

# The EVERYDAY Song Book

*Revised Edition*

A practical collection of  
Graded Songs, with In-  
structions for Beginners



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# THE EVERYDAY SONG BOOK



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文化圖書公司印行

THE publishers take great pleasure in presenting this new edition of the Everyday Song Book, feeling they have produced a book which is a real and valuable contribution to the happiness and education of American childhood.

As will be seen, extensive changes have been made in this new collection by experts in music education. Material which has not proved of the highest value has been omitted and new songs drawn from many sources have been inserted. Two hundred and twenty-three choice songs are now included. These have been carefully graded and grouped into five sections, each of which is adapted to the progressive development of song repertoire and sight reading power during five years.

The introduction has been entirely rewritten and greatly enlarged. It now contains material sufficient to guide teachers and parents in the wise and economical vocal instruction of their children. The extended suggestions to teachers will serve as an adequate manual of instructions, not only because of the lucid general explanations but because of the constant reference to specific songs which exemplify the points under discussion.

Attention is called to two new sections, the directions for singing games and the programs for special days. The first crystallizes the recent movement for greater guidance in the plays and games of children by presenting music, words, and easily understood directions for almost a score of singing games suitable both for the playgrounds and the school room. Busy teachers will especially welcome the helpful plans, always with specific references to songs in this book, which show how attractive programs for holidays and other special occasions, may be built up with the material which has been taught in the music period.

The publishers have been able to include such a large number of songs only by the most careful manipulation and by utilizing for accompaniment purpose its widely used general collection "101 Best Songs." That collection is so easily obtainable that accompaniments can be quickly provided from it for the songs in the Everyday Song Book which are marked with an asterisk. However, it should be stated that practically all the songs included in the Everyday Song Book are of such a character that they are effective without accompaniment.

# INTRODUCTION

## *What the Book Contains*

**T**HE *Everyday Song Book* contains a rich store of carefully selected and graded songs for children in the home, school, playground, church, and many other places. Beginning with material for the earliest years, it continues to supply songs which may be used throughout the entire grade school course. Although nearly everything included is of such high musical value that it may be treated simply as a song and taught by imitation (rote), a few selections are introduced primarily for their technical value as illustrations and drills for the points presented in other songs. Moreover, everything included is so arranged as to lend itself to a course in acquiring the ability to read music. Thus the book may be treated (1) entirely as a rote song book, (2) as a note reading book, or (3) as a supplementary reading book when other material is used as the basis of technical instruction.

Learning to read music is by no means such a difficult process as has often been supposed. It is possible to acquire considerable power in this subject in a very limited time provided the right material is available and is properly presented. The songs printed in this book are such material and the suggestions which precede are ample guidance for the intelligent parent or teacher.

But whatever may be attempted in learning to read music, let no one who uses this collection forget that it is a *Song Book* and a song book for *Everyday* use. Frequent enjoyable singing of the songs as songs is the foundation upon which the most profitable use of this book must rest.

## *An Analysis of the Five Sections of "The Everyday Song Book"*

In arranging the material for *The Everyday Song Book*, the following general educational ideas were kept in mind and used as a guide for grouping the songs into the five parts.

(Part I.) In the little child imitation is the dominating instinct. Musically, he is still guided by the instinct of imitation when he enters the school. Imitation, moreover, is still at this time bound up closely with the spirit of play. Hence, the work he is asked to do and any material he is asked to learn, will make the strongest appeal if presented in the spirit of play and imitation. This approach is reflected in *The Everyday Song Book* by starting with material of a strong imitative type. All work is done by rote, in pure imitation of a model given by the teacher or the phonograph. In this period the child learns a large number of lovely songs within the range of his capabilities. Most of these will be reviewed in later years for the pure pleasure of singing; a few will serve as material for definite technical study.

(Parts II and III.) After this introductory period, the child, while retaining much of the imitative desire, becomes ready for a period of observation, analysis, and comparison. The material he has formerly learned by rote, he now can use for the purpose of conscious study. He can observe the songs in their written form, thus not only hearing them but seeing them as well. He can, with proper guidance, analyze them to see how they are made, learning from this analysis the fundamental facts of music notation. In this work he can compare the old and the new material; the old rote songs and the new songs presented partly by note. This work continues through the third grade or year.

(Part IV.) The next step is that of application wherein the child applies the knowledge learned in the preceding period. Thus, normally in the fourth grade we should find him constantly applying this knowledge to a great amount of new but simple material, trying to gain skill and proficiency in doing the thing for himself.

(Part V.) In the fifth grade this period of application continues, but the material with which the child is working now becomes more advanced. Many new problems are included which he must help work out for himself, and thus lay a firm foundation for future miscellaneous music reading in school, church, home, and community.

In general it may be said that while the five parts are thus divided on the basis of growth in power to handle the musical material, especially as reading training, the book when used entirely for rote singing may be treated as a whole and arranged in any way the parent or teacher desires.

# Singing the Songs

## Importance of the Teacher's Singing

The teacher's tone quality is a matter of great importance. In singing, only agreeable tones should be used. The sweeter and freer her own voice—the more beautiful the children's voices will become.

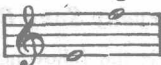
In giving rote songs to her pupils the instructor will be sure that she herself is completely mistress of the song—that she knows both tune and text thoroughly and is able to give the thought and feeling of the song full expression.

That the song must be sung in perfect tune and time is, of course, the first condition of its proper interpretation. In addition, the teacher's speech must be correct and musical, her accent good, and she must take her breath at the proper place, i. e., at the beginning of every musical phrase. A phrase in song is usually what is sung to a line of poetry. When lines are exceptionally short this rule does not invariably hold. When they are unusually long the phrase may be broken. Breath must never be taken after words like *in*, *on*, *the*, *a* or between a modifying word, like an adjective, and its noun. In other words, correct phrasing is a help to expression of the meaning of the song text—and through this to the music itself.

## Child Voice in Singing

In order to get the best tone quality and interpretation in singing from children, it is essential that some of the underlying principles of child voice be understood. Children should sing together sweetly, correctly, and in such a manner as to bring pleasure to the listener. To accomplish this the songs should be properly picked and of not too wide a range. Little children in the early grades have a range in voice

between



As they grow older they increase this by singing down

to C and up to G or A. The teacher should never guess at the pitch of a song. *Always use a pitchpipe or some instrument to start the children correctly.* It is well to test them again at the end of the song to see that they do not fall below the pitch. Gradually, the children may be led to feel a certain pride in being able to keep "up to pitch."

Closely bound up with the question of the range of voice is that of the register of the voice. Little children should use the head and not the chest register. If the songs are selected, especially at first, which use tones in the upper half of the staff, there will not be much temptation for using the chest tones, which appear usually on E or F (first line and space). Good tone is that which is light and floating and adapted to the sentiment of the words. Children are naturally dramatic and highly imaginative. Accordingly, with the right songs (those within the children's range of interest and experience), they will respond with just that spontaneity of expression and freedom of the body which promote good tone.

This appeal to the children through the song must be kept up throughout. For example, it is not enough to say children must sing softly, or slowly: some reason, some measure, must be given. Turn to the song itself for guidance. How many children when singing "Left, Right" if questioned about the "Ten small soldiers in a row" would not at once appreciate that in order to show ten small soldiers with their voices, they must sing more lightly. There will be no trouble getting them to sing "Rock-a-Bye Baby" softly enough if the children are allowed free movement in rocking an imaginary baby.

Many devices may be used to keep up this interest. One, very old, but ever new to children is that of antiphonal or responsive singing. Letting the children play the parts of the characters within the song always insures interest, spontaneity, and a cleanness of enunciation and expression. Individual singing is another type of work which will not only stimulate interest, but help the child as well. Each child should sing a song or a phrase at least once a week. When properly organized thirty children can sing alone within three minutes.

Throughout all the singing work the teacher herself must be careful of her singing. Do not pitch the songs lower to accommodate yourself. Sing always as lightly and clearly as possible, letting the children sing after you, not with you. Quite frequently a good singer in the class may be used as a means of bringing before the children the proper tone to imitate.



# Children Who Are Deficient Musically: Monotones

In every group of children beginning music, will be found a number of those quite frequently misnamed "monotones." These children who cannot sing up to pitch with the sweet tones of the other children are not necessarily restricted to a single tone (monotones) nor are they usually permanently deficient. The first steps to be taken with a class is testing the voices. For this, use some little song, or familiar call of nature. After this is done, seat the children according to their ability to sing. Place all the best singers in the back seats across the room. In front of these place the next best, and so on, with the very poorest in the front seats. With this arrangement each child will have a better singer behind him.

In starting to help the poorer singers in the front row, try to find out where the root of the trouble lies. First see that there are no physical nor mental defects. If a child has neither, he usually can be taught to sing correctly.

It may be that he is musically backward and has not discovered that he can use his voice other than for speaking. It may be that it is a question of being out of tune because he is not accustomed to listening correctly. The experience of being with a group of children singing well and of hearing good singing behind him will lead him to sing himself. Therefore, let him listen a great deal to good singing.

Strive to be encouraging at all times. Never let these little "out-of-tunes" think they are incapable of entering into the play of the music period. It is good to let them participate freely in all rhythmic exercises or singing games. Even if a child does not always sing with the others, he may be made to feel a part of the class by entering into the questioning and discussion arising in regard to some song, by acting the part of an attentive audience, by listening carefully to see if the others sing sweetly and correctly, and by serving as assistant to the teacher.

If these little people still need special attention from the teacher, it can be given by devoting a few minutes of each day's lesson to individual help. Let the children individually imitate the common calls of nature, of the street, of the farm. Many interesting games may be played, such as one child calling to another, "Good Morning!" or "Hello!" on high tones. There are few children who do not enjoy imitating birds, animals, big bells and little bells, or the whistles and cries of the street. Gradually use these simpler calls to lead the children up to singing phrases in the songs they all sing such as "Ding Dong Bell" (the beginning of No. 32), "Left, Right" in the Soldier Song (No. 26), "Mary, Molly, and I" in "The Dairy Maids" (No. 4), and the beginning of phrases in "Soldier Boy" (No. 12) and "Good Morning" (No. 16).

In working with calls use first those on single pitches. When intervals are used, proceed from the larger ones, presumably the octave, to those of smaller degrees. These will lead into combinations of the chord line and scale and gradually into singing the songs with the other children.

Most of the musically backward children ought to be eliminated by the end of the first year—while all should be cured by the end of two years' work.

## Teaching a Song by Rote

When the teacher has thoroughly mastered the song, she should sing it several times to her class, letting them tell her the meaning of the text, if they can, and explaining to them fully as necessary unfamiliar words or idioms. It is sometimes a good plan to have the text repeated before it is sung to insure greater accuracy in speech, a more thorough understanding of the meaning of the song-text, and a feeling for the rhythm or swing of the music—which should always strengthen the movement of the poetry. The complete song should, however, be heard often enough by pupils so that they can gain a pretty thorough idea of text and time in their relation to each other before any effort is made to sing them. The song may then be sung, one phrase at a time, by teacher and imitated by children. Phrases will then be joined together in the complete melody, which should be thoroughly learned and frequently repeated so long as it is enjoyed by children.

Instruments like the piano or organ may be used to accompany songs after they are thoroughly learned. It is not advisable, however, that instruments be used constantly, as children become dependent upon the support afforded by them and musical self-reliance is not developed. All songs marked with an asterisk in this collection are printed with complete piano accompaniment in our "101 Best Songs."

Especially in technical work, the aim of which is to make pupils think tonal relations and rhythmic combinations for themselves, is dependence upon piano or organ to be carefully avoided. As it is very essential that songs be pitched where they are written, the pitch pipe may take the place of other instruments for finding the correct key note. The chromatic pitchpipe is the most efficient aid to this end, as by its help any key note may easily be found.

### *Position*

It is important that good position be maintained during singing. Pupils should sit in erect but easy posture, not only because this contributes to good singing, but because it encourages attention. During the singing of rote songs, close attention should be given to the teacher. When reading from the books, eyes should be fixed upon the notes to be read.

## **First Technical Steps**

The teacher should sing to the children and have them learn after her the simple little songs of Part I. When these have been sung frequently for their musical value and technical work is to be begun, say, at the end of the first year, she may instruct them in beating time and they may beat time to her singing and to their own. She may then teach the syllables of these songs as an extra stanza. By isolating certain phrases and drilling upon them the pupils should eventually learn the more common scale and chord tone groups. Elements like do—mi—sol, mi—re—do; sol—la—ti—do; do—do, and other simple combinations may be drilled upon until the children can recognize them in new combinations.

After the song is well learned the music may be shown as a "song-story" on the board or in the book. The most necessary signs—notes, staff, clef, signature, etc.—may all be drilled upon until the children can recognize them in new combinations.

After some drill on these scales, the pupils may attempt to sing by note. Several pages should have been learned by rote, the children pointing to the notes and beating time as they sing. In teaching a rote-song, however, the teacher must be extremely careful to see that the song is learned perfectly from the first. If the children become accustomed to singing a false tone, it is almost impossible to induce them later to sing the passage perfectly by note.

After this work has been done thoroughly, the pupils should have had sufficient experience in associating sound and notation so that they may begin to read the simplest melodies. It is suggested that after four or five pages have been studied by rote, the succeeding songs be alternately taught by rote and read by note. Consult the outline and summary of work printed below.

The writing of scales, tonic chord arpeggios (do, mi, sol, do; mi, sol, do, mi; sol, do, mi, sol) and other musical elements is important. Parts of songs may also be written, from memory when possible. It is more important in the early stages of note-reading that children be allowed to read and sing than that they be drilled on the facts about music. Time will be better spent in the second grade, for example, in reading a little melody than in learning signatures. Signatures must eventually be learned, but little children are more interested in practice than in theory and will respond much more enthusiastically to doing things than to talking about them.

### *Part Singing*

When the children are well versed in unison singing and have sung a few rounds in two parts, definite attention may be given to developing part singing. This should be begun with preliminary drills of sustaining tones. Divide the room into two parts, having the first part sing "do, re, do" while the second part sings "do, ti, do." Hold the second tones until the children become accustomed to the harmonic feeling. Good part singing cannot be done unconsciously, the children

must get the feeling for combined tones. The entire scale may be sung up and down in thirds, slowly, the upper part beginning on "mi," the lower on "do."

These preliminary drills, reinforced by careful, slow singing of rounds, should so accustom the children to part work that they should be able to take up many of their two-part songs without first studying the individual parts.

In all part singing, at least through the fifth or sixth grade, strive to keep the children from imagining they have become "sopranos" or "altos." In singing in parts, pure, lovely tone should be sought just as in unison singing. Keep the children singing both alto and soprano parts.

## Outline and Summary of Work in Book

In using the Everyday Song Book in the schoolroom the following summary or outline of work will be found helpful.





**Part One** is, from the standpoint of degree of difficulty and the adaptation of the text to small children, suitable for the first grade. The songs are all to be taught by rote. These are classified as follows (some songs serve several purposes and can be included in more than one group):

- (1) *Simple art songs*—Songs included for the pure beauty of text and music. These are nearly all well-loved, well-known nursery rhymes and folk tunes of many nations. Many of these, while beautiful, are so child-like that the older boy and girl will not sing them after a few years. Examples: Nos. 2, 4, 8, 9, 11, 13, 14, 17, 22, 23, 27, 28, 40, 41, 42, 43.
- (2) *Songs of permanent value*—Such as patriotic or community songs which the children will retain to sing for many years. Examples: Nos. 1, 2, 3, 6, 9.
- (3) *Songs for holidays and special occasions*—Examples: Nos. 16, 21, 23.
- (4) *Singing games and action songs*—Intended for developing the sense of rhythm in the small child. Examples: Nos. 5, 7, 10, 12, 18, 26, 38, 39.
- (5) *Study songs*—Simple little tunes which easily lend themselves to later study and analysis, thus paving the way for later reading work. Examples: Nos. 10, 15, 17, 20, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37.

**Part Two** in a logical development would be used as a basis for work in the second grade although much of it is suitable for younger and older children. Here again we have mostly rote work, though of a more advanced type. We find:

- (1) *Art songs*—Examples: Nos. 44, 48, 49, 58, 76, 79, 81, 60, 61.
- (2) *Songs of permanent value*—Examples: Nos. 46, 50, 57, 58, 62, 63, 66, 75.
- (3) *Songs for special occasions*—Examples: Nos. 51, 56, 57, 59, 53, 60, 61.
- (4) *Rhythm games and more advanced singing games*—Examples: 45, 47, 54, 55, 49, 80.
- (5) *Study songs* which take up similar problems to those in Part I. Now, however, after studying these by rote the children may be given the "picture" of them. Reference should also be made to those songs studied in the first grade. These may be compared and analyzed. Examples: Nos. 64, 65, 67, 68, 52, 56, 69, 70, 71, 72, 73, 74, 77, 77.

**Part Three**—For use in grade three. The following material is found:

- (1) *Rote songs* of the following type:
  - a. Art songs: Nos. 82, 85, 93, 96, 102, 107, 108, 114, 125, 126, 127, 128.
  - b. Songs of permanent value: Nos. 83, 84, 95, 97, 108, 115, 116.
  - c. Special occasion songs: Nos. 105, 106, 124.
  - d. Folk dances or singing games: Nos. 94, 98.
  - e. Rounds to be sung in unison now and later in parts: Nos. 89, 104, 109.
- (2) *Note songs*—Songs for reading arranged throughout the section graded from the simple to the complex, involving the following problems:
  - a. Simple note values— in 2/4, 3/4, 4/4 measure. Nos. 86, 87, 88, 90, 91, 102, 103.
  - b. Simple tonal problems involving chord line and scale. Nos. 87, 88, 92, 90, 99, 100, 102, 117, 119, 121.
  - c. The development of the eighth note  in 3/8, 4/4, 6/8 and 2/4 measure. Nos. 110, 111, 112, 113, 120, 121.
  - d. Combination of  and . Nos. 119, 122, 123, 127.
  - e. More difficult intervals. Nos. 103, 118, 127, 128.




**Part Four**—for the fourth grade. Contains a small number of songs to be taught by rote. These are mostly for special occasions and for permanent value with some rounds to be sung as such. Most of the material has been selected for reading work. The following problems are to be taken up:

**I. Rote songs.**

1. Songs of permanent value: 129, 131, 132, 143, 144, 145, 147, 156, 162, 173, 176.
2. Special occasion Songs: 132, 153, 154, 155, 176.
3. Rounds: 130, 135, 139, 142, 174.
4. Folk-songs or singing Games: 133, 134.

**II. Note songs**—with special problems.


1. Review—all problems in grade III: 136, 137, 138, 139, 140, 141, 146, 172, 175.
2. The dotted quarter and eighth note  142, 147, 148, 149, 150, 151, 152, 161, 163, 167, 168, 170.
3. Chromatics, sharp 4, sharp 5 and flat 7: 158, 159, 160, 165, 166, 169.
4. Two-part singing: 143, 162, 163, 164, 165, 166, 171, 173.
5. Minor mode: 154.

**Part Five**—Grade V and above. As in grade IV, there is little rote material except folk songs and community songs of permanent value, and songs for special occasions. Even these when learned by rote can be taught with the books in the hands of the children. The material to be used for reading will be found to present:

**I. Rote songs.**

1. Folk songs and community songs of permanent value: 177, 178, 180, 181, 186, 189, 191, 192, 196, 197, 211, 212, 217, 218, 219, 220, 221.
2. Special occasion Songs: 193, 194, 195, 196, 207.
3. Rounds: 181, 183, 210, 213.
4. Game Song: 179.

**II. Note songs.**

1. Review: involving all problems: 184, 185, 190, 198, 204, 205, 208, 209, 214, 215, 216.
2. Rhythmic problems:
  - a. Various combinations of 16th notes with 8ths: 199, 203, 249.
  - b.  in 6/8, 3/8, 2/4, 3/4, and 4/4 measure—187, 188, 189, 190, 191, 199, 205, 207, 220, 221.
3. Intervals of more difficulty: 199, 200, 202, 203, 208, 217.
4. Two-part songs: 185, 186, 195, 200, 201, 202, 212.
5. Chromatic tones (sharp 1, 2, 5, etc.—flat 3)
  - a. 182, 198, 202, 208, 209.
  - b. Minor Mode: 206, 208, 209.
6. Bass Clef: 220, 221.

**Note**—The songs in Part V, written in the bass clef (Nos. 220 and 221) are to be taught by rote. If, however, the book is used in upper grades or wherever a study of the bass clef is desired, these form excellent examples for learning to read in that clef.

It must not be concluded that because the above arrangement of material has been made, the songs in any one part can be used for no other grade than here stated. It is to be expected that this summary shall be used only as a suggestion and that the teacher shall feel free at any time to make whatever adjustments seem necessary. Indeed, many of the Christmas songs, hymns, rounds, patriotic and community songs can be used throughout all grades. Moreover, in each grade, songs in the preceding part may be taken up again as reading material.

## The Singing Games

### *Helps and Suggestions for Playing Them*

In most of the singing games it is surprising to note how much simpler they will become if the children themselves are allowed to help in working out the directions for playing them. Let them have the joy of discovering how to play the game. In most cases, the words are of decided value in doing this, and it is

no task for the small child to dramatize the text of these songs. However, definite suggestions follow for playing and dancing the folk tunes in the book.

#### *The Farmer* (No. 5).

A simple action song which the children may sing simply standing in place at their seats. On all verses asking the questions, beginning, "Shall I show you?"—children sing without actions. In each answer to the questions children imitate motion of work suggested. Example: "Oh it's this way that the farmer *sows* his barley and wheat." Children hold a "make believe" sack or bag with left arm. With right hand, dip into sack and sprinkle seeds around on ground while singing. Movements should come on the accent or first beat of each measure.

#### *We'll All Clap Hands Together* (No. 7).

An old-fashioned children's game song of long ago, excellent for use in rhythm development. Like "The Farmer" it is used with movements which will best illustrate the song. So, in the first verse, "We'll all clap hands together," children clap hands together on accents throughout the song while singing gaily, as:

We'll all clap hands together.

Continue this in each verse substituting for the "clap" the motion suggested by the text.

#### *Did You Ever See a Lassie?* (No. 10).

Another excellent rhythm game which may be played more as a dance. Children join hands in a circle, with a "lassie" in the center. Children walk around singing first part of verse. When the words "do this way and that" are sung the "lassie" makes some movement such as clapping her hands on the words "this" and "that." Then in the last two lines—"Do this way and that way," etc., the children in the circle stand still and imitate her actions. At the end, the child in the center chooses a new "lassie" or perhaps a "laddie" and the game proceeds as before. Movements may be suggested to the children, but it is better to encourage them to be as original as possible. The actions may be either purely gymnastic such as marching in place, clapping, or swaying, or they may be more dramatic, imitating the motions of rocking a doll, picking fruit, making a snowball, and then throwing it, tossing a ball, etc. Remember always to perform these motions on the first beat of each measure.

#### *Soldier Boy* (No. 12). This may be played in two ways:

(1) When the room is large and the many seats do not permit of much floor space children may remain standing at seats. A "soldier boy" is chosen who marches down the aisles while the other children sing to him (1). On II (see second staff of music of No. 12) the soldier boy sings in answer to their question. When he comes to the words "If you'll be a soldier boy, you may come, too," he stops before a chosen playmate. This child then follows the other boy and the game continues until all are chosen and are marching together. In each case the new boy or girl chosen sings in answer to the song and does the selecting the next time.

(2) Where more space is provided the children form in two straight lines facing each other, leaving a broad space between the lines for a "street." The soldier boy then walks up and down the street and the game proceeds as in (1).

#### *London Bridge* (No. 18).

This old time favorite may be played in different ways. The best known is that wherein two children are selected to form a "bridge." These two face each other, joining hands and stretching arms high, to form an arch. The other children then form in couples, holding hands. Singing the song they gaily pass through the arch and around the room, back to the starting point again.

This action continues through the first nine verses. In the tenth, the "bridge" comes down, capturing one of the children passing under. This verse is sung by the children forming the bridge. The others sing the eleventh stanza, the "bridge" the twelfth, and so on, answering back until the sixteenth, when the prisoner goes "off to prison."

Opinions differ as to how the game should proceed from here. Most children, however, like to have the children at the bridge agree upon some material substance they shall represent. This remains secret until the prisoner is asked what he prefers, as "gold or silver" for example. According to the side he chooses he places his arms about the child's waist and at the end of the game when all are made prisoners, a "tug o' war" ensues between the two sides of "the bridge."

Many, in playing the game, omit the intervening stanzas between 3 and 10. Then the "tug o' war" becomes the most essential factor in the game.

### *The Mulberry Bush* (No. 38).

Another of the simpler, better known singing games, easily played at the seats or away from them. If played away from them, children form a circle. Joining hands they skip gaily around singing first verse. In the other verses, they remain standing in place, going through the motions to show "how" "we wash our clothes," "scrub the floor," or "bake the bread." In the last verse, the children pretend to put on their best clothes and, for going to church, walk sedately back to their seats. All actions must be made on the accents or first beat of each measure.

### *Carrousel* (No. 45).

This Swedish singing game is a great favorite with little people and grown-ups as well. Even with the boys it will be found a favorite. "Carrousel" refers to the merry-go-round, and the children in playing it represent the horses with their riders. The "horses" join hands in a circle facing in. The children who are to "ride" place their hands on the shoulders of the "horses," thus forming an outer circle. In part I, the dancers (i. e., both horses and riders) slide slowly around in the large circle to the left, singing. These slides should be taken one to a measure on the first beat in each case. On the words "*Hurry up! Get a mate!* Or you'll surely be too late!" the music gets faster and the children stamp on the italicized words. In II, or the chorus, they take two or four slides to a measure while the song is sung much faster. The chorus is repeated with the dancers reversing the directions in which they are sliding. The music starts slowly getting faster and faster in true imitation of a starting merry-go-round.

### *Hay-Making Song* (No. 47).

A short, simple action song. Join hands in circle, skipping around to right, singing first verse gaily. On the next four verses children go through motions of song in place, taking care to do all rhythmically, that is, always on the accents. On the last verse repeat action of the first verse.

### *I See You* (No. 54).

This is a little more advanced type of song which forms an interesting little dance. It is an elaboration of the so-called "peek-a-boo" game. Children number 1 and 2. All number ones form in two lines facing each other quite a distance apart. Number twos place hands on shoulders of ones directly in front of them. In part I children sing gaily. Number ones stand with hands on hips. Number twos peep over their shoulders first to the right and then to the left thus looking at the person across the way. The peeping is done in rhythm first once to a measure and then twice as below. (The italicized words designate where the peeping is done):

*I see you, I see you, Tra la la la, la la la, la la.*

### Repeat all of part I.

On part II, number two skips out on the right side of number one, to the center of the space joining hands with number two from across the way. They skip around to the right once, then drop hands turning and skipping back to their own partners. There they join hands with one and skip around to music, stopping with ones now in back and number twos in front. The game thus starts over again with new people "peeping."

### *German Klapp Dance* (No. 55).

Children choose partners, and march around the room in couples singing and stepping to the music. On the words *clap, clap, clap*, three short little claps with the hands are given. On *tap, tap, tap*, they stop and give three short little taps with the left foot. Continue marching, and on last line, nodding heads at partners, shaking forefingers in playful manner. In the last measure clap on the word "have" and stamp on the word "share."

### *Rabbit in the Hollow* (No. 80).

A child is chosen for the rabbit, and one for the hunter. The other children form a "hollow" by joining hands in a circle around the rabbit. The children in the circle walk slowly around singing their fears to the rabbit, who goes through actions of song in center. He wakes up at the words "*have a care.*" Just at that time the hunter is coming nearer and nearer. On the words "*run, run, run,*" the

rabbit runs away while the hunter breaks into the hollow. A chase follows. If the "rabbit" is caught, he in turn becomes the "hunter" and a new "rabbit" is chosen. The children in the circle can add to the interest if they will attempt to strengthen their hollow to help the rabbit keep the hunter out.

### *Oats and Beans* (No. 94).

In the first verse, the chosen "farmer" stands still while the other children join hands and skip about him in a circle, singing gaily. In the second, all stand still and on "First the farmer sows his seed," children pretend to be scattering seed, by taking handfuls of seed from their aprons, or from an imaginary bucket held in the left arm. "Then he stands and takes his ease," fold arms, stand in easy manner. "*Stamps his feet*"; each child stamps first with right, then left foot on italicized words. "And slaps his hand"—clap hands. "And turns him round to view his land"—raise hand to eyebrows as if shading eyes to "view land," and turn around in place.

In the third stanza, children dance around in circle as in first verse, singing to the "farmer" in the center. He walks around and chooses his partner or bride from the circle.

In the last verse, the children in the circle stand still in place and sing first to the "bride" and then sing the last two lines to the "groom." At the end the "farmer" becomes one of the players and the chosen partner remains as the "farmer" while the game proceeds as before.

### *Jolly Is the Miller* (No. 98).

Children choose partners and form a circle with the girls on the inside, each couple in back of the other. Joining inside hands, with partners, the children walk quickly and joyously around the circle singing gaily. The "miller" chosen from the group stands in the center of the "wheel" which goes round. When the line "The right steps forward and the left steps back," is sung, the children on the outside step back one place and those in the inside step forward, thus causing each child to take a new partner. While this change is going on the "miller" tries to get a partner. The child who is left out then takes his place as the miller while the game is repeated. If he does not succeed in getting a place, he must remain in the center until he does. This game is liked equally well by older children and adults and may be successfully used as a "mixing stunt" at a big gathering.

### *Moving the Barley* } (Nos. 133 and 134). *Oh, No, John* }

These two songs lend themselves best as dramatization rather than as real dancing games. A child is chosen to take the part of the characters of the song—or portions of the room may be selected to take the parts. The song is then sung back and forth between the characters.

### *Captain Jinks* (No. 179).

Children form a large circle, with girls walking in front of boys. In part I, walk around the circle gaily singing. On the words,

"And swing the ladies in their teens  
For that's the style in the army,"

each girl turns and faces the boy just in back of her. With hands joined, partners skip around with eight steps, making a complete turn. At the end of the turn the girl is on the right of the boy; join inside hands facing forward, ready to skip around circle.

In the second verse, or part II, children skip in this position around the circle swinging and singing joyously.

In the third verse, partners drop hands and face each other. On the words "Salute your partner," each dancer drops a courtesy. "And turn to the right"—each person turns a little to his right. In this way each boy is cross-wise from the girl with the boy back of him. Then when they sing the next line, "And swing your neighbor with all your might," boys join hands with girls they are facing, dancing around just once, with four skipping steps. At the end of the turn the girl should be on the right of her new partner, with inside hands joined. For the last two lines of the verse, all march around in circle, singing, girls on the right of boys, inside hands joined. At the word "army," the girls step in front of the boys again, forming a single circle and dance as at the beginning, and dance proceeds anew. This dance is a great favorite with the older people as well as the younger ones and it can be effectively used at social entertainments and group gatherings.

# The Special Occasion Program

The songs in the *Everyday Song Book* furnish abundant material for programs on holidays and other special occasions. The following suggested programs are just a few of the many groupings or combinations of songs which can be made. Many other similar miscellaneous programs can be made up with this same material, or with many of the other songs in the book which have not been mentioned.

The suggested programs will be found to include mostly song material. In working these out, it will be found to add greatly to their effectiveness if other material is included. Pantomimes, little plays, tableaux, dramatic readings, and dialogues will be found of great value. In the programs for Patriotic and Christmas Festivals such suggestions have been inserted with proper references. These then may be used as a guide in working up the other programs.

Any number of programs or pageants can easily be added to the small number here given. Examples would be: a program representing various countries, using only the folk-song and dance material; one using the songs whose words represent some of our greatest poets; "A Day on the Farm" might be the title of another; and "Songs of Work and of Play" would form the basis of still another. The teacher, the community, and, best of all, the children themselves can easily make up these programs with the many songs in the "*Everyday Song Book*" as a guide.

In these programs, beneath each number there is suggested the grade which can most easily and adequately render the song. This does not mean that changes in grade may not be made or that in each case the whole grade must sing. Greater variety can be gained if solos are mingled with group songs, if trios, duets, or small numbers of children are substituted occasionally for the larger groups.

## A Patriotic Program

The following numbers make up a program for any patriotic occasion. With just a little adjustment this could be changed, or enlarged to be used for some particular patriotic holiday, such as for Lincoln's or Washington's birthday, Columbus Day, the Fourth of July, and similar occasions.

1. Bugle Call (No. 73); melody played first on horn, then sung softly by girls off stage.
2. Yankee Doodle (No. 3), sung by small boys.
3. "The Story of Our Flag" (See note No. 1 below).
4. "Salute to the Flag"—all children entering, forming tableau—flag raised—oath of allegiance taken by all, audibly, followed immediately by:
  5. Star Spangled Banner (No. 176), all singing.
  6. Columbia, the Gem of the Ocean (No. 116), 2nd and 3rd grades.
  7. America (No. 1), audience and children.
  8. A Patriotic Play (See note No. 2 below).
  9. Battle Hymn of the Republic (No. 196), audience and children.
  10. Dixie (No. 156), 4th and 5th grades.
  11. When Johnny Comes Marching Home (No. 63), 3rd grade.
  12. a. Our Native Land (No. 150).  
b. Our Heroes (No. 151).  
4th grade girls.
  13. Soldier Boy (No. 12), sung and acted by 1st grade boys.
  14. America the Beautiful (No. 115), all children and audience.

Note 1. "The First Flag," a little play, found in "*Holiday Plays*" by Marguerite Merington, published by Duffield & Co., New York. This is a simple one-act play easily within the possibility of any 3rd, 4th or 5th grade group of children.



The story of our flag can easily be given by still smaller children if a cutting is made of the play, or if the children themselves are allowed to write the play. This has even been done by children in the first grade. The children read the story, they talk it over among themselves, and little by little they tell the story in their own words, taking the parts of George Washington and Betsy Ross, easily and naturally.

Note 2. "Patriotic Plays and Pageants for Young People," by Constance D'Arcy Mackay, published by Henry Holt & Co., New York, contains a great wealth of short one-act plays easily adjusting themselves to any patriotic occasion. The following two are of special value for two of our greatest holidays: "Abraham Lincoln: Rail Splitter," and "George Washington's Fortune."

## A Father's and Mother's Day Program

The following songs are merely a portion of the great number which can be chosen from the "Everyday Song Book," and which will be found dear to the hearts of our mothers and fathers. Such a program as this would easily form an interesting part of a big community gathering or meeting.

### Part I.

For the Mothers and Fathers—By the Children.

#### 1. Old Nursery Rhymes. \*(See note below.)

- |  |   |
|--|---|
| a. Hey Diddle Diddle (No. 40), 1st and 2nd grades.                               | d. Little Jack Horner (No. 23), 1st and 2nd grade boys. |
| b. Pussy-cat (No. 27), sung by two children, one the pussy, the other the child. | e. Mary Had a Little Lamb (No. 77), 2nd grade.          |
| c. Rock-a-bye Baby (No. 9), 1st and 2nd grade girls.                             | f. I love Little Pussy (No. 42), 1st grade.             |
|  | g. Little Bo-Peep (No. 13), 1st and 2nd grades.         |

\*In the above nursery rhymes it is very effective to have a small number of children act out each little story in pantomime, immediately following the singing of the song. The music may be furnished by the children humming the melody, or by some instrument. (b), (c), (d), (f) and (g) are particularly adapted for such use.

#### 2. Children's Songs We All Have Sung.

- |  |   |
|--|---|
| a. Oh, Dear, What Can the Matter Be? (No. 84), grades 3 and 4. | e. The Little Dairy Maid (No. 44), 3rd grade girls.             |
| b. John Brown's Little Indian (No. 49), 2nd grade boys.        | f. The Little Man and The Little Duck (No. 82), 3rd grade boys. |
| c. Once I Saw a Little Bird (No. 41).                          | g. The Tailor and the Mouse (No. 206).                          |
| d. How Doth the Little Busy Bee (No. 34), 2nd grade girls.     | h. Lavender's Blue (No. 126), 3rd grade.                        |

#### 3. Singing Games.

- |  |  |
|--|--|
| a. We'll All Clap Hands Together (No. 7), 1st grade. | c. I See You (No. 54), 2nd grade.      |
| b. Did You Ever See a Lassie (No. 10), 1st grade.    | d. Oats and Beans (No. 94), 3rd grade. |

#### 4. Old Songs from Different Countries.

- |   |   |
|---|---|
| a. England: John Peel (No. 191), 5th grade boys.          | e. Italy: Merry Heart (No. 129), 5th grade boys.                    |
| b. Scotland: Blue-bells of Scotland (No. 173), 4th grade. | Santa Lucia (No. 144), 5th grade girls.                             |
| c. Wales: The Ash-Grove (No. 131), 4th grade.             | f. Ireland: The Minstrel Boy (No. 177), special group upper grades. |
| d. Germany: The Linden Tree (No. 201), 5th grade.         | g. America: My Bonnie (No. 6), all children.                        |

## Part II.

### The Mothers and Fathers with the Children.

#### 1. School Songs and Catches of Today and Yesterday.

- a. Annie Laurie (No. 212), all.
- b. Sing Together (No. 181), all.
- c. The Last Rose of Summer (No. 178), girls and mothers.
- d. Row, Row, Row Your Boat (No. 75), all.
- e. The Ferry (No. 174) or Three Blind Mice (No. 109), all.
- f. My Heart's in the Highlands (No. 220), boys and fathers.
- g. Lovely Evening (No. 66), all.
- h. Onward, Christian Soldiers (No. 132), all.

#### 2. Games and Songs We All Love.

- a. Auld Lang Syne (No. 197), all.
- b. Jolly Is the Miller (No. 98), played by all.
- c. Jingle Bells (No. 62), all.
- d. Old Black Joe (No. 186), all.
- e. Oh, No, John (No. 134), girls and mothers singing in response to boys and fathers.
- f. Old Dog Tray (No. 217), mothers.
- g. Nancy Lee (No. 190), boys and fathers.
- h. Captain Jinks (No. 179), fathers and mothers only.
- i. Good Night, Ladies (No. 180), fathers.
- j. America (No. 1), all.

## Christmas Program

The spirit of giving at the Christmas season always manifests itself in two distinct ways. The jollier, more material form of giving finds its expression in the Santa Claus idea; while the holier side, manifested by the greatest Gift, the coming of the Christ-child, carries the spirit of giving to a higher plane. With this idea firmly in mind, the following program has been worked out, and both sides of Christmas will be found represented.

1. Children entering in grand procession, based on old English customs of Christmas-tide (for suggestions see note No. 1 below), singing with audience: "Deck the Hall" (No. 105).
2. Christmas Caroling Song (No. 195), 4th and 5th grade boys and girls singing—first in distance, coming nearer and nearer, finally entering dressed for out of door singing.
3. a. Father Christmas (No. 56), 1st and 2nd grades.  
b. Jolly Old St. Nicholas (No. 21), 4 children, or some one child from 1st or 2nd grade. During No. 3 Santa Claus may appear drawing a sled.
4. A reading from Dickens' "Christmas Carol," upper grade child.
5. God Rest You Merry, Gentlemen (No. 193), 5th grade.
6. Sounding of bells or chimes in distance followed by singing of: "O, Season of the Christmas Child (No. 60), 3rd grade girls.
7. Christmas Carols; telling the Christmas Story—  
a. (No. 61).  
b. (No. 106), 2nd and 3rd grades.
8. a. Good King Wenceslas (No. 153).  
b. We Three Kings of Orient Are (No. 154), sung and dramatized by upper grade boys; in (b) the solo parts can be sung by boys in costume.
9. Hark! the Herald Angels Sing (No. 194), upper grade girls with tableaux of angels for background.
10. Christmas Song (No. 59), 2nd grade.
11. Holy Night (No. 57), sung by children and audience, with final tableaux of the manger (see note No. 2 below).

Note 1. For many helpful general suggestions, references, and illustrations for costumes see "Festivals and Plays," by Percival Chubb, published by Harper & Bro., New York. Chambers' Book of Days to be found in almost all reference libraries.

Note 2. Tableaux are more effective if they are strongly lighted while the audience is in darkness. A beautiful picture like effect of distance and mystery is produced if the opening represents a picture frame and in addition to the thick curtains has a covering of mosquito netting. The angels should be elevated and at different heights as in the Blashfield Christmas Chimes (in Perry Penny Pictures). For the manger a few bundles of hay should be used as a background; Mary should

be seated beside the crib and Joseph should be standing. Both should be illuminated by the light from the child—suggested by placing an electric light, or two or three flash-lights, in a small bath tub or other reflector. No baby or doll is necessary if the reflector is well surrounded with hay.

Note 3. Additional material may be found in: "Plays, Pantomimes and Tableaux for Children," by Nora Archibald Smith, published by Moffat, Yard Co., New York. A scene may be enacted from "The Birds' Christmas Carol," by Kate Douglas Wiggin (dramatic version), published by Houghton Mifflin Co., New York City. "The Elves and the Shoemaker" is a very good play for small children. This will be found together with other valuable material in "Fairy Plays for Children," by Goodlander, published by Rand, McNally & Co., Chicago.

### Songs of the Seasons

1. a. "Summer Days" (No. 169).  
b. "The Last Rose of Summer" (No. 178), 4th and 5th grades.
2. a. "The Wind Baby" (No. 15).  
b. "An Explanation" (No. 20). 1st grade.
3. "Nutting Time" (No. 86). 3rd grade.
4. a. "October's Bright Blue Weather" (No. 185).  
b. "The Squirrel" (No. 184). 5th grade.
5. "The Snow" (No. 103). 3rd grade girls.
6. "Winter Sports" (No. 102). 3rd grade boys.
7. a. "January and February" (No. 111).  
b. "Winter and Spring" (No. 113). 2nd grade.
8. "Now Is the Month of Maying" (No. 209). 4th and 5th grades.

### Thanksgiving in Song

1. "Contentment" (No. 33). 1st grade.
2. a. "The Farmer" (No. 5).  
b. "Hay-Making Song" (No. 47). 1st and 2nd grade boys (with actions).
3. "The Happy Farmer" (No. 160). 4th grade.
4. "The Little Ship" (No. 85). 3rd grade.
5. "Can a Little Child Like Me?" (No. 46). 2nd grade with solo.
6. "Thank You, Pretty Cow" (No. 52). 2nd grade girls.
7. "Thanksgiving Song" (No. 53). All children.
8. "Thanksgiving Pie" (No. 51). Solo: 1st grade child.
9. "God Ever Glorious" (No. 191).
10. "America the Beautiful" (No. 115). All children and audience.

Note: An excellent little play to be included in this program would be "Thanksgiving Day, 1696," in "Plays for School Children" by Luthenhaus and Knox, published by the Century Co., New York City.

### Children's Songs of a Work-a-Day World

1. "The Mulberry Bush" (No. 38). Grade I (with actions).
2. a. "The Dairy Maids" (No. 4).  
b. "The Little Dairy Maid" (No. 44). Grades I and II. (b can be used with solo and chorus parts).
3. a. "The Happy Farmer" (No. 161). 4th grade boys.  
b. "The Farmer" (No. 5). 1st grade boys (with actions).
4. a. "Hay-Making Song" (No. 47). 2nd grade girls (with action).  
b. "Mowing the Barley" (No. 133). 4th grade girls (sung antiphonally).
5. "Oats and Beans" (No. 94). (Action song by 3rd grade.)
6. a. "The Tailor and the Mouse" (No. 206).  
b. "The Blacksmith" (No. 221). 5th grade boys.
7. "The Strawberry Girl" (No. 172). 4th grade special group.
8. a. "The Mill" (No. 48). 2nd grade boys.  
b. "The Miller of the Dee" (No. 208). 5th grade special group.
9. "The Little Man and the Little Duck" (No. 82). 3rd grade.
10. a. "A Hunting We Will Go" (No. 188).  
b. "The Hunt" (No. 183). 5th grade.
11. "John Peel" (No. 191). Special group from 5th grade.
12. "The Hunt Is Up" (No. 205). 4th and 5th grades.

## Songs for a Spring Festival

1. a. "Winter, Adieu" (No. 68).  
b. "Spring's Coming" (No. 69).  
2nd grade.
2. a. "Spring Is Returning" (No. 202).  
b. "The Raindrop's Message" (No. 204).  
5th grade.
3. a. "Little Raindrops" (No. 119).  
b. "Cuckoo, You Sing So Clear" (No. 117).  
3rd grade.
4. "Pretty Birdlings" No. 167).  
4th grade girls.
5. a. "Birds Are Singing" (No. 76).  
b. "Which Way Does the Wind Blow?" (No. 79).  
2nd grade girls.
6. "How Doth the 'Little Busy Bee'" (No. 34).  
1st grade.
7. "The Bees" (No. 166).  
4th grade boys.
8. "The Butterfly" (No. 168).  
Solo: 4th grade or 3rd.
9. "Oats and Beans" (No. 94).  
Action song by group from 3rd grade.
10. "The Strawberry Girl" (No. 172).  
4th grade.
11. "The Maypole Dance" (No. 207).  
5th grade.
12. "Now Is the Month of Maying" (No. 209).  
3rd, 4th and 5th grades.

## A Child's Day in Song

1. a. "Time to Rise" (No. 64).  
(Solo by 2nd grade child).  
b. "Good Morning" (No. 16).  
1st, 2nd and 3rd grades.
2. "Can a Little Child Like Me" (No. 46).  
2nd grade.
3. a. "Down on the Shore" (No. 160).  
b. "My Boat" (No. 127).  
3rd and 4th grades.
4. "I Love Little Pussy" (No. 42).  
"Once I Saw a Little Bird" (No. 41).  
"Hobby Horse" (No. 28).  
1st grade.
5. "Which Way Does the Wind Blow?" (No. 79).  
"Birds Are Singing" (No. 76).  
2nd grade.
6. "The Blacksmith" (No. 221).  
5th grade.
7. Play Songs—Action Songs.  
a. "London Bridge" (No. 18).  
"Left Right" (No. 26).  
"Soldier Boy" (No. 12).  
These to be played by various groups from grade I.
- b. "Carrousel" (No. 45).  
"I See You" (No. 54).  
2nd grade.
- c. "Rabbit in the Hollow" (No. 80).  
2nd and 3rd grade group.
8. a. "The Hurdy Gurdy Man" (No. 120).  
b. "Dancing Song" (No. 128).  
Grade III girls.
9. a. "Eskimo" (No. 107).  
b. "Indian" (No. 125).  
Grade III boys.
10. "Jesus Tender Shepherd, Hear Me" (No. 58).  
Grade II girls.
11. "Sweet and Low" (No. 83).  
"All Thru the Night" (No. 108).  
3rd, 4th, 5th grades.
12. "Home, Sweet Home" (No. 143).  
All children—Audience.