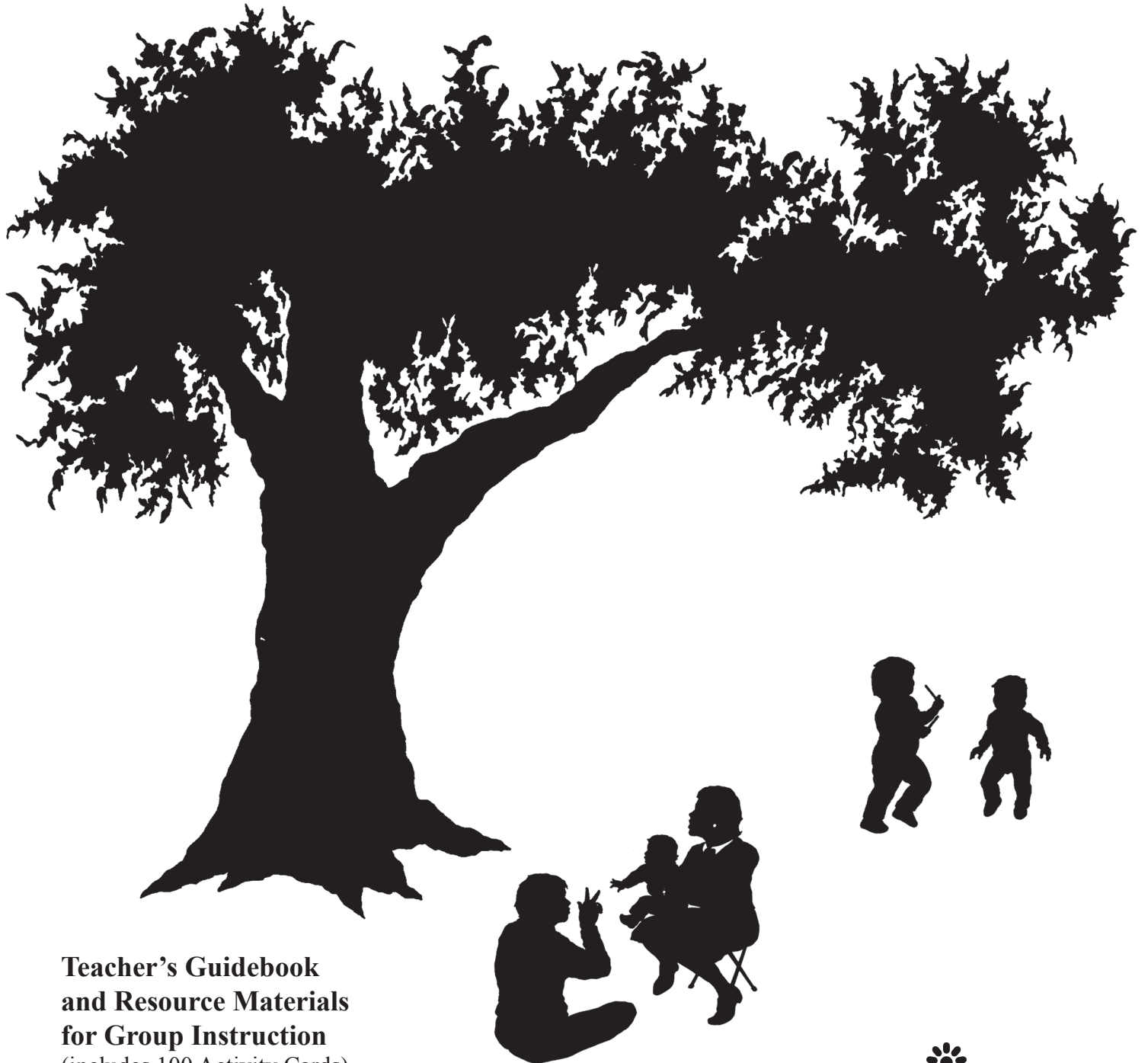


Musikgarten Music and Movement Series

# Family Music: Volume 1

Sing With Me • Dance With Me



**Teacher's Guidebook  
and Resource Materials  
for Group Instruction**  
(includes 100 Activity Cards)

**Lorna Heyge, Ph.D.  
Audrey Sillick**

**MUSIK  
GARTEN®**

© 1996 Musikgarten/Music Matters, revised 2003

All rights reserved. No part of this publication may be produced, stored in a retrieval system, or transmitted in any form or by any means without the prior written permission of Music Matters, Inc. Every reasonable effort has been taken to trace ownership of copyrighted material and to make due acknowledgement. Any errors or omissions will be gladly rectified in future editions.

**Production by** Ann Martinez

**Music setting by** Scott Whitesell and Johanna Burge

**Cover Art by** Deborah and Allan Drew-Brooke-Cormack

***Family Music includes the following:***

- Teacher's Guidebook and Resource Materials Volume 1: *Sing With Me & Dance With Me*
- Teacher's Guidebook and Resource Materials Volume 2: *Play with Me & Clap With Me*
- Family Materials

*Sing With Me:* Recording, Parent's Book, 4 Rhythm Sticks

*Dance With Me:* Recording, Parent's Book, Scarf

*Play With Me:* Recording, Parent's Book, 2 Jingle Taps

*Clap With Me:* Recording, Parent's Book, 2 Bells

**The Musikgarten Music and Movement Series**

<i>Family Music for Babies</i>	- newborn to 18 months
<i>Family Music for Toddlers</i>	- 15 months to 3½ years
<i>The Cycle of Seasons</i>	- 3 to 5 years
<i>Music Makers: At Home &amp; Around the World</i>	- 4 to 8 years
<i>Music Makers: Around the World at the Keyboard</i>	- from age 5
<i>Music Makers: At the Keyboard</i>	- from age 6
<i>Piano Partners</i>	- from age 5½
<i>Musikgarten Adults: Enjoying the Piano Together</i>	

**Additional Programs and Publications**

<i>Drumming and Dancing</i>	<i>Nature Trail</i>
<i>God's Children Sing</i>	<i>Nimble &amp; Quick</i>
<i>My Musical World</i>	<i>Seashore</i>
<i>My Neighborhood Community</i>	<i>Summer</i>
<i>Nature's Music</i>	<i>Twist &amp; Turn</i>

Credits: "Shout for Joy" from *American Negro Songs and Spirituals* by John W. Work, ©1940, 1968 by Crown Publishers, Inc.

Musikgarten/Music Matters  
507 Arlington Street  
Greensboro, NC 27406

1-800-216-6864  
www.musikgarten.org  
ISBN 1- 885537-29-8

## Family Music

The authors' fondest hope for this publication is that it will enable families to make music actively together in their homes. When immersed in a musical environment, children find their own unique ways to make music, especially when other family members participate. Moreover, in a world so replete with be-alone activities, playing together musically is an ideal medium for families to grow together.

Positive contact and interaction with a caring adult is the single most important ingredient for a child's healthy development. Nothing pleases very young children more than having a parent/caregiver share an experience with them. Adults benefit as well, as they witness the magic of music, movement, and song and realize just how appropriate and enjoyable simple activities shared with their children can be.

### **All children are musical.**

Children are innately musical and have an inborn ability to sing and move rhythmically. Body movement is a natural outlet for expressing feeling and is very closely tied to human expression. When toddlers move to musical sounds they are communicating their feelings and perceptions of the world. Children communicate effectively with body language long before they can communicate with spoken language, and adults gain a privileged glimpse into the inner world of childhood when observing a toddler's movements.

Research and experience tell us that the earlier a child is in an environment of active music-making, the more likely that child's inborn musicality will be awakened and developed. When surrounded by music and musical instruments and allowed to participate actively in a musical environment, children learn to make music both freely and naturally.

### **Music meets the needs of children.**

Music-making is active and joyful! Psychological studies tell us that a child's primary learning motivation comes from being in a pleasant and non-threatening environment. Moving to music, playing instruments, and listening to music are all naturally joyful experiences for children and adults alike.

This guidebook represents a collection of songs and rhymes for musical play which children and

adults have shared for generations. These well-worn and time-tested activities come from our culture as well as from many others and naturally attract children through their beauty and their possibilities for movement and imagination.

### **Music makes a difference.**

Here at the dawn of the 21<sup>st</sup> century, music is once again being valued as part of a well-rounded education. Researchers, teachers, parents, and educational leaders are all coming to the same conclusion: music makes a significant difference in the lives of children. Music improves overall development, decreases learning problems, and enhances brain functioning — all in a learning environment that fosters the building of community. Through music we touch the whole child and can make a positive impact on the child and family.

### **Music-making belongs in the family.**

The time to start experiencing music is in early childhood; the place is in the family. Home is the first and most important school for children, and involved parents are the most effective teachers.

Many well-meaning parents have been led to put their faith in sophisticated “things” rather than to trust their own natural instincts. Moreover, things have supplanted the simple joys of being with each other. However, this is changing since we are seeing an exciting breakthrough for early childhood music — public awareness about the benefits of music for children and families is on the rise. Adults are learning how to interact effectively and easily with children through music, and families are growing together musically. This is good for children and good for families.

### **“Follow the child.”**

The intuitive observer of children, Maria Montessori, wrote these words at the beginning of the 20th century. As we begin the next century we acknowledge her wisdom once again and urge teachers and parents to learn more about children and childhood. Before being able to bring music and movement to children, we feel deeply that we must first understand the nature of the child.

## The Nature of the Young Child

“The child more than any other gift that Earth can offer to humanity, brings hope with him and forward looking thoughts.” (George Eliot, *Silas Marner*)

The story of the newborn begins in the family and in the home. At birth the infant is plunged into a world of sights and sounds, tastes, odors, and touch. Every little person deserves to begin the work of self-construction, the formation of a unique human being, within the environs of a loving, nurturing family. This incredibly complex stage of development occurs during the first three years of life.

Within a loving, protective home environment, there is a lot of growing to be done as the child develops consciousness of self as being separate from others and experiences a stimulating world in which to build competencies. Every waking moment of each day the child is assimilating the world through the senses, “roughing” in the big picture and filling in more and more detail in response to each situation. Inherited capacities are developed to their potential in such an environment.

From birth to 6 years, children go through two phases of development: 1) from birth to age 3 are years of intense activity and absorption; 2) from 3 to 6 years is a time to consolidate the gains of the first period. There is no more critical phase in human development than these early years. In the creative process from newborn to confident 3-year-old, there are series of transformations that take the child from helpless infant to being a person in his/her own right, a person with a growing sense of selfhood, an ability to communicate needs and desires in language as well as through increased mobility and coordination. This time can truly be considered a period of creative formation and transformation, which lays the foundation of the personality and builds self-identity.

The incredible work of formation is possible at a pre-conscious level because nature directs development and assists children through “critical periods.” Critical periods are times when children focus on those necessary factors in the environment that direct the work of inner construction. Critical periods for sensorimotor exploration, order,

movement, language, and independence are among those which have been identified for this age group.

Why are the first three years of human life critical? Because it is a time when intellectual growth occurs most rapidly and cognitive functions are set. Early experience in an interesting and stimulating environment promotes optimal development physically, emotionally, socially, spiritually and intellectually.

### **The senses are the child’s window to the world.**

At birth the infant begins to absorb impressions quite effortlessly during every waking moment. Sensorimotor exploration is a way of learning that focuses on the here and now; sensorimotor experiences help baby adapt to the immediate environment without language. Sensory information is confirmed by movement and very gradually the senses (taste, smell, touch, vision, and hearing) begin to network to create baby’s primary structure of knowledge of the world. Exploration and manipulation are the ways the infant/toddler comes to know the attributes of objects. This intelligence makes sense of a new and wonderful world and leads to the development of the symbolic system, which is the basis of concept formation and cognitive learning.

Sensory and motor development are aspects of neurological organization and must be integrated for children to function effectively in dealing with both simple and complex tasks. The more complete the integration, the easier academic learning will be later on. Once an experience is mapped on the body through movement, the basis for understanding is laid. In three short years, babies/toddlers have organized what was learned by acting on objects in their environment and now begin augmenting and reorganizing that knowledge in ways that encapsulate their own understanding.

### **Children need to move.**

#### **Children learn through movement.**

Once children learn to walk, their greatest need and most persistent drive is to explore the exciting world that beckons them. Toddlers are incessantly on the move to obtain control and mastery of body movements and to direct their action systems to a desired goal. It is well to remember that

sensorimotor systems are fundamental components of brain/body functioning and that sensorimotor integration is prerequisite to cognitive learning.

The developmental milestones in the first three years of life — walking and talking — are key to understanding the toddler's modes of experimentation. As part of a series of repetitive actions that take unhurried time to mature, a child's movements — from reaching and grasping to crawling, standing, and walking, — become ongoing discoveries that serve as a source of delight to child and observer alike. The spiraling response of trial and error represents intentional and purposeful action. Newborns initiate their own movement repertoire according to a unique developmental timetable which enables them to *know* the world as well as their own competencies. During this critical time, children are explorers by nature, deeply involved in an active process of formation of unique personalities in their own right.

To develop such competencies, the infant/toddler practices every action response over and over and in doing so strengthens and enhances the body/mind/neural connections which are so critical to this stage of development. The toddler is not conscious of any effort since all energy is focused on the *doing* of the action and the sheer delight engendered for both child and adult. As reflex actions become integrated and coordinated, new movement patterns emerge that establish a new repertoire of movements to coincide with neurological development. The toddler's control of movement develops from head to toe, and from the body's mid-line outward toward the extremities.

As the body becomes better coordinated, toddlers can direct movement toward goals established by the environment. The body also becomes an expressive instrument with ever higher levels of awareness and complexity. The freedom to explore and exercise the body's action-systems affects physical development and well-being, self image and neural organization. These capacities are further aided by kinesthetic information supplied by the muscles and tendons. Kinesthetic awareness, an inner sense that operates below the conscious level, contributes information about how the body feels as it moves. Such awareness is invaluable to all learning and especially to the arts, whether music, dance, or the graphic arts.

### **Listening is the most important sensory channel for learning.**

Of the sensory channels of human experience, the faculty of listening is perhaps the most important and least appreciated. Formed early *in utero*, the ear is fully functional at four months after conception. All sounds of the mother's functioning — her breathing, digestion, heartbeat, singing, or speaking — are registered by the new life forming within her body.

Sound waves touch and inform the whole body, with the ear being an organ that never rests. More than just hearing, listening is a voluntary act which gives full attention to a sound source. The barrage of environmental sounds in today's world makes it difficult to discriminate subtleties of sound against a backdrop of competing noise. The listening ability is of utmost importance to every aspect of learning — physical, social, emotional, and intellectual. Listening requires an environment at home and in music class that will nurture this gift while also encouraging appropriate interaction between adults and toddlers.

Listening activities in music class invite young children to focus attention on familiar sounds and then to discriminate between these sounds. Adults have the privilege of observing the children's responses, as recognition and amazement literally dawn on the children's faces. Young children's listening abilities will be enhanced as teachers consciously and intentionally use their voices to provide rhythm and inflection and to energize or calm their young learners.

### **Shaping language is the child's great work.**

Every infant knows instinctively that the sounds of spoken language constitute communication. Endearing cooing sounds emanating from the mouth of the adult are enormously attractive to the infant, and the infant's response encourages adults to join the game, which enchants the baby even more.

Language caresses the whole body with sound, and the tonality of the speaking voice carries an emotional current to which very young children are acutely sensitive. Voice inflections are more telling than the words themselves, and infants will tirelessly imitate and practice the variations of sounds as they are energized by their own vocalizations.

Infants listen with great attention to the *music* of human language, especially to its tonal, rhythmic, and syntactical properties, and before long they are

## NATURE OF THE YOUNG CHILD

immersing themselves in the irresistible energy of music and language sounds. Through listening to and playing with sound units — imitating and repeating various sound patterns — infants soon create a thoroughly expressive musical babbling.

Music offers children a strong means of communication because it soothes, focuses attention, and stimulates response. Nursery rhymes and chants are an invaluable source of repetitive alliteration, and rhythmic beat and poetry amplify the music of language. The vocal activities of the music environment greatly support the child's building of language. By letting children talk to themselves, make up words for their songs, and make up silly sounds, we help them practice the rich phonetic content that shapes speech and listening skills.

To further stabilize their perceptions, young children need words to label their experiences so that they can be communicated. Words become invested with the quality of the initial experience and jog the memory in the form of an image. In early language formation the toddler says the word “hand” and moves a hand as the word is spoken, as if to confirm the name. Songs which combine words with appropriate actions and which repeat words frequently are enormously helpful both musically and to the child's overall language development. As busy toddlers are developing language to communicate their explorations, what better way to help children maintain a spontaneous approach to the work of creating language than by making it playful and fun with music play!

### **Children have a natural tendency for order.**

Knowledge of brain and body development informs us that children have an innate disposition to make order from the plethora of sensations bombarding them through their sensory channels. By sorting and ordering, classifying and categorizing, toddlers learn to orient and function within their environment. The ability to do this is all the more remarkable because children have no previous experience to call upon. Order provides a map and offers an inner guide as a reference point. Order enables toddlers to stabilize the world with signposts that help them grasp and better understand their surroundings.

The need for order in the lives of the children from birth to age 3 permeates every aspect of their experience, and the psychological significance

of this phenomenon goes far beyond the notion of tidiness. Acquisition of a sense of order relates to a child's being able to put persons and things in their right and accustomed place, as well as actions of the day being carried out in their accustomed routine. Once order is established around the age of 3½ years, change is better tolerated in the external environment because the principle of order has been internalized and has become a way to organize experience intellectually.

Bearing this predisposition in mind, it is well for educators to plan their musical environments to reflect orderly, attractive, and well-planned surroundings where instruments and other objects have a specific place and use. Routines — such as sitting in a circle, starting with greeting songs of welcome, handling and playing instruments with care, and returning them to their proper place, etc. — should be consistent so that the children can count on their regular occurrence.

### **Independence and initiative are the quintessence of learning.**

With the major growth and development of language and movement occurring at this age, children are also moving from total dependence on an adult to a growing sense of self. Every child has a deep and urgent need to do things for him/herself and to express those needs in language. Toddlers love to participate actively in a self-chosen task and insist on imitating adults with the perennial plea, “Let me do it by myself!”

Toddlers often go through a difficult period around 2 years. Their behaviors appear contrary, obstinate, and unreasonable to adults who do not understand the motivation for seemingly stubborn intractable behavior. An innate desire to free themselves from dependency is so strong that when a task is self-chosen, children of this age insist on acting for themselves and following the task through to its conclusion. The best solution here is to allow the cycle to be completed without interference, giving the right dose of help when needed to avoid frustration.

Learning to observe and appreciate the efforts of toddlers and allowing them to try out newly forming skills is a difficult discipline for teachers and parents alike, but is critical to the toddler's self-confidence, initiative, and self-esteem. Toddlers love a challenge that enables them to feel more independence, and they want to do things themselves no matter what the outcome. Rather than operating merely from the trial

## SING WITH ME - LESSON SUGGESTIONS

### WEEK 1

#### Materials

Jingles  
Rhythm Sticks

#### Recording

Sing With Me

	Function	Page	Card
Sing Hello	Greeting Song	15	4
Bounce Along*	Bouncing Song	17	5
Duple Rhythm Patterns	Patterns	99	94
Ten Wiggly Fingers	Finger Play	27	16
Tap the Jingles	Jingles	85	80
Major Tonal Patterns	Patterns	99	96
Glazunov, A.: Waltz of the Cornflowers	Dance	95 Sing With Me CD, No. 3	99
When I Was a Baby	Call-and-Respond Song	76	70
Baby babbling Baby laughing	Listening Time	95 Sing With Me CD, No. 4, 5	98
Rock-a-bye, Baby	Rocking Song	47	42
Follow Me	Traveling Movement	52	46
In the Docks	Steady Beat Rhythm Sticks	95 Sing With Me CD, No. 8	99
Debka Hora	Singing Game	60	54
	Closing Song		

\*Song recorded. You may wish to sing and bounce with the recording as an extension of the activity.

N = new activity

# Family Materials

Each Family Packet includes a Parent's Book with songs, chants, and ideas for musical play at home and a CD with the recordings listed below. In addition *Sing With Me* includes 4 rhythm sticks, and *Dance With Me* includes a scarf.

CD No.	Sing With Me Title	Time	CD No.	Dance With Me Title	Time
44	Ash Grove, The	2:57	28	Albstedter Mazurka	2:03
4	Baby babbling	:18	14	All Around the Garden	1:25
5	Baby laughing	:09	7	Beethoven, L.v.: Ecosaise	:51
18	Bach, J.S.: Duet from Peasant Cantata	:41	36	Beethoven, L.v.: Ode to Joy	:49
25	Bajuski Baju	1:56	27	Bim Bam	1:56
13	Bathing	:15	47	Calliope	:55
40	Bells	:14	38	Cat meowing	:16
32	Blowing on soup	:12	39	Cat purring	:14
1	Bounce Along	1:12	2	Clap With Me	1:09
12	Brushing Teeth	:15	8	Cow	:18
20	Cat meowing	:16	43	Cysga Di	1:28
21	Cat purring	:14	3	Do As I'm Doing	1:08
30	Chopping vegetables	:15	32	Drilling	:11
50	Dance a Baby Diddy	1:10	21	Five Freckled Frogs	2:17
15	Dance, Maruschka	2:24	20	Frog	:12
10	Debra Hora	1:13	5	German Lullaby	1:42
47	Dog barking	:14	34	Grand Old Duke of York, The	2:21
9	Follow Me	1:36	30	Hammering	:13
3	Glazunov, A.: Waltz of the Cornflowers and Poppies	2:02	12	Hen	:13
37	Golden Slumbers	2:34	44	Hey! Let's Dance Together	2:16
48	Good Day	1:26	37	Hey, My Kitten	1:40
14	Hands a-Washing	1:26	40	I Love Little Kitty	1:50
35	Horse neighing	:09	41	I See You	1:29
34	Horse trotting	:12	10	I Went to Visit a Farm	:58
36	Horse, Horsey	:58	35	Let's Do It All Together	1:07
39	In and Out the Dusty Bluebells	1:37	1	Little Rider, The	1:04
8	In the Docks	2:12	19	Looby Loo	1:18
11	Kabalevsky, D.: A Sad Story	1:10	17	Lullaby and Good Night	2:09
22	Mouse	:20	24	Merry Robin	1:45
33	Mozart, L.: Children's Symphony	2:21	48	Merry-Go-Round, The	1:25
46	My Puppy (Korea)	1:13	45	Moon Song (China)	1:51
49	Ninna Nanna	1:52	49	New England Medley	3:55
45	Oh, Belinda	1:14	26	Old King Cole	2:10
23	Old Grey Cat, The	1:07	15	Polish Cross Dance	1:47
41	Peter, Go Ring the Bells	2:07	29	Pop! Goes the Weasel	2:12
52	Polanaise: The English Dancing Master	4:24	23	Robin	:09
27	Renaissance Dance	1:33	24	Robin, The	1:45
17	See the Pony Galloping	1:21	13	Rooster	:10
7	Sleep, Baby, Sleep	1:45	11	Rooster, The	1:04
31	Stirring Soup	:12	22	Saint Saens, C.: Aquarium	2:20
38	Svenska Mari	1:45	31	Sawing	:09
42	Tchaikovsky, P.: Waltz of the Flowers	2:03	46	See, Can't You Jump for Joy	1:39
16	Teddy Bear	1:16	9	Sheep	:14
2	Ten Wiggly Fingers	:30	6	Shout for Joy	2:24
26	There's a Cobbler	:27	18	Song of the Troubadour	:42
19	Three Little Kittens, The	2:21	4	Strauß, J.: In the Forest-French Polka	1:51
43	Trampin'	3:12	42	Tchaikovsky, P.: March ( <i>Nutcracker Suite</i> )	2:31
51	Twinkle, Twinkle, Little Star	2:13	16	There's a Little Wheel	2:00
29	Two Little Eyes	:36	25	Vege-sacker	1:52
28	Walk Together, Children	1:20	33	Workshop, The	1:03
24	We Won't Go Home 'till Morning	1:37			



# Index and Reference

Range Index				Minor or Modal Songs				
Range	Title	Range	Title	Title	Key			
<b>3rd</b>	Baby's Nap	<b>8th</b>	Hello, Hello	All Around the Garden	g			
	Hot Cross Buns		Horsey, Horsey	Bajuski Baju	e			
<b>5th</b>	Allee Galloo		I See You	Bim Bam	e			
	Bim Bam		I Went to Visit a Farm	Clap with Me	d			
	Come and Sing Together		In and Out the Dusty Bluebells	Cysga Di	f			
	Debka Hora		Lullaby and Good Night	Debka Hora	d			
	Hey, Lolly		Maria's Gone	Five Little Birds	e			
	I Love Little Kitty		Merry-Go-Round, The	Hey! Let's Dance Together	e			
	Listen for Bells		Mulberry Bush, The	Hey, My Kitten	e			
	Mouse, Mousie		Ninna Nanna	Maria's Gone	e			
	Round and Round the Garden	Pat-a-Cake	Oh, Belinda	d				
	See the Pony Galloping	Peas Porridge Hot	Old King Cole	g				
<b>6th</b>	All Around the Garden	Robin, The	Show Me	g				
	Baa, Baa, Black Sheep	Rum Tum Tum	Soup is Hot! The	d				
	Five Little Birds	Sleep, Baby, Sleep	<b>Triple Meter Songs</b>					
	German Lullaby	When I Was a Baby						
	Hands a-Washing	<b>9th</b>				Bounce Along	<b>Title</b>	<b>Meter</b>
	Hey! Let's Dance Together					Five Freckled Frogs	Allee Galloo	6/8
	Let's Dance					Good Day	Ash Grove, The	3/4
	Little Ducky Duddle					Grand Old Duke of York, The	Come and Sing Together	6/8
	Merry Robin					Little Rider, The	Cysga Di	6/8
	Muffin Man, The					Looby Loo	Dance a Baby Diddy	6/8
Old Grey Cat, The	Oh, Belinda					Five Little Birds	3/4	
Ring Around the Rosey	Old King Cole					German Lullaby	3/8	
See, Can't You Jump for Joy	Peter, Go Ring the Bells		Golden Slumbers	3/4				
Show Me	Rock-a-bye, Baby		Good Day	6/8				
Sing Hello	Rooster, The	Hey, My Kitten	9/8					
Skip to My Lou	Round and Round the Circle	I Love Little Kitty	3/8					
Soup is Hot! The	Where, Oh Where Has My Little Dog Gone	I Went to Visit a Farm	6/8					
Tap the Jingles	<b>10th</b>	Ash Grove, The	Listen for Bells	3/8				
Teddy Bear		Bajuski Baju	Looby Loo	6/8				
Trampin'		Golden Slumbers	Lullaby and Good Night	3/4				
Twinkle, Twinkle, Little Star		Hey, My Kitten	Mulberry Bush, The	6/8				
Walk Together, Children		There's a Little Wheel	Ninna Nanna	6/8				
Who is Walking?	<b>12th</b>	Pop! Goes the Weasel	Old Grey Cat, The	6/8				
<b>7th</b>		Peek-a-boo	Pat-a-Cake	6/8				
Shout for Joy		Three Little Kittens, The	Peek-a-boo	3/4				
<b>8th</b>	Clap With Me	<b>Songs in Mixed Meter</b>		Pop! Goes the Weasel	6/8			
	Cysga Di	<b>Meter</b>	<b>Title</b>	Ring Around the Rosey	6/8			
	Dance a Baby Diddy	4/4, 6/8	Horsey, Horsey	Rock-a-bye, Baby	3/4			
	Dance, Thumbkin, Dance	3/8, 2/4	Merry-Go-Round, The	See the Pony Galloping	6/8			
	Do As I'm Doing	3/4, 2/4	Merry Robin	Soup is Hot! The	6/8			
	Follow Me	3/4, 2/4	When I Was a Baby	Three Little Kittens, The	6/8			
	Going to Boston			Where, Oh Where Has My Little Dog Gone	3/4			

## Alphabetical Index

Title	Page	Card	Title	Page	Card
Albstedter Mazurka	95	99	Golden Slumbers	44	38
All Around the Garden	50	44	Good Day	72	65
Allee Galloo (H)	89	84	Grand Old Duke of York, The (W)	61	55
Ash Grove, The (W)	40	33	Greeting Each Day	32	23
Baa, Baa, Black Sheep	79	71	Hands a-Washing	29	18
Baby's Nap	24	11	Hello, Hello	14	2
Bach, J.S.: Duet from Peasant Cantata	95	100	Hey! Let's Dance Together (H, K)	62	56
Bajuski Baju	41	34	Hey, Lolly	15	3
Beethoven, L.v.: Ecosaise	95	100	Hey, My Kitten	19	7
Beethoven, L.v.: Ode to Joy	95	100	Horsey, Horsey (H)	20	8
Bim Bam (K)	42	35	Hot Cross Buns (W, K)	33	24
Bounce Along	17	5	I Love Little Kitty	45	39
Clap With Me	79	72	I See You (H)	90	86
Come and Sing Together	14	1	I Went to Visit a Farm	73	66
Cysga Di	43	36	I Wiggle	28	19
Dance a Baby Diddy	18	6	In and Out the Dusty Bluebells (W, K)	63	57
Dance, Maruschka	95	99	In the Docks	95	99
Dance, Thumbkin, Dance	24	12	Kabalevsky, D.: A Sad Story	95	100
Debka Hora (H, K)	60	54	Let's Dance	53	48
Do As I'm Doing (H, K)	51	45	Let's Do It All Together	54	49
Duple Rhythm Patterns	99	94	Listen for Bells (H, W, K)	80	73
Five Freckled Frogs	71	64	Little Ducky Duddle	74	67
Five Little Birds	25	13	Little Rider, The	21	9
Follow Me (K)	52	46	Looby Loo	64	58
Frog and the Robin, The	52	47	Lullaby and Good Night	45	40
Frogs Jump	32	22	Major Tonal Patterns	99	96
German Lullaby	43	37	Maria's Gone	90	87
Glazunov, A.: Waltz of the Cornflowers	95	99	Merry Robin (H)	91	88
Going to Boston	89	85	Merry-Go-Round, The	91	89

H = Music Makers: At Home in the World

W = Music Makers: Around the World

K = Music Makers: At the Keyboard

The activities so marked will be further developed for singing, ensemble playing, dancing, writing and reading, or playing the piano in the Music Makers Series.

# Alphabetical Index

Title	Page	Card	Title	Page	Card
Minor Tonal Patterns	99	97	Shout for Joy (H)	35	28
Moon Song (China)	95	100	Show Me	30	20
Mouse, Mousie (H, W, K)	81	74	Sing Hello	15	4
Mozart, L.: Children's Symphony	95	100	Skip to My Lou	69	63
Muffin Man, The	81	75	Sleep, Baby, Sleep	48	43
Mulberry Bush, The	65	59	Song of the Troubadour	95	100
My Puppy (Korea)	95	100	Soup is Hot! The	36	29
New England Medley	95	99	Strauß, J.: In the Forest	95	99
Ninna Nanna	46	41	Stretch Up High	36	30
Oh, Belinda	66	60	Svenska Mari	95	99
Old Grey Cat, The (H, K)	55	50	Tap the Jingles	85	80
Old King Cole (W)	82	76	Tchaikovsky, P.: Marche (Nutmacker Suite)	95	99
Pat-a-Cake	33	25	Tchaikovsky, P.: Waltz of the Flowers	95	99
Peas Porridge Hot	34	26	Teddy Bear	37	31
Peek-a-boo	92	90	Ten Wiggly Fingers	27	16
Peter, Go Ring the Bells	83	77	There's a Cobbler	86	81
Pitty Patty Polt	35	27	There's a Little Wheel (H)	87	82
Polish Cross Dance	95	99	Three Little Kittens, The	75	69
Polonaise: The English Dancing Master	95	99	Trampin' (H)	57	52
Pop! Goes the Weasel	67	61	Triple Rhythm Patterns	99	95
Puppy, The	26	14	Twinkle, Twinkle, Little Star (H, W, K)	38	32
Renaissance Dance	95	99	Two Little Eyes	30	21
Ring Around the Rosey	68	62	Vege-sacker	95	99
Robin, The (H)	74	68	Walk Together, Children (H)	58	53
Rock-a-bye, Baby	47	42	We Won't Go Home 'til Morning	95	99
Rooster, The	84	78	When I Was a Baby	76	70
Round and Round the Circle	92	91	Where, Oh Where Has My Little Dog Gone?	93	92
Round and Round the Garden	26	15	Who is Walking?	94	93
Rum Tum Tum	85	79	Whoops! Johnny	27	17
Saint-Saëns, C.: Aquarium	95	99	Workshop, The	86	83
See the Pony Galloping (W, K)	22	10			
See, Can't You Jump for Joy	56	51			

H = Music Makers: At Home in the World

W = Music Makers: Around the World

K = Music Makers: At the Keyboard

The activities so marked will be further developed for singing, ensemble playing, dancing, writing and reading, or playing the piano in the Music Makers Series.