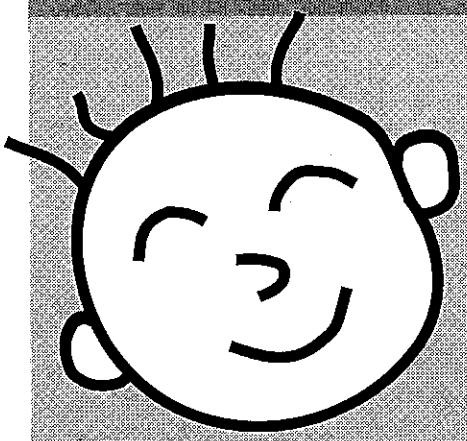
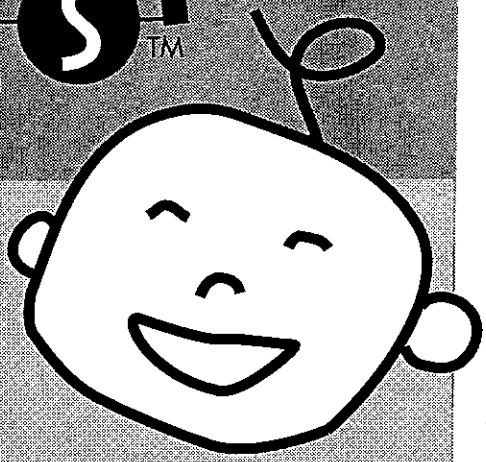
family music makers™





SING AND DANCE

VOLUME I

Acknowledgments

Family Music Makers Sing and Dance Volume I is dedicated to my father, the late Dr. Frank Gollan. As my first and best music teacher, he introduced me to the joy at the heart of making music. It is his legacy that I have always hoped to pass on to others.

I dedicate this collection to my mother, Edith Harper who taught art by making a safe place within which people who certain they could not draw explored painting. Her spirit continues to inspire me.

This collection is a revision of the original Sing and Dance I published in September 2000. Since then, many new songs, poems and activities have been added to the Family Music Makers repertoire. This revision has given us the opportunity to bring the wider range of material to the original repertoire. Many songs from the original Sing and Dance I are still part of this collection. Enjoy!

First, I am deeply grateful to Eric Kilburn founder of Wellspring Sound (Acton, MA). Your gentle soul and superb musicianship have guided this and previous collections to new heights of musical quality. Your profound belief in live music has had a tremendous impact on our ultimate sound. Thank you, thank you, and thank you. The completion of this project is due in large part to your leadership.

Grateful thanks as well to our original engineer, Rick Nichols of purplemountain arts. You guided me into the world of making CDs. I frequently tell the story of how we met: when you left a message for Maryellen on my phone telling her you would be teaching a class on how to make a CD! (I.e. a "wrong" number)

Thank you to my music buddy, Thomas Lissey. It has always been great fun working with you and in our case, one and one equals three!

Thanks to Roberta Altamari, your illustrations are charming and engaging. And Nikki (now age 5) is clearly following in mom's footsteps! Her pictures are equally delightful! Thank you for your dedication.

Family Music Makers owes a debt of gratitude to David Riccio (Boston College Small Business Development Center) without whose help this project would never have happened.

And of course, special hugs to my daughter, Rachel Dahan, and my sister, Deborah Harper Bono; your encouragement and support have carried me through the hills and valleys of this project.

Sing and Dance Volume I
Art Director: Freda Shapiro

Developed by Alice Gollan for Family Music Makers, Inc.
Illustrators: Roberta Altamari, Nikki Altamari
Music Typesetting: Matthew Van Brink

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PART 1: The Family Music Makers Program

Basic Philosophy:
The ideas and beliefs that underlie what we do in** Family Music Makers **classes

A recent note from a mom, Alicia C., expressed succinctly the ultimate goals of this program: "Music is not just something we do now, but something we are!"

Very young children learn through imitation and creative play. They imitate those people most important to them: namely, parents, nannies, other family members, etc. This is clearly true for language development, and it is also the case for musical development. Thus, at ***Family Music Makers***, we believe that **the best thing parents can do to enhance their child's musicality is to be musical themselves.** Parent participation in class - through singing, dancing and playing instruments - is the crucial element. Our classes not only provide the repertoire, but also show parents ways to use this music at home. For the children, the class primarily functions as a "music discovery room", as we show them what music sounds like, looks like and feels like.

In order to have the music available more than just once a week in class, parents/caregivers receive the repertoire on two CDs, and in the songbook/coloring book. In addition to words and music for the adults, the songbook contains a picture for each song. The style of the pictures is quite engaging to very young children, and we hope the children will color the pictures and put them in the "refrigerator gallery". If too young to color, the pictures can be used to illustrate each song. Because the songs in the songbook follow the order of the recordings, the songbook can also be used as a storybook.

What are the goals of this curriculum?
1. To help families enjoy music making as a family-centered activity.
2. To provide a rich, nurturing music environment in which every child can internalize the ability to sing in tune and the ability to keep a steady beat.

How does this curriculum meet those goals?
Highlights of the curriculum include the following points:

- Each child participates at his/her unique learning style in family-style music classes.
- Music is learned through imitation, creative play and repetition.
- Regardless of their own musical abilities, the participation of parents and caregivers provides a musical model for the children.
- To support the music at home, each family receives the repertoire in two CDs, and the songbook/coloring book.
- The repertoire contains a wide range of genre in a variety of tonalities, meters, and rhythms.

Who are the major influences on the *Family Music Makers* philosophy?
This approach is built on the work of Shinichi Suzuki, Jacques Dalcroze (Eurhythmics), and Dr. Edwin Gordon.

1. Shinichi Suzuki (1898 – 1998)
Suzuki believed that the learning of language provided a model for learning music.

He saw music education as a triangle formed by teacher, parent and child. Unlike traditional Western music education, Suzuki believed that the involvement of the parent was crucial. He felt that musical development starts with one's ears first; consequently the Suzuki method provides recordings of the repertoire through which young children hear what the music should sound like. This approach to learning to play an instrument is the exact opposite of the traditional Western approach, which begins with the visual aspect: reading music. Suzuki also saw music as a community activity, so students learned in groups as well as in individual lessons.

Another major difference between Suzuki and traditional Western music education can be seen in Suzuki recitals. Traditional Western recitals open with "beginners" and work up to the more advanced students. Suzuki students are linked by a common repertoire. Therefore, Suzuki recitals start with the most advanced students, who are then joined by the intermediate students and, finally, the beginners. Rather than feeling excluded, the youngest beginner is *included* in a musical "family" of students where the advanced students become the role models.

*Elements of the Suzuki approach that have informed **Family Music Makers** philosophy:*
- Parent Involvement
- Beginning with very young children (not counting the siblings who began pre-natally, our youngest enrollee came to his first class at 10 weeks old!)
- Listening
- Repetition
- Encouragement
- Learning with Other Children

2. Jacques Dalcroze (1865 – 1950) - Eurhythmics
A Swiss music educator in the 19th century, Dalcroze noted that it was very difficult for his piano students to play the correct rhythms in a piece. However, after the lesson as they walked to the door, the sound of their footsteps was in perfect rhythm. This epiphany was the basic realization that led him to develop an entirely new approach to music education. The Dalcroze approach is based on movement, using the entire body in motion to express musical ideas.

Known as *Eurhythmics*, this system teaches musicality for all musicians, rather than focusing on a particular instrument.

3. Dr. Edwin Gordon (Distinguished Professor in Residence, Univ. of South Carolina)
Dr. Gordon's contributions to contemporary music education are monumental. He developed a comprehensive theory about how very young children learn music and created the Gordon Music Aptitude Test. Gordon posits audiation as the basis of musical understanding. Audiation can be understood generally as the ability to hear music internally even when there is no music present externally. The rhythm and tonal patterns used in class are the foundation of the audiation process.

PART 2: The Class

The Children in Class

Very young children learn through play and imitation. A recent definition of play (from Educating and Caring for Very Young Children, Teachers College Press, 2001 – p.6) emphasizes that

> "Young children's freely chosen play should be the medium through which their development and learning occur…the medium of play also serves as a communications channel between adults and children…"

As a music discovery room for the children, each child's choice in class is valid.

If your child chooses to watch, that's fine. Children learn by watching as well. If your child chooses to do what the grownups are doing, that's fine. If your child chooses to wander around the room during class, that's fine.

The parents/caregivers in class

Here are guidelines for adults attending our classes.

- ***MUSICAL ENTHUSIASM REQUIRED, NO MUSICAL EXPERTISE NEEDED!***
  Few adults feel like accomplished singers and dancers. Without a musical model, how can children's musicality be nurtured? At FMM we create a safe environment within which you can explore singing and dancing and demonstrate the joy of music and movement to your children. Have fun too!

- ***CREATE A GROUP MUSICAL EXPERIENCE***
  Have you ever gotten goose bumps while singing songs around a campfire? When people make music as a group, magic happens! We can have these same wonderful moments in class with everyone focused on the music and class activities. You are showing your child how important music is to you.

- ***MANY CHILDREN PREFER TO OBESRVE IN CLASS AND DO AT HOME***
  Children are absorbing music all the time in class, even when it looks like they're not. While we do encourage grownup's enthuastic focus in class, there are never performance or achievement expectations for the children. It is at home that you will see (and hear) your child's musical behaviors skyrocket!

- ***ALLOW YOUR CHILD TO HOLD ON TO AN INSTRUMENT AS NEEDED***
  If your child wants to hold on to an instrument at the end of an activity, please allow it. In time the children learn the class ritual of returning instruments.

- ***FREEDOM OF MOVEMENT***
  Your child is free to explore the room during class. He/She does not have to stay on your lap or sit/stand next to you during the entire class. If your child wanders during class, ensure your child's safety as he/she moves around the room.

- ***LISTEN TO THE CD BETWEEN CLASS MEETINGS.***
  The more you listen to the CD, the sooner you will know the repertoire, and the more you will enjoy the class.

- ***USE THE SONGBOOK/COLORING BOOK AS A STORY BOOK.***
  The CD and the songbook present the songs/poems in the same order, so that you can use the songbook as a storybook. Each song is accompanied by a picture, which children old enough can color. One mom told us recently her child asks for a particular song by pointing to the picture in the songbook.

- ***SCHEDULE MAKEUP CLASSES (2 per session)***

- ***VISIT WITH YOUR FRIENDS BEFORE AND AFTER CLASS.***
  Building community around music is an important part of our program. We hope you will connect with other families you meet in class for play dates, etc.

PLEASE AVOID:

- ***TALKING WITH YOUR FRIENDS DURING CLASS***
  Class time is your opportunity to focus just on your child and making music. Conversations with friends divert your attention from your child, make the music secondary, and are a distraction to the other class participants and your teacher.

- ***EATING OR DRINKING IN CLASS***
  If your child absolutely has to eat or drink during class, PLEASE feed him/her outside of the view of the other children (except nursing moms).

- ***COMING TO CLASS IF YOUR CHILD IS SICK OR HAS HAD A FEVER IN THE PAST 24 HOURS.***

Part 3: The Repertoire

What values guided the selection of the songs and poems in the repertoire?
The first word in our name and our philosophy is *FAMILY.* Our goal is to help bring music into the heart and soul of each family. By facilitating the experience of making music, we hope that singing and dancing become part of what all family members do: infants, toddlers, pre-schoolers, parents and caregivers. Our *Sing and Dance* collections developed out of this basic value.

Some of the greatest children's educators have found that material that can charm and amuse the adult audience often engages young children as well. We have taken this approach to the Family Music Makers repertoire. We hope that our repertoire and its performance engage both adults and children. The children form an intense connection to the music and will ask to hear it often.

Variety of music is a major goal of our collections. We offer an extremely wide range of musical genres: American folk songs, bluegrass, blues, classical, jazz, lullaby, rock n' roll, rounds, traditional children's songs and poems, and World music. Volume I features music from Africa, Australia,

Rhythmic variation is also a very important component of our repertoire. The majority of Western music falls into two rhythmic categories (meter): *duple* (where the beats are organized in groups of two, music to "march" to) and *triple* (beats are in groups of three, music to "waltz" to). The majority of songs/poems in our collections are either in duple or triple meter.

We include many scales, which organize pitches in different ways: major, minor, and modal.

Finally, a most unique feature of our repertoire is songs about children's authentic life experiences. These songs are based on what the toddlers and pre-schoolers actually tell us when they come to class, and requests from parents. We learn what recent event has the most important meaning for the children since they share it with us with such excitement and trust! Our songwriters find the inspiration for many songs has come from the children themselves. These Kid's Life songs on Volume I are: Baby Brother Jig, Good Job, The Nanny Song,

Part 4: Instrument Making
Making maracas is a fun project. Here's how:

HOMEMADE MARACAS

Materials:
Clear Plastic soda (or water) bottles
Seed Beads (or any other noise-making material)
Epoxy

The pleasure of homemade maracas is that the children can see what is producing the sound and enjoy making their very own instrument. We find that empty plastic soda bottles or small 8 oz. water plastic bottles work very well. Be sure the bottle has dried completely for a few days.

Different contents of course produce different sounds. Lately we have used SEED BEADS (very small beads in different colors) for the contents. The beads produce a musical sound very similar to the eggs we use in class. These beads are available from Beadworks in Cambridge or Joanne's Fabrics or Pearl Art Supply or on the Web.

We recommend sealing the maraca permanently. We have used Loctite Plastix (Advanced Plastic Bonder) from Stop N Shop ($3.49).

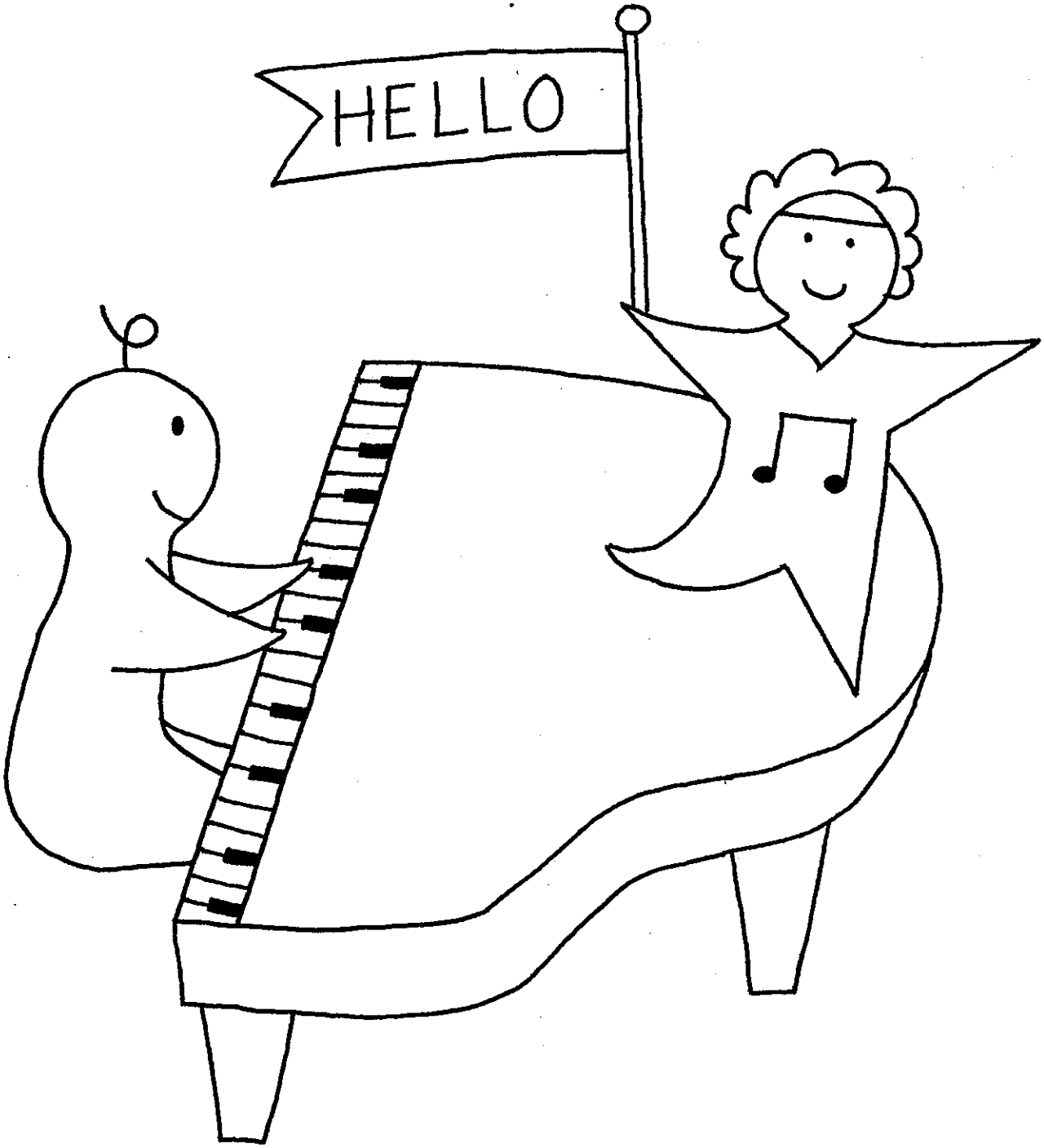
* *

If you have questions or comments, please call ***Family Music Makers*** at (617) 783-9818.

Welcome to

Sing and Dance

Volume I

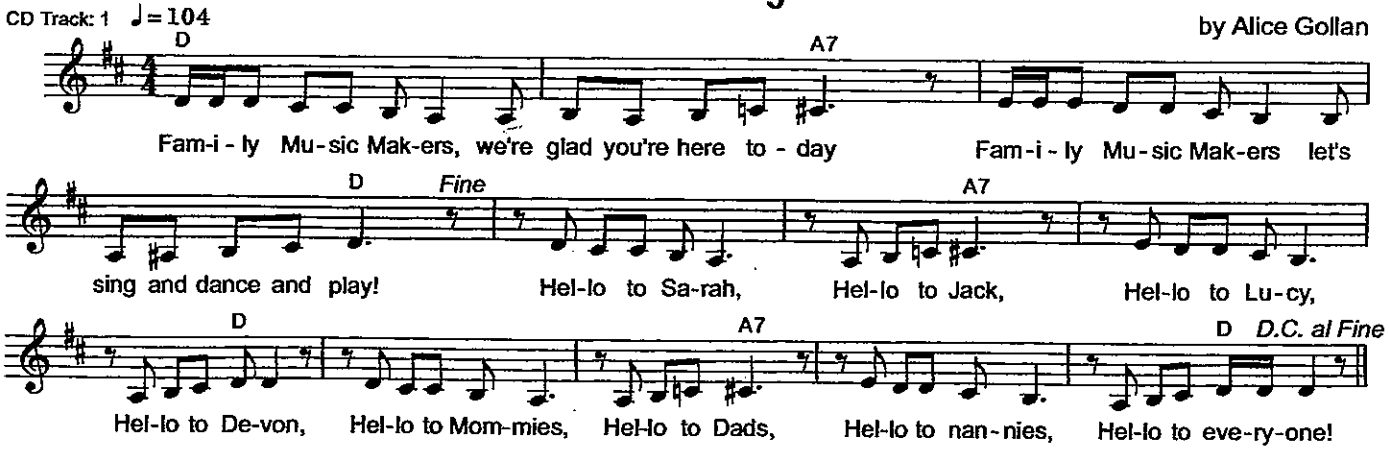


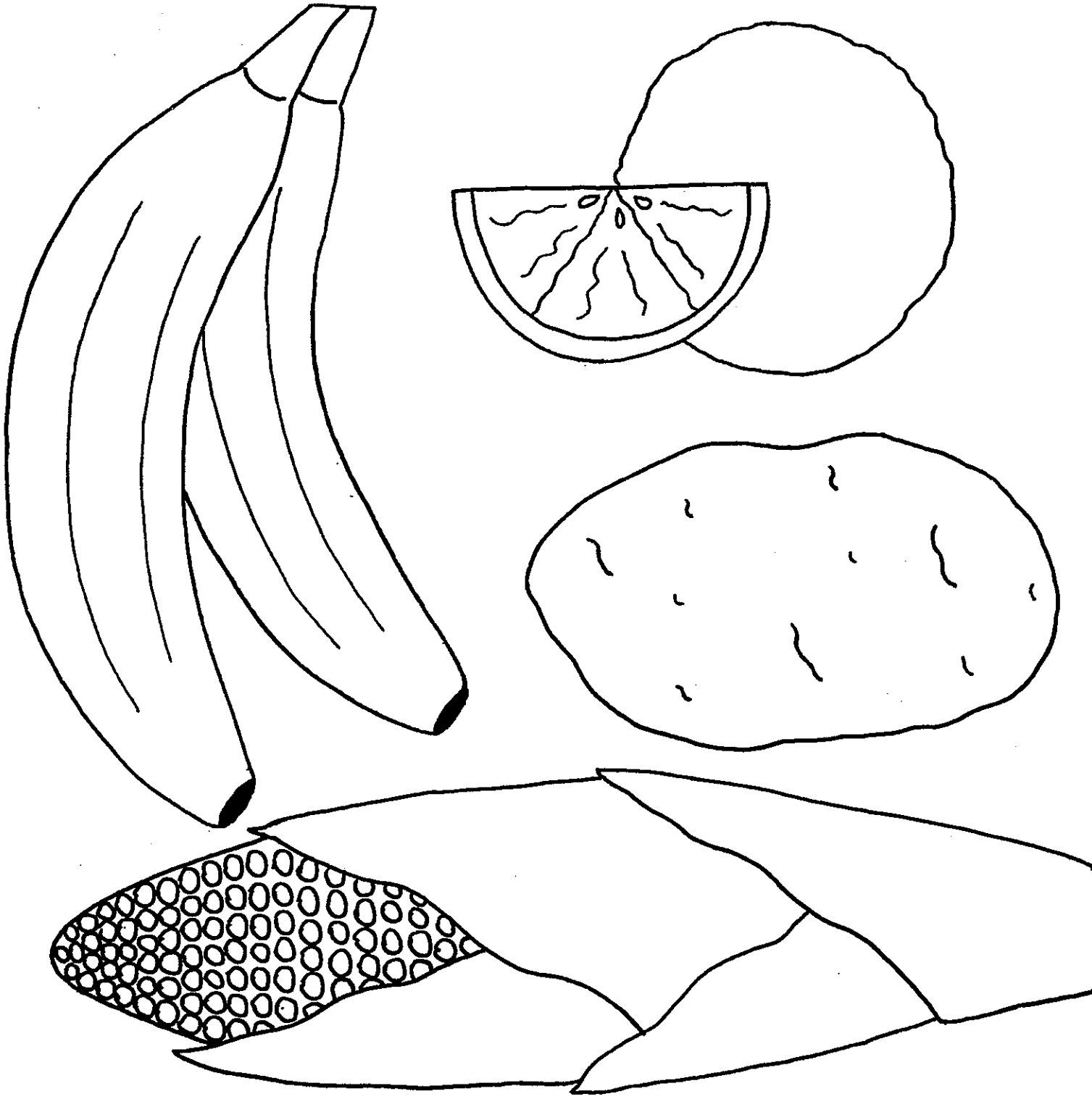
Tonality: D Major, Meter: Duple

CD Track: 1 ♩=104

Hello Song

by Alice Gollan



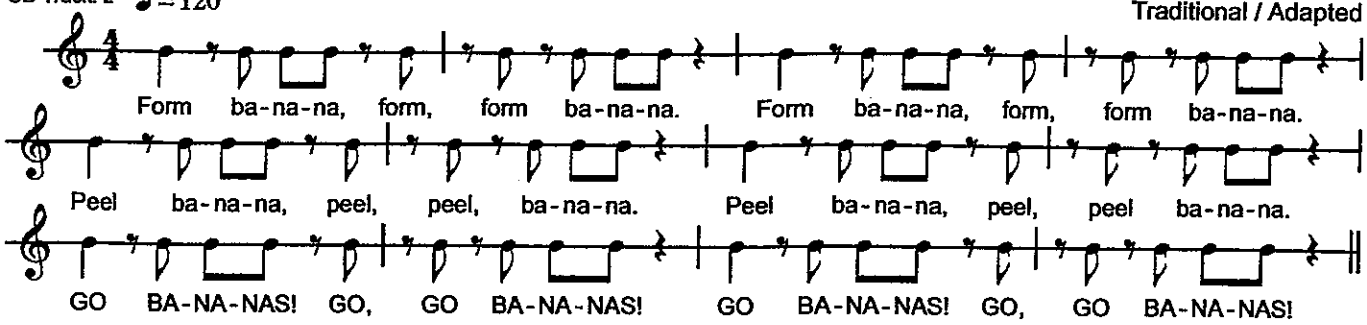


Meter: Duple

CD Track: 2 ♩ = 120

Bananas

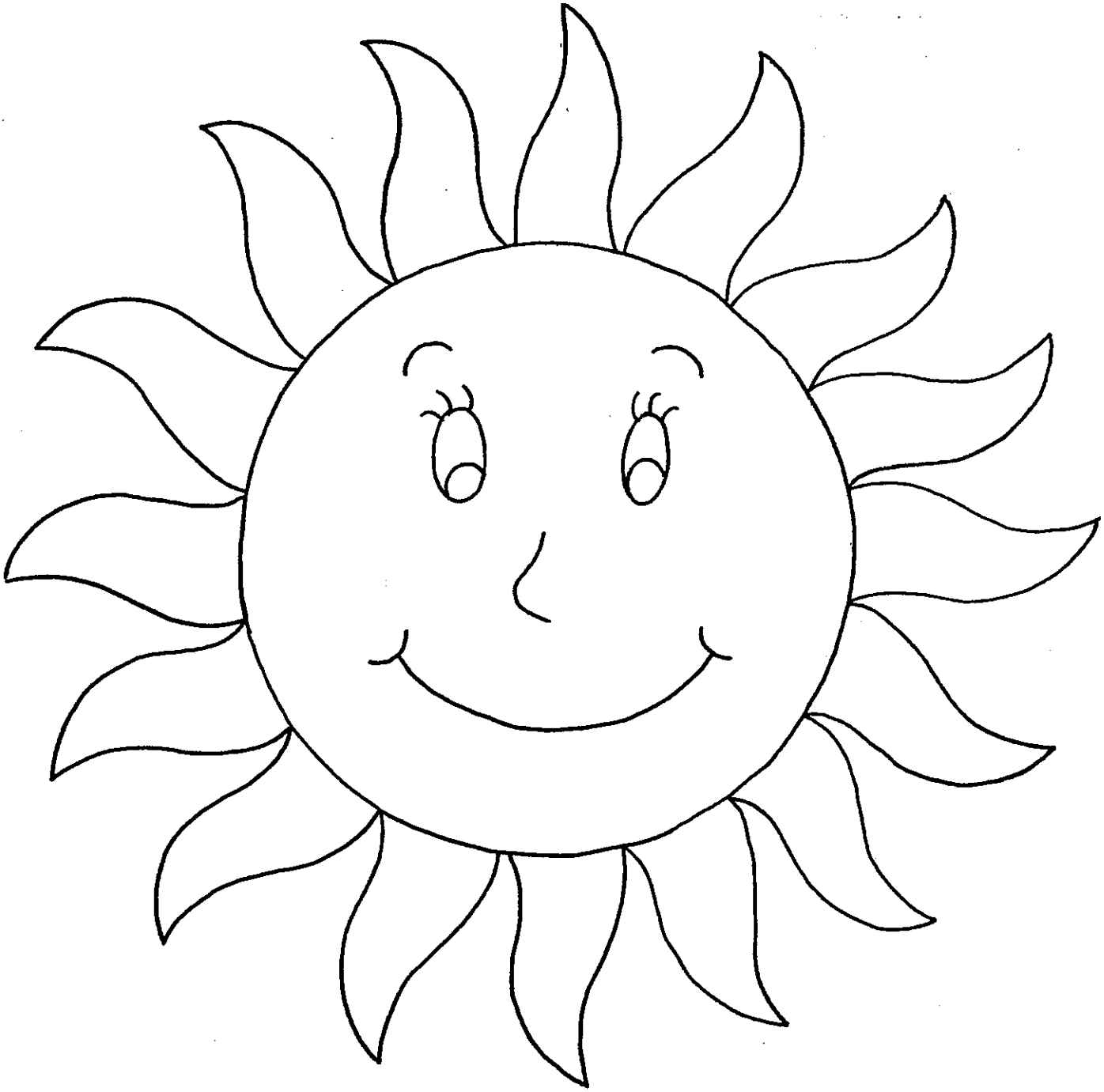
Traditional / Adapted



2. Form potato ...
Peel potato...
MASH POTATOES! ...

3. Form the corn ...
Shuck the corn ...
POP THE CORN! ...

4. Form the orange ...
Peel the orange ...
SQUEEZE THE ORANGE! ...



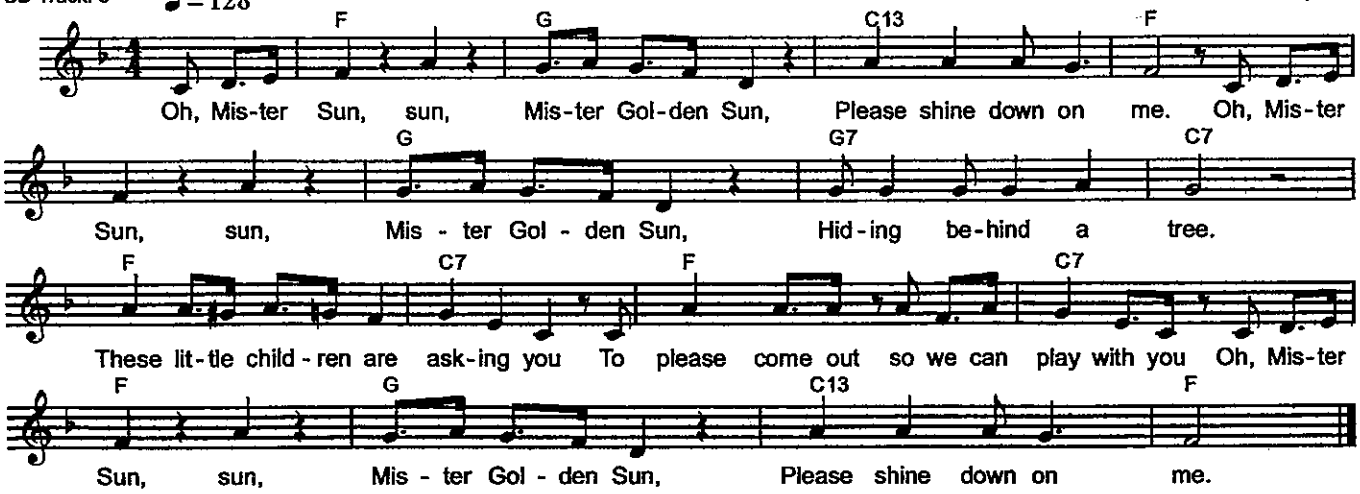
Mr. Sun

Tonality: F Major, Meter: Duple

CD Track: 3

♩ = 128

Traditional / Adapted

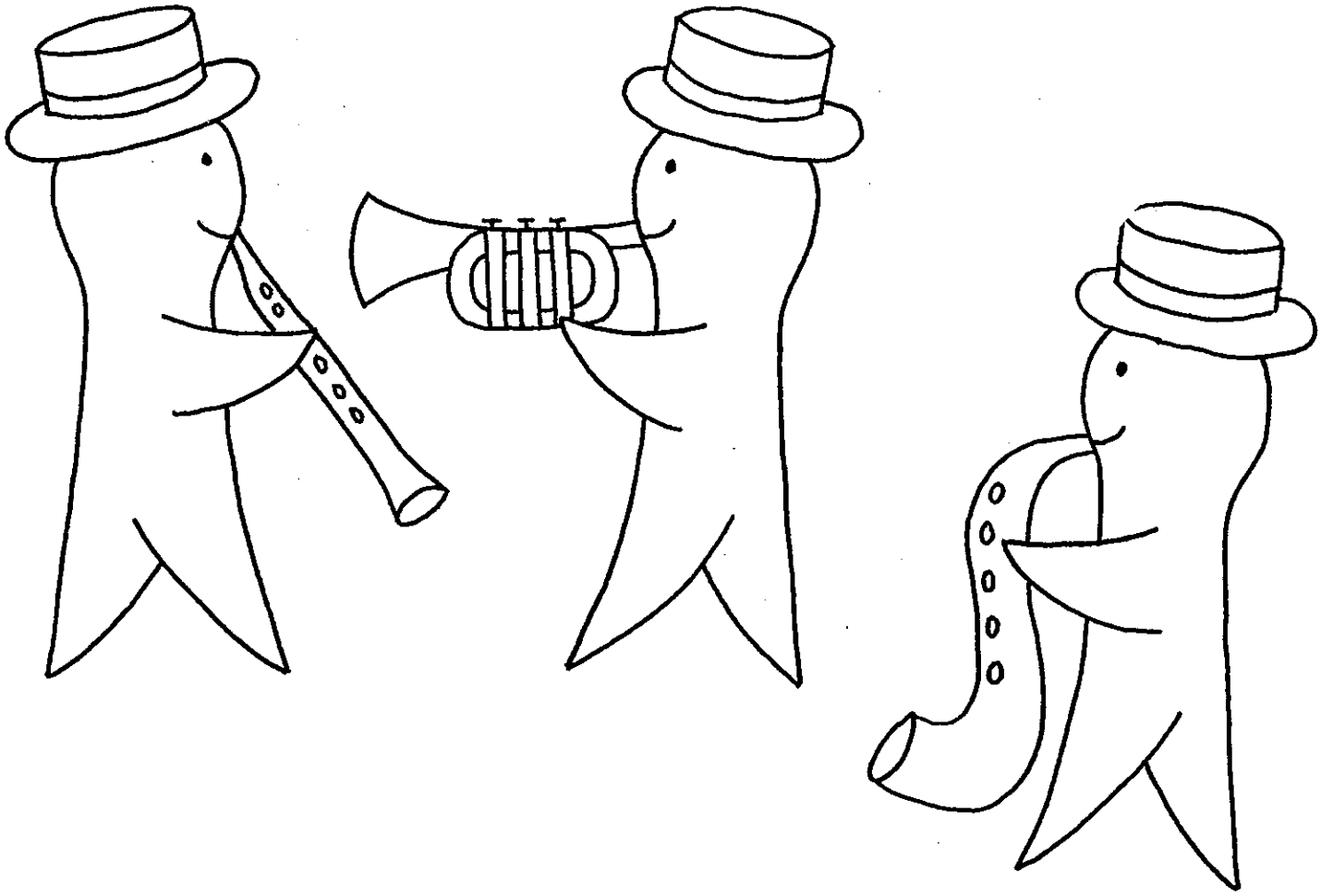


2. Oh, Mister Moon, moon,
Bright and silvery moon,
Please shine down on me.

Oh, Mister Moon, moon,
Bright and silvery moon,
Come from behind that tree,

I like to ramble,
And I like to roll,
But I like to find myself at home,

When the moon, moon,
Bright and silvery moon,
Comes shining down on me.



Meter: Duple Swing

CD Track: 4

Alexander's Ragtime Band

Irving Berlin (1888-1989)
used with permission

Moderately Fast

F C13 F

Come on and hear, Come on and hear, Al-ex-an-der's Rag-time Band! Come on and

B♭

hear, Come on and hear, It's the best band in the land! They can

F

play a bug-le call like you've nev-er heard be-fore, So nat-ur-al that you want to hear some more,

C/E Adim/E♭ G/D G7 C C7 F

That's just the best band in the land, Hon-ey lamb. Come on a-long, Come on a-

C13 F B♭

long, Let me take you by the hand! Up to the man, Up to the man, Who's the

F F7/A B♭ B♭/F

lead-er of the band! And if you care to hear the Swan-nee Riv-er played in

A♭dim7 F A♭dim7 Gm C13 F

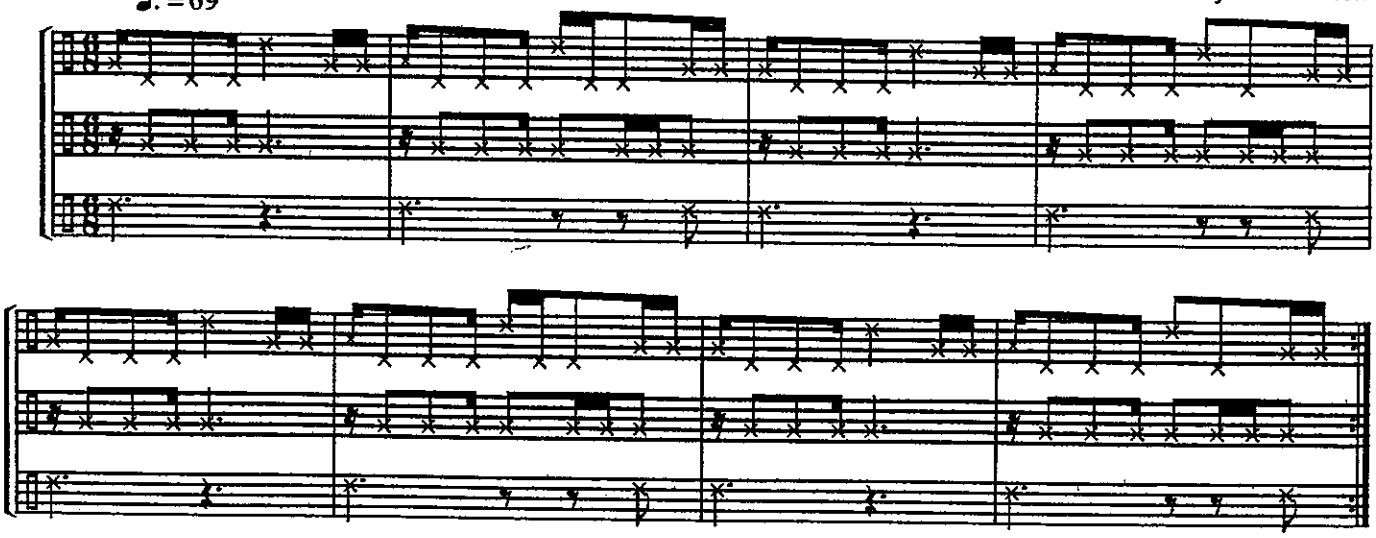
Rag-time? Come on and hear, Come on and hear, Al-ex-and-er's Rag-time Band!

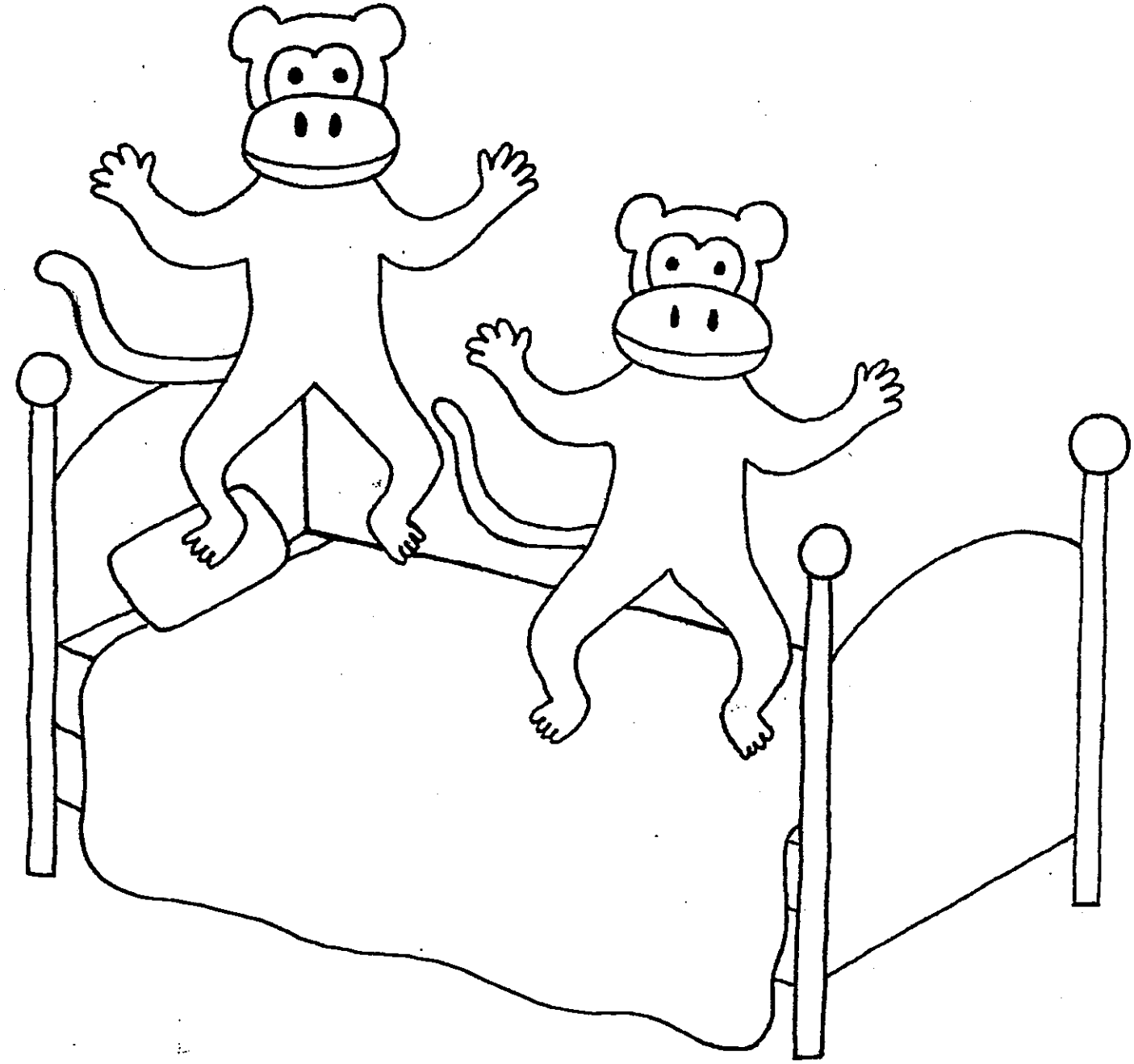
Meter: Duple (Triple subdivisions)

CD Track: 5 ♩. = 69

Drumming

by Rick Nichols



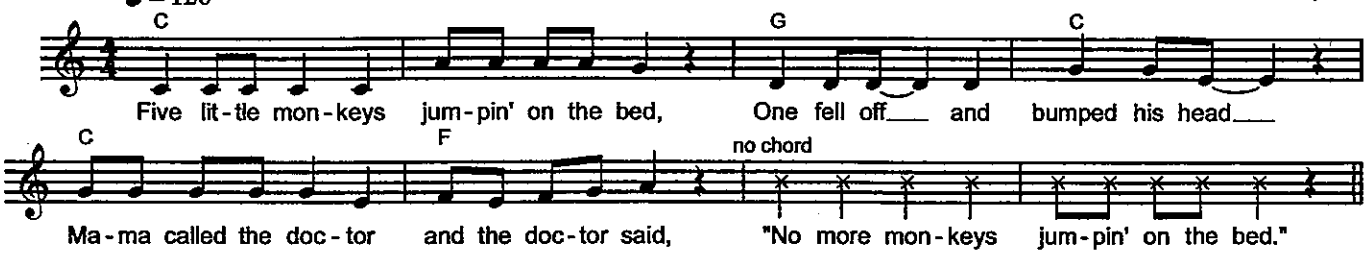


Tonality: C Major, Meter: Duple Swing

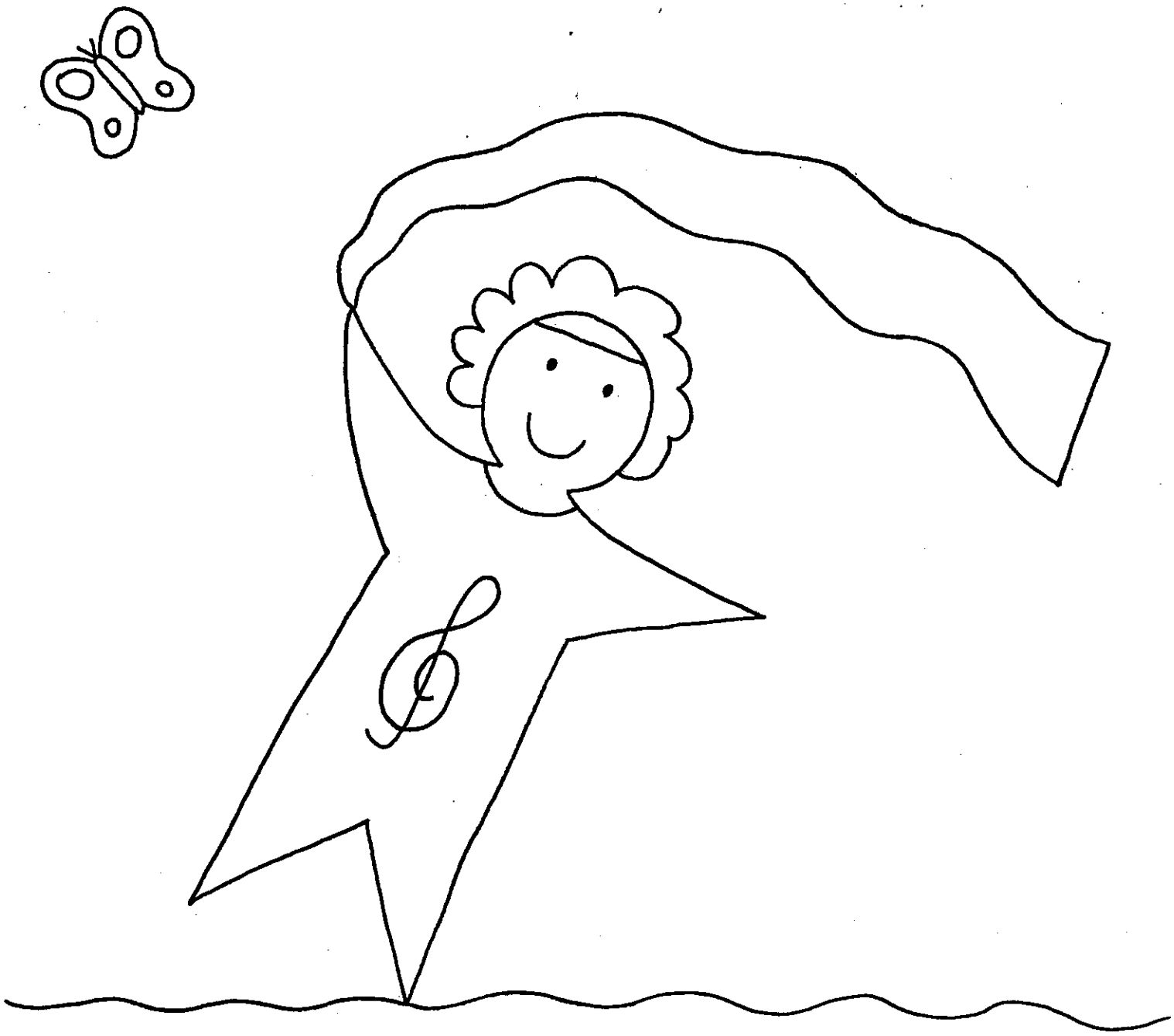
CD Track: 6 ♩ = 120

Five Little Monkeys

Traditional / Adapted



2. Four little monkeys ...
3. Three little monkeys ...
4. Two little monkeys ...
5. One little monkey ...
6. No little monkeys jumpin' on the bed
None fell off and bumped their heads.
Mama called the doctor and the doctor said,
"Put those monkeys straight to bed!"



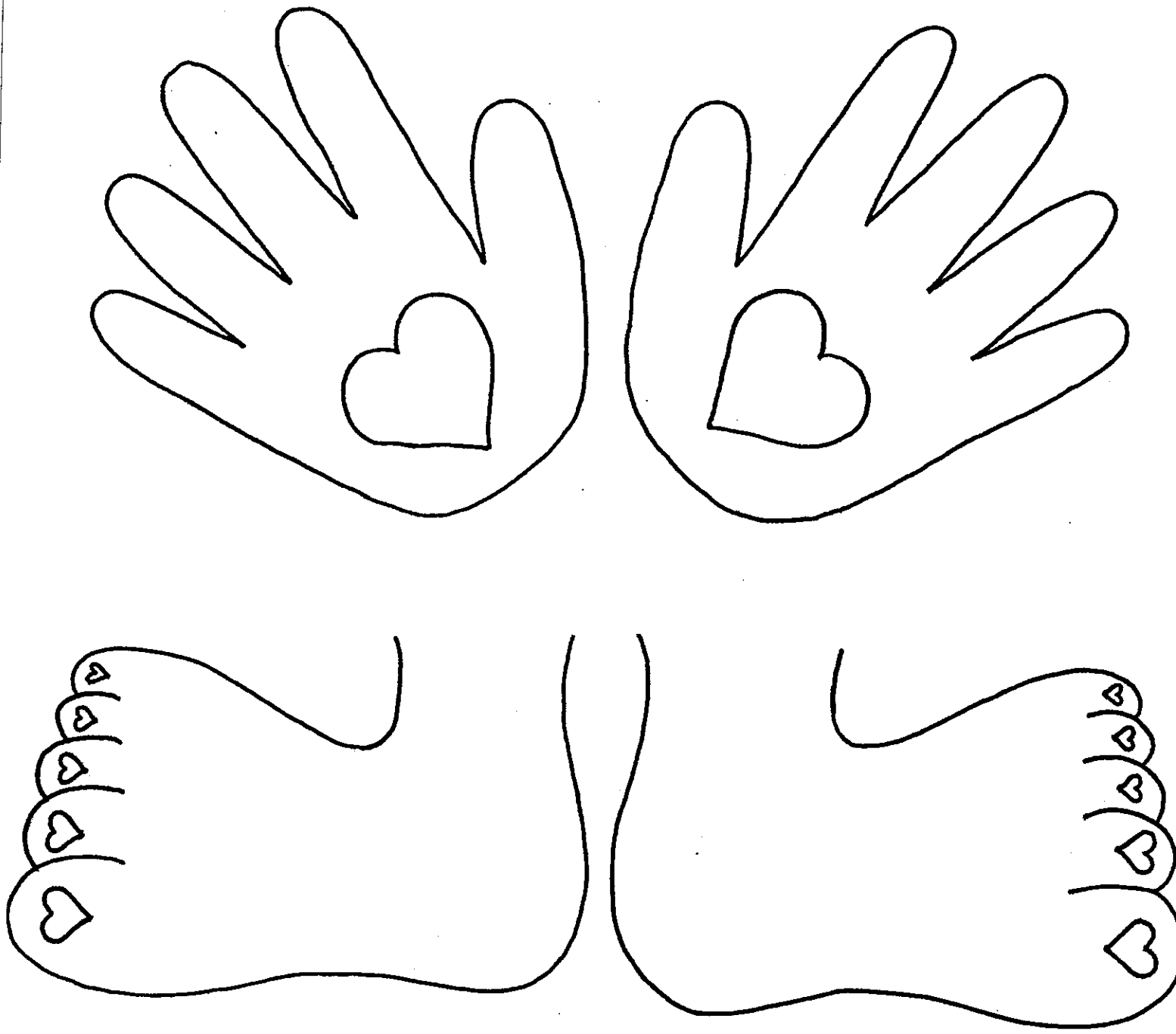
Arabesque (No. 1)

Meter: Duple

CD Track: 8

♩=96

Claude Debussy (1862 - 1918)

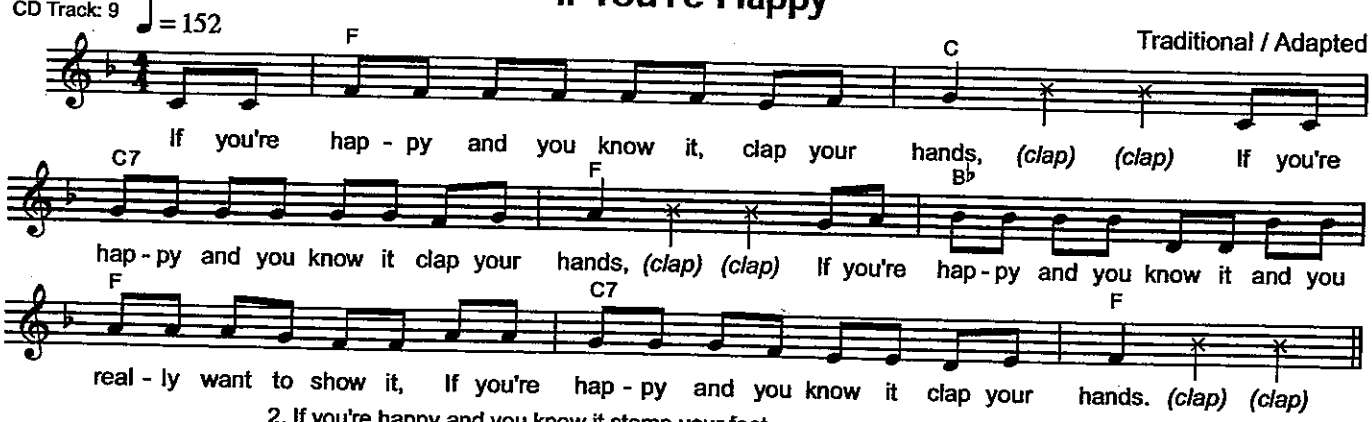


Tonality: F Major, Meter: Duple

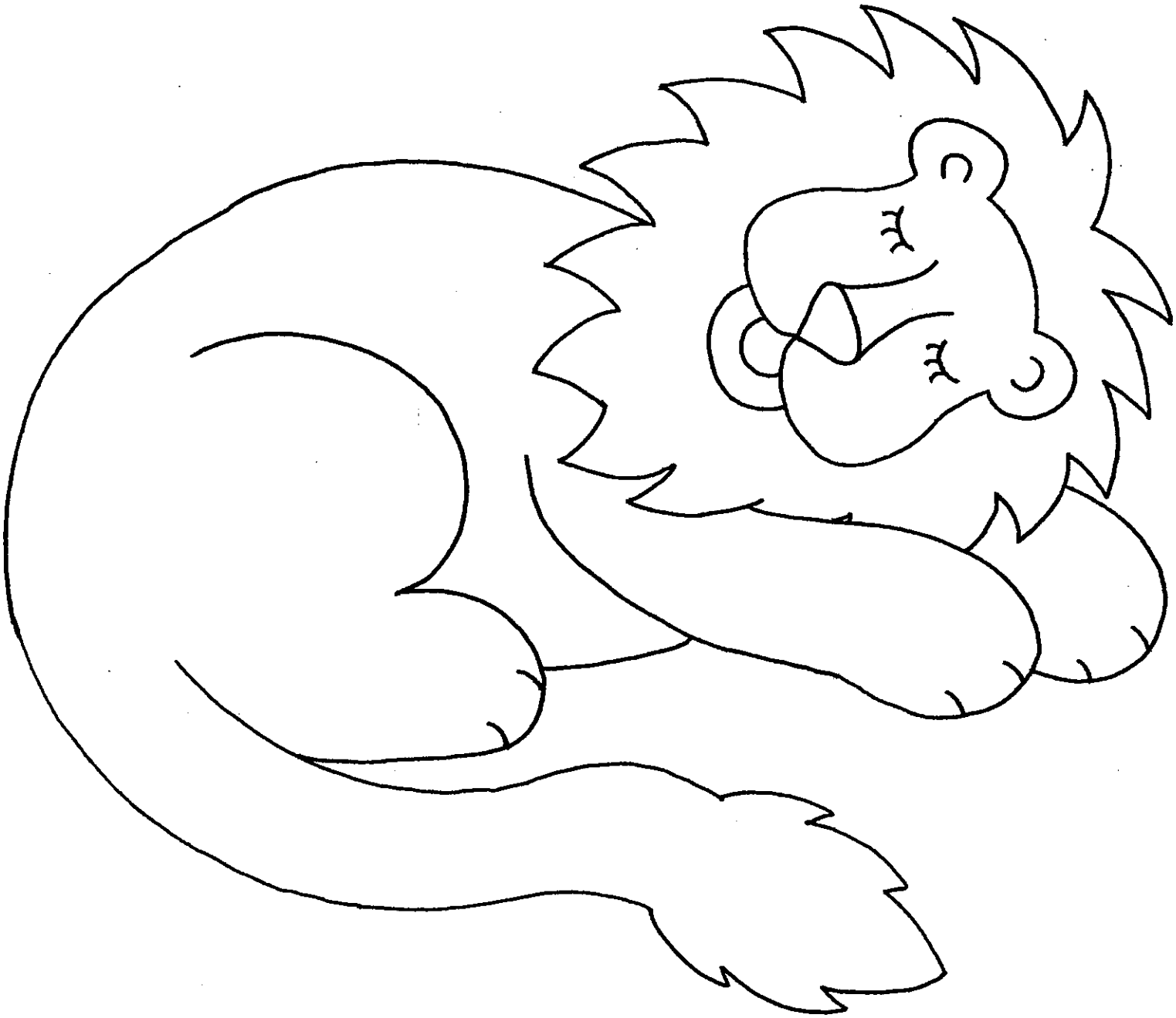
CD Track: 9

If You're Happy

Traditional / Adapted



2. If you're happy and you know it stomp your feet ...
3. If you're happy and you know it shout "Hoo-ray!"
4. If you're happy and you know it do all three: "Hoo-ray!", (stomp) (stomp), (clap) (clap) ...

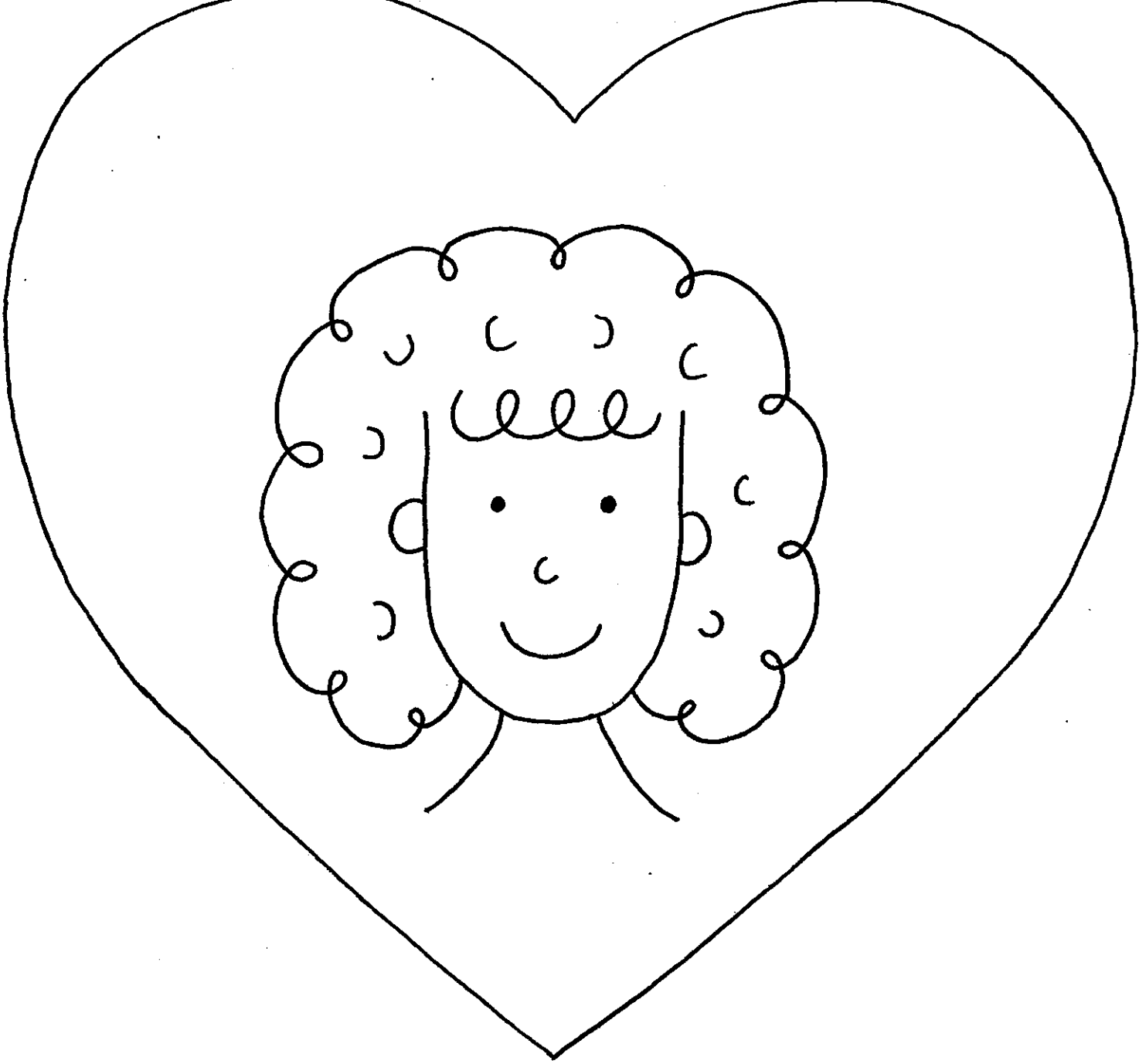


Lion Sleeps Tonight

Tonality: E Major, Meter: Duple Swing
CD Track: 10

♩ = 126

by Hugo Weiss, George David Peretti, and Luigi Creatore
used with permission



Tonality: C Major, Meter: Duple Swing

CD Track: 11 ♩ = 124

Nanny Song

by Alice Gollan

C D7 F

When 1.Mom - my 2.Dad - dy 3.They goes to work I'm not a - lone Here is my nan - ny,

D C A D G 1.,2. C Fine G

with me at home I love my nan-ny, oh yes I do.

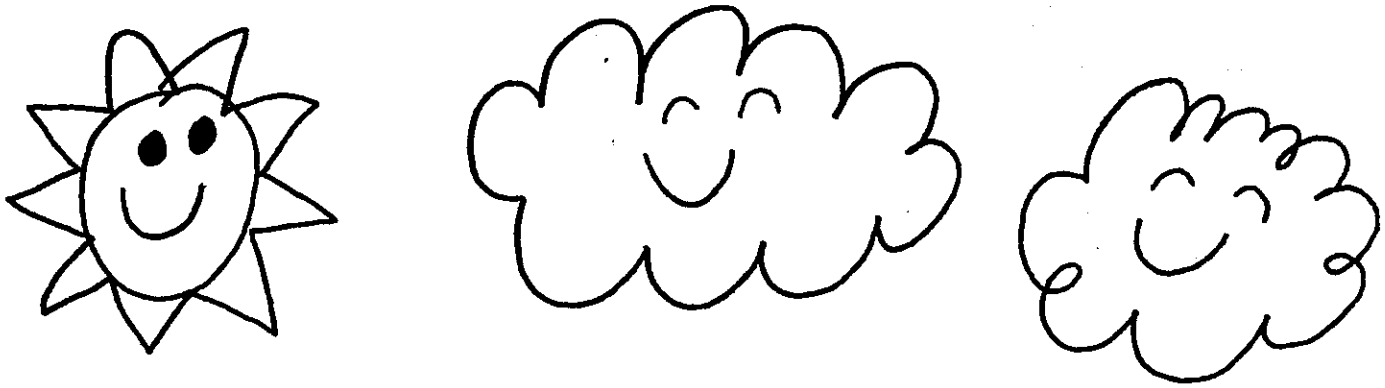
Spoken: 1. And you would, too... 2. And I'm gonna' tell you about her...

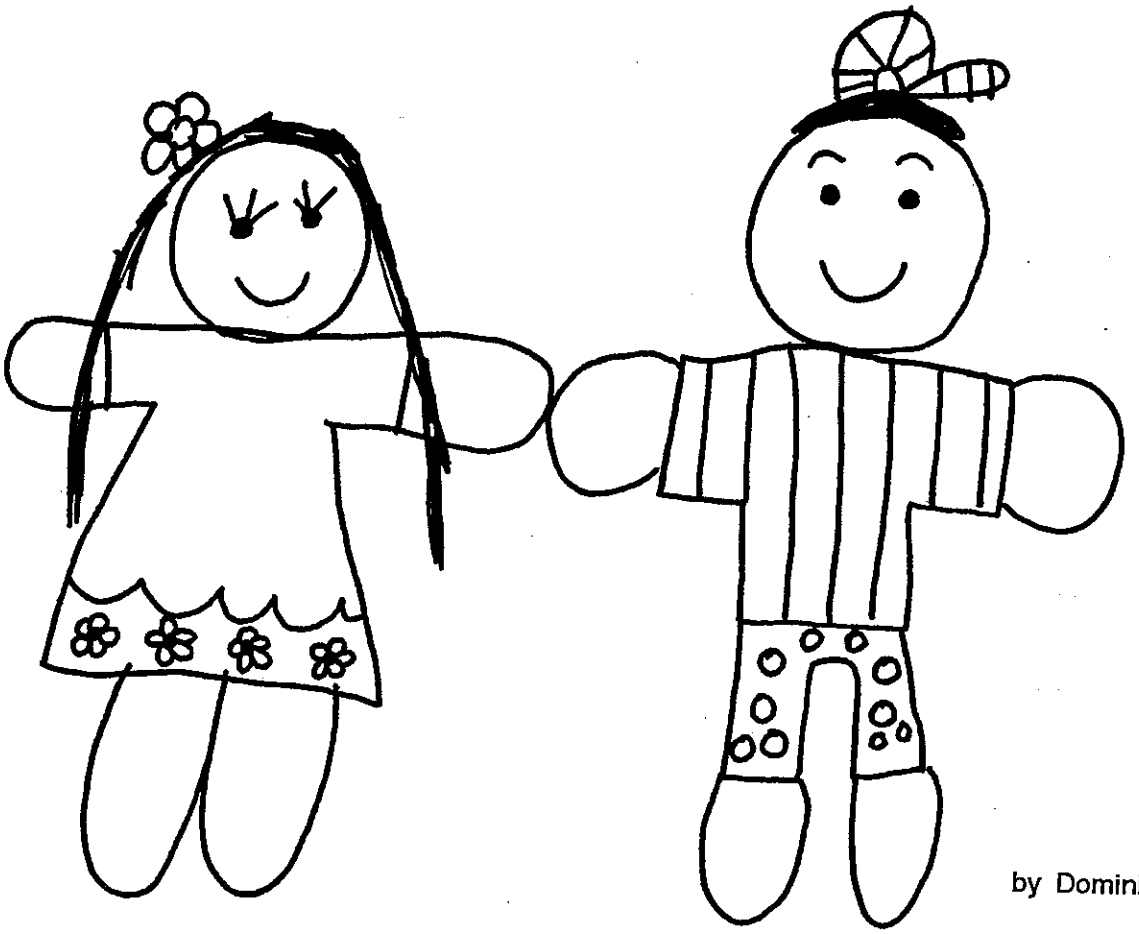
3. E7 A7

She knows so man - y games to play we have fun each and ev - er - y day,

D7 G7 D.C. al Fine

She helps me when I feel blue Would-n't you like to have a nan-ny too?





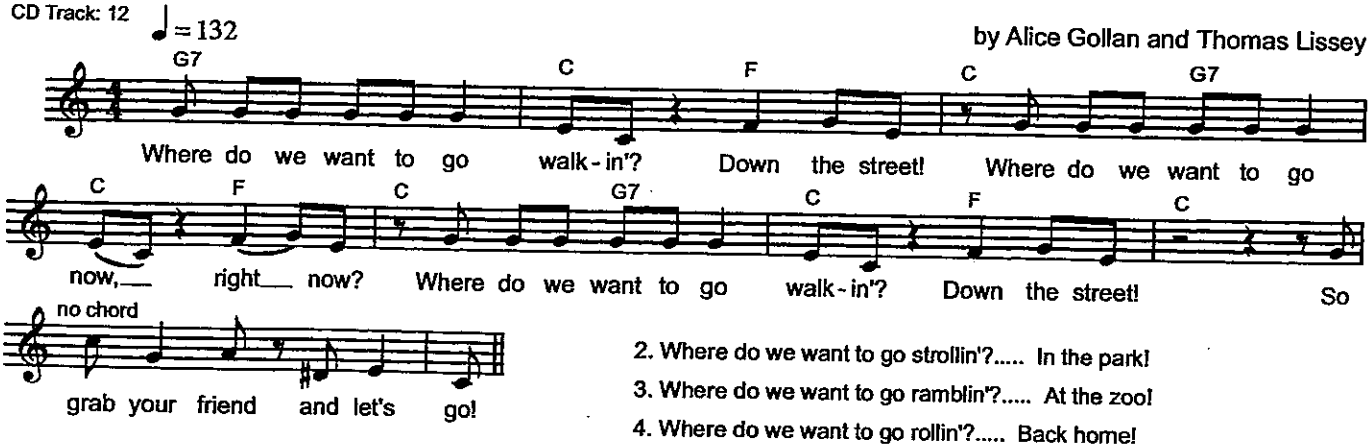
by Dominique, age 5

Tonality: C Major, Meter: Duple Swing

CD Track: 12

Walkin'

by Alice Gollan and Thomas Lissey



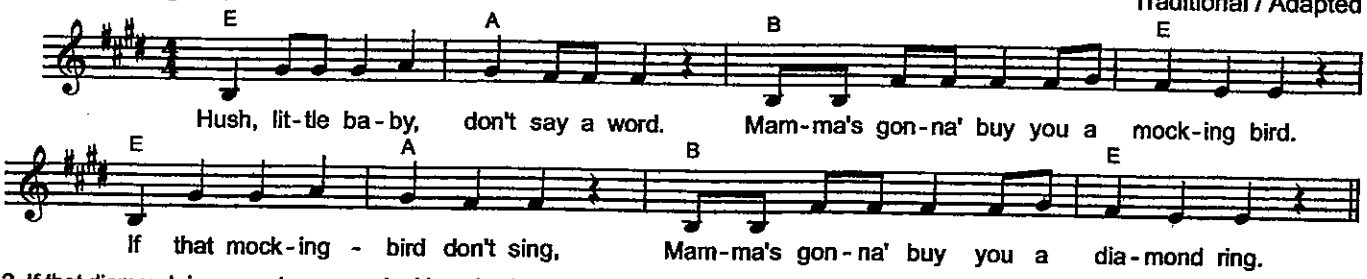
2. Where do we want to go strollin'?..... In the park!
3. Where do we want to go ramblin'?..... At the zoo!
4. Where do we want to go rollin'?..... Back home!

Tonality: E Major, Meter: Duple

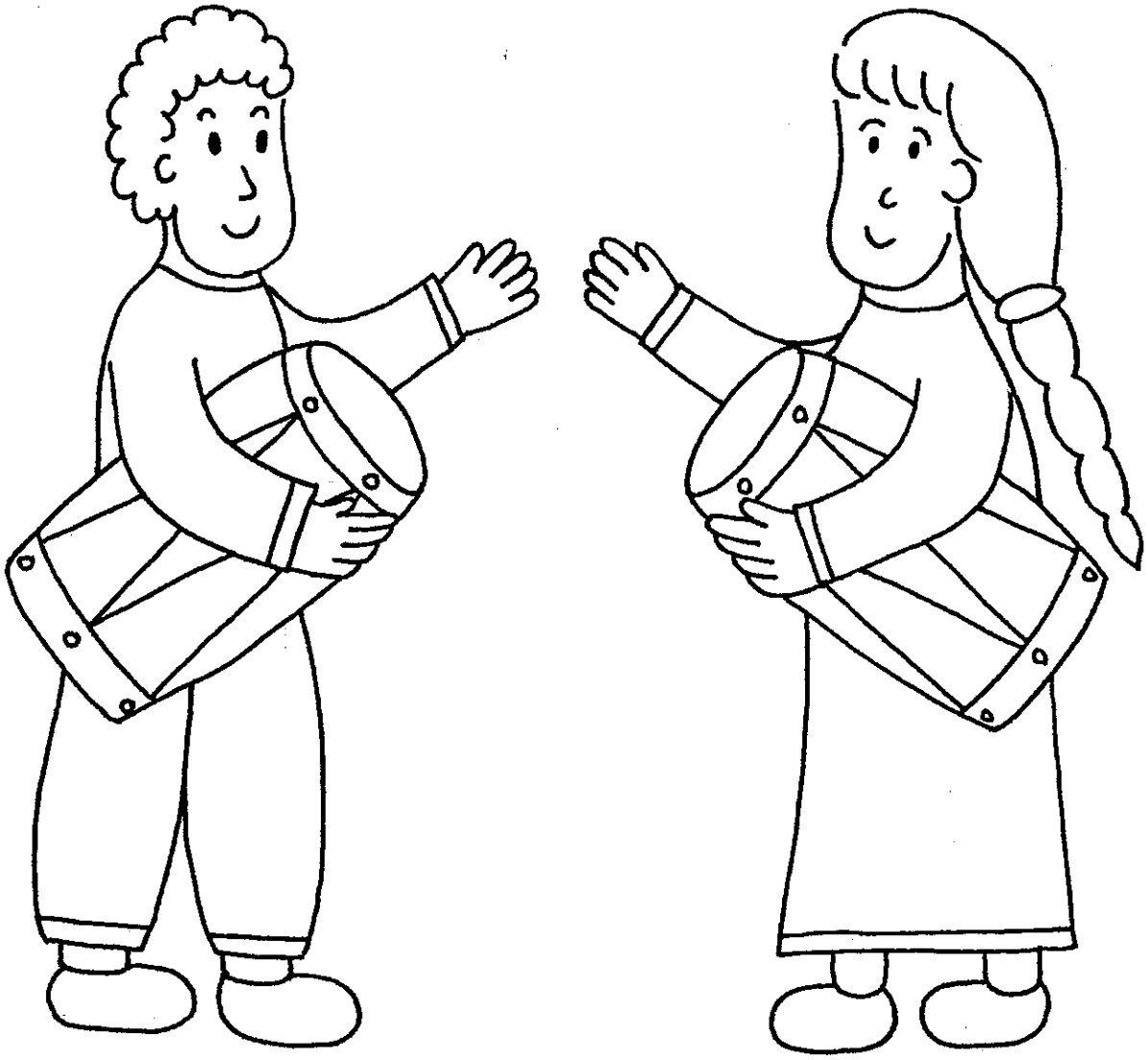
CD Track: 13 ♩ = 112

Hush Little Baby

Traditional / Adapted



2. If that diamond ring goes brass ... a looking glass.
3. If that looking glass gets broke ... a billy goat.
4. If that billy goat won't pull ... a cart and bull.
5. If that cart and bull fall over ... a dog named Rover.
6. If that dog named Rover won't bark ... a horse and cart.
7. If that horse and cart fall down, you'll still be the sweetest little baby in town.

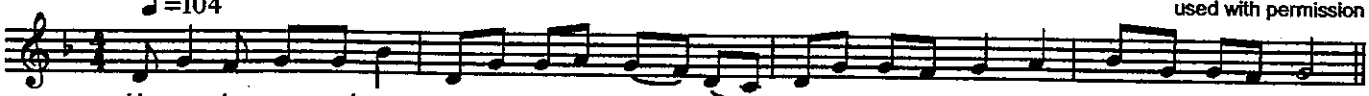


Ungalwe

Tonality: G Minor Pentatonic, Meter: Duple

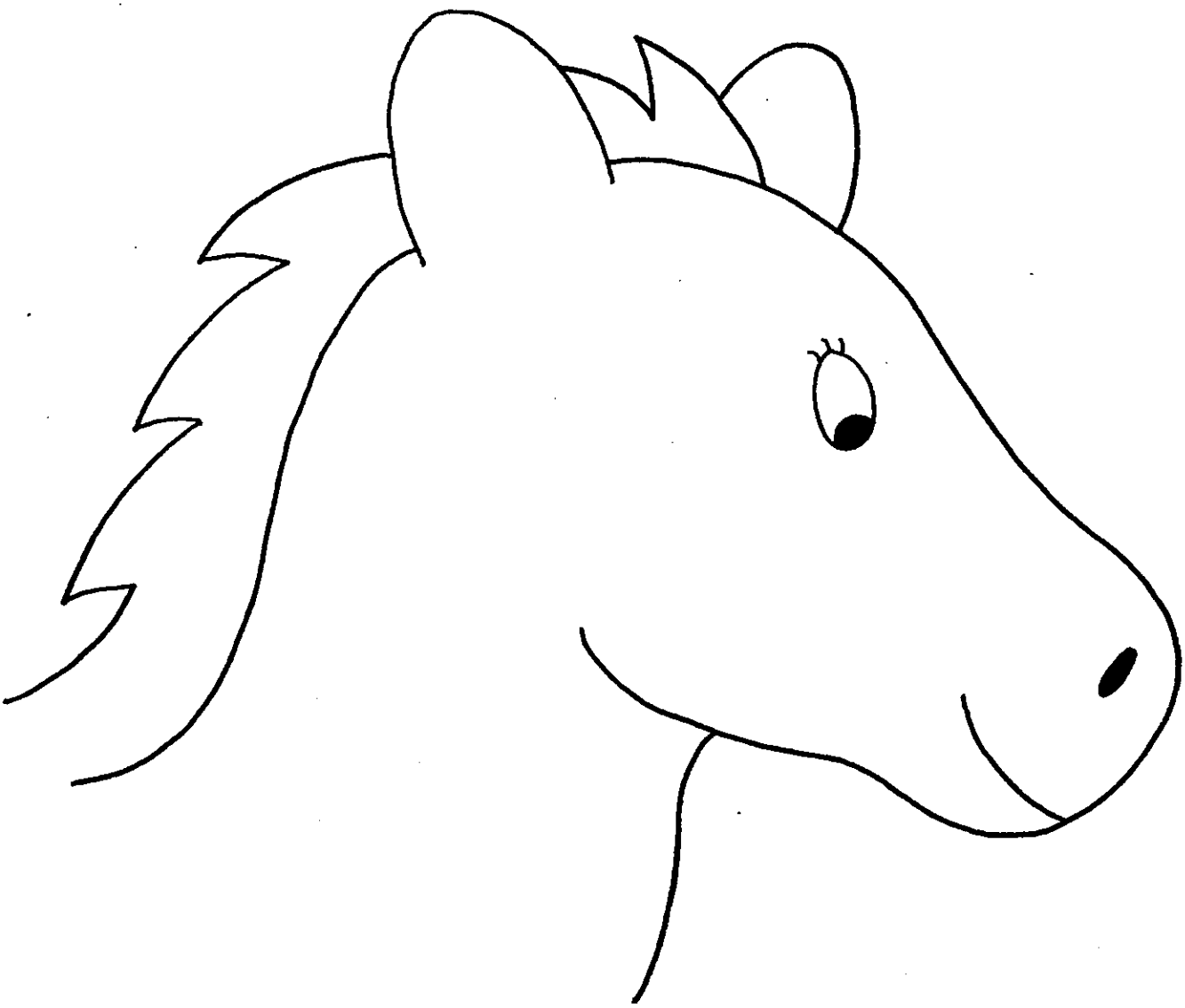
CD Track: 14 ♩=104

Australian Aborigine
from *Circle of Song*
compiled by Kate Marks
used with permission



Un ga - la un gal we un gal we la po - ma___ E la pol co me' ne' o le,___ o le.
I am a moth - er I am___ a teach - er___ I am a er love you for all time.

2. I am a father ...
3. I am a child ...
4. I am a family ...
5. I am a gradfather ...

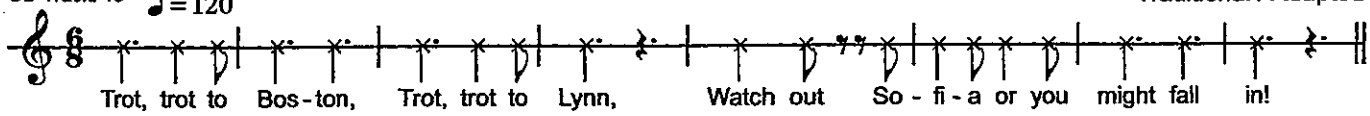


Trot, Trot

Meter: Duple (Triple subdivisions)

CD Track: 16 ♩ = 120

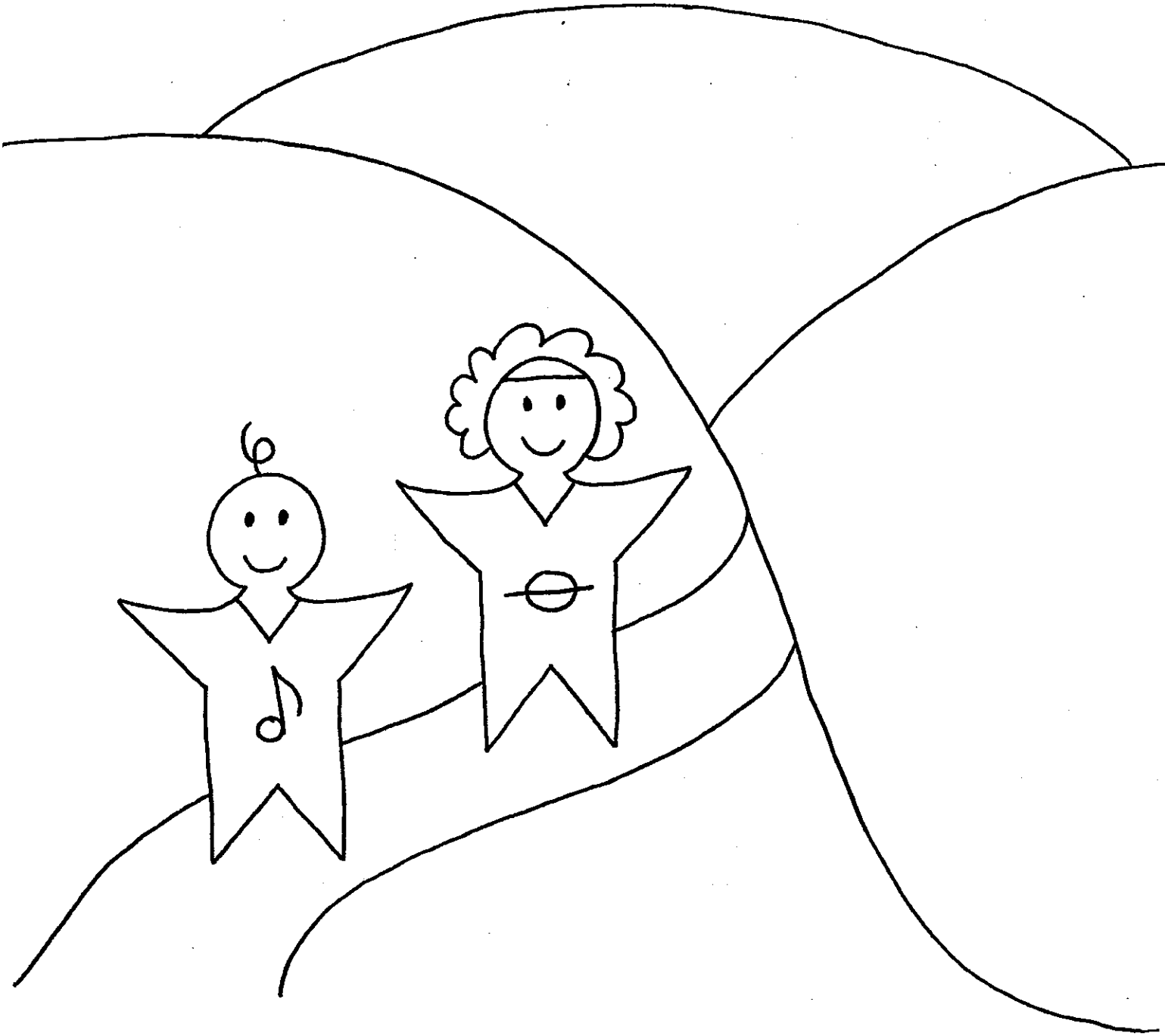
Traditional / Adapted



2. Trot, trot to Wellesley,
   Trot, trot to Lynn,
   Watch out, Andy, or you might fall in!

3. Trot, trot to Cambridge,
   Trot, trot to Lynn,
   Watch out, Philip, or you might fall in!

4. Trot, trot to Boston,
   Trot, trot to Lynn,
   Watch out, Gillian, or you might fall in!



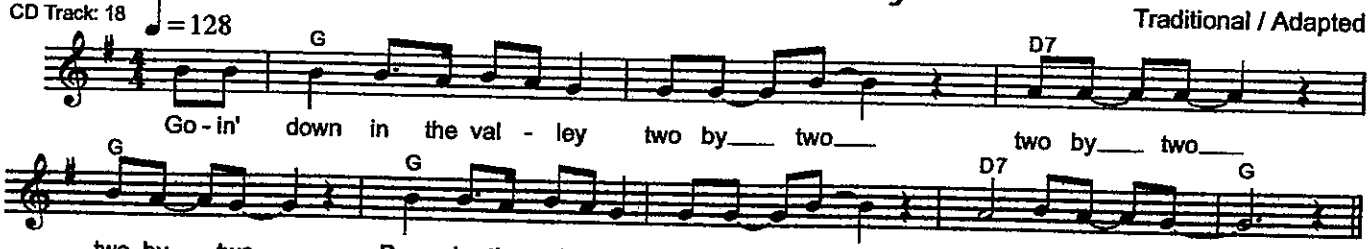
Goin' Down in the Valley

Tonality: G Major, Meter: Duple Swing

CD Track: 18

♩ = 128

Traditional / Adapted



2. Let me see you make a motion ...
3. Everybody clap your hands now ...
4. Jumpin' up and down now ...
5. Down in the valley ...

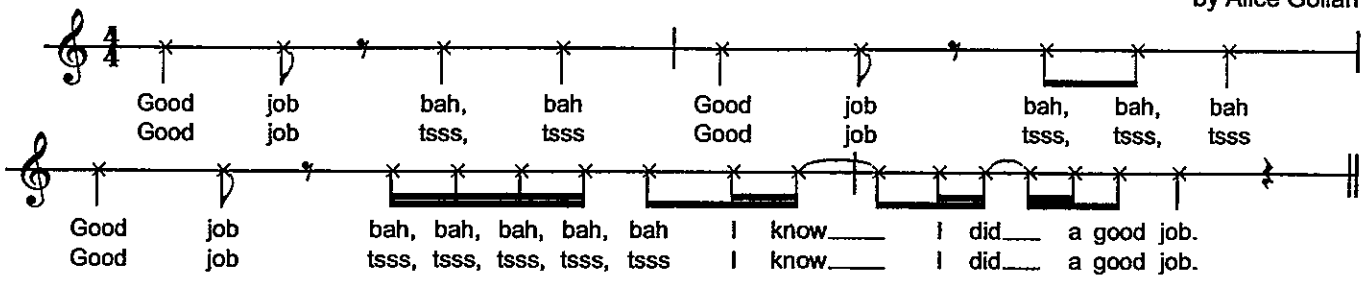
by Dominique, age 3

Good Job

Meter: Duple

CD Track: 19 ♩ = 84

by Alice Gollan



Splish Splash

Meter: Duple
CD Track: 20

♩ = 120

by Bobby Darrin (1936 - 1973) and Jean Murray
used with permission

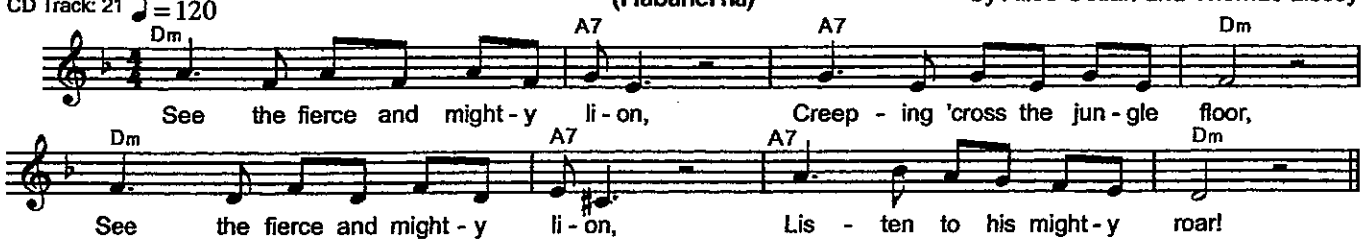
Spanish Kitty

(Habanerna)

by Alice Gollan and Thomas Lissey

Tonality: D minor, Meter: Duple

CD Track: 21 ♩ = 120



2. See the fierce and mighty tiger,
Creeping 'cross the jungle floor,
See the fierce and mighty tiger,
Listen to the mighty roar!

3. See the fierce and mighty panther,
Creeping 'cross the jungle floor,
See the fierce and mighty panther,
Listen to the mighty roar!

4. See the cute and playful kittens,
Creeping 'cross the kitchen floor,
See the cute and playful kittens,
Listen to them try to roar!

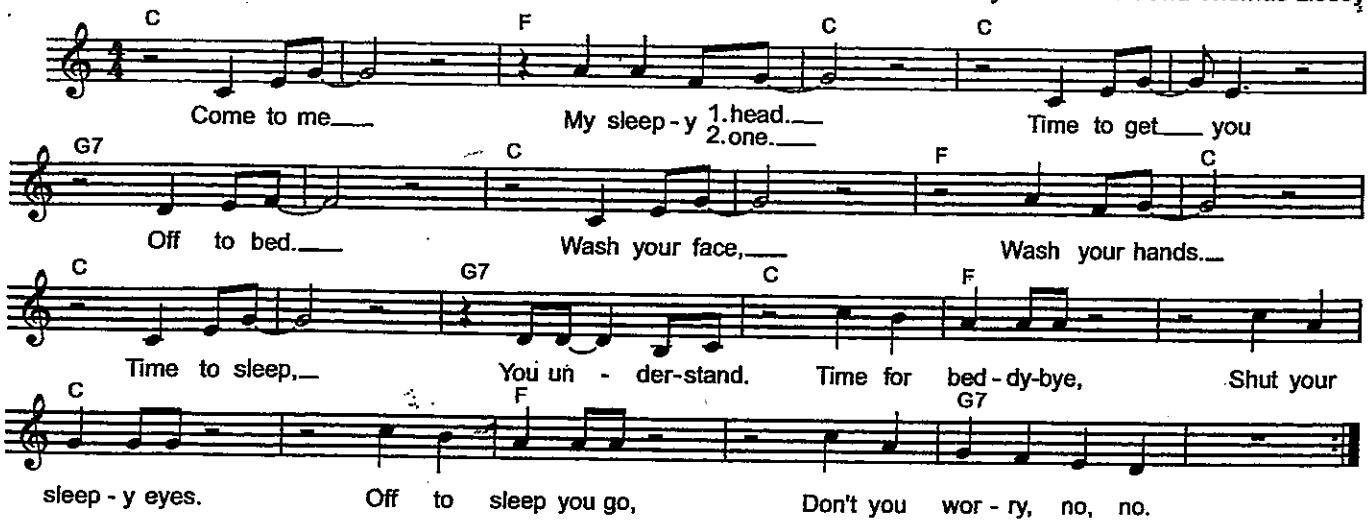
by Dominique, age 5

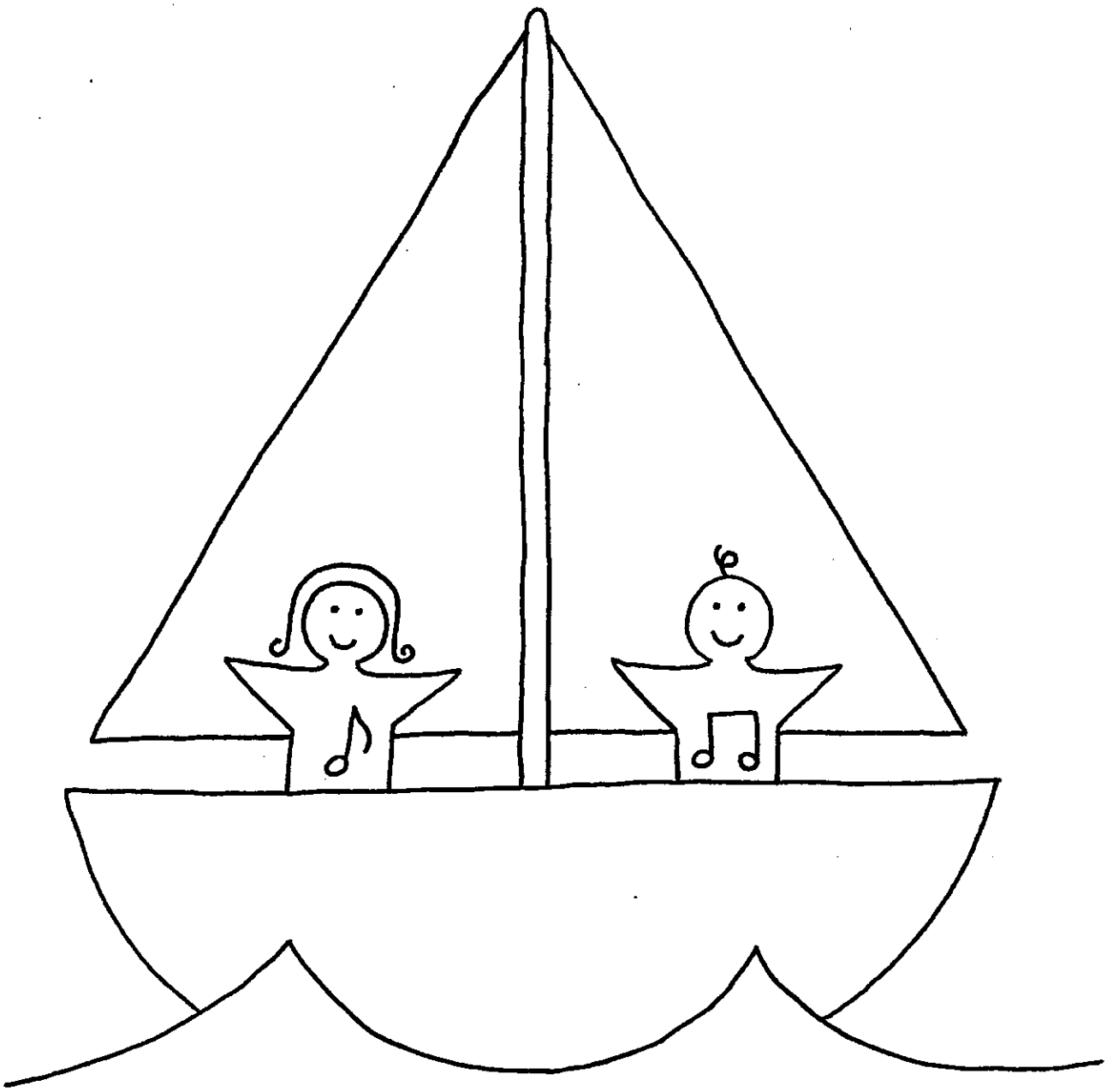
Tonality: C Major, Meter: Duple

CD Track: 23 ♩ = 156

Reggae Bedtime

by Alice Gollan and Thomas Lissey



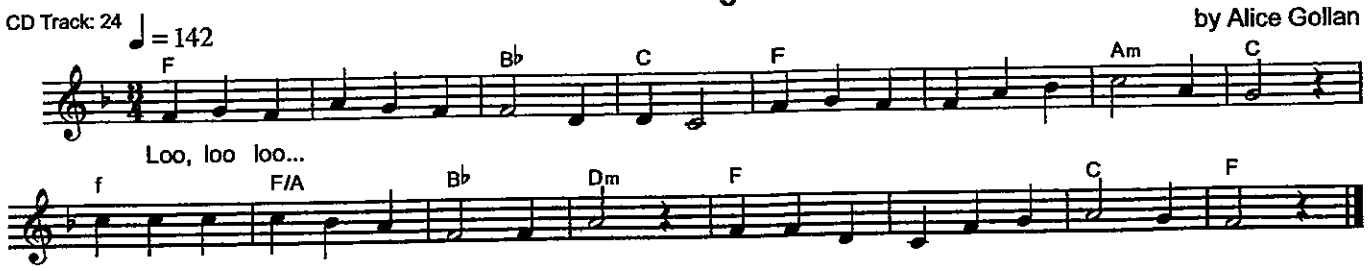


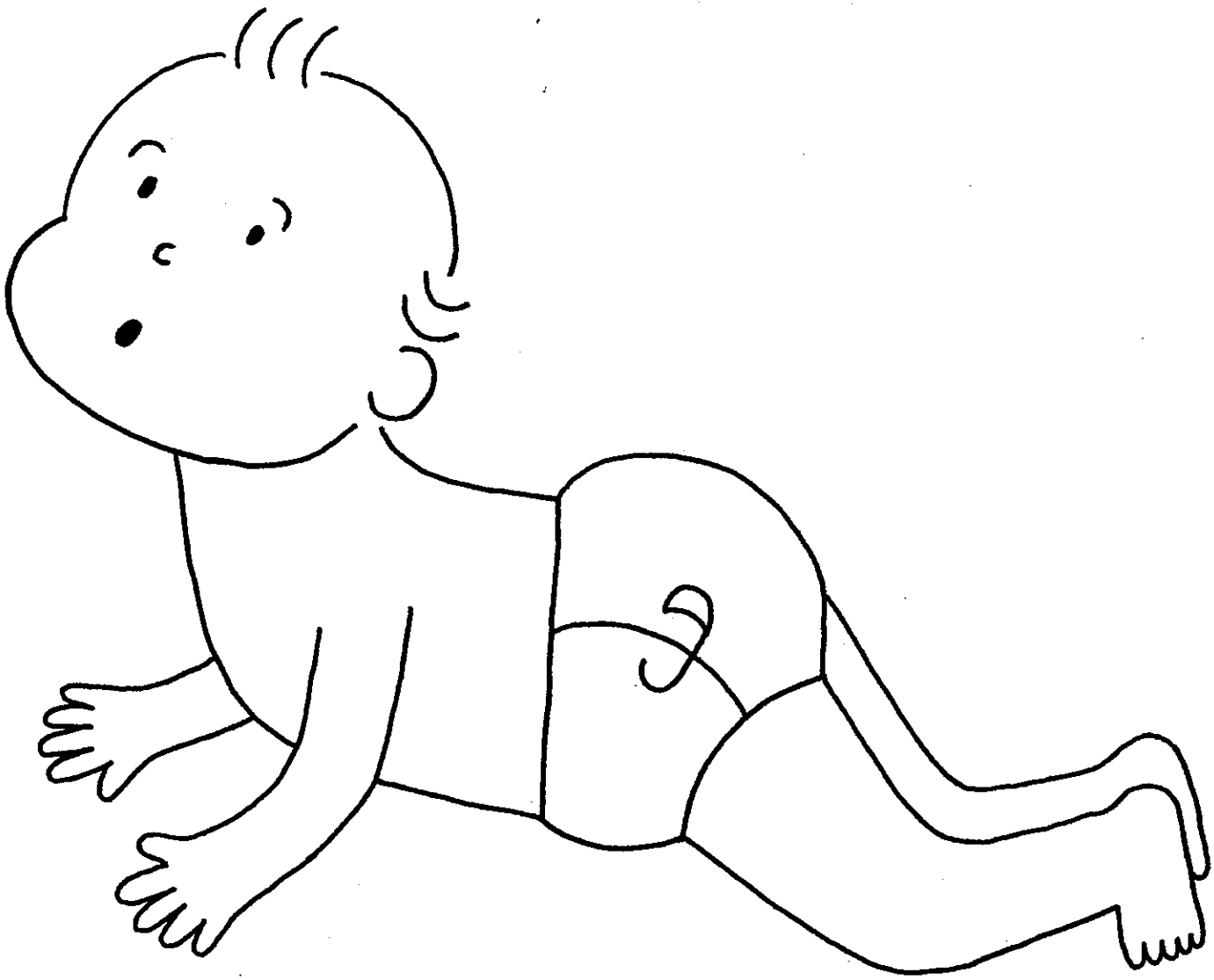
Tonality: F Major, Meter: Triplet

CD Track: 24

Sailing

by Alice Gollan



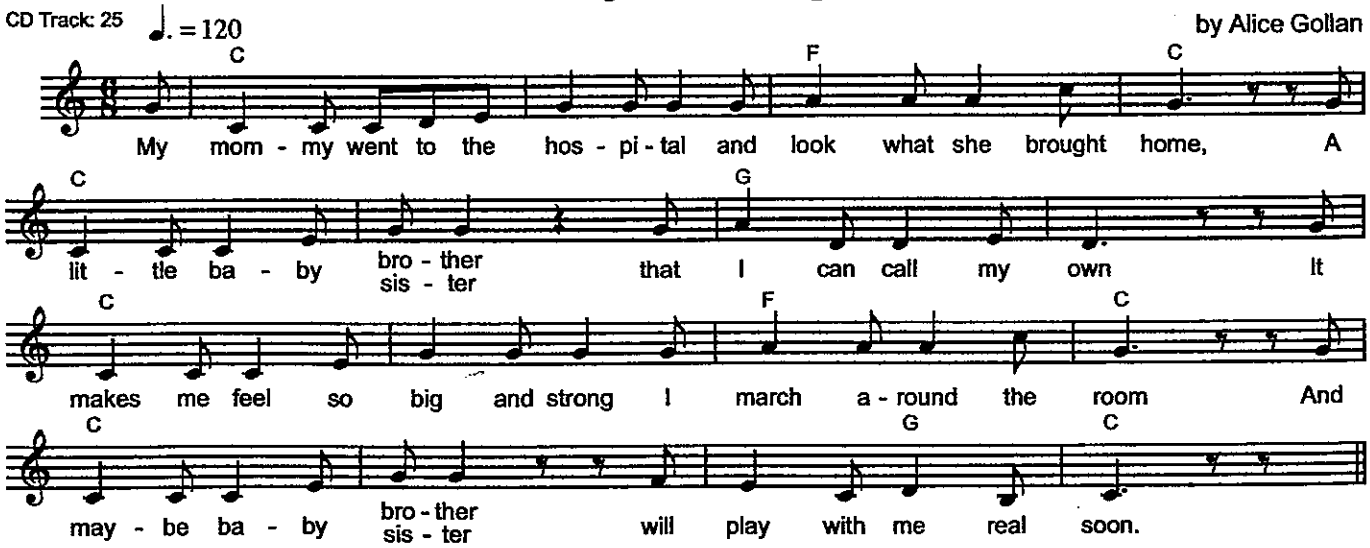


Tonality: C Major, Meter: Duple (Triple subdivisions)

CD Track: 25

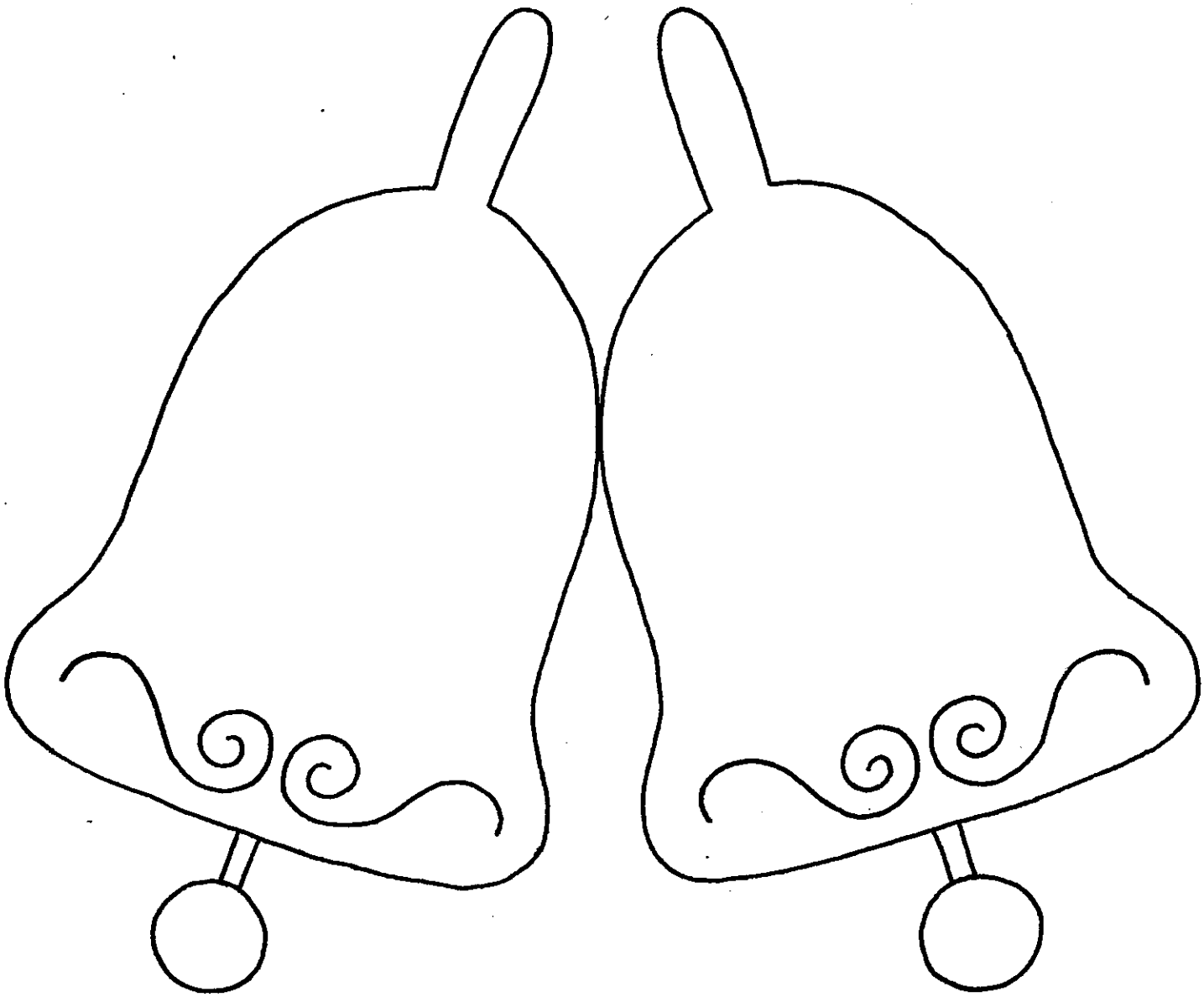
Baby Brother Jig

by Alice Gollan



2. The only thing s/he does all day is eat and cry and sleep
And sometimes mommy says to me: "Shhh... don't make a peep"
I wonder if s/he'll be like me and run around my room
I hope that baby brother/sister will play with me real soon.

3. S/He uses lots of diapers, much more than I do now
S/He came from Mommy's tummy and everyone said "Wow!"
Oh when will s/he be big like me and use a fork and spoon
I hope that baby brother/sister will play with me real soon.



Frere Jacques

Tonality: D Major, Meter: Duple

Traditional / Adapted

CD Track: 26 ♩ = 108

D

1. Fre - re Jac - ques, fre - re Jac - ques, dor - mez vous? Dor - mez vous?
2. Are you sleep - ing, are you - sleep - ing, bro - ther John? Bro - ther John?

Son - nez les ma - tin - es, son - nez les ma - tin - es, ding dang dong ding dang dong.
Morn - ing bells are ring - ing, morn - ing bells are ring - ing, ding dang dong ding dang dong. -

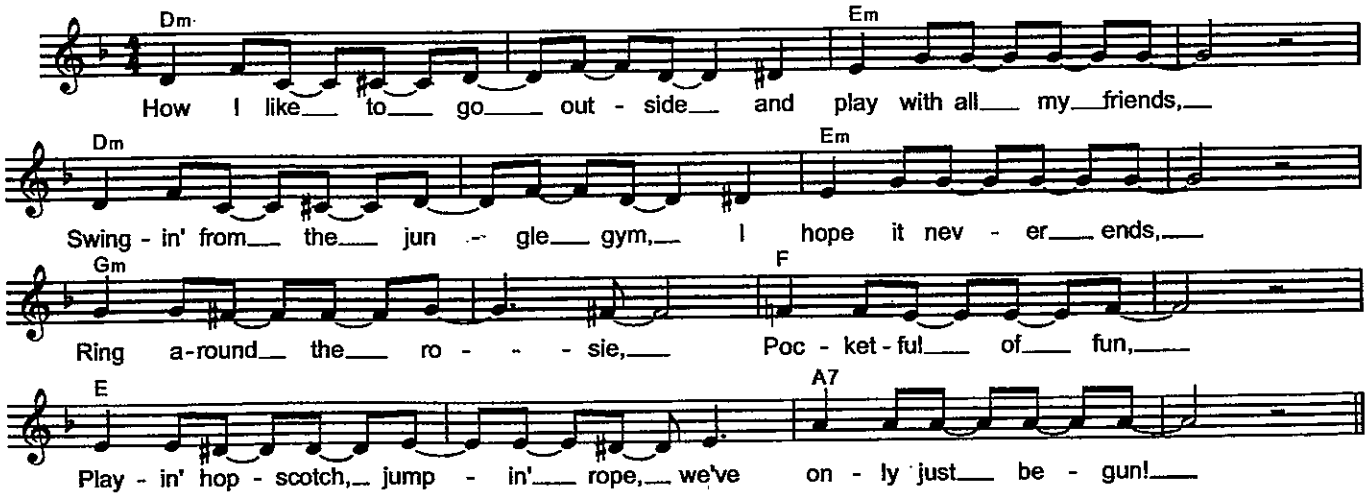
by Dominique, age 5

Playin' With My Friends

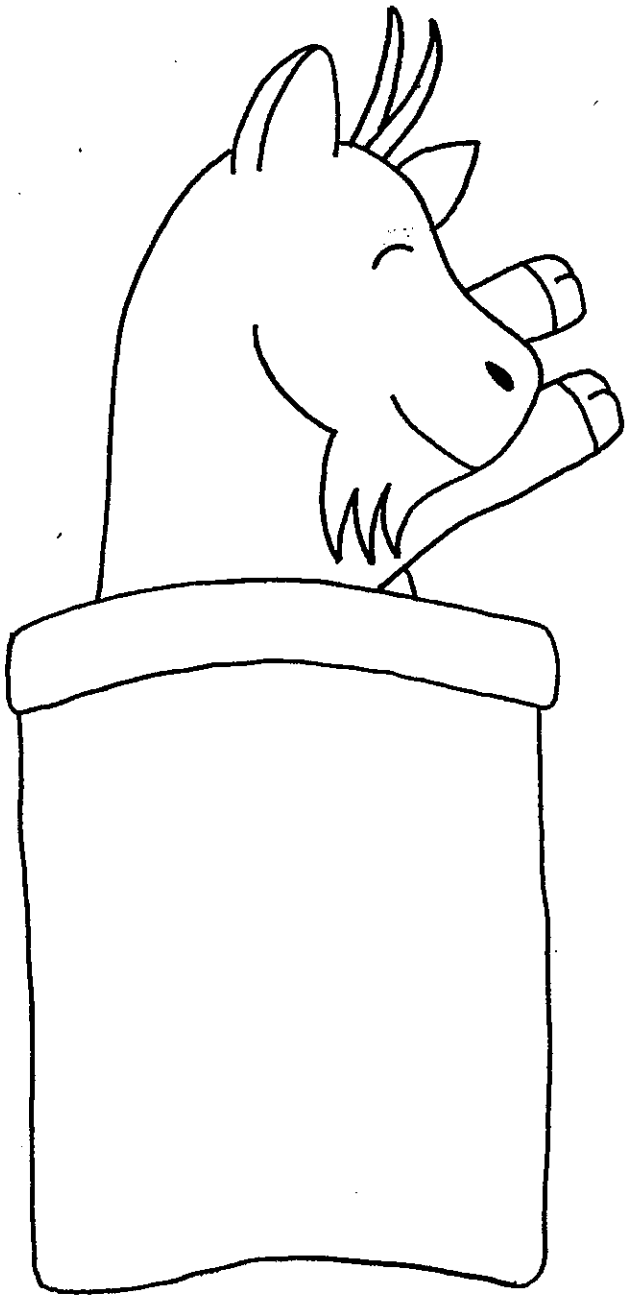
Tonality: D Minor, Meter: Duple

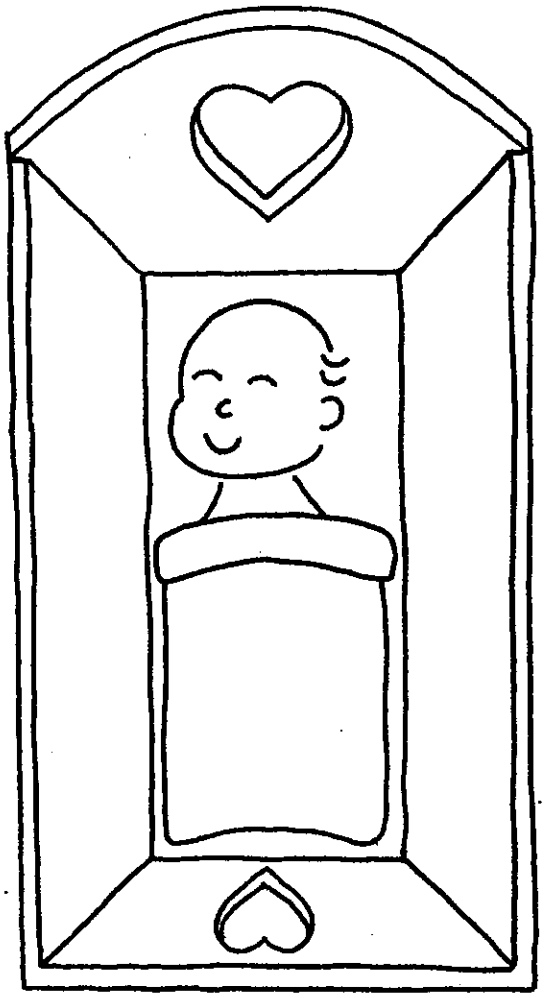
CD Track: 27 ♩=96

music by Spencer Burrows
lyrics by Jennifer Huth



2. In the summer I go swimming at the beach and pool,
I stay in the shallow water, it keeps me very cool.
In the winter I go sledding,
I love to build snowmen,
Making angels, throwing snowballs,
I hope it never ends!





Raisins and Almonds

(Roshenkis mit Mandlen)

Tonality: C Minor, Meter: Triple

CD Track: 28

♩ = 144

Traditional / Adapted

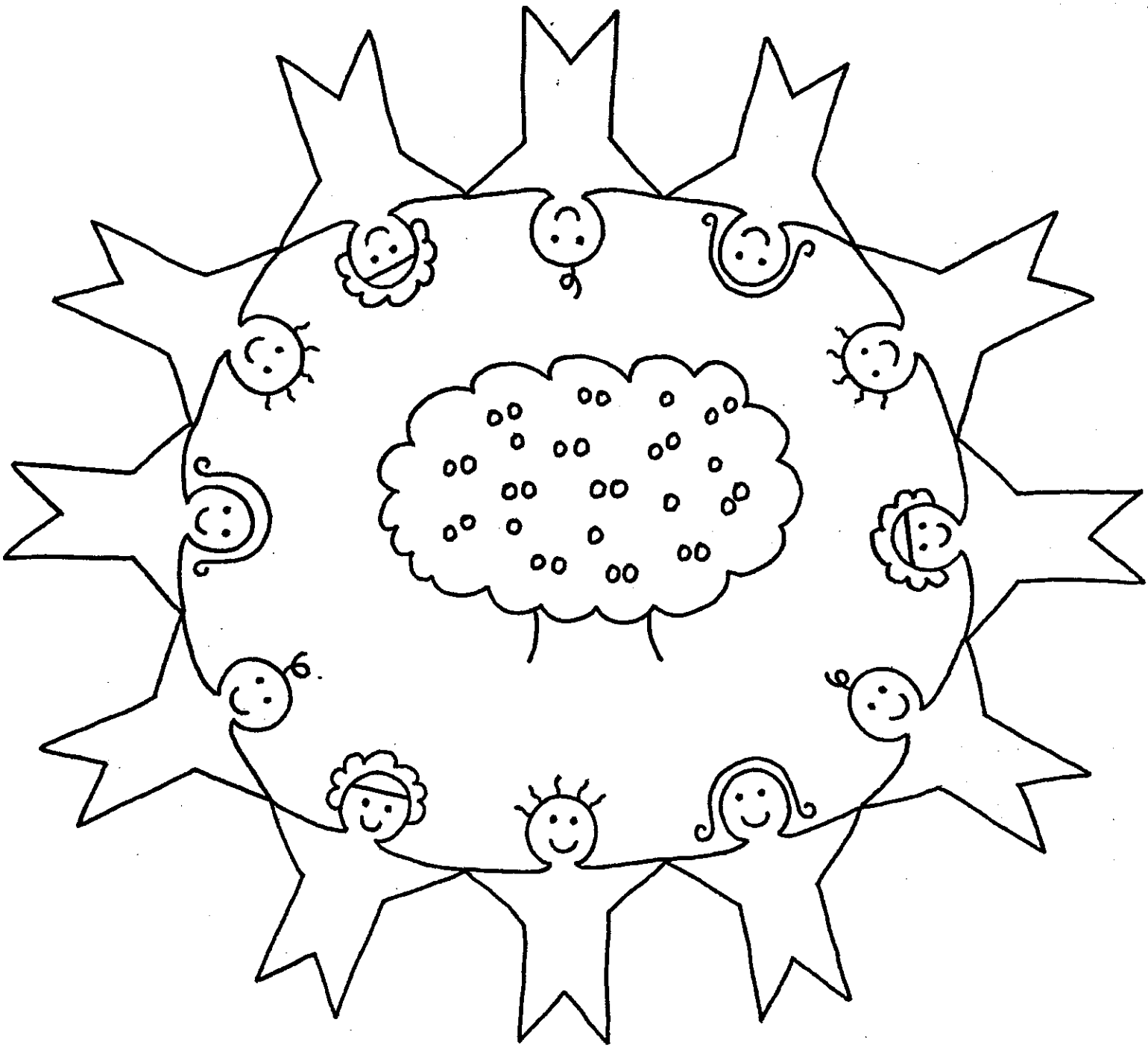
Cm — By my lit - tle one's cra - dle in the night, Lies a

Cm G7 — lit - tle goat snow - y and white, They dream of trips to the

Cm Fm Cm G7 — mar - ket where mo - ther finds hon - ey and sweets And pa - pa buys

Cm G7 Cm — rai - sins and al - monds Sleep my lit - tle one sleep.

2. Unter Yidele's wiegele, Shteit a klohr weiss Tzigele,
Dos Tziegele is geforen handlen, Dos vet sim dein beruf
Roshenkis Mit Mandlen, Shluf sein yingele shluf.

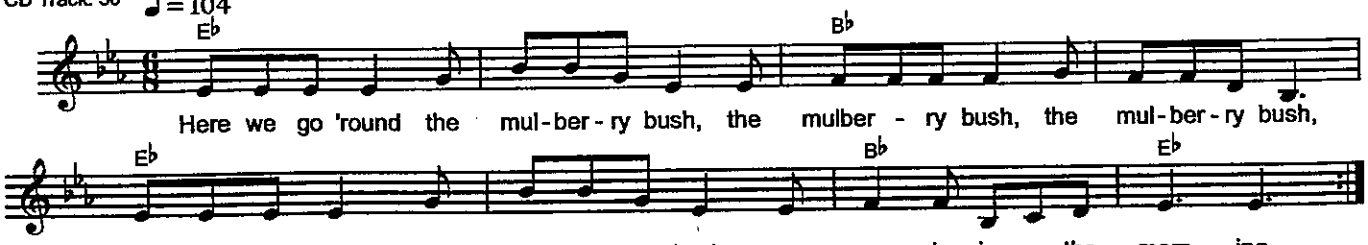


Tonality: E♭ Major, Meter: Duple (Triple subdivisions)

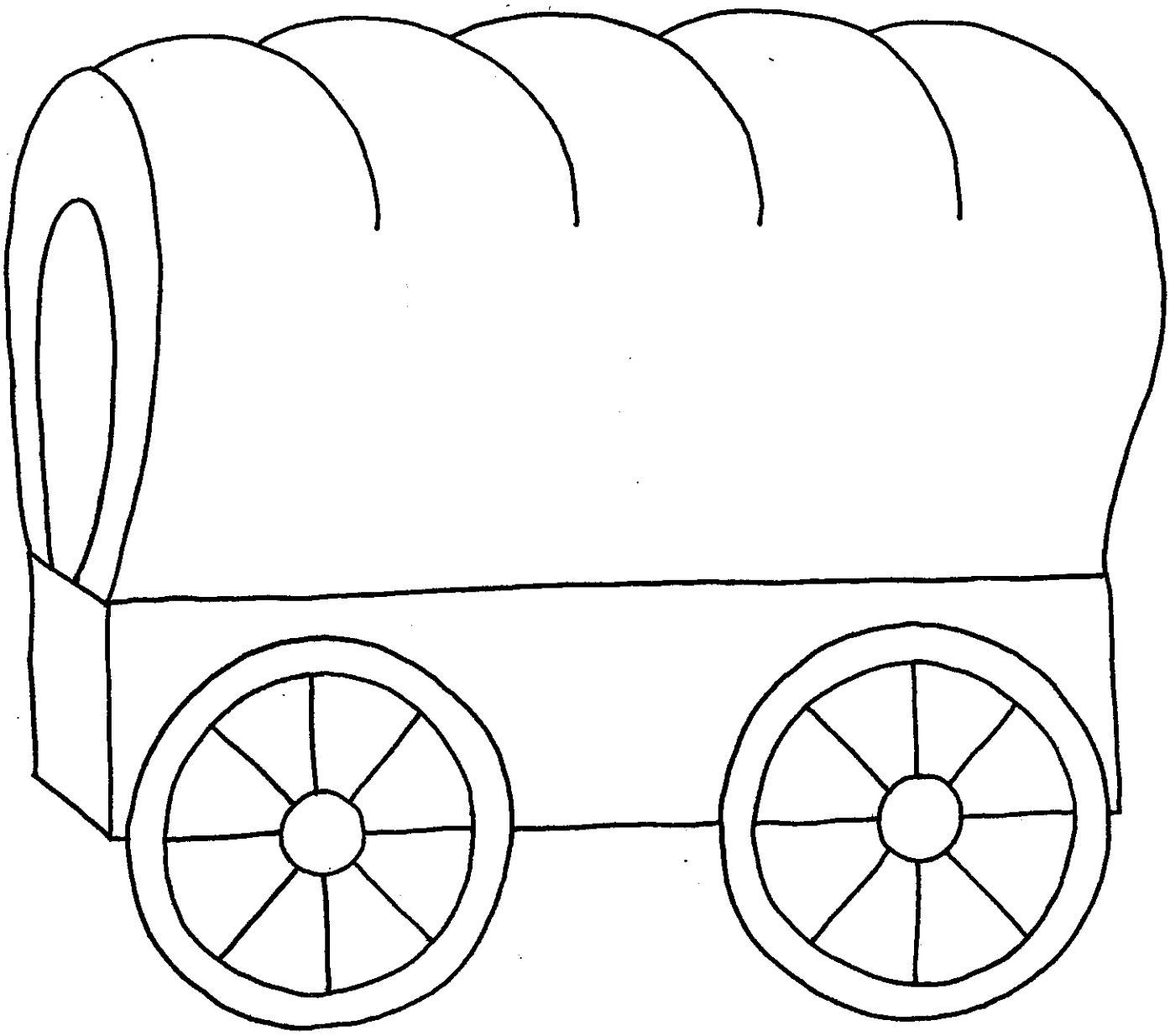
CD Track: 30 ♩ = 104

Mulberry Bush

Traditional / Adapted



2. This is the way we stretch up high ...
3. This is the way we touch our toes ...
4. This is the way we brush our teeth ...
5. This is the way we skip around ...
6. This is the way we all fall down ...

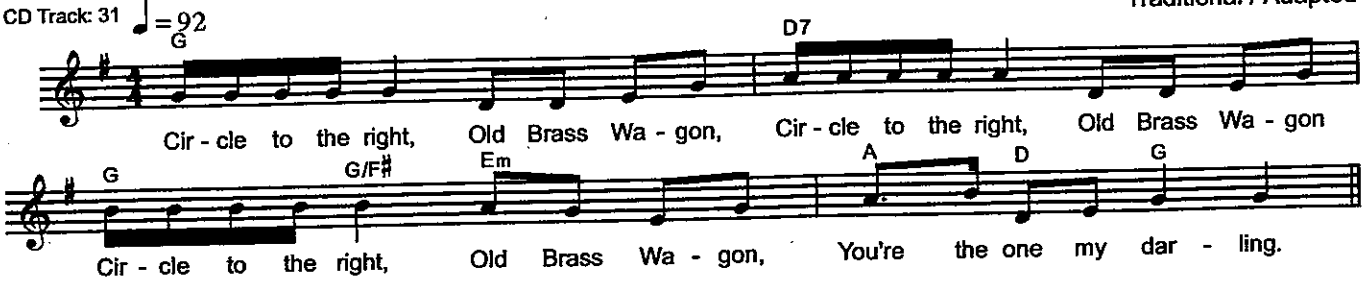


Old Brass Wagon

Tonality: G Major, Meter: Duple

CD Track: 31 ♩ = 92

Traditional / Adapted



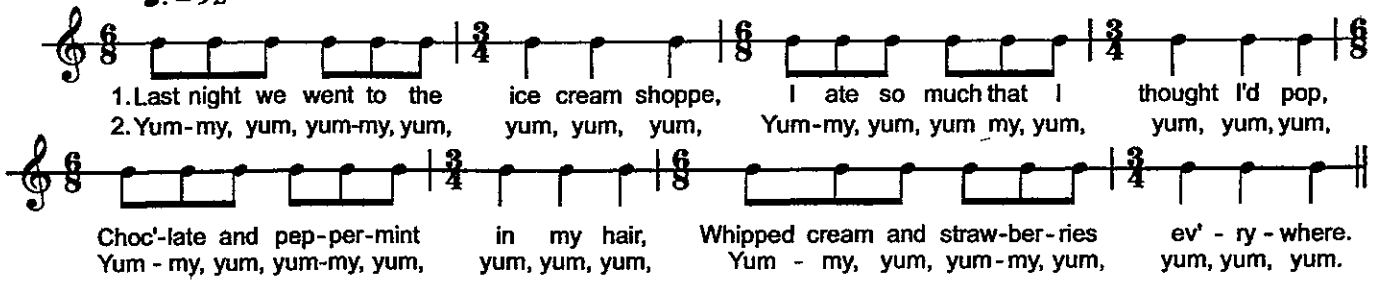
2. Circle to the left ...
3. Jum-pin' up and down ...
4. Do a lit-tle dance ...
5. Give a lit-tle hug ...

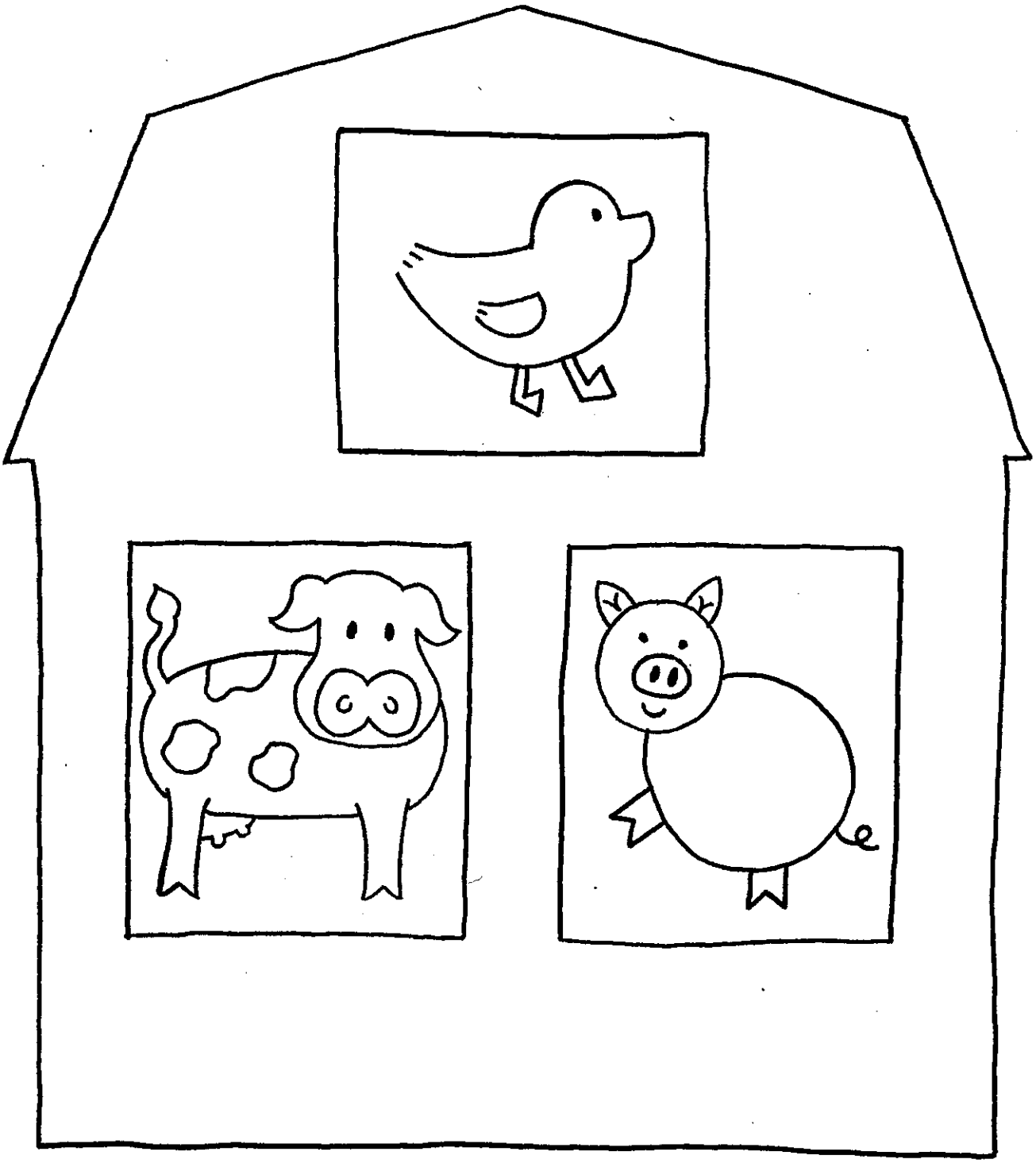
Meter: Irregular (6/8 - 3/4)

CD Track: 32 ♩. = 92

Ice Cream Shoppe

by Alice Gollan and Julane Deener



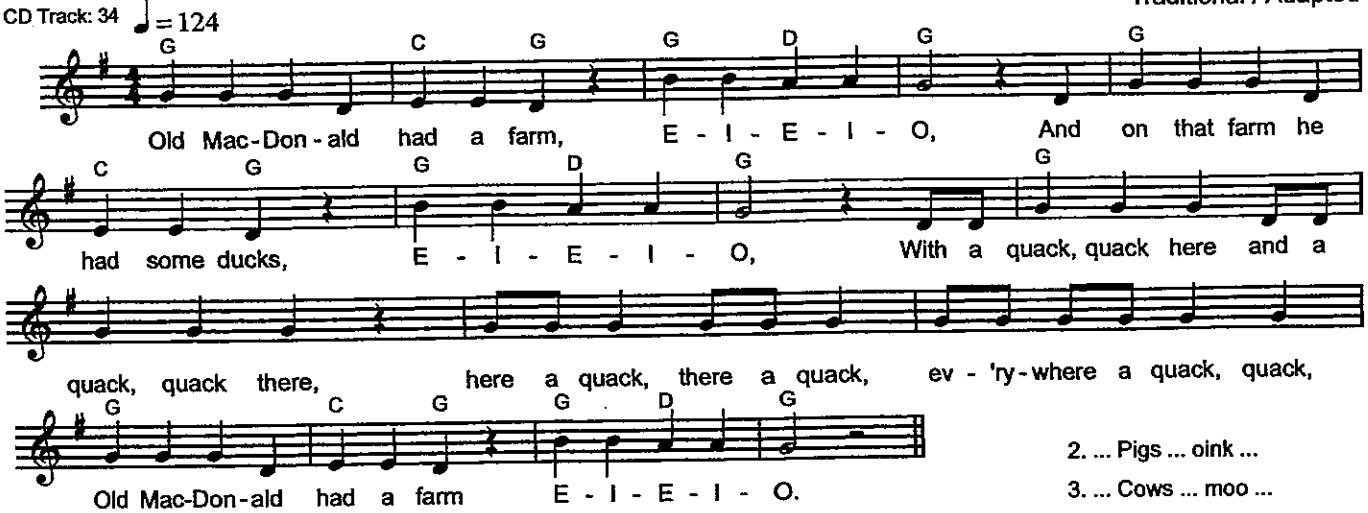


Old MacDonald

Tonality: G Major, Meter: Duple

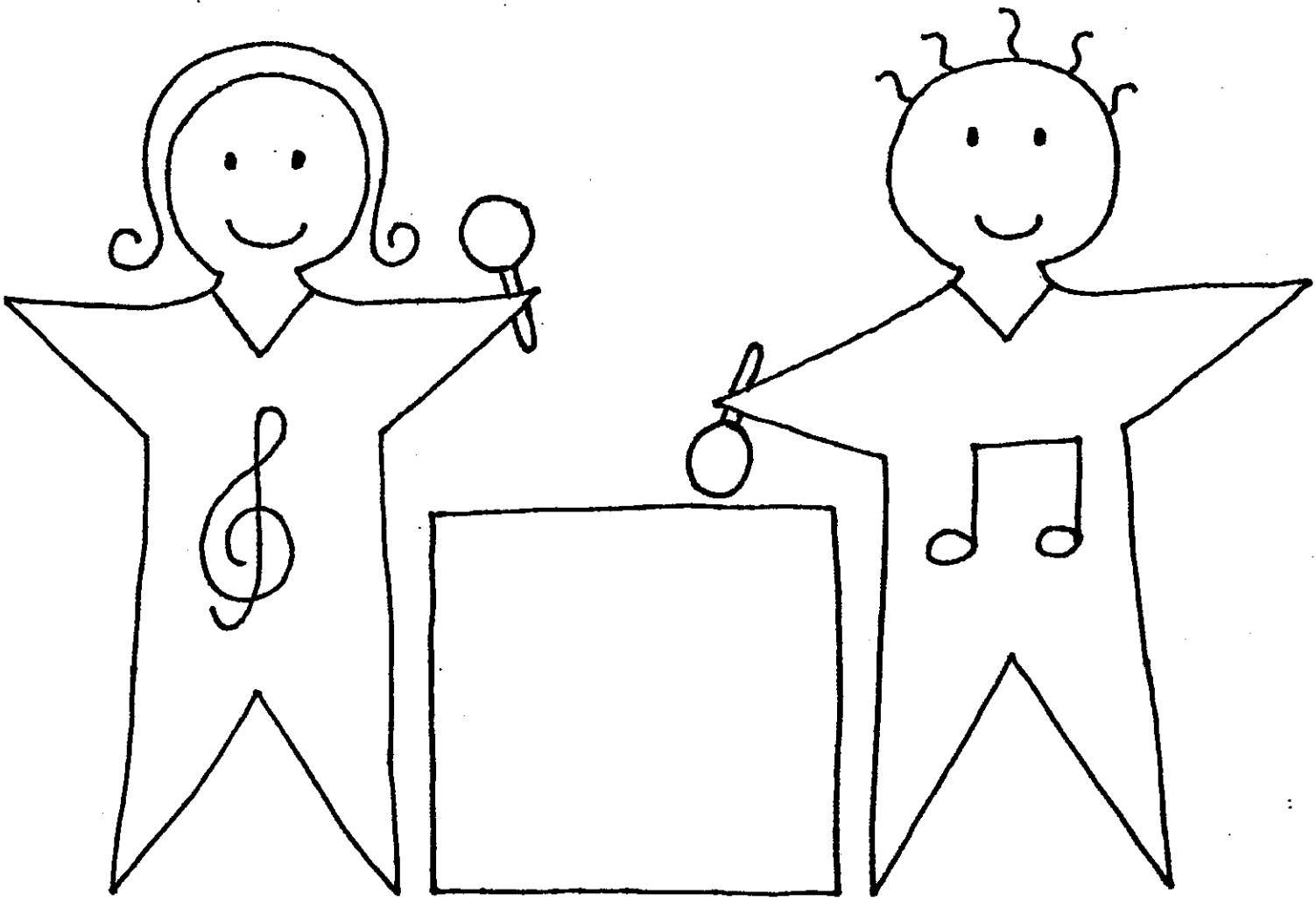
CD Track: 34 ♩ = 124

Traditional / Adapted



2. ... Pigs ... oink ...

3. ... Cows ... moo ...

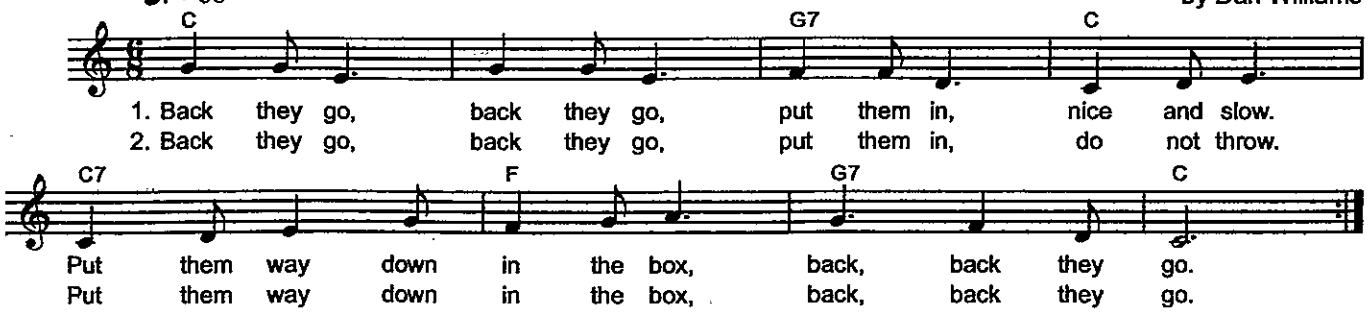


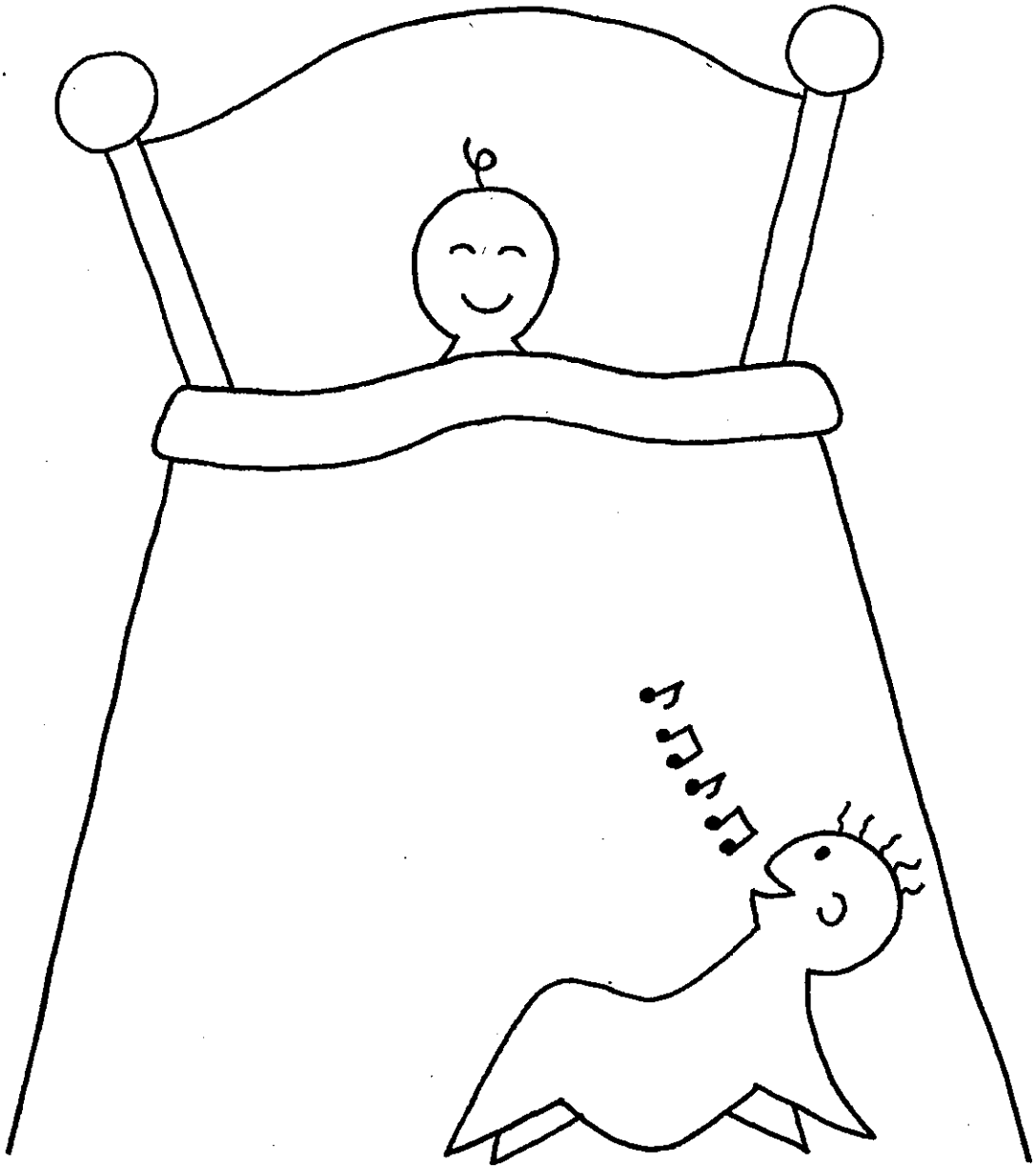
Back They Go

Tonality: C Major, Meter: Duple

CD Track: 35 ♩. = 80

by Dan Williams



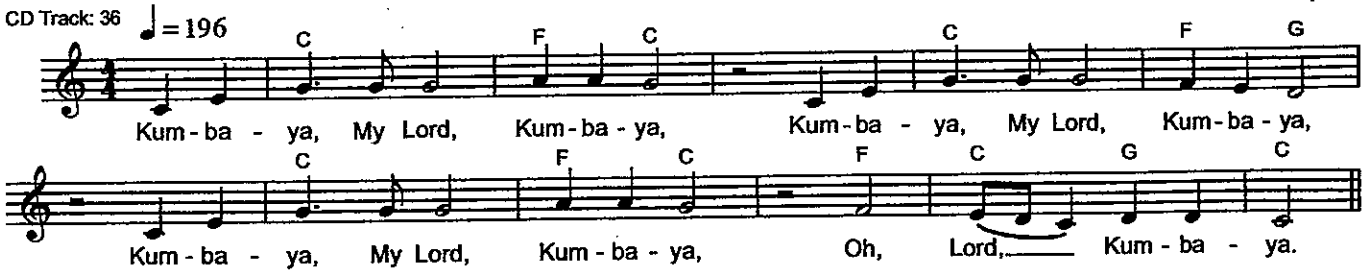


Kumbaya

Tonality: C Major, Meter: Duple

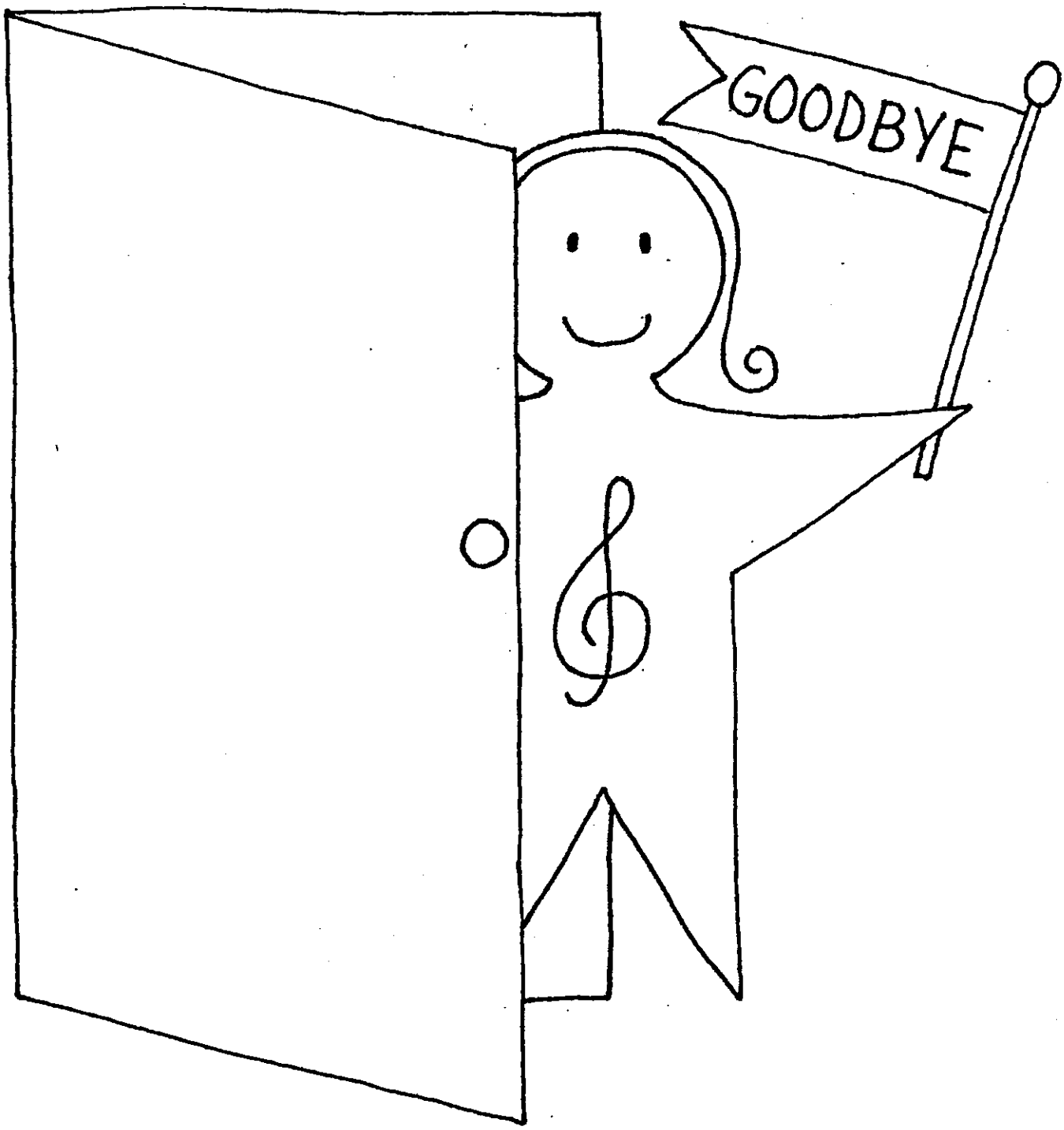
CD Track: 36

Traditional / Adapted



2. Someone's singing, My Lord, Kumbaya ...

3. Someone's sleeping, My Lord, Kumbaya ...



Family Music Goodbye Blues

Tonality: C Blues, Meter: Duple Swing

CD Track: 37

by Alice Gollan and Julane Deener

♩ = 120

C G

I got the Fam-'ly Mu-sic Good-bye Blues from my head down to my shoes, It's time to

C G C *Fine*

say good-bye I just might cry I got the Fam-'ly Mus-ic Good-bye Blues good-bye to

C *D.C. al Fine*

(NAME), good-bye to *(NAME)*, good-bye to *(NAME)*, good-bye to *(NAME)*.

2. And every week when Family Music ends, I hug my mommy, daddy and my friends,
I hug my own self too so I won't be blue, I'll be so glad when I see you again.