



NOVELLO'S  
ELEMENTARY MUSIC MANUALS  
Edited by W. G. McNaught.  
**PHYSICAL EXERCISES**  
IN THE  
**INFANT SCHOOL**  
BY  
MARGARET A. HUGHES.





86262

NOVELLO'S SCHOOL SERIES.

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# PHYSICAL EXERCISES, DANCES AND GAMES

IN THE

## INFANT SCHOOL

BY

MARGARET ALEXANDER HUGHES

THE MUSIC ARRANGED BY

W. MCNAUGHT.

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# PREFACE.

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THIS book introduces some simple methods of Physical Training for young children. It was prepared especially for the students of the Graystoke Place Training College, L.C.C., and the work is based on the principles of Physical Training used in that College. Everything has been developed by practical teaching and with regard to the difficulties of organization in large schools.

All the music has been specially arranged by Mr. W. McNaught. Its adaptability for the purpose will, I believe, have a very large share in making the book of utility to teachers. I should like to express my thanks to him for the trouble and interest he has taken, and for the great pleasure his work has given me.

My thanks are also due to the Principal and Staff of Graystoke Place Training College, for much generous and inspiring help afforded me during my years of work in the College; and to the Rev. R. Kerr for kindly taking and allowing me to use the photographs which are reproduced in the book, and for the use of the Brompton Oratory school-children as a demonstration class. The book is dedicated to the "Brown Babies" of the Oratory Schools.

MARGARET ALEXANDER HUGHES.

*(late) Physical Education Lecturer, Graystoke*

*Place Training College, L.C.C.*

*Inspector of Physical Education to*

*the University of London Education Board.*



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PLATE 2.

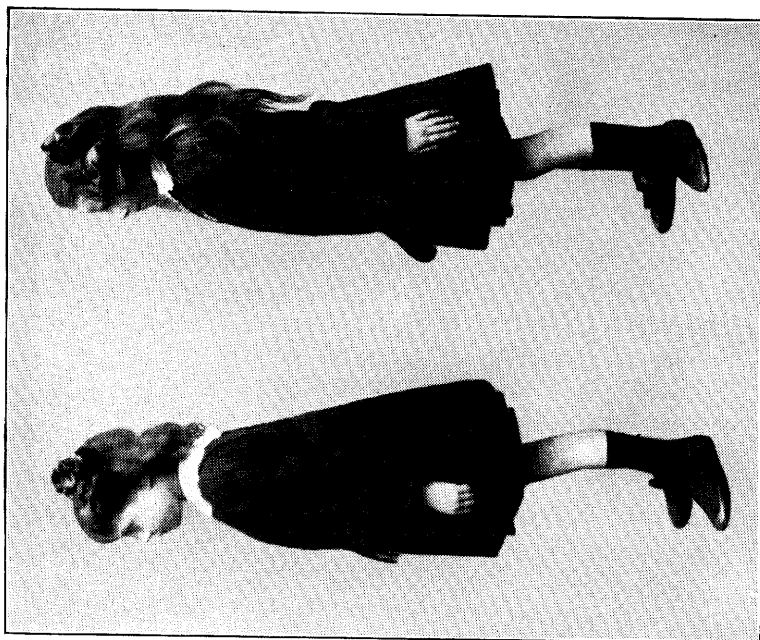
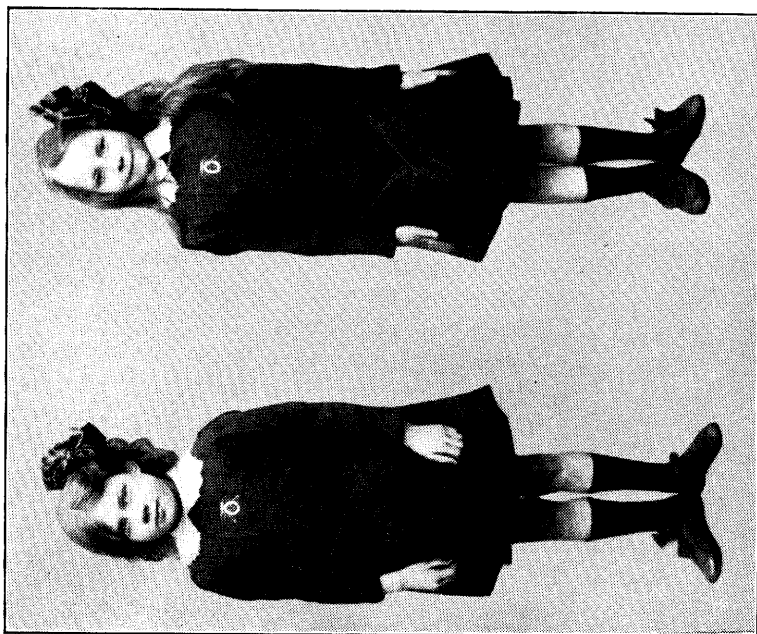


PLATE 1.



## PHYSICAL EXERCISES IN THE INFANT SCHOOL.

---

IT has been acknowledged by most teachers that the formal drill used in upper schools is not the best kind of physical work to be used in the infant school. Following upon this, there has been a vagueness of opinion as to what should constitute the physical training of young children. From an excess of formal and methodical work, many have gone to the other extreme, and very little method can be detected in their arrangement of the physical work for the younger children.

All work in the infant school should start on a physical basis. Nowadays the child learns everything by *doing*, and this is the best form of physical training, because it is natural and purposeful and involves unconscious effort without fatigue. This, with plenty of opportunity for free play, is quite enough for very young children from three years upwards, when they first enter school. Then gradually they can be organized to move and play together at certain times. They enjoy moving together, especially in rhythmic movements with a musical stimulus. Simple games are introduced—those which require little preparation and explanation, but provide some fresh stimulus and purpose for running, jumping, dancing, and other free natural movements. Other games are also used in which the children sing and move at the same time, but these must be very carefully chosen to avoid fatiguing the children.

In the infant school we find a definite time arranged for Physical Exercises, apart from the free play and recreation time. I have arranged a simple method on which these lessons can be given, and a specimen lesson is printed below with fuller explanation of each part following it.

*Formation.*—March into circle—face centre in “Big Circle,” holding hands—halt.

*Rhythmic Movements.*—(March, polka or running time.)

*Breathing Exercises.*—First teach a good standing position.

1. Breathing through one nostril.
2. Breathing through both nostrils.

*Marching*, with one or two simple exercises on the march—skipping—clapping—Giant and Dwarfs.

*Exercises.*—Hand closing and opening.

Head turning.

Arm stretching upwards.

Trunk forward bend in kneeling position.

*Musical Game.*—"Holly, Holly, Ho."

- |  |   |
|--|---|
| 1. Rhythmic movements to the music.          | } These may be done in cross-legged sitting position. |
| 2. Learning words and singing.               |   |
| 3. Singing combined with rhythmic movements. |   |
| 4. Playing of game.                          |   |

If there is no free playing in the musical game, a short free game should be taken at the end of the lesson, *e.g.*, "Eagles and Doves."

Finish the lesson with quiet marching.

*Formation.*—A circle is the easiest formation for small children. They can all see the teacher, and stationary movements can be easily interspersed with marching, dancing, etc., round the circle. A good circle can always be obtained by making the children hold hands and make it round. I always give the command "Big Circle!" at which the children face the centre and take hands. Such a command can be used when children are marching, dancing, or running round the circle. The final halt is then given when there is a good circle, and all children are in place facing the centre.

For *turning*, a jump is the most suitable way. It is good for the children, who should be encouraged to become very light and quiet in the jump. It should be commanded in three quick movements, 1—2—3.

I have found it better always to give "Marking time" on the spot before the command "Halt." The children gain better control over themselves and can get into good formation (Big Circle) before Halt is given.

*Rhythmic Movements.*—These should consist of simple, natural movements stimulated by the rhythm of the music. All parts of the body should be used in turn, *e.g.*, clapping hands, nodding heads, marking time, swinging arms, etc., and new movements can be suggested by the children and even led by them. The music is started and the children listen. Sometimes the time is softly counted by the leader, and after a few bars the leader starts a movement and all follow. There is no halt between the different movements. Marching, dancing, skipping, running, etc., may be taken, interspersed with the other movements. Each change of movement and each halt should always be given at the end of a phrase in the music.

Great care must be taken not to let these movements become stiff and artificial. If possible, they should be expressive movements, and many trade actions can be used amongst them.

*Breathing Exercises.*—This is a serious part of the lesson, as the teaching of good breathing habits is most important with young children. At the same time they must be taught to stand well, and if this position is encouraged at an early age there will be very little correction needed later on. But one is often horrified to see the positions in which young children are encouraged to stand. The chief fault is that of "overstretch," which promotes the falling back of the upper part of the body. This is not a good balanced position, and one sees it developed more as the child grows older. It eventually leads to an excessive arch in the lumbar region of the spine, throwing forward the hips

and abdomen, and stretching and weakening the abdominal muscles. This is especially marked in girls, to whom it is of the greatest importance that the abdominal muscles should be strong and firm, keeping the contents of the abdomen in their place with no undue strain upon them. Much trouble may come in later life to children who develop this position, and it can be avoided by careful training in a good balanced standing position of the body from the very beginning. This should be started from the feet, working upwards. The knees are straightened, the hips drawn back, and the weight of the body thrown forward over the toes. The lower end of the spine is now corrected. The stretch is continued up the spine, finishing with the drawing back of the head into an easy, erect position. The shoulders are drawn *down* (not *back*) and the arms hang loosely by the sides. There must be *no stiffness* in the position.

With young children the explanation must not be too complicated. They can first see if their legs are straight, and aim at this by endeavouring (out of class) to hold three pennies at the same time, one between the heels, one between the calves, and one between the knees. The position of the hips can be got by placing both hands on the front of the abdomen and gently pushing in. The head is raised, eyes level to front, and the arms dropped loosely to the sides. Illustrations of the standing positions can be seen in the photographs. No. 1 shows good position, "Standing" from the front; No. 2 shows the backward tilt produced by the endeavour of the child to overstretch, pulling head and shoulders too far back; Nos. 3 and 4 show the same positions side view. The "backward tilt" shows more clearly from this view.

The breathing exercises can first be taught by smelling flowers for inspiration, and whistling and blowing for expiration. Handkerchiefs should always be used before the breathing exercises, and the children encouraged to stand in the good position while doing them.

*Marching.*—After the breathing, which is slow and quiet, it is good to do some marching or another set of rhythmic movements. Simple exercises can be taken on the march.

*Exercises.*—These are given in the circle, children facing the centre. It is not necessary to have music. They are done to command. Three or four are taken for different parts of the body.

*Musical Game.*—The music is learnt by rhythmic movements, some of which should be taken in a cross-legged sitting position. Young children's legs get tired before other parts of the body, and a little rest in the middle of the lesson is good for them. The words of the game are learnt, and the children use their own natural actions as they speak or sing. Then they stand and play the game. Those games are best which have very few words for the children to learn, and in which all take fairly active parts. If possible, some free running should be introduced into the game or another short one given for this purpose. If the teacher has control over her children she can quickly call them together into the Big Circle. I find the best way of doing this is to call them very quietly together, and give them three beats to creep on tiptoe to their places in the "Big Circle."

Children march or dance quietly away when the lesson is finished.

# RHYTHMIC MOVEMENTS AND DANCING STEPS.

- |    |                 |                         |
|----|-----------------|-------------------------|
| I. | Raising heels.  | Swinging arms.          |
|    | Clapping hands. | Wagging fingers.        |
|    | Nodding heads.  | Marking time with feet. |
|    | Jumping.        | Skipping.               |
|    | Beating a drum. | Dancing.                |

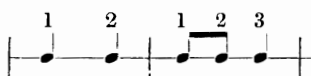
These movements may be done to different times: march time, polka time, running time, etc. They should also be used in teaching any new music for a game or dance. If done in a circle, marching or dancing round the circle can be used amongst them.

## II. *Single Finger Beats and Foot Tapping* (Barn Dance, $\frac{6}{8}$ ).

- |     |   |          |
|-----|---|----------|
| (1) | Raise the arm gently and mark the beat with the first finger.   | } 1 bar. |
|     | Lower the arm gently to side.   |          |
|     | Repeat alternately L. and R. arms.  |          |
| (2) | Change to gentle pointing of the feet in turn forwards in similar time.                                 |          |
| (3) | Repeat hands and feet together.   |          |
| (4) | Repeat with quick beats (4 to each bar), making a springing step with the feet.                         |          |
| (5) | Repeat with quick beats (R. and L.) 4, 4, 2, 2, 1, 1, 1, 1, arms and feet alternately (Irish Jig time). |          |

## III. *Polka Time*, $\frac{2}{4}$ .

- (1) Rhythmic movements taken to 1, 2, 3.
- (2) Polka step round partners or in a circle; 1, 2, 3, hop.
- (3) Rhythmic movements, 2 beats in one bar, 3 beats in the next  
1, 2 : 1, 2, 3.



- (4) Repeat with foot tapping and polka step alternately, and lead up to heel, toe and polka step; 1, 2; 1, 2, 3.

## IV. *Side Polka Step*.

- (1) Clapping hands or finger wagging (2 bars).  
Polka step to R. side, finishing with L. foot pointed (2 bars).
- (2) Repeat later without clapping.
- (3) Repeat facing partners to left and to right, turning partners with 4 polka steps at the finish. (Setting to Partners.)

### *Exercises on the March.*

- |                       |                          |
|-----------------------|--------------------------|
| Toe march.            | Shadow step.             |
| High knee march.      | Frog jump.               |
| Giant and Dwarfs.     | Tiger march.             |
| Skipping.             | Candle march.            |
| Slow march.           | Clapping.                |
| Hop march.            | Arm stretching upwards.  |
| Barn dance.           | Arm stretching forwards. |
| Polka.                | Arm stretching sideways. |
| Heel, toe, and polka. | Arm swinging.            |

PLATE 3.



PLATE 4.



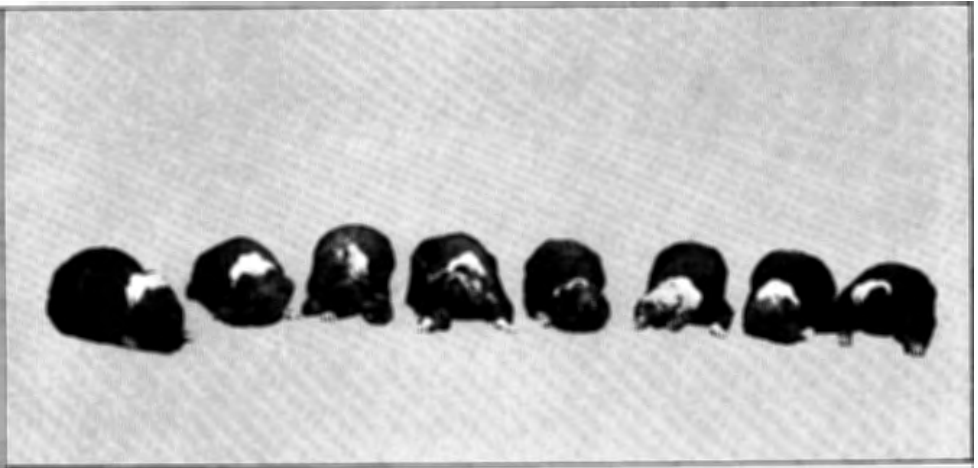




PLATE 5.



PLATE 6.





1. *Toe March*.—The children should be encouraged to do this quietly, the commands of the teacher being whispered, and the music played softly.

2. *High Knee March*.—This can be alternated with Toe March (8 or 16 steps to each). The children can stamp their feet in the High Knee March (if desired), and commands and music are louder.

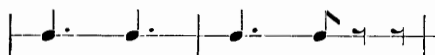
3. *Giants and Dwarfs.*—For Giant March, the children walk on their toes, making themselves as tall as possible. For Dwarf March, they crouch on their heels, making themselves as small as possible, and taking very tiny steps. The two are alternated with each other at the teacher's commands—Giants, Dwarfs. The attitudes should be practised first in a stationary position.

4. *Skipping*.—This is the ordinary “step and hop.” It should be done quickly and lightly (two steps to one bar in march time).

5. *Slow March*.—This should not be given to very young children, as it involves too much sustained effort. With older children, care must be taken to avoid stiff movements. It can be alternated with quick march.

6. *Hop March*.—This is also “step and hop,” but it is done more slowly than “skipping” step. Each “step and hop” takes two beats of the music, and the leg is pointed forward in the air before the step.

7. *Barn Dance*.—Three steps and a hop are taken here, 1, 2, 3, hop (6 time.)



8. *Polka*.—Three steps and a hop are taken in quick time.

9. *Heel, Toe, and Polka*.—The Heel and Toe movements are done with two hops, before the Polka step. This is suitable for older children.

10. *Shadow Step*.—The children creep round very softly, each one watching her own shadow in front or behind as it may be.

II. *Frog Jump*.—This is done in a squatting position, sitting on the heels. A pond can be formed by the circle, in which the frogs jump and croak.

12. *Tiger March*.—Long, stealthy, creeping steps are taken, crouching like a tiger. At intervals the tigers rest on the ground and growl.

13. *Candle March.*—(*Candles alight.*) The children march on tiptoe, very erect, keeping the body and head quite still. (*Candles out.*) The children suddenly bend their knees, still marching and keeping the body erect. The candles can also go out in turn, starting with the leader, one at each beat, and be lighted in the same way.

All marching and exercises on the march can be done with or without music as desired, but if music is used it should be well marked and in keeping with the different movements. All changes of step and halts should be given at the end of a phrase in the music.

## EXERCISES.

---

### *Head.*

Turning—bending—nodding.

### *Arms and Hands.*

1. Hand clapping—Closing and opening—Finger wagging—Playing pianoforte—Wrist bending.
2. Arm stretching forwards, sideways, and upwards.
3. Alternate arm stretching forwards (fighting movement).  
Ditto, in forward bend position (kneading movement).  
Ditto, holding partner's hands.
4. Arm swinging upwards, forwards, and sideways.
5. Swimming exercises.
6. Ball exercises.

### *Legs and Feet.*

1. Feet closing and opening.
2. Heel raising—Knee bending (quick movements).
3. Jumps—Skipping jumps—Astride jumps.
4. Dancing steps—Pointing feet, hopping, and any simple quick steps.
5. Marching, running, skipping, etc.
6. Skipping exercises (without ropes for large classes).

### *Trunk.*

1. Forward bend in astride position.
2. Forward bend in kneeling position.
3. Forward bend in cross-legged sitting position. } With toe waggling.
4. Side bends and turns in above positions.
5. Leg hooking inside closed hands.
6. *Lying on the Floor.*—Arm stretching forwards to ceiling—Knee and leg raising—Knee-clasping with hands.

### *Breathing.*

Demonstrate with smelling of flowers for inspiration, and whistling and blowing for expiration.

Use breathing through one nostril.

### *Animal Movements.*

Snails, frogs, crabs, grasshoppers, tigers, birds, bunny rabbits, ponies, kangaroos, performing bears, etc.

This is a small selection of exercises. Many others can be adapted from those used for older children.



PLATE 7.



# THE HOLLY, HOLLY, HO!

*1st Round.*—The children form a ring, holding hands. One representing a ship runs in and out under the arms of the others, who swing their arms backwards and forwards, making the waves. When the ship comes along they must stop swinging and let it pass through. The ship finishes the journey by standing in front of a child in the circle, who is then taken on as a passenger and holds on to the ship behind.

At each round another passenger is taken on until there is a long string. The ship must then go very steadily.

Between each two rounds the ship and passengers rest in the middle of the circle while all those in the circle dance or run or do any rhythmic movement to the music, always finishing with a clap and jump into places for the next round.\*

*(Two Versions of pianoforte accompaniment are given. The first should be used between the verses as dance music.)*

Arranged by W. McNAUGHT.

INTRODUCTION.

The big ship sails through the Hol - ly, Hol - ly, Ho!

*Doh = G.*  
 { : .d | d :d | d :m .m | s .s :s .s | m : }

Hol - ly, Hol - ly, Ho! Hol - ly, Hol - ly, Ho! The big ship sails through the

{ | f .f :f .f | r : | m .m :m .m | d : .d | d :d | d :m .m }

\* The clap and jump should be done on the first beat of the last bar. This enables the children to stop their dancing or movements all together, and trains them in recovering their balance. They very soon learn to listen for the beat, and it can be made easier for them at first by emphasising the beat on the pianoforte.

## THE HOLLY, HOLLY, HO.

Hol-ly, Hol-ly, Ho! On the last day of De - cem - - ber.

{ | s .s :s .s | m :m .m | f :f | l, :t, | d :— | d ||

The big ship sails through the Hol-ly, Hol-ly, Ho!

{ : .d | d :d | d :m .m | s .s :s .s | m : }  
*Alternative accompaniment.*

*mp*

Hol-ly, Hol-ly, Ho! Hol-ly, Hol-ly, Ho! The big ship sails through the

{ | f .f :f .f | r : | m .m :m .m | d : .d | d :d | d :m .m }  
 { | f .f :f .f | r : | m .m :m .m | d : .d | d :d | d :m .m }

Hol-ly, Hol-ly, Ho! On the last day of De - cem - - ber.

{ | s .s :s .s | m :m .m | f :f | l, :t, | d :— | d ||



## THREE BLIND MICE.

*Part I.*—Stand in a circle and follow each other with a slow, creeping step (4 steps to each bar).

*Part II.*—Run round the circle with a gentle running step (8 steps to each bar).

*Part III.*—Skip round the circle, flourishing an imaginary carving-knife (4 skips to each bar). The music for this part is played twice as quickly as for the other parts.

*Game.*—There can be three special mice chosen to run round inside the circle, and a farmer's wife outside, who chases them during Part III.



**Part I.**

*p*

Three blind mice, three blind mice, three blind mice,  
*Doh = E♭.*  
 { | m : r | d : | m : r | d : | m : r | d : } }

Part I is in 4/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody consists of a series of eighth and sixteenth notes, with a piano introduction (*p*) indicated.

**Part II.** **Part III.**

See how they run, see how they run, see how they run, They  
 { | s : f ., f | m : | s : f ., f | m : | s : f ., f | m : ., s } }

Part II and Part III are in 4/4 time, key of B-flat major. Part II features a melody in the right hand and a bass line in the left hand. Part III features a melody in the right hand and a bass line in the left hand. The melody consists of a series of eighth and sixteenth notes, with a piano introduction (*p*) indicated.

## THREE BLIND MICE.

*About twice as fast as the preceding.*

The first system of the musical score for 'Three Blind Mice' is in G minor (three flats) and 3/4 time. The vocal melody is written on a single staff with treble clef, featuring eighth-note triplets. The lyrics are: 'all ran af - ter the farm - er's wife, Who cut off their tails with a carv - ing-knife, Did you'. Below the vocal staff is a piano accompaniment consisting of two staves (treble and bass clef) with block chords. The tempo/mood is indicated as *f staccato*.

all ran af - ter the farm - er's wife, Who cut off their tails with a carv - ing-knife, Did you  
 { | d' , - , d' : t , l , t | d' , - , s : s , - , s | d' , d' , d' : t , l , t | d' , - , s : s , s , s }  
*f staccato.*

The second system of the musical score continues the melody and accompaniment. The vocal melody concludes with the lyrics: 'ev - er see such a thing in your life As three blind mice?'. The piano accompaniment includes some triplet figures in the bass line. The system ends with a double bar line.

ev - er see such a thing in your life As three blind mice?  
 { | d' , - , d' : t , l , t | d' , s , s : s , - , f | m : r | d : ||  
 ||

This well-known round is here given as a unison song, but it can be sung as a round to the same accompaniment. In this case the singers must omit the last bar when repeating.

# HICKORY. DICKORY. DOCK.

---

The children stand in a circle, facing the centre.

## Part I.

Hickory, dickory, dock,	...	Beat tattoo on the floor with feet.
The mouse ran up the clock.	...	Wind arms.
The clock struck one	...	Clap hands and stamp foot at
(Here pause a few seconds),		one.
The mouse ran down,	...	Wind arms.
Hickory, dickory, dock.	...	Beat tattoo on the floor with feet.

*Dance.*—Skip round the circle, facing the centre at the finish. (There is no pause in the music during the dance.)

Repeat song and dance.

## Part II.

Partners face each other; boys with backs to the centre, girls facing the centre.

Hickory, dickory, dock,	...	Beat tattoo on the floor with feet.
The mouse ran up the clock.	...	Boys run round girls.
The clock struck one	...	All clap hands and stamp foot
(Pause),		at one.
The mouse ran down,	...	Boys run round girls the opposite
		way.
Hickory, dickory, dock.	...	Beat tattoo on the floor with feet.

*Dance.*—Partners take both hands and dance on the spot, clapping hands at the finish.

Repeat song and dance, with girls running round boys.

Part I. is a more simple method of playing the game, and can be used as an introduction to Part II. With very young children Part I. can be used at one lesson and Part II. at another lesson.

## HICKORY, DICKORY, DOCK.



Hick-or - y, dick-or - y, dock,                      The mouse ran up . . the clock.                      The

*Doh = D.*  
 { | m : f : s | s : l : t | d' : — : | : : s | m : f : s | s : l : t | d' : — : | : : s }

clock struck one,    The mouse ran down,                      Hick-or - y, dick-or - y, dock.

{ | d' : — : d' | t : — : t | l : — : l | s : — : | s : l : s | f : m : r | d : — : | : : || }

*The above eight bars of pianoforte accompaniment to be played, without the pause, as dance-music between verses.*

*Alternative accompaniment (for repetition).*

Hick-or - y, dick-or - y, dock,                      The mouse ran up . . the clock.                      The

{ | m : f : s | s : l : t | d' : — : | : : s | m : f : s | s : l : t | d' : — : | : : s }

## HICKORY, DICKORY, DOCK.

clock struck one, The mouse ran down, Hick-or - y, dick-or - y, dock.

{ | d' : - : d' | t : - : t | l : - : l | s : - : s | l : s | f : m : r | d : - : | : : ||

The musical score consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#). The vocal line has a melody with lyrics. The piano accompaniment features chords and moving lines in both hands.

*Alternative dance-music (for repetition.)*

This section provides an alternative piano accompaniment for the first line of the song, designed for repetition. It features a more rhythmic and dance-like feel with repeated eighth-note patterns in the right hand and a steady bass line in the left hand.

*If verse follows. || At the end.*

*f*

The final section of the score includes a key signature change to two sharps (D major). It provides a concluding musical phrase for the piano accompaniment, marked with a forte (*f*) dynamic and a crescendo hairpin.

## COCK-A-DOODLE-DOO.

---

During the singing the children stand in couples, facing each other.

### *1st Verse.*

Cock-a-doodle-doo !	... Prance.
My dame has lost her shoe,	... Touch shoe.
My master 's lost his fiddling stick,	... Fiddle.
And doesn't know what to do.	... Look distracted.

### *2nd Verse.*

Cock-a-doodle-doo !	... Prance.
What is my dame to do ?	... Question each other.
Till master finds his fiddling stick	... Fiddle.
She'll dance without a shoe.	... Dance on one foot—alter- nately one and the other.

### *3rd Verse.*

Cock-a-doodle-doo !	... Prance.
My dame has found her shoe,	... Touch shoe.
My master 's found his fiddling stick,	... Fiddle.
Sing doodle-doodle-doo.	... Make a trumpet with the hands and sing through it.

### *4th Verse.*

Cock-a-doodle-doo !	... Prance.
My dame shall dance with you,	... Dance together, holding hands.
While master fiddles his fiddling stick	... Fiddle.
For dame and doodle-doo.	... Clap and make a trumpet at doodle-do.

After each verse dance round 16 skipping steps (8 bars) and rest for 8 bars (no singing).

# COCK-A-DOODLE-DOO.

Arranged by W. McNAUGHT.

*mf*

The piano introduction is in 2/4 time, key of E major (four sharps). The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment.

Cock - a - doo - dle doo! My dame has lost her shoe, My

*Doh = E.*

{ | d .m :m .r | m :- .m | d .m :m .r | m : .s }

The first system of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are 'Cock - a - doo - dle doo! My dame has lost her shoe, My'. Below the lyrics is a rhythmic notation: { | d .m :m .r | m :- .m | d .m :m .r | m : .s }.

mas - ter's lost his fid - dling stick, And doesn't know what to do, and

{ | d' .d' :t .l | s .m :d .r | m ,m .s :m .r | d : .d }

The second system continues the melody and accompaniment. The lyrics are 'mas - ter's lost his fid - dling stick, And doesn't know what to do, and'. The rhythmic notation is: { | d' .d' :t .l | s .m :d .r | m ,m .s :m .r | d : .d }.

doesn't know what to do, and doesn't know what to do, My

{ | d ,d .m :m .r | m :- .m | s ,s .l :s .m | s : .s }

The third system concludes the piece. The lyrics are 'doesn't know what to do, and doesn't know what to do, My'. The rhythmic notation is: { | d ,d .m :m .r | m :- .m | s ,s .l :s .m | s : .s }.

## COCK-A-DOODLE-DOO.

mas - ter's lost his fid - dling stick, And doesn't know what to do.

{ d' .d' :t .l | s .m :d .r | m ,m .s :m .r | d : }

DANCE.

*mf* *cres.* *f*

*mf* *cres.*

*f*



# THE GRAND OLD DUKE OF YORK.

---

## *Part I.*

Stand in sets of four couples, facing partners.

First couple take hands and march to the bottom of the set (8 steps). They change hands and march up to their places (8 steps). The others mark time to the music and sing Part I.

## *Part II.*

All turn to front and march four steps forwards, raising arms overhead, and singing the first line.

March four steps backwards to places, lowering arms, and singing second line.

Face partners and mark time (eight steps), moving arms alternately up and down, and singing third and fourth lines.

## *Dance.*

Cast off, the first couple meeting at the bottom of the room, where they make an arch, the others dancing under it, bringing the second couple into the first place.

If the whole is done four times, all are back in their first places.

# THE GRAND OLD DUKE OF YORK.



## Part I.

Oh, the grand old Duke of York,

He had ten thou-sand men,

He

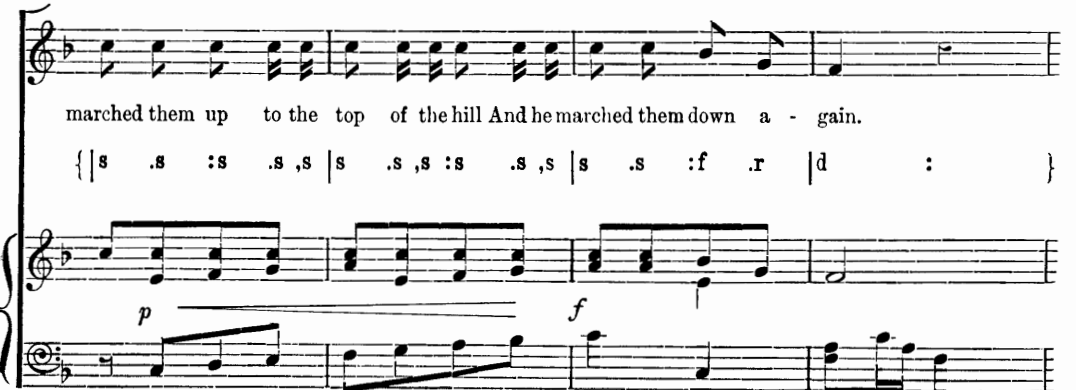
*Doh = F.*

{ : s . f | m . d : l , . d | s , : . s , | d . d : m . d | r : . r }



marched them up to the top of the hill And he marched them down a - gain.

{ | s . s : s . s , s | s . s , s : s . s , s | s . s : f . r | d : }



## THE GRAND OLD DUKE OF YORK.

## Part II.

When they were up they were up, And when they were down they were down, And

{ | d .d ,d :d .d ,d | d : .d | r .r ,r :r .r ,r | r : .r }

when they were half-way up, They were nei-ther up nor down.

{ | s .s ,s :s .s | s :s .,s | s .s :f .r | d : }

DANCE.

# THE BRIDGE OF AVIGNON

(From the French).

---

*Formation.*—Children form a circle, standing in couples. In each couple the boy stands on the left side of the girl.

## 1st Verse.

*Part I.*—All dance round the circle, couples following each other singing words of Part I. (Dance step: 1—2—3, hop = 1 bar).

*Part II.*—The children stand, the partners facing each other; the boys with backs to the centre, the girls facing them.

The music is played very slowly for the following:—

The gentlemen they pass like this ... Boys raise their hands and make a deep bow.

And all the ladies pass like this ... Girls make a deep curtsy.

*Part III.*—No singing. Music as Part I., twice through.

Every alternate couple make a bridge or arch, partners holding both hands. The other couples pass under two arches, walking very slowly in a stately manner. They finish in their new places with a bow and curtsy, facing each other. The bow and curtsy should be done at the last two bars of the music. When the music is repeated the couples are reversed, those who made the bridges walking through the others.

## 2nd Verse.

*Part I.*—Singing and dancing round the circle as for 1st verse.

## *Part II.*

The little children run like this, ... All couples run round the circle.

And dance and clap their hands ... Partners face each other, dance like this and clap hands on the spot.

The music is played quickly in running time.

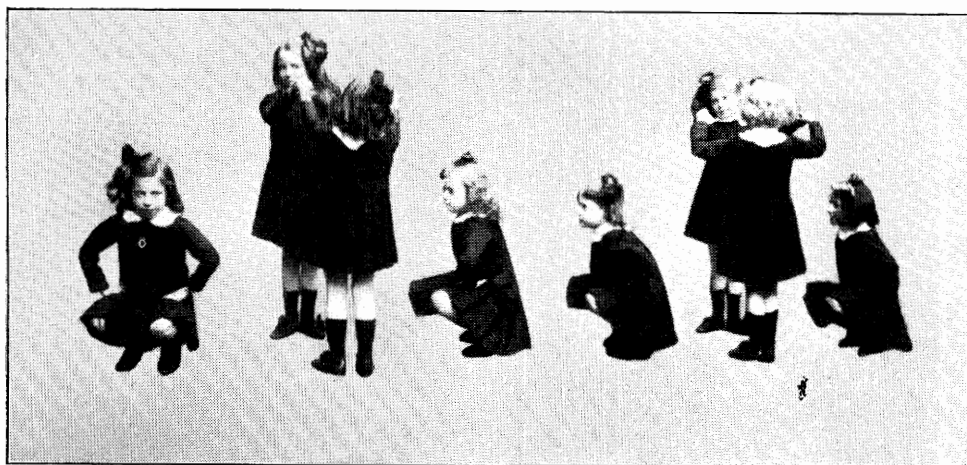
*Part III.*—No singing. Music as Part I., twice through.

Alternate couples make the bridge, and the others run through them the whole way round the circle back to their places. If they arrive in their places before the end of the music, they dance and clap hands. The couples can now be reversed and the running repeated.

PLATE 8.



PLATE 9.





*3rd Verse.*

*Part I.*—Singing and dancing round the circle as before.

*Part II.*

The cows and horses pass like this. ... All go on hands and knees and imitate cows and horses, couples following each other round the circle.

*Part III.*—No singing. Music as Part I., twice through.

Alternate couples make the bridge, and the others go through very slowly in single file on hands and knees, “mooing” and “neighing” as they go. They go through two arches. The couples can now be reversed.

*4th Verse.*

Ducks and geese.

*Part I.*—As before.

*Part II.*

The ducks and geese they pass like this. ... All sit on heels and waddle.

*Part III.*—No singing. Alternate couples make the bridge; the others go through in single file, quacking and cackling. Couples then reverse positions.

*5th Verse.*

Donkeys.

*Part I.*—As before.

*Part II.*

We drive our donkeys through like this. ... One in each couple is a donkey, and trots. The partner drives the donkey.

*Part III.*—No singing. Alternate couples make the bridge; the donkeys are driven through as fast as possible. Couples then reverse positions.

Other verses, similarly treated, can be invented *ad lib.*

# THE BRIDGE OF AVIGNON.

Arranged by W. McNAUGHT.

INTRODUCTION (to 1st verse only).

Part I. for all verses.

On the bridge of A - vign - on, Peo - ple pass - ing, peo - ple danc - ing,

*Doh = G.*  
 { | d .d :d .d | r .r :r | m .,f :s .d | t, .,d :r .s, | }

On the bridge of A - vign - on, Peo - ple pass - ing all the day.

{ | d .d :d .d | r .r :r | m .,f :s .d | r .t, :d || }

Part II. Slow Version (for gentlemen and ladies, cows and horses, ducks and geese).

The gen - tle-men they pass like this, And all the la - dies pass like this,

{ . ,d | d .,d :d .d | r .r :d . ,d | d .,d :d .d | r r :d || }

*At a moderate pace.*

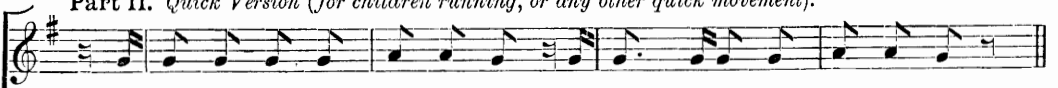


## THE BRIDGE OF AVIGNON.

**Part III. Slow Version** (*twice through ; can be played an octave higher on repetition*).



**Part II. Quick Version** (*for children running, or any other quick movement*).



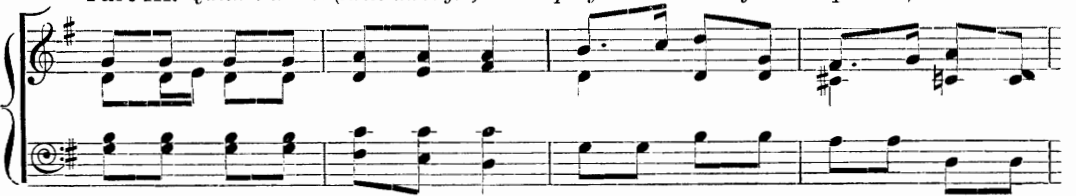
The lit - tle chil - dren run like this— And dance and clap their hands like this—  
*Doh = G.*

{ . , d | d . d : d . d | r . r : d . , d | d . , d : d . d | r . r : d . ||

*At a brisk pace.*



**Part III. Quick Version** (*twice through ; can be played an octave higher on repetition*).



# THE SHEPHERDESS

(From the French).

---

The children dance round in a circle, stopping to beat a tattoo with the feet at "ron ron ron, petit patapon."

## 1st Verse.

There was a little shepherdess	...	Stand and sing.
Et ron ron ron, petit patapon.	...	Beat tattoo as above.
There was a little shepherdess	...	Stand and sing.
Kept sheep upon a hill,	...	Point to the sheep on the hill.
Kept sheep upon a hill.	...	Point to the sheep on the hill.

## 2nd Verse.

She made her cheeses every day,	...	Make cheeses.
Et ron ron ron, petit patapon.	...	Beat tattoo.
She made her cheeses every day	...	As above.
And took them to the town,	...	March round, holding
And took them to the town.	...	cheeses.

## 3rd Verse.

Her cat, it followed her up the hill,	...	Crawl round on hands and knees.
Et ron ron ron, petit patapon.	...	Wag paws.
Her cat, it followed her up the hill,	...	As above.
Miow—miow—miow,	...	As above, "miow-ing."
Miow—miow—miow.	...	As above, "miow-ing."

## 4th Verse.

If you put your paw inside my cheese,...	Talk to cat, shaking head and
Et ron ron ron, petit patapon.	Beat tattoo. [finger.]
If you put your paw inside my cheese ...	As above.
I'll shoo you down the hill,	Shoo the cat.
I'll shoo you down the hill—(Mi-ow).	Shoo the cat.

## 5th Verse.

He did not put his paw inside,	...	All become cats on the floor,
Et ron ron ron, petit patapon.	...	and act accordingly.
He did not put his paw inside,	...	
But put his head instead,	...	
But put his head instead—(Mi-ow).	...	

## 6th Verse.

The shepherdess she caught him,	...	Talk to cat, and finally shoo
Et ron ron ron, petit patapon.	...	him round the circle.
The shepherdess she caught him,	...	
And "shooed" him down the hill,	...	
And "shooed" him down the hill.	...	

Between the verses children dance round in a circle (without singing), stopping to beat a tattoo at "ron ron ron, petit patapon," and resting during the last line.

PLATE 10.





## THE SHEPHERDESS.



There was a lit - tle shep - herd-ess Et ron ron ron, pe - tit

*Doh = A.*  
 { | : : | : :s<sub>1</sub> | d :-:r | m :-:r | d :-:d | s<sub>1</sub> :-:s<sub>1</sub> | l<sub>1</sub> :-:l<sub>1</sub> | s<sub>1</sub> :s<sub>1</sub> :s<sub>1</sub> }

pa - ta-pon. There was a lit - tle shep - herd-ess Kept sheep up - on a

{ | l<sub>1</sub> :-:l<sub>1</sub> | s<sub>1</sub> : :s<sub>1</sub> | d :-:r | m :-:r | d :-:d | s<sub>1</sub> :-:s | m :-:d | r :-:s<sub>1</sub> }

## THE SHEPHERDESS.

DANCE.

hill, . . . kept sheep up-on a hill.

{ | d : - : - | - : : s | m : - : d | r : - : s, | d : - : | : : | : : | : : | }

FINE.

The musical score is written for a voice and piano. The key signature has one sharp (F#), and the time signature is 2/4. The vocal line begins with the lyrics 'hill, . . . kept sheep up-on a hill.' and is followed by a rhythmic notation: { | d : - : - | - : : s | m : - : d | r : - : s, | d : - : | : : | : : | : : | }. The piano accompaniment consists of two staves. The right hand plays chords, and the left hand plays a continuous eighth-note pattern. The score is divided into a 'DANCE' section and a 'FINE' section.

## WASHING LINEN.

---

*Formation.*—Circle of couples, or lines of four couples.

*1st Verse.*

We are washing, washing linen,	...	Bend forward and wash
We are washing linen clean.	...	vigorously.
We are washing, washing linen,	...	
We are washing linen clean.	...	

*Chorus.*

This way—Tra-la-la,	...	Point the R. foot forward.
That way—Tra-la-la,	...	Point the L. foot forward.
This way—Tra-la-la,	...	Point the R. foot forward.
One—two—three.	...	Turn on the spot in three steps, clapping hands.

*Dance.*

Skipping step round in a circle, or “casting off” if in lines of fours.

In “casting off” partners divide at the top, dance down the sides, and meet and come up the centre together to their places.

*2nd Verse.*

We are beating, beating linen, etc.	...	Sit on heels and beat hands on knees.
-------------------------------------	-----	---------------------------------------

*3rd Verse.*

We are wringing out our linen, etc.	...	Take partner by both hands and wring to alternate sides.
-------------------------------------	-----	--

*4th Verse.*

We are hanging out our linen, etc.	...	Swing arms overhead and shake them.
------------------------------------	-----	-------------------------------------

*5th Verse.*

We are stretching straight our linen, etc.	...	Take partner by both hands and stretch alternate arms.
--	-----	--

*6th Verse.*

We are folding up our linen, etc.	...	Roll arms round and round.
-----------------------------------	-----	----------------------------

Chorus and Dance as before after every verse.

# WASHING LINEN.

## INTRODUCTION.

Musical notation for the introduction, featuring a treble and bass staff in 4/4 time with a key signature of one sharp (F#). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The piece begins with a forte (f) dynamic.

Musical notation for the first vocal entry, featuring a treble and bass staff in 4/4 time with a key signature of one sharp (F#). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The piece begins with a forte (f) dynamic.

We are wash-ing, wash-ing lin-en, We are wash-ing lin-en clean. We are

*Doh = G.*

{ :d .d | t<sub>1</sub> .s<sub>1</sub> :l<sub>1</sub> .t<sub>1</sub> | ḍ .ṃ :ḍ .ḍ | t<sub>1</sub> .s<sub>1</sub> :l<sub>1</sub> .t<sub>1</sub> | ḍ :ḍ .ḍ }

Musical notation for the second vocal entry, featuring a treble and bass staff in 4/4 time with a key signature of one sharp (F#). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The piece begins with a forte (f) dynamic.

washing, washing lin-en, We are washing lin-en clean. This way, Tra-la-la,

{ | t<sub>1</sub> .s<sub>1</sub> :l<sub>1</sub> .t<sub>1</sub> | ḍ .ṃ :ḍ .ḍ | t<sub>1</sub> .s<sub>1</sub> :l<sub>1</sub> .t<sub>1</sub> | ḍ : | ṃ :ḍ | ṛ .ṃ :f̣ }



## WASHING LINEN.

That way, Tra-la-la, This way, Tra-la-la, One, two, three.

{ | r : t, | d . m : s | m : d | r . m : f | r : t, | d : } }

DANCE.

*After last verse.*

## DAME, GET UP AND BAKE YOUR PIES.

---

The children stand in couples forming a circle. A Dame sits asleep in the middle of the circle.

### *1st Verse and Chorus.*

Dame, get up and bake your pies,	...	Dance two polka steps to
Bake your pies, bake your pies.	...	the Dame, and clap hands
Dame, get up and bake your pies	...	at "bake your pies." Dance
On Christmas Day in the morning.	...	back to places at fourth line.

### *2nd Verse.*

*(Slower)*

Dame, what makes your maidens lie,	...	Sway sideways and sleep.
Maidens lie, maidens lie.	...	Yawn and stretch at the
Dame, what makes your maidens lie	...	fourth line.
On Christmas Day in the morning.	...	

### *3rd Verse.*

Dame, what makes your ducks to die,	...	Waddle about like ducks.
Ducks to die, ducks to die.	...	
Dame, what makes your ducks to die	...	
On Christmas Day in the morning.	...	

### *4th Verse.*

Their wings are cut, they cannot fly,	...	Sit on heels and flap arms
Cannot fly, cannot fly ;	...	mournfully.
Their wings are cut, they cannot fly	...	The Dame gets up and shakes
On Christmas Day in the morning.	...	her head sadly, and then sits down and goes to sleep again.

The 1st verse, "Dame, get up and bake your pies," is sung again after every verse as a chorus, after which a short dance and rest can be taken.

*Dance.*—One of the polka steps (*e.g.*, clapping and turning partners.)

## DAME, GET UP AND BAKE YOUR PIES.



Dame, get up . . and bake your pies, bake your pies, bake your pies,  
*Lah = G. Doh = B $\flat$ .*  
 { | d : - : d | d : r : m | r : - : t<sub>1</sub> | t<sub>1</sub> : - : - | d : - : l<sub>1</sub> | l<sub>1</sub> : - : - | s<sub>1</sub> : - : m<sub>1</sub> | m<sub>1</sub> : - : - }

The first system shows the vocal melody with lyrics and a rhythmic notation below it. The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand.

Dame, get up . . and bake your pies, On Christ - mas Day in the morn - ing.  
 { | d : - : d | d : r : m | r : - : t<sub>1</sub> | t<sub>1</sub> : - : r | d : - : l<sub>1</sub> | t<sub>1</sub> : l<sub>1</sub> : s<sub>e</sub><sub>1</sub> | l<sub>1</sub> : - : - | l<sub>1</sub> : - : }

The second system continues the vocal melody and piano accompaniment. The piano part features a mix of chords and moving lines in both hands.

*Alternative Version for accompaniment or dance.*

The first system of the alternative version shows a more active piano accompaniment with eighth-note runs in both hands, suitable for dance.

The second system of the alternative version continues the dance-like piano accompaniment with similar rhythmic patterns.

## THE CIRCUS OR MERRY-GO-ROUND.

---

The children stand in couples, forming a circle. Partners face each other (one with back to the centre) while singing the verses.

During the chorus all children face the centre, those in the outer circle placing their hands on the shoulders of their partners in front. All dance round to the right, finishing with a jump to face partners, and clapping hands on the last beat. This is the Merry-go-round. One child acts as showman, standing in the middle of the circle, turning an imaginary handle to work the machinery.

### *1st Verse.*

Young maid, young maid,	... All dance a jigging step on
Little maiden dear,	... the spot, waving hands to
Go fetch your hat and parasol,	... partners.
The circus it is here.	
Ten for the big ones,	... Show ten fingers.
Five for the small,	... Show five fingers.
Hurry up, hurry,	... Run on the spot, beating a tattoo
Or you won't get there at all.	... with feet in great haste.

### *Chorus.*

Hop, hop, hop, the day it is so clear,  
 For Marjorie and Jack and Jim, and all of you, my dear.  
 Hop, hop, hop, the day it is so clear,  
 So hurry up, hurry up, for it comes but once a year.

(Finish the chorus as directed above.)

### *2nd Verse.*

Young lad, young lad, little laddie dear,  
 Go fetch your stick, your money too, you'll spend a lot, I fear.  
 Clowns on the tight-rope, apples on the stall,  
 Hurry up, hurry, there'll be nothing left at all.

### *3rd Verse.*

Children, children, little children dear,  
 The elephants are trumpeting, the bugles ringing clear,  
 Lions in their cages, monkeys playing ball,  
 Hurry up, hurry, or there won't be room at all.

Actions in 2nd and 3rd verses can be invented *ad lib.*

PLATE II.





# THE CIRCUS OR MERRY-GO-ROUND.

*Doh = D.*

Young maid, young maid, Little maiden dear, Go

fetch your hat and pa-ra-sol, The cir-cus it is here. Ten for the big ones,

Five for the small, Hur-ry up, hur-ry, Or you won't get there at all.

*p*

*cres.*

*f*

The musical score is written for voice and piano. It consists of three systems. Each system has a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the vocal line. The piano part features a steady eighth-note accompaniment in the right hand and a simpler bass line in the left hand. Dynamics include piano (p), crescendo (cres.), and forte (f). The score ends with a final chord in the piano part.

## THE CIRCUS OR MERRY-GO-ROUND.

Hop, hop, hop, the day it is so clear, For Mar-jor-ie and Jack and Jim and

{ | m : m | m :- m | f . f : f . f | f :- f | r . r : r . r | r . r : m . f }

*mf*

all of you, my dear. Hop, hop, hop, the day it is so clear, So

{ | s . s : s . s | s :- | m : m | m :- m | f . f : f . f | f :- f }

*cres.*

1st & 2nd verses. Last verse.

hur-ry up, hur-ry for it comes once a year. comes once a year.

{ | s . s : s | s . s : l . t | d' : d . d | d :- || d' : d . d | d :- || }

*f*



## CAT AND MICE.

(INFANTS' GAME.)

The children form a big circle. Several go into the centre and represent mice, crawling about. One goes outside the circle and represents the cat. The circle of children dance round, singing the words. The mice crawl about squeaking inside the circle. The cat creeps round outside, peeping at the mice. At the last words the cat runs into the circle and tries to catch a mouse. The mice run out quickly under the children's arms (the children in the circle are now standing still).

The music ceases during the chasing of the mice.

*p*

For mice is pus - sy peep - ing, On paws of vel - vet creep - ing, Her  
*Doh = F.*  
 { s : s : - : m | f : - : r | d : - : - | s, : - : s | s : - : m | f : - : r | d : - : - | s, : - : s, }

*p*

nose is just in - side the house When quick - ly off runs ev - 'ry mouse.  
 { | d : - : d | d : - : d | d : - : m | s : - : s | l : - : s | f : - : m | r : - : s | d : - : ||

*f*

## LAVENDER'S BLUE.

---

Stand in couples forming a circle, boys on the left side of girls.

### *1st Verse (slowly).*

Lavender's blue, diddle diddle,	...	Take partner's inside hand, and
Lavender's green.	...	walk slowly and daintily
When I am king, diddle, diddle,	...	round the circle, finishing
You shall be queen.	...	with a deep bow and curtesy
		(partners facing each other).

### *Dance.*

Repeat the walking round and bow and curtesy without singing.

### *2nd Verse (quicker).*

Call up your men, diddle, diddle,	...	Run six steps, calling up men.
Set them to work,	...	Stamp foot and clap hands.
Some with the plough, diddle, diddle,	...	Plough.
Some with the fork.	...	Dig

### *Dance.*

Take partner's hand and run lightly round, finishing with bow and curtesy.

### *3rd Verse.*

Some to make hay, diddle, diddle,	...	Toss hay.
Some to cut corn,	...	Cut corn.
While you and I, diddle, diddle,	...	Turn to partners.
Keep ourselves warm.	...	Take hands and prance.

### *Dance.*

Prance twelve steps. Clap hands and sides alternately three times for the last four bars.

Repeat first verse and dance.

# LAVENDER'S BLUE.

Arranged by W. McNAUGHT.

*Moderato.*

*p legato.*

The piano introduction is in 3/4 time, key of B-flat major. It consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

*mf*

1. Lav - en - der's blue, did-dle, did-dle, Lav - en - der's green ;

*Doh = F.*

{ | d : s : s | s : f . m : r . d | d : l : l | l : - : } }

The first system shows the vocal melody on a single staff and the piano accompaniment on two staves. The vocal line includes the lyrics and a solfège line below it. The piano accompaniment continues the harmonic support.

When I am King, did-dle, did-dle, You shall be Queen.

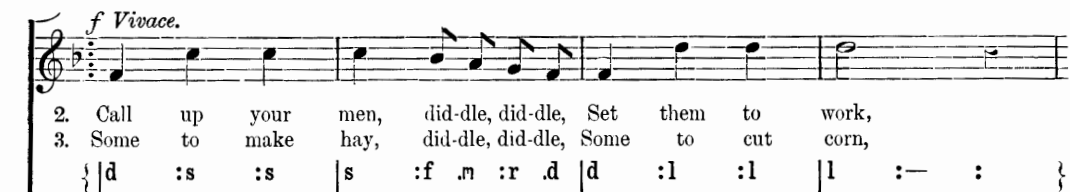
{ | d : s : s | s : f . m : r . d | f : m : r | d : - : } }

The second system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics and a solfège line below it. The piano accompaniment continues the harmonic support.

**DANCE.**

The dance section is in 3/4 time, key of B-flat major. It consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

## LAVENDER'S BLUE.



[Repeat 1st verse and dance.]

## CAN YOU GUESS WHAT WE ARE DOING?

The children sit in two groups. The first group sings the first part. The second group watches them, guesses the actions, and then sings the second part, doing the actions also.

*Actions.*—Clapping, hammering, nodding, laughing, baking, brushing, dancing, etc.

The groups may reverse their parts each time.



**Part I.**

Can you guess what we are do - ing? can you guess what we are  
*Doh = F.*  
 { :d .,m | s :s :s .,l | s :m :d .,r | m :m :m .,f }

The musical score for Part I features a vocal line and a piano accompaniment. The vocal line is in 3/4 time, key of B-flat major, and includes the lyrics "Can you guess what we are do - ing? can you guess what we are". Below the lyrics is a sequence of rhythmic and pitch symbols: { :d .,m | s :s :s .,l | s :m :d .,r | m :m :m .,f }. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple eighth-note accompaniment. The dynamic marking *mp* (mezzo-piano) is present.

do - ing? can you guess what we are do - ing, As we work, work a -  
 { | m :d :s, .,s, | d :d :r .,r | m :s :d .,m | r :f :t, }

The musical score for the second part of the song continues the vocal line and piano accompaniment. The vocal line includes the lyrics "do - ing? can you guess what we are do - ing, As we work, work a -". Below the lyrics is a sequence of rhythmic and pitch symbols: { | m :d :s, .,s, | d :d :r .,r | m :s :d .,m | r :f :t, }. The piano accompaniment continues with the same two-staff structure and *mp* dynamic.

## CAN YOU GUESS WHAT WE ARE DOING?

## Part II.

- way? Oh, we think you must be . . . oh, we think you must be

{ | d :— : d „m | s : s : s „l | s : m : d „r | m : m : m „f }

*legato.*

. . . oh, we think you must be . . . As you work, work a - way.

{ | m : d : s „s „l | d : d : r „r | m : s : d „m | r : f : t „l | d :— || }

# JACK-IN-THE-BOX.

The children stand in a circle.

In the first verse they imitate a Jack-in-the-Box by sitting on their heels with knees bent and heads and bodies as low as possible. On the last chord they jump up, stretching arms overhead.

During the chorus they do "single points" with the hands or the feet alternately. At the last bar they clap hands and jump round about. The chorus music is then repeated for a dance, with no singing. Children dance round in a circle, following each other with the following steps—1, 2, 3, hop. Running may be done by small children.

Fresh verses may be added at choice, illustrating any actions.

Ex. 1. The soldier fires his gun like this.

2. The sailor hauls his ropes like this.

3. The baker bakes his bread like this.

4. The fireman plays his hose like this (hissing).

5. The kangaroo, he jumps like this.

The chorus and dance come after each verse.

Arranged by W. McNAUGHT.

## INTRODUCTION.



## 1st verse.

*Doh = G.*

Jack - in - the - Box jumps

{ | : : : || d :d .d | d :m }

up like this, Jack - in - the - Box jumps up like this.

{ | r :d | s :— | d :d .d | d :m | r :d | s :— || }

*Ped* \*

## JACK-IN-THE-BOX.

## CHORUS.

On the ring, while we sing, All are danc - ing, all are danc - ing,

{ | r .m : r | f .m : r | d .r :m f | s .l :s .m } }

On the ring, while we sing, All are danc - ing, One, two, three.

} | r .m : r | f .m : r | s .m :f .r | d .d :d ||

*Repeat for dance.*

*Other verses start as follows:—*

The sol - dier fires his gun like this, the sol - dier fires his gun like this.  
 The sail - or hauls his ropes like this, the sail - or hauls his ropes like this.  
 The ba - ker bakes his bread like this, the ba - ker bakes his bread like this.

{ .d | d :d | d :m | r :d | s : .d | d :d | d :m | r :d | s :— ||

*Ped.* \*

*Alternative accompaniment.*
*Alternative dance.*



## NURSERY RHYME DANCES.

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### FIRST SET.

*Formation.*—Four couples, two and two, opposite to each other, forming a square. Many squares can be formed, or one large circle if desired. In the latter the dance could be—skipping round the circle, 16 steps.

#### A.—JACK AND JILL. (Skipping step throughout.)

Jack and Jill went up the hill	...	Top couple advance four steps.
To fetch a pail of water.	...	Boy places girl in front of him. Bow and curtsy.
Jack fell down and broke his crown,	...	Boy turns right about and dances back to his place.
And Jill came tumbling after.	...	Girl dances after him to her place.

#### *Dance.*

Top and bottom couple change places with each other in eight skipping steps, top couple passing between bottom couple. They dance back to their own places in eight steps, reversing the order, bottom couple passing through top couple.

#### B.—RIDE A COCK HORSE. (Face Corners.)

Ride a cock horse to Banbury Cross,	...	Prance with knees up.
To see a fine lady upon a white horse,	...	Imitate riding.
Rings on her fingers and bells on her toes,	...	Touch fingers, then toes.
She shall have music wherever she goes.	...	Turn about.

#### *Dance.*

Girls dance four skipping steps into the centre. Boys dance four skipping steps outwards. Return to places with four skipping steps. Corners turn each other with eight skipping steps, holding right hands.

This set is done four times, once by each couple. It should be done alternately with "Jack and Jill."

## JACK AND JILL.

*Vivace.* *f*

*Doh = C.* Jack and Jill went

*Vivace.* *f* *marcato.*

up the hill To fetch a pail of wa - - ter,

Jack fell down and broke his crown, And Jill . . came tum - bling af - ter.

*Alternative accompaniment or dance.*

Jack and Jill went up the hill To fetch a pail of wa - ter,

The musical score is written for voice and piano. It begins with a vocal melody in 6/8 time, marked 'Vivace' and 'f'. The piano accompaniment also starts with a 'Vivace' tempo and 'f' dynamic, featuring a series of eighth-note chords. The lyrics are: 'Jack and Jill went up the hill To fetch a pail of wa - - ter, Jack fell down and broke his crown, And Jill . . came tum - bling af - ter.' The score includes a 'Doh = C.' reference for the vocal line. An 'Alternative accompaniment or dance' section follows, providing a different piano accompaniment for the same lyrics.

## JACK AND JILL.

Jack fell down and broke his crown, And Jill . . came tum - bling af - ter.

{ | s : - : s | s : - : s | l : - : l | l : - : l | s : l : s | f : m : r | d : - : - : d : - : } ||

The musical score for 'Jack and Jill' is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 6/8. The lyrics are: 'Jack fell down and broke his crown, And Jill . . came tum - bling af - ter.' Below the lyrics is a rhythmic notation: { | s : - : s | s : - : s | l : - : l | l : - : l | s : l : s | f : m : r | d : - : - : d : - : } ||

## RIDE A COCK HORSE TO BANBURY CROSS.

*Andante.*

*Andante.*

*p*

Ride a cock horse to Ban - bu - ry Cross, To see a fine la - dy up - on a white horse,

{ | : : | : : | : : | : : | d : m : s | s : - : m } { | d : m : s | s : - : m | f : l : d' | d' : t : l | l : s : s | s : - : } }

The musical score for 'Ride a Cock Horse to Banbury Cross' is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 6/8. The tempo is marked 'Andante.' and the piano part starts with a 'p' (piano) dynamic. The lyrics are: 'Ride a cock horse to Ban - bu - ry Cross, To see a fine la - dy up - on a white horse,'. Below the lyrics are two rhythmic notations: { | : : | : : | : : | : : | d : m : s | s : - : m } and { | d : m : s | s : - : m | f : l : d' | d' : t : l | l : s : s | s : - : } }

## RIDE A COCK HORSE TO BANBURY CROSS.

Rings on her fin-gers and bells on her toes,      She shall have mu-sic wher - ev - er she goes.

{ | f : s : l | l : s : f | m : f : s | s : — : | r : m : f | f : m : r | m : d : d | d : — : — } }

DANCE.

*f*

## SECOND SET.

## SING A SONG OF SIXPENCE.

Sing a song of sixpence,	... Girls dance four steps into the centre.
A pocket full of rye,	... Girls sit down or kneel close together in the centre.
Four and twenty blackbirds	... Boys dance four steps into the centre,
Baked in a pie.	... And take hands forming a circle.
When the pie was opened	... Boys turn round and dance to their places.
The birds began to sing.	... Girls jump up in the centre.
Wasn't that a dainty dish	... Girls turn and dance to their places.
To set before a King?	

*Dance.*

All take hands and form a large circle. Dance four steps to the centre, then four steps out. Turn partners in eight steps, holding right hands.

Repeat dance (without singing).

Repeat the whole of the above set, reversing it, with the boys dancing into the centre at the beginning.

## HEY DIDDLE DIDDLE.

Side couples divide, joining top and bottom couples and forming two lines of four, facing each other.

Hey diddle diddle, the cat and the fiddle,	... Each line skips four steps forward.
The cow jumped over the moon,	... All give a high jump, turning right about.
The little dog laughed to see such sport,	... All laugh.
And the dish ran away with the spoon.	... All run quickly to places, hugging spoon.

*Dance.*

Two lines advance four skipping steps and retire four skipping steps; partners turn each other in eight steps.

This can be alternated with "Sing a Song of Sixpence."

# SING A SONG OF SIXPENCE.

Arranged by W. McNAUGHT.

*Doh = C.*

Sing a song of six-pence, A pock-et full of rye,

Four-and-twenty black - birds Baked in a pie. When the pie was o - pened The

birds be-gan to sing, Was-n't that a dain-ty dish To set be-fore a King?

The musical score is written in 4/4 time. The vocal line is on a single staff, and the piano accompaniment is on two staves (treble and bass clef). The lyrics are written below the vocal line. Solfège notation is used for the vocal line, with 'Doh' representing C. The piano accompaniment consists of chords and single notes. The score is divided into three systems, each with a vocal line and piano accompaniment. The lyrics are: 'Sing a song of six-pence, A pock-et full of rye, Four-and-twenty black - birds Baked in a pie. When the pie was o - pened The birds be-gan to sing, Was-n't that a dain-ty dish To set be-fore a King?'

*Alternative pianoforte version, for accompaniment or dance. (For the dance it could be played an octave higher.)*

This block contains the alternative pianoforte version of the musical score. It is written in 4/4 time and consists of two staves (treble and bass clef). The melody is more active than the piano accompaniment in the first version. The score is divided into two systems, each with a single staff. The lyrics are: 'Sing a song of six-pence, A pock-et full of rye, Four-and-twenty black - birds Baked in a pie. When the pie was o - pened The birds be-gan to sing, Was-n't that a dain-ty dish To set be-fore a King?'

## HEY DIDDLE DIDDLE.

Melody by J. W. ELLIOTT.

## INTRODUCTION.



Hey did-dle did-dle, the cat and the fid-dle, The cow jumped o-ver the moon, . . . The

*Doh = G.*

{ m : m : m | m : f : s | r : r : r | r : d : r | m : - : m | m : f : s | r : - : - | - : - : m }

Musical notation for the first line of the song. It consists of two staves in G major (one sharp) and 6/8 time. The melody is played in the right hand, and the accompaniment is in the left hand. The first line is 8 measures long and ends with a double bar line.

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

{ f : f : f | f : s : l | s : - : m | d : r : m | s : s : s | s : l : t | d : - : - | - : : }

Musical notation for the second line of the song. It consists of two staves in G major (one sharp) and 6/8 time. The melody is played in the right hand, and the accompaniment is in the left hand. The second line is 8 measures long and ends with a double bar line.

*Alternative, for accompaniment or dance.*

Musical notation for the alternative accompaniment or dance. It consists of two staves in G major (one sharp) and 6/8 time. The melody is played in the right hand, and the accompaniment is in the left hand. This section is 8 measures long and ends with a double bar line.

## THIRD SET.

BOYS AND GIRLS, COME OUT TO PLAY.

Boys and girls, come out to play, ... All turn to the right and dance  
 The moon is shining as bright as day. ... round in a circle, with a skip-  
 Leave your supper and leave your ping step, until each couple is  
 sleep, back in its place.  
 And come to your playfellows in the  
 street.

*Dance.*

The two side couples bend forward and clap hands in time to the music.  
 The top and bottom couples, each holding inside hands, skip over the side  
 couples, and back to places.

Repeat this with side couples dancing over top and bottom couples.

Arranged by W. McNAUGHT.

INTRODUCTION (*can be used for the dance between verses*).

The musical score is written for piano and voice. It begins with an introduction in G major, 6/8 time, consisting of two staves of piano accompaniment. This is followed by a vocal melody line with lyrics. Below the first line of lyrics is a rhythmic notation: { | s : - : m | f : - : r | s : - : m | d : - : d | r : - : m | f : m : r | s : - : m | d : - : } . The piano accompaniment continues with chords and single notes. The second line of lyrics is: 'Leave your sup- per and leave your sleep, And come to your play- fel- lows in the street.' Below this is another rhythmic notation: { | s : - : m | f : f : r | s : - : m | d : - : d | r : r : m | f : m : r | s : - : m | d : - : } . The piano accompaniment continues throughout the piece.

Boys and girls, come out to play, The moon is shi-ning as bright as day.  
*Doh = G.*  
 { | s : - : m | f : - : r | s : - : m | d : - : d | r : - : m | f : m : r | s : - : m | d : - : }

Leave your sup- per and leave your sleep, And come to your play- fel- lows in the street.  
 { | s : - : m | f : f : r | s : - : m | d : - : d | r : r : m | f : m : r | s : - : m | d : - : }



## BOYS AND GIRLS, COME OUT TO PLAY.

*Alternative for dance or accompaniment.**Alternative accompaniment.**Alternative accompaniment.*

8va.....



## BAA BAA, BLACK SHEEP.

The children form a circle. Several go into the circle and represent sheep. The sheep move about "baa-ing." One child is chosen as the "master," another as the "dame," and a third as the "little boy that lived down the lane." The "master" and "dame" stand outside the circle, and the "little boy" some distance off. The children sing the rhyme, the sheep moving about all the time on hands and knees.

Baa baa, black sheep,  
Have you any wool?

Yes, sir, Yes, sir,  
Three bags full.

One for the master,

Two for the dame,

And none for the little boy  
That lives down the lane.

... Children wag fingers at the sheep.

... Sheep nod their heads.

... Children clap hands three times.

... Children show one hand, and the "master" marches into the circle.

... Children show both hands, and the "dame" marches into the circle.

... Children put both hands behind backs, shaking heads, and the "little boy" runs into the circle.

*Dance.*

All skip round in a circle, the "master," "dame," and "little boy" dancing amongst the sheep.

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment.

**Vocal Line:**

- First system: "Baa baa, black sheep," with lyrics "d :d | s :s" below. A note above the first measure indicates "Doh = D.".
- Second system: "Have you a - ny wool?" with lyrics "l .t :d' .l | s :".
- Third system: "Yes, sir, Yes, sir, Three bags full." with lyrics "f :f | m :m | r :r | d :".

**Piano Accompaniment:**

- The piano part begins with a forte (*f*) dynamic and features a series of eighth-note chords in the right hand and single notes in the left hand.
- After the first system, the dynamic changes to mezzo-forte (*mf*).
- The piano part continues with a similar rhythmic pattern throughout the piece.

## BAA BAA, BLACK SHEEP.

One for the mas - ter, Two for the dame, None for the lit - tle boy That  
 { | s : s . s | f : f | m : m . m | r : - | s : s . s | f . s : l . f }

DANCE.  
 lives down the lane.  
 { | m : r . r | d : - | : | : | : | : | : | }

# COBBLER'S JIG.

Couples stand round the room.

1. Partners take hands and dance eight polka steps round the room (8 bars).

2. Partners face each other.

- |     |  |     |     |     |     |        |
|-----|--|-----|-----|-----|-----|--------|
| (a) | Clap hands three times                           | ... | ... | ... | ... | 1 bar. |
| (b) | Clap partner's hands three times                 | ... | ... | ... | ... | "      |
| (c) | Beckon partner with right finger                 | ... | ... | ... | ... | "      |
| (d) | Jump three times on the spot                     | ... | ... | ... | ... | "      |
| (e) | Roll arms round (winding thread)                 | ... | ... | ... | ... | "      |
| (f) | Shake right finger and head at partner           | ... | ... | ... | ... | "      |
| (g) | March three steps close up to partner            | ... | ... | ... | ... | "      |
| (h) | Nod to partner at 1, jump a step backwards at 3. | ... | ... | ... | ... | "      |



## OLD ENGLISH DANCE ("CROSS HANDS.")

*Formation.*—The dancers are arranged in sets of four couples behind each other, all facing the front.

### Figure 1.

First and second couples take right hands across	...	} 8 bars.
Third and fourth	" " " "	
All skip eight steps round	... " ... " ...	
Repeat the other way round, taking left hands across		

### Figure 2. Setting to partners.

1. Partners face each other and do the following steps:—

(a) Quick polka step to the right	... ..	1 bar
(b) Point left foot obliquely to left, looking at partner	...	1 bar
Repeat (a) and (b) to the left with left foot, pointing	}	2 bars
right foot obliquely		

2. Partners take right hands and turn each other in eight skipping steps.

### Figure 3.

No. 1 couple take hands and dance eight skipping steps to the bottom of the set ... .. 4 bars.

They turn, take hands, and dance eight skipping steps up to their places... .. 4 bars.

All the other dancers clap their hands in time with the music.

### Figure 4.

1. All couples take both hands and turn each other in eight skipping steps (left way round).

2. Second, third and fourth couples repeat the above, dancing round the other way, and moving forward one place as they turn.


First couple part, and each dances down the outer sides of the set to the bottom, meeting there and becoming the last couple.

Repeat the dance, with couples in their new places, four times, until the first couple are back at the top.



## PIN REEL.

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*Formation.*—Square. Four couples.  Boys stand on the left of the girls. There is a fifth boy who stands in the centre by himself.

### *Figure 1.*

All couples turn to the right and dance round the circle eight steps (skipping). They turn round and dance round back to places again, eight steps. Eight bars.

The fifth boy dances alone in the centre (a solo dance).

### *Figure 2.*

The fifth boy takes the first girl by the right hand and they dance round each other (four steps). He then dances with the second, third, and fourth girls respectively.

### *Figure 3.*

All the boys, including the fifth boy, take hands, forming a circle, and dance round to the right. While they are doing this, the music stops abruptly, at which the boys run to find a partner. One boy will be left out as there are only four girls.

## PIN REEL.

Arranged by W. McNAUGHT.

*p* *cres.*

*mf*

*cres.*

*f* FINE.

## PIN REEL.





## GAMES.

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### EAGLE AND DOVES.

Half the children go to one end of the room and half to the other end. These are doves. One child is an eagle in the middle of the room. The eagle claps hands three times, and all the doves then run across the room. The eagle catches as many as he can and takes them to his nest.

### BLACK PETER.

All the children stand in a line at one end of the room. One child stands facing them. They say: "Who's afraid of Black Peter?" He says: "Not I." This is repeated until he suddenly replies: "*You are,*" and then all the children run to the other end of the room. The one caught first stands in the centre next time.

### MUSICAL STATUES OR FLOPS.

The children dance to the music, copying one child in the centre. It stops suddenly and all stand still, kneel, or sit as arranged. The one seen moving last comes into the centre next time.

### OWL AND BIRDS.

One child is a mother bird and makes a nest in a corner. The other children go to the opposite corner and divide themselves into three or four groups, each group taking the name of a bird. Another child is a greedy old owl, who has his home in another corner, and is coming out presently to look for his dinner. The teacher says: "The mother bird has made a new nest and wants all the 'sparrows' home." The group of sparrows then fly home and the owl rushes after them. If he catches any he takes them home and shuts them up. All the birds run home in turn, and at the end the owl is asked to count what he has got for dinner.

### THREE BLIND MICE.

One child kneels in the centre. The others dance round singing "Three Blind Mice." At a certain word the child in the centre has decided to run after them. When they come to this word the child jumps up and runs after them. They all run home. All those caught come in the centre, and next time each child can catch one. This can be repeated until all are caught.

### GRANDMOTHER'S CLOCK.

Two children stand in the centre. One is grandmother, the other is the clock. Grandmother winds the clock. The other children dance or march in a maze round the two in the centre until the music suddenly stops. Then all are quite quiet and listen to the clock striking (chords on the pianoforte). At a certain hour grandmother has decided to run after them. When that hour comes she starts up and chases them home. The first one caught is grandmother next time.

## NINEPINS.

Partners face each other, boys with backs to the centre and girls facing the centre. There is one odd boy in the centre.

1. Partners take right hands and skip round each other eight skipping steps. Change hands and repeat.
2. Boys make a circle with the odd boy in and dance round. The music stops suddenly and all run to a partner, one being left out odd.

## MUSICAL CHAIRS.

Children standing in a circle represent the chairs. A child stands behind each chair, but there is one child more than the number of chairs. The children march, run, or dance outside the circle. When the music stops suddenly, each takes a chair (by putting both hands on shoulders of the "chair"), and one odd one is left out. Running across the inside of the circle is not allowed. The odd one removes one "chair" and sits down. Thus the game is worked down to one "chair" and a final winner, but this takes some time and involves many children sitting down. It is better not to remove chairs, but occasionally to change "chairs" and people.

## LETTING LODGINGS.

A circle of children face the centre. Each child represents a Lodging. Lodgers stand in front of them, but one lodging is left empty. There is also an odd lodger standing alone in the centre. If a lodger sees the lodging on his right-hand side empty, he must move on and take it. They are all, therefore, continually moving on, and the odd one in the centre tries to step in and take a lodging. If he succeeds, the one on his left-hand side, who should have moved on, takes the place in the centre.

## "WHAT IS THE TIME, MR. WOLF?"

One child is a wolf and walks about the room. All the other children follow behind the wolf, continually asking all together: "What is the time, Mr. Wolf?" The wolf answers any hour he likes, and this continues until the wolf suddenly answers "Dinner Time," and then he turns round and chases the children home, catching as many as he can for his dinner.

## CAT AND MOUSE.

Inside the circle are several mice running about. Outside the circle walks a cat "meowing." Suddenly the cat runs inside the circle and tries to catch the mice, who all run out. They are safe directly they get outside the circle. It is possible to have only one cat and mouse, who run in and out of the circle, but this provides action for only two children.

### "GARDENER AND THE THIEVES."

A number of children represent the garden. Inside the garden sitting down are several thieves. Outside the garden walks the gardener. He suddenly enters the garden.

*Gardener* : "What are you doing here?"

*Thieves* : "Eating apples" (or whatever they choose).

*Gardener* : "Who gave you permission?"

*Thieves* : "No one."

*Gardener* : "Then get out." As he says this, he chases them out of the garden, catching all he can. They are safe when they have got outside.

### CURTSEY GAP.

The ordinary game of gap is played, but when the children meet in running round they curtsey or bow to each other as they pass.

Other actions may be used, such as shaking hands, turning each other, etc.

When the winner reaches his place, all the children should clap or cheer. This provides action for all.

### THE PEBBLES ON THE BEACH.

Two sides are formed, A and B. The A children stand side by side in a straight line at the back of the room holding hands. They form the waves. The B children stand in a line about two or three yards in front of the A line. They are the pebbles on the seashore.

The teacher or a child in charge of the game says: "The waves are getting bigger—and bigger—and bigger—and bigger." During this the A children swing their arms a little way forward, getting higher each time at the word "bigger," until at the last time the arms are right overhead. There they remain while the teacher says, after a pause, "The tide is coming in," or "The tide is going out."

If the tide is "coming in" all the pebbles run to the other end of the room and the waves run after them and catch as many as they can. If the tide is "going out" the pebbles must not move at all. If they are caught or move when they should not they go on to the other side with the waves.

The sides should be constantly changed, waves becoming pebbles, and *vice versa*.

### SHOPPING.

The teacher or one child takes the part of the "mother." The others are the family. The mother and her children are in one corner of the room. In another corner a child makes a little shop and stands behind a counter. The mother says to her children: "Now, I am going shopping. I shall give you each something to do while I am away, and then I will bring you home a surprise." She divides the children into several groups, to each of which she gives some work to be done—cleaning boots, washing clothes, making bread, digging the garden, etc. She watches the children start their work and then she sets out and goes to the shop. When she has gone the children all stop working and creep out very softly after her. When she arrives at the shop (which may be a grocer's) she gives a long order, at the end of which she quickly says, "And a penny cane to beat my children with." She turns round quickly and chases the children home.

This game is especially suitable for very little children.

## BOGEY.

The children stand in a line of twos behind each other. One child stands a little way in front of the first couple. She is the Bogey. The last couple in the line separate and creep up very softly one on each side and then make a quick run in front of the Bogey and try to catch hands without being touched by the Bogey. The Bogey must stand perfectly still and may not look round to see when they are coming, until they are level with her, when she tries to catch them.

If one child is touched by the Bogey she takes Bogey's place. If neither is touched the same Bogey remains and the children take their place as first couple behind Bogey.

## FISHING NET.

Two sides are formed—A and B. Children in A go to one end of the room. They are the fishes. Children in B take hands and make a fishing net which has one opening. The fishes run across the room at a signal, and those in the net try to catch them. Anyone getting into the net and staying there until the opening is closed forming a ring is caught. Those caught join the fishing net.

## QUICK JACK.

One child (Jack) stands alone in the middle of the room. The others stand behind him at the bottom of the room. At the signal Jack counts ten to himself. While doing this the other children creep up behind him. At ten Jack quickly looks round, and if he sees anyone moving he sends them back to the bottom of the room to begin again. Those who are perfectly still like statues remain where they are. This goes on until a child runs past Jack without having been seen moving. This child takes Jack's place.

More than ten can be counted if desired.

## FIRING DRILL.

The children stand in a single line, shoulder to shoulder. The teacher or a child is the commanding captain.

*Attention.*—Stand quickly to attention.

*Present Arms.*—Raise arms forwards, palms downward.

*Shoulder Arms.*—Cross arms on chest very sharply.

*Load Arms.*—Slowly roll arms round each other.

*Fire.*—Quickly roll arms and beat tattoo on floor with feet.

*Charge.*—Charge forwards, still rolling arms quickly.

## CIRCULAR SKIPPING.

The children stand in a circle, and the teacher, in the centre, circles the jumping rope round and round, the children jumping over the weighted end as it passes them. If it catches their feet they stand out.

This should be done very slowly for infants.







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LONDON COUNTY COUNCIL SCHOOLS.

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# BREATHING FOR VOICE PRODUCTION

BY  
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