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Music and You

Adele Sudlow

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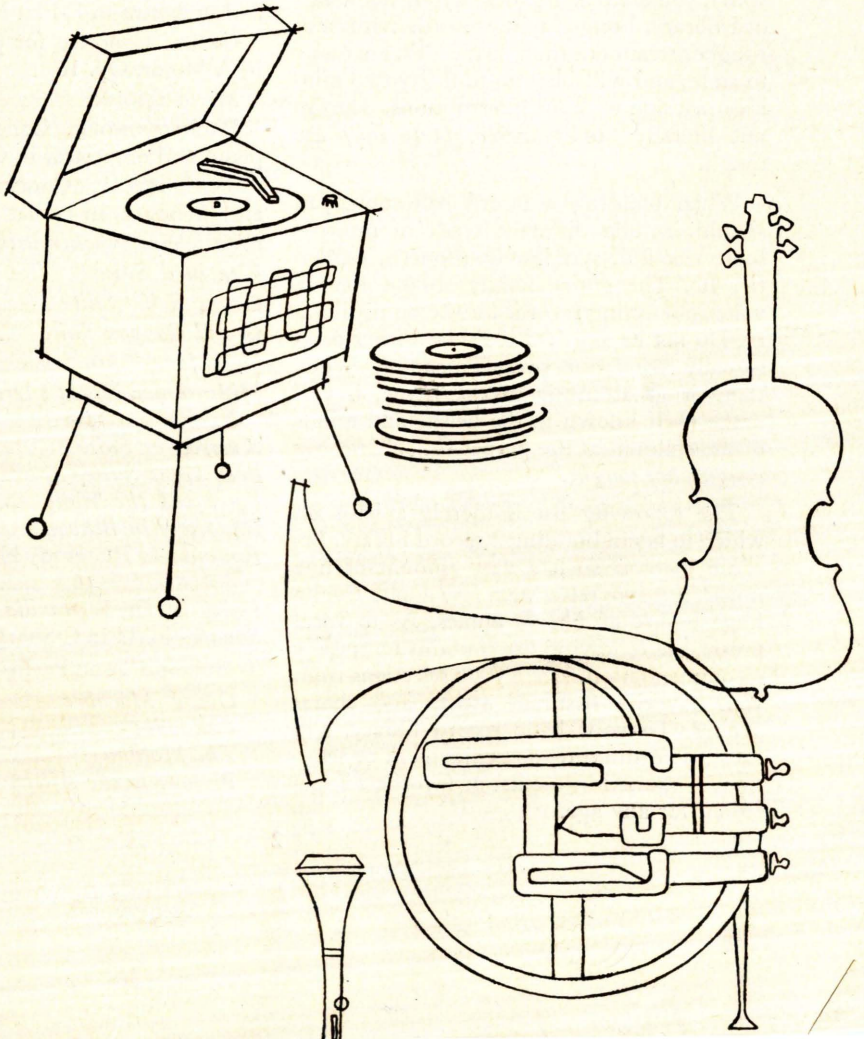
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Agricultural Extension Service
SOUTH DAKOTA STATE COLLEGE
U. S. Dept. of Agriculture, Cooperating

MUSIC

AND YOU



Music and You

By MRS. ADELE CLARK SUDLOW
Extension Music Specialist

How To Begin a Record Library

After you have selected the best phonograph that you can afford, preferably one with three speeds (78 rpm, 45 rpm, and 33½ rpm), you are ready to begin your home record library. Long-playing records withstand rougher treatment than do the 78's, are easier to store, and will play up to thirty-two minutes per side without interruptions. They're not literally "unbreakable," but they are tough.

When building a record collection, you should include different types of music—some classical, symphonic, modern, romantic, etc. The entire family should have a voice in selecting records for the family library. Do not be alarmed if Eddie Fisher occasionally wins out over Toscanini. When there is great music in the home, it will make itself known in the hearts and minds of the children at the proper time. "Music is caught, not taught."

The following list is merely a basis on which to begin building a record library. Because there is such a vast amount of fine music, it is like selecting a few apples from a huge basket of likable apples. As to vocal music, the following list contains no specific recommendation. Make your selections from your favorite first-rate artists and choral groups. To your basic record library, add music according to your enjoyment or selections suggested in the list of favorite compositions for any age.

Carnival of the Animals..... SAINT-SAENS

Concertos:

BEETHOVEN...Concerto No. 5 for piano and orchestra in E-Flat Major

GRIEG...Concerto for piano and orchestra in A-Minor, Op. 16

MENDELSSOHN.....Violin Concerto

RACHMANINOFF...Concerto No. 2 for piano and orchestra, in C-Minor, Op. 18

TCHAIKOVSKY...Concerto No. 1 for piano and orchestra, in B-Flat Minor, Op. 23

Eine Kleine Nachtmusik..... MOZART

Fire Bird Suite..... STRAVINSKY

Gayne Ballet Suite..... KHACHATRIAN

Grand Canyon Suite..... GROFF

Hary Janos Suite..... KODALY

Midsummer Night's Dream Music.....

MENDELSSOHN

Nutcracker Suite..... TCHAIKOVSKY

Peer Gynt Suite..... GRIEG

Peter and the Wolf..... PROKOFIEFF

Rhapsody in Blue..... GERSHWIN

Roumanian Rhapsody No. 1 in A-Major.....

ENESCO

Rusty in Orchestraville..... LIVINGSTON

Sonata No. 14 in C-Sharp Minor.. BEETHOVEN

Symphonic Tone Poems

Danse Macabre..... SAINT-SAENS

Finlandia..... SIBELIUS

The Moldau..... SMETANA

Prelude to the Afternoon of a Faun.....

DEBUSSY

<i>The Sorcerer's Apprentice</i>	DUKAS	DVORAK.....Symphony No. 5 in E-Minor,
<i>Till Eulenspiegel's Merry Pranks</i>		Op. 95 (New World Symphony)
.....	R. STRAUSS	HAYDN.....Symphony No. 94 in G (Sur-
<i>Symphonie Espagnole</i>	LALO	prise Symphony)
Symphonies:		HAYDN.....Toy Symphony
BEETHOVEN.....Symphony No. 5 in C-		McDONALD.....Children's Symphony
Minor		SCHUBERT.....Symphony No. 8, in B-Minor
		(Unfinished Symphony)

Suggested Selections for Any Age

Use this list of selections merely as a guide in choosing records which have universal appeal to almost any age and as supplementary material to your basic music library. Other selections may be added according to your enjoyment.

<i>Air for G String</i>	BACH
<i>Album Leaf, Op. 28, No. 3</i>	GRIEG
<i>All Through the Night</i>	Welsh Carol
<i>Andante Cantabile</i> (string quartet)	
.....	TCHAIKOVSKY
<i>Ave Maria</i>	SCHUBERT
<i>Babes in Toyland</i>	HERBERT
(March of the Toys)	
<i>Bee, The</i>	SCHUBERT
<i>Bells of St. Mary's, The</i>	FURBER
<i>Blue Danube, The</i>	J. STRAUSS, JR.
<i>Carnival of the Animals</i>	SAINT-SAENS
<i>Chicken Reel</i>	ANDERSON
<i>Christmas Carols</i>	(Selected)
<i>Country Gardens</i>	GRAINGER
<i>Coronation March from The Prophet</i>	
.....	MEYERBEER
<i>Cradle Song</i>	BRAHMS
(Lullaby) (Wiegenlied)	
<i>Dance of the Hours</i>	PONCHIELLI
<i>Dancing Doll</i>	POLDINI
(Waltzing Doll)	
<i>Danny Boy</i>	Old Irish Air
<i>Flight of the Bumblebee</i>	RIMSKY-KORSAKOFF
<i>Funeral March of a Marionette</i>	GOUNOD
<i>Grand March from Aida</i>	VERDI
<i>Hansel and Gretel</i> (Prelude).....	
.....	HUMPERDINCK

<i>Humoresque, Op. 101, No. 7</i>	DVORAK
Hymns.....	(Selected)
<i>Leibestraum No. 3</i>	LISZT
<i>Lord's Prayer, The</i>	MALLOTTE
<i>March of the Little Lead Soldiers</i>	
.....	PIERNE
<i>March Militaire</i>	SCHUBERT
<i>I Love A Parade</i>	ARLEN
Marches.....	SOUSA
Colonel Bogey	
El Capitan	
Hands Across the Sea	
High School Cadets	
King Cotton	
Liberty Bell	
Semper Fidelis	
Stars and Stripes Forever	
The Thunderer	
Washington Post March	
<i>Meditation from Thais</i>	MASSENET
<i>Melody in F</i>	RUBINSTEIN
<i>Minuet in G</i>	BEETHOVEN
<i>Music Box, The</i>	LIADOFF
<i>Nutcracker Suite</i>	TCHAIKOVSKY
<i>Parade of the Wooden Soldiers</i>	JESSELS
<i>Shepherd's Hey</i>	GRAINGER
<i>Skater's Waltz, The</i>	WALDTEUFEL
<i>Sleigh Ride</i>	ANDERSON
<i>The Swan</i>	SAINT-SAENS
<i>To A Water Lily</i>	MAC DOWELL
<i>To A Wild Rose</i>	MAC DOWELL
<i>Traumerei</i>	SCHUMANN
<i>Waltz in A-Flat</i>	BRAHMS
<i>Wild Horseman, The</i>	SCHUMANN

Selection of Records for Children

Are you dazzled by the brilliant display of records in a music shop? How can you introduce the musical classics to children? Why is a child fascinated by one record and indifferent to another? What would a very young child be interested in? How does one go about selecting records for children? What is the best way to build a children's record collection?

Only by knowing the effects that records have on children can you answer these questions.

Age

The age of a child offers an important key to record selection.

Up to the age of two a child's response to records—if at all—generally will be to a simple, rhythmical piece of music.

The *two and three-year-old* child usually has a limited interest, but does enjoy singing and responding to the simple, melodic pieces of music such as the "Mother Goose" rhymes. Some enjoy the conversational, repetitive stories, too.

Between the ages of *four to six*, the children are proud to be able to handle their own records and phonographs. They are interested in stories about animals; familiar people and places; moving things—trains, horses, children, etc.; and in activity participation. The melodies should still be simple, short, tuneful, and rhythmical.

The *six to nine-year-old* has really developed. Even though he is still interested in children and animals, he has come to enjoy fairy tales and the more complex music—instrumental music which tells a story, folk songs, etc.

Between the ages of *nine and twelve*, children are ready for the more difficult program music, folk songs, art songs, and music of the great masters. Boys want a lot of action

—tales of adventure and distant peoples. Girls enjoy this too but are also interested in fairy tales and in stories concerning school and home life. About the age of *twelve*, adult tastes and interests are resembled more and more.

No two children have exactly the same tastes. Some have special tastes. While most young children do not appreciate symphonic music, others take to it readily. The love for music is present in every child unless it has been thwarted or suppressed. Selecting a record album, therefore, depends upon the child's abilities, tastes, interests, and development.

What Is a Good Story?

Action is one of the main features of a good story. Suspense should be aroused quickly and maintained until the last possible moment. Younger children appreciate simplicity in setting, scene shifts, and in the number of characters.

Consider the *effect of the content* on the child.

Humor in a story is most welcome. Playing with words gives a child endless satisfaction. Youngsters are set into peals of laughter by the clash and repetition of words. Almost anything out of its usual place makes children laugh.

If a story is to teach or deliver a *message*, it must first excite interest. Whatever children like, they will listen to over and over again. Consequently, the message sinks deep into a child's thoughts. Because stories arouse such deep emotions and vivid imagery, they can be powerful instruments in a child's development. These emotions are brought about through character, characters, or situation identification with himself.

In a musical story, the *narration* expresses what the music is saying. As children grow older, they prefer dramatization to narration.

A child is entertained by the *story*—not the star—as long as it is told well.

Background music and *incidental songs* can either improve or spoil the effectiveness of a story. Incidental songs should stem from the plot and carry the story forward while background music must be authentic to the situation and create the desired mood. For example, cowboy songs should be accompanied only by the instruments that he actually plays—the guitar, accordian, etc. Children absorb a great deal of music even though it is secondary to the story.

Music in the Home

When purchasing a record player for your child, select one which can reproduce tone adequately. "Would you be satisfied with it for playing your own records?" is a good criterion to apply to the adequacy of the player. Beware of the phonograph whose appeal lies only in its appearance—that of a merry-go-round, drum, etc.—rather than in its tone reproduction. The size of the record it will hold is also important. A table model, manual type player is the easiest for a child to handle. However, if your child has the ability to handle an automatic machine and prefers to listen to a number of records in sequence without interrupting his activities, then this should be his choice. Before making a decision, weigh the advantages of both types of phonographs against your child's ability.

If a child has music presented to him as a pleasurable experience in early childhood, he will get infinite pleasure from it in later years. Because there's music in every child, all he needs is a chance to hear and make it. Many families have discovered that family music times pay untold dividends in fun, companionship, and in developing a love of music. Even by telling children stories about the composition can they become interested in music. If children are given the opportunity to make music by instruments, by sing-

ing, and by hearing various types of music, they can develop their own musical tastes. You can't do it for them, but you can do it with them. There can be no greater pleasure than sharing things with those you love.

Youngsters like to do things to rhythm, and before long, they'll be singing the tunes which they have heard on record or the radio. The kinds of activities which appeal to a child depend upon his age and interests.

Remember These Points

1. Select records which contain a good model of tone quality because children are the best imitators in the world.
2. Select children's records for the story material. (Because records of this type are flooding the market, choose wisely.)
3. Purchase only non-breakable records which contain:
 - A. Clear quality—cost doesn't always indicate quality.
 - B. Adequate, appropriate background.
 - C. Clear narration and singing voices.
 - D. Sufficient volume.
 - E. No scratches, bumps, or warping (check under light).
 - F. No sharp surface "hiss."
4. Build a well-rounded collection of records—songs for singing, stories and music for listening, activity records, etc.
5. Play through the record in its entirety—titles are often misleading.
6. Check the jacket or envelope to be sure that there are full-color illustrations, explanations or story for the child to follow, etc.
7. Do not judge children's records by adult standards. (In buying records, if at all possible, have the child with you to help make the choice, as a child's interests, taste, language, understanding, etc. are so different from that of an adult's.)

Tales and Tunes

For Children from 2 to 12

Alice In Orchestralia

(Records of Knowledge Album)

While Alice is attending an orchestral concert, she falls asleep and finds herself in Orchestralia where she is taken on a tour of the various sections of an orchestra and is introduced to the various instruments. After she has toured the cities in Orchestralia, she awakens to find herself back in her own country with the orchestra still playing. Throughout the album there is a bit of mystery to fascinate the youngsters.

Aladdin and His Wonderful Lamp

(Musicraft RR-11 M87)

This is a dramatization of the Arabian Nights' story set to the second movement of Rimsky - Korsakoff's "Scheherazade Suite."

The Big Engine

(Young People's YPR-613)

The contents of this record include direct suggestions for activities, accentuated rhythms, and descriptive lyrics.

Follow the Sunset

(Folkways Records FP 706) (33½ RPM only)

In this introduction to geography, the listener is taken westward and follows the sunsets as he encircles the world. This presentation of lullabies from different countries is performed with the accompaniment of guitar, autoharp, flute, and drum played singly. It is an adaptation from the book of the same title written by Herman and Nina Schneider.

Jazz Band

(Young People's YPR-410)

Chief Masumbo is brought from Africa to America. When he is freed, he plays the

drum, which he had taken with him, in a New Orleans' cafe. Throughout the country spread the songs of his people and the beat of his drum—the birth of the blues.

Little Black Sambo

(Columbia MJ-28)

This is an adaptation of the story which has been popular with children for many years.

The Little Engine That Could

(Victor Y341 Y318)

Appealing to children's interest in trains is the suspense story about the freight engine that takes toys from Hither to Yon. Several engines pass by the engine which has broken down but refuse to help. Eventually, a little blue engine stops and pulls the train over the mountain.

Little Toot

(Capitol DAS-80)

Taken from Walt Disney's "Melody Time" is the story of Little Toot, a tiny tugboat, who cannot behave and pushes a liner onto shore. Police boats take him way out in the ocean and leave him. In the storm which follows, he saves an ocean liner caught on the rocks.

One String Fiddle

(Victor Y340 Y319)

Old Fiddler induces Irby, a little boy, to try for third prize in the fiddling match by composing an original tune. This story gives children the idea of how melodies can be created from the sounds around them, as Irby puts together a tune from a newsboy's cry, a radio station chime, a brass band, a train whistle, etc., and wins first prize.

Pee-Wee the Piccolo

(Victor Y344 Y322)

Pee-Wee the Piccolo searches for a solo that he needs for a concert, but the owl has it. Eventually, he returns it to Pee-Wee in exchange for another tune.

Rusty in Orchestraville

(Capitol BC-35)

Rusty, a young boy who balks at piano practice, finds himself in a dream in Orchestraville where the instruments actually talk via Sonovox. After meeting the orchestra conductor, Rusty is taken on a tour and is introduced to all the instruments of the orchestra. Through the magic of "Orchestraville," young Rusty is able to play any instrument, even without practicing. There is a bit of suspense throughout the records, but the climax comes when Rusty is permitted to play the piano. Excerpts from favorite classical compositions are heard throughout the album.

Sidewalk Songs

(Mercury Childcraft 32)

The "boy caller" presents the singing invitation to come along and play sidewalk games and sing songs. Included are "Loo-by Loo," "Round and Round the Village," "Sally Waters," and "Bingo."

Songs About Woodwinds

(Golden Records S81)

Appropriate and well-known selections

are played after each woodwind instrument is introduced.

Sparky's Magic Piano

(Capitol BC-73 H-3003)

Sparky, a little boy who has difficulty with his piano lessons, dreams that he has a magic piano on which he can play anything. His teacher and parents thought him to be the greatest living child prodigy. The record is similar to "Rusty in Orchestraville" in many respects.

Tiny Tunes

(Record Guild of America R146)

Some of the nursery rhymes include: "Humpty Dumpty," "Simple Simon," "Little Boy Blue," "Sing a Song of Sixpence," "There Was a Little Girl," etc.

Treasure Island

(Columbia MM553 ML4038)

Much of the excitement and adventure of the original story is recreated through this recording.

Tubby the Tuba

(Columbia J-69 J4-69)

(Decca CU-106)

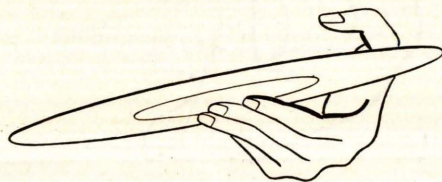
Tubby the Tuba is forlorn because he is not permitted to play a melody—merely "Oom-pah"—until he wanders to the river where he meets a bullfrog who teaches him a suitable song to play with an orchestra.

Record Care

If you are building your own record collection, you will be interested in the following suggestions on storage and record care.

Handling

1. Examine every new record before buying for dents, scratches, other blemishes, and warping.

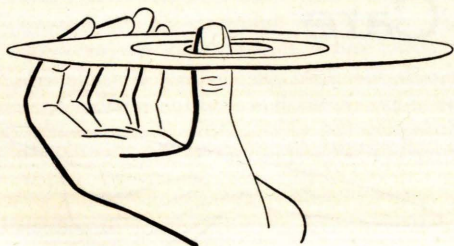


Balance record on unrecorded center.



Place record in jacket in this manner.

2. Buckle the record jacket by pressing it between one hand and your body when removing or replacing a disk in order to avoid scratching or scuffing the record surface. See illustration above.
3. To pull the record out of its jacket, grasp it by the very edge—the unrecorded outside band.
4. Clean out the inside of the record jacket to remove tiny bits of cardboard, record ma-



Handle 45 rpm records as illustrated above.

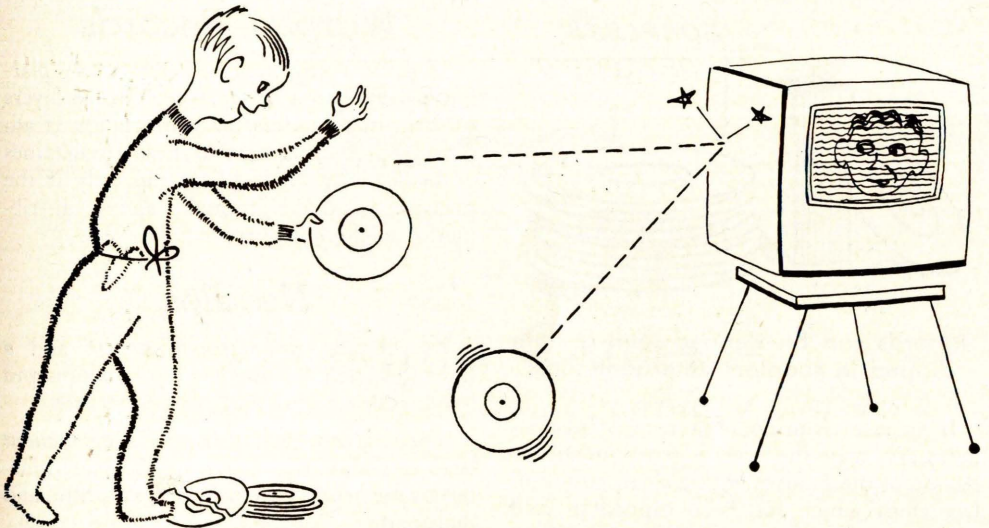
terial, etc. which can cause scratches or indentations.

5. Avoid touching the recorded grooves as fingerprints cause “pops” and increased annoying surface noise.
 - A. When handling a record, grasp the edge with the thumb while the tips of the fingers balance the record at the unrecorded center of the disk. See illustration on page 7.
 - B. The “45” records should be handled with the thumb through the large center hole with the fingers grasping the outside edge of the record.
 - C. Cradle the record between the hands when placing it on a turntable or changer.
 - D. Flip records over by letting the edges rotate in the palms of your hands.

Storage

Even though long-playing records are described as “nonbreakable,” they are not indestructible. Any plastic material, such as an LP record, is subject to warping or bending by excessively high temperatures or by leaving under a mechanical stress for a sufficiently long time. Therefore, when records are not in use, they should be stored properly.

1. Store records in an upright position, in their original containers, held firmly—not tightly—between other records or books so that they cannot slip or slide off at an angle.
2. “45” records may be stored either vertically or piled flat.
3. When you are through playing a record, put it back into its cover—do not leave on a turntable.
4. Avoid excessively high temperatures which may be reached by storing records near radiators, hot water pipes, fireplaces, or in direct sunlight.
5. Single records (in their jackets) can be stored horizontally if the surface on which



"Non-breakable" records are not indestructible.

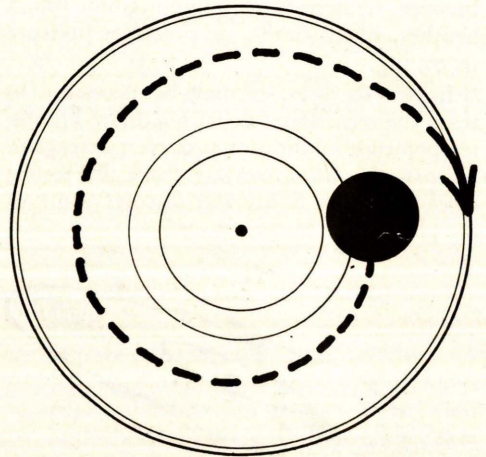
they are laid is perfectly flat. Horizontal storage, even on a narrow shelf, means that the bottom record carries the weight of all those on top of it and that if one record in the pile is removed or replaced, all above it must be moved.

6. If records have been allowed to reach zero temperatures, they become slightly brittle, but no harm will result if they are slowly brought back to normal room temperature. Brittleness disappears as normal temperature returns.

Dust and Other Matter

Because vinylite has a tendency to build up a static electric charge that attracts dust, a new record should be given an antistatic cleaning before it is played the first time. This can be done at various intervals by using a chemically treated cloth or a liquid spray for that purpose.

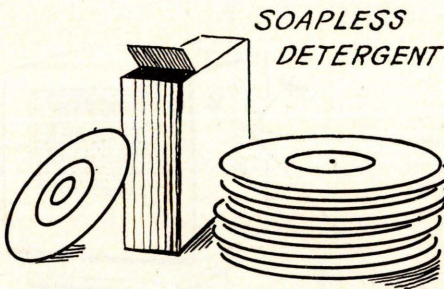
Be sure that the turntable mat is perfectly clean before playing a record. An occasional



Clean record in direction of the grooves.

application of the vacuum cleaner attachment or nozzle to the turntable is advantageous.

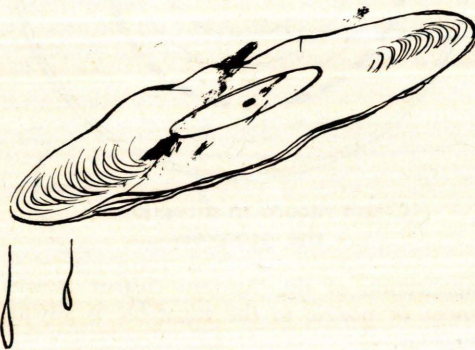
Record playing surfaces should be kept free from fingerprints or similar smears.



Records can be cleaned with a cloth dipped in soapless detergent suds.

If surface cleaning of a record becomes necessary, wipe the surface gently in the direction of the grooves with a clean, soft, lint-free cloth which has been dipped in cold water and wrung as dry as possible. Care must be exercised in rubbing or wiping the record surface so that the grooves will not become scratched or scuffed from rough brushes, dusty cloths, or excessive pressure in wiping.

In severe cases, it may be necessary to wash the record surface with a diluted room-temperature solution of a *soapless detergent*. Keep such solutions away from the record label. Cleaning fluids will dissolve some of the plastics in the record surface.



Warped records can be brought back in use by placing between glass.

Warped Records

Slight warping may be corrected by placing a record on a flat surface between layers of glass in a moderately warm place. If additional pressure is needed, heavy magazines or books may be piled on top only if the pressure is added gradually and is distributed over the entire record.

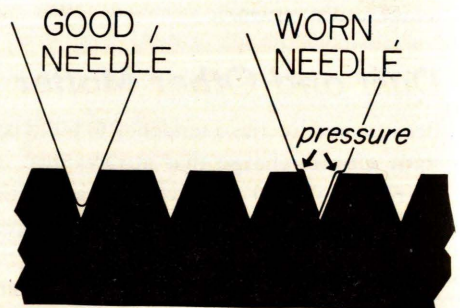
Needles

Use a true microgroove needle and a light tone-arm for the best reproduction and longest life of your long-playing records.

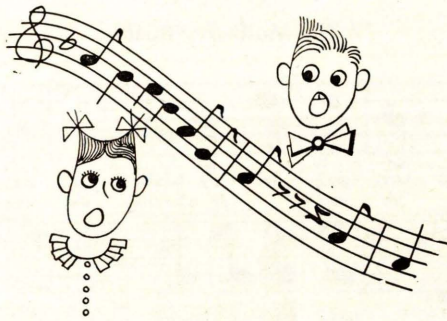
There is *no* such thing as a *permanent needle*. Today, the most commonly used materials for needles are osmium, sapphire, and diamond.

Make periodic microscopic checks of a needle, as the length of its life depends upon the following factors: (1) the durability of the material from which the tip is made, (2) condition of the records, (3) the levelness of the turntable, (4) the make and model of cartridge, and (5) the design of the tone-arm and the condition of its bearings. (A cracked record can damage both the needle and the pickup.)

The motor should drive the turntable at an even speed and without rumble.



Check needles periodically with a microscope for best reproduction and long life.



Singing Games

For Pre-School and Early Elementary Children

Paw Paw Patch

Lively

Early American Singing Game

Where, O where is sweet lit - tle Nel - lie*, Where, O where is
Come on, boys, let's go find her, Come on, boys,

Sweet lit - tle Nel - lie, Where, O where is sweet lit - tle Nel - lie?
let's go find hers Come on, boys, let's go find her,

'Way down yon - der in the paw paw patch.

3. Pickin' up pawpaws, puttin' 'em in her pocket, etc.

*Substitute the name of the person at the head of the line.

The boys are in one line, facing their partners in the opposite line. The girls are on the right as the partners face the head of the set.

- (1) Using the name of the girl at the head of the line, sing the first verse as she turns to the right and skips down behind the line of girls and on behind the line of boys, and back to her place.
- (2) During the second verse, the same girl

skips around the set, followed by the line of boys until all are back in position.

- (3) All sing the third verse. Without a pause, the first boy in line joins hands with the first girl—each boy in line takes his partner; then, all follow the head couple down the line to the right. At the foot of the line the head couple forms an arch and others skip back to their places. The first verse is sung again to the new girl at the head and is repeated for each girl in turn. Play through the game for the boys using, "Where, O where is poor little Willie?", etc.

The Mulberry Bush

English Nursery Tune

1. Here we go round the mul-ber-ry bush, the mul-ber-ry bush, the
 2. This is the way we wash our clothes, we wash our clothes, we
 mul-ber-ry bush, Here we go round the mul-ber-ry bush,
 wash our clothes, This is the way we wash our clothes,
 So ear-ly in the morn-ing.
 So ear-ly Mon-day morn-ing.

3. This is the way we iron our clothes, . . . So early Tuesday morning
4. This is the way we scrub the floor, . . . So early Wednesday morning
5. This is the way we mend our clothes, . . . So early Thursday morning
6. This is the way we sweep the floor, . . . So early Friday morning
7. This is the way we bake our bread, . . . So early Saturday morning
8. This is the way we go to church, . . . So early Sunday morning

As the first stanza is sung, the players form a circle, join hands, and move to the left. Beginning with the second verse, the players stand still, drop hands, and go through the action suggested by the words.

Ten Little Indians

One lit-tle, two lit-tle, three lit-tle In-dians,
 Ten lit-tle, nine lit-tle, eight lit-tle In-dians,
 Four lit-tle, five lit-tle, six lit-tle In-dians, Sev'n lit-tle, eight lit-tle,
 Sev'n lit-tle, six lit-tle, five lit-tle In-dians, Four lit-tle, three lit-tle,
 nine lit-tle In-dians, Ten lit-tle In-dian boys.
 two lit-tle In-dians, One lit-tle In-dian boy.

Ten children are selected to appear suddenly—one by one—walking Indian fashion. As the second stanza is sung, they disap-

pear one by one. An Indian "whoop" may be given at the end of the song.

Hickory, Dickory, Dock!

Hick - o - ry, dick - o - ry, dock! The mouse ran up the clock. The
 clock struck one, The mouse ran down, Hick - o - ry, dick - o - ry, dock! Tick tock!

Version 1

The children form a circle, lean forward, and stiffly swing their arms imitating a pendulum on the phrase "Hickory, dickory, dock." Move the fingers of the right hand up the left arm on "The mouse ran up the clock." On the word "One" clap the hands above the head. Move the fingers of the right hand down the left arm on "The mouse ran down." Finish with the pendulum swing and stamp twice on "tick-tock."

Version 2

Whenever the rests appear in the music, add "Tick-tock" on the notes "C, F" (sol, do). Form a double circle, partners facing. Swing arms right, left, right, in front stiffly, representing a pendulum on "Hickory, dickory, dock." Stamp twice on "tick-tock." Change places with your partner with short running steps and stamp again on "tick-tock." Clap hands overhead on "The clock struck 'one' and run back to place. Repeat the swinging pendulum and stamps on "Hickory, dickory, dock, tick-tock."

The Farmer In The Dell

English Singing Game

The farm-er in the dell, --- The farm - er in the dell,
 Heigh . oh the der - ry oh, The farm - er in the dell.

2. The farmer takes a wife, etc.
3. The wife takes a child, etc.
4. The child takes a nurse, etc.
5. The nurse takes the dog, etc .
6. The dog takes the cat, etc.
7. The cat takes the rat, etc.
8. The rat takes the cheese, etc.

9. The cheese stands alone, etc.

The children form a circle with one in the center who represents the farmer. While the second verse is being sung, he chooses a "wife." Each new-comer chooses another until the last verse when all but the cheese return to the circle. The cheese then becomes the farmer and the game is repeated.

Round The Village

--English Game Song

1. Round and round the vil - lage, Round and round the vil - lage,
 2. In and out the win - dows, In and out the win - dows,
 Round and round the vil - lage, As we have done be - fore.--
 In and out the win - dows, As we have done be - fore.--

3. Stand and face your partner, etc.
4. Follow him (her) to London, etc.
5. Shake your hand and leave him (her).

Two circles, one inside the other, are formed by the children. (Verse 1) While the inner circle stands still and sings the first stanza, the outer circle marches around it. (2) The outer circle players stand well apart and sing the second stanza while the inner

circle weaves "in and out the windows." (3) Both circles stand still and face each other, all players singing and making a low bow on the words "As we have done before" (4) While the outer circle stands still and sings the next stanza, the inner circle marches around. (5) During the last stanza, the inner circle stands still and sings. The outer circle children march around and wave their hands in farewell.

London Bridge

English Singing Game

1. Lon - don Bridge is fall - ing down, fall - ing down, fall - ing down,
 2. Build it up with i - ron bars, i - ron bars, i - ron bars,
 Lon - don Bridge is fall - ing down, My Fair La - dy.
 Build it up with i - ron bars, My Fair La - dy.

This old singing game is played by having two people join hands with arms stretched upward to form the "bridge." The circle of players march beneath the "bridge" and on the words, "My Fair Lady," the bridge falls and encloses one of the players.

One of the two forming the bridge represents "gold" and the other "silver." As each person is caught, he is asked whether he chooses gold or silver, and then takes his place behind the player who represents his choice. The game ends with a tug of war after all have been made captives.

The Muffin Man

--Old English Nursery Song

1. O do you know the muf - fin man, The muf - fin man, the
 2. O yes, I know the muf - fin man, The muf - fin man, the

muf - fin man, O do you know the muf - fin man, That lives in Dru-ry Lane?
 muf - fin man, O yes, I know the muf - fin man, That lives in Dru-ry Lane.

Version 1

In this singing game of choosing and counting, a player skips in time to the music while another child is seated. The player sings a stanza which is answered by the other; then the two join hands and skip around the circle while they sing, "Two of us know," etc.

Version 2

All players form a single circle and join hands. One player is in the center. During

the first verse, the center player takes four skipping jumps forward and four backward. The others jump in place with their hands on their hips as they sing the second verse. Then the player in center and the one he is facing join hands and skip around the inside of the circle as they sing the next verse. Play is continued until all players are in the center. Sing the appropriate number as each third verse is repeated.

Hey Jim Along, Jim Along Josie

American Folk Song

Refrain: Hey Jim a - long, Jim a - long Jo - sie,
 Stanza 1. Walk Jim a - long, Jim a - long Jo - sie,

Hey Jim a - long, Jim a - long Jo.
 Walk Jim a - long, Jim a - long Jo.

2. Run Jim along, etc.
3. Hop Jim along, etc.
4. Tiptoe along, etc.

This Is Mother's Knives and Forks

Traditional Fingerplay Game

Two staves of music in G major (one sharp) and 6/8 time. The first staff contains the melody for the first two phrases, and the second staff contains the melody for the next two phrases. The lyrics are written below the notes.

This is moth-er's knives and forks, And this is moth-er's ta-ble;
 Here is sis-ter's look-ing-glass, And this is the ba-by's cra-dle

First phrase fingerplay: Put the back of hands together with the fingers extended and interlaced—as stacked knives and forks.

Second phrase: Without separating the hands, turn them over so that knuckles are up—forming “mother’s table.”

Third phrase: Raise the two pointer fingers above the table to form “sister’s looking-glass.”

Fourth phrase: Raise the two little fingers to form the other end of “baby’s cradle” and rock from the wrists.

The Farmer

--English Singing Game

Two staves of music in G major (one sharp) and 3/4 time. The first staff contains the melody for the first two verses, and the second staff contains the melody for the next two verses. The lyrics are written below the notes.

1. Shall I show you how the farm-er, Shall I show you how the farm-er,
 2. Oh, it's this way that the farm-er, Oh, it's this way that the farm-er,
 Shall I show you how the farm-er, Sows his bar-ley and wheat?
 Oh, it's this way that the farm-er, Sows his bar-ley and wheat!

3. Shall I show you how the farmer, etc.

Mows his barley and wheat?

4. Oh, it's this way that the farmer, etc.

Mows his barley and wheat!

5. Shall I show you how the farmer, etc.

Threshes barley and wheat?

6. Oh, it's this way that the farmer,

Threshes barley and wheat!

The children imitate the action suggested by the words; i.e., the children fold their left

arms across their breasts to represent sacks of grain and with their right hands take the grain out of the sacks and scatter it. During the fourth verse, the children hold imaginary plants with their left hands and cut them with make-believe scythes in their right hands. The action for the last verse is to thresh the grain with a flail and stamp at the same time.

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