Your Childhood"

ELEHART, INDIANA 46111

- students stand facing partners w/ pair of rhythm sticks
- students sing song tapping sticks on blue x
- on words "floor..." students walk sticks around floor
- when song starts again, new partners are formed and game continues

POP! GOES THE WEASEL

Voice

The musical score is written on four staves in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is simple and repetitive, with lyrics written below the notes. The lyrics are: 'All a-round the cob-ler's bench, the mon-key chased the wea-sel. the mon-key thought 'twas all in fun Pop! Goes the wea-sel. Pen-ny for a spool of thread. Pen-ny for a nee-dle. That's the way the mon-ey goes! Pop! Goes the wea-sel.' The word 'POP!' is written in a larger, bolder font than the other words.

All a - round the cob - ler's bench, the mon - key chased the wea - sel. the

5 mon - key thought 'twas all in fun Pop! Goes the wea - sel. Pen - ny for a

10 spool of thread. Pen - ny for a nee - dle. That's the way the mon - ey goes!

15 Pop! Goes the wea - - - sel.

Make a triangle using three students (one student being the point, the other two the bottom of the triangle) ... hold hands ... on the word POP ... point of triangle walks backward under joined arms of other two students and walks back around to become the point again.

PRIMAL TERMITE

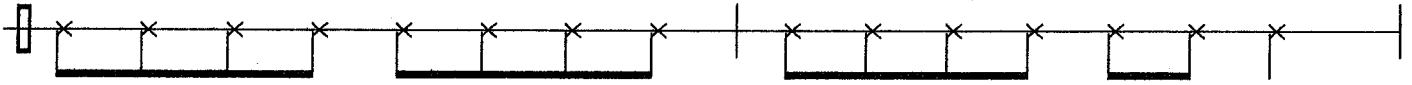
Ogden Nash

Snare Drum



A pri - mal ter - mite knocked on wood, and tas - ted it and found it good. And

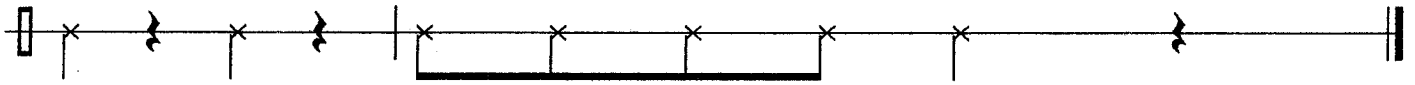
3



that is why your cou - sin May, Fell through the par - lor floor to - day!

5

OSTINATO



Gee! This clo - set door tastes good!

PUNCHINELLA



1. Oh, look who's here, — Pun-chin - el - la, Pun-chin - el - la,
2. Oh, what do you do, — Pun-chin - el - la, Pun-chin - el - la?
3. Oh, we can do it, too. — Pun-chin - el - la, Pun-chin - el - la.



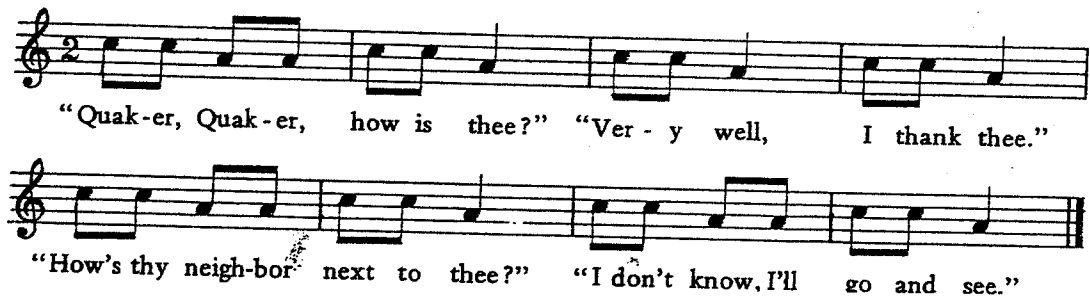
- | | | |
|----------------------|----------------------|--------------|
| Look who's here, — | Pun - chin - el - la | in the shoe. |
| What do you do. — | Pun - chin - el - la | in the shoe? |
| We can do it, too. — | Pun - chin - el - la | in the shoe. |

4. Oh, who do you choose,
Punchinella, Punchinella?
Who do you choose,
Punchinella in the shoe?

- Choose PUNCHINELLA ... sit in middle of circle
 - Everyone keeps beat on knees during vs. 1
- Vs. 2 ... PUNCHINELLA finds new way to keep beat
 - Vs. 3 ... class performs "new" beat
- Vs. 4 ... PUNCHINELLA chooses new classmate to take his/her place
 - Game continues

QUAKER, QUAKER

s-m



The musical notation consists of two staves. The first staff begins with a treble clef and a '2' indicating a second ending. It contains four measures of music, each with a single eighth note. The lyrics 'Quak-er, Quak-er, how is thee?' are written below the first two measures, and 'Ver - y well, I thank thee.' are written below the last two measures. The second staff also begins with a treble clef and contains four measures of music, each with a single eighth note. The lyrics 'How's thy neigh-bor next to thee?' are written below the first two measures, and 'I don't know, I'll go and see.' are written below the last two measures. The notation is simple, using only eighth notes on a single line.

"Quak-er, Quak-er, how is thee?" "Ver - y well, I thank thee."

"How's thy neigh-bor next to thee?" "I don't know, I'll go and see."

Children sit in circle formation ... teacher uses stick puppets to teach song ... teacher sings questions in song while students sing answers ... students sing questions while teacher sings answers ... two students sing to one another, one singing questions and the other the answers.

THE RATTLIN' BOG

Folk song from Ireland

Voice

Oh, row, the rat-tlin' bog, the bog down in the val-ley, oh, Oh, row, the

6 rat-tlin' bog, the bog down in the val-ley, oh. 1. And in that bog there was a tree, a

11 rare tree and a rat-tlin' tree and the tree in the bog, and the tree in the bog, and the

15 bog down in the val-ley, oh.

FINE

D.C. al Fine

2. Now on that bough there was a bough,
A rare bough, and a rattlin' bough,
And the bough on the tree,
And the tree in the bog,
And the bog down in the valley, oh.
3. Now on that bough there was a branch
4. Now on that branch there was a nest
5. Now on that nest there was a bird
6. Now on that bird there was a tail

Recorder Sharing Session List of Selections and Resources

Lakota Courting Song	Voices of the Wind	Bryan Burton
	Native American Flute Song	
	World Music Press	
Popcorn Bag	Recorder Soup	M.C. Handel
	Plank Road Publishing	
Bach Musette	My First Classical Recorder Book	Hansberger
	Alfred Publications	
Who Has Seen the Wind	Recorder Routes 1	Carol King
	Revised Edition	
	Memphis Musicraft Publications	
Angelus ad Virginem	Medieval and Renaissance Dances	Isabel McNeill Carley
	Memphis Musicraft Publications	
Shepherd's Hey	Welcome in the Spring	arr. Kerlee
	World Music Press	
Branle by Gervaise	A Renaissance Banquet	arr. Carolyn Ritchey and Ursula Rempel
Haye Branle	Festive Fayre	arr. Carolyn Ritchey and Ursula Rempel
	Renaissance Music and Dance for Recorder Ensemble	
	Waterloo Music	
Sellengers Round	Country Dances	arr. Keetman and Ronnefeld
	from the English Dancing Master by John Playford	
Chorus/Judas Maccabaeus	Medieval to Modern Musical Cameos	arr. Buckton
	Sweet Pipes Publications	
Swingin' in the Breeze	Adventures in Style	Alan Arnold
Navajo Rain Song	Solos with piano	
Golden Wedding Waltz	Sweet Pipes Publications	
Fais Do-Do	Duet Time	arr. Burakoff
J'ai Du Bon Tabac	Two soprano recorders	
	Sweet Pipes Publications	

Cuckoo
The Potter

The Duet Recorder
Two soprano recorders
Guitar chords
Consort Music

arr. Burakoff and Strickland

Aura Lee
America, the Beautiful

Equally Easy
Beginning duets for soprano and alto
Sweet Pipes

arr. Burakoff

Suite on Four Notes

For soprano recorders and piano
Lox Music Publishing

Isabel McNeill Carley

America
You're a Grand Old Flag

Sweet Land of Liberty
Recorder Quartet

arr. Hettrick

Kommet, ihr Hirten

Ancient Carols
Lox Music Publishing

arr. Neuberger

Ronde

Renaissance Debut
Consort Music

Susato

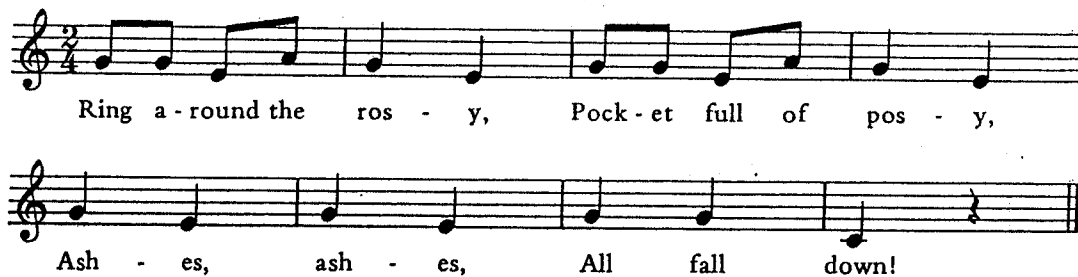
Native American Stories by Joseph Bruchac
Fulcrum Publishing
Golden, Colorado

Troubadours's Storybag
Edited by Norma J. Livo
Fulcrum Publishing
Golden, Colorado

Love Flute by Paul Goble
Aladdin Paperbacks
Simon and Schuster

The Flute Player
An Apache Tale retold by Michael Lacapa
Northland Publishing

RING AROUND THE ROSIE



Children sit in a circle with arms around each other's shoulders
... as song is sung, circle sways to and fro with the beat, falling
backwards at end of song.

ROCK-A-MY- SOUL

[Composer]

Soprano I

Rock - a-my soul in the bo - som of A - bra-ham,

Soprano II

Rock - - - a my soul oh, yes,

Alto

Rock, rock, rock - - - a - my soul in the

3

S

rock - a-my soul in the bo-som of A - bra-ham, rock - a-my soul in the

S

rock a my soul, oh, Lor - dy, rock a-my

A

bo - bo - bo - som of A - bra-ham, rock, rock, rock

6

S

bo - som of A - bra ham, Oh rock - a-my soul.

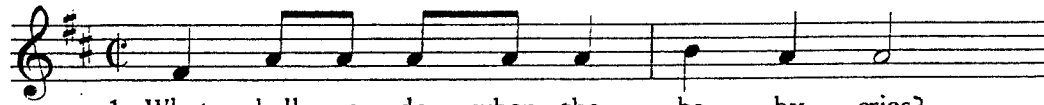
S

soul in the bo - som of A - bra - ham. Hal - le-lu ia, oh,

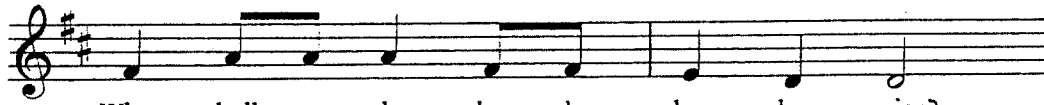
A

a - my soul in the bo - som of A - bra-ham.

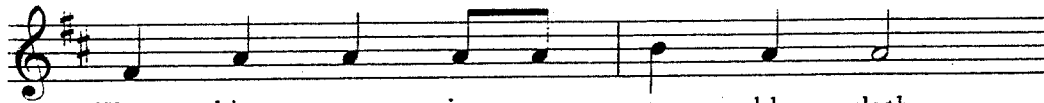
ROCKIN' BY THE BABY



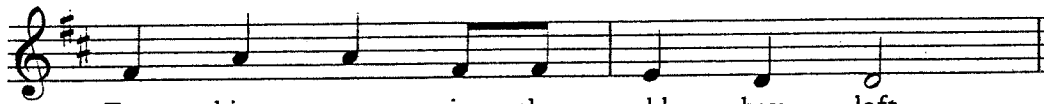
1. What shall we do when the ba - by cries?



What shall we do when the ba - by cries?

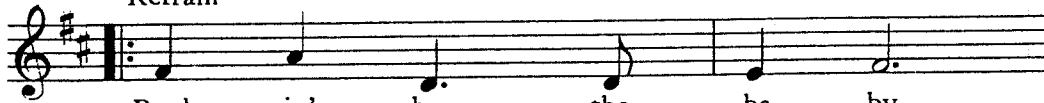


Wrap him up in a ta - ble cloth,



Toss him up in the old hay loft.

Refrain



Rock - in' by the ba - by,



Rock - in' by the ba - by. ba - by - o.

Song is taught by rote ... as a creative writing exercise, lyrics for lines 3 and 4 are re-written and new song is sung ... simple body motions to correspond with melodic rhythm are added ... simple Orff accompaniment is added ... song is used to reinforce the vocal pentaton.

ROUND AND ROUND

'Round and 'round we must go,
Bom ma - ka - le - li chee cheem bom.
bahm mah - kah - leh - lee chee cheem bahm

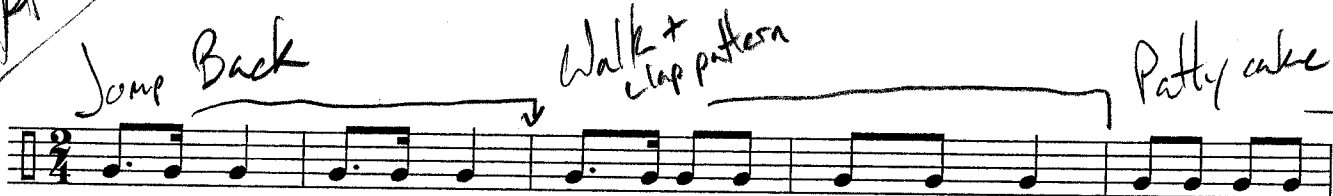
1. Down, Miss 'Liza - beth, you must go,
 2. Down, Mister Mi - chael, you must go,
Bom ma - ka - le - li chee cheem - bom.

Children stand in circle with hands joined ... circle moves clockwise while song is sung ... the words "round and round" are substituted with a student's name ... this student plays game in a crouched position ... game continues until circle can no longer move.

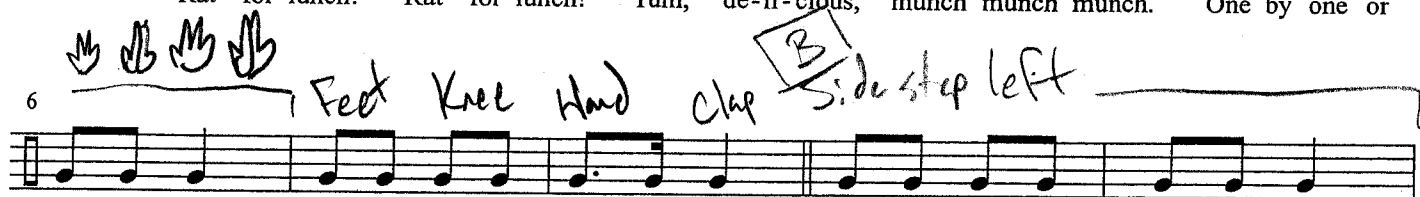
RAT FOR LUNCH

Prelutsky/Saliba

Percussion



Rat for lunch! Rat for lunch! Yum, de-li-cious, munch munch munch. One by one or



by the bunch. Rat, oh rat, oh rat for lunch! Rat, we love you steamed or stewed,



Black-ened, broiled or bar-be-qued. Pick-led, poached or fried in fat, There is noth-in'




like a rat! In the e'-v'ning we shall dine, on fil-let of por-cu-pine. Buz-zard,

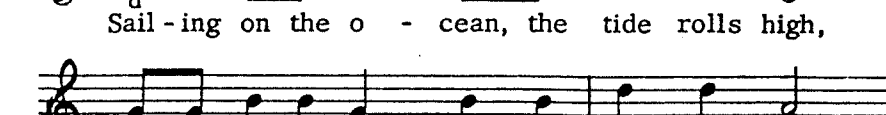


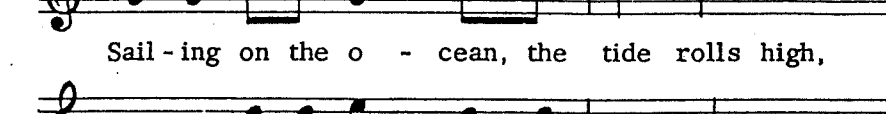
giz-zard, li-zard chops. But for lunch, a rat is tops!

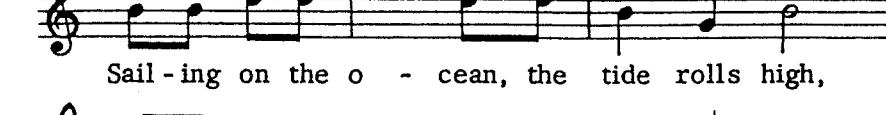
SAILIN' ON THE OCEAN

$\text{♩} = 138$

1. 
Sail - ing on the o - cean, the tide rolls high,


Sail - ing on the o - cean, the tide rolls high,


Sail - ing on the o - cean, the tide rolls high,


You can get a pret - ty girl, by and by.

2. Got me a pretty girl, stay all day,
Got me a pretty girl, stay all day,
Got me a pretty girl, stay all day,
We don't care what the others say.
3. Eight in the boat and it won't go 'round,
Eight in the boat and it won't go 'round,
Eight in the boat and it won't go 'round,
You can have the pretty girl you just found.

Children stand in circle ... teacher stands in middle of circle ... as song is sung, circle moves clockwise while teacher moves counterclockwise ... verse 2, teacher finds a partner in circle and plays patty cake ... verse 3, teacher and partner elbow swing with partner taking teachers' place inside circle ... when students are comfortable with song, increase number of people starting in the center.

SANSA KROMA (Hawk)

Ghanaian Song Game

Voice

San sa kro ma Ne na wuo a kye kye nko ko moa San sa kro
San sa kro ma nee nā wō a chā chā n'ko ko ma San sa kro

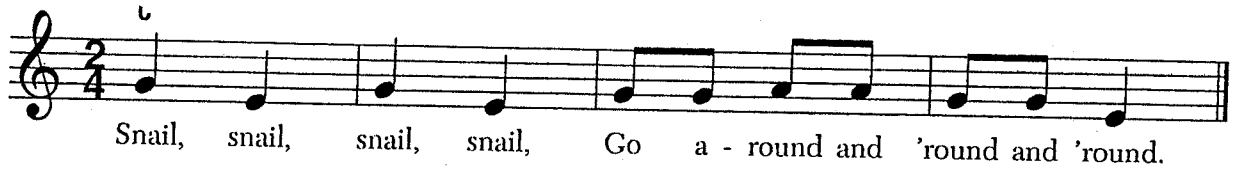
6
ma ne na wuo a kye kye nko ko moa
ma nee nā wō a chā chā n'ko ko ma

TRANSLATION: Tensa, the hawk ... You're an orphan
so you snatch up chicks

(Orphaned animals fend for themselves in the wild ...
Ghanaian children will always have
someone to care for them)

In African society, game songs are used
to teach children their role in
society and/or transmit cultural values

SNAIL, SNAIL



Children stand in circle formation with hands joined except for teacher and student standing on either side ... teacher leads circle in forming the shape of a snail shell, then unwinds it again.

STARLIGHT, STARBRIGHT



Children learn song by rote, adding appropriate motions ... simple Orff accompaniment I added ... poem is added as a contrasting section to create ABA form ...

Under the dark is a star *

Under the star is a tree *

Under the tree is a blanket *

And under the blanket is ME! *

(when poem is taught initially, * is a finger snap ... in forming the ABA composition, * is played on a triangle)

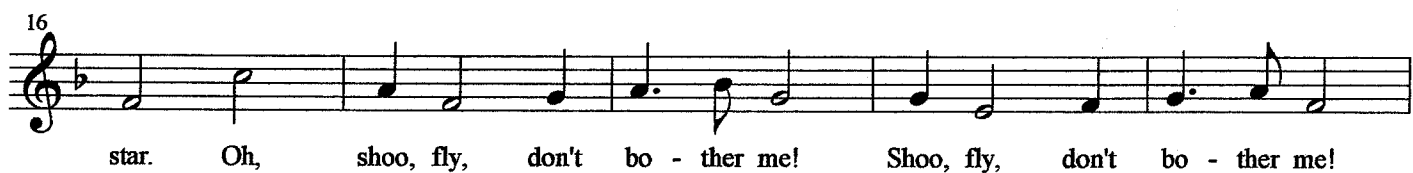
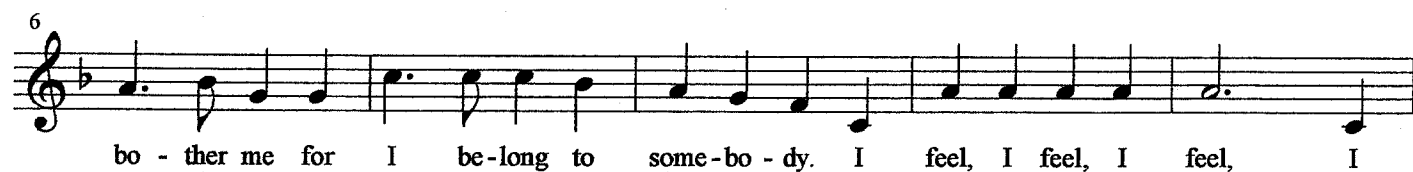
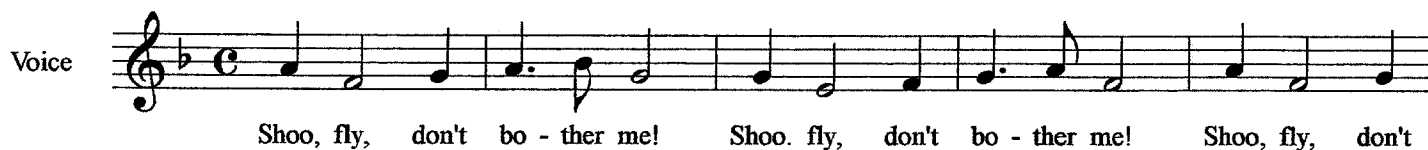
SEE THE SNOW FALLING

The image shows two staves of handwritten musical notation. The first staff begins with a treble clef and a '4' indicating a 4/4 time signature. It contains a half note followed by three quarter notes, then a measure with four 'x' marks circled together. Below this staff, the lyrics 'See the snow fall-ing, (snap)' and 'Make a big snow-man, (clap)' are written, with 'See the snow' and 'Make a big' circled. The second staff also starts with a treble clef and a '4'. It contains a half note followed by three quarter notes, then a measure with a quarter note, an eighth note, and a sixteenth note, followed by a double bar line. Below this staff, the lyrics 'See the snow fall-ing on the ground.' and 'Make a big snow-man fat and round.' are written. The second line of lyrics is crossed out with a large 'X'.

Children sit in circle ... song is taught via echo ... four finger snaps are added after phrase 1, verse 1 ... four hand claps are added after phrase 1, verse 2.

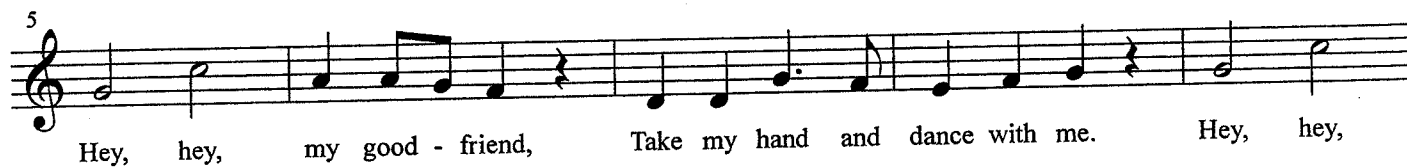
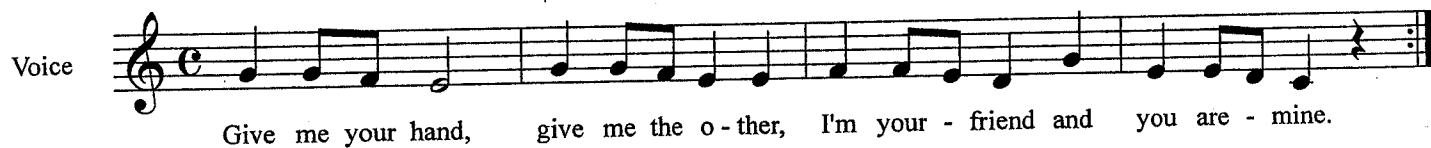
SHOO FLY

[Composer]



SIMI YADECH

Israeli Folk Song



SING A SONG THAT IS LONG

Lois Fiftal

Voice

Sing a song that is long. Sing a song that is short. Long

6

short Long short.

SKINNY MINNIE

[Composer]

Voice



I am Skin-ny Min-nie and I'll make you a bet. I can run through the rain - drops and

4



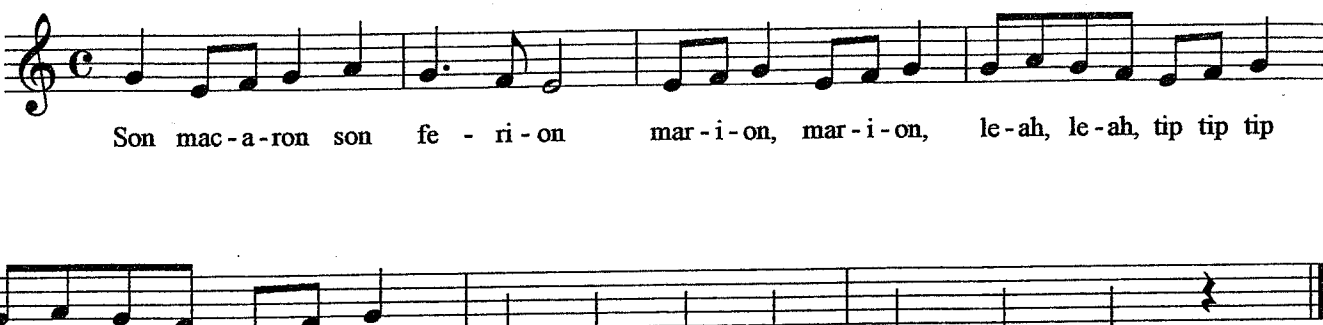
not get wet!

SPOKEN: □ □ □ | ! ! ! |
 x x x x x | x x x |
Can you really do it? Yes, we can!

SON MACARON

Folk Song

Voice



Son mac-a-ron son fe - ri - on mar-i-on, mar-i-on, le-ah, le-ah, tip tip tip

5
le - ah, le - ah, tap tap tap one beat, two beat, three beat, CATCH!

1. Students learn song by rote.
2. Students "cup" left hand and pick up bean bag with right hand.
3. Students keep beat in "cup" using bean bag.
4. Students place beanbag in "cup" of neighbor sitting on their right.
5. Students keep beat in "neighbor's cup" using bean bag.
6. Students keep beat using bean bag alternating back and forth from their own "cup" to neighbor's "cup."
7. Students pass bean bags on when placed in neighbor's cups, always finding a new bag in their own hand to pass on to their neighbor.
8. Elimination game.

SODA POP

Doug Rhodes

Voice



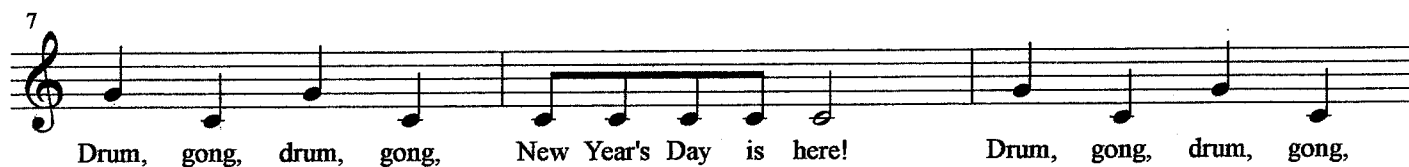
So - da pop, so - da pop Pep - si can, drink it up, drink it up, if you can.



If it stops, if it stops in your hand then you must leave the cir - cle.

SONG OF THE DRAGON

Chinese Folk Melody



SORIDA

A Start slowly

Basic hand
pattern:

A T A T B T B T A T A T B T B T

So - ri - da So - ri - da ri - da ri - da So - ri - da So - ri - da ri - da ri - da

B Faster

R L T R L T B T B T R L T R L T B T B T

Da da da Da da da ri - da ri - da Da da da Da da da ri - da ri - da

Children stand in circle ... song is taught by rote procedure ... motions are added: *Sorida*: hands create circle in air ending with a hand clap ... *ri*: patty cake the air ... *da*: clap hands ... as students become familiar with song, perform in partners and/or increase tempo.

SORIDA

[Composer]

Voice

So - ri - da So - ri - da ri - da, ri - da, da da da, ri - da, ri - da,

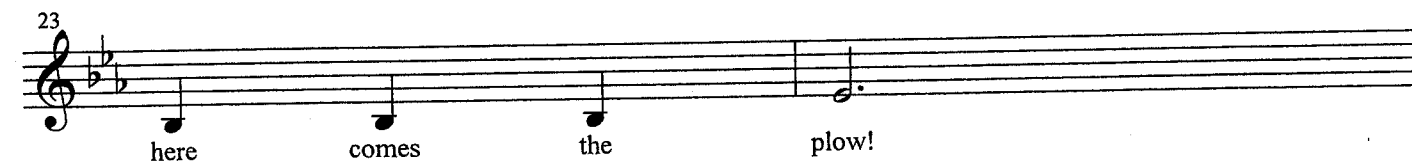
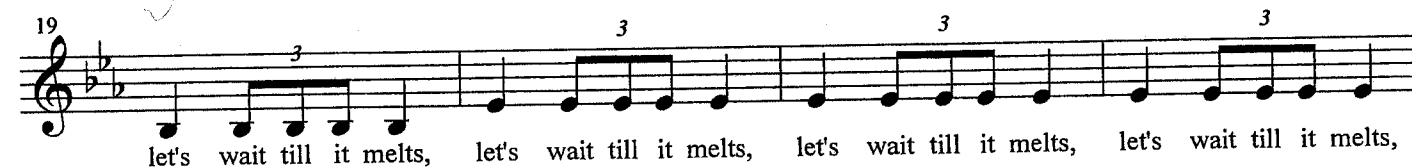
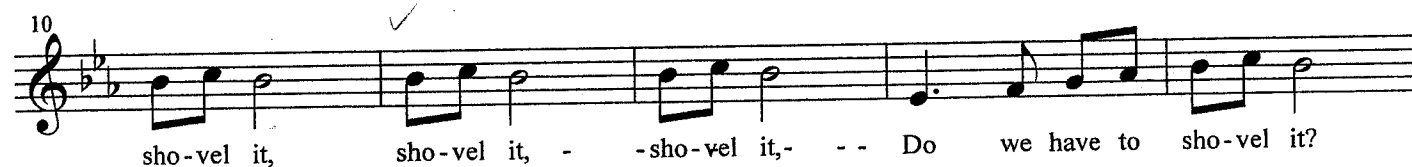
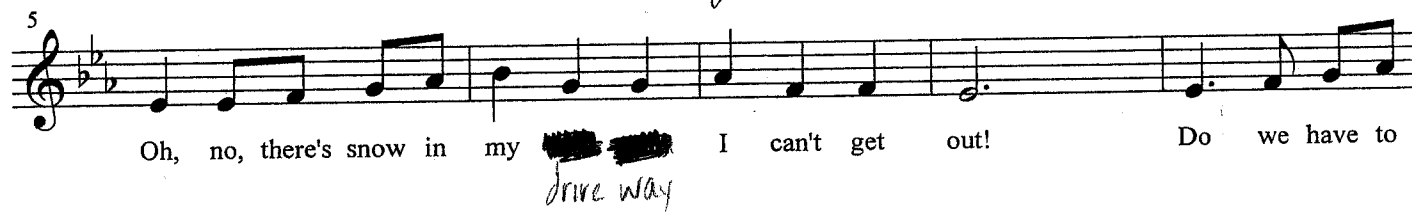
6

da da da.

For Me: G

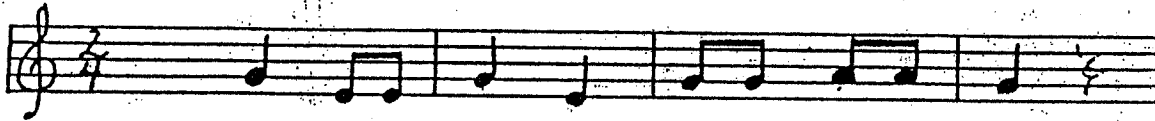
SNOW ROUND

Voice

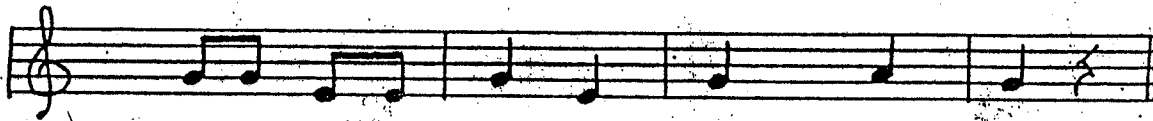


STRAWBERRY SHORTCAKE

STRAWBERRY SHORTCAKE



Strawberry shortcake, Huckle - berry Finn,



If you know your birthday, please jump in!

Children stand in circle formation ... as students become familiar with the song, they should clap hands twice after singing each month of the year ... students born in a particular month will take a small jump into the circle and back out again as others continue to clap hands.

Stirring the Brew


[Composer]

Voice



Stir-ring and stir-ring and stir-ring the brew. Ooo - - - - -

5



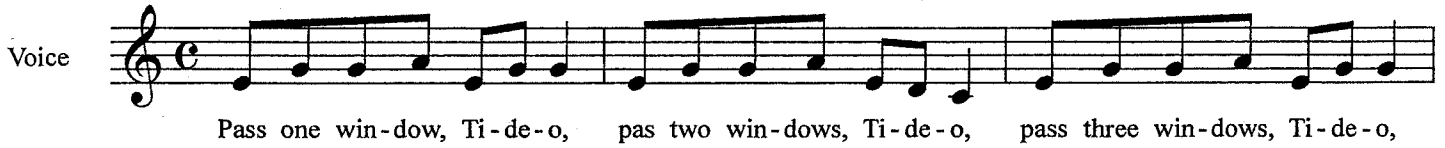
Stir-ring and stir-ring and stir-ring the brew. Ooo - - - - - tip toe

10



tip toe tip toe BOO!

TIDEO



Students make a double circle of partners, facing each other ... on the word "Ti-de-o"
all stundets patsch knees, clap hands and patty cake partner ...

Version 2 ... double circle as above ... all student take one step to the left where marked
with * ... patsch, clap, patty cake as above ... on final measure, partners take hands and
"wring the dishcloth" (joined hands, partners go under each others arms and return to
starting position)

TAKE ME TO THE ZOO

Hughes

Triangle

Cowbell

Gong

Take me to the zoo where the li - ons roar and the el - e - phants eat pea - nuts.

5

Trgl.

C. Bl.

Gong

It is so much fun to watch the mon - keys play in their ca - ges all

Take me to the zoo where the li - ons roar and the el - e - phants eat pea - nuts

9

Trgl.

C. Bl.

Gong

day. Ze - bras wild leo - pards AL - li - ga - tors, croc - o - diles

It is so much fun to watch the mon - keys play

Take me to the zoo where the li - ons roar and the -

12

Trgl. black pan - thers run - ning wild;

C. Bl. in their ca - ges all day. Ze - bras, wild leo - pards

Gong el - e - phants eat pea - nuts. It is so much fun to watch the

15

Trgl. Hur - ry up and eat your lunch and take me to the zoo I can't wait a mo - ment lon - ger

Bl. Al - li - ga - tors; croc - o - diles Black pan - thers run - ning wild.

Gong mon - keys play In their ca - ges all

17

Trgl. Take me to the zoo please take me to the

C. Bl. Take me to the zoo.

Gong day. Ze - bras, wild leo - pards Al - li - ga - tors; croc - o - diles,

20

Trgl. zoo. Al - li - ga - tors, croc - o - diles,

C. Bl. Hur - ry up and eat your lunch and take me to the zoo. I can't wait a mo - ment lon - ger

Gong black pan - thers run - ning wild

22

Trgl. Black pan - thers run - ning wild Take me to the

C. Bl. Take me to the zoo.

Gong Hur - ry up and eat your lunch and take me to the zoo. I can't wait a min - ute lon - ger

24

Trgl. zoo. Hur - ry up, hur - ry up, Hur - ry hur - ry hur - ry up

C. Bl. Hur - ry up, hur - ry up, Hur - ry, hur - ry hur - ry up

Gong Take me to the zoo Hur - ry up, hur - ry up,

27

Trgl. Hur - ry Take me to the zoo where the li - ons roar and the

C. Bl. Hur - ry Take me to the

Gong Hur-ry, hur-ry, hur-ry up

31

Trgl. el - e - phants eat pea - nuts Take me

C. Bl. zoo Where the li - ons roar and the el - e - phants eat pea - nuts

Gong Take me to the zoo where the

34

Trgl. to the Take me to the zoo!

C. Bl. take me to the zoo!

Gong li - ons roar and the el - e - phants eat pea - nuts Take me to the zoo!

THERE'S A BROWN GIRL IN THE RING

Jamaican Folk Song

Voice

There's a brwon girl in the ring. Tra la la la la; a brown girl in the ring.

4

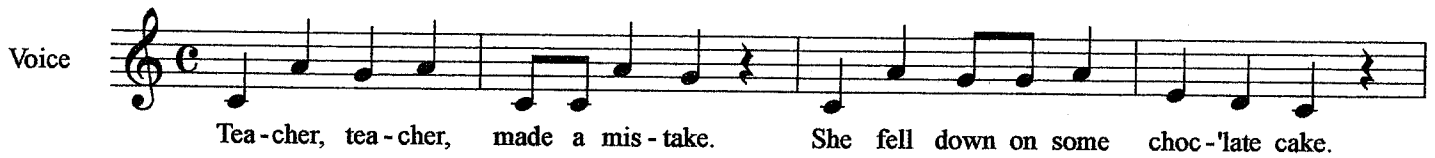
Tra la la la la. There's a brwon girl in the ring. Tra la la la la; I won - der what she can

8

do!

TEACHER, TEACHER

Lois Fiftal



JIVE ... in pairs

- Patsch knees
- Touch R elbow with L hand
- Touch L elbow with R hand
- Patty cake partners hands

TEDDY BEAR

Ted - dy Bear, Ted - dy Bear, turn a - round, _____

Ted - dy Bear, Ted - dy Bear, touch the ground, _____

Ted - dy Bear, Ted - dy Bear, touch your shoe, _____

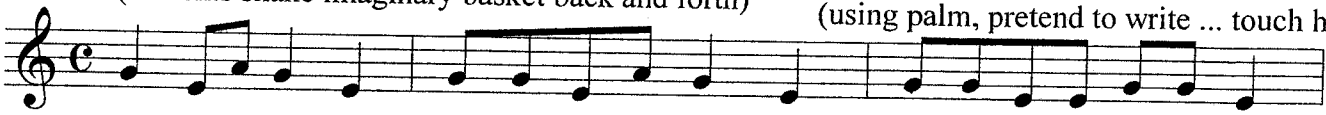
Ted - dy bear, Ted - dy Bear, Now skid - do!

Children sit in a circle acting out lyrics as song is sung.

TISKET A TASKET

Voice

(students shake imaginary basket back and forth) (using palm, pretend to write ... touch head)



Tis - ket a tas - ket, green and yel - low bas - ket, wrote a let - ter to my love,

4

(pat floor) (pat floor) (pat floor) (pat floor)



on the way I dropped it, dropped it, I dropped it, on the way I dropped it,

7

(choose) (pick up letter) (put letter in pocket)



lit - tle boy/girl, picked it up, put it in his/her poc - ket.

There's a spider on the floor, on the floor,
There's a spider on the floor, on the floor,
There's a spider on the floor, who could ask for any more,
There's a spider on the floor, on the floor.

There's a spider on my leg, on my leg,
There's a spider on my leg, on my leg,
There's a spider on my leg, o my gosh, he's really big,
There's a spider on my leg, on my leg.

There's a spider on my tummy, on my tummy,
There's a spider on my tummy, on my tummy, *oh please go and call*
There's a spider on my tummy, and I'm feeling kind o' funny, *my mummy*
There's a spider on my tummy, on my tummy.

There's a spider on my neck, on my neck,
There's a spider on my neck, on my neck,
There's a spider on my neck, oh, I'm gonna be a wreck,
There's a spider on my neck, on my neck.

There's a spider on my face, on my face,
There's a spider on my face, on my face,
There's a spider on my face, wish he'd go some other place,
There's a spider on my face, on my face.

There's a spider on my head, on my head,
There's a spider on my head, on my head,
There's a spider on my head, oh, I wish that I were dead,
There's a spider on my head, on my head.

(spider jumps back onto floor)

There's a spider on the floor, on the floor,
There's a spider on the floor, on the floor,
There's a spider on the floor, I'm not scared any more,
There's a spider on the floor, on the floor.

To Stop the Train

Round for Upper Elementary and Above

Traditional
Learned from Dr. Robert Amchin
Mansfield University of PA

Presented by Jamie E. Parker
Cumberland Valley School District
April 20, 2001



Motions:

To Stop – Both hands up, stop gesture

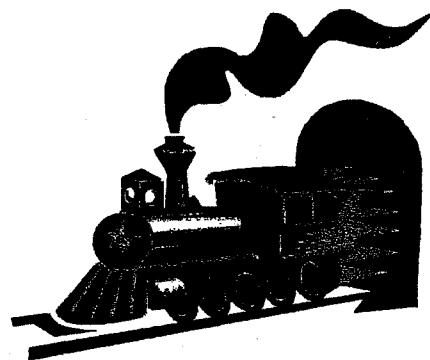
The Train - Arms at side circular choo choo motion

In Cases of Emergency – Hands in front blinking fingers open and shut

You pull down the chain, pull down the chain – Both hands above head pull down, repeat.

Penalty for improper use – shake finger

Five pounds – Both hands up in stop motion . Then both hands reach out palms up.



THREE LITTLE MUFFINS

music by D. Bretzius



Three lit-tle muf-fins in the ba-ke-ry shop you know the kind with the hon-ey and the

Two
One
No



nuts on top. A long came a child with a pen - ny to pay *

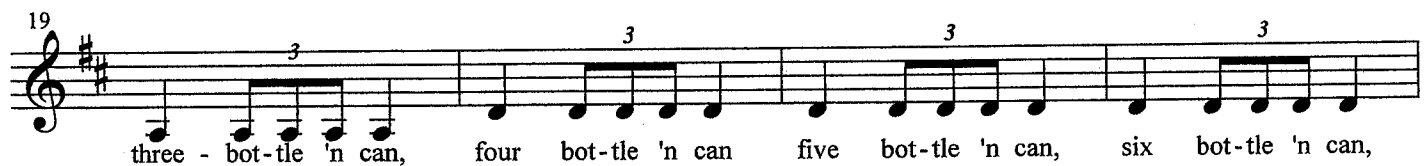
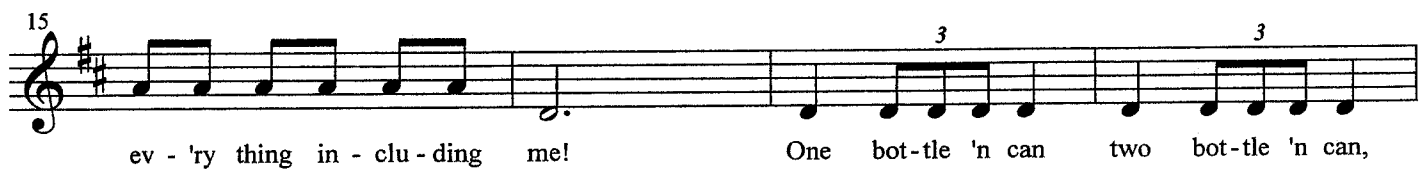
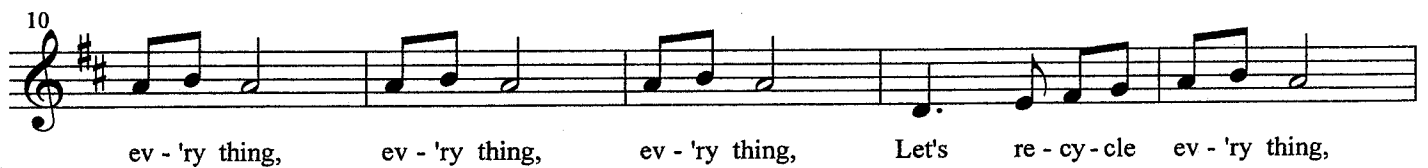


Bought one muf - fin and he ran a - way.

* 4. and said, "What? No muffins?"

TRASH ROUND

[Composer]

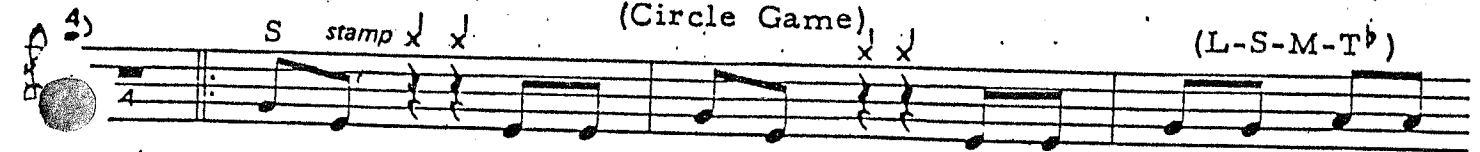


(C Pentatonic)

TURKEY TROT BLUES

(Circle Game)

(L-S-M-T^b)



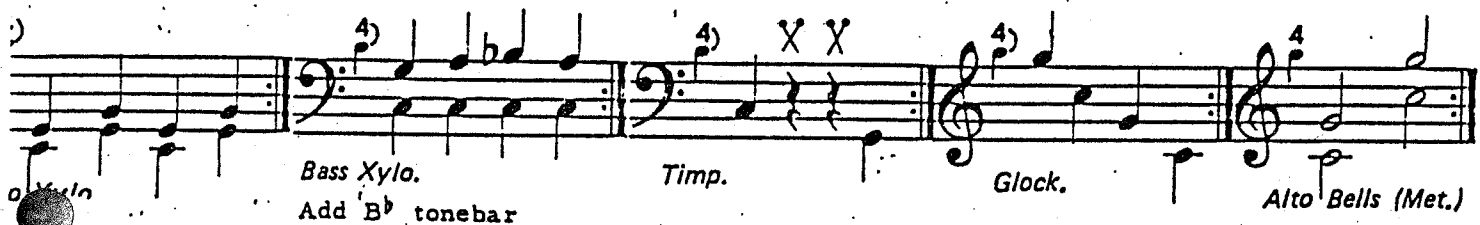
1. Gob-ble, Gob-ble, gob-ble, Gob-ble, gob-ble, gob-ble,
2. Trou-ble, Trou-ble, trou-ble, Here comes trou-ble, trou-ble,



gob-ble with a wob-ble, Tur-key trot, trot, trot a - cross the lot,
trou-ble on the dou-ble,



lot, lot, Feel-ing fine, fine, fine un - til Thanks - giv-ing time - - -



Bass Xylo.

Add B^b tonebar

Timp.

Glock.

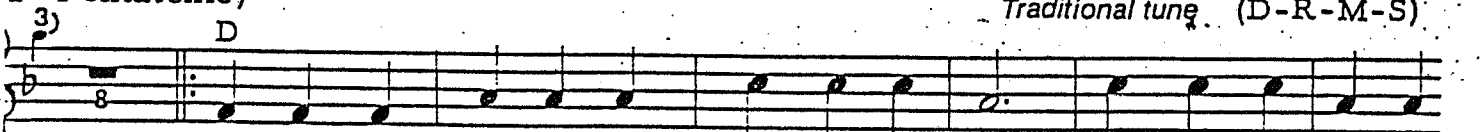
Alto Bells (Met.)

Circle Action: Farmer walks outside of circle; turkey struts inside the circle while children join hands like fence protecting the turkey. On 2nd verse the farmer tries to break through the fence. If turkey escapes, he runs once around the circle, safe, and takes place in the circle. That person becomes the new turkey. Farmer chooses next farmer and song begins again.

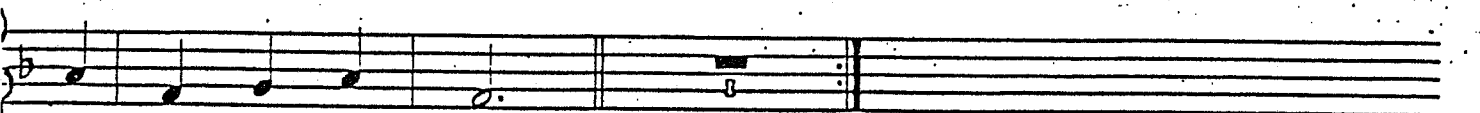
(F Pentatonic)

OUR CONCERT TODAY

Traditional tune (D-R-M-S)



Glock-en-spiel, xy-lo-phones play-ing to - day, Lis-ten, Oh, lis-ten
Tam-bour-ine, tri-an-gle, play-ing to - day, Lis-ten, oh, lis-ten
Now all to - geth-er in en - sem-ble play, Lis-ten, oh, lis-ten



and hear what they say.
and hear what they say.
and hear what they say.

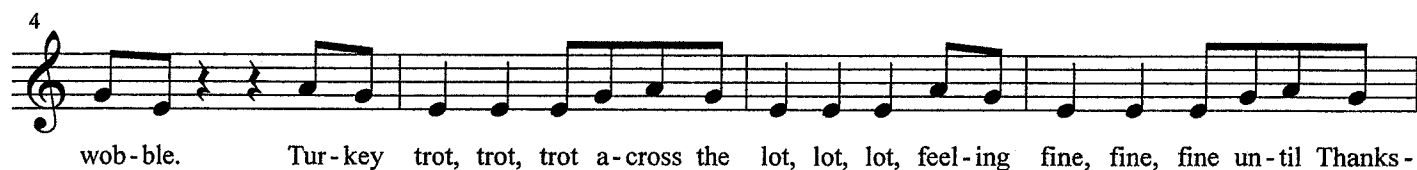
Instruments
Improvise

Combine other instruments in
new verses and duets



TURKEY TROT BLUES

[Composer]



TURN THE GLASSES OVER

Is mr (d) l, s, (12)

I've been to Haar - lem, I've been to Do - ver,
 I've trav - eled this wide world all o - ver o - ver, o - ver,
 three times o - ver, Drink all this brand - y wine and
 turn the glass - es o - ver. Sail - ing east Sail - ing west,
 Sail - ing o - ver the o - cean. Bet - ter watch out when the
 boat be - gins to rock, or you'll lose your girl in the o - cean.

Children stand in double circle formation, girls on the outside, boys on the inside, forming partners ... each couple should join their right hands and their left hands ... as song begins, circle of partners, holding hands, walks counterclockwise to the beat ... at *, boy raises right hand spinning partner backwards, forwards and backwards again ... at **, partners break hands, face one another and rejoin hands, turning each other completely around on the next "over." ... at ***, partners link elbows and circle again walks counterclockwise with the beat ... at ****, partners face one another again, rejoin hands, and sway to boy's right, then left, tossing partner to boy's right on the word "ocean" ... game continues with new sets of partners.

BIG RED VALENTINE

[Composer]

Voice

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#). The tempo is marked with a 'C' for common time. The lyrics are written below the staff, and handwritten guitar chords are placed above the staff. The score is divided into four measures, with measure numbers 5, 10, and 14 indicated at the beginning of their respective lines.

Handwritten guitar chords: G₃, D⁷, G₃, D⁷, G₃, D⁷, G, G₃, D⁷, G₃, D⁷, G₃, D⁷, G, D⁷, G.

Lyrics:

I'm ma-king a big red val-en-tine, I'm ma-king a big red val-en-tine, I'm
ma-king a big red val-en-tine, for guess who? I'm ma-king a big red
val - en - tine, I'm ma-king a big red val - en tine, I'm ma-king a big red
val - en tine, just for you!

VALENTINE DANCE

traditional from germany/USA

Voice

Heel, toe, on the line, Will you be my va - len - tine? Heel, toe,

6
on the line, May - be ja! and may - be nein!

Circle of pairs facing each other ...

Ms. 1 and 2 ... right heel touch, right toe touch, stamp R, L, R

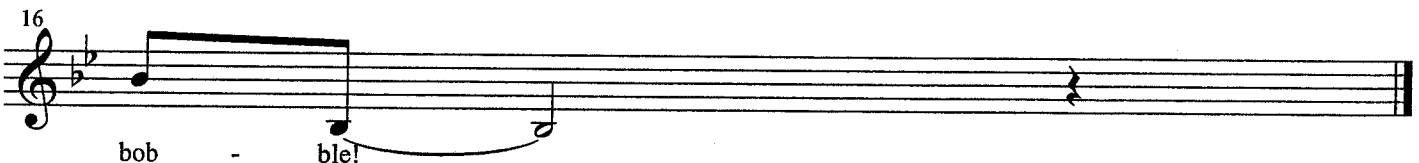
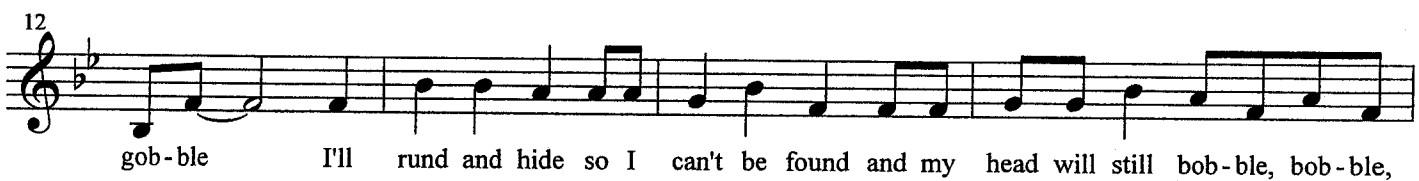
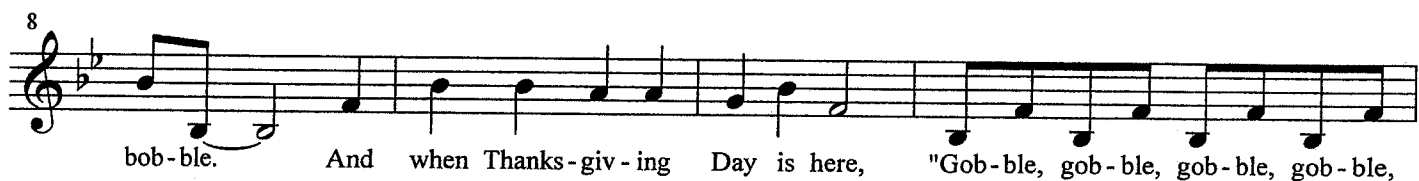
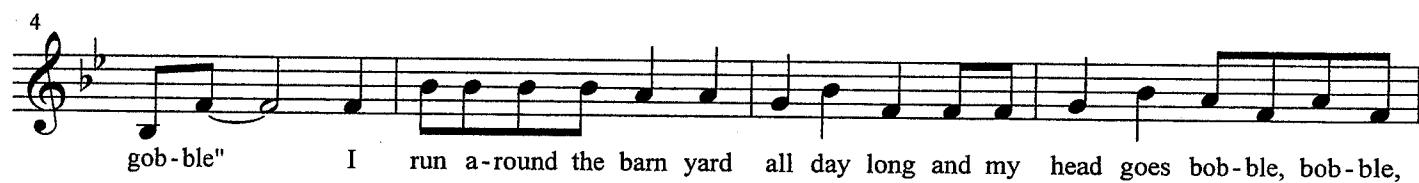
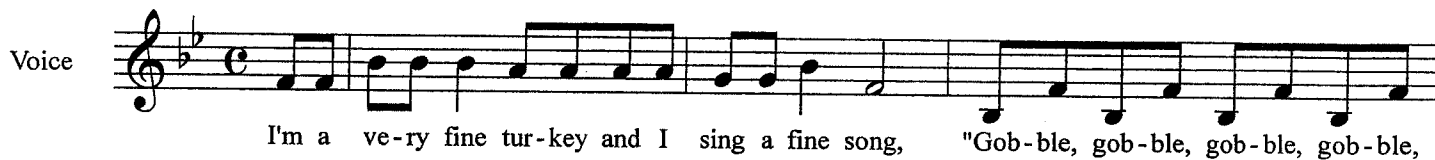
Ms. 3 and 4 ... partners join hands and circle to trade places

Ms. 5 and 6 ... right heel touch, right toe touch, stamp R, L, R

Ms. 7 and 8 ... shake index finger at partner, fold arms and emphatically turn back on partner to face a new partner

VERY FINE TURKEY

[Composer]



WE ARE DANCING IN THE FOREST

Traditional

The musical score is written on two staves in G major (one sharp) and 2/4 time. The melody consists of eighth and quarter notes. Chords D and Bm are indicated above the notes. The lyrics are: 'We are danc-ing in the for-est, While the wolf is far a-way; Who knows what will hap-pen to us, If he finds us at our play.'

D Bm D Bm D Bm D Bm

We are danc-ing in the for-est, While the wolf is far a-way;

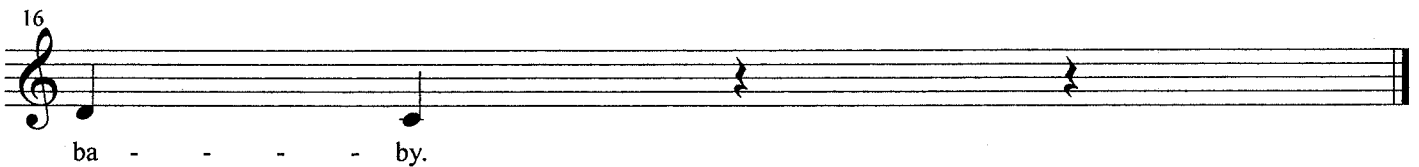
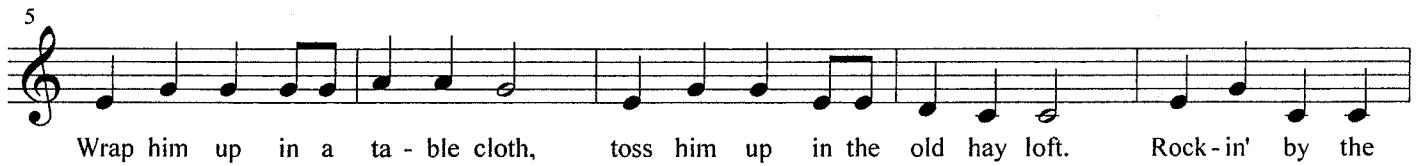
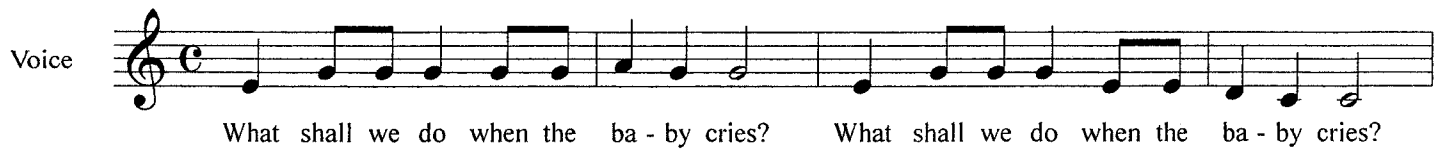
D Bm D Bm D Bm D

Who knows what will hap-pen to us, If he finds us at our play.

Children stand in circle formation, hands joined ... an area of the room is designated as the wolf den and another as "safe" ... one child is chosen as the wolf and stands in the den ... song is sung as circle turns clockwise ... at end of song, class asks question of wolf, who gives a funny answer or the answer "yes" and chases the class ... all students tagged by wolf become wolves and game continues until all classmates have become wolves.

WHAT SHALL WE DO?

[Composer]



WHAT SHALL WE DO?

arr. DBretzius

Glockenspiel

boo hoo boo hoo

Xylophone 1

shh! be gui - et, shh! be qui - et

Xylophone 2

wrap him up wrap him up

Xylophone 3

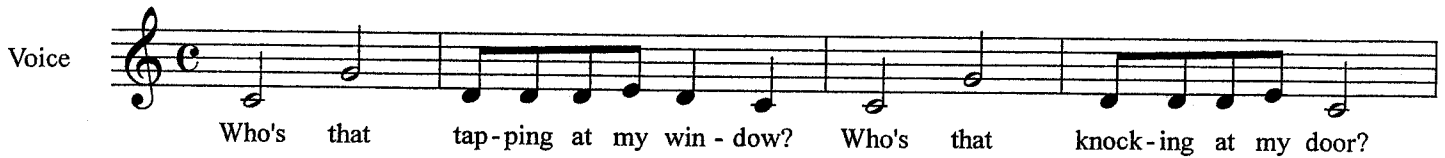
can't you make him stop?

Bass Marimba

cry ba - by, cry ba - by

WHO'S THAT?

[Composer]



- 1- 6 bottle caps (M) (X) (X) (D) (X) (X)
- 2- Choose six students ... give each a bottle cap
- 3- remainder of class sits facing away from these 6
- 4- class sings ms. 1-4
- 5- child with (M) sings ms. 5-6
child with (D) sings ms. 7-8
- 6- remainder of class guesses who sang ... student
guessing correctly becomes part of original 6
and game continues

WHO HAS THE PENNY?

TEACHER STUDENTS TEACHER STUDENTS

Voice

Who has the pen-ny? Who has the pen-ny? Who has the key? Who has the key?

5 TEACHER STUDENTS TEACHER STUDENTS

Who has the rub-ber band? Who has the rub-ber band? Come let's see! Come let's see!

To initiate the activity, teacher sings marked measures with students echoing back. The second time, students should echo singing "I have ..." Choose a student to be "it." Student sits on piano bench with back towards class. Teacher hands out penny, key and rubber band to three individual students. Teacher again sings indicated measures but only the student holding the requested object sings the answer. "It" must try to identify who is singing each answer. At end of game, student holding rubber band becomes "it" and game starts again.

WHICH WITCH?

Unknown

Voice

The musical score is written on three staves. The first staff is for the voice, starting with a treble clef and a common time signature. The lyrics are: "Which witch rides a broom stick? Which witch stirs a brew?". The second staff continues the voice part with the lyrics: "Which witch has bo - ney fin - gers? Which witch? Who? YOU!". The third staff is for the Orff ensemble, starting with a treble clef and a common time signature. It contains two measures of music, each with a whole note. The first measure is labeled "AX" and the second measure is labeled "AM".

Which witch rides a broom stick? Which witch stirs a brew?

Which witch has bo - ney fin - gers? Which witch? Who? YOU!

AX

AM

A: song w/Orff

B: sound poem

There was an old WITCH

Believe it, if you can!

She tapped on the window,

And she RAN RAN RAN!

She RAN helter skelter

With her TOES in the air,

CORNSTALKS flying

From the old WITCH'S HAIR!

(instrumental highlights
on capitalized words)

A: song w/Orff

WITCH, WITCH

$\text{♩} = 100$



Witch, witch, fell in a ditch, Picked up a

pen - ny and thought she was rich.

“Are you my chil - dren?” “Yes, we’re your chil - dren.”

Shouted:

“Are you my chil - dren?” NO—YOU OLD WITCH!

A witch is chosen and stands facing group of children ... class sings beginning of song ... witch sings “Are you my children?” ... class responds “yes ...” twice ... the third time they answer “No, you old witch!” and scatter while the witch pursues until he/she catches someone to replace him/her.

WHO HAS THE PENNY?

The musical score is written on four staves, each with a treble clef and a key signature of two sharps (F# and C#). The time signature is 2/4. The lyrics are written below the notes.

Staff 1: Chorus (D) Solo 1
Who has the pen - ny? I have the pen - ny.

Staff 2: Chorus (D) Solo 2
Who has the key? I have the key.

Staff 3: Chorus (A7) Solo 3 (D) (A7)
Who has the thim - ble? I have the thim - ble.

Staff 4: Chorus (A7) (D) (A7) (D)
Please let us see. Please let us see.

From a PRE-SCHOOL MUSIC BOOK by Angela Diller and Kate Stearns Page. Copyright 1936, 1963 by G. Schirmer, Inc. Used by permission.

Children sit in a circle ... "it" is chosen and removed from room ... teacher hands out articles mentioned in song ... "it" returns with back to classmates ... teacher sings questions with students holding the articles singing answers ... "it" must guess who is holding objects.

WHO I AM

[Composer]

Voice

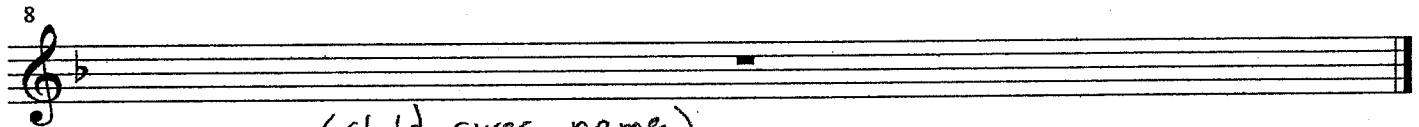


Who I - am



Tell 'em I'm a 0 named

B/G



WIND UP THE APPLE TREE

r (d) l, s, (7)

The musical score is written on three staves in 2/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. The lyrics 'Wind up the ap - ple tree; hold on tight.' are written below the first staff. The second staff continues the melody with the lyrics 'Wind it all day and wind it all night.' The third staff begins with a repeat sign and continues the melody with the lyrics 'Stir up the dump - lings, the pot boils o - ver.' The score ends with a double bar line.

Wind up the ap - ple tree; hold on tight.

Wind it all day and wind it all night.

Stir up the dump - lings, the pot boils o - ver.

Children stand in circle formation with hands joined ... student next to teacher is designated "tree" ... teacher winds rest of class around "tree" and then unwinds at a faster tempo.

YON KON PON YO

Japanese Singing Game

Voice

Yon - kno pon yo, Yon - kon - pon yon - kon pon yo

Goo Cho - ki Pa! 1 2 3 4 Shoot!

GOO = stone CHOKI – scissors PA – paper

Partners face each other. At end of song, everyone counts. On the word “shoot,” each partner shows his “hand” Rock, paper, or scissors ... if both players have the same “hand,” both loose ... paper wins over rock, rock wins over scissors, and scissors wins over paper. Continue playing until there is a grand prize winner.

Yonder Come Day

Based on the Traditional Georgia Sea Islands Song
In Three Parts (Unaccompanied)

Transpose into any
key required

Additional Words and Arrangement by
Judith Cook Tucker

Begin with step/clap for two measures > Sing melody once or twice through in unison ...

A melody

clap 4 *mp* x x | x x | cont. throughout...

step 4 x(L) x(R) | x(L) x(R) |

I *mf*

Yonder come day Day is a'breakin' Yonder come day Oh my soul --

Yonder come day Day is a'breakin' Sun is a'risin' In my soul

B

I *mp*

Sun rise Sun rise oh yon - der

II *mf*

Yonder come day Day is a'breakin' Yonder come day Oh my - soul --

(Piano for rehearsal only)

I *mf*

Sun rise Sun is a'risin' In my soul.

II

Yonder come day Day is a'breakin' Sun is a'risin' In my soul - .

C *f*

I *mp*
Sun rise Sun rise oh yon-der

II *mf*
Yonder come day day is a'breakin' Yonder come day Oh my - soul --

III *mp*
Yon - der Yon - der Yon - der Yon - der

I *mf* *rit.* *f* *fine*
Sun rise Sun is a'risin' In my soul.

II *f* *rit.*
Yonder come day Day is a'breakin' Sun is a'risin' In my soul.

III *mf* *rit.* *fine*
Yon - der Yon - der Sun is a'risin' in my soul (chwell-a)

fine

>Go on to Rhythmic Speech Ensemble on next page...

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Speak clearly

with strong rhythm

D

I *mf*
Trees are green and the air is sweet The

II *mp*
Walk (clap) that (clap) road (clap) { (snap)

III *p*
Yonder come day Day is a' breakin'

I
Good earth is singin' under -neath my feet I'll point my feet down that

II
Walk (clap) that (clap) road (clap) { (snap) Walk (clap) that (clap)

III
Yonder come day Oh my - soul --- Yonder come day

D.S. al Fine

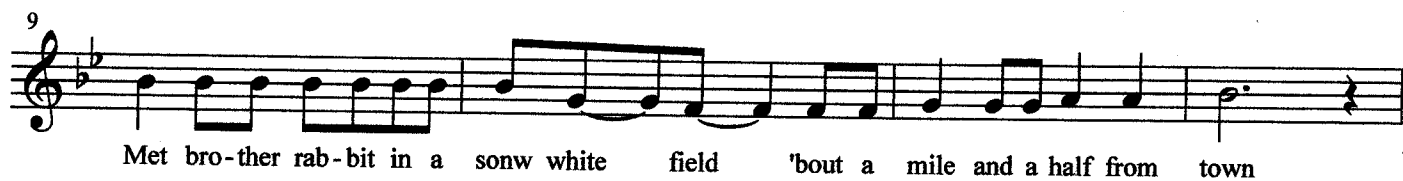
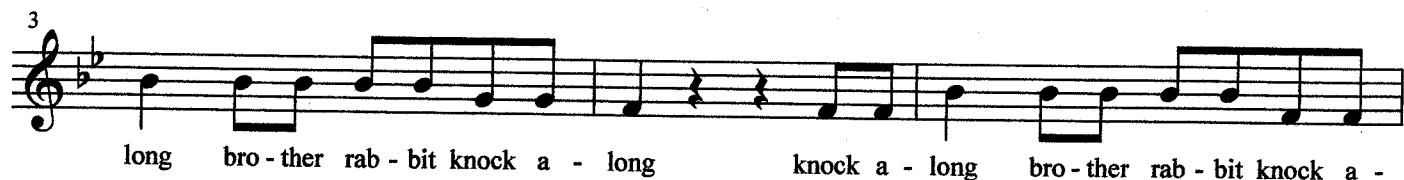
I
freedom line Walkin' that road I'm feelin' fine Yeah!

II
Road (clap) { (snap) Walk (clap) that (clap) road (clap) { (snap)

III
Day is a' breakin' Sun is a' risin' - In my - soul, oh well-a

>Return to Section C, perhaps with audience encouraged to join in on melody, repeat as many times as desired. On last repeat, ritard at final two measures, hold last note.

BROTHER RABBIT



YOU and ME

Ravosa

Voice

You and me, You and me, WE're the

5
best of com - pa - ny. You and me,

10
You and me, We are just like fa - mi - ly.

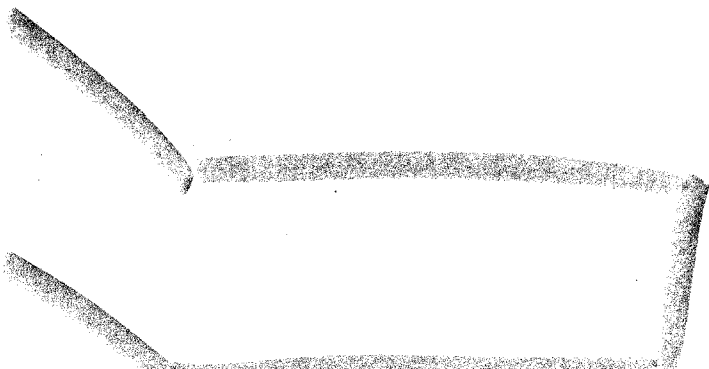
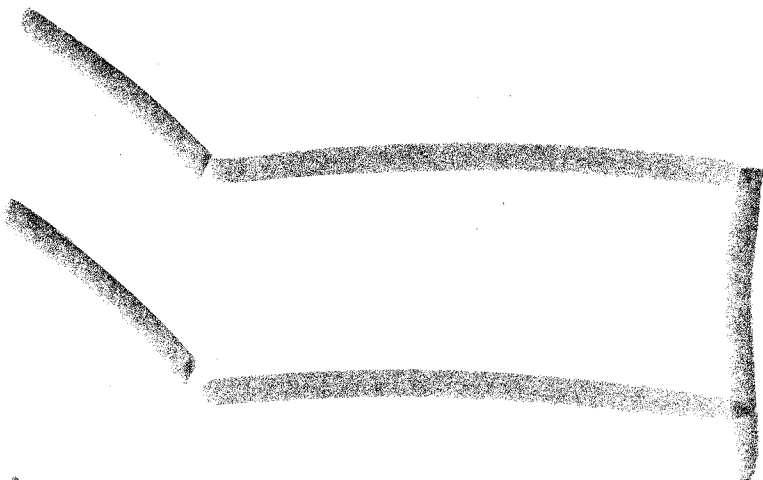
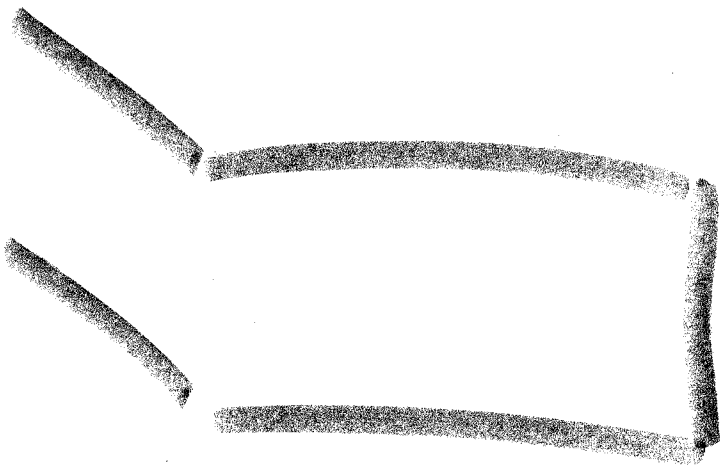
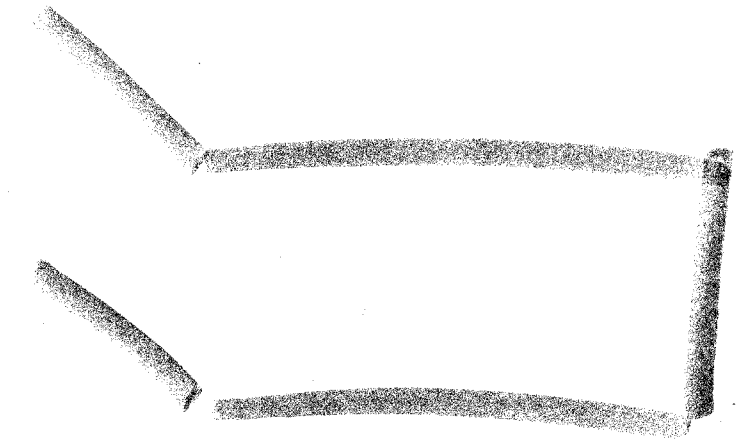
16
When you cry so do I.

21
When you're blue, I am too. You and me,

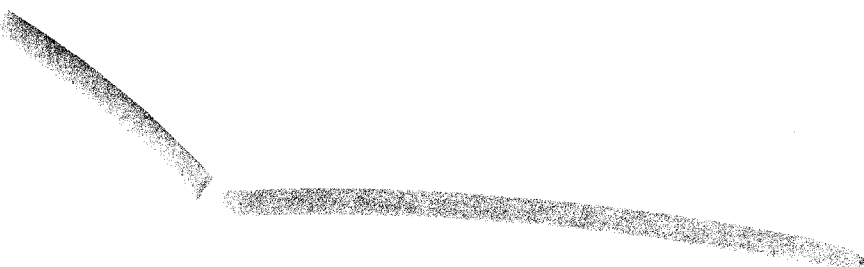
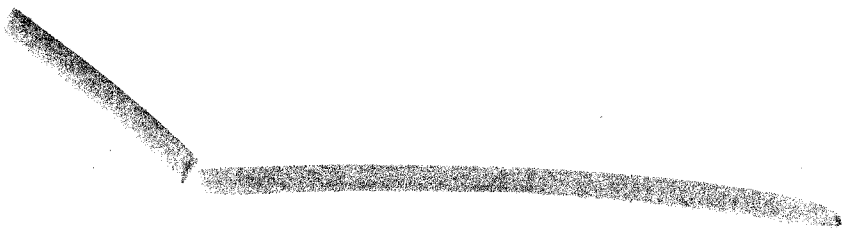
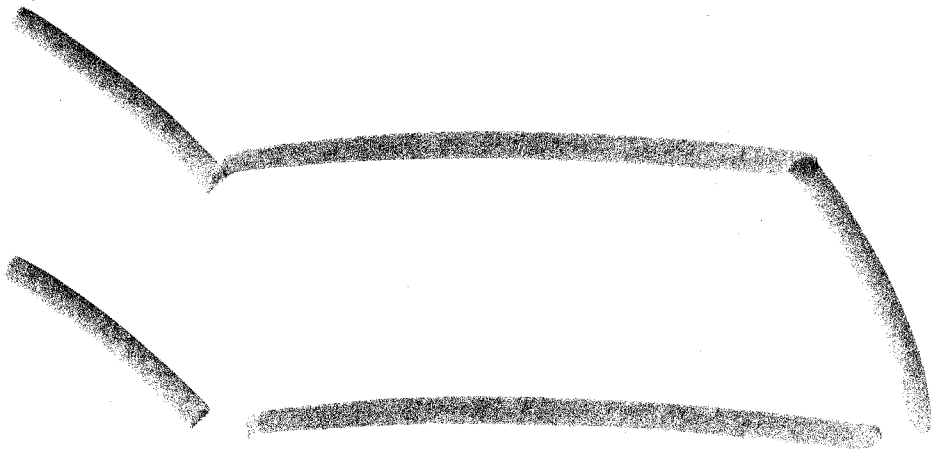
26
You and me, We'll go down in hi - to - ry.

32
You and me, You and me, WE're the

The image displays four hand-drawn, rough sketches of rectangular frames, arranged vertically. Each sketch is composed of three main lines: a top horizontal line, a bottom horizontal line, and a right vertical line. A short diagonal line is drawn on the left side of each frame, connecting the top and bottom horizontal lines. The lines are dark and textured, suggesting they were drawn with a marker or thick pen. The sketches are not perfectly aligned and have a slightly irregular, hand-drawn appearance.



SECRET

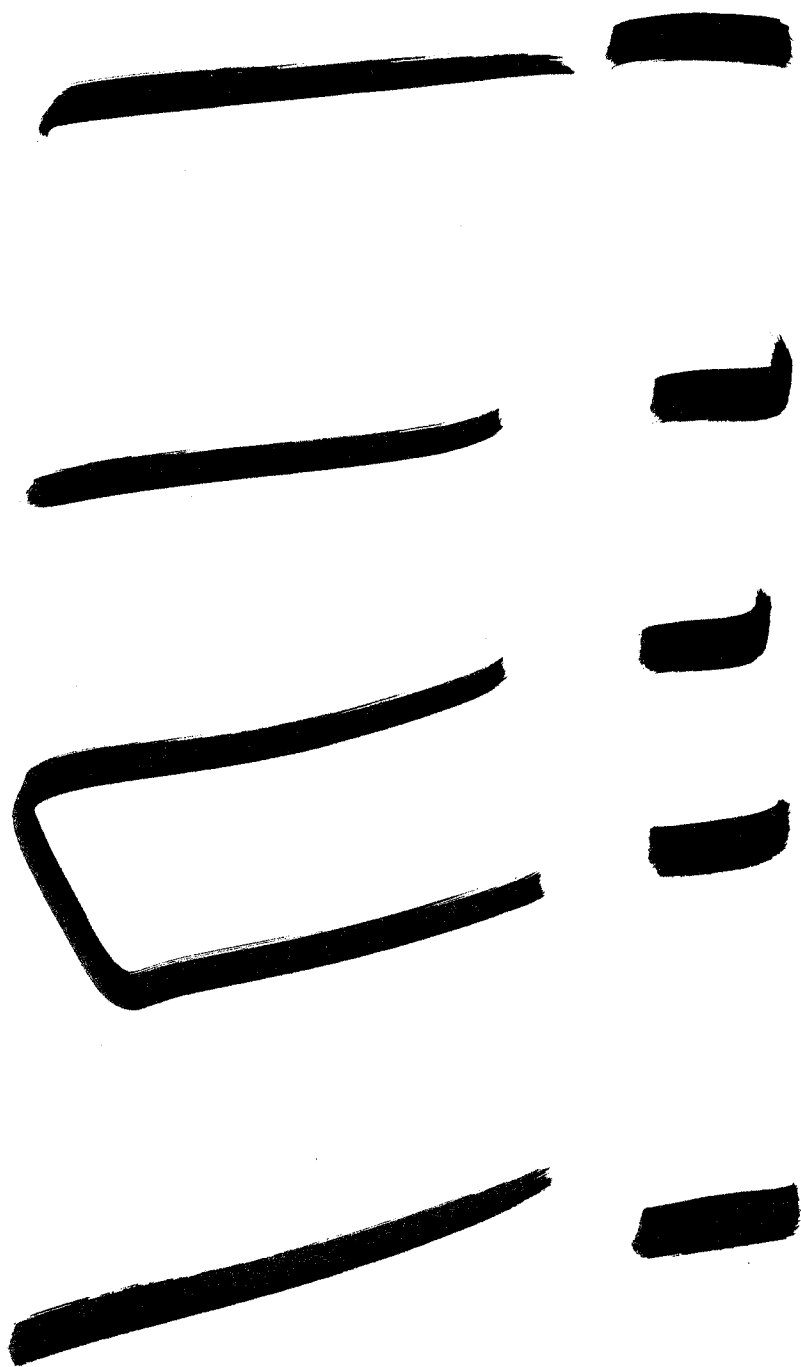


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1000

CONFIDENTIAL

Plot



FROG

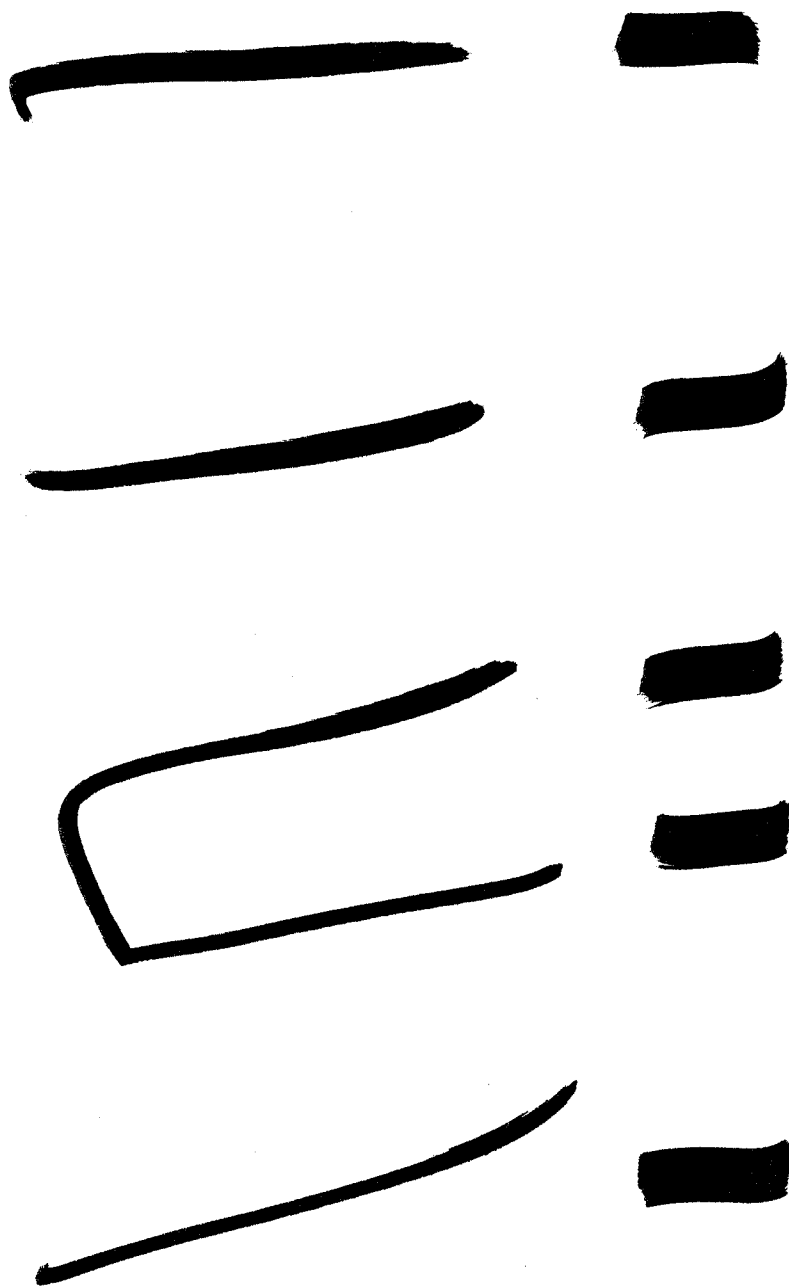
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11/11/11



EROG

