

# Music Makers

## Around the World

Teacher's Guidebook and Resource Materials  
For Group Instruction  
Includes 93 Resource Cards

Lorna Lutz Heyge  
Audrey Sillick



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### **Music Makers: Around the World**

Teacher's Guide, with 93 activity cards, a lesson planning binder and lesson suggestions for

The British Isles, Amerindians, African-American Heritage, and Germany

Full-color poster/maps: The British Isles, Amerindians, Germany

10 Notation Games

16 Song Pages

Recordings: The British Isles, Amerindians, African-American Heritage, and Germany

Family Packets: The British Isles, Amerindians, African-American Heritage, and Germany

### **The Musikgarten Music and Movement Series**

*Family Music for Babies* – newborn to 18 months

*Family Music for Toddlers* – 15 months to 3½ years

*The Cycle of Seasons* – 3 to 5 years

*Music Makers: At Home & Around the World* – 4 to 8 years

*Music Makers: Around the World at the Keyboard* – from age 5

*Music Makers: At the Keyboard* – from age 6

*Musikgarten Adults: Enjoying the Piano Together*

### **Additional Programs:**

*Drumming and Dancing*

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*My Musical World*

*My Neighborhood Community*

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*Music Keys* – for the preschool classroom



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## Table of Contents

<b>1</b>	<b>Preface</b>	
1.1	The Music Makers Programs	5
1.2	Musikgarten: An Integrated Approach to Music Education	7
1.3	Working with Parents	11
<b>2</b>	<b>The British Isles</b>	<b>13</b>
2.1	England	13
2.2	Scotland	20
2.3	Ireland	25
2.4	Wales	29
<b>3</b>	<b>Amerindians</b>	<b>32</b>
3.1	The Indigenous People of North America	32
3.2	The Plains Indians	33
3.3	The Northwest Pacific Coast Indians	36
3.4	The Southwest Indians	41
3.5	The Northeast Woodlands Indians	44
<b>4</b>	<b>African-American Heritage</b>	<b>46</b>
4.1	Introduction	46
4.2	Children's Songs, Games, and Chants	47
4.3	Spirituals	48
4.4	Dance	49
4.5	Tales	50
4.6	Famous African-American Artists	58
<b>5</b>	<b>Germany</b>	<b>61</b>
5.1	Introduction	61
5.2	Land of Great Composers	63
5.3	The Central European Heritage	65
5.4	The Cuckoo Motif	67
5.5	Storytellers	69
5.6	Christmas Customs, Legends and Folklore	80
<b>6</b>	<b>Songs</b>	<b>83</b>
6.1	The British Isles	83
6.2	Amerindians	87
6.3	African-American Heritage	90
6.4	Germany	102
<b>7</b>	<b>Singing Games and Dances</b>	<b>106</b>
7.1	The British Isles	106
7.2	Amerindians	115
7.3	African-American Heritage	123
7.4	Germany	133

# TABLE OF CONTENTS

<b>8</b>	<b>Listening</b>	<b>139</b>
8.1	The British Isles	139
8.2	Amerindians	140
8.3	African-American Heritage	142
8.4	Germany	142
<b>9</b>	<b>Playing Instruments</b>	<b>143</b>
9.1	Building Ensemble	143
9.2	Activities	146
<b>10</b>	<b>Pathway to Literacy</b>	<b>161</b>
10.1	Notation Games: Process for Introduction	161
10.2	Song Pages: Process for Introduction	162
10.3	British Isles – Music Learning Materials – Specific Suggestions	163
10.4	Amerindians – Music Learning Materials – Specific Suggestions	167
10.5	African-American Heritage – Music Learning Materials – Specific Suggestions	171
10.6	Germany – Music Learning Materials – Specific Suggestions	175
<b>11</b>	<b>Lesson Suggestions</b>	<b>178</b>
11.1	Introduction	178
11.2	The British Isles	182
11.3	Amerindians	198
11.4	African-American Heritage	214
11.5	Germany	230
<b>Addenda</b>		
	Authors and Artists	246
	Recordings	247
	Alphabetical Index	251

# 1 PREFACE

## 1.1 The Music Makers Programs

*Music Makers: Around the World* is intended for children ages 5 to 8 who have experienced an introductory music course laying the sensorimotor foundation, such as *The Cycle of Seasons*, and a first introduction of sequential materials, such as *Music Makers: At Home in the World*.

Musikgarten created the *Music Makers* Program to lead children to the next step in their musical lives – into the wonderful world of more conscious, active music-making. The Musikgarten Music and Movement Series offers children from birth to age five 3 programs of informal music-making: *Family Music for Babies*, *Family Music for Toddlers*, and *The Cycle of Seasons*. In these programs the musical interest and ability of the child and the family are nurtured in age-appropriate ways. Musikgarten’s curricula are based on understanding children’s needs – developmental, musical, and experiential – and understanding how they learn.

The *Music Makers* Programs build on the competencies the children have gained in the first years, leading eventually to Musikgarten’s highly acclaimed group piano instruction program, *Music Makers: At the Keyboard*.

***Music Makers: Around the World*** is part two of the *Music Makers* programs. The children gain cultural awareness, develop their listening and vocal skills, move towards becoming musically literate, and gain control of their bodies. With the accentuation of higher-level skills such as symbolic thinking, concentration, memory, and self-expression, the children are better prepared for instrumental study. The goal is to teach the comprehensive music skills that benefit the child no matter where his future interests lead – piano lessons, school band or choir, math league, or the soccer field!

**Cultural units** present thematic material to explore the culture and community of a people as embedded in *place*. This exploration follows naturally after the investigation of home places in *Music Makers: At Home in the World*.

Each thematic unit aims to study a culture through its music, songs, dances, stories, and celebrations. This leads to the musical content:

- singing and listening to songs
- listening to and acting out stories (expressive movement with dress up, instruments, dances)
- listening to specific instruments and music related to the country
- improvising appropriate music for the culture
- dances to celebrate festivals, seasons, etc.
- learning and acting out rituals related to life in the country
- learning about customs and festivals; food, dress, artifacts, etc.

**Music Learning Materials** aim to build musical skills such as the sequential learning of rhythm and pitch, ensemble development, instrument playing, and writing and reading music.

The learning materials consist of:

- Notation Games: tonal patterns and rhythm patterns
- Song Pages, Viewfinder
- Songs for ensemble development

### Materials

**Teacher’s Guide** (254 pages) with 93 resource cards and a lesson planning binder. The *Teacher’s Guidebook* presents a clear step-by-step approach that will enable children’s musical development through moving, listening, singing, and playing instruments. This curriculum features age-appropriate building of ensemble skills and development of musical literacy. There are 32 lessons, material intended for 9 months of study. The thematic material is organized in 4 cultural units: *The British Isles*, *Amerindians*, *African-American Heritage*, and *Germany*.

- **Poster/Maps.**

A special highlight of the program is the artwork, commissioned by Musikgarten from Canadian artists, Deborah and Allen Drew-Brook-Cormack. The poster maps are full of detail and help the children to relate to the cultures being studied.

- **Recordings.**  
Four recordings accompany the program, featuring a broad repertoire of songs, classical pieces, and folk music related to the themes.
- **Notation Games.**  
Ten manipulative games enable the children to play with the puzzles which lead to notation understanding.
- **Song Pages.**  
Sixteen well-known, simple children's songs
- **Family Packets.**  
To enable parents and home involvement, critical elements for the children's learning, there is a recording, notation games, song pages, and a parent book, all contained in a folder displaying the poster/map for each of the four units.

## 1.2 Musikgarten: An Integrated Approach to Music Education

Musikgarten is committed to a holistic and integrated approach to music education. Musikgarten curricula address the whole mind-brain/body entity, giving children a total musical experience. Whether listening or moving, vocalizing or playing an instrument, creating or reading music, or enjoying an ensemble, the focus is on a process, not on a performance.

When the environment speaks to the children, they bring to it a creative spontaneity that cannot be commanded, but simply coalesces. The whole being interacts on a sensory, feeling, thinking, and moving plane. The development of the whole child – psychologically, physically, emotionally, and socially – occurs in an integrated manner when the whole personality is actively engaged in this dynamic process.

### Age and Experience Level of the Children

*Music Makers: Around the World* is part 2 of the Music Makers programs. It is written for children who have had experience in informal music-making. It works both as the sequel to *Music Makers: At Home in the World*, as well as a music and movement preparation for children wishing to begin instrumental study.

*Music Makers: Around the World* is intended for children from ages five (with previous musical experience) to seven. The teacher will be able to determine the levels of challenge needed by observing the children carefully and adjusting the lessons accordingly.

### The Curriculum

The core areas of Musikgarten curricula are movement, focused listening, singing, and playing instruments. A pathway to literacy is a key element in all Musikgarten curricula; initially this is exhibited in the building of an intentional vocabulary of patterns. *Music Makers: Around the World* presents clearly defined steps to building ensemble, extending work with melodic and rhythmic patterns, and first experiences with reading song notation.

### Movement

Physical activity for young children is exhilarating and energizing. A child's full repertoire of movements is developed through experimentation and discovery – learning by doing. Whereas all children have a natural urge to move and a critical developmental period in which to acquire coordination of the sensory-motor system, adults can play a significant role by helping them to develop control of the physical mechanics of movement. Children, with their inner sense of the kind of movement their body/mind needs, will practice (repeat) movement variations relentlessly.

All muscular and mental activity is movement. Movement involves the central nervous system, which activates and directs the muscular system, which in turn responds to the input of the senses. This brings mind-brain and body into play as an interconnected functioning system. Movement in the human being is our clearest example of mind-brain (central nervous system) and body (sensory and muscular systems) functioning as a whole interdependent unit. We seek to help the child make movement purposeful, so that mind-brain and body movement are part of the same entity. Voluntary control and direction of muscular movement occurs in the brain in response to environmental stimuli received by the senses. This is a thought-will-action cycle of events. As the child develops control of movement, s/he frees the body to express his/her individuality. As s/he continues to gain control, the body becomes a rhythmic, graceful instrument through which music can be expressed.

Movement is central in the Musikgarten curricula for four basic reasons:

- It is the children's favorite way of learning.
- It is the children's deepest way of learning.
- It energizes the children.
- Gaining body control frees the ear to develop the superior listening skills required for music study.

### Listening

All of the curricula in the Music and Movement Series place central emphasis upon the ear and its unique function in human development. We have known for decades about the importance of the ear in learning, but have only poorly



understood how to apply this knowledge. The human ear is the most important sensory organ for learning, governing the vestibular function (body position, balance and equilibrium, posture and body consciousness) and the auditory function. To develop body image both functions are needed. Listening is a conscious directing of the ear to a sound source to capture and integrate information selectively. The vestibular function alerts the whole body posture to a “listening attitude.”

The listening experience is central to education because it is a first step in all learning. Because the ear controls both verticality and audition, human language, both spoken and music, develops as a total body experience. Self-listening is the beginning of language, and focused listening is the basis for cognitive development, reasoning, social argument, and dialogue. Listening to music, not just having music in the background, also draws on the creative imagination and can soothe or arouse the emotions.

The human ear as the organ of balance and equilibrium innervates the entire body. Equilibrium means a notion of space, of environment, of body consciousness. When in motion, the body is governed by its notion of the upright position. Both the vestibular nerve (balance of equilibrium) and the auditory nerve (hearing) reach the same area of the brain, the cerebellum. Both have a relation to all the motor nerves that control all movement. When we understand the dual role of the ear, the wholeness of the child suddenly takes on new meaning in the context of learning and the integration of the whole personality, both physical and psychological.

The ear is the sense organ par excellence. The ear is a finely tuned instrument that never sleeps. The body experiences sound over its entire surface as airwaves touch it. In that sense, the skin is a tympanic membrane, responding to vibrations that surround us in an ocean of sound stimulation. The human ear is characterized by the ability to listen selectively; thus, it provides the basis for all communication and therefore for all learning. Engaging the child’s listening attitude opens the way to a learning connection with the world around him/her.

*Music Makers: Around the World* offers focused listening opportunities to nurture the child’s ability:

- to listen (critically) to self.
- to focus on and identify sounds in isolation.

- to identify and appreciate sounds within an ensemble.
- to become acquainted with the music of various cultures.
- to consider and appreciate music of many styles and periods.

### Vocal Development

All children can learn to sing. The voice is our most important musical instrument, and the children bring it with them on the first day. The use of the child’s own voice and body is the point of departure for his/her musical involvement and development.

Vocal participation in *Music Makers* is multi-faceted:

- Children love to sing, and singing in a group is fun. Songs are taken from our North American heritage as well as from cultures around the world. Song repertoire is chosen deliberately and carefully.
- Rhymes, chants, and poems are used frequently. Language and speech are music, and using the rhythm of language is one of the best avenues to rhythm and ensemble development.
- Singing games offer the special challenge of movement and singing in a social experience. The movement is just enough to enhance the children’s involvement. If the movement is simple, it is possible for the children to sing and play the game simultaneously.
- Vocal imitation of all kinds of sounds and the accompaniment of movement with vocal sounds lead to an exploration of the vast range of possibilities of the human voice. Combining vocal exploration with movement is the path to understanding basic concepts of sound and graphic notation.
- Vocal development in the music environment enhances language development, memory, vocabulary, diction, and spelling.

### Playing Instruments and Ensemble Building

Children delight in playing instruments. They love to explore the sound and to manipulate the material, to feel the instruments, make sounds with them, and to listen to their own creations.

The significance of playing instruments however reaches far beyond the immediate value in terms of music. Playing even the simplest instrument is a kinesthetic experience, developing an awareness of *how the body*

*feels as it moves.* Usually this happens below the level of consciousness, and to use kinesthetic feedback to improve motor skills training must begin early by “thinking into” the movement. When children act like different animals their bodies move using other muscles that “feel” different. Holding and playing an instrument feels different when it is played slowly or softly – a matter of a conscious production of sound through the control of the movements. Kinesthetic experience is the inner sense of *how the rhythm* feels through and with the instrument.

Playing simple instruments is also a pathway to developing refined finger movements and motor control. The drum is especially appropriate as a musical instrument for young children, because they can play it with their fingers.

*Music Makers: Around the World* places emphasis on playing instruments together in an ensemble. Children at this age are ready to begin teamwork and are able to gradually appreciate the beauty of sound they can make together. In all of the units there are suggestions for various kinds of ensembles:

- steady beat (both macro and micro) ensembles
- synchronized ensembles, using ostinati in speech ensembles as well as with songs and instruments; adding chordal accompaniment to well-known song
- improvised ensembles, without an underlying unifying beat
- movement ensembles, both improvised as well as stylized with dance steps

Group participation in such activities speaks to a step-by-step preparation requiring the development of a high level of listening skill, precise coordination of movement, and a sense of belonging in the group. When a musician plays well, the instrument is an extension of his/her own body. The experience of music touches the whole person.

### The Pathway to Literacy

Literacy in a language, be it the mother tongue or the language of music, is part of making it your own, claiming it for an active part of your life. The Musikgarten curricula plan an intentional pathway to literacy from the first infant class. Initially this means being immersed in the musical environment, drinking in the songs, patterns, and movements of music. The foundation is furthered through the toddler and preschool years specifically with exposure

to and practice with both rhythmic and tonal patterns. *Music Makers: Around the World*, cognizant of the growing competencies of the children, works with the repertoire of songs and vocabulary patterns and introduces age-appropriate writing and reading of music notation. The language of music in this curriculum begins with listening, singing, chanting, and speaking. Careful movement and aural preparation make simple written patterns a joy for the children – pieces of a fascinating, simple puzzle, which they can take pride in putting together. The first steps of writing and reading are exactly that – an exposure to *leaving your mark*, to *expressing yourself*. There will be many years of nurturing this skill.

### Music is a Broad-Based Experience

*Music Makers* presents a balance in each of four key elements: movement, listening, vocal development, and playing instruments. Specific activities are suggested for getting started in each of these areas and then proceeding in a sequential manner. At the same time there are numerous parallel activities and variations which encourage the teacher to respond to the children’s need for repetition, in order to embed their understanding of the key elements in the whole experience of music. The creative input from the children should always be sought. In almost every activity the teacher can invite the children to make suggestions, in order to tailor the activity to the ideas of the individual class.

Lesson planning is built as a spiral experience. The challenge is to keep building, but more significantly to keep returning to basic experiences for the children so they can delight in their growing independence, self-confidence, and self-esteem. The lessons are always multi-track. This is the way young children learn. Some content such as songs, stories, or listening to complex music is experienced in the context of the whole; other content is isolated in basic patterns for more conscious learning.

### Creating an Environment for Learning

In creating a musical environment, the adult needs to be aware of the physical and psychological aspects that promote self-initiated learning. The adult establishes a climate for learning by making the environment attractive, complete, and inviting, to draw the children into participation in self-learning. The preparation of the adult, however, is largely attitudinal. Respect for the children’s unique capabilities,

**Week 1: England** (continued)

Title	Function	Page	Card	Recording
<b>Theme</b>				
Dick Whittington and His Cat • Tell the first part of the story. • Act out parts of the story.	Story	15	BR 2	
Oranges and Lemons • Listen to the recording. Talk about bells. • Sing the song, rocking to the macro beat.	Ensemble Development	146	BR 13	BR 2
<b>Move and Sing</b>				
Who's That? • Sing and play the following game: Child A kneels in the center of the circle, face to the floor, eyes covered. All sing the first two lines of the song; Child B taps on the back of Child A and sings solo "I am tapping at the window; I am knocking at the door." Child A tries to identify Child B by recognizing his/her voice.	Singing Game	165	BR 17	BR 10
• Chant and echo duple rhythm patterns in preparation for the Half Notes Notation Game.	Rhythm Patterns	165	BR 23	
<b>Parent Time</b>				
Mouse, Mousie • Children show the Song Page to the parents. • Sing the song, children pointing to the notes. Locate familiar duple rhythm patterns.	Song Page	163	BR 10	
The Grand Old Duke of York • Sing and dance together with the parents.	Singing Game	109	BR 6	BR 4

Suggested Home Activities	Parent Guide Page
• Talk about England, and locate the country on a globe. What do you already know about far-away countries?	2
• Listen to the recording. Keep the recording available to your child. Consider which family times are best for listening: in the car, while preparing dinner, bedtime, etc.	
• Listen to <i>Old King Cole</i> . Accompany the recording with an instrument such as rhythm sticks, jingles, or drum.	7
► This week's special material: is the <i>Mouse Mousie</i> Song Page. Sing the song, pointing to the notes and singing the text of the song. Do the song page activities on p. 14.	14
• In the lesson we also:	
- Located England on the map.	
- Listened to the story of <i>Dick Whittington and His Cat</i>	16
- Sang <i>Oranges and Lemons</i> and <i>Hot Cross Buns</i>	9,14
- Danced to the <i>The Grand Old Duke of York</i>	8

### The British Isles

Track	Title	Recorded by
1.	London Bridge	Children's Choir, MIDI
2.	Oranges and Lemons	Children's Choir, Violin, Viola, Cello, Piano, Tubular Bells
3.	Clarke, Jeremiah: <i>Trumpet Voluntary</i>	Trumpet, Orchestra
4.	The Grand Old Duke of York	Children's Choir, Recorder, Piccolo Trumpet, Bassoon, Percussion
5.	Old King Cole	Children's Choir, MIDI
6.	The Ash Grove	Children's Choir, Recorder, Trumpet, Bassoon, Vibraphone, Piano
7.	Land of My Fathers	Dunvant Male Choir, in Welsh
8.	English Country Garden	Brass, Woodwinds, Percussion
9.	MiReDo Medley: <i>Three Blind Mice, Pierrot, Hot Cross Buns</i> (with patterns)	Children's Choir, Clarinet, French Horn, Harp, Piano
10.	Who's That? (with patterns)	Children's Choir, Violin, Viola, Cello, Piano, Woodblock
11.	In and Out the Dusty Bluebells (with patterns)	Children's Choir, MIDI
12.	Cockles and Mussels	Soprano, Harp
13.	Blarney Boys Jig	Fiddle, Pipes, Flute, Guitar, Bodhran
14.	Scottish Medley: <i>My Bonnie Lies Over the Ocean</i> and <i>Skye Boat Song</i>	Children's Choir, Baritone, Bagpipes, Accordion, French Horn, Harp, Piano
15.	Britten, Benjamin: <i>Introduction to the Orchestra</i> (excerpt)	Czechoslovak Radio Symphony Orchestra

### Alphabetical

Title	Track
Ash Grove, The	6
Blarney Boys Jig	13
Britten, Benjamin: <i>Introduction to the Orchestra</i> (excerpt)	15
Clarke, Jeremiah: <i>Trumpet Voluntary</i>	3
Cockles and Mussels	12
English Country Garden	8
Grand Old Duke of York, The	4
Hot Cross Buns	9
In and Out the Dusty Bluebells	11
Land of My Fathers	7
London Bridge	1
MiReDo Medley: <i>Three Blind Mice, Pierrot, Hot Cross Buns</i>	9
My Bonnie Lies Over the Ocean	14
Old King Cole	5
Oranges and Lemons	2
Pierrot	9
Scottish Medley: <i>My Bonnie Lies Over the Ocean</i> and <i>Skye Boat Song</i>	14
Skye Boat Song	14
Three Blind Mice	9
Who's That?	10

## Amerindians

Track	Title	Recorded by
1.	Ho, Ho Watanay	Children's Choir, Mandolin, French Horn, Harp, Lo Drum
2.	Rain Dance: Iona	<i>Whitewater</i> (excerpt)
3.	Land of the Silver Birch and The Canoe Song (with patterns)	Soprano, Children's Choir, MIDI
4.	Indian Flutes	<i>Rain Dance</i> , "The Welcome" (excerpt)
5.	Sunset	Baritone, Alto Flute, Piano, Percussion
6.	Cayuga Lullaby	<i>Rain Dance</i> (excerpt)
7.	The Owl Sings	Soprano, Clarinet, Viola, Cello, Piano, Synthesizer
8.	Hoop Dance	Children's Choir, Drums, Rattles
9.	Haliwa-Saponi Canoe Song	Haliwa-Saponi Singers
10.	Copland, Aaron: <i>Fanfare for the Common Man</i> (excerpt)	Brass, Percussion
11.	When the Train Comes Along (with patterns)	Children's Choir, Violin, Viola, Cello, Snare Drum, Piano
12.	See the Pony (with patterns)	Children's Choir, Trumpet, Trombone, Temple Blocks
13.	Dvorak, Antonin: <i>New World Symphony</i> , excerpts from movements 2 and 4	Orchestra

## Alphabetical

Title	Track
Canoe Song, The	3
Cayuga Lullaby	6
Copland, Aaron: <i>Fanfare for the Common Man</i>	10
Dvorak, Antonin: <i>New World Symphony</i> (excerpts)	13
Haliwa-Saponi Canoe Song	9
Ho, Ho Watanay	1
Hoop Dance	8
Indian Flutes	4
Rain Dance: Iona	2
Land of the Silver Birch	3
Owl Sings, The	7
See the Pony	12
Sunset	5
When the Train Comes Along	11

### African-American Heritage

Track	Title	Recorded by
1.	Hambone	Soprano, Children's Choir, Body Percussion
2.	Billy, Billy	Children's Choir, Clarinet, Piano
3.	Juba	Children's Choir, Oboe, Bassoon, Piano, Percussion
4.	Mary Mack	Soprano, Children's Choir, Bass Clarinet, Clarinet, Piano
5.	All Night, All Day and Chatter With the Angels	Children's Choir, Guitar, Piano
6.	I'm Gonna Sing	Soprano, Harmonica, Piano
7.	The Ole Ark's a-Moverin'	Children's Choir, Bass Harmonica, Piano
8.	I've Got a Robe	Soprano, Guitar, Piano
9.	Wata Come a Me Y'Eye	Baritone, Flute, Marimba, Steel Drums, Percussion, Electric Bass
10.	Ping Pong Samba	Syncona Band: Baritone, Steel Drums, Marimba, Guitar, Electric Bass, Percussion
11.	Hi-Lan' dey	Baritone, Children's Choir, Flute, Steel Drums, Marimba, Electric Bass, Percussion
12.	Mister Banjo	Children's Choir, Spoons, Banjo, Mandolin, Accordion, Harmonica, Piano
13.	Over the Waves	Dixieland Ensemble
14.	Joplin: <i>Maple Leaf Rag</i> (excerpt)	Piano
15.	Debussy: <i>Golliwog's Cake Walk</i> (excerpt)	Piano
16.	When the Saints Go Marching In	MIDI

### Alphabetical

Title	Track
All Night, All Day (Medley with <i>Chatter With the Angels</i> )	5
Billy, Billy	2
Chatter With the Angels (Medley with <i>All Night, All Day</i> )	5
Debussy, Claude: <i>Golliwog's Cake Walk</i> (excerpt)	15
Hambone	1
Hi-Lan' dey	11
I'm Gonna Sing	6
I've Got a Robe	8
Joplin, Scott: <i>Maple Leaf Rag</i> (excerpt)	14
Juba	3
Mary Mack	4
Mister Banjo	12
Ole Ark's a-Moverin', The	7
Over the Waves	13
Ping Pong Samba	10
Wata Come a Me Y'Eye	9
When the Saints Go Marching In	16

## Germany

Track	Title	Recorded by
1.	The Cuckoo's Calling You	Children's Choir, Accordion, Ocarina
2.	Strauss, Jr., Johann: <i>Polka Française</i>	Orchestra
3.	Sim, Saladim	Children's Choir, Recorder, Oboe, Bassoon, Piano
4.	Mozart, Leopold: <i>Children's Symphony</i> (excerpt)	Orchestra
5.	Be-Ba-Butzemann	Children's Choir, Trumpet, French Horn, Trombone
6.	Summ, Summ, Summ	Children's Choir, Harp, Piano
7.	Seven Jumps	Children's Choir, Percussion
8.	Mozart, Wolfgang Amadeus: <i>Variations on Twinkle, Twinkle</i> (excerpt)	Piano
9.	Lightly Row (Hänschen Klein)	Child, Guitar, Piano
10.	Bach, Johann Sebastian: <i>Toccatina in d-minor</i>	Organ
11.	Handel, George Friedrich: Menuet from <i>Water Music, No. 1</i> (excerpt)	Orchestra
12.	Haydn, Joseph: <i>Surprise Symphony</i> (excerpt)	Orchestra
13.	Tap, Tap, Tap	Children's Choir, Trumpet, French Horn, Trombone, Piano
14.	The Wild Horses	Children's Choir, Guitar, Piano
15.	My Secret	Soprano, Children's Choir, Trumpet, Flute, Piano, Percussion
16.	Bremen Town Musicians	Children's Choir, Flute, Clarinet, Piano
17.	Cathrineta	Folk Ensemble
18.	Last Dance Polka	Folk Ensemble

## Alphabetical

Title	Track
Be-Ba-Butzemann	5
Bach, Johann Sebastian: <i>Toccatina in d-minor</i>	10
Bremen Town Musicians	16
Cathrineta	17
Cuckoo's Calling You, The	1
Handel, George Friedrich: Menuet from <i>Water Music, No. 1</i> (excerpt)	11
Hänschen Klein (Lightly Row)	9
Haydn, Joseph: <i>Surprise Symphony</i> (excerpt)	12
Last Dance Polka	18
Lightly Row (Hänschen Klein)	9
Mozart, Leopold: <i>Children's Symphony</i> (excerpt)	4
Mozart, Wolfgang Amadeus: <i>Variations on Twinkle, Twinkle</i> (excerpt)	8
My Secret	15
Seven Jumps	7
Sim, Saladim	3
Strauss, Jr., Johann: <i>Polka Française</i>	2
Summ, Summ, Summ	6
Tap, Tap, Tap	13
Wild Horses, The	14

Title	PAGE	CARD	RECORDING
African-American Introduction	46	AA 1	
All Night, All Day	90	AA 4	AA 5
Anderson, Marian	58	AA 1	
Armstrong, Louis	58	AA 1	
Ash Grove, The	83	BR 4	BR 6
Bach, Johann Sebastian	63	GE 1	GE 10
Bagpipes	20	BR 1	
Be-Ba-Butzemann	133	GE 11	GE 5
Billy, Billy	126	AA 5	AA 2
Blarney Boys Jig	108	BR 18	BR 13
Boat Song Song Page	174	AA 6	
Bones	91	AA 7	
Bonnie Banks of Loch Lity, The	22	BR 2	
Bremen Town Musicians	102	GE 3	GE 16
Brer Bear and Brer Fox	50	AA 2	
Britten, Benjamin	139	BR 3	BR 15
Canoe Song, The	150	AI 4	AI 3
Canoe Song, The, Song Page	169	AI 4	
Cathrineta	134	GE 12	GE 17
Central European Heritage, The	65	GE 1	
Chatter with the Angels	154	AA 8	AA 5
Chatter with the Angels Song Page	172	AA 8	
Children's Songs, Games, and Chants (African-American)	47	AA 1	
Choral Singing (Wales)	29		BR 7
Christmas Customs (German)	80	GE 1	
Clarke, Jeremiah	139	BR 3	BR 3
Cockles and Mussels	84	BR 5	BR 12
Copland, Aaron	140	AI 3	AI 10
Cuckoo Motif, The	67	GE 1	
Cuckoo's Calling You, The	159	GE 4	GE 1
Dance (African-American)	49		
Dance Steps (African-American)	124		
Dance Steps (Amerindian)	116		
Dick Whittington and His Cat	15	BR 2	
Do-Re-Mi Notation Game	164	BR 22	
Do-Re-Mi-Fa-Sol Notation Game	168	AI 18	
Drum Song	153	AI 5	
Dvorak, Antonin	140	AI 3	AI 13
England	13	BR 1	
English Country Garden	113	BR 20	BR 8
Famous African-American Artists	58		
Fanfare for the Common Man (Copland)	140	AI 3	AI 10
Finn MacCool	26	BR 2	