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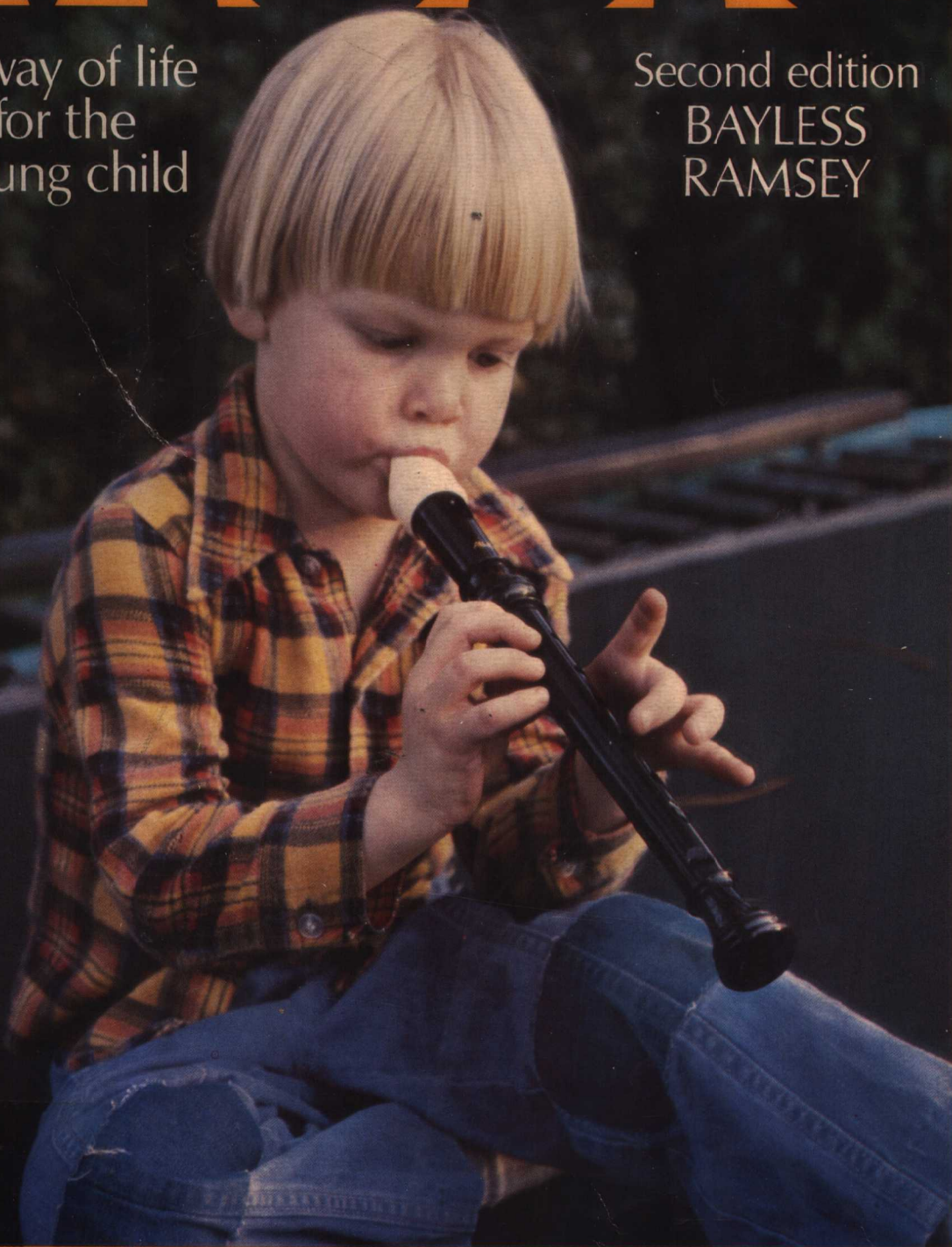
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# MUSIC

A way of life  
for the  
young child

Second edition  
BAYLESS  
RAMSEY



the Young Child

# MUSIC

## A way of life for the young child

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# Statement of beliefs

Music is a vital part of daily living. It becomes a part of life as opportunities are provided for experiences in singing, responding physically to different rhythms, creative expressions, playing instruments, and quiet listening. A well-organized musical environment provides for a wide range of musical activities and experiences adequate to meet the needs and interests of all children. It also supports and strengthens learning in the other areas brought into the unified experience. Music helps children understand other people and their cultures and gives increased opportunities for social and emotional development. Music also provides a means for the aesthetic enrichment and growth of every child.

## **WE BELIEVE**

### **young children have a right to**

- have a variety of musical experiences that will bring pleasure and enjoyment to them throughout their lives
- experience a balance of musical activities and materials that are appropriate to their age level and developmental needs
- engage in musical experiences that are based on an action art, not a performing art
- be guided to the fullest development of their musical potential
- have the opportunity for support and/or extension of content areas through the medium of music
- express themselves musically in an atmosphere of freedom and trust, where divergent and creative interpretation is encouraged
- be involved in the full gamut of musical experiences, regardless of physical, social, emotional, or intellectual limitations

### **adults working with children will**

- provide both planned and spontaneous musical activities as a part of each child's day
- offer opportunities for listening, creating, singing, moving rhythmically, and experimenting with sound
- place emphasis on the child's enjoyment of the musical experience rather than on an expected outcome
- provide musical activities that will enhance other learning such as acquisition of language, listening skills, auditory discrimination, and social understanding
- arrange an environment in which children will feel free to explore and engage in a variety of musical experiences representative of contributions from ethnic groups and other cultures
- recognize and plan for well-balanced musical experiences for all children, adapted to physical, social, emotional, and intellectual capabilities

### **because**

- one of the main goals for music is to make children's lives richer through musical experiences that will help develop their aesthetic senses
- a balance of musical activities can contribute to the development of all children according to their individual patterns of growth and development
- the process is more important than the product
- music can support concepts and skills that children are developing, but enjoyment of music should hold priority
- children are natural musicians and, given the opportunity, will express themselves musically in a variety of creative ways

# Preface

We are concerned about music in the lives of children from birth through age 5. A belief that music is a necessary and vital dimension in the lives of children led us to write the first edition of this book and now this revised edition.

*Music: A Way of Life for the Young Child* has been designed for use by parents, teachers, would-be teachers—anyone working with young children, whatever the setting—and for those who believe as we do that music should be an integral part of the lives of growing children.

We have enjoyed compiling and trying out the musical ideas and songs that appear in the book. The piano accompaniments have intentionally been written and arranged for ease in playing. Autoharp chording has been added for most of the songs and rhythms. We hope that as you discover the materials, you will delight in and enjoy the songs, the suggestions, and the activities, whether in your home or in the larger community where children gather. Do not be fainthearted about beginning, even though you feel you lack experience. Just begin! The reactions of the children will soon be evidence enough of their enjoyment and learning. All the selections and activities have been field-tested by groups of children, people attending national meetings, college students preparing to become teachers, and friends and colleagues. The music had to *work* for us.

Since the first edition of *Music: A Way of Life for the Young Child* was published, we have been heartened by the availability of more materials in music for the preschool child and by the increased awareness and interest of many individuals and national groups. This is a relatively young movement in early childhood education. We have always sung with and to young children, but formalized materials have not been available until recently. Begin your collection of books, records, and poetry immediately.

We urge you to consider carefully our Statement of

Beliefs. The text is built around these beliefs. We want to share the *why*. Theory and practice go hand in hand. Enjoyment and appreciation of music is paramount for us all. Throughout the book you will find suggestions and reasons for using certain approaches, and often these suggestions are repeated for emphasis. We have followed a strong developmental thread through the various age levels from infancy through age 5.

Musical concepts appropriate for each age level have been added to accompany many of the songs and rhythms in the book. The children's awareness and understanding of these musical concepts should grow out of the natural encounters with the musical selections. Definitions of the concepts, a music glossary, and a comprehensive coverage of music fundamentals are included in the Appendixes.

Those who share our beliefs about young children and music continue to offer new songs and materials to us or tell us "how they work." Our own appreciation and knowledge continue to be stimulated and broadened and are reflected in the book. *Live* good music with young children as we have and become an advocate for music in their lives.

Despite the continued concern with the use of pronouns, we have elected to use *he* and *she* in whatever manner is natural in each instance, and we hope for the understanding of the reader. Similarly, the term *teacher* refers to any adult responsible for planning programs and working with young children.

We wish to express our deep appreciation for the interest, support, and contributions of our colleagues at Kent State University and at Georgia Southwestern College. We also wish to thank our professional colleagues throughout the country and our many students and friends for unselfish sharing of ideas and materials. Our families, too, deserve credit. Such encouragement has been a very potent force in this revision.

We particularly wish to thank the Hudson Public Schools, Kent City Schools, Kent State University School, Elaine Ward, Marjorie Yurtinus, Douglas Moore, Dr. Wayne Woodward, and all others who assisted us in picture-taking sessions.

Every effort has been made to trace and acknowledge copyright owners. If any right has been omitted, we offer our apologies.

Enjoy and share your learnings from the text with the young children you know. All of you should thrive.

**Kathleen M. Bayless**  
**Marjorie E. Ramsey**

# Contents

## **1 Music making in infancy, 1**

- Sounds and rhythms in infancy, 1
  - Auditory stimulation, 2
- The child's musical development, 4
  - Using nursery rhymes, 5
  - Favorite singing games, 8
  - Musical learning activities, 9
  - Chanting: the link between speech and rhythm, 10
- Elements of musical beginnings, 12

## **2 Music for the toddler plus, 14**

- New opportunities for enjoyment and learning, 14
- Selected characteristics of 1- to 2-year-olds, 15
  - Response from toddlers to music and movement, 15
  - Music and words: the compatible pair, 16
  - Building on children's natural movements, 18
- Selected characteristics of 2- and 3-year-olds, 18
  - The need for individual and small group musical encounters, 19
  - The inseparability of music and movement, 20
- Selected characteristics of 3- to 4-year-olds, 24
- Top twenty records for toddlers, 33

## **3 Music for the preschool and kindergarten age child, 34**

- New directions in music education for the young child, 34
- Building a meaningful music curriculum, 34
- Selected characteristics of 4-year-olds, 35
- Selected characteristics of 5-year-olds, 35
- Listening to music, 36
  - Conditions that promote good listening, 37
  - Suggested activities, 37
  - Games, 38
  - Developing appreciation for music, 39
  - Using background music for listening, 41
  - Program music for listening, 42
  - Other music suggested for listening, 42

## **Singing, 42**

- Research and the singing voice, 44
- Content of songs, 46
- Presenting new songs, 48

## **Instruments, 50**

- Body percussion, 51
- Percussion through sound-making devices, 51
- Introducing instruments, 51
- Commercial rhythm and melody instruments, 54
- Homemade musical instruments, 56

## **Creative rhythmic movement, 63**

- Fundamentals of movement, 65
- Points to keep in mind for enhancing movement, 67

## **4 Music: the language builder, 78**

- Music: the personal language, 78
  - Extending language, 78
  - Stimulating language and music, 81
  - Extending rhythmic opportunity, 84
- The "expressive" arts, 84
- Planning for language opportunity, 85
- Music and reading skill, 88
- Suggestions for adults, 88

## **5 Music and the exceptional child, 90**

- Musical goals, 90
- Needs, 91
- Values of music, 91
- Exceptionality and music, 91
  - The physically handicapped child, 91
  - The intellectually "different" child, 95
- Activities for the "special child," 98
  - General guidelines for helping "special children," 98
- Working with a class of special children, 100

## **6 Music through the day, 106**

- The total environment, 106
- Guided, planned musical experiences, 108



- Mathematics, 108
- Science, 115
- Social studies, 129
- Language arts, 149
- Musical transition activities, 157
- Planning musical experiences for young children, 163

## **7 Music: the cultural heritage of children, 179**

- The role of music in society, 180
- Sharing our heritage, 180
- Folk music, 181

### **Appendix A Musical approaches for young children, 211**

#### **B Music terminology, 214**

- Musical concepts, 214
- Glossary, 215
- Music fundamentals, 215
  - Staff, 215
  - Letter names, 216
  - Great staff, 216
  - Clefs, 216
  - Other terms, 216
  - Notes and rests, 218
  - Dotted notes, 219
  - Dotted rests, 219
  - Signature, 219
  - Rules for meter signatures, 220
  - Examples of meter signatures, 220

## **C Resource materials, 222**

- Professional organizations, newsletters, and journals, 222
  - Organizations, 222
  - Newsletters, 222
  - Journals, 222
- Songbooks, 223
- Music book series, programs, and handbooks, 224
- Sources of records, 225
- Recordings, 226
  - Selected recordings for the very young, 226
  - Singing, 226
  - Movement and rhythms, 227
  - Listening and appreciation, 228
  - Instruments, 229
  - Feelings, awareness, 229
  - Language and reading, 230
- Books on making instruments, 230
- Sources for ordering instruments, 230
- Films, 231
- Books on sound, 231

## **D A practical approach in learning to play the Autoharp, 232**

- Care and tuning, 232
- Variations in strumming technique, 232
- Playing, 233
  - Chording defined, 236
  - Chording a melody, 239

The voice of the child and the beginnings of the child's sense of rhythm have as their genesis the first cry of the baby.

Fridman, 1973, p. 269

# 1 Music making in infancy

## SOUNDS AND RHYTHMS IN INFANCY

For centuries, mothers throughout the world have sung lullabies to their babies as they cuddled them in their arms and gently rocked them to sleep. Lullabies from the great composers and spontaneous melodies sung and hummed by loving guardians have brought sleep to countless babies. It is known that singing soft, rhythmical songs brings a sense of calmness and security to the extremely sensitive infant. Without this gentle introduction to sound through music, many infants will continue to react with a startle to sudden and loud noises. Such rhythmic pleasure also helps prevent the overdevelopment of thumb sucking in the young child. Gentle rocking seems to improve the baby's sense of equilibrium and tends to lessen the infant's fear of falling (Ribble, 1973, p. 47).

The child's whole world is filled with sound and music. It is everywhere. From the moment of birth and even before, the child adapts to the sounds within his environment, relating them to his own abilities to create and explore the rhythms and tonal patterns of sound (Jacobson, 1968). It has been determined that even before birth (in the fifth month of pregnancy) the fetus responds to sounds of all kinds. Researchers believe that if musicians practice music on a regular basis during pregnancy, their children will be born with a natural rhythmic sensitivity (Caplan and Caplan, 1977, pp. 136-137). It is not unusual to hear a mother-to-be announce that her unborn baby is much more active (in the womb) when she strums and plays a guitar or banjo held close to her body.

Response to sound is one of the most highly developed abilities in a newborn infant. After birth, infants soon begin to use their resources for exploring the world about them. They search for the sound when voices are heard nearby. From the fourth week on, babies can hear who is near them by the timbre (characteristic quality) of the

voice. Around 3 months of age they are often awakened or comforted by the sound of the mother's voice. Typically, the baby will turn her eyes and head in the direction from which the sound is coming. Even though she cannot grasp the object, a baby will become excited, wiggle, and smile at the sound of a bell attached to a familiar puppet as it dances before her eyes. At approximately 4 months, the baby may use her feet or hands to strike a favorite weighted toy that produces a pleasant "ting-a-ling" sound when it is struck. At first this happening is accidental, but if one observes closely, he may see infants repeating this action over and over. Piaget observed this behavior and termed it a secondary circular reaction.

The stage of secondary circular reactions is so called because the center of interest is not the body's actions but the environmental consequences of those actions (hence the term "secondary") and because they are repetitive and self-reinforcing (which makes them "circular"). (Phillips, 1975, p. 29.)

As Lefrancois (1973, p. 253) explains, this behavior is termed circular because the reactions are endlessly repeated and because the response stimulates its own repetition. "He [the child] accidentally does something that is interesting, pleasing, or otherwise amusing, and proceeds to repeat it again and again." Piaget points out that this is behavior that is designed to make sights and sounds last.

An acoustically sensitive baby may, for example, combine listening adventure with producing sounds—his own or mechanical ones. The tinkle of a bell-toy can hold him spellbound. He may even learn to turn it so that it makes different tones. If he prefers to control and produce slight changes in sound himself, the drawn-out variations of a music box may be less absorbing. This combination of extra-sensitive hearing and tone production are basics of good musicianship . . . (Caplan, 1971, p. 120.)



## AUDITORY STIMULATION

### Young infants

Developing the sense of hearing is important to all future learning. Parents and others caring for infants should provide sound-stimulation toys and experiences that will promote auditory development. One such toy is a musical weighted apple that will produce a series of "ting-a-ling" sounds when it is shaken or struck. When an infant is a few weeks old, the parent can shake the musical toy so it can be heard. Later on, when the infant is being changed or is lying awake in his bed, the musical toy should be placed close enough to him so that he can produce the same sound when his hands or feet strike the apple. The infant will probably continue to repeat this behavior because it is pleasing to him. Parents should be close by in order to enjoy and guide this experience with their child.

Those caring for infants under 6 months of age will find the following additional suggestions helpful in promoting auditory development:

1. Talk, hum, or sing to the baby when you change his diapers, bathe and dress him, feed and rock him, and when you take him for a ride out-of-doors.
2. Let the baby hear the ticking of a clock (ticking sound should not be harsh). As children grow older, they are fascinated by the different sounds of clocks. The cuckoo clock is one of their favorites.
3. Occasionally, let the baby hear the sound of a metronome. At first, adjust the speed of the pendulum so the ticking is not too fast. Later, increase the speed.
4. When talking to the baby, vary the tone of your voice. Always use a pleasant voice.

### Older infants

By 8 months, babies will begin to approximate the pitch of sound that is sung to them. "Nine-month-old babies will slide their voices upward and downward in an effort to produce the sounds that they hear. By the age of ten months, an experienced baby can 'sing' patterns of sounds that he hears" (Palmer, 1977, p. 22). When a child begins to produce these sounds, adults surrounding the child should reproduce the same sounds back to the child, thus giving auditive reinforcement. Fridman (1973, p. 267) reminds us that a child must be musically nourished from birth on. A child's interest in a sonorous world must be kindled through songs, rhythmical movements, and different timbres and pitches of sounds.

Babies need singing models so they can learn to sing just as they need good speaking models to imitate for talking. When they hear others sing, they discover that there is another way of expressing themselves which is different from talking. It is important to do lots of singing to the

baby, at a close range, so that the baby can see the shape and movement of the lips as they produce the sounds. Evans (1978, p. 29) reminds us that "it is important to do this because the baby needs to understand clearly where the sound is coming from if he is to understand that he can make such sounds with his own mouth."

One of the best ways parents and caregivers can model singing is to sing about what is going on. When one of our grandsons was 18 months old, his mother turned to him one day and sang, "Matthew, let's go to the store, the grocery store." Matthew looked up at his mother and half-chanted, half-sang, "Checkbook, Mamma, checkbook, Mamma." He knew his mother always took her checkbook to the grocery store when they went shopping. It doesn't matter what notes you sing. Make up the tune and rhythm spontaneously to fit the words. After a few attempts you will be surprised at how easy it is to make up these little musical episodes.

Songs and rhythms that actively involve the baby are usually liked the best. A baby will generally smile and squeal with delight when someone helps him clap his hands or move his legs up and down to a favorite nursery-rhyme or lilting, rhythmical tune. Watch a baby's face "light up" as she opens and closes the lid of a music box; how "in control" the baby is in starting and stopping those beautiful sounds.

The Staff of The Parent-Infant-Toddler Program at University School, Kent State University, have used music and auditory discrimination extensively in their program. Soon after the program was implemented, the staff quickly became aware that they had underestimated the enjoyment and the importance to the children of the role of auditory discrimination and stimulation. They observed that the infants showed continuous preferences for the auditory play materials. Some of these materials included Ticking Clock, (Fisher-Price toy), Happy Apple, (the Childcraft one in particular), musical instruments (such as bells, drums) pots, pans, spoons, toys that squeak and action-response toys (for example, Push-Pull musical cylinder). They also observed the immediate impact of the sound of a record playing in the classroom. When a staff member would begin playing a record, virtually all of the infants in the 3- to 11-month class would stop interacting and turn toward the sound of the music.\*

Those caring for infants older than 6 months of age will find the following additional suggestions helpful in promoting auditory development:

---

\*Two records that are excellent to use with infants and toddlers are *Music for 1's and 2's* by Tom Glazer, CMS, 14 Warren Street, New York 10007, and *Show Me Your Smile* by Joe Wise, published by Pastoral Arts Association of North America, 4744 West Country Gables Drive, Glendale, Arizona 85306.



1. Continue to talk, hum, or sing to the baby. Talk about his toys, and play games like "Pat-a-Cake" with him.
2. Attach a mobile near the baby's crib. Many mobiles revolve and have music boxes that play delightful nursery rhyme tunes. Other mobiles contain objects that make different sounds when struck with the hand or foot. (*Note:* When purchasing a musical mobile that has objects such as attached circus animals for an infant's crib, it would be best to choose one with the animals horizontal as opposed to vertical. This would assure that the infant lying on his back would see the full view of the animals.)
3. Let the infant hear the radio and records. Occasionally, as you put the baby to bed, play a record containing soft, soothing music. (*Caution:* Do not play music constantly. Do not play highly stimulating music when putting baby to bed.)

4. When the infant is awake, let her listen to a record playing. Turn the volume up and down so differences in intensity can be heard. Also, play records that contain both loud and soft music.
5. Tie a bell to the baby's bootie or shoestring.
6. Let him hear good quality wind chimes that are hung inside the house or out-of-doors.
7. Provide him with lightweight, colorful rattles producing different sounds. (*Note:* Choose rattles with pleasing, musical sounds. Many rattles are pure "noisemakers.")
8. Crumple pieces of tissue or newspaper near one ear.
9. Shake a set of keys.
10. At times, hold the telephone receiver up to the baby's ear so he can hear the voice on the other end.
11. Point to the telephone when it is ringing.
12. Let the baby hear and see water running from a faucet.
13. Clap your hands. Go from loud clapping to soft clapping. Take hold of the baby's hands. Clap them together. Sing in time to the clapping.
14. Clap your hand on a low table top and watch the baby (supported by the table) often imitate you.
15. Show the baby how a doorbell is rung. Let him hear the sound. As the doorbell rings, try reproducing the sound with your voice.
16. When reading books containing animal pictures or objects that make sounds, reproduce the sounds with your voice. As the child grows older, invite him to participate in making the different sounds. After several repetitions the child's response will generally become spontaneous.
17. When talking with a child, imitate the sounds she makes and encourage her to imitate you. This is an excellent exercise.
18. Play melodies on instruments such as the piano, organ, or guitar. Hold the child on your lap while playing the piano or organ. Place one of his fingers on a key and let the child listen to its sound. Now move the finger up and down the keys in scalewise fashion.
19. Give the child a pan and a lid or a pan and a wooden spoon; he often prefers this combination of sound makers over musical toys.
20. Place the baby on your lap, facing you. Hold his wrists and rock him forward and backward in time to a song such as "See Saw, Margery Daw."
21. Soothe and calm a restless infant by singing or playing a quiet song such as the following. Holding the baby in your arms, sing or hum this song softly, and use a gentle, rocking motion.

## GO TO SLEEP MY BABY

Lullaby

Words and Music by K. BAYLESS

The musical score is written for a lullaby in 2/4 time, featuring a treble and bass staff. The melody is in F major, with a key signature of one flat. The lyrics are: "Go to sleep my ba - by, Close your eyes of blue, Soon will come the sand - man, Bring - ing dreams to you." The score includes chord markings (F, C7, F, C7, F) above the melody line. The bass line consists of simple chords (F, C7, F, C7, F) in the bass clef.

### THE CHILD'S MUSICAL DEVELOPMENT

Even though there are wide differences in children's development, "all young children have musical capacities, and all should have the opportunity to develop this potential" (Leeper et al., 1974, p. 377). Children everywhere bring with them their ability to make and respond to music. One of the important things to remember is that a child's musical development is similar to the rest of his development. "The starting time for learning about music is the same as the starting time for any learning. Music is one facet in the total education of the child. It must emerge with the nature and needs of the child, from birth onward" (McDonald, 1979, p. 4).

It is an interesting fact that as we researched the vast body of literature on child development for the first edition of this book, we discovered that references to young chil-

dren's musical development were rare. McDonald (1979, p. 1) found the same to be true. Out of six books on child development, we found only one reference to children's musical development.

When one considers the prevalence of music in the lives of most young children, this seems curious. Of all age groups, these children are our most persistent music makers. They create more music, explore music more conscientiously, use music more consistently and spontaneously, and are more strongly motivated toward music than any other age group. (McDonald, 1979, pp. 1-2.)

As children grow, they are constantly gathering all sorts of sound and movement impressions. Children who have had many opportunities to experiment with sound and movement will have acquired a helpful background for later musical growth and understanding. Those youngsters

who come from homes and communities where music is fostered and valued will tend to reflect similar kinds of musical interest.

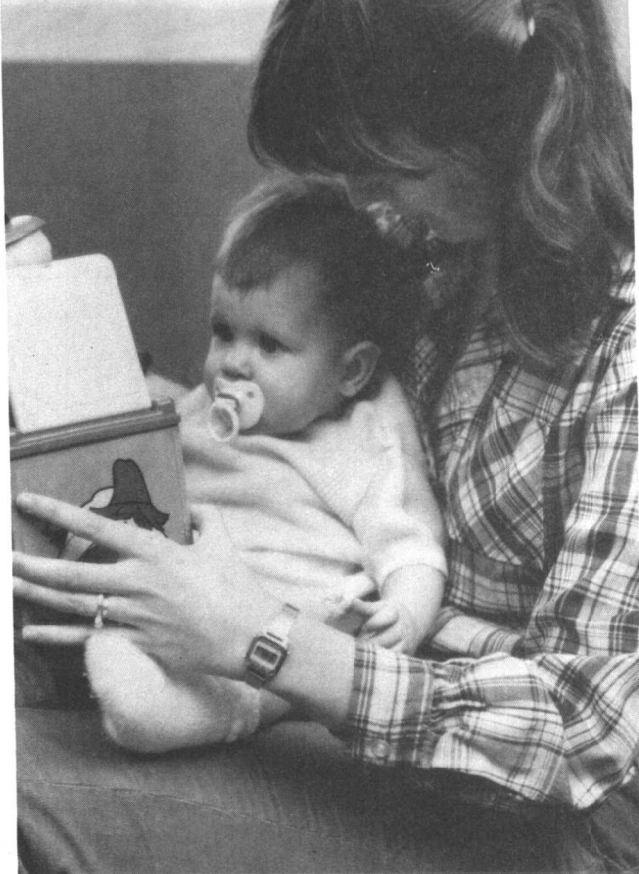
During the first year, a baby will coo, babble, and experiment in making sounds that are pleasing to him. Around 4 months of age, he enjoys the sound of his own laugh and will repeat it. He is constantly communicating in his own way with those around him. Today, more than ever, child development specialists are saying that:

The heart of early language development is building an easy, two-way give-and-take between caregiver and infant. A caregiver should speak, sing, laugh with her or his infant, encouraging him to respond to her in many ways with coos, gurgles, smiles and babbling. Soon the infant is listening to and watching conversations around him. These reactions show that he is becoming interested in words and language. The caregiver should use language with him, such as calling his name and labeling objects, people, actions and feelings. Such early exchanges, even those in which the infant does not say a word you can understand, encourage him to become involved and interested in the communication process and, as he enjoys it, motivated to seek more and more articulate ways of participating in it. (Cooper, 1976, p. 31.)

According to Shelley's research (1976, p. 207), "Bentley believes that a child sings before he talks and labels the sounds that are uttered during infancy as *lalling*. As the child begins to use words and phrases, he acquires facility in speech, his tonal inflection decreases, and the vowels become shorter; thus, he has learned to speak through singing."

As the child continues to grow and experiment with his voice, his sounds many times take on the form of singing. Usually, with some guidance, he will be able to reproduce sounds of animals, jets, machines, names of people, and the like. At this stage of the child's development, he is in almost constant motion and frequently will make sounds to accompany his play and motion. Very rarely are these beginnings of musical and bodily movement absent from the young child.

It is almost natural for children to move to a certain beat; their own heartbeats are a first kind of rhythmic pattern for them. When they are infants, many of them move to the beat of music or nursery rhymes, suggesting they are aware of pattern beats. Their kinesthetic sense seems to guide them. (Margolin, 1976, p. 262.)



#### USING NURSERY RHYMES

During the early years, adults working with young children should share with them the many delightful nursery rhymes, Mother Goose rhymes, and chants of early childhood. Even though young children care little about their origin and meaning, these rhymes continue to please thousands of children.

The memorable language of the Mother Goose or nursery rhyme has its appeal in rhythm, imagination, humor, surprise, and nonsense. Children derive untold pleasure from the primitive repetition, chanting, and suggestions for body action which these rhymes afford. The musical quality, cadence, and acceleration of these classics have prompted many musicians to write tunes for them. (Scott, 1968, p. 140.)

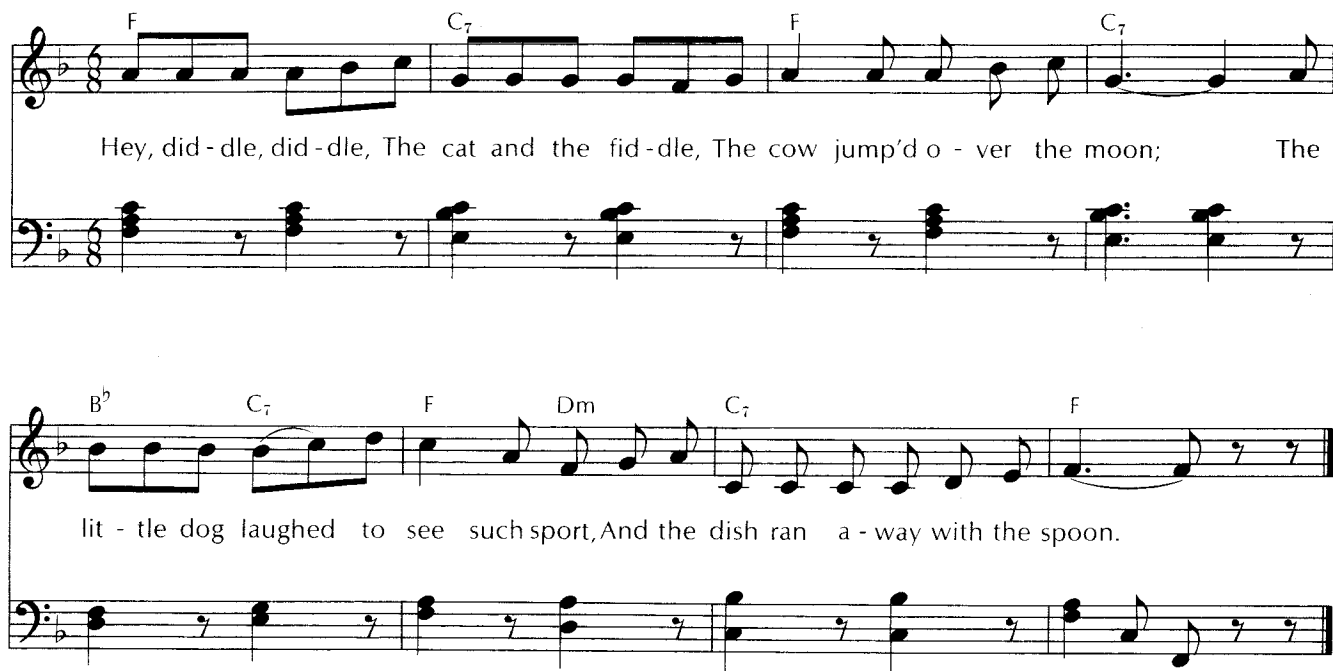
It is desirable to say and sing these rhymes over and over again and to include the entire family in this sharing process. If children are provided these experiences, they will soon spontaneously join in and participate in these fun-filled episodes.

Who can forget the lilting, rhythmical rhymes of the following:

# HEY, DIDDLE, DIDDLE

Mother Goose

J. W. ELLIOTT  
Arranged by K. BAYLESS



Hey, did-dle, did-dle, The cat and the fid-dle, The cow jump'd o-ver the moon; The

lit-tle dog laughed to see such sport, And the dish ran a-way with the spoon.

As the child matures and grows in strength and coordination, these rhymes can be expanded to include body movements.

Suggested movements for "See Saw, Margery Daw":

1. Rock back and forth in a one-two rhythm.

*or*

2. Stand facing the child. Take hold of hands. Swing arms to the right and then to the left throughout the song in a one-two rhythm.

*or*

3. Child and adult sit on the floor facing each other, arms outstretched, hands cupped. Rock back and forth in rhythm.

# SEE SAW, MARGERY DAW

Mother Goose

J. W. ELLIOTT  
Arranged by K. BAYLESS



See saw, Mar-ge-ry Daw, Jack shall have a new mas-ter,

He shall have but a pen-ny a day, Be-cause he won't work an-y fast-er.

# DEEDLE, DEEDLE, DUMPLING

Mother Goose

Arranged by K. BAYLESS

Dee-dle, dee-dle, dump-ling, my son John, Went to bed with his trou - sers on.  
(blue pants)

One shoe off, the oth - er shoe on, Dee - dle, dee - dle, dump - ling, my son John.

## Additional favorite rhymes of the young child

Ride a cockhorse to Banbury Cross  
To see an old lady upon a white horse;  
Rings on her fingers, and bells on her toes,  
And so she makes music wherever she goes.

Jack be nimble,  
Jack be quick,  
Jack jumped over  
The candlestick.

Jack jumped high,  
Jack jumped low,  
Jack jumped over  
And burned his toe.

This little pig went to market;  
This little pig stayed at home;  
This little pig had roast beef;  
And this little pig had none;  
This little pig said, "Wee, wee, wee!"  
All the way home.  
(A verse for each of the child's toes)

Hush-a-bye, baby, on the treetop,  
When the wind blows, the cradle will rock;  
When the bough breaks, the cradle will fall,  
Down will come baby, cradle, and all.

Jack and Jill went up the hill  
To fetch a pail of water;  
Jack fell down and broke his crown,  
And Jill came tumbling after.

Higgledy, piggledy, my black hen,  
She lays eggs for gentlemen;

Sometimes nine, sometimes ten;  
Higgledy, piggledy, my black hen.

Little Jack Horner  
Sat in a corner,  
Eating his Christmas pie.  
He put in his thumb  
And pulled out a plum  
And said, "What a good boy am I!"

Humpty Dumpty sat on a wall,  
Humpty Dumpty had a great fall;  
All the king's horses and all the king's men  
Couldn't put Humpty Dumpty together again.

Bow, wow, wow!  
Whose dog art thou?  
Little Tom Tinker's dog,  
Bow, wow, wow!

Bye, baby bunting,  
Daddy's gone a-hunting,  
To get a little rabbit skin  
To wrap the baby bunting in.

Pussy cat, pussy cat, where have you been?  
I've been to London to visit the queen.  
Pussy cat, pussy cat, what did you do there?  
I frightened a little mouse under the chair.

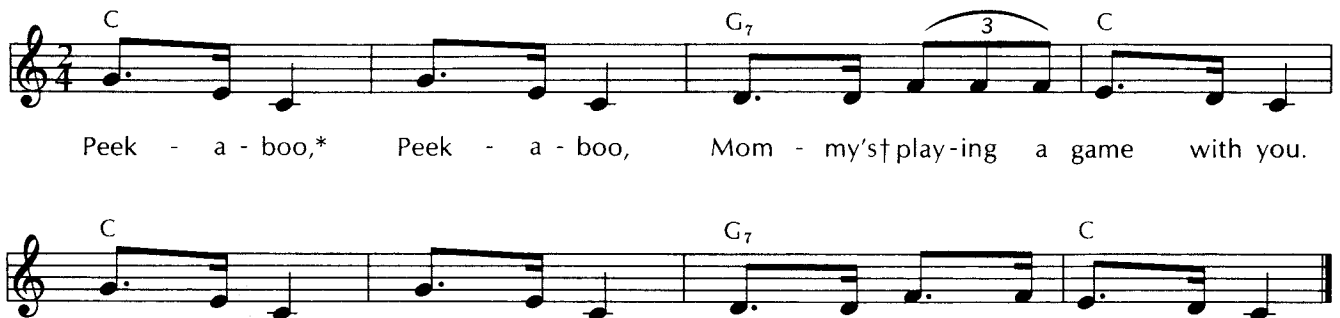
Roses are red,  
Violets are blue;  
Sugar is sweet,  
And so are you!

## FAVORITE SINGING GAMES

Short, rhythmical singing games also please the young child. "Peek-a-Boo" and "Pat-a-Cake," long-time favorites, have been set to music so that the family can play and sing these games with baby.

### PEEK-A-BOO

Words and music by K. BAYLESS



The musical notation for "Peek-a-Boo" is written in 3/4 time on a single staff. It consists of two lines of music. The first line has a C major chord above the first measure, a G7 chord above the third measure, and a triplet of eighth notes in the fourth measure. The second line has C major chords above the first and third measures. The lyrics are: "Peek - a - boo,\* Peek - a - boo, Mom - my's†play-ing a game with you. Peek - a - boo, Peek - a - boo, See if you can play it, too."

Peek - a - boo,\* Peek - a - boo, Mom - my's†play-ing a game with you.


Peek - a - boo, Peek - a - boo, See if you can play it, too.

\*Use appropriate actions.

†May substitute other names such as daddy's, brother's, etc.

### PAT-A-CAKE, PAT-A-CAKE

Adapted by K. BAYLESS



The musical notation for "Pat-a-Cake" is written in 3/4 time on a single staff. It consists of four lines of music. The first line has a C major chord above the first measure. The second line has a G7 chord above the first measure and a C major chord above the third measure. The third line has a G7 chord above the first measure and a C major chord above the third measure. The lyrics are: "Pat - a - cake, pat - a - cake, bak - er's man! Bake me a cake as fast as you can. Pat it, and prick it, and mark it with T, and put it in ov-en for Tom - my and me. (may substitute child's name)"

Pat - a - cake, pat - a - cake, bak - er's man!

Bake me a cake as fast as you can.

Pat it, and prick it, and mark it with T, and

put it in ov-en for Tom - my and me.  
(may substitute child's name)



## MUSICAL LEARNING ACTIVITIES

Infants are attentive to musical sounds and games in their environment and move gradually from receivers to participants. Parents and infant-care givers can do much to nurture the attention and response infants give to music. The following activities have been used successfully in The Parent-Infant-Toddler Program at University School.

### Fancy Footwork

#### PARTICIPANTS

A 3- to 8-month-old infant and an adult

#### MATERIALS

Velcro strip ankle bells

#### EXPLANATION

Gently shake the ankle bells in front of your baby to focus his or her attention. Allow time for examining. Perhaps take a moment and try once again the visual tracking episode using the Velcro bells. Now place the bells on your baby's ankles. Observe how your baby responds. Does he or she notice the bells? If baby becomes frustrated, remove strips. Perhaps your baby simply wants to see or touch them at first.

#### PURPOSE

This activity is one way of offering leg exercise to your baby in preparation for creeping and crawling. It offers opportunities to flex and extend the legs. It is also an action-response activity—"When I move my legs, the bells ring!"

#### VARIATION

Take a stuffed animal, hang a few bells on it, and tie it with heavy string to the crib rails so that it hangs just above baby's feet. This tempting toy is out of hands' reach, so feet become the next best thing to make the sound. Baby may kick vigorously. The bell sound will be a motivating factor in getting the baby to stretch and kick.

### Mirror, Mirror\*

*Question, answer responses may be sung*

#### PARTICIPANTS

A 6- to 8-month-old infant and an adult

#### MATERIALS

Hand mirror

#### EXPLANATION

Place the baby comfortably on your lap and have him look into a hand mirror so that he can see himself. "Look, here's \_\_\_\_\_. Where's \_\_\_\_\_?" Have him point to his own image in the mirror. Do this at various times, and you will notice he will begin to recognize himself. About a year from now he will playact in front of a mirror, striking poses, making faces.

\*This game has been adapted from Gordon, Ira J. *Baby Learning Through Play*. New York: St. Martin's Press, 1970, pp. 27-28.

You may even add to this activity in time by pointing to parts of the body and naming them after you're sure that he recognizes the total as himself. (Parts of the body may be sung as you point to them.)

#### CAUTION

This is one game that takes two to play. If the glass mirror is a breakable one, do *not* leave it unattended.

### Touch and Name

*Parents are encouraged to try a "Touch and Sing" adaptation as they play the game with baby*

#### PARTICIPANTS

A 6- to 12-month-old baby and an adult

#### EXPLANATION

Touch different parts of your baby's body and name them. For example, "This is (supply baby's name) nose. Here is ( ) foot. Where is ( ) arm? Here it is. Here is your arm!" Now, touch your own body parts and do the same thing. "Here is mommy's nose." If others are close by, touch their noses, for example, "Here is daddy's nose."

#### PURPOSE

To develop in the baby an awareness of himself and his body image and to help the baby understand the difference between himself and others. In addition, the activity shows connections between objects or actions and words, including names and pronouns. Even though it will be a while before the baby uses these words, he will learn (through this type of experience) to recognize words and their meanings.

#### VARIATIONS

Once the child begins, through practice, to learn the names of some of the parts of the body, try turning the game around. Ask, "Where is ( ) arm? Where is mommy's arm? Where is daddy's arm?"

### Give and Take

*Question, answer responses may be sung*

#### PARTICIPANTS

A 9- to 12-month-old baby and another person. Some babies will continue to enjoy this or a variation of this game after their first year.

#### MATERIALS

A block, small ball, or some other object like a rattle or small musical toy that can be easily held in the baby's hand.

#### EXPLANATION

Having developed the ability to grasp, most babies now are learning to let go. This is an example of a game that many babies initiate on their own. Be enthusiastic as you play the game. Give the object to the baby and say, "Here's the ball" (or whatever the object is). Then, put your hand out as if to receive it back. When the baby places the ob-

ject in your hand, take it and say, "Thank you." If the baby imitates your "thank you," respond, "You're welcome." Continue this give and take for as long as the baby enjoys it.

#### PURPOSE

To give the baby practice in letting go and using his hand muscles in a controlled way. This activity also serves as a form of social interchange. It is a good way to teach the use of appropriate language to accompany social interchange.

#### CHANTING: THE LINK BETWEEN SPEECH AND RHYTHM

Some authorities call the half-speaking, half-singing sounds a child makes as he goes about his play "chanting." Whether he is pounding with a hammer, pushing a wheel toy, or perhaps running with a balloon, one can hear his melodic fragments.

Chanting, the most obvious link between speech and rhythm, suggests itself immediately as a most natural response. For the child, it is as instinctive as it is delightful.

For him it is a part of play, a source of interesting images and sounds. Whether he chants nursery rhymes or rhymes he helps create about people and things with which he is intimate . . . he enters into the activity naturally and joyfully. With guidance, his chanting can open the door to all rhythmic and melodic experiences. Words can begin to take on color; the quality of speech begins to reflect the meanings he is trying to portray. Highs and lows—both in pitch and dynamics—can develop. And, throughout, a feeling for the various kinds of meter is acquired. (Wheeler and Raebeck, 1972, p. 2.)

Children love the sound of their own voices. Parents and teachers should encourage young children to improvise and should, themselves, serve as models. When a child chants or sings word phrases, it is sound practice for the adult to repeat them back to the child. "It is common knowledge that children all over the world sing the minor third; it has been labeled the national chant of childhood" (Shelley, 1976, p. 207).

Children often half-speak, half-sing names of people, animals, and the like, using the tones of the minor third.

### SOL—MI

Tones of the minor third

Sol                      Mi                      Mom                      -                      my                      Dad                      -                      dy

Kit                      -                      ty                      Dog                      -                      gie

Ti                      -                      ger                      Bun                      -                      ny

The pentatonic scale (five-tone scale) makes use of the minor third. The most common form of this scale (in the key of C) contains the notes C, D, E, G, and A. Since these tones are so common and natural to children the world over (the scale is found in the folk songs of many countries), children should have the opportunity to sing many melodies using the pentatonic scale.

Examples using the minor third would be:

Kit                      -                      ty,                      Kit                      -                      ty,                      Come                      and                      play                      with                      me\_\_\_\_\_.