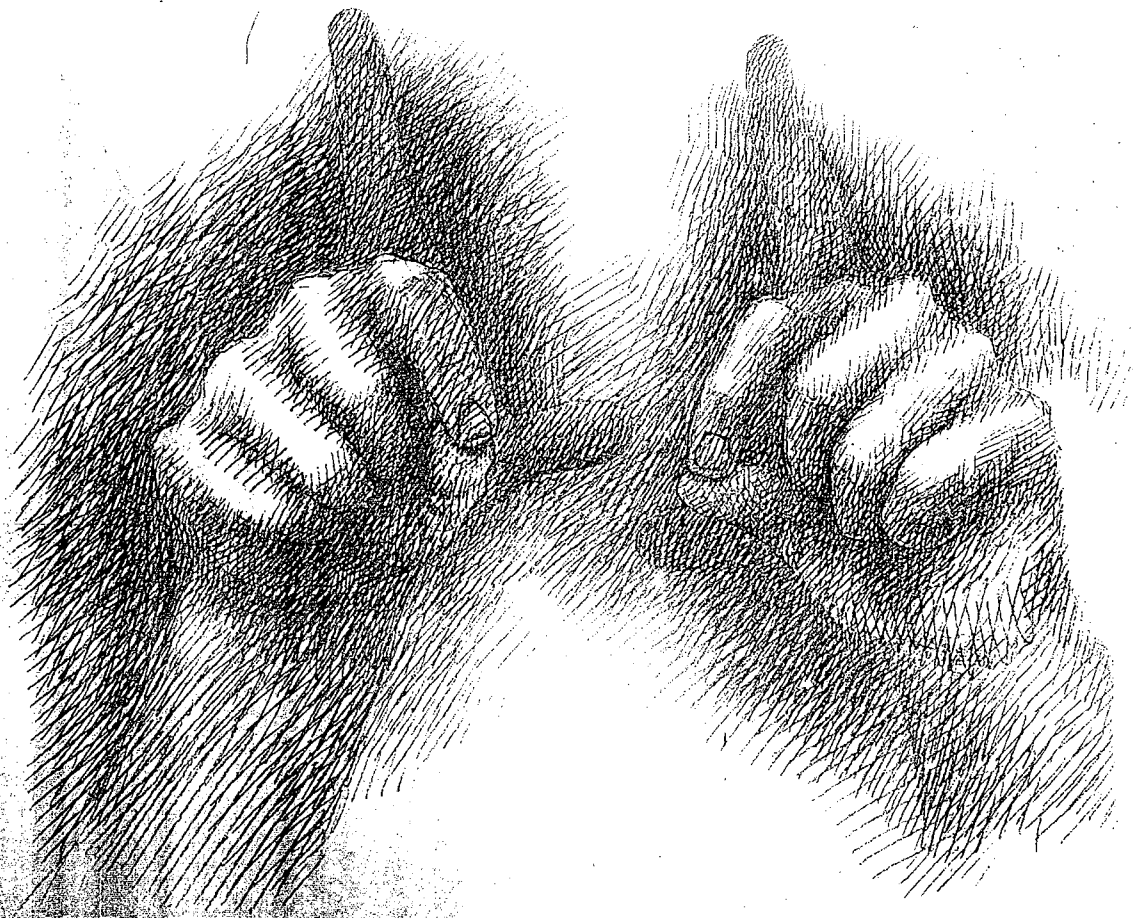


WILMA ELLERSIEK



Dancing Hand- Trotting Pony

Hand Gesture Games, Songs and Movement Games
for Children in Kindergarten and the Lower Grades



KINGDOM OF CHILDHOOD

WILMA ELLERSIEK

DANCING HAND – TROTTING PONY

Hand Gesture Games, Songs and Movement Games
for Children in Kindergarten and the Lower Grades

TRANSLATED AND EDITED BY
LYN AND KUNDRY WILLWERTH

WITH A CONTRIBUTION BY
INGRID WEIDENFELD

WALDORF EARLY CHILDHOOD ASSOCIATION OF NORTH AMERICA

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Dedicated in loving memory of Lyn S. Willwerth

INTRODUCTION



Translator's Foreword

In this, the long-awaited fourth volume of hand gesture and movement games by Wilma Ellersiek, the joyful and humorous "Dancing Hand" games are now available, bringing laughter and fun to your play with children. Though full of lively movements and unforeseen incidents, they demand thoughtful concentration in their presentation in word and movement.

A second group of games is also presented here: animal games. These are magical. They transform us into the guise of snail, worm, bunny, pony, and many other creatures. For a little while we can dance as bunnies or fly as birds, seeking food and drink and giving thanks in song, going "tep-tep-tep with gentle step" as little donkeys up the mountain.

Only with practice can we actually move in the many ways of our animal friends and invite the children to join us. In the beginning, we must work diligently to combine word and movement harmoniously. But the children reward our efforts by joyfully playing along with us. And as we master one game after the next, the task of learning them becomes easier. We can feel within us the healing force of these games, a force that we can impart to the children in joyful play.

In this way Wilma Ellersiek, in her hand gesture and movement games, offers us play material that takes account of the new medical research into the connection between hand and brain. The games develop the power of imitation, a force underlying all pre-school learning. Ellersiek also opens the way to rhythmic experience in singing and in melodious speaking. She leads us to the wellspring of the joy of existence and active participation with the world around us.

Since Wilma Ellersiek began creating these musically formed and structured games thirty years ago, interest has been shown in this work for children around the globe. Not only in Europe, but all the way to Russia, and as far as India, China

and Korea, as well as Australia, New Zealand, and here in the Americas, children enjoy her games. The "Dancing Hand" can do its tricks to rhythmic sound syllables and songs, beyond the conceptual word, and the sound of animals can accompany their movements in many languages. Efforts at translation are also widespread, by our Spanish

and Portuguese-speaking neighbors as well as by kindergarten teachers in other countries.

We hope that this English translation will be the forerunner for many Ellersiek games in languages around the world, and encourage translators to bring them to the children in their own language.

Additional Animal Games in Previous Books by Wilma Ellersiek:

Giving Love – Bringing Joy:

Snailyman (a)
Crawly-Crawl (a)
Bzzz (a)
Visitor (a)
Burra-fuzz (a)

Gesture Games for Spring and Summer:

Easter-Fun (a,d)
Hoppa Hoosh! (b,d)
Winging, Winging (b,d)
Bird Concert (a,d)
The Little Woodpecker (b,d)
The Flower in My Garden (a)
Our Lovely Earth (a,c,d)
Rain Song (b,d)

Gesture Games for Autumn and Winter:

What Do Animals Do in the Snow?
Polar Bear (c,d)
Little Mice in the Snow (c, d)
Birdie in the Snow (c,d)

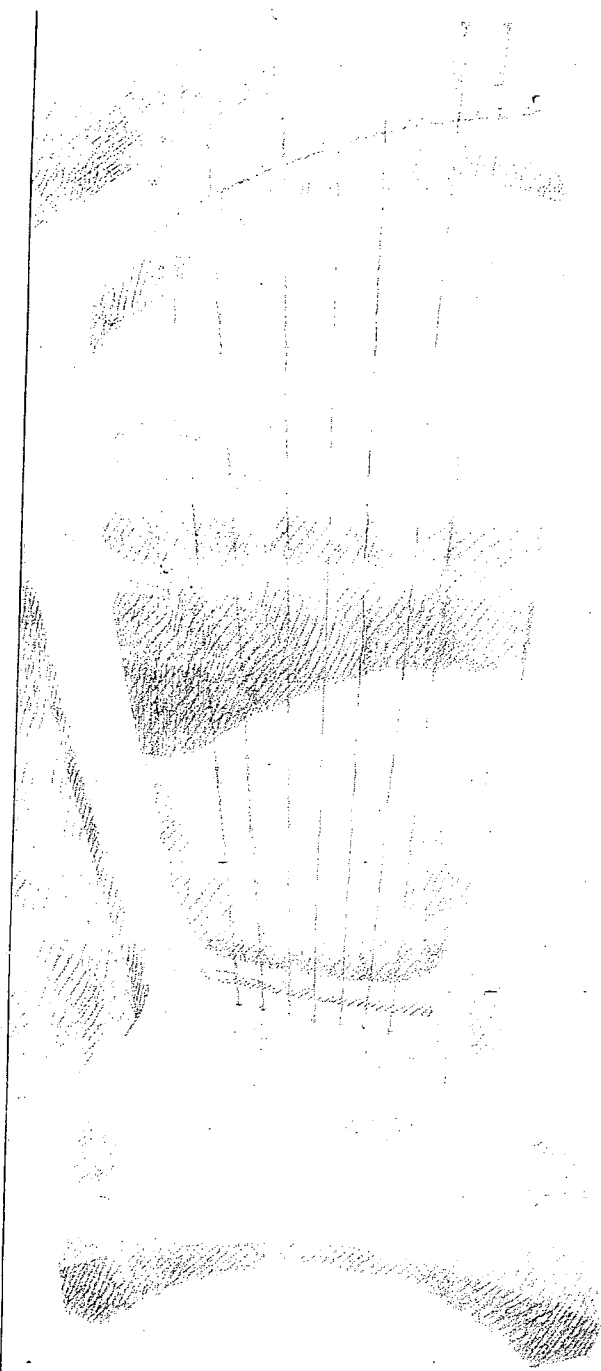
a = hand gesture game

b = hand gesture or moving game with song

c = moving game

d = games suitable for combination
with other games

PREFACE



The Experience of Rhythm in the First Seven Years of Childhood

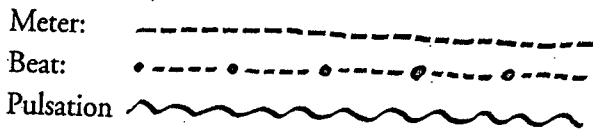
The feeling of rhythm in the first seven years is fundamental, based on pulsation. Pulsation is the initial element, the germinal cell of all rhythmic activity. It is the constant repetition of what is similar, yet not identical. Pulsation is the basic beat, oriented to the heartbeat, dividing the stream of time.

Pulsation has two aspects: it is the polarity between stress and relief, impulse and relaxation (usually denoted as "pause" or "rest"), in which something decisive occurs, namely the preparation for another impulse. The heartbeat also has two parts: a polarity of expansion and contraction (systole and diastole); in the same way, breathing has its polarity of exhalation and inhalation. Like pulse and breathing, pulsation is variable in tempo; like these it has an elastic ability to adjust and can become slower or faster, thus working as an enlivening element in time's flow. Pulsation forms the basis for all ordering of time.

In spite of the action of its movement, there is nothing merely mechanical about pulsation. It has nothing to do with the usual time counting music teachers use to accustom their pupils to a regular tempo, often with the well-known mechanical metronome as its basis. This mechanical metrical tempo measurement is a linear, non-living rate per second in which the "beat" is hammered out, partitioning, but carrying no forward movement such as one finds in the stress of pulsation. Through the metrical time-measure, all living streaming and breathing is destroyed. It has a deadly effect on all musical execution.

The precision of pulsation is different from that of the machine. It responds not to mechanical laws, but to those of life. Therefore it is not fixed, or monotonous; it is elastic in its constant alternation between phases of stress and relief.

Graphically illustrated:



In the first seven years of life, the blood circulation and breathing only gradually become coordinated. A rhythmic relationship only slowly becomes established and stable. (This process actually only comes to its final equilibrium

around the ninth year of life.) For this reason, one should spare children in this stage of life the rule of measure, beat, and fixed note value, for these are a harmful, disturbing, even destructive interference for the child.

Movement, speech and song should be brought to the child as pulsating activity in support of the building up of the bodily organism and its functions. This especially concerns the lullabies.

Mood Of The Fifth With Central Tone A

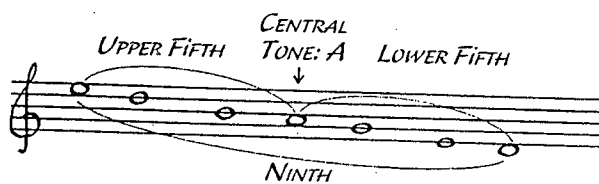
Pentatonic melodies can only move in a swinging motion around a central tone. They float, without a stressed beginning and without tending toward a resolved end. They expand in a spiral or in increasing circles and constantly swing back within their own boundaries. They play with tones and are intoning play.

Fritz Jöde

Mood of the fifth with central tone A corresponds to the cosmic experience of children in the first seven years, who are still at one with the world and do not yet feel a polarity between it and themselves. This musical mode forms a protective shelter in which the child can feel secure.

Mood of the fifth signifies unity with the cosmos, in which heavens and earth are yet united. It means being in harmony with a divine center.

It is a tonal space of optimal balance. All tones of the upper and lower fifth intervals are equally far removed from the central tone A. The entire space comprises not an octave but a ninth-interval in which everything is in balance.



*Pentatonic mood of the fifth
(original ancient Greek form) with central tone A*

The diatonic scale has a different structure: there are two centers. Contrast is established between the fundamental tone and its octave. Half-tones, minor and major thirds give rise to minor and major modes with their respective feminine and masculine characters. From this springs the phenomenon of duality with the world, contrasting with the unity achieved through the mood of the fifth. In the songs for the first seven years of life, this duality should not yet be broached.

The entrance of the third, major and minor, makes it possible for human beings to come to know their inner lives, to comprehend themselves within their feelings. This offers the possibility of imposing limits on oneself, which represents progress in development. It is not hard to see how harm can ensue if the tendency for self-limitation is promoted in a child, for whom unity with the world is the needed basis for healthy development.

In the songs published here this need of the children is fully and entirely considered. According to manifold experience, the exclusive presentation of mood of the fifth motifs and melodies, brings about a profound recovery and healing from the harmful influences to which the child is exposed in his or her surroundings.

The Practice of Singing

It needs to be mentioned that the adult should approach the child very carefully with lullabies and melodic motifs. Singing should be *sotto voce* without vibrato. The tone glides on the breath stream, surrounding, rather than gripping the child. The rocking movement and the singing of the words must be embedded in a pulsating flow.¹ The singing is not meant to impress, but to form a shelter into which the child can nestle. To do this, all sentimentality and emphasis on the textual meaning need to be avoided. The flow of sound is to be given

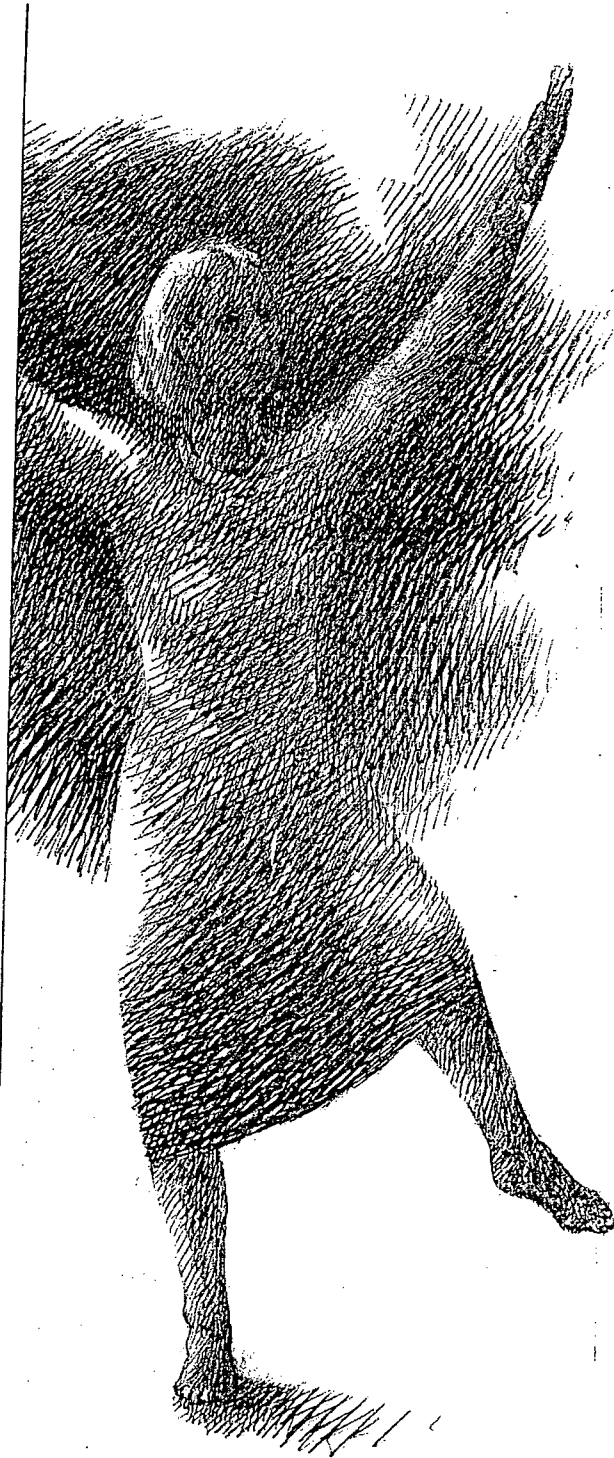
¹ See "The Experience of Rhythm," p. 13.

objectively, making possible the feeling of cosmic order.

Finding the Pitch for Singing

If one is not sure of being able to sing an A freely by ear, one may avail oneself of one of the Choroï instruments: interval flute, brass tone bar, kinderharp. Calmly play the tone A to the children, then humming or singing "la-la," let the tone continue. Singing the tone A to the children is essential; it engages them in the tonality and provides the needed basis for singing.

PART I: THE PLAYING, DANCING HAND



Let's Play and Dance

In our kindergarten at Hillside we often welcome visitors. Some of the ones that are the most fun to play with come in pairs. There are Pum and Pom, for instance. They show us how to jump and climb and don't mind if we laugh when they fall down into the mud. Croll and Crool help us wind the wool for our hand knitting, except they are very silly and wind an enormous ball, to which they give a push, and oops, it rolls away, never to come back. Wait, it's not quite that bad! They find the tail end nearby, and can wind the whole enormous ball back again! And there are other friends who come to visit and involve us in all sorts of escapades.

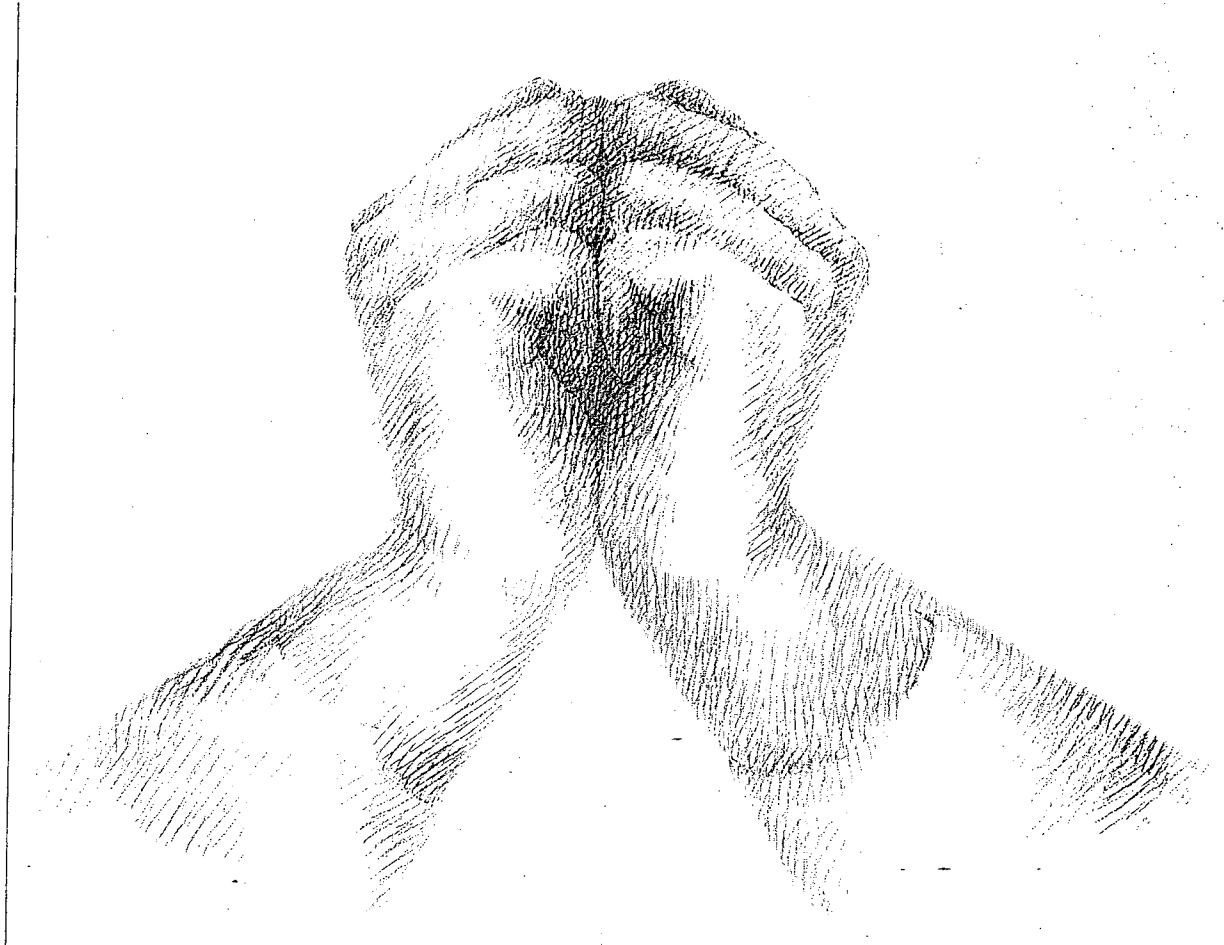
Well, you wonder, why do you allow these characters with all their foibles into the kindergarten or even your home? I'll whisper it to you: They are finger friends, thumb friends, fist friends, all ready to play. Each pair has a verse by Wilma Ellersiek that shows them how to play with us, to give expression to their actions. Whoosh – they fall down; bob – they bump each other. They roll and stretch to rhythmic speech, they whirl, wobble and pull.

Before we know it, our own fingers are doing likewise. What a contrast! First we dance around the ring, then we waddle in place from side to side, then we jump up and down, always the pair, but along with many other pairs. Take care: one of them might get stuck in a sack, or all get dumped overboard in a storm! Manifold adventures await us when Wilma Ellersiek takes us along on one of her finger journeys. And in the end our brain receives a massage, its connections vibrating with activity in concert with our finger-dance!

We thank you, Wilma Ellersiek, for all the fun we can have with our dancing hands, toys we have with us wherever we go, and for sharing your humor and joy when you sent us your finger friends.

Kundry Willwerth

GROUP I: GAMES FOR FISTS



Molla Moolla

Sound-Syllable Game for Fists

MOLLA – MOOLLA – MOLLA – MOOLLA,

MOLLA – MOOLLA – MOLLA – MOOLLA:

POOM – POOM – PAH!

POOM – POOM – PAH!

MOLLA – MOOLLA – MOLLA – MOOLLA,

MOLLA – MOOLLA – MOLLA – MOOLLA:

HOPPALA! HOPPALA!

MOLLA – MOOLLA – MOLLA – MOOLLA,

MOLLA – MOOLLA – MOLLA – MOOLLA:

POM – POM – PECK!

POM – POM – PAWN!

MOLLA – MOOLLA – MOLLA – MOOLLA,

MOLLA – MOOLLA – MOLLA – MOOLLA:

WHOOPS! AND GONE!

ALL GONE!

TEXT:

1 Molla – moolla –

r /

moolla – moolla,

r /

Molla – moolla –

r /

moolla – moolla:

r /

MOVEMENTS:

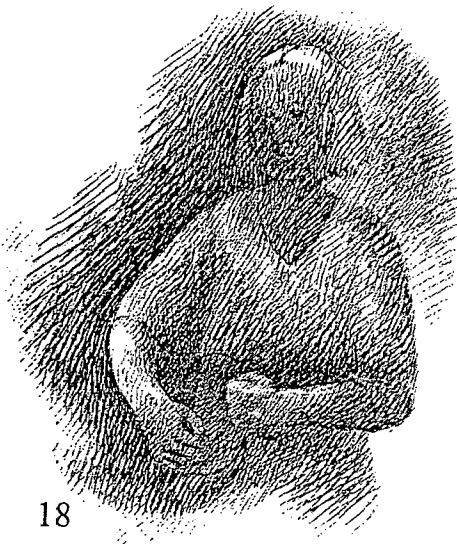
- 1 Form loose fists with both of your hands; your thumbs lie on top of your fingers. Hold your hands before you at about stomach height, with the backs of your hands towards the children and your right fist above your left fist. Now turn your fists around each other in a flowing movement with the speech rhythm. The children will move their fists in a free rhythm. This is expected and must not be corrected.

PRONUNCIATION:

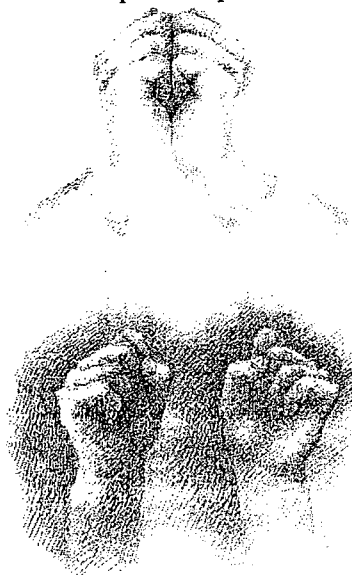
Moolla and poom: short oo as in book.

This game is so composed that its effect on the children is liberating and ordering, calming and awakening at the same time.

In the repetitive “molla – moolla” verses children experience a joy in movement. During the verses in “pum – pum – pah!,” “hoppala,” “pom – pom – peck!,” a more controlled movement is introduced; then in “pom – pom – peck!,” the children experience a physical calming.

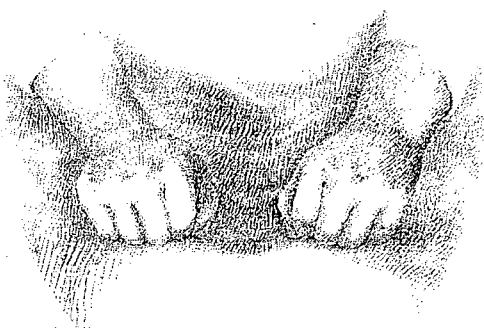


- 2 Poom – poom – pah!
Poom – poom – pah!



- 3 Molla – moolla –
r /
molla – moolla,
r /
Molla – moolla –
r /
molla – moolla:
r /

- 4 Hoppa-la! Hoppa-la! –
↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓



- 5 Molla – moolla –
r /
molla – moolla,
r /
Molla – moolla –
r /
molla – moolla:
r /

- 2 Hold your fists up at about chest height, next to each other. The edges of your pinkies are facing towards the children. At each “poom,” bounce your fists against each other. At “pah,” bounce your fists once more against each other and then swing them up sideways above your head, almost stretching your arms. Call the “pah” slowly; be sure to take enough time. Repeat the movements again.

- 3 As in 1.

- 4 At the syllable “hop,” bounce your fists on your thighs. Bounce them up to your face, then back onto your thighs, bouncing them at “la” only as high as your stomach. The movement accents the syllable “pa,” as does your use of a higher tone while speaking.

- 5 As in 1.

connection with themselves by bouncing their fists against the chest. Lastly, there is an awakening gesture during “whoops!” while throwing up one’s arms in an awakening gesture.

6 Pom - pom - peck!
Pom - pom - pawn!

7 Molla - moolla -
r /
molla - moolla,
r /
Molla - moolla -
r /
molla - moolla:
r /

8 Whoops! And gone!
//

9 All gone!

6 Bounce your fists against your chest at "pom." At "peck" and "pawn," hold your left fist forward and cover it with your flat right hand.

7 As in 1.

8 At "whoops," swing your fists above your head and then in a great arc behind your back so that at "gone" they have disappeared.

9 The game may be repeated two or three times. At the final ending, show both open hands to the children. See, Molla and Moolla have gone!

Croll and Crooll

Hand Movement Game for Fists

CROLL AND CROOLL

WIND THE WOOL,

WIND-A-WIND A BALL OF WOOL.

ROLLA-ROLLA, WIND A BIG BALL OF WOOL.

ROLLA-ROLLA, WIND AN ENORMOUS BALL OF WOOL!

E - NOR - MOUS!

THEN CROLL AND CROOLL

GIVE THE BALL OF WOOL A PUSH!

IT ROLLS - ROLLS - ROLLS,

TROLLS - TROLLS - TROLLS

FAR - FAR - AWAY.

CROLL AND CROOLL LOOK ON AND ON —

CAN'T SEE WHERE THE BALL HAS GONE. —

YET THE END OF THE THREAD

STILL LIES NEARBY.

SAYS CROLL TO CROOLL:

"WE'LL GET IT IF WE TRY!"

CROLL AND CROOLL

WIND THE WOOL,

WIND-A-WIND A BALL OF WOOL.

ROLLA-ROLLA, WIND A BIG BALL OF WOOL.

ROLLA-ROLLA, WIND AN ENORMOUS BALL OF WOOL!

E - NOR - MOUS!

THEY'VE GOT IT BACK

AND ARE SHOUTING FOR JOY: "UT HOY! - UT HOY!"

CROLL AND CROOLL

PUT THE BALL OF WOOL INTO THE CHEST.

THEY SHUT THE LID,

AND TAKE A REST.

TEXT:

1 *Silent*

2 *Croll and Crooll*

3 *Wind the wool,*

r /
up up



4 *Wind-a-wind a ball*

r / r
up up up

of wool.

/
up

5 *Rolla-rolla, wind a*

r / r /

big ball of wool.

r / r

GESTURES:

1 Silently, make both hands into loose fists; your thumbs lie on top of your pointers. Both fists rest on your thighs on the edges of your pinkies. Silently lift both fists to about stomach height. The backs of your fists face the children.

2 *Croll and Crooll* are introduced by inclining first your right fist (*Croll*), then your left fist (*Crooll*) toward the children, then returning them to their previous positions.

3 Turn your fists slowly around each other in narrow circles, beginning with you right fist on top and outward, in a flowing movement. The speech rhythm must correspond with the movement.

4 Continue winding as for 3, with your right fist again on top. To begin with, the children will wind in a free rhythm. This is fine and must not be corrected.

5 Continue as in 3, but increase the width of the circles you are winding, but not too big, so that there is still room for increase at "enormous." Adjust the speed of your speech to your movements.

6 Rolla-rola, wind an
r / r /
enormous ball of wool!
r / r

7 E - nor - mous!

8 Then Croll and Crooll

9 Give the ball of wool a

10 push!



11 It rolls - rolls - rolls,

r / r

12 Trolls - trolls - trolls

/ r /



13 Far - far - away.

r / r

6 Continue as in 3. The circles increase again and the speech tempo slows accordingly. The last circle is as large as possible, but don't overstretch. Movement must be controlled.

7 Short pause. Move your hands upward, showing the big ball by forming a large circle. Move your open hands outward as if sliding along the ball's circumference. At the bottom, hold your hands next to each other, with palms up.

8 As in 1 and 2.

9 At the same time move both fists back, and to the right and left of your head, bending your upper body back, ready for a push.

10 With both fists, push quickly and firmly forward, moving along with your upper body.

11 As in 3.

12 Open your hands and alternately move them away from yourself. Start with your left hand in a rolling movement. Each hand reaches a little further. Move your upper body along.

13 Continue as in 12, with your hands and upper body pointing further forward. At the same time, your movement and speech slow.

14 *silent*

15 Croll and Crooll

16 look on and on - - -



17 *silent*

18 Can't see where the ball
has gone. —

19 Yet —

20 the end of the thread
still lies near by.

21 *silent*

22 Says Croll to Crooll;

23 "We'll get it if we try!"

14 For a little while, stay bent forward looking after the ball. Then straighten out, forming your fists as Croll and Crooll.

15 As in 2.

16 Hold both hands against your forehead like a visor, looking after the ball.

17 Keeping the same gesture, seek to the left, then to the right.

18 Shake your head slightly, dropping your hands.

19 Lift both hands with your pointers stretched.

20 Point downward with your forefingers from the up position in a slow movement. The movement should take as long as the words. Only then have the fingertips arrived down.

21 As in 1.

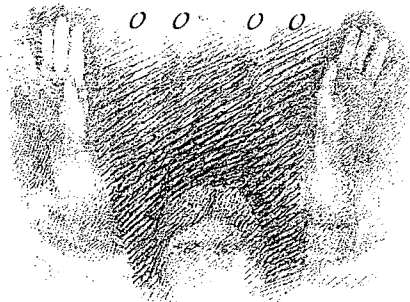
22 First the right fist (Croll) bends sideways to the left fist (Crooll), then the left fist to the right fist, each time calling their names.

23 Move both fists forward and down, then back to their previous positions, as if they picked something up.

- 24 Croll and Crooll
 Wind the wool,
 Wind-a-wind a ball of wool.
 Rolla-rolla, wind a
 big ball of wool.
 Rolla-rolla, wind an
 enormous ball of wool!
 E – nor – mous!
- 25 They've got it back

24 As in 2 to 7.

- 26 And are shouting for joy:
 "Ut hoy! – Ut hoy!"



- 25 Two possibilities:
 a) Hold the "enormous ball" at its sides and, bending a little forward, show it to the children.
 b) Surround the enormous ball with both arms until your fingertips touch.
- 26 Lift your hands upright, palms outward on "O," and turn them in and out in a lively way.

- 27 Croll and Crooll

27 As in 2.

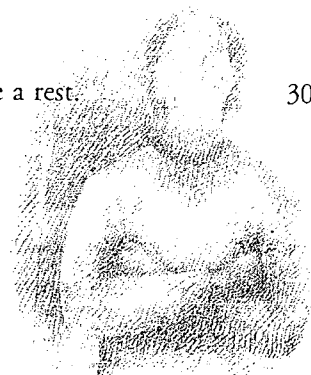
- 28 Put the ball of wool
 into the chest.

- 28 Grasp the big, imaginary ball at right and left with both hands and lay it with a little bounce before your feet (chest).

- 29 They shut the lid,

- 29 Rest both hands, palms down, as a "lid" on the imaginary chest. Stay like that for a short while.

- 30 And take a rest.



- 30 Straighten up, and at "rest" fold your arms and remain sitting for a while. Then you can sing or hum a lullaby, rocking lightly with your upper body in the rhythm of the song.

Pum and Pom

Small Rhythmic Story for Fists

*PUM AND POM, EACH BROTHER
IS FOND OF THE OTHER.*

*PUM AND POM, THEY WALK TOGETHER:
WALK – WALK – WALK – WALK,
INTO THE WORLD THEY WALK.*

*TURN AROUND AND WALK TOGETHER:
WALK – WALK – WALK – WALK,
BACK, BACK HOME THEY WALK.
AND FROM THEIR QUEST THEY REST.*

*THEY'RE JUMPING NOW; JUST SEE HOW.
PUM OVER POM, POM OVER PUM,
PUM OVER POM, POM OVER PUM,
PUM – POM – PUM – POM,
HOP – HOP – HOP – AND STOP!
NOW ONCE AGAIN, TO AND FRO,
PUM AND POM JUMP NO MO'E.*

*THEY'RE CLIMBING NOW; JUST SEE HOW.
PUM ON POM, POM ON PUM,
PUM ON POM, POM ON PUM,
PUM – POM – PUM – POM,
HIGHER – HIGHER – WAY UP HIGH.
OH, MY!*

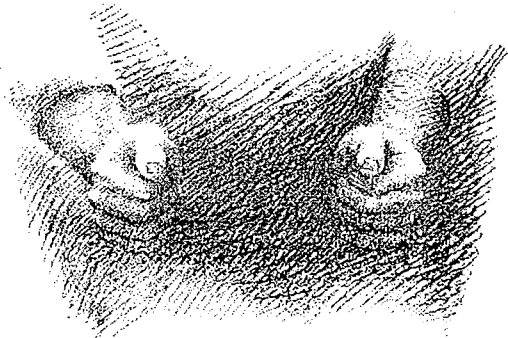
*THEY SIT THERE DIZZILY,
ALL FEARFULLY.*

THUD!

*THEY LIE IN THE MUD!
PUM AND POM DO NOT STAY,
THEY RUN – RUN – RUN AWAY!*

TEXT:

1 Pum and Pom,



2 each brother

3 Is fond of the other.

4 Pum and Pom, they

r /
walk together:

Walk - walk -
r /

walk - walk,
r /

Into the world they walk -
r / r /

5 Turn around and

r /
walk together:
r /

Walk - walk -
r /
walk - walk,
r /

Back, back home
r /
they walk -
r /

MOVEMENTS:

1 Form loose fists. Your thumbs lie on your fingers with the edges of your pinkies on the bottom. "Pum" is your right fist, "Pom" your left fist. As you call their names, set your right fist on your right thigh, your left fist on your left thigh.

2 Lift both fists a little: Pum and Pom are introduced.

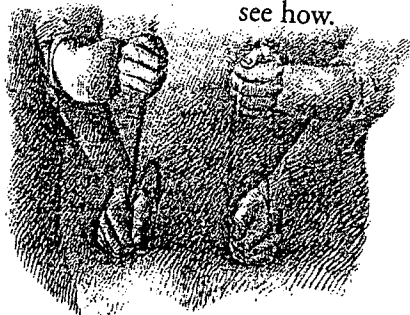
3 Just above your thighs, move your fists toward each other; at "fond," press against each other tenderly.

4 Taking turns, both fists walk together along your thighs toward your knees. Carefully adjust the movement so that they arrive at your knees at the last "walk." Start with your right fist. Rhythmic speaking and light, bouncy movement must fit together. The last step is taken without an accompanying word.

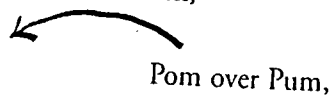
5 Taking turns, both fists walk rhythmically back from your knees to your upper body.

6 And from their quest
they rest.

7 They're jumping now; just
see how.



8 Pum over Pom,



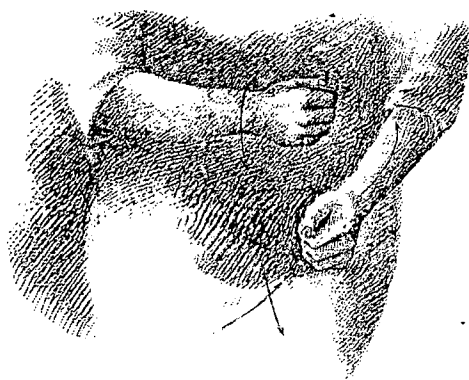
Pum over Pom,

Pom over Pom,

Pum - Pom - Pum - Pom,

Hop - hop - hop -

and stop!



9 Now once again, to
and fro,
Pum and Pom jump
no mo'e.

6 Turn both fists so that they
lie on your thighs with the
rolled-up fingers down.

Take a brief pause.

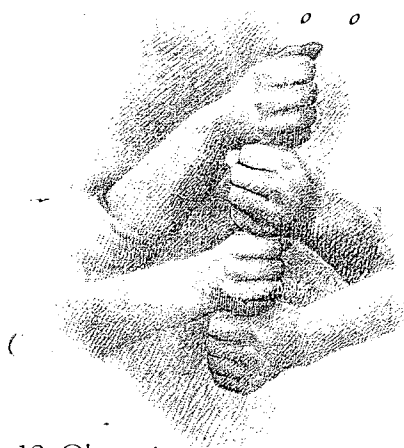
7 At "they're," tip your fists
back on the edges of your
pinkies. At "jumping," and
"just," both fists bounce up.
After the second jump, your
fists come down one behind
the other, your right fist
closer to your body, your
left fist closer to your knee.

8 Your right fist now jumps
over your left fist to a
position closer to your
knee. While your right fist
jumps, withdraw your left
fist to the empty spot from
which your right fist just
came. Now your left fist
jumps over your right fist as
your right fist is withdrawn
so that the jumping will
always happen at the same
place on your thighs. At
the last "and," quickly raise
your right fist, keeping it
raised. This puts a stop to
the movement. At "stop,"
set down both fists on your
lap keeping them still for a
while. The jumping must
be light and bouncy. The
speed picks up, but remains
rhythmically controlled
until the end.

9 At "to," jump once more
with both fists in the
direction of your knees and
at "fro," arch back to their
former position. Hold both

10 They're climbing now;
 ↑ ↑
 just see how.

11 Pum on Pom, Pom on Pum,
 o o
 Pum on Pom, Pom on Pum,
 o o
 Pum - Pom - Pum - Pom,
 o o o o
 Higher - higher - way
 o o o o
 up high.
 o o



12 Oh, my!

13 They sit there dizzily,

fists still, looking at them. When calling their names, turn your right fist (Pum), then your left fist (Pom), and lay them on your thighs on the rolled-up fingers. At "no mo'e," shake your head no.

10 Turn both fists back onto the edges of your pinkies and, with rolled-in fingers facing each other, move them up together. Speak slowly, stretching the words. After the text line is finished return both fists to your thighs.

11 At "o," put your left fist on top of your right fist, still on your thigh. Then, at the next "o," pull out your right fist from under your left fist, without moving the position of your left fist, and set it on top. Do the same with your left fist, leaving the position of your right fist intact. This way your fists climb up rhythmically. The higher they climb, the slower the movement. One can see the "effort." The tone of your speech also rises and becomes louder. Be careful not to overstretch your arms!

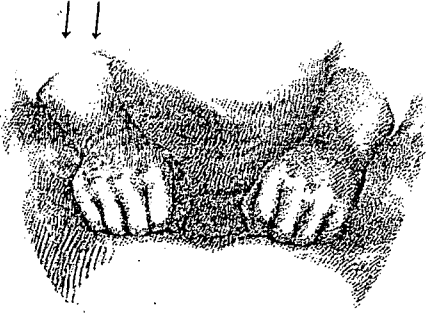
12 At "Oh, my," swing your fists (one on top of the other) back over your head.

13 At "dizzily," swing forwards toward the children.

Overstretching your arms has the effect of turning the game from a hand-movement game into a large-movement, whole body game. The children will then impulsively climb on their chairs and jump or pretend to fall down.

14 All fearfully.

15 Thud!



16 They lie in the mud!

17 Pum and Pom do not stay,

18 They run – run – run away!

14 At “fearfully,” swing again back, then silently again forward, and then suddenly:

15 Drop both fists, with rolled-in fingers facing downward, onto your thighs, bouncing them slightly. Stop in this position a while.

16 Look at your fists and at the words “lie,” and “mud,” nod your head.

17 When naming the fists, tip each back on the edge of your pinkies.

18 Both fists run quickly behind your back, one on each side.

GROUP 2: GAMES FOR THUMBS AND FINGERS



Tom and Tim

Thumb Game with Sound Syllables

TOM AND TIM:

TIP - TOP - TIP - TOP - TIP - TOP - TIP - TOP.

TOM AND TIM:

WIP - WOP - WIP - WOP - WIP - WOP - WIP - WOP.

TOM AND TIM:

NIMA - NIMA - NIMANIMA - NOP!

TOM AND TIM:

*SNIP - SNOP - SNIP - SNOP - SNIP - SNOP - SNIP -
AND SNOP!*

TEXT:

1 Tom and Tim:



2 Tip - top - tip - top -

r l r l

tip - top - tip - top.

r l r l

MOVEMENTS:

1 Quietly form fists with both of your hands, thumbs inside your fists, and set them half way on your thighs onto the edges of your pinkies. Now Tom and Tim will be introduced.

First lift your right fist, and, as you name it, stick out your thumb. Do the same with "Tim." Pause. Hold your fists down a little above your thighs.

2 First lower your right thumb onto your rolled-in pointer, then lower your left thumb onto your left pointer. As your one thumb is lowered, your other thumb is lifted. So, in turn, move your thumbs four times up and down in fast rhythm. After the last time both thumbs remain lying for a while.

The thumb is the will area of your hand. This game stresses the experience of space, of down - up, inside - outside, round - straight, front - back. The text shows a constant change of m to p, and from o to i and from i to o. Also there is a rhythmic change from joy - of movement to control of movement with self-touch.

3 Tom and Tim:

4 Wip - wop - wip - wop -

X ✓ X ✓
wip - wop - wip - wop.
X ✓ X ✓



5 Tom and Tim:

6 Nima - nima -
nimanima - nop!

7 Tom and Tim:

8 Snip - snop - snip -

↓ ↓ ↓ ↓ ↓ ↓
snop - snip - snop -
↓ ↓ ↓ ↓ ↓ ↓
snip -
↓ ↓

3 As in 1.

4 Hold both fists with rolled-in fingers in front of you a little above your thighs. Cross your thumbs at "wip." At "wop," move your thumbs apart to right and left. After the last time, lower your thumbs onto your rolled-in pointers and rest a little while.

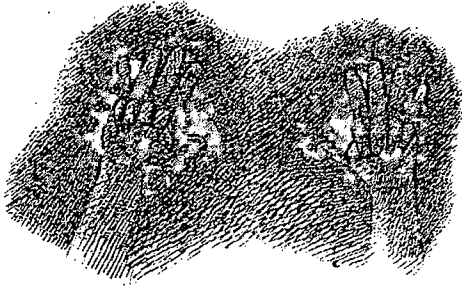
5 As in 1.

6 Hold both fists with rolled-in pointers a little above your thighs. Your thumbs are stretched horizontally toward each other. Then turn your thumbs around each other in free speech rhythm. At "nop," turn your fists up so that the pinkie edges face down. Lay your thumbs on your pointers for a short while, then stretch them up again.

7 As in 1.

8 Rhythmically move your thumbs in opposite directions forward and backward so that they touch each other. The movement should be small and fast. Start slapping with your right thumb against your left thumb.

9 And snop!

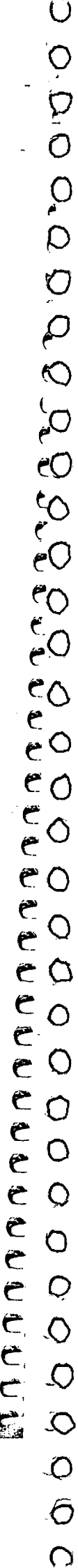


9 At "and," open your fists very slowly until your fingers are all stretched toward the children. At the same time your thumbs are directed against each other. Speak very slowly. Watch your movements and especially those of your thumbs very closely. At "snop," cover your thumbs with the fingers of both of your hands. Don't move too abruptly.

10 *Silent*



10 Cross your arms, letting your fists with the "snopped" thumbs disappear under your armpits. Sit like that for a bit, then dissolve the gesture.



Boomsti! – Woomsti!

Rhythmic Syllable Game for Thumbs

BOOMST! WOUMST!

BOOLLI – BOOLLI – BOOLLI – BOOLLI – BOP!

BOUMST! WOUMST!

WOOLLI – WOOLLI – WOOLLI – WOOLLI – WOP!

BOUMST! WOUMST!

BOUMST! WOUMST!

BOUMSTI – WOUMSTI – BUP!

BOUMST! WOUMST!

BOOLLI – BOOLLI – WOOLLI – WOOLLI – WUP!

TEXT:

1 Boomsti!

2 Woomsti!

3 Boolli – boolli – boolli –

r l r l r l

boolli

r l

MOVEMENTS:

1 Form your hands into fists; your thumbs are enclosed by your fingers. Stand them on the pinky edge on your thighs. When calling “Boomsti,” slightly raise your right fist and, at the sound of “B,” poke your thumb straight up from your fist.

2 Slightly raise your left fist and, at the sound of “W,” poke your left thumb – straight up from your fist.

3 Turn your fists with the protruding thumbs so that the back of your hands are up and the front joints of your thumbs lie one in front of the other. At “boolli - booli,” rhythmically turn your thumbs around each other as in “twiddling your thumbs.” At the syllable

PRONUNCIATION:

“oo” in Boomsti pronounced short, as in “brook.”

4 Bop!

5 Boomsti!

6 Woomsti!

7 Woolli – woollu – woollu –
r l r l r l
woollu
r l

8 wop!

9 Boomsti! Woomsti!
forward back
Boomsti! Woomsti!
forward back
Boomsti – woomsti –
forward back

10 bup!

11 Boomsti!

12 Woomsti!

“boo,” your right thumb always moves downwards in front of your left thumb, and at “li,” your left thumb moves in the same way.

4 After the last turn, separate your thumbs a little to the right and left. Exactly at “bop,” your two thumb tips touch, lightly pressing against each other.

5 When calling its name, turn your right fist so that the thumb pokes back up.

6 Turn your left fist so that the thumb pokes up.

7 As in 3.

8 At the syllable “wop,” turn your fists down so that the thumb tips stand on your thighs close to your knees.

9 While holding this position, rhythmically rock your upper body back and forth. The movement starts very small, increasing in size. The sound of your voice increases together with the size of the movement.

10 Together with the syllable “bup,” turn your fists quickly so that your thumbs stand up again.

11 When calling the name of the right fist, move it a little toward the participants.

12 Your left fist repeats the movement of 11.

13 Boolli – boolli – woolli –
woolli –

14 wup!

13 Movement as in 3.

14 Together with the syllable
“wup,” both thumbs
disappear into their fists.
Look at your fists, then
look happily at the
children. Relax your hands
and let them hang down.

Flip and Flop I

Rhythmic Game for Thumbs

FLIP AND FLOP

THEY DANCE AND SING

IN A JOYOUS ROUND-A-RING.

ROUND-A-RING, ROUND-A-RING,

FLIP AND FLOP NOW DANCE AND SING.

FLIP AND FLOP

NOW WAD-DLE, WAD-DLE

TO AND FRO, TO AND FRO,

WAD-DLE, WAD-DLE,

AND THEY WADDLE NOW NO MORE.

FLIP AND FLOP

ARE JUMPING:

HOPPSA-HOP! HOPPSA-HOP

JUMPING JUMPING

FLIP AND FLOP.

NOW THEY BOW, EACH ONE,

SLIP INTO THEIR HOUSE (BED)

AND THE GAME IS DONE.

TEXT:

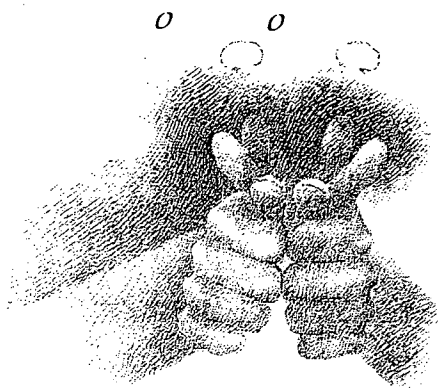
1 Flip and Flop



MOVEMENTS:

- 1 Form fists; your thumbs are enclosed by your fingers. Set your thumbs on your thighs on the edges of your pinkies. "Flip" and "Flop" are introduced by sticking up your right thumb at "Flip" and your left thumb by "Flop." Raise both fists with their thumbs sticking out toward each other until both fists touch.

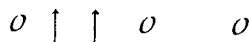
2 They dance and sing



2 Your thumbs circle against each other in rhythm with the speech. The circling of both thumbs begins in the middle with a little jump backwards. Then your thumbs part to right and left outside, then approach each other again in the front and come together again in the middle.

Continue this movement.

3 In a joyous round-a-ring.



3 While circling both thumbs make a little jump at "joyous."

4 Round-a-ring, round-a-ring,



4 Your thumbs continue dancing. Then end the dance with a little pause.

Flip and Flop now



dance and sing.

5 Flip and Flop

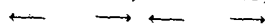


5 At "Flip," briefly touch your right pointer with your right thumb, and correspondingly move your left thumb at "Flop."

6 Now wad-dle, wad-dle



To and fro, to and fro,



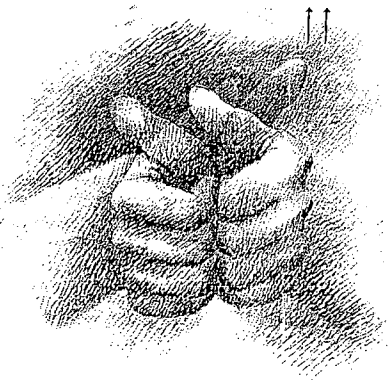
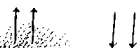
Wad-dle, wad-dle,



And they waddle



now no more.



6 Rhythmically, as shown, continue your parallel thumbs left, then right, to and fro. At "no," straighten your thumbs and raise them lightly. By "more," return your fists, with thumbs sticking up, to their starting point on your thighs. Hold still for a while.

- 7 Flip and Flop .
- 8 Are jumping:
 ↑↑ ↓↓
 Hoppsa-hop! Hoppsa-hop
 ↑↑ ↓↓ ↑↑ ↓↓
 Jumping jumping
 ↑↑ ↓↓
 Flip and Flop.
 ↑↑ ↓↓
- 9 Now they bow, each one,
- 10 Slip into their house (bed)
- 11 And the game is done.

- 7 Same as 5.
- 8 At "jumping," move both fists rhythmically with your thumbs outstretched up and down. After touching down on your thighs, bounce your fists up once as the beginning of the next jump.
- 9 Same as 5.
- 10 By "slip," hide both thumbs inside their fists.
- 11 Open both fists and show your empty hands, palms up, to the children.

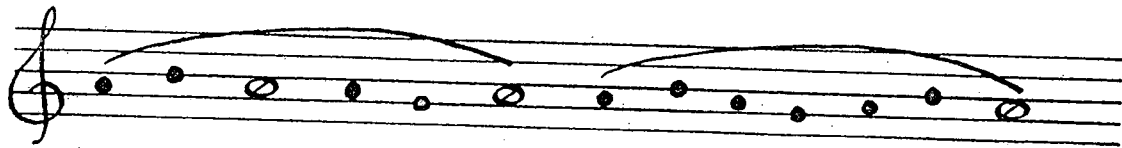
Flip and Flop II

Rhythmic Movement Game

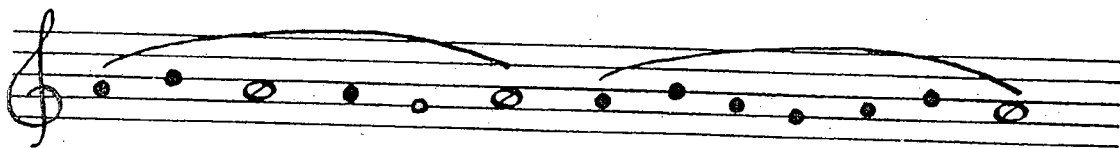
FIRST WE GO AROUND THE RING
AND DANCE A JOYOUS ROUND-A-RING.

QUIETLY CIRCLING

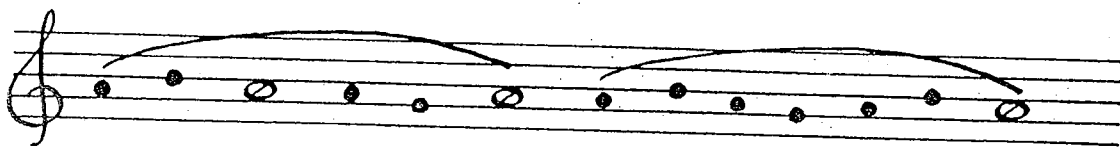
TEXT AND MELODY: WILMA ELLERSIEK



ROUND-A-RING, ROUND-A - RING, WE ARE DANC-ING ROUND-A-RING.



ROUND-A-RING, ROUND-A - RING, IN A JOY-OUS ROUND-A-RING.



ROUND-A-RING, ROUND-A - RING, LIKE FLIP AND FLOP A-ROUND-A-RING.

NOTATION • ≈ ONE PULSATION IN MIDDLE TEMPO (BASIC UNIT) | ○ ≈ ••• |
○ ≈ ••••• | ≈ ONE BREATH

EACH CHILD FOR THE ROUND-A-RING
TAKES PARTNER NOW TO DANCE AND SING,
AND DANCE WITH HIM IN ROUND-A-RING,
IN A JOYOUS ROUND-A-RING.

FLIP AND FLOP NOW WADDLE.

WE WAD-DLE, WAD-DLE, TO AND FRO, TO AND FRO.

LIKE FLIP AND FLOP, WE WAD-DLE, WAD-DLE

TO AND FRO, TO AND FRO, AND: NO MORE.

FLIP AND FLOP ARE JUMPING.

HOPPSA-HOP! HOPPSA-HOP!

WE'RE JUMPING NOW LIKE FLIP AND FLOP.

HOPPSA-HOP! HOPPSA-HOP!

HOPPSA-HOP! LIKE FLIP AND FLOP.

FLIP AND FLOP ARE BOWING DOWN.

WE'RE BOWING DOWN, BOWING DOWN

LIKE FLIP AND FLOP, BOWING DOWN,

AND STOP!

FLIP AND FLOP SLIP INTO THEIR HOUSE.

WE SLIP INTO OUR HOUSE -

YOO-HOO!*

(AND THE GAME IS DONE.**))

TEXT:

MOVEMENTS:

- 1 First we go around the ring
And dance a joyous
 round-a-ring.
- 2 *Sing*
Round-a-ring, round-a-ring,
We are dancing round-
 round-a-ring,
Round-a-ring, round-a-ring,
in a joyous round-a-ring.
Round-a-ring, round-a-ring,
like Flip and Flop
 a-round-a-ring,

- 1 Children and adults form
a circle, holding hands.
- 2 All sing and dance round-
a-ring. If the group is not
able to do this, one can
walk clockwise in a circle,
one behind the next, your
right shoulder towards
the middle.

Stop at the end of the song.
Then speak the words in 3.

3 Each child for the
 round-a-ring
 Takes partner now to
 dance and sing,
 And dance with him
 in round-a-ring,
 In a joyous round-a-ring.

4 *Repeat song*
 Round-a-ring, round-a-ring,
 We are dancing round
 round-a-ring,
 Round-a-ring, round-a-ring,
 in a joyous round-a-ring.
 Round-a-ring, round-a-ring,
 like Flip and Flop
 a-round-a-ring,

5 Flip and Flop now waddle:
 We wad-dle, wad-dle,
 ← → ← →
 to and fro, to and fro.
 ← → ← →

Like Flip and Flop,
 ← →
 we wad-dle, wad-dle
 ← → ← →

To and fro, to and fro,
 ← → ← →
 and: no more.

6 Flip and Flop are jumping!
 Hoppsa-hop! Hoppsa-hop!
 ↑↑ ↑↑
 We're jumping now like

↑↑
 Flip and Flop.
 ↑↑
 Hoppsa-hop! Hoppsa-hop!

↑↑ ↑↑
 Hoppsa-hop!
 ↑↑
 Like Flip and Flop.
 ↑↑

3 Each child takes a partner
 to dance round-a-ring
 together.

4 Repeat song as in 2.

5 Each child waddles alone
 in his/her place. To wad-
 dle, shift your weight from
 one leg to the other.

6 Jump with both feet
 together, first in place,
 then a little forward. After
 each jump land lightly and
 elasticly, before jumping
 again. Support each jump
 with your arms swinging.

7 Flip and Flop are
bowing down!
We're bowing down,
bowing down.
Like Flip and Flop,
we are bowing down,
And stop!

8 Flip and Flop slip
into their house!
We slip into our house -
* Yoo-hoo!

Alternate Ending

9 ** And the game is done.

7 Take lots of time for the
bowing, perhaps you can
turn to your neighbor and
bow. Bow four times. In
between: silently straighten
up. End by: stop. Stand
quietly for a moment.

8 Sit down on a stool or
crouch down where you
stand, circling your head
with your arms. Stay a
while this way. After "Yoo-
hoo!" the game may be
repeated. Alternately, you
can remain seated and
insert a rest with the words:

*Flip and Flop, they rest
now, too.*

*I sing (blow the flute, hum)
for them a diddledoo.*

9 When you are ready to
end the game, instead of
"Yoo-hoo!" get up, spread
your arms, showing empty
hands. The game is done.

Pips and Pops

Rhythmic-Musical Story for Pointers

I'LL TELL YOU A STORY NOW.

PIPS AND POPS ARE MAKING A JOKE,

MAKING A JOKE, LISTEN HOW.

THEY BEND DOWN LOW, ARE PRESSING SO,

ARE PRESSING SO.

PULL TO AND FRO – TO AND FRO.

OOOH! OOUOUU!

OOFF!

IT DOESN'T GO! IT DOESN'T GO!

WHOOPS! WHOOSH!

THEY'RE SITTING ON THEIR TOOSH!

HAW! YOU

CLUMSY YOU, CLUMSY YOU!

YOU CLUMSY YOU!

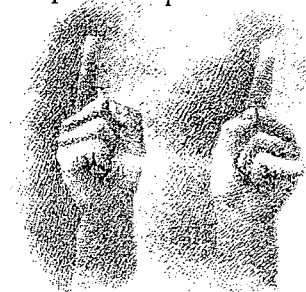
TO BUILD A BRIDGE THEY TRY,

AND THROUGH THE CRACK PEEP !!

TEXT:

1 I'll tell you a story now.

2 Pips and Pops



3 are making a joke,

Making a joke, listen how!

MOVEMENTS:

1 Look cheerfully at the children.

2 Introduce Pips and Pops: stick up right pointer (Pips), then stick up left pointer (Pops). Your other fingers are rolled up with thumbs on top. Hold awhile at about chin height.

3 At the same time, tip both pointers lightly forward. Movement originates in your wrist. Next, tip twice to the left, then twice to the right. Move together with the speech rhythm.

PRONUNCIATION:

Oooh! as in long

Ououou! as in through

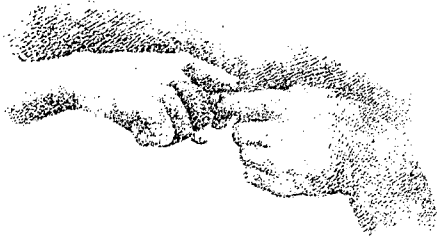
Ooff! as in look

4 They bend down low,

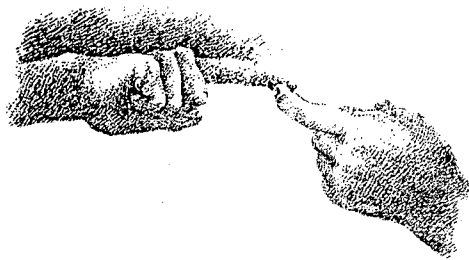
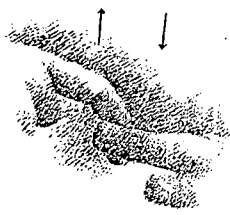
5 are pressing so,
→ ← ← →
Are pressing so.
→ ← ← →

6 Pull to and fro - to and fro.
→ ← → ←

7 Oooh! Ououou!
→ ← → ←
Ooff!
← →



8 It doesn't go!
↑ ↓
It doesn't go!



4 Turn your pointers toward each other. Pips and Pops look at each other. Slowly bend your pointers, stretching your words.

5 Press your bent pointers strongly together at their middle sections, stretching your words. At "so," separate slightly.

6 Hook your pointers together and pull them to the right, then to the left. Your right and then your left pointer pulls. At the second time, speak and move more slowly.

7 At the same time, your two hooked pointers pull against each other. Speak a slow "oooh" and "ouou," accompanying the failed effort to pull the one or the other to the other side. Don't moan realistically! At the third time pull against each other shortly but intensively.

8 While still pulling against each other, move your pointers up and down rhythmically. During the second time the hooking becomes more and more undone.

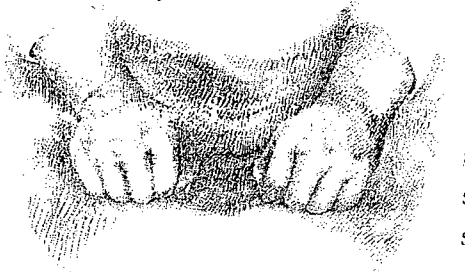
9 Whoops!



9 With a surprised call: "whoops," your pointers suddenly let go. Your hands fly up, pointers stretched, then at "whoosh," fall down as fists.

10 Wnoosh!

Look silently



10 They land on your thighs with a small bounce. Don't hit too hard. Pips and Pops lost their balance when they let go, and fell down. First look silently at the two, then say the next line.

11 They're sitting on their toosh!

11 Nod your head twice. Then turn to the children and laugh. Give the children a chance to laugh, too, but not too long.

12 Haw!

12 Stick out your pointers again and turn them towards each other. They are lying a distance apart. Pips and Pops look up.

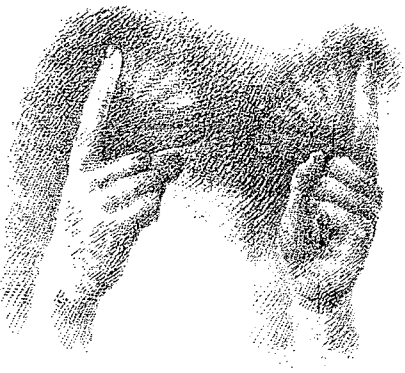
13 You,

13 Slowly move your pointers to their former play height. Pips and Pops are getting up.

14 *silent*

14 Pips and Pops silently face each other.

15 Clumsy you, clumsy you!



15 Now beat down your pointers four times energetically, in the speech rhythm. They are approaching each other until they almost touch.

16 *silent*

17 You clumsy you!

silent

18 To build a bridge they try,

19 And through the
crack peep !!



16 For a moment, the two face each other very closely, then they silently move away from each other up to your shoulders. There they stop and look at each other from a distance. Watch these movements attentively as you perform them.

17 Beat down with your pointers twice more, at a slower pace. Stick your pointers up again.

18 Move your pointer tips towards each other, and at "bridge," touch to form an arc.

19 Touch your thumb tips together as well, then look with your right eye through the peep hole you've created. Smile at the children.

Bala Bane

*BALA BANE, ON TOES GOES HE,
ON HIS TOES, SO QUIETLY –
CAN YOU SEE? CAN YOU SEE?*

*BALA BANE, ON BALLS DOES HOP.
HEAR HIM POP? HEAR HIM POP?*

*BALA BANE, ON HEELS IS STAMPING.
HEAR HIM TRAMP – TRAMP – TRAMPING?*

*ON BALLS DOES HOP, BALLS DOES HOP!
HEAR HIM POP? HEAR HIM POP?*

*HEELS ARE STAMPING, HEELS ARE STAMPING.
HEAR HIM TRAMP – TRAMP – TRAMPING?*

*ON HIS TOES, ON TOES GOES HE –
SOFTLY, SOFTLY, CAN YOU SEE?*

*BALA BANE, NOW HOME MUST GO –
SOFTLY, SOFTLY ON HIS TOES,*

*SOFTLY, SOFTLY, SOFTLY, SOFTLY,
NOT A SIGN OF HIM DOES SHOW.*

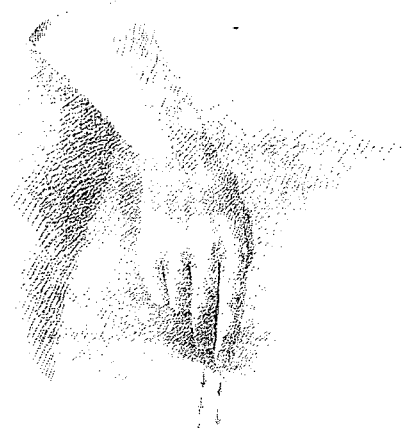
TEXT:

1 Bala Bane, on toes goes he –

*x x x x
P M P M*

MOVEMENTS:

1 Your right hand appears from the back, walking (x) forward to your right knee on the fingertips of your pointer (P) and middle finger (M) in rhythmic speech.



On his toes, so quietly.

x x x x
P M P M

Can you see? Can you see?

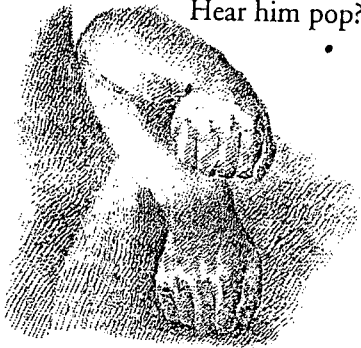
x x x x
P M P M

2 Bala Bane, on balls

• •
does hop

Hear him pop?

• •
Hear him pop?



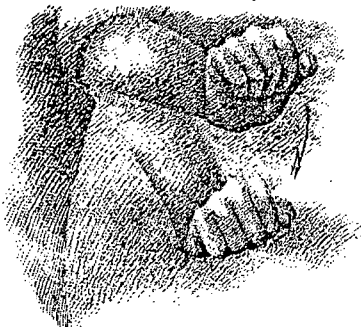
2 Form a fist with your right hand. Fingers are rolled in and face down to your thighs. On the side, your thumb touches your pointer. Bounce your fist in rhythm (•) on your right thigh — not too hard, but bouncy. Meanwhile, your left hand rests lightly on your left thigh.

3 Bala Bane, on heels

/ /
is stamping.

Hear him tramp —

/ /
tramp — tramping?



3 Your right hand remains as a fist and hits (/) against your thigh with the ball of your hand. Since this movement is a bit more complicated, the younger children, perhaps, might hit their thighs with their fists against the sides of their pinkies. Allow this and don't correct them.

4 On balls does hop,

• •
balls does hop!

• •
Hear him pop?

• •
Hear him pop?

4 As in 2.

5 Heels are stamping,
 /
 heels are stamping.
 /
 Hear him tramp –
 /
 tramp – tramping?
 / /

6 On his toes,
 x
 P
 on toes goes he –
 x
 M
 Softly, softly, can you see?
 x x x x
 P M P M

7 Bala Bane, now home
 x x x
 P M P
 must go –
 x
 M
 Softly, softly on his toes,
 x x x x
 P M P M

8 Softly, softly, softly, softly,
 x x x x
 P M P M

9 Not a sign of him
 does show.

5 As in 3. Not too hard and fast; the movements must be controlled.

6 The change from the very lively and loud movement to one that is soft and cautious must be well guided so that all children become calm again. Speaking slowly move your fingertips as in 1. Then, at “softly,” in the same position, four times in turn lift and set them down to rhythmic speaking.

7 Walk along your thigh to the rhythmic speech, but backward from your knee to your upper body. Start with your pointer.

8 Your fingers disappear around your body and behind your back. Watch them move.

9 After a brief pause, turn to the children. Spread out your arms with open hands and shake your head.



Nicky

Rhythmic-Musical Game for your Pinky

NICKY IS A PLUCKY WIGHT.

HE TAKES NO FRIGHT.

TINY LITTLE PEEP

ALL ALONE WILL CREEP

IN THE DARK HOLE DEEP.

"HOO-HOO! - BOO-BOO?"

"HOO-HOO! - BOO-BOO?"

CRAWLS OUT.

HAAH! HE'S BACK, HURRAH!

NICKY CALLS: "BROTHERS, GO AWAY."

"GO A-WA-AY!"

GOES: "TICKLE - TICKLE - TICK!"

"TICKLE - TICKLE - TICK!"

DOOPS! - RUNS AWAY QUICK!

QUICK!

TEXT:

- 1 Nicky is a plucky wight.



- 2 He takes no fright.

FINGER MOVEMENTS:

- 1 Make a fist with your right hand, with your thumb on top of your rolled-in fingers. Your rolled-in fingers face the children. At the name: "Nicky," with special emphasis, stick your pinky straight up from your fist and at each "•," tip twice forward into the air.
- 2 Shake your fist with the pinky sticking out to and fro as if shaking your head: "no."

3 Tiny little peep

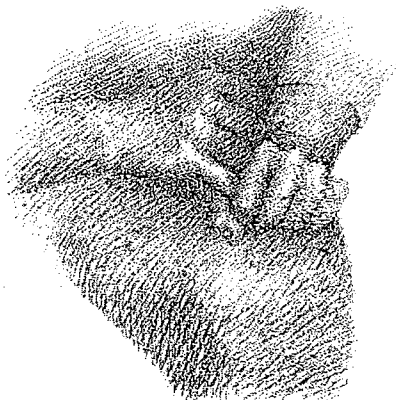
3 Bring your fist close to your chest, turning it so that your thumb is turned toward you and your pinky toward the children. Hold your pinky slightly bent, to show how small he is. Before continuing with the poem, make a loose fist with your left hand, too, and rest it on your left thigh. Your thumb and pointer tips touch each other and form a hole.

4 All alone will creep

4 Move Nicky in an arc across and down to your left hand, nearing the hole.

5 In the dark hole deep.

5 Let Nicky creep into the hole as far as possible.



6 "Hoo-hoo! – Boo-boo?"

6 Nicky turns around in the hole while boldly calling a long, slow "hoo-hoo!" Then he calls in a deeper pitch the question: "boo-boo," raising his voice at the end. Speak in a slow and long manner, but not a dramatic way, so that the children don't get scared.

7 "Hoo-hoo! – Boo-boo?"

7 Repeat the calls of 6.

8 *silent*

9 Crawls out.

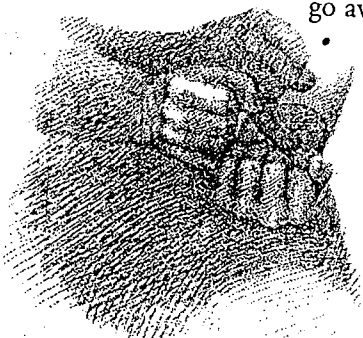
10 Haah!

He's back, hurrah!

11 *silent*

12 Nicky calls: "Brothers,

go away."



13 "Go a-wa-ay!"



8 Now Nicky holds himself very quiet in the hole. Bend a little forward as if listening.

9 Slowly pull your pinky out of the hole.

10 Once Nicky is outside he stands again upright. First look at him with relief, then take a loud breath: "Haaah!" Energetically raise your pinky up to your head, holding him there as if to say: "look here!" and call in a light voice: "He's back! Hurrah!" Tip twice forward with your pinky as you speak.

11 Turn over your left fist so that the back of your hand lies on your thigh. Your fingers are still rolled in with your fingernails facing upward.

12 With the tip of your pinky (Nicky), tap the nails of the fingers of your left hand (brothers) in the speech rhythm, (•). Start with the pinky of your left hand.

13 Now stick the tip of your right pinky underneath the rolled-in fingers of your left hand and at: "a-wa-a-y." Press them up until your left hand is open and lies flat on your thigh.

14 Goes: "tickle - tickle - tick!"

• • •
"Tickle - tickle - tick!"

15 Doops! - Runs away quick!

16 Quick!

14 Nicky tickles rhythmically
your left palm.

15 Nicky lightly taps the
center of your palm, at
(•), bounces back and
stops briefly in midair.
Then he disappears as
you lay both your closed
fists into your lap.

16 Both fists disappear behind
your back as you call a
light: "quick!"

GROUP 3: GAMES FOR HANDS ALTERNATING WITH FINGERS



Oolla Woolla

Rhythmic-Musical Finger Game With Sound Syllables

OOLLA – WOOLLA – OOLLA – WOOLLA

OOLLA – WOOLLA: PACK!

OOLLA – WOOLLA – OOLLA – WOOLLA

OOLLA – WOOLLA: SNAP!

SITS IN THE SACK.

PiN – PUN – PiN – PUN – POUT.

JUMPS OUT!

HURRAY! HURRAY!

HE'S BACK! HURRAY!

PiN – PUN – PiN – PUN – PAY.

AND AWAY!

TEXT:

1 Oolla – woolla –
 r /
 oolla – woolla
 r /
 Oolla – woolla: Pack!
 r / •

MOVEMENTS:

- 1 Make fists with both hands. Your thumb lies on your pointer. Turn your fists around each other three times, starting with your right fist. At “pack,” both hands grab each other heartily and hold tightly for a moment.

PRONUNCIATION: “Oo” short, as in “wool.”

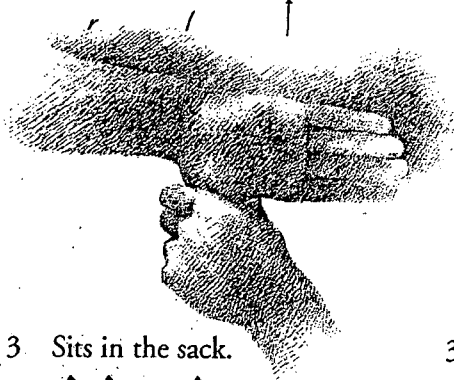
Young children like to repeat this game for a long time without change. Older children like to try new things. For example: they play loud and soft, slow and fast, or instead of the fists, they turn their thumbs or other fingers about each other.



2 Oolla - woolla -

r /
oolla - woolla

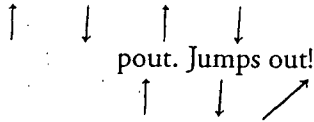
Oolla - woolla: Snap!



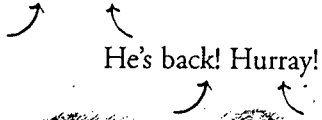
3 Sits in the sack.



4 Pin - pun - pin - pun -



5 Hurray! Hurray!



2 Turn your fists three times as above. Then open your fists. Your right hand flies up, palm forward, then pushes down with your thumb extended. Your left hand comes toward it and at "snap," grabs your right thumb.

3 Your left hand tightly holds your right thumb. With your free fingers rhythmically wave forward three times. As you do this, your right, open palm is turned towards the children.

4 Your left hand continues to grab your right thumb. As you try to pull your thumb out, your left hand is pulled up. At "pun," your left hand pulls your thumb down again. This repeats rhythmically three times. At "out," your left hand releases your thumb. Move your right hand, thumb stretched out, in an upward arc.

5 Up above, rhythmically turn your fist in and out, with your thumb sticking out. Speak the "ay" in "hurray" slowly.

6 Pin – pun – pin –
pun – pay.



7 And away!

6 Move your flat hands up and down facing each other, as with cymbals. When they meet, they make a clapping noise. Your right hand is first to move down.

7 Pause. At “and,” make one more sounding clap as your left hand moves down. Then move both hands slowly backwards and at “away,” they disappear behind your back.

So Play My Hands

Rhythmic-Musical Hand Game

SO PLAY MY HANDS:

TAP-TAP-TAP-TAP-TAP.

SO PLAY MY HANDS:

CLAP-CLAP-CLAP-CLAP-CLAP.

THEY TURN AND TURN AND TURN,

STAND FIRM.

BEND DOWN LOW - AND SHOW.

BEND DOWN LOW - AND SHOW.

BYE-BYE-BYE-BYE-BOH,

BYE-BYE-BYE-BYE-BOH,

SINKING, SINKING LOW.

PLAY AGAIN:

TAP-TAP-TAP-TAP-TAP.

CLAP-CLAP-CLAP-CLAP-CLAP.

THEY TURN AND TURN AND TURN,

STAND FIRM.

BEND DOWN LOW - AND SHOW.

BEND DOWN LOW - AND SHOW.

BYE-BYE-BYE-BYE-BOH,

BYE-BYE-BYE-BYE-BOH,

SINKING, SINKING LOW.

PLAY AGAIN:

TAP-TAP-TAP-TAP-TAP.

CLAP-CLAP-CLAP-CLAP-CLAP.

THEY TURN AND TURN AND TURN,
STAND FIRM.

BEND DOWN LOW - AND SHOW.

BEND DOWN LOW - AND SHOW.

BYE-BYE-BYE-BYE-BOH,

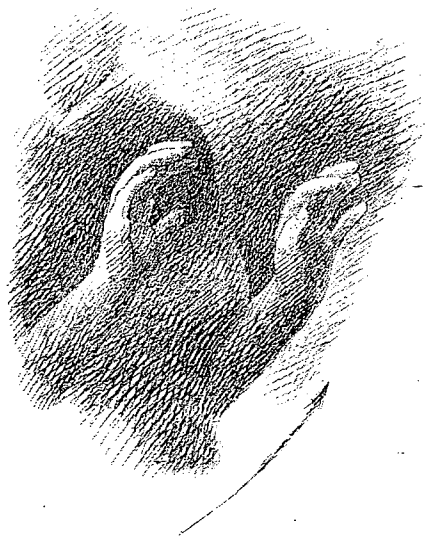
BYE-BYE-BYE-BYE-BOH,

SINKING, SINKING LOW.

THEY REST TOGETHER, EACH ONE,
AND THE GAME IS DONE.

TEXT:

- 1 So play my hands:



- 2 Tap-tap-tap-tap-tap.

r l r l r

- 3 So play my hands:

- 4 Clap-clap-clap-clap-clap.

.

MOVEMENTS:

- 1 Move both hands forward, fingers open, in a little arc toward the front. Show the children your open hands.

- 2 Move your hands back again in a small arc and slap your thighs rhythmically right and left.

- 3 As in 1.

- 4 Move both of your hands back in an arc, and rhythmically clap them in front of you.

5 They turn and turn

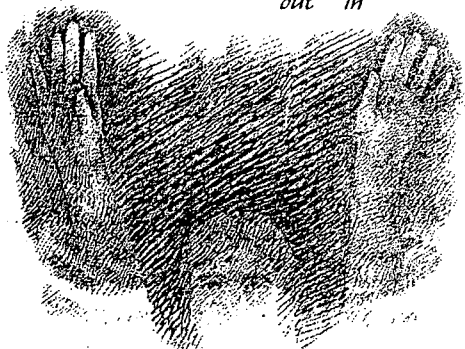
o o o

in out in

and turn,

o o

out in



5 Vertically lift your arms, with hands open, and rhythmically turn them in and out.

6 Stand firm.

6 Lower your hands so that they face each other, with your fingertips pointing upward. Speak slowly. Hold your hands like that for a short while.

7 Bend down low – and show.

7 “Bend down low:” Bend your wrists smoothly toward each other.

Bend down low – and show.

“Show:” Straighten your hands again, and with fingers spread, turn your hands forward and show them to the children. Do this twice.

8 Bye-bye-bye-bye-boh,

↑↓ ↑↓ ↑↓

Bye-bye-bye-bye-boh,

↑↓ ↑↓ ↑↓

8 At “↑↓,” move your open hands rhythmically up and down from your wrist. Stop shortly after the first line, then repeat it.

9 Sinking, sinking low.

9 Both hands sink down very slowly, with palms down and relaxed fingers, like little parachutes. At “low,” rest your hands on your thighs. Take a brief pause.



- 10 Play again:
 Tap-tap-tap-tap-tap.
 Clap-clap-clap-clap-clap.
 They turn and
 turn and turn,
 Stand firm.
 Bend down low –
 and show.
 Bend down low –
 and show.
 Bye-bye-bye-bye-boh,
 Bye-bye-bye-bye-boh,
 Sinking, sinking low.
- 11 Play again: (*silent*)

Ending:

- 12 They rest together,
 each one,



- 13 And the game is done.
 X X

- 10 Lift up both hands and
 then repeat all movements
 from 2 to 9. Then relax.

- 11 Lift up both hands and
 then repeat all movements
 from 2 to 9 rhythmically,
 but without speaking the
 text. Take a brief pause.

- 12 After your hands have come
 to rest on your thighs, lay
 one hand into the other in
 your lap and rest this way
 for a little while.

- 13 Turn toward the children
 with a smile, speak calmly
 and nod your head twice.
 Your hands remain at rest.

Weedle Woodle

Rhythmic-Musical Hand Game

WEEDLE - WOODLE - WEEDLE - WOODLE.

DIDDLE - DOODLE - DIDDLE - DOODLE.

BINKA - WINKA - BINKA - WINKA.

KINKA - LINKA - KINKA - LINKA.

ONKA - ONKA - PONKA - PONKA.

ONKA - ONKA - PAAAAH!

WEEDLE - WOODLE - WEEDLE - WOODLE.

DIDDLE - DOODLE - DIDDLE - DOODLE.

WEEDLE - WOODLE - WOUT -- AND OUT!

TEXT:

1 Weedle - woodle -

o

o

weedle - woodle.

o

o

Diddle - doodle -

o

o

diddle - doodle.

o

o



2 Binka - winka -

x

x

binka - winka.

x

x

Kinka - linka -

x

x

kinka - linka.

x

x

MOVEMENTS:

- 1 Lift both of your hands at the same time, with stretched fingers, to about head height and turn them in and out at the wrists with the speech rhythm. As you turn them inward, your pinkies look at each other, turning outward, your thumbs do the same. Begin by turning in.

- 2 With open hands, rhythmically and happily wave to the children by bending hands at wrists.

With very young children end the game here. Rest your hands on your thighs, then, smiling, bend forward to the child and speak in a singing voice: "Aaah!" or "Aye!"

3 Onka - onka -
 ponka - ponka.

Onka - onka -



4 paaaah!
 • ||

3 Form your hands into loose fists, with rolled-in fingers facing downward. Your thumbs lie on top of your pointers. In the given speech rhythm, bounce with both fists together on your thighs, lightly and airily.

4 Bounce your fists once more, then let them jump up to head height. Call "paaaah" slowly while opening your fists and stretching your fingers. Your palms are turned forward.

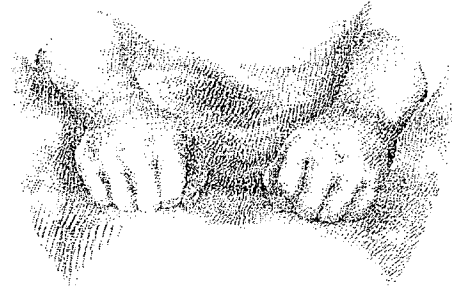
5 Weedle - woodle -
 o o
 weedle - woodle.

Diddle - doodle -
 o o
 diddle - doodle.
 o o

6 Weedle - woodle - wout -
 o o → • • • ←



7 and out!



5 As in 1.

6 Turn in and out once more, then at "wout," form fists, still at head height. Your thumbs lie loosely on your rolled-in fingers. Bring your fists down energetically, to about stomach height, holding them there next to each other for a little while.

7 At "and," turn your fists, with rolled-in fingers facing downward, and at "out," quickly lay them on your thighs.

If you want to repeat the game start again after 7. For the final ending add 8. In this game the little child's basic gestures, which he or she already uses in the cradle, are employed. First is the turning of the lifted hands in "weedle-woodle."

8 *Ending:*
and out.

8 Slowly and quietly move your fists behind your back. Almost sing the "and." At "out," your fists disappear behind your back, slowly, for this leads to rest. Nod at the children and smile.

For infants this is the expression of joy and dancing movement, as long as they cannot dance with their feet yet. With "binka-winka-kinka-linka," infants establish contact to another person. By beating their fists up and down, as in "onka-onka-ponka-ponka," they express intensive engagement with their surroundings. By lifting their arms and opening their hands at the same time as in "paah," they express joyous self-awareness.

Trip By Boat

Small Story with Hand Gestures

SEE, TODAY, THESE MANY FOLK

GO A-JOURNEYING IN A BOAT!

THEY EMBARK:

HEAVE-HO! – HEAVE-HO!

INTO THE SEA THEY ROW THEIR SKIFF.

PHFFFFFFF! – PHFFFFFFF!

A STORM BLOWS UP WITH A WHIFF!

DANGER CALL – FOR THE VESSEL SMALL!

ON THE BOUNDING WAVES IT'S ROCKING

BOUNCING UP – AND DOWN –

TEETERING TO – AND FRO –

CAPSIZES!

WHERE ARE THE FOLKS?

WHERE COULD THEY BE?

TWO ARE POKING OUT OF THE SEA.

THEY TURN – WH – WH – WHUPPH! – THE BOAT UP.

HURRAY! – HURRAY!

ALL FOLKS ARE BACK, I SAY!

HEAVE-HO! – HEAVE-HO!

ROWING HOME – THE JOURNEY'S DONE –

THEY DEBARK,

AND QUICKLY, QUICKLY HOME THEY RUN.

TEXT:

- 1 See, today,
- 2 these many folk

MOVEMENTS:

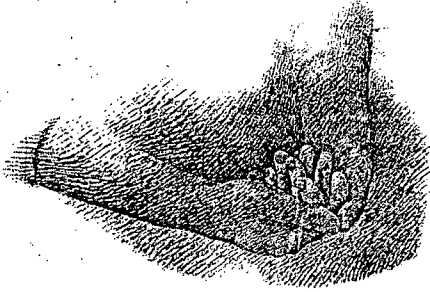
- 1 Lift both hands, palms towards the children, with fingers stretched up.
- 2 Move all fingers lightly as the "folk".

3 Go a-journeying in a boat!



3 Join your cupped hands on your thighs with the edges of your pinkies together and your thumbs on top of your pointers as "the boat."

4 They embark:



4 Now turn your hands, palms still up, by 90 degrees until your middle fingertips touch each other. Slide your fingers into each other to the base of your fingers stretching them up. The folks are sitting in the boat. Your thumb tips touch in front.

5 Heave-ho! – Heave-ho! –

↑ ↓ ↑ ↓
Into the sea they
↑ ↓ ↑ ↓ ↑
row their skiff.



5 Rhythmically move your hands held in the previous position (boat with folks.) Six small forward and backward movements show the rowing ("heave" = forward, "ho" = back). Close your fingers at "ho," as you move your hands back slightly. At the last time your hands are down just above your knees. The accent of speech and movement are always together. Accentuate this sentence very rhythmically.

6 Phffffff! – Phffffff!

↑ ↓

6 Swing the "boat with the folks" up in a small, forward arc, then back again.

7 A storm blows up with

↑

a Whiff!

↓

Danger call –

↑

for the vessel small!

↓

7 As in 6.

8 On the bounding waves

↑
it's rocking
↓

9 Bouncing up – and down –

↑ ↓
10 Teetering to – and fro –
← →

11 Capsizes!



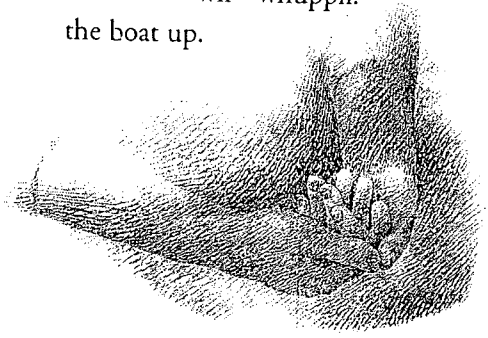
12 -----
← →
(silent)

13 Where are the folks? ---
←

14 Where could they be? ---
→

15 Two are poking out of
the sea.

16 They turn – wh –
wh - whupph! –
the boat up.



17 Hurray! – Hurray!
All folks are back, I say!

8 As in 6 but increase the arc.

9 As in 8.

10 In a wide arc, move the boat
to the left at “to” and to the
right at “fro.”

11 Turn the boat over so that
your fingers point down.

12 Silently swing the “capsized
boat” first left, then right.

13 Swing the capsized boat to
the left.

14 Swing the capsized boat to
the right.

15 Hold the capsized boat in
the middle in front of you.
Your thumbs move in a
lively way. At “two,” poke
up your thumbs. The boat
remains capsized.

16 Rhythmically poke up
your thumbs three times at
“wh” until the boat stands
vertically on the edges of
your pinkies, and your
knuckles face the children.
Hold the boat a moment
suspended; then, at “up,” it
returns to its former position.
The folks look up again.

17 Move your fingers in a lively
way as you place the boat
back above your knees to
give it enough room for the
journey back.

18 Heave-ho! – Heave-ho!

↑ ↓ ↑ ↓

Rowing home –

↑ ↓ ↑

the journey's done –

↓ ↑ ↓ ↑ ↓

19 They debark,

20 And quickly, quickly

P M P M

home they run.

P M P

18 As in 5, but now row toward your body. The “boat docks” when it reaches the tops of your thighs and rests there.

19 Slide your upright fingers apart to right and left.

20 Turn your hands, palms down. Rhythmically “walk” along your thighs with pointer and middle finger of both hands towards your body until the folks have disappeared behind your back. If necessary, continue “walking” until your fingers have totally disappeared behind your back.

Tompa-Tem-pa I

Call of the fifth, with hand gestures

HAPPY AND LIVELY
NOT TOO FAST! (ALLA BREVE)

TEXT AND MELODY: WILMA ELLERSIEK

TOM - PA - TEM-PA! TOM-PA-TEM-PA! TOM-PA - TOO

HEH - HEH - HEH! HEL - LE - LE - LE - LEH!

OM-BA-OM-BA! OM-BA-LOM-BA! OM-BA-LOM-BA-LOH!

HOL - LA - HOH! HOL - LA - HOH!

NOTATION: ○ ≈ ONE PULSATION (BASIC UNIT) | ●● ≈ ○
 / ○ ≈ ○○ | (: :) ≈ REPEAT | ~ ≈ SUSTAIN LONGER

TEXT:

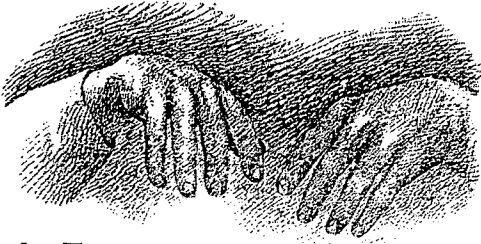
1 Tompa-tempa!



Tompa-tempa!



2 Tom-pa-toooo!



2 At the same time slap your thighs with both flat hands three times. Following the third slap, at "toooo," raise your loosely hanging hands slowly as if to pull them out of a sticky dough.

3 Tompa-tempa!

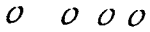
Tompa-tempa!

3 As in 1.

4 Tom-pa-toooo!

4 As in 2.

5 Heh-heh-heh!



5 Stretch your hands up and rhythmically turn them from your wrists in a lively way. Allow yourself time for the next gesture.

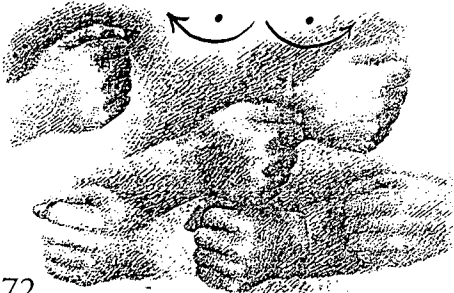
Hel-le-le-le-leh!



6 Om-ba-om-ba!



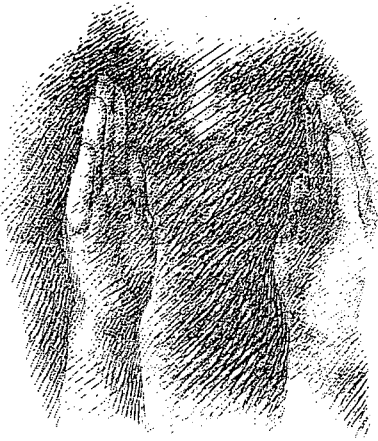
Om-ba-lom-ba!



6 Form fists with both of your hands. Your thumbs lie on your pointers. Hold your fists before you, at about stomach height. Hit your left fist with your right fist (in the speech rhythm.) Rock your fists to and fro as you do this.

This game is designed especially for children of three years and up. For older children, five years and up, you can extend the game by adding jingle sticks.

7 Om-ba-lom-ba-loh!



7 Twice more as in 6. At "loh," form a megaphone at your mouth with both hands and sing the long "oh."

8 Omba-omba! Omba-lomba!
Omba-lomba-loh!

9 Hol-la-hoh! Hol-la-hoh!
o o o o o o o o

10 *silent*

8 As in 6 and 7.

9 Hold your hands above your head as in 5 and turn them loosely at the wrist in a lively way.

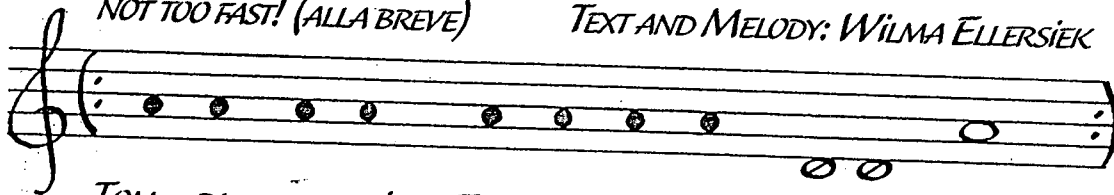
10 Lower your hands, from up down along the outside, drawing a large "o" into the air. Then rest your hands in your lap and remain sitting quietly for a short while.

Tompa-Tem-pa II

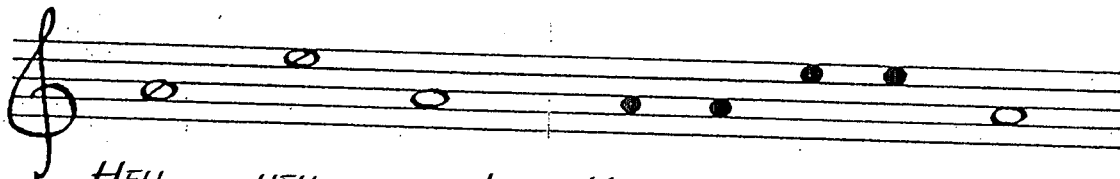
Call of the Fifth, with Jingle Stick

HAPPY AND LIVELY
NOT TOO FAST! (ALLA BREVE)

TEXT AND MELODY: WILMA ELLERSIEK



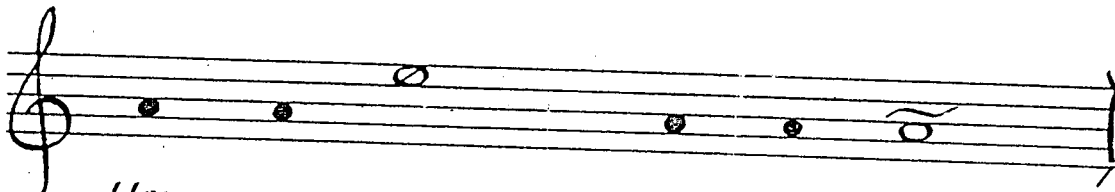
TOM - PA - TEM - PA! TOM - PA - TEM - PA! TOM - PA - TOO



HEH - HEH - HEH! HEL - LE - LE - LE - LEH!



OM - BA - OM - BA! OM - BA - LOM - BA! OM - BA - LOM - BA - LOH!

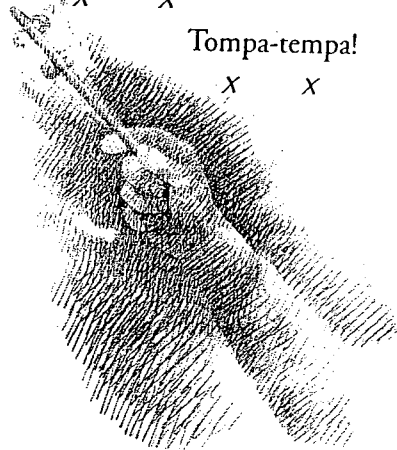


HOL - LA - HOH! HOL - LA - HOH!

TEXT:

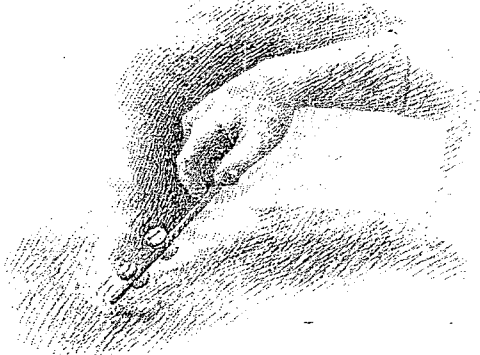
1 Tompa-tempa!

X X
Tompa-tempa!
X X



2 Tom-pa-tooooo!

X X X



3 Tompa-tempa!

Tompa-tempa!

Tom-pa-tooooo!

4 Heh-heh-heh!

^^^

Hel-le-le-le-leh!

^^^

5 Om-ba-om-ba!



Om-ba-lom-ba!



JINGLE STICK DIRECTIONS:

1 With your right hand hold the jingle stick to about head height. At "X," tip lightly in the air toward the front. Your whole arm should be relaxed as you do this.

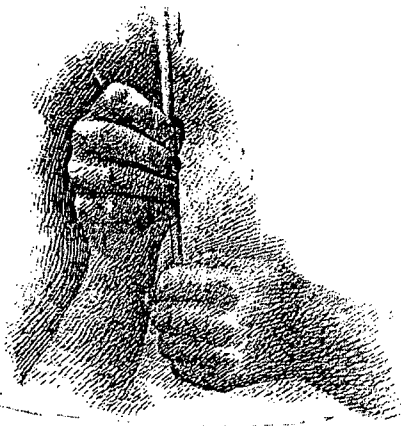
2 Rhythmically and gently tap on your right thigh with the jingle stick, three times. After the third time let the jingle stick hang down. Then raise the jingle stick upright while sounding a long "oo." It's like pulling it from a sticky dough.

3 Repeat 1 and 2. Movements must be relaxed.

4 Shake the jingle stick continuously to and fro, lightly and airily. Make sure of relaxed movements. Allow enough time to be ready from one movement to the next.

5 Stand the jingle stick upright on your left fist with a light bounce at "•". The edge of your pinky is at the bottom of your fist. Thumbs and fingers are up and rolled in.

The Tompa-Tempa with the jingle stick is suitable for children five years or older. If there are younger children in the group, allow them to participate, but don't correct them. Generally speaking, do not correct the children but let them learn the game through repetition. For craft directions to make jingle sticks, see the appendix.



During this movement,
slightly rock your left fist
to and fro.

6 Om-ba-lom-ba-loh!



6 Continue as in 6. At "loh,"
slowly lift jingle stick from
your left fist. Stretch the
sound "ohoh" as you call
in a nearly singing voice.

7 Omba-omba!

Omba-lomba!

7 As in 6.

8 Omba-lomba-loh!

8 As in 6.

9 Hol-la-hoh! Hol-la-hoh!

9 Lift the jingle stick high
and shake it as in 4.

10 *silent*

10 At the end, hold the jingle
stick close to your ear,
enclosing it with your left
hand so that it cannot
continue to sound. Listen
until the small balls within
each jingle stop moving
and there is no more
sound. Then lay the jingle
stick in your lap, covering
it with both of your hands.



Mock and Pock

AAH - YIP!

AAH - YIP!

AAH - YIP!

HOOPPA - HOH!

HOOPPA - HOH!

HOOPPA - HOH!

MIMME - MOCK!

MIMME - MOCK!

MOCK - MOCK -

AND POCK!

TEXT:

1 Aah -

2 yip!

GESTURES:

- 1 Sit on a stool or a chair. Speak a long, melodious, drawn-out "Aah," and, at the same time, lift your arms with stretched hands and fingers slanting upwards until your elbows are stretched. Make sure that your arms are not stretched too much. Your palms face toward your body.
- 2 Quickly place your hands in front of your chest and tap all your fingernails (except the thumbnails) together with a small, springy movement. The vowel "i" must coincide with the sound of your fingernails tapping at each other. For the "p" in "yip," make a small circle with your still bent fingers up

and out, almost like bouncing back after a collision. Then lift your arms immediately for the next "Aah!" Repeat twice, varying the modulation of your voice.

3 Hooppa –

3 At the "oo" and "a" of "hooppa," lightly pat your thighs with your flat hands.

4 hoh!

4 For "hoh," quickly raise your arms with hands and fingers stretched. This time your palms are turned to the children. Follow your hands with your eyes by slightly bending your head back. Repeat "hooppa – hoh!" twice, varying the modulation of your voice.

5 Mimme –

5 Quickly return your hands to chest height. With your fingertips, at the "i" and "e" of "mimme," tap on your body at about the height of your collarbones.

6 mock!

6 Push both of your arms forward, parallel, with your hands palms down and stretched into your fingertips, toward the children. Repeat 5 and 6 once more. Keep your arms and hands in this position.

7 Mock – mock

7 At each "m" of "mock – mock," relax your elbows a little, but push forward again at "o." Pause after the second "mock," with your arms remaining in the stretched position. Look joyfully and expectantly at the children.

PRONUNCIATION:

"oo" short, as in "look."

8 And

9 pock!



8 With your arms in the stretched position, clap your flat hands at the word "and."

9 Quickly cross your lower arms and make your hands disappear under your arm pits. For children under four years old, let your hands disappear behind your back.

PART II: TROTting PONY



We Love all the Creatures

*WE LOVE ALL THE CREATURES
AS THEY CRAWL AND CREEP,
AND PATER AND SPRING,
AND WADDLE AND SWIM,
AND LEAP AND HOP,
AND SLITHER AND SLINK,
AND FLUTTER AND FLY,
AND SLEEP AND REST
IN BURROW AND NEST.*

*WE LOVE ALL THE CREATURES
AS THEY GRUMBLE AND HUM,
AND CHIRP AND FEEP,
AND GABBLE AND QUACK,
AND CHATTER AND CROW
AND BARK AND LOW,
AND BLEAT AND MEW,
AND CALL: "HEE-HAW,"
AND FLUTE AND SING:
Tiri - TIRILA,
Tiri - TIRILA!*

About Children and Animals

"To begin with, the Gods made the Heavens and the Earth, and the Earth was desolate and chaotic, and darkness covered the abyss; and the divine breath brooded over the waters. . . Then spake the divine Word: Let the waters be moved with wafting and living beasts and with fowl so that they may fly beneath the Firmament of the Heavens. And the Gods made great whales and all sorts of beast, living and weaving, moved by the waters, each according to its kind; and all sorts of bird, each according to its kind. And the Gods saw that all was good. . . And the divine Word spake: The Earth shall bring forth living beasts, each according to its kind: cattle, worms and beasts of the Earth, each according to its kind. And so it was. And the Gods made the beasts upon the Earth, each according to its kind, and the cattle according to their kind and all sorts of worm upon the Earth according to their kind. And the Gods saw that all was good."

(Genesis 1: verses 1, 2, 20-22, 24, 25)

Plants, beasts and human beings enliven the Earth. Animals live in almost all elements: some live under the earth's surface; a great variety live in the water; the air is filled with birds and insects. The beasts are fellow-creatures endowed with soul. A number of them have been tamed and put into human service. Most, however, live in our surroundings, hardly noticed by modern human beings. Each one, however, has its purpose and its right to existence given through its place in the mutual play of natural events.

To children, animals are friends. Most children trustingly approach even large animals, feeling the need for contact with these beings. Often, the first contact is made through touch: the child's hand discovers if an animal is warm and furry, or if it is cold, slippery or even may have sharp quills or spines. A second form of contact is through quietly, wonderingly watching the

animals. At first, without expressing sympathy or antipathy toward what they see, the children take in what is essential about the animal. They are not put off or disgusted by spiders, worms, snails; to the contrary, many a small animal offers up its life for the sake of children's handling, curiosity, and natural searching drive.

Children between the ages of two and six especially like to pretend to be animals in their play. Depending on the situation, they become mighty beasts exuding power, or again a soft cuddly bunny or kitten. To bring a strong urge for movement into action, one might become a horse, a monkey or even a frog. Such changes take absolute form in the children. They don't just act "like" a lion or a donkey, but really "are" the lion or donkey. Thanks to the strong power of the children's imaginations, they see themselves perfectly in their animal-role, and react with outrage when adults don't see the "lion" or the "donkey." To slip into the role of an animal makes possible for children the assumption of characteristics and attributes that they would wish for themselves. Children especially, like to turn themselves into lions, tigers or bears, in which roles they are no longer small, but much more powerful than any adult.

In our cities, children seldom get to know animals in their natural surroundings. Today's children see pictures of animals in books or movies more often than in nature, or else they have cloth or plastic toy animals. Very often, however, such toy animals are caricatured to such an extent that even an adult can hardly tell a rabbit from a dog. Also, in so-called children's cartoon films, ever and again grotesque figures portray a hybrid of animal and human. Are these figures humanized beasts, or are they people degenerated into animals?

What is certain is that such examples damage the children's souls, since small children aren't yet

able to distinguish between what is genuine and what is a caricature. For a pre-school child, everything is genuine, and even an exaggerated drawing will be taken as truth.

There are of course also pictures and movies that portray animals realistically. Still, even here the children only get a weak two-dimensional substitute for the actual experience of living animals in their natural habitat. In toy animals, pictures, etc., a true-to-nature copy of outer appearance is not important, but only that some essential attribute of the particular animal is given fitting expression.

Apart from pictures or toy animals, there is still another way to convey to children something "alive" about the character of certain animals: the hand-gesture game. If an adult makes the effort to come as close as possible by means of gesture and movement to what is typical of a particular animal, the child will experience that animal as living and true. As mentioned above, the power of imagination in the first five or six years of life

are so intensely present that before the inner eye of the child the hand-gesture of the adult, made with faithful intention, becomes a "real" animal. Once done, a practiced and successfully carried out hand-gesture game can be repeated as often as is wished. That fulfills very well the child's needs; for a child, something done once only is as good as not done at all. Repetition of hand-gesture games inspires children to do it too. Finally, the children learn and experience, through imitation, something characteristic about the animal portrayed through play.

One special point still needs to be emphasized about the games of Wilma Ellersiek: the animals are shown through play, acting in their natural way. They never begin to speak; never move in ways they would not be able to move; never are they portrayed as quasi-human. Wilma Ellersiek limits speech only to actions, renouncing any description or emotional language, just as the children themselves see it—as true.

Ingrid Weidenfeld

Living Water and Bread of Life

A Call to Deeds

WHOEVER THE THRESHOLD HAS NEVER CROSSED
KNOWS NOT WHAT CHILDREN THROUGH TIME HAVE LOST
AT THE WORLD'S HANDS, WHICH HAS FORGOT TO WONDER,
WHICH OF EACH THING ONLY THE NAME CAN PONDER,
AND OF ITS PRIMAL GESTURE NOTHING KNOWS
BY WHICH HIMSELF THE CREATOR-SPIRIT SHOWS.

SHE CANNOT RECOGNIZE THE CHILDREN'S NEED,
THOSE TO WHOM STONES ARE GIVEN IN PLACE OF BREAD,
WHOSE GENTLE SOULS' DEEP THIRST MEETS BUT DRY GROUND,
WHOSE SPIRIT-BEING SUFFERS MANY A WOUND.

BECAUSE OF THIS, FOR HUMANS I APPEAL,
WHO IN THEMSELVES THE SECRET CAN REVEAL!
SO LET THESE PEOPLE HEAR MY CALL:
"WORK TIRELESSLY, REST NOT AT ALL.
WORK AND STRIVE FOR EARS AND EYES AND MIND,
WORTHY THE CREATOR-SPIRIT TO FIND.
THE POWER OF LOVE YOUR FOOTSTEPS SURE WILL GUIDE,
TRUTH TO FIND, AND PASS IT FAR AND WIDE:

LIVING WATER AND LIFE'S BREAD!

BRING THIS TO THE CHILDREN, ASSUAGE THEIR NEED,
TILL ALL CHILDREN BY THIS DEED ARE BLEST."

Wilma Ellersiek

*Translation by Lyn Willwerth
Easter Monday, 1994*

The Earthworm

Rhythmic-Musical Game for the Pointer

THE EARTHWORM LIKES TO WRITHE AND SQUIRM.

HE CURLS INTO A RING, THE WORM.

MAKES HIMSELF LONG – AND SHORT – AND LONG.

BORES A HOLE IN THE GROUND:

BORES – BO-O-ORES – BO-O-O-O-ORES.

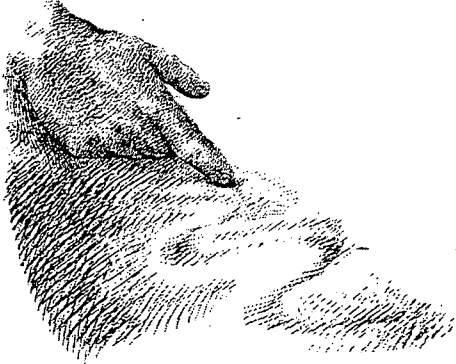
SLIPS INTO HIS HOLE SMALL

WITH HEAD, TAIL AND ALL.

TEXT:

- 1 *In Preparation:
silent movement*

- 2 The earthworm



- 3 likes to writhe and squirm.

HAND GESTURES:

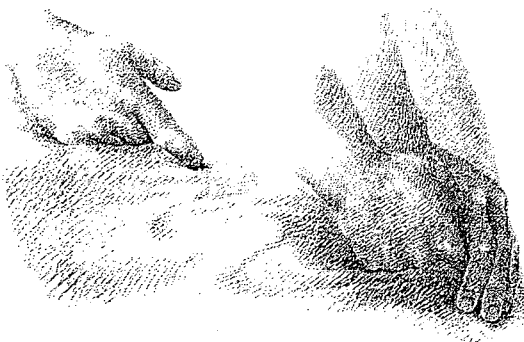
- 1 With your right hand form a loose fist; your thumb lies on top of your other fingers. Place your fist, fingers down, on your right thigh, close to your upper body.
- 2 Stick out your right pointer, making sure that the fingertip always touches your thigh. As you do this, turn your fist slightly unto the edge of your pinky, so that your pointer touches your thigh with the edge. Do this movement very slowly and smoothly.
- 3 At "likes," slowly move your pointer forward toward your knee. At "writhe," continue moving your fist forward, but a little to the left, led by your fingertip. At "and," the worm moves to the right, at "squirm," again to the left. Your pointer is held still during this flowing movement.

4 He curls into a ring,
the worm.

5 Makes himself long –

6 and short – and long.

7 *Silent movement*



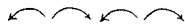
8 Bores a hole in the ground:



9 Bores – bo-o-ores –



bo-o-o-o-ores.



4 At “he,” move again to
the right, stop the forward
movement and at “curls,”
curl your pointer as far
as possible.

5 Stretch your pointer as
in 2, at the same time
resuming the forward
movement of your fist.

6 At “short,” continue moving
forward very slowly, while
curling your pointer as in 4.
At “long,” stretch it again.
Speak the word “long” very
slowly and, according to
your speech, stretch your
pointer far out.

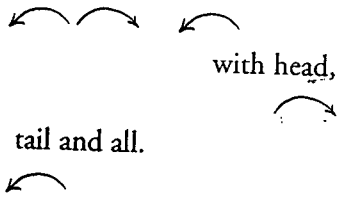
7 Now put your left hand
on your right thigh,
fingers close together,
and fingertips touching
your knee. Fold your
thumb underneath, for
your hand to form an
arch: Your left hand
forms a hill.

8 The earthworm creeps to
the little hill. At the place
where your thumb is curled
underneath your hand, the
worm bores into the earth
once, to and fro, without
moving forward. Pause.

9 Now the worm moves
forward again along
your left thumb as you
slowly speak the second
“bo-o-ores”. At the same
time, the worm wiggles
to the right, the left, and
again the right, as shown

by the arrows. Pause.
Repeat the movements
for the third "bo-o-o-ores"
as before, but with an
additional turn. Pause.

10 Slips into his hole small



10 In the suggested rhythm
the worm continues to
bore until the right
pointer has completely
disappeared in the hill.
Hold the last movement
for a little while.

The Snail

Rhythmic-Musical Hand Gesture Game

*THE SNAIL, SHE SITS INSIDE HER SHELL,
LOOKS OUT AND STRETCHES HER FEELERS WELL,
AND STARTS TO CRAWL ALONG.
CRAWLS – CRAWLS – CRAWLS –
SO SLOWLY SHE GETS ON.
CRAWLS – CRAWLS – CRAWLS – AND STOPS.
IS TIRED, DRAWS HER FEELERS IN,
AND RESTS NOW IN HER SHELL WITHIN.*

TEXT:

- 1 *Silent movement*
- 2 The snail, she sits
inside her shell,
- 3 Looks out and stretches
her feelers well,



- 4 And starts to crawl along.
- 5 Crawls – crawls – crawls –

HAND GESTURES:

- 1 Make a loose fist with your right hand. Your thumb lies on your fingers. Your fist lies on a surface, for example: on your thigh, a table, the floor etc.
- 2 Look at your “snail” and speak thoughtfully.
- 3 Still looking at your snail, very slowly stick out your pointer and then your pinky as “feelers.”
- 4 Slowly the snail starts to move.
- 5 Keep slowly but continuously moving your snail forward. Speak in a very stretched way, always at the same pitch. Your fist may only barely touch the “ground” so that the

Depending on age and motor development, the children will imitate the snail's feelers with thumb and pointer or pointer and middle finger. Don't correct them. Eventually they will discover by themselves that your hand looks different. They need sufficient time to become more precise in their imitation.

- 6 So slowly she gets on.
- 7 Crawls – crawls – crawls –
- 8 and stops.
- 9 Is tired,
- 10 draws her feelers in,
- 11 And rests now in
- her shell within.

- movement stays flexible.
Make small breaks in-
between words, but do
not stop the forward
movement. After the third
“crawls,” the snail stops.
- 6 Look at the snail while
slowly speaking the text. At
the same time, move the
“feelers” a little. Thereafter,
the snail continues on her
journey, moving forward
very slowly.
- 7 Continue crawling as in 5.
The snail may also slightly
change direction by a
movement from the wrist
of your “snail hand.”
- 8 Stop the movement and
look at your snail.
- 9 At: “tired,” nod your
head once. Take a brief
pause, then move the
feelers a little.
- 10 Slowly roll back your
pointer and pinky,
returning to the position
in 1.
- 11 Look at your fist (snail)
lying quietly on your
thigh. Leave yourself
plenty of time before
dissolving this gesture.

Hustle Hoosh!

Hand Gesture Game

FROM HER HOUSE PEEPS THE MOUSE: FEEP – FEEP!

HUSTLES: HOOSH – HOOSH – HOOSH – HOOSH!

FINDS A LITTLE NUT:

P P P P P P P! NIBBLES THE MOUSE.

P P P P P P P! NIBBLE – NIBBLE – NOUSE.

FEEP! FEEP!

HUSTLES: HOOSH – HOOSH – HOOSH – HOOSH!

FINDS A LITTLE ROOT:

T T T T T T T! GNAWS THE MOUSE.

T T T T T T T! NUBBA – NUBBA – NOUSE.

IN THE FOREST IT GOES: CRACK!

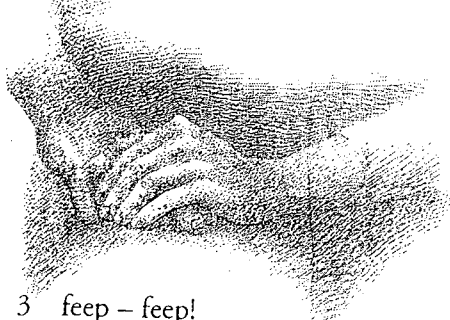
HOOSH – HOOSH: SHE RUNS BACK! FEEP!

TEXT:

1 From her house

2 peeps the mouse:

3 feep – feep!
left right



HAND GESTURES:

1 Lay your rounded left hand on your right thigh, close to your body, palm down. With your right hand, put your pointer and middle finger on top of your thumb, your fingertips extend slightly over your thumb tip, forming the "mouse's nose." Hide the little nose under your rounded left hand.

2 At "peeps," the little nose suddenly appears from under the "mouse hole," the rounded left hand.

3 The little mouse looks left and right at: "feep – feep."

4 Hustles: hoosh - hoosh -
↑ ↗ ↖
 hoosh - hoosh!
 ↗ ↖

5 Finds a little nut:

6 P p p p p p p!
 nibbles the mouse.
P p p p p p p!
 Nibble - nibble - nouse.

7 Feep! Feep!

↖ ↗

4 At "hustle," the little mouse leaves its hole and runs quickly along a short stretch of your thigh toward your knee. Then he stops suddenly. At each "hustle" or "hoosh," again move him quickly forward, but in changing directions, so that the mouse runs in zigzags towards your knee. At your knee, stop the movement again. While the mouse hustles, dissolve unnoticed the mouse hole gesture of your left hand.

5 At the word "finds," lightly press the little nose down into the ground (your right knee.)

6 With your pointer and middle finger tap with quick, tiny, rhythmic movements on the tip of your thumb. This movement shows the nibbling of the mouse. For the "ppppppp" pucker your lips as if giving a kiss, opening and closing your lips very fast while sucking in the air a little. This creates a nibbling noise. Movements of the "mouse" should be coordinated with the sounds. Take a brief break at the end of each text line.

7 The little mouse looks left and right, and each time he does he calls "feep!"

8 Hustles: hoosh – hoosh –
↓ ↓ ↓
 hoosh – hoosh!
 ↓ ↓

9 Finds a little root:
 ✓ ✓ ✓

10 T t t t t t t t!
 gnaws the mouse.

T t t t t t t t!
 Nubba – nubba – nouse.

11 In the forest it goes:

12 Crack!

8 Suddenly the little mouse hustles back to the left, running along the inside of your thigh, but still close to your knee. (Don't turn your "mouse hand," the little nose is always pointed to the children.) Then stop suddenly. Run him zigzag along your thigh toward your body. Stop suddenly.

9 Bend your pointer and middle fingers so that they can scratch your thigh or other surface. Also bend your thumb. This gesture suggests the "teeth of the little mouse." Scratch the surface at each "✓."

10 Rhythmically gnaw an imaginary root with your "mouse teeth." In other words, the finger nails scratch on the support surface. To make a gnawing sound, press your tongue against the roof of your mouth directly behind the upper teeth. Suck in the air a little, and very quickly move your tongue back and forth from the roof of your mouth. Pause at the end of each line.

11 Speak the text: "in the forest it goes" quickly, softly, well articulated, and at the same pitch.

12 Suddenly call out short and high: "Crack!" tapping your thigh quickly with your left pointer. This

13 Hoosh – hoosh: she runs back!

14 Feep!

“crack” is an acorn which
has fallen down.

13 The little mouse disappears
behind your back in zigzag.
Take a brief pause.

14 The mouse nose appears
once more at “feep.” It
looks boldly around the
corner, then disappears
again behind your back.

The Cat

Rhythmic-Musical Hand Gesture Game

WHO SNEAKS ALONG WITH SILENT TREAD?

IT IS THE CAT! MEW.

IN THE WARM SUN SHE KEEPS.

AYE-AYE - PURRS: PRR-PRR-PRR.

AYE-AYE - PRR-PRR.

AYE - PRR -

AND SLEEPS.

TEXT:

1 *silent:* — — — —
 P M P M

Who sneaks along with

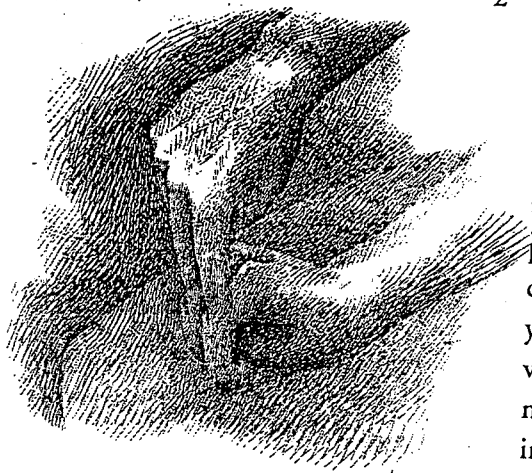
P M
 silent tread?
 P M

silent: — — — —
 P M P M

HAND GESTURES:

- 1 Your right hand is the cat. For the sneaking motion of a cat, form a fist with your right hand, stretch out your slightly bent pointer and middle finger, and put your thumb on the curled ring finger. The cat sneaks from the right hip very slowly and smoothly across your right thigh. For the sneaking, touch your thigh very carefully with the fingertips of your pointer and middle finger in turn. For each step of the cat, stretch out the corresponding finger far ahead, as if the cat gropes along the floor. The cat walks her first four steps silently. Continue, fitting the words to the movement, followed by four more steps silently. Now the cat has reached your knee.

2 It is the cat!



2 The cat stops. At "it is the," she humps her back. Raise your right wrist as high as possible without the "paws" leaving your thigh. The movement of pulling up your wrist continues all the way up to your shoulder. (Try to visualize how, when a cat makes a hump, the tension in the muscles travels through its whole body.) At the word "cat," form your right hand into a loose fist again lying on your thigh.

3 Mew.

3 With your wrist resting firmly on your thigh, lift and then replace your right fist while saying: "Mew." Create a musical tone for "mew," not a naturalistic one.

4 In the warm sun she keeps.

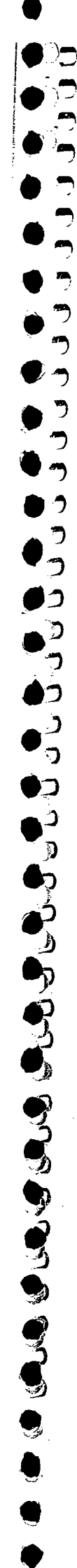
4 Lovingly gaze at the cat. Speak the text so that one can feel the warm sunshine!

5 Aye-aye -

5 At each "aye," stroke lovingly with your left hand across fist and lower arm up to your elbow. Speak "aye-aye" in a sing-song tone. Then bend your right ear in the direction of the cat, and listen.

6 Purrs: prr-prr-prr.

6 Speak the "prr" three times at the same tone height. Roll your "r" with your tongue if possible. Purse your lips while rolling your "r." That gives the purring a lovely, dark sound.

- 
- 7 Aye-aye – prr-prr.
Aye - prr –
8 And sleeps.

- 7 As in 5 and 6. After the last
“prr,” listen a little longer.
- 8 Look at the cat. Now, very
slowly, turn your right fist
on the edge of your pinky
and bend your wrist
strongly to the left, the cat
curls up to sleep. Draw out
the words accompanying
this movement. At the last
word your fist lies
immobile on your thigh.
Look silently but happily
at the children, nodding
your head once.

Flutter Flutter

*FLUTTER – FLUTTER, FLEE – FLAH – FLUTTER,
FLUTTER – FLUTTER – BUTTERFLY,
FLUTTER-BY! FLUTTER-BY!*

*SHE SITS DOWN UPON MY KNEE!
OUT AND IN, OUT AND IN SHE FLAPS HER WING,
SEE, BUT SEE! SEE, BUT SEE!*

*FLUTTER – FLUTTER, FLEE – FLAH – FLUTTER,
FLUTTER – FLUTTER – BUTTERFLY,
FLUTTER-BY! FLUTTER-BY!*

*SHE SITS DOWN UPON MY NOSE!
OUT AND IN, OUT AND IN SHE FLAPS HER WING,
TICKLETOES! TICKLETOES!*

*FLUTTER – FLUTTER, FLEE – FLAH – FLUTTER,
FLUTTER – FLUTTER – BUTTERFLY,
FLUTTER-BY! FLUTTER-BY!*

*FINDS A FLOWER, MY FLUTTER GUEST.
OUT AND IN, OUT AND IN SHE FLAPS HER WING,
IN THE SUNSHINE, FLUTTER-THING,
COZY, WARM, SHE TAKES A REST.*

TEXT:

1 Flut-ter - flut-ter,
 ↓ ↓ ↓ ↓
 —————
 flee - flah - flut-ter,
 ↓ ↓ ↓ ↓
 —————
 Flut-ter - flut-ter -
 ↓ ↓ ↓ ↓
 —————
 but-ter-fly - ,
 ↓ ↓ ↓ ↓
 —————

2 Flutter-by! Flutter-by!



3 *Silent movement*



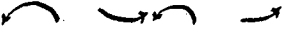
4 She sits down upon my knee!

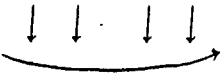

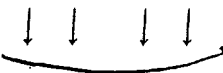
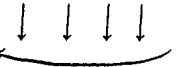


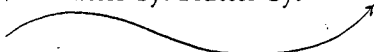
HAND GESTURES:

- 1 Your right hand is the "butterfly." Fingers and thumb are tightly pressed against each other and stretched. They are the "wing" of the butterfly. For flying, lift up your right hand, palm down. In the speech rhythm, move your fingers very quickly up and down. The movement originates at the base of your fingers. Your fingers remain stretched and your wrist immobile. Flutter as the arrows show, that is, as the flight direction changes in the middle of the line.
- 2 The butterfly flies with many flutter movements, as shown in the directional arrows. Speak very melodiously and drawn out—almost singing.
- 3 With many small flutter movements, fly from the right side to your right knee.
- 4 At: "she sits," turn the fluttering butterfly with your palm up (while continuing fluttering) and at "down," set your hand on your thigh with the middle finger a handbreadth from your knee. Now stretch the wing up and hold it still. The outside of your fingers looks toward the children. Look lovingly at the butterfly.

This game was created during a course with Japanese nursery school teachers and I therefore dedicate it especially to the Japanese children. But all other children in the world may enjoy this game.

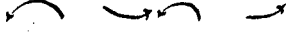
5 Out and in, out and in

 she flaps her wing,
 See, but see! See, but see!

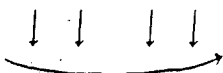

6 Flutter - flutter,

 flee - flah - flutter,

 Flutter - flutter -

 butterfly-


7 Flutter-by! Flutter-by!


8 *Silent movement*

9 She sits down upon
 my nose!

10 Out and in, out and in

 she flaps her wing,
 Tickletoes! Tickletoes!

11 Flutter - flutter,

 flee - flah - flutter,


5 Now move your stretched fingers, wing, down until it touches your knee, then lift them up again to the previous position. Do this movement slowly and quietly in the given rhythm, it is almost like rocking to a lullaby.

6 As in 1.

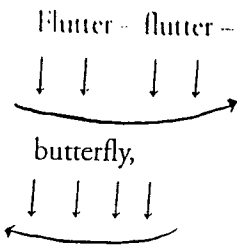
7 As in 2.

8 With many small flutter movements fly in an arc to your nose.

9 At: "She sits," turn your fluttering butterfly and set it on the bridge of your nose, palm to the children. At "down," hold your hand still.

10 Flap with the stretched, tightly closed fingers of your wing until the backs of your fingers touch your cheek, then return to the original position. Continue as in 5.

11 As in 1.



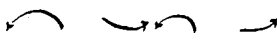
12 Flutter-by! Flutter-by!

13 *Silent movement*



14 Finds a flower,
 my flutter guest.



15 Out and in, out and in

 she flaps her wing,

16 In the sunshine,
 flutter-thing,

17 cozy, warm, she takes a rest.

12 As in 2.

13 As in 3. The left hand forms a flower.

14 As in 4.

15 As in 5. However, at the end the wing is opened once more and remains in this position.

16 The butterfly remains sitting on the "flower" with open wing. It is warmed by the sun.

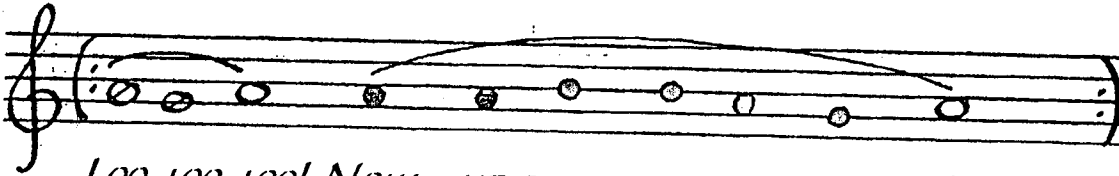
17 Hold wing upright, then turn until your fingertips lie on the ball of your thumb. End the game in a light, soft voice.

This game may be ended with a lullaby, sung or played. While singing, gently swing the blossom with the butterfly to and fro.

Loo-loo-loo

ROCKING

TEXT AND MELODY: WILMA ELLERSIEK



LOO-LOO-LOO! NOW HE RESTS, THE FLUT-TER-THING.
 LOO-LOO-LOO! CLOS - ES TIGHT HIS TIR - ED WING.



NOW HE RESTS, THE FLUT-TER-THING. LOO-LOO-LOO!
 CLOS - ES TIGHT HIS TIR - ED WING. LOO-LOO-LOO!

NOTATION: ○ ≈ ONE CALM, SWINGING PULSATION (BASIC UNIT) |
 ○ ○ ≈ ○ | ○ ≈ ○ ○ | ~ ≈ SUSTAIN LONGER | (:) ≈ REPEAT |
 () ≈ PHRASE

This game can also be played as a touch game. Mother, father or other caregiver lets the butterfly fly to the child's knee, nose or flower (right hand) and flaps her wing out and in. You can also play the opposite way: the child lets his or her butterfly fly to the game partner. Of course, the butterfly

can fly to other body parts and flap her wing open and shut there. You can then use the following rhyme: "Out and in, out and in she flaps her wing, butterfly, the flutter-thing." The butterfly can also fly to other targets. Try to include the children's ideas, even if they are a little strange to you.

The Birdie

Rhythmic-Musical Hand Gesture Game

*BIRDIE IN HIS NEST AT NIGHT
SLEEPS SO TIGHT.*

*WHEN THE MORNING BREAKS,
HE AWAKES.*

TWITTERS SOFTLY:

TiWiTT-tiWiTT - tiTT-tiTT.

TiWiTT-tiWiTT - tiTT-tiTT.

OFF THE LITTLE BIRDIE FLIES,

WINGS - WINGS - WINGS -

AGAIN SITS DOWN AND SINGS:

CHEEP - CHEEP - CHEER,

YOU'RE MY DEAR, YOU'RE MY DEAR!

ON THE LITTLE BIRDIE FLIES,

WINGS - WINGS - WINGS -

FINDS SOME LITTLE SEEDS TO PECK!

PECK-PECK-PECK-PECK-PECK-PECK-PAY!

HE PECKS ALL THE SEEDS AWAY.

ON THE LITTLE BIRDIE FLIES,

WINGS - WINGS - WINGS -

FINDS A WATER-WELL.

DIPS! - SIPS! - TILTS HIS HEAD WITH THE DROP.

IT ROLLS: GLOOK-GLOOK-GLOOK-GLOOK INTO HIS CROP.

DIPS! - SIPS! - GLOOK-GLOOK-GLOOK-GLOOK.

DIPS! - SIPS! - GLOOK-GLOOK-GLOOK-GLOOK.

ON THE LITTLE BIRDIE FLIES,

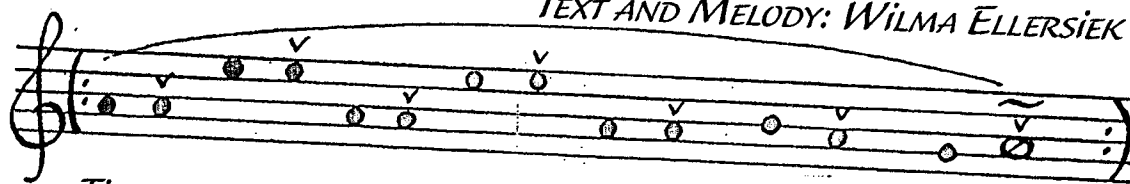
WINGS - WINGS - WINGS -

FINDS A BRANCH TO SIT,

AND RESTS A BIT.

FOR ALL GOOD THINGS, THANKS HE SINGS.

TEXT AND MELODY: WILMA ELLERSIEK



Ti-REE-DEE-DEE, Ti-REE-DEE-DEE, Ti-REE - ti-REE - ti-REE.

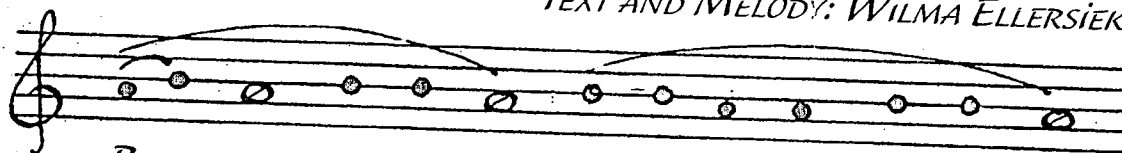
NOTATION: o ≈ ONE PULSATION IN A MIDDLE TEMP | o ≈ oo |
v ≈ STRESS NOTE WHILE SINGING | ~ ≈ SUSTAIN LONGER | (: :) ≈
REPEAT | () ≈ PHRASE

ON THE LITTLE BIRDIE FLIES,
WINGS - WINGS - WINGS -
FLIES BACK HOME INTO HIS NEST,
AND KEEPS REST. AND KEEPS REST.
UNDER HIS WING HE PUTS HIS HEAD,
SLEEPS COZILY IN HIS WEE BED.
LET US ASK THE DEAR WIND MILD:
"ROCK OUR LITTLE BIRDIE CHILD."

Blow Wind, Blow So Mild

SWINGING

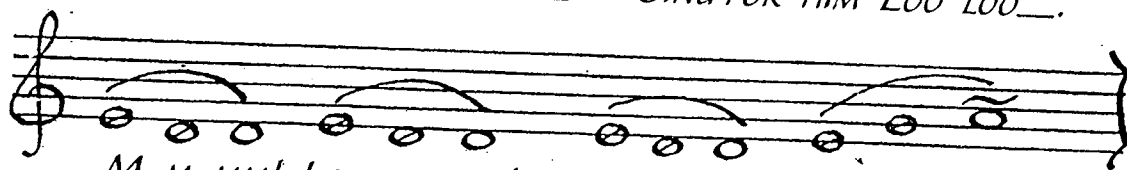
TEXT AND MELODY: WILMA ELLERSIEK



BLOW-BLOW, WIND SO MILD, ROCK FOR ME MY BIR - DIE CHILD.



BIR - DIE REST NOW TOO... SING FOR HIM LOO LOO...



M-M-MM! LOO-LOO-LOO! M-M-MM! LOO-LOO-LOO!

NOTATION: o ≈ ONE SLOW PULSATION (BASIC UNIT) | oo ≈ o
| o ≈ oo | ~ ≈ SUSTAIN LONGER | () ≈ PHRASE

TEXT:

1 Birdie

2 in his nest at night



3 Sleeps so tight.

4 When the morning breaks

5 He awakes.

6 Twitters softly:

Tiwitt-tiwitt – titt-titt.

< < < <

Tiwitt-tiwitt – titt-titt.

< < < <

7 Off the little birdie flies,

~~~~~  
Wings – wings – wings –  
~~~~~

GESTURES:

- 1 Form a "beak" with the pointer and thumb of your right hand (your other fingers are rolled in.) Your left hand forms a bowl, the "nest."
- 2 Set the little birdie into the nest.

- 3 Roll your right pointer and thumb inward, as if the birdie sticks his beak under his wing.
- 4 Lightly lift up the nest with the sleeping birdie.
- 5 Again form the beak with pointer and thumb looking out over the rim of the nest, as in 2.
- 6 At each "<" open and close the beak with a very small movement. Speak rhythmically. Look at the birdie as it twitters, then listen after it, smiling at the children. Then again look at the birdie.
- 7 Dissolve the nest gesture. Your right hand changes into a flying bird. Stretch all fingers while holding them tightly together, including your thumb. The flight movement originates in your

right wrist and continues smoothly through all of your fingers into your fingertips. The movement is light and relaxed and moves up and down rhythmically with your speech. The birdie flies in an arc to the right, then returns to his original position with another arc.

8 Again sits down and sings:

9 Cheep – cheep – cheer.
 < < <
 You're my dear,
 < < <
 you're my dear!
 < < <

10 On the little birdie flies,
 ~~~~~  
 Wings – wings – wings –  
 ~~~~~

11 Finds some little seeds:
 to peck!

12 Peck-peck-peck-peck-peck-

 peck-pay

 He pecks all the seeds away

 Peck-peck-peck-peck-

 peck-peck-pay

He pecks all the seeds away

13 On the little birdie flies,
 ~~~~~  
 Wings – wings – wings –  
 ~~~~~

8 Your right hand forms the beak again and sits down with the wrist close to your knee. The birdie sits there for a short while.

9 The beak points toward the children and opens and shuts in the given speech rhythm. <, marks a small beak opening; <, a larger opening.

10 As in 7.

11 As in 8, but sit in the middle of your right thigh.

12 With the tip of the beak, peck rhythmically for imaginary seeds all around on your thigh. For this pecking movement lift your wrist slightly from your thigh.

13 As in 7.

14 Finds a water-well.

14 As in 8, but sit close to your upper body.

15 Dips! – Sips!

<<<

15 At the word: “dips,” tip with the “beak” on your thigh as if you were dipping it into water. Again your wrist lifts up slightly but returns back immediately to its former position. At “sips,” birdie sits as in 14 and his beak opens and shuts fast in a very small movement: open-shut-open.

16 Tilts his head with the drop.

16 Turn your right hand back at the wrist with the beak slightly open.

17 It rolls: glook-glook-glook-

< < <
glook into his crop.

< << < <

17 In this position rhythmically move the “beak” very fast, never completely shutting it. Speak the text fast, starting the tone high and moving it down.

18 Dips! – Sips!

18 Repeat 15.

19 Glook-glook-glook-glook.

< < < <

19 Swallow the “drop” in small, fast movements of the beak as described in 17.

20 Dips! – Sips! --

20 As in 18 and 19.

Glook-glook-glook-glook.

< < < <

21 On the little birdie flies,
Wings – wings – wings –

21 As in 7.

22 Finds a branch to sit,

22 While the birdie is still flying, make a fist with your left hand and stick out your pointer. Hold your fist

with the back of your hand toward the children. With your right hand form a beak again and let the birdie sit down on the branch – your left pointer.

23 And rests a bit.

23 The birdie sits quietly as you look at him fondly.

24 For all good things thanks he sings.

24 Look at the children and nod at “good things” and “sings.”

TEXT AND MELODY: WILMA ELLERSIEK

Ti-REE-DEE-DEE, Ti-REE-DEE-DEE, Ti-REE - ti-REE - ti-REE.

NOTATION: ● ≈ ONE PULSATION IN A MIDDLE TEMP | ○ ≈ ●●● |
 ▼ ≈ STRESS NOTE WHILE SINGING | ~ ≈ SUSTAIN LONGER | (:) ≈ REPEAT | () ≈ PHRASE

25 On the little birdie flies,
 Wings – wings – wings –

25 As in 7.

26 Flies back home into
 his nest,

26 While the birdie is still flying, form a nest with your left hand as in 1. At the word “nest,” quickly change the flying birdie into the beak gesture and set it into the nest.

27 And keeps rest.
 And keeps rest.

27 The birdie sits comfortably in his nest, only his beak looks over the nest rim. At “rest,” nod your head.

28 Under his wing he puts
 his head,
 Sleeps cozily in his
 wee bed.

28 As in 3.

29 Let us ask the dear
wind mild:
"Rock our little
birdie child."

29 Speak to the children while
rocking the sleeping birdie
gently to and fro: Then
start the song, continuing
the rocking motion.

Blow Wind, Blow So Mild

SWINGING

TEXT AND MELODY: WILMA ELLERSIEK

The musical notation consists of three staves in treble clef. The first staff contains the melody for the first line of lyrics: "BLOW-BLOW, WIND SO MILD, ROCK FOR ME MY BIR-DIE CHILD." The second staff continues with "BIR - DIE REST NOW TOO... SING FOR HIM LOO LOO...". The third staff concludes with "M-M-MM! LOO-LOO-LOO! M-M-MM! LOO-LOO-LOO!". The notation uses circles for notes, with some circles containing smaller dots. Phrases are indicated by curved lines above the notes, and longer notes are indicated by wavy lines below.

NOTATION: $\circ \approx$ ONE SLOW PULSATION (BASIC UNIT) / $\bullet \bullet \approx \circ$
 $10 \approx \circ \circ 1 \sim \approx$ SUSTAIN LONGER / $\frown \approx$ PHRASE

When the song is ended, listen after it for a bit and then slowly dissolve the gesture. Rest your hands on your thighs.

This hand gesture game may be shortened depending on the age of the children or the general play situation. For example, one can play points 1 through 7, skip a large portion, and continue at 26 until the end.

Another possibility: Points 1-7, then continue

with 11, 12, and 13, then 26 to the end. The refrain: "on the little birdie flies, wings-wings-wings..." allows the possibility to arrange the other parts at will.

It is suitable to continue with the Woodpecker Song or the many bird calls in the Bird Concert. These games may be found in the book *Hand Gesture Games for Spring and Summer* by Wilma Ellersiek.

The Birdie Movement Game

Rhythmic-Musical Movement Game

In The Birdie Movement Game, the hand gestures of the previous game are transformed into spatial movements or are retained as hand gestures. The introductory positions can be assumed in various ways:

- 1 All the children sit in a circle on stools or on their heels on the floor, faces hidden in their hands or bent low. (This position is especially suitable for the youngest children or for mixed groups with younger and older children; it is most suitable if play space is limited.)
- 2 Children sit at random on the floor on their heels.
- 3 Use colored cotton ropes to make circular nests for the children to sit in.
- 4 The children sit, and you lay the ropes around them.
- 5 The children lay down their own ropes, and build their own nests.
- 6 You build the nests, then call each birdie, by name, into his or her nest. Make a nest for yourself, too.

Use the introductory positions that best fit your space, the children's ages, your group size and group character. Try to avoid the children colliding with each other as they fly. The simplest way is to fly in a circle (more or less.) It is most desirable to let the children fly freely in the room if enough space is available. Since you set the example in speech and movement, it is even more important to speak rhythmically and musically, as it provides impulse and motion.

Your voice should sound like an instrument, so that your speech can be experienced as activation of movement, sound and gestures. What should motivate the children is not meaning and image of speech, but that sound, syllable, and word be taken in as a sense experience. The formative forces of your speech should penetrate the children's whole organism.

Quiet-as-a-Mouse - Hoppa-Hop

Rhythmic-Musical Movement Game

*IN THE GRASS, THE BUNNY THERE,
NOSE IN THE AIR, SNIFF, SNIFF,
WAGGING WITH HIS TAIL, EARS HELD STIFF,
STARTS TO DANCE:*

*HOPSA-HOPSA! HOPSASSA! HOPSASSA! HOPSASSA!
HOPSA-HOPSA! TRALLALA! TRALLALA! TRALLALA!
HOPSA-HOPSA! HOPSASSA! HOPSASSA! HOPSASSA!
HOPSA-HOPSA! TRALLALA! TRALLALA! TRALLALA!*

*PRICKS UP HIS EARS – LISTENS – RUNS A PACE –
HOP-HOP, TO HIS HIDING-PLACE! SITS QUITE STILL.
WITH HIS BIG, LONG EARS CAN HEAR
THAT THE FOX IS COMING NEAR.
SITS QUIET AS A MOUSE.
QUIET-AS-A-MOUSE.*

*LISTENS – LOOKS – FOX WENT AWAY.
BUNNY IS ALONE – HURRAY!*

*SITS AGAIN IN THE GRASS,
NOSE IN THE AIR, SNIFF, SNIFF,
WAGGING HIS TAIL, EARS HELD STIFF,
STARTS TO DANCE.*

*HOPSA-HOPSA! HOPSASSA! HOPSASSA! HOPSASSA!
HOPSA-HOPSA! TRALLALA! TRALLALA! TRALLALA!
HOPSA-HOPSA! HOPSASSA! HOPSASSA! HOPSASSA!
HOPSA-HOPSA! TRALLALA! TRALLALA! TRALLALA!*

*Ending:
SNUGGLES INTO A GRASSY NEST,
IN THE SHINING SUN MUST REST.
COMES A GENTLE WIND SO MILD,
SINGS SOFTLY FOR MY BUNNY CHILD.*

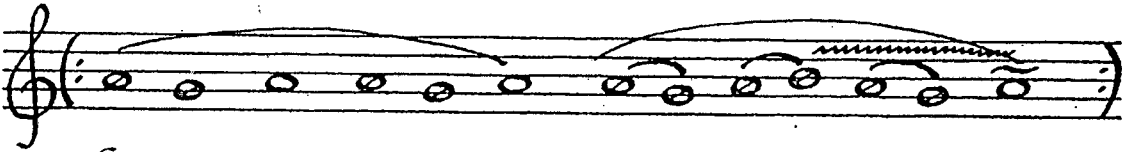
Wind-soo-soo

QUIETLY FLOATING AND SWINGING

TEXT AND MELODY: WILMA ELLERSIEK



SINGS THE WIND MILD FOR THE BUN-NY CHILD



Soo-soo-soo! Soo-soo-soo! Soo_, Soo_, Soo_ Soo_!!

Soo-soo-soo! Soo-soo-soo! Soo_, Soo_, Soo_ Soo_!

NOTATION: ○ ≈ ONE PULSATION (BASIC UNIT) | ○ ≈ ○ ○ |
 ○ ≈ ○ ○ ○ ○ | (;) ≈ REPEAT | ○ ○ ≈ SUSTAIN | ~ ≈ SUSTAIN LONGER
 / ~ ~ ~ ~ ≈ DIE OUT, AT THE SAME TIME SLOWER AND SOFTER
 / ~ ~ ~ ~ ≈ PHRASE

TEXT:

- 1 In the grass,
the bunny there,
- 2 Nose in the air, sniff, sniff



MOVEMENTS:

- 1 To start the game, stand with slightly bent knees, with your hands against your chest as "paws." You could also crouch with your hands against your chest.
- 2 In the same position, cup your hands around your mouth, with your right fingertips on top of the fingernails of your left hand. Your thumbs rest with their nails on your upper lip. Your pointers lie on the bridge of your nose. Pulse lightly with

Quiet-as-a-Mouse can be extended by further play events. Aside from the fox, a dog or a hunter may come, or all three. The play as such will remain the same; only the name of the feared arrival needs to be changed. Play the ending only when no one else arrives.

The movement game can be played within a wide circle of stools or chairs. Especially for younger children, the circle of stools provides order and security. Therefore, in the beginning of the game, within a circle of stools, stand before your own stool and start with the "bunny posture" as described in 1.

3 Wagging with his tail, -



4 ears held stiff,

5 Starts to dance:



6 Hopsa-hopsa!

7 Hopsassa! Hopsassa!
Hopsassa!

8 Hopsa-hopsa!

9 Trallala! Trallala! Trallala!



your fingers on your nose:
the bunny sniffs.

3 Standing in position as in 1, put your hands behind your back. All fingers are rolled in and your thumbs touch. Rhythmically waggle your "tail."

4 Now put your hands against your head, with your fingers stretched and together and your palms forward, as "ears." (Don't correct young children if they hold the ears further down their heads.)

5 Lift arms and hands so that your ellbows are about head height. As you lift your arms, stretch your knees.

6 For the first "hopsa" put your weight on your right leg and hop lightly. At the second "hopsa" move the same way but with your left leg, etc. Immediately continue with 7.

7 Jump with both feet together and arms up as in 5 and 6. Support the jump with your lifted arms and bounce with your knees.

8 As in 6.

9 With arms up, turn around once during the three "trallalas." Each time, at the

10 Hopsa-hopsa!
Hopsassa! Hopsassa!
Hopsassa!
Hopsa-hopsa!
Trallala! Trallala! Trallala!

11 Pricks up his ears –

12 listens –

13 runs a pace –

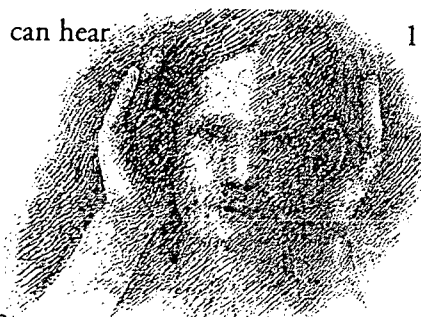
14 Hop-hop,

15 to his hiding-place!

16 Sits quite still.

17 With his big, long ears

18 can hear



first "a" in "trallala," step with your right foot. On the last "a," step with your left foot while pulling up the knee of your inactive leg.

10 Repeat the bunny dance as in 6 – 9.

11 As in 4.

12 Turn your head in all directions and "listen." Make sure your gesture makes clear that you listen, not stare. Staring will frighten sensitive children.

13 Return to the bunny position as in 1.

14 Jump into space with two or more large jumps with feet closed.

15 At "hiding-place," crouch behind a chair, curtain or table. If you play outside, hide behind a bush or rock. Crouch deep enough so that your chin is between your knees, your elbows on the sides of your knees. The hands are still against the forehead as "bunny ears." The bunny makes himself as small as possible.

16 Remain crouched.

17 Lift your head and upper body a little, stretching your fingers as ears a little more.

18 Move your hands down behind your own ears to help you hear better. See illustration at left.

19 That the fox is coming near.

Quiet movement



19 With your right hand, rest your stretched middle and ring fingers on your stretched thumb. Pointer and pinky, also stretched, are lifted slightly as "fox ears." The fox comes sneaking from the right hip along the side of your right thigh, around your knees and again along the side of the left thigh, not further than midthigh. The fox sneaks silently.

20 Sits quiet as a mouse.

Quiet-as-a-mouse.

21 Listens -

22 looks -

20 Take on the bunny crouch again, as in 15.

21 As in 18.

22 Assume bunny position as in 1. Look very alert to right and left as you make a few steps forward.

23 fox went away.

23 The bunny looks straight ahead while shaking his head.

24 Bunny is alone -

24 As in 23, but this time nod your head gladly.

25 hurray!

25 With arms held high the bunny makes a jump, then returns to his former position.

26 Sits again in the grass,
Nose in the air, sniff, sniff.

26 As in 1 and 2.

VARIATION I:

18 can hear:

19a bow - wow -

∟ ∟

bow-wow - wow

∟ ∟ ∟

that the dog is coming near

∟ ∟

19a Your right hand forms the dog's nose: all four fingers lie stretched next to each other. Your thumb is the "lower jaw," its upper joint resting on the middle joint of your middle finger (see the illustration.) At "bow-wow," your fingers, still

If you want to extend the game with the dog and/or the hunter, follow point 26 with the repetition from points, 3 to 18 (including the repeat of the dance from 6 to 9.) Repeat text and movement without changes. Starting at 19a, use the text at left. The text and movements for the hunter are shown in Variation II.



VARIATION II:

18 can hear

19b that the hunter



is coming near.



CONCLUSION:

27 Snuggles (sits down) in

a grassy nest,

In the shining sun

must rest.

Comes a gentle wind

so mild,

Sings softly for my

bunny child.

close together and stretched,
move up from your thumb:
the dog opens his mouth,
but shuts it again right
away. Do the movements
rhythmically, as marked.

19b For the hunter, each hand
makes a circle with pointer
and thumb; your other
fingers are held tightly
together. Look through these
circles as if they were
binoculars.

27 Resting can be done in
various ways:
If you have played within a
circle of stools, each bunny
returns to his or her stool.
If you played freely in your
play space, the bunnies lie
down on the floor. You also
lie down with them, singing
softly the Wind-soo-soo
song, pg. 115. You could
also walk from child to child
and gently wave a delicate
wind over each with a reed
fan or some other suitable
material. The children enjoy
the gentle air and relax in the
quiet surrounding them.

Here you can hum or sing
the Wind-soo-soo.

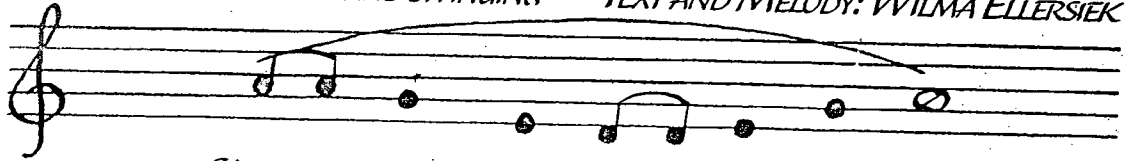
From here continue playing as
above from 20 to 26. When you
want to close the game, follow 26
with Conclusion.



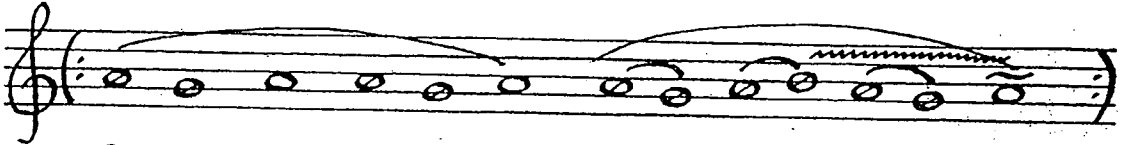
Wind-soo-soo

QUIETLY FLOATING AND SWINGING

TEXT AND MELODY: WILMA ELLERSIEK



SINGS THE WIND MILD FOR THE BUN-NY CHILD



Soo-soo-soo! Soo-soo-soo! Soo_, Soo_, Soo_ Soo_!!

Soo-soo-soo! Soo-soo-soo! Soo_, Soo_, Soo_ Soo_!

NOTATION: ○ ≈ ONE PULSATION (BASIC UNIT) | ○ ≈ ●● |
 ○ ≈ ●●●● | (:) ≈ REPEAT | ○ ○ ≈ SUSTAIN | ~ ≈ SUSTAIN LONGER
~~~~~ ≈ DIE OUT, AT THE SAME TIME SLOWER AND SOFTER
 / ≈ PHRASE

The Little Fish

Small Rhythmic-Musical Story

IN THE LIVELY WATER WAVES

A LITTLE FISH IS SWIMMING.

SWIMS – SWIMS – SWIMS,

SPRINGS – DIVES – SPLASHES

AND RESTS.

SWIMS – SWIMS – SWIMS,

SPRINGS – DIVES – SPLASHES

AND RESTS.

IS SWINGING, SWINGING WITH THE WAVES,

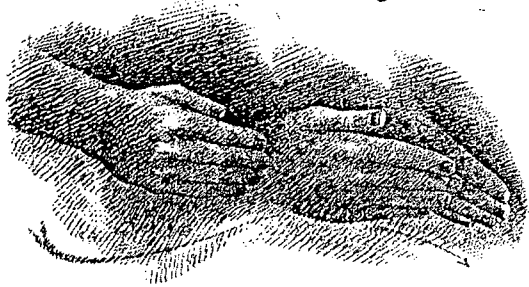
Silent movement

SWINGING – SWINGING – SWINGING.

TEXT:

1 In the lively water waves

2 A little fish is swimming.



HAND GESTURES:

1 Holding your hands next to each other, horizontally, with palms down, make wave movements up and down from left to right at about the height of your stomach.

2 Your right hand is the "fish." Your palm is turned toward your body; the edge of your pinky toward the floor. Coming from the right side, the fish swims in a wavy line until it is in front of you. While swimming, your right hand must be as flexible as the body of a little trout. As you move, your fingers lightly bend and stretch. At the same time, make a slight rolling

Your hand is not meant to be a realistic picture of the little fish. Rather, the task is to show and experience the various movement possibilities in the water: swimming back and forth, springing, diving, resting and rocking.

- 3 Swims – swims – swims,
- 4 Springs – dives – splashes
- 5 And rests.
- 6 Swims – swims – swims,
Springs – dives – splashes
And rests.
- 7 Is swinging,
swinging with the waves,
- movement with your lower arm as it moves up and down. The movement starts at the fingertips.
- 3 The fish swims from left to right in the backward direction, leading with the right wrist. Speak very melodiously, almost singing.
- 4 For “springs,” push your hand vertically upward, higher than your head, while speaking dynamically in a high voice. Before “dives,” turn your hand, still above your head, with your fingertips facing downward. Then, still speaking dynamically in a darker voice, push your hand down to your knee, and then in a curve up to chest level. Now spread the fingers of your right hand and at “splashes,” whirl your hand and lower arm in a very lively way.
- 5 Close the fingers of your right hand again and hold your hand very still in front of you, speaking the word “rests” in a soft, dark tone.
- 6 Repeat as in 3, 4 and 5.
- 7 From the position of rest, led by your right elbow, the fish rocks back and forth in place. Your right hand is relaxed, and passively allows the rocking movement. Speak rhythmically, but still very melodiously.

8 *Silent*

9 Swinging – swinging –
swinging.

8 Continue the rocking movement for a while without speech, looking attentively and lovingly at the little fish.

9 Quietly go on rocking while moving your hand to the left, speaking in a sing-song voice until your hand cannot rock any further. Then slowly let your arm sink and still look after it silently for a little while.

The Doggy Tapple-Tapples

Rhythmic-Musical Hand Gesture Game

"BOW-WOW – BOW-WOW – BOW-WOW,"

BARKS THE DOGGY NOW: "BOW-WOW."

HE TAPPLES: TIPPLE-TAPPLE-TAPPLE,

TIPPLE-TAPPLE-TAPPLE-TIPS – THEN SITS.

LIFTS HIS PAW FOR YOU TO TAKE,

PLAYS A TRICK: HERE DOGGY, SHAKE –

DOGGY, SHAKE – DOGGY, SHAKE!

AND SITS BACK DOWN QUICK.

YES, FOR THIS TRICK

GIVE HIM A SAUSAGE, QUICK,

HERE! SNAP! NAP-NAP!

AND A LITTLE BOWL

OF WATER TO LICK.

LAPPY-LAPPY-LAPPY-LAPPY – LAPPY-LAPPY-LAPPY-LAPPY –

LAPPY-LAPPY-LAPPY-LAPPY – LAPPY-LAPPY-LAPPY-LAP.

THE BOWL IS EMPTY NOW.

THE DOGGY LIFTS HIS TAILI-O

AND WAGS AND WAGS IT TO AND FRO.

WIGGLE-WIGGLE-WAGGLE-WAGGLE –

WIGGLE-WIGGLE-TACKLE-TACKLE –

WIGGLE-WIGGLE-WAGGLE-WAGGLE –

WIGGLE-WIGGLE-TACKLE-TACK!

THIS MEANS: "THANK YOU," I THINK,

"THANK YOU, THANKS FOR FOOD AND DRINK!"

"BOW-WOW – BOW-WOW – BOW-WOW,"

BARKS THE DOGGY NOW: "BOW-WOW."

HE TAPPLES: TIPPLE-TAPPLE-TIP,

TAPPLES ROUND THE CORNER QUICK.

TEXT:

1 "Bow-wow - bow-wow -
 ∟ ∟ ∟ ∟
 bow-wow,"
 ∟ ∟



2 Barks the doggy now:
 ∟ ∟ ∟ ∟ ∟
 "Bow-wow."
 ∟ ∟

3 He tattles:
 tipple-tapple-tapple -,
 o o o o o o
 Tipple-tapple-tapple-tips -
 o o o o o o o

4 Then sits.

5 Lifts his paw for you
 to take,

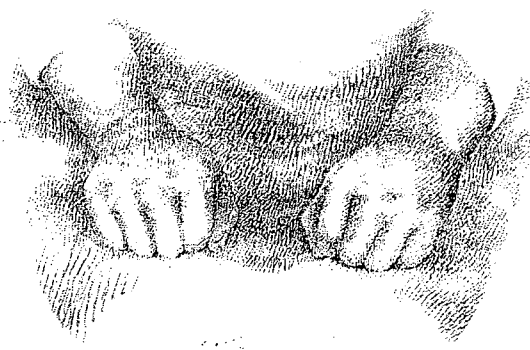
6 Plays a trick: Here,
 doggy, shake -
 Doggy, shake -
 doggy, shake!

GESTURES

- 1 Your right hand forms the dog's "nose" with all four fingers stretched and lying next to each other. Your thumb is the "lower jaw," its upper joint resting on the middle joint of your middle finger. See illustration. At each "∟" open and close the "mouth," alternating small and wide: "∟, ∟." Speak softer or louder, according to the movement. Pause after the last "wow."
- 2 Continue barking rhythmically, with the given accents.
- 3 Set the pointer and middle finger of your right hand lightly on your thigh, as "paws." With the hand-movement, try to imitate the flexible steps of a dog. The doggy runs once around in a circle, each "o" shows a step of his paw.
- 4 At "sits," roll all of your fingers into a fist, and emphatically put your fist down on your right thigh.
- 5 As a transition from a hand gesture to a large gesture, lift your lower arms up, leaving your hands hanging down loosely as paws.
- 6 Lift your right paw lightly and move it forward at "shake," as if to shake hands. Bring your paw

back to the original position, then repeat the movement twice. Your left paw moves along with the right. Pay attention when saying the three identical words: be sure to vary the speech melody.

7 And sits back down quick.



7 Dissolve the paw gesture; lower your arms while making fists with your hands and lay them down on your thighs, close to your knees.

8 Yes,

8 Lift your left lower arm and stick up your pointer. Your right hand remains lying on your thigh, unchanged.

9 For this trick

9 Lightly incline your left pointer forwards, to emphasize your words, and also nod at "this." Then your pointer disappears.

10 Give him a sausage, quick.

10 At the word "sausage," stick your left thumb out horizontally from your fist. Your rolled-in fingers face the children: the back of your hand faces yourself. Lift the sausage a little so it can be easily seen.

11 Here!

11 With the word: "here," move the sausage toward the doggy. At the same time, your right fist, still lying on your thigh, becomes the doggie's mouth. See gesture at 1.

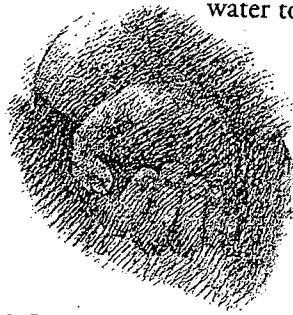
12 Snap!

12 The doggy snaps at the sausage in a quick movement. As soon as the mouth closes, let your thumb disappear into your left fist, also bringing down your left arm and letting it hang at your side next to your thigh. However, concentrate on your right hand.

13 Nap-nap!

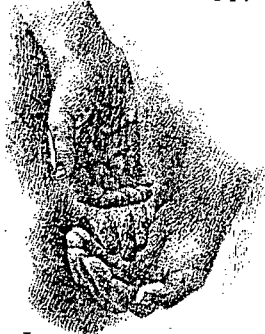
13 At each "nap," the doggy opens and shuts his mouth. He is eating the sausage.

14 And a little bowl of water to lick.



14 Form a bowl with your left hand and set it on your left thigh. During this time your right hand still holds the doggy mouth gesture.

15 Lappy-lappy-lappy-lappy -
lappy-lappy-lappy-lappy -



15 Your right hand also forms a bowl: the "tongue," held at a right angle with your fingertips above your left hand. For the lapping, roll up your fingers and stretch them again rhythmically. Don't speak the "lappy-lappy" too fast. This will ensure that the fingers of your right hand can be exact in doing the rolling movement at each "a."

Lappy-lappy-lappy-lappy -
lappy-lappy-lappy-lap.

16 The bowl is empty now.

16 Show the empty water bowl to the children. Your right hand hangs down without a gesture. Then dissolve the bowl gesture and pause.

17 The doggy lifts his taili-o

17 Lift your right fist up to about stomach height and at the word: "taili-o," stick up your thumb.

18 And wags and wags it
to and fro.

Wiggle-wiggle-
waggle-waggle -

Wiggle-wiggle-
tackle-tackle -

Wiggle-wiggle-
waggle-waggle -

Wiggle-wiggle-tackle-tack!

19 This means: "Thank you,"
I think,

"Thank you, thanks for
food and drink!"

20 "Bow-wow - bow-wow -
bow-wow,"

Barks the doggy now:

"Bow-wow."

21 He tapples:

tapple-tapple-tip -

22 Tapples round the
corner quick.

18 Wag the "taili-o" in the speech rhythm. Only your thumb moves! Your fist remains still.

19 At: "This means" and "I think" lift the "taili-o" a little and wag twice as fast.

20 Quickly change the wagging gesture into the "dog mouth" and bark as in 1.

21 Quickly change the mouth gesture: your pointer and middle finger stand as paws on your thigh and tapple toward your hip in the flexible dog walk.

22 Continue to tapple, and after the last word the doggy will disappear behind your back.

The Honey Bee

Rhythmic-Musical Hand Gesture Game

FROM THE HIVE, A BEE - ZZZZ - ZZZZ -

FLIES OUT HAPPILY.

COMFORTABLY OSCILLATING AND CIRCLING TEXT AND MELODY: WILMA ELLERSIEK

ZIR-RA HUM, ZIR-RA HUM, ZIR-RA ZIR-RA ZIR-RA-HUM!

WITH QUI-ET, SOFT HUMS — A HO - NEY BEE COMES. ~

ZIR-RA HUM, ZIR-RA HUM, ZIR - RA ZIR-RA ZIR-RA-HUM!

ZIR - RA ZIR - RA - HUM! ~

NOTATION ○ ≈ ONE PULSATION IN MIDDLE TEMPO / ○ ≈ ○○ / ○ ≈ ○○○○ / (: :) ≈ REPEAT / ~ ≈ SUSTAIN LONGER / ~ ≈ PHASE / ↶ ↷ ↸ ≈ DIRECTION OF THE "BEE'S" MOTION

THE BEE FLIES TO THE FLOWER BRIGHT.

ZZZZZZT!

STICKS HER TRUNK DEEP INSIDE,

HFFFFFF - SUCKS,

HFFFFFF - SUCKS NECTAR RIGHT.

ZIRRA-HUM, ZIRRA-HUM, ZIRRA-ZIRRA-ZIRRA-HUM,

THE BEE FLIES TO THE NEXT FLOWER BRIGHT,

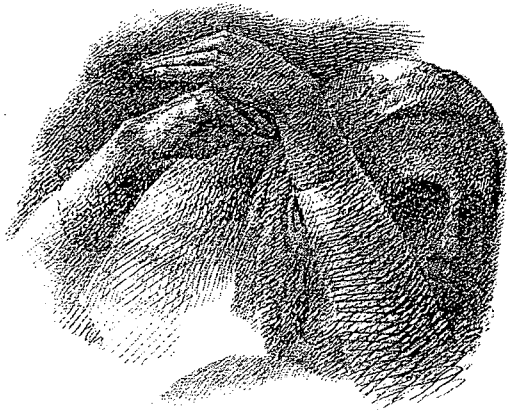
HFFFFFF - SUCKS,

HFFFFFF - SUCKS NECTAR RIGHT.

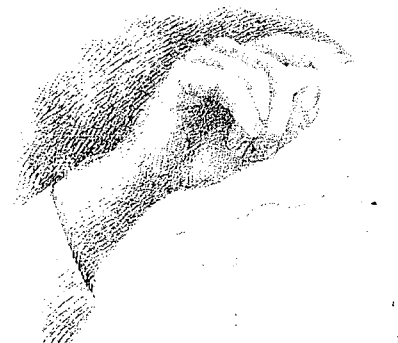
ZIRRA-HUM, ZIRRA-HUM, ZIRRA-ZIRRA-ZIRRA-HUM,
 TO THE BEEHIVE FLIES THE HONEY BEE,
 SLIPS INSIDE AND RESTS, AND RESTS, DOES SHE.
 ZZZZ - ZZZZ - ZZZZ!

TEXT:

- 1 From the hive,
 a bee - zzzz - zzzz -



- 2 Flies out happily.

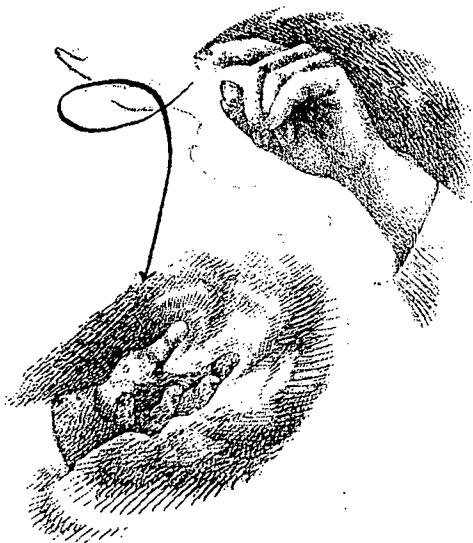


- 3 *Song:*
 Zirra-hum, zirra-hum,
 zirra-hum, zirra-hum!
 With quiet, soft hums
 a honey bee comes.
 Zirra-hum, zirra-hum,
 zirra-hum, zirra-hum!
 Zirra-zirra-hum!

HAND GESTURES:

- 1 Form a "hive" with your lower arms. Your flat hands lie on top of each other, with the palm of your left hand resting on the back of your right hand. With your right ear bend down to the hive so that you can hear the humming. You create this humming at the same time, by a voiced "zzzz-zzzz."
- 2 Your right hand becomes the "bee." Your left arm remains in the position of the hive. For the bee, stick out your pointer from your lightly formed fist. The bee flies in an arc out of the hive. Then begin to sing the Zirra-hum-song.
- 3 During the song, the honey bee rocks and circles through the air as noted with arrows underneath the song text. At the song's last tone, the bee flies in a circle and, at the same time, your left hand forms a "blossom," to which the bee then flies.

4 The bee flies to
the flower bright.



4 The bee flies in a loop, as
shown at right, close to
the blossom.

5 Zzzzzt!

5 The honey bee flies very
close to the blossom and
with the "t" of the "zzzzt,"
sits down on its rim.

6 Sticks her trunk deep inside,

6 The bee dips the right
pointer, its trunk, into
the blossom.

7 Hffffff - sucks,
Hffffff - sucks nectar right.

7 To sound the "hfffff,"
form your lips as if to say
"u" (as in hurt). Then suck
air through your lips. As
long as the "hfffff" sounds,
pull the "trunk" slightly
from the middle of the
blossom: the bee sucks in
the nectar. At the word
"sucks," dip the trunk
back. Repeat. Then lift the
trunk at the word "nectar."

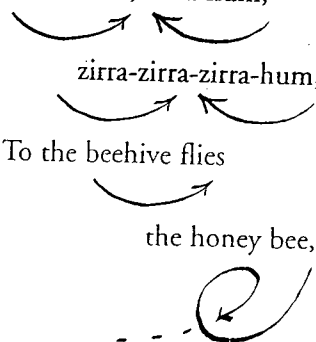
8 Zirra-hum, zirra-hum,
zirra-zirra-zirra-hum,

8 The bee flies away from
the blossom and rocks in
arcs through the air. Then
repeat 5 - 7. (This process
can again be repeated or
you can pass on to 9.)

The bee flies to
the next flower bright,

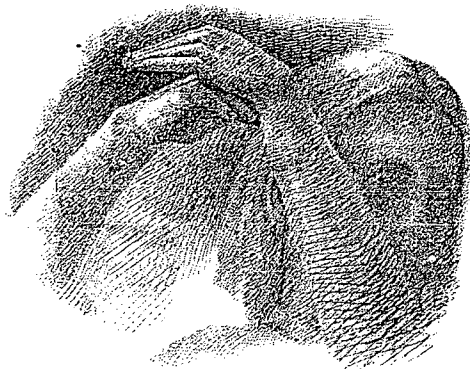
Hfffff – sucks,
Hfffff – sucks nectar right.

9 Zirra-hum, zirra-hum,
zirra-zirra-zirra-hum,
To the beehive flies
the honey bee,



9 With the marked rocking movements the honey bee starts to return home. At the word "beehive," the bee circles in a large loop, while the left arm forms the hive.

10 Slips inside and rests,
and rests, does she.
Zzzz – zzzz – zzzz!



10 At the word "inside," the bee slips under the left hand. Dissolve the bee gesture and complete the hive with your right lower arm. Listen to the humming of the bees with your right ear. Slowly dissolve your gesture.

The Little Bear

Rhythmic-Musical Hand Gesture Game

"GRUMM - GRUMM."

GRUMMEL-GRUMM, THE LITTLE BEAR,

DOP-DOP-DOP-DOP-DOP-DOP-DOP,

PLODS THROUGH THE WOODS TO THE HONEY TREE.

"BZZZZ-BZZZ - BZZZZZZZ!"

HONEY SWEET TO GET AT QUICK,

HONEY SWEET HE HOPES TO LICK.

"HMMM - HMMM!"

"BZZZZ-BZZZ - BZZZZZZZ!"

THE BEES COME FLYING: "BZZZZZZZ!"

THEY WANT TO STING - TO STING:

"ZZZZT - ZZZZT - ZZZZT - ZZZZT!"

THE BEAR CUB, THE FRESH THING.

HE HARDLY NOTICES THE PRICK

FOR, TO HIS LUCK, HIS COAT IS THICK.

"BZZZZ-BZZZ - BZZZZZZZ!"

"BZZZZ-BZZZ - BZZZZZZZ!"

FROM BUZZ AND HUM

HIS HEAD FEELS NUMB.

"BZZZZ-BZZZ - BZZZZZZZ!"

"BZZZZ-BZZZ - BZZZZZZZ!"

RUNS AS FAST AS HE CAN

DOP-DOP-DOP-DOP.

BACK HOME TO HIS DEN.

DOP-DOP-DOP-DOP-DOP-DOP-DOP.

AT HOME HE FEELS RIGHT

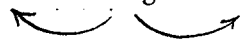
AND CAN REST FROM HIS FRIGHT.

"GRUMM - GRUMM."

CAN REST.

TEXT:

1 "Grumm - grumm."



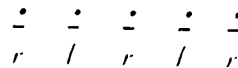
Grummel-grumm,



the little bear,



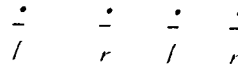
2 Dop-dop-dop-dop-dop-



dop-dop,



Plods through the woods



3 to the honey tree.



4 "Bzzzz-bzzz - bzzzzzzz!"

5 Honey sweet to get
at quick,
Honey sweet he hopes
to lick.
"Hmmm - hmmm!"

HAND GESTURES:

1 Sit heavily on a chair or stool, feeling yourself to be a bear. Hold your hands in front of your chest, as paws, and rhythmically rock from side to side. The rocking is a weight transfer in the bones of your seat, not just from your waist.

2 Dissolve your paw position and plod with your flat hands along your thighs in a "bear walk." Start close to your upper body, and with eleven steps plod up to your knees. Support the plodding with a light rocking movement created by weight transfer.

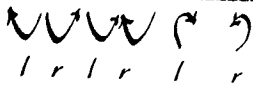
3 Form a "hive" with your lower arms and your flat hands lying on top of each other. Your left hand rests with the palm on the back of your right hand.

4 With your right ear bend down to the hive so that you can hear the humming. You create this humming at the same moment by a voiced "bzzzz-bzzz."

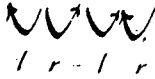
5 With your hands, pretend to carry a small tray and move it towards you (the bear fetches the honey). The movement is comfortably slow so that

at the words "get at," your wrists are close to your mouth. At "quick" and "lick," move your hands down from your wrists to your fingertips, as if to lick them. Sound the "l" in "lick" for a while and, while doing so, stick out your tongue. At "Hmmm - hmmm," lick your hands twice more while sounding a comfortable "hmmm."

6 "Bzzzz-bzzz - bzzzzzzz!"



The bees come flying:



"bzzzzzzz!"



6 Stick out your pointers from both of your loose fists; your fingertips are the "bees." Sound the humming with a voiced "zzz." The bees fly away from each other, toward each other, and in an arc from the outside and above back to the starting position; see the arrows under the text. Repeat the whole movement.

7 They want to sting -

↑
to sting:

"Zzzzzt - zzzzt - zzzzt -

↑ ↑ ↑
zzzzt!"

↑

7 Holding your pointers parallel, fingertips pointing to the children, push them forward as marked. Here the "z" is very sharply pronounced and ends in a hard "t." The bees sting!

8 The bear cub,
the fresh thing.


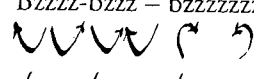
8 The bear sits as in 1, without moving. He nods only at "fresh."

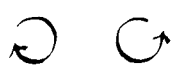
9 He hardly notices
← →
the prick
← →

9 The bear still sits without moving, he only shakes his head "no," at the words underlined with arrows.

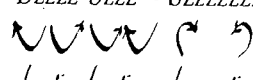
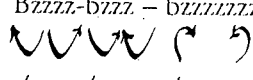
10 For, to his luck,

 his coat is thick.

11 "Bzzzz-bzzz - bzzzzzzz!"

 l r l r l r
 "Bzzzz-bzzz - bzzzzzzz!"

 l r l r l r

12 From buzz and hum


13 His head feels numb.

14 "Bzzzz-bzzz - bzzzzzzz!"

 l r l r l r
 "Bzzzz-bzzz - bzzzzzzz!"

 l r l r l r

15 Runs as fast as he can

16 Dop-dop-dop-dop.

· · · ·
 r l r l

Back home to his den.

· · · ·
 r l r l

Dop-dop-dop-dop-

· · · ·
 r l r l

dop-dop-dop-dop.

· · · ·
 r l r l

10 Now the bear slaps his
 body with his flat hands –
 first his chest, then his
 stomach, his belly and
 lastly, his thighs. Slap with
 both paws at the same
 time, while shaking your
 head "no." Allow yourself
 lots of time for the slapping
 and speak the text slowly.

11 Quickly change from bear
 to bees. Move as in 6.

12 As they hum, the bees fly
 circles around your ears.

13 Now as the bear, hold your
 ears shut with your paws
 (flat hands.)

14 As in 6.

15 As a bear in the bear
 position, lift your paws
 above your head.

16 As in 2. His speed
 becomes noticeably faster,
 but he must make very
 small steps so as to stay
 within the distance from
 body to knees.

17 At home he feels right



18 And can rest from
his fright.

19 "Grumm - grumm."

20 Can rest.

17 A little above your
forehead lay your lower
arms on top of each other,
bending your head slightly.

18 Slowly lower your arms;
then, move as in 1. Sit this
way for a while.

19 This time the bear moves
gently forward and back.

20 Sit quietly in the bear
position, hanging your
head down in front of you.

So Runs My Pony

Rhythmic-Musical Movement Game

MY PONY RUNS:

HOP-HOP – HOP-HOP,

GALLOPP-GALLOPP – HOP-HOP – HOP-HOP,

GALLOPP-GALLOPP – GALLOPP-GALLOPP,

HOP-HOP – HOP-HOP – HOP-HOP – HOP-HOP.

HE TROTS: TROT – TROTTA – TROT – TROTTA,

TROT-TROT – TROTTA – TROT-TROT-TROT,

TROT-TROT – TROTTA – TROTTA – TROTTA,

TROT-TROT-TROT-TROT-TROT-TROT-TROT.

WHOA!

MY PONY STOPS SO,

ON HE DOESN'T WANT TO GO.

HE HUFFS: PHRRR! – PHRRR!

AND PUFFS: PFFF – PFFF!

PFFF – PFFF – PFFFFFF!

AND RESTS. AND RESTS.

TEXT:

- 1 My pony runs:
Hop-hop – hop-hop,
Gallop-gallop –
 hop-hop – hop-hop,
Gallop-gallop –
 gallop-gallop,
Hop-hop – hop-hop –
 hop-hop – hop-hop.



MOVEMENTS:

- 1 This game needs plenty of room for the “ponies” to move. At the beginning, stand in the room, with your head slightly lowered. Try to express in your posture the character of a pony in its posture. In galloping, bend your knees well, so that each jump portrays something of the strength of a pony. It is best to move in a clockwise direction in order to avoid collisions. Your speech must be

2 He trots: trot – trot –

 trotta – trotta,

 Trot-trot – trotta –

 trot-trot-trot,

 Trot-trot – trotta –

 trotta – trotta,

 Trot-trot-trot-trot-

 trot-trot-trot.

3 Whoa!
 My pony stops so,
 On he doesn't want to go.
 ← → ←

- powerful; the galloping must be jolly and fast in accord with the children's short legs. After the end of the gallop-text, allow the movement to turn into trotting, without speaking. Once you have achieved the slower trotting step, continue with the text.
- 2 Again, while trotting, lift your knees well and find a speed fitting the children. Your voice need not be as powerful as during the galloping; instead, make sure that your speech melody varies. Continue moving clockwise, slowing down at the last line of the text.

- 3 Call: "Whoa!" while still taking the last slow steps. Start the "whoa!" strongly, then let it sound dark and soft. Stop and look to make sure that all the children have stopped" too. Otherwise, repeat the "whoa!" Only when all children have stopped, continue with the line: "The pony stops so, on he doesn't want to go." The pony shakes his head: "no," as shown by the arrows.

4 He huffs: phrrr! – phrrr!
And puffs: pfff – pfff!
Pfff – pfff – pffff!

5 And rests. And rests.

Further play suggestions:

I He gallops no more,
 far or near,
He stays at home,
At home – right here.

or:

II My pony runs no
 more ahead,
He lies down on a
 grassy bed,
And rests instead.
And I shall sing (blow)
 with you
A calming Diddledoo.
Let us ask the mild
 wind here:
Sing “loo-loo” for
 pony dear.

4 For the huff: “phrrrrr!”
blow the air through your
completely relaxed lips, so
that they vibrate. For the
puff: “pfff,” blow the air
in a directed stream
through your lips,
without vibrating.

5 Stand quietly with a
slightly bent head for a
little while. From this
point the game can be
repeated once or twice.
Several possibilities may
be used for the ending.

I Gently stroke all the
children over head, neck
and back. You need not
continue the verse during
the whole time. The
children will have a stronger
experience when it is very
quiet some of the time.

II Before you speak the words:
“lies down,” quickly bend
your knees, kneel down
while supporting yourself
with your hands and then
lie down on your side with
bent knees. When all ponies
lie quietly, say with a soft,
dark voice: “and I sing...”
and then start the *Rest-
Diddledoo* or *Blow, Blow,
Wind so Mild* song—singing
or humming. You could also
play the melody on a
Choroi-flute, substituting
“blow” for “sing.”

Rest Diddledoo

For Choroí Flute

STEAMING (ALLA BREVE)

MELODY: WILMA ELLERSIEK

Two staves of musical notation in treble clef. The first staff contains a melodic line with several phrases, each starting with a 'W' and ending with a 'V'. The second staff continues the melody with similar phrasing and concludes with a double bar line.

Blow Wind, Blow So Mild

SWINGING

TEXT AND MELODY: WILMA ELLERSIEK

First staff of musical notation in treble clef, featuring a melodic line with a long phrase. Below the staff is the lyrics: *BLOW-BLOW, WIND SO MILD, ROCK FOR ME MY PO-NY CHILD.*

Second staff of musical notation in treble clef, continuing the melody. Below the staff is the lyrics: *PO - NY RESTS NOW TOO... SING FOR HIM LOO LOO...*

Third staff of musical notation in treble clef, concluding the piece. Below the staff is the lyrics: *M-M-MM! LOO-LOO-LOO! M-M-MM! LOO-LOO-LOO!*

NOTATION: $\circ \approx$ ONE SLOW PULSATION (BASIC UNIT) / $\circ \circ \approx \circ$
 $| \circ \approx \circ \circ | \sim \approx$ SUSTAIN LONGER / $\frown \approx$ PHRASE

or:

III My pony runs no
 more ahead,
He slowly walks into
 his shed:
Step-step-step-step,
And he's nodding with
 his head.
Step-step-step-step,
And he's nodding with
 his head.
Lays himself upon
 the straw,
So-so – so-soh!

III At "no more," shake your head. Speak the sentence: "he slowly walks into his shed" while still standing, then slowly start to walk. Again pull up your knees high and step on the ground toes first. At the same time nod your head with each step. At: "lays himself upon the straw," lie down as described in II. Sing one of the lullabies at the end.

After the basic game has been played two or three times, a further way to express the movement of the pony may be added:

The Little Donkey

Rhythmic-Musical Movement Game

THE DONKEY FOAL, "HEE-HAW! HEE-HAW! HEE-HA-AW!"

PAWS WITH HIS LEG -

SCRAPY-SCRAPY-SCRAPY-SCRAPE -

AND TROTS ALONG WITH GENTLE STEP:

HAPPY AND LIVELY *TEXT AND MELODY: WILMA ELLERSIEK*

TEP, TEP, TEP, TEP, TEP-PA, TEP-PA, TEP, TEP, TEP, TEP, TEP-PA, TEP-PA,

TEP, TEP, TEP WITH GEN - TLE STEP !

TEP, TEP, TEP, TEP, TEP-PA, TEP-PA, TEP, TEP, TEP, TEP, TEP-PA, TEP-PA,

AND THE DON - KEY'S LONG, LONG EARS

AL - SO FLAP, AL - SO FLAP, AL - SO FLAP, AL - SO FLAP.

NOTATION ○ ≈ ONE PULSATION (BASIC UNIT) | ⊙ ≈ ○○ | ⊙ ≈ ○○○○
 | ◌ ≈ ONE STACCATO PULSATION | √ ≈ PAUSE OF ONE BASIC UNIT.

THE DONKEY STANDS AND CALLS: "HEE-HAW,"

HEE-HAW! HEE-HAW! HEE-HA-AW!"

THEN CLIMBS THE MOUNTAIN FAR.

SLOWLY - SLOWLY - STEP BY STEP,

STEP - STEP - STEP - STEP

STEP - STEP - STEP BY STEP

AND THE EARS GO FLAP, FLAP, FLAP.

STEEP - STEEP - STEEP - STEEP -

UP HE GOES WITHOUT A STOP.

FINALLY HE IS ON TOP.

STOPS AND CALLS: "HEE-HAW! HEE-HAW!"

HUFFS: PUHHHH! PUHHHH! PUHHHHFFF!

PUHHHH! PUHHHHFFF! PUHHHHFFF!

THERE - NOW IT IS TIME TO GO.

BUT THE DONKEY JUST STANDS SO.

HEADSTRONG AND QUITE WITHOUT PAR

AND CALLS: "HEE-HA-AW! HEE-HA-A-AW!"

WITH CROOKED EARS STANDS STILL.

NO-NO, IT'S NOT HIS WILL,

NO - NO - NO!

CALLS: "HEE-HA-AW!" NO, HE DOES NOT

WANT TO MOVE FROM THIS HIGH SPOT.

HEADSTRONG, HE STANDS QUITE STILL,

TO MOVE IS NOT HIS WILL.

MY DONKEY WANTS TO REST,

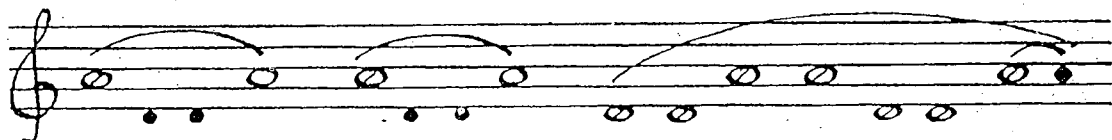
HE LIES DOWN IN THE GRASS TO REST

DOWN IN THE GRASS IS BEST.

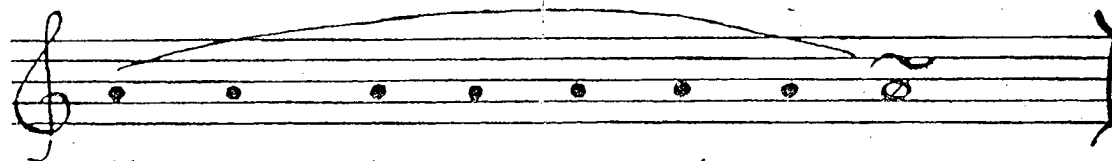
Rest-fifth: It is enough!

STREAMING

TEXT AND MELODY: WILMA ELLERSIEK



IT IS E-NOUGH! IT IS E-NOUGH FOR THE LIT - LE DON-KEY DEAR.



HE WANTS IT TO BE QUI - ET HERE.

COMES A GENTLE WIND,

PHHHH! – PHHHH!

SOFTLY STROKES – SOFT AND MILD

PHHHH! – PHHHH!

THE HIDE OF THE DONKEY CHILD.

PHHHH! – PHHHH!

SOFTLY STROKES – SOFT AND MILD

PHHHH! – PHHHH!

THE HIDE OF THE DONKEY CHILD.

PHHHH! – PHHHH! – PHHHHHHH!

THE DONKEY, HE HAS RESTED NOW!

STRETCHES – STRETCHES –

ROLLS ALL AROUND –

GETS UP AND STANDS

ON HIS LEGS AGAIN.

RESTED NOW! RESTED NOW!

THE DONKEY STANDS AND CALLS OUT FREE:

"HEE-HAW! HEE-HA-AW!" SO HAPPILY!

TEXT:

- 1 The donkey foal,
"Hee-haw! – Hee-haw! –
Hee-Ha-aw!"

MOVEMENTS:

- 1 Stand upright with your neck slightly bent. Your hands, palms to the children, fingers and thumbs tightly closed and stretched to the fingertips, lie with the balls of your thumbs against the side of your forehead as "donkey's ears." At: "Hee-haw! – Hee-ha-aw!" stretch at the middle of your body upwards at "Hee," and at the "haw," relax again, back to your starting position. The donkey's call should not be naturalistic; it should be musical and

2 Paws with his leg: —
 ♯ ♯ ♯ ..
 Scrapy-scrapy-scrapy-scrape
 ♯ ♯ ♯ ♯

3 And trots along with
 r l r l
 gentle step: -
 r l r l
 Tep, tep, tep, tep,
 r l r l
 teppa-teppa, etc.
 r l r l

performed at an interval of the fifth, downwards.

2 In the same position, scrape across the floor with the ball of your right foot from front to back at each "♯." After the third time, once again set both feet, one after the other, firmly on the floor. Remove the ear gesture. Hold your hands against your upper chest, like "paws." Then continue to scrape four more times in the given rhythm.

3 Draw out the word "and"; it is the place where you begin trotting. Lift your knee noticeably and begin trotting clockwise in light steps. It is important for you to trot lightly and not too fast. Even as you trot, try to keep your head in the characteristic head position of a donkey. Starting with "tep, tep, tep," begin singing while you trot.

HAPPY AND LIVELY *TEXT AND MELODY: WILMA ELLERSIEK*

The musical notation consists of two staves. The first staff has a treble clef and a melody of eight quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff has a treble clef and a melody of eight quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. Below the second staff, there is a checkmark at the end of the line.

TEP, TEP, TEP, TEP, TEP-PA, TEP-PA, TEP, TEP, TEP, TEP, TEP-PA, TEP-PA,

TEP, TEP, TEP WITH GEN - TLE STEP !

TEP, TEP, TEP, TEP, TEP-PA, TEP-PA, TEP, TEP, TEP, TEP, TEP-PA, TEP-PA,

AND THE DON - KEY'S LONG, LONG EARS

AL - SO FLAP, AL - SO FLAP, AL - SO FLAP, AL - SO FLAP.

NOTATION ○ ≈ ONE PULSATION (BASIC UNIT) | ○ ≈ ○○ | ○ ≈ ○○○○
 | ○ ≈ ONE STACCATO PULSATION | √ = PAUSE OF ONE BASIC UNIT.

4 And the donkey's long,
 long ears

5 Also flap, also flap,
 ↓ ↑ ↓ ↑
 also flap, also flap.
 ↓ ↑ ↓ ↑

6 The donkey stands and calls:
 "He-haw! Hee-haw!
 Hee-ha-aw!"

7 Then climbs the
 mountain far.

4 Still singing, stop trotting
 at "and the donkey's." At
 "long, long ears" dissolve
 the paw gesture and form
 ears again as in 1.

5 At "al" in "also," nod as
 you bend your fingertips
 forward, and at "flap"
 revert to the original
 position with your head
 straight. Do this four
 times. After the last tone,
 pause briefly.

6 With upright ears stand in
 the characteristic donkey
 position for a short while,
 calling "Hee-haw" in a
 fifth interval, and stretch
 your middle as in 1.

7 Dissolve ear gestures and
 return to the paw position.

- 8 Slowly – slowly –
r /
 step by step,
r /
 Step – step – step – step
r / r /
 Step – step – step by step
r / r /
- 9 And the ears go
 flap, flap, flap.
- 10 Steep – steep –
r /
 steep – steep –
r /
 Up he goes without a stop.
r / r /
 (continue walking silently)
r / r /
- 11 Finally he is on top.
r /
- 12 Stops and calls:
 “Hee-haw! Hee-haw!”
- 13 Huffs:
 Puhhhh! Puhhhh!
 Puhhhhfff!
 Puhhhh! Puhhhhfff!
 Puhhhhfff!
- 14 There – now it is time
 to go.
- 15 But the donkey just
 stands so.
- 8 “Climb the mountain” in
 heavy, comfortable steps,
 flexible in the knees, but
 don’t stamp. Hold your
 head slightly down.
- 9 Continue climbing, but
 form ears again and allow
 them to nod rhythmically.
- 10 Again form paws. The
 little donkey is getting
 tired and moves a little
 more slowly. Don’t slow
 too much, however.
 The children must be able
 to imitate the stalking
 tempo. Instead, increase the
 rocking in the knees. The
 size of the steps, however,
 should remain the same.
- 11 At “finally,” and “on top,”
 make two last, slow steps.
 The donkey, his head hang-
 ing down, comes to a stop.
- 12 As in 1.
- 13 At “huffs,” take a deep
 breath and with “puhhhh”
 silently blow out your
 breath, holding your head
 low. Let your lips vibrate at
 “puhff” for the “ff”. The
 huffing may be repeated.
- 14 At the word “there,” form
 paws again and at “to go,”
 look in confirmation at the
 children.
- 15 Remain standing without
 movement, head bent and
 hands as paws.

Here text and movements of 8
 and 9 may be repeated, or
 continue with 10.

16 Headstrong and quite

VV

without par

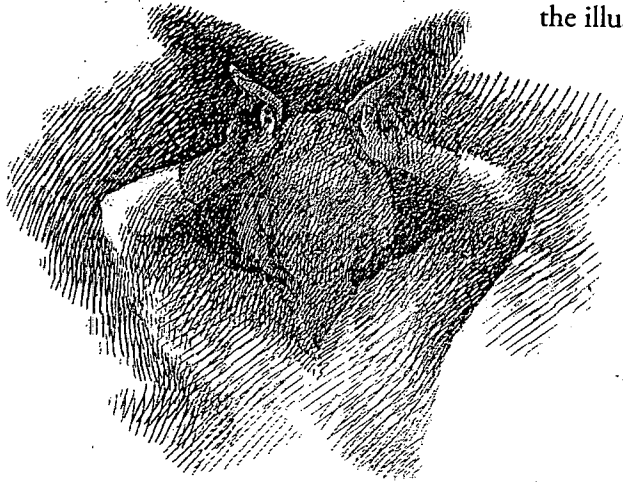
VV

17 And calls:

"Hee-ee-haw! Hee-ee-haw!"

18 With crooked ears

stands still.



16 Pull your head in a little as if you would push with your forehead. At "headstrong and without par" lightly bend your knees twice. The donkey bucks.

17 As in 1.

18 Turn ears with palms out and bend your fingers as in the illustration.

19 No-no, it's not his will,

← → ← →

No - no - no!

← → ← →

20 Calls: "Hee-ha-aw!"

No, he does not

21 Want to move from

this high spot.

Headstrong,

he stands quite still,

22 To move is not his will.

← →

23 My donkey wants to rest,
Down in the grass is best.

19 With ears in the above position turn your head "no" to right and left. At the last "no," bend your head.

20 As in 1, but ears remain sideways. Call in a high note.

21 Form paws again and stand very stiff.

22 Relax along your whole body, paws remain in place. At "not his will," turn your lowered head slowly to right and left.

23 At "my donkey," lift your head tiredly, than let it sink again. Stand a while in this tired position. Then dissolve the paw gesture.

RESTING:

- | | |
|---------------------------------------|---|
| 24 My donkey wants to rest. | 24 As in 22 and 23. This sentence may also be omitted. |
| 25 He lies down in the grass to rest. | 25 Slowly kneel down on the floor. |
| 26 Down in the grass is best. | 26 From a kneeling position, completely lie down on your side on the floor, with your arms and legs lightly bent. After lying for a while, and after all the children are also resting, start singing the Rest-fifth song in a smooth, soft voice. Repeat by humming. |

Rest-fifth: It is enough!

STREAMING

TEXT AND MELODY: WILMA ELLERSIEK

IT IS E-NOUGH! IT IS E-NOUGH FOR THE LIT - LE DON-KEY DEAR.

HE WANTS IT TO BE QUI - ET HERE.

The image shows two staves of musical notation. The first staff contains the melody for the first line of the song, with lyrics 'IT IS E-NOUGH! IT IS E-NOUGH FOR THE LIT - LE DON-KEY DEAR.' written below it. The second staff contains the melody for the second line, with lyrics 'HE WANTS IT TO BE QUI - ET HERE.' written below it. The notation includes treble clefs, a key signature of one flat, and various note values and rests.

- | | |
|---|--|
| 27 Comes a gentle wind,
Phhhh! - Phhhh! | 27 Sit up slowly as quietly as possible. Speak the words very melodiously and allow your breath to escape without sound. |
| 28 Softly strokes- soft and mild
Phhhh! - Phhhh!
The hide of the donkey child.
Phhhh! - Phhhh!
Softly strokes - soft and mild | 28 At "strokes," gently stroke the child closest to you across his/her side or back. Then rise carefully rise and go from child to child and |

Phhhh! – Phhhh!
The hide of the donkey child.
Phhhh! – Phhhh! – Phhhhhhh!

stroke each “little donkey.”
Repeat the text until all
children have been
caressed. After the last
child, lie quietly on the
floor again. After a short
pause, continue to speak:

29 The donkey,
he has rested now!

29 Softly speak this sentence
while still lying on the floor.



30 Stretches – stretches –

30 Stretch your arms and legs
at right angles at the same
time, forming your hands
into fists. Then relax and
bend arms and legs and
repeat the stretching
gesture. Pull arms and legs
close to your body.



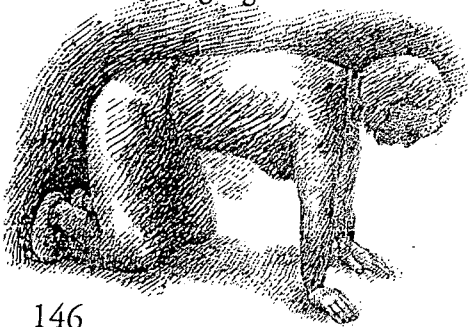
31 Rolls all around

31 Roll across your back to
your other side.



32 Gets up and stands
On his legs again.

32 Get up on your hands and
knees, then stand up with
your hands as “paws,” as
in 1.



33 Rested now! Rested now!

34 The donkey stands and
calls out free:
"Hee-haw! Hee-ha-aw!"
So happily!

33 Nod and call: "rested now!"
in a high, happy voice.

34 As in 1.

Quawkalone and Brummelbone

Rhythmic-Musical Hand Gesture Game

HE SITS ON A STONE,
THE FROGGY, QUAWKALONE!
QUAA - QUAA - QUAX.

BZZZ-BZZZ-BZZZZ!
COMES ALONG FLY BRUMMELBONE.
BZZZ-BZZZ-BZZZZ!
FLIES AROUND FROG QUAWKALONE.
BZZZZ-BZZZZ-BZZZZ-BZZZZ!

QUAWKALONE GOES: HOP AND SNAP!
TASTED TOPS! TASTED TOPS!
HAPPILY, HE LICKS HIS CHOPS.
QUAA - QUAA - QUAX!

BZZZ-BZZZ-BZZZZ!
COMES ANOTHER BRUMMELBONE.
BZZZ-BZZZ-BZZZ!
FLIES AROUND FROG QUAWKALONE.
BZZZZ-BZZZZ-BZZZZ-BZZZZ!

QUAWKALONE GOES: HOP AND SNAP!
TASTED TOPS! TASTED TOPS!
HAPPILY, HE LICKS HIS CHOPS.
QUAA - QUAA - QUAX!

BZZZ-BZZZ-BZZZZ!
COMES ANOTHER BRUMMELBONE.
BZZZ-BZZZ-BZZZ!
FLIES AROUND FROG QUAWKALONE.
BZZZZ-BZZZZ-BZZZZ-BZZZZ!

QUAWKALONE GOES: HOP-
HA-HAAAA! DIDN'T SNAP!
HA-HAAAA! DIDN'T SNAP!

BZZZZ-BZZZZ!

OFF FLIES BRUMMELBONE

TO A DIFFERENT ZONE.

BZZZZ-BZZZZ-BZZT!

AND THE FROGGY, QUAWKALONE,

STAYS ALONE ON HIS STONE.

QUAA - QUAA - QUAX!

AND JUMPS: SPLASH!

INTO HIS WATER HOME.

Or:

AND RESTS ALONE.

TEXT:

- 1 He sits on a stone,
The froggy, Quawkalone!

HAND GESTURES:

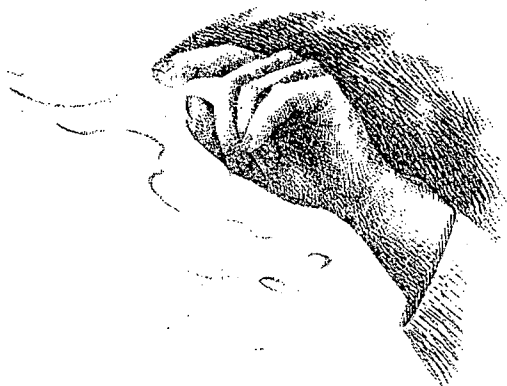
- 1 Sit on a stool or chair with closed knees as your playing board. During the game, your right hand is the frog and your left hand is the fly. At the sentence: "he sits on a stone" look happily at the children. At the word: "froggy," put down your right hand, with stretched, tightly closed fingers on your thigh close to your knee in such a way that only your wrist, the ball of your thumb, your thumb and your fingertips touch your leg. Your thumb is hidden in the hollow formed by the fact that all fingers lie across your thumb. Your fingertips face the children.

2 Quaa – quaa – quax.

3 Bzzz-bzzz-bzzzz!

Comes along fly

Brummelbone.



4 Bzzz-bzzz-bzzzz!

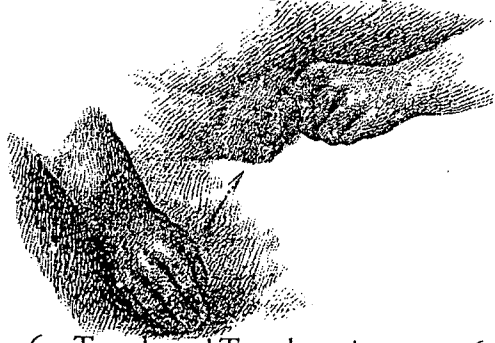
Flies around frog

Quawkalone.

Bzzzz-bzzzz-bzzzz-bzzzz!

5 Quawkalone goes:

hop and snap!



6 Tasted tops! Tasted tops!

Happily, he licks his chops.

2 Open the frog's mouth; with four stretched fingers, three times, each time as far as the mobility of your finger joints allow. Except for your fingers, your hand lies motionless on your thigh.

3 Make a loose fist with your left hand, stretching out your pointer. Your fingertip is the fly. From your left shoulder at "bzzz-bzzz-bzzz," the fly starts her flight in arcs of various sized in front of you. Sing the "bzzz" with sounding "zzz" at the same tone.

4 As the frog sits motionless on his stone, the fly comes close and flies several times around him.

5 Suddenly, at the word: "hop," the frog comes to life. With one hop he snaps up the fly.

Immediately thereafter, the frog sits again on his stone. Your left hand disappears unnoticed and hangs relaxed down at your left side.

6 The frog sits on his stone in such a way that only your curved wrist rests on your thigh. The children should be able to see well inside the frog's mouth. At the first "tasted tops," your thumb slowly rubs the inside of your hand from

7 Quaa – quaa – quax!

8 Bzzz-bzzz-bzzzz!

Comes another
Brummelbone.

Bzzz-bzzz-bzzzz!

Flies around frog

Quawkalone.

Bzzzz-bzzzz-bzzzz-bzzzz!

Quawkalone goes:

hop and snap!

Tasted tops! Tasted tops!

Happily, he licks his chops.

Quaa – quaa – quax!

9 Bzzz-bzzz-bzzzz!

Comes another
Brummelbone.

Bzzz-bzzz-bzzzz!

Flies around frog -

Quawkalone.

Bzzzz-bzzzz-bzzzz-bzzzz!

10 Quawkalone goes:

hop – Ha-haaaa!

11 Didn't snap! Ha-haaaa!

Didn't snap!

Bzzzz-bzzzz!

Off flies Brummelbone

To a different zone.

Bzzzz-bzzzz-bzzz!

12 And the froggy,

Quawkalone,

Stays alone on his stone.

Quaa – quaa – quax!

your pointer to your
pinky, then back again
during the second "tasted
tops." Repeat this
movement at the line:

"happily, he licks his
chops."

7 As in 1 and 2.

8 Repeat everything from
3 – 7.

9 Repeat 3 and 4.

10 This-time, the fly gets
away from the frog. After
the frog's leap, he returns
to his original position and
the fly continues to fly
around in circles.

11 The frog sits still unmoving
on his stone, but the fly
moves on in a lively fashion
until he disappears behind
your back as the "bzzz"
become ever softer.

12 As in 2.

13 And jumps: Splash!
Into his water home.



Or:
And rests alone.

13 After the last "quax,"
make a fist with your
right hand and rest it with
your fingers on your
thigh. At "jumps," bounce
your right hand up while
splaying your fingers
wide. At the word
"splash," slap your thighs
with both hands, the frog
has disappeared and your
hands are hanging down
at your side. Look happily
at the children.

Before Dawn – Wake Up!

Rhythmic-Musical Hand Gesture Game

BEFORE DAWN, BEFORE DAWN

CALLS THE ROOSTER TRUE: "COCK-A-DOODLE-DOO!

COCK-A-DOODLE-DOO! WAKE UP!" HE CRIES,

"WAKE UP! THE SUN'S ABOUT TO RISE!"

FIRST WAKES: "TWEET-TWEET!" "TWEET-TWEET!"

THE BIRDIE SWEET: "TWEET-TWEEET!"

THEN: "RUFF-RUFF-RUFF!" THE DOGGY GRUFF.

"RUFF-RUFF! – RUFF-RUFF! – RUFF-RUFF!"

HE'LL BRAY: "HEE-HAW!" THE DONKEY GREY.

"HEE-HAW! – HEE-HAW! – HEE-HAW! "

"MOO-MOO!" ARE CALLING NOW

THE OX AND COW. "MOO-MOO!"

AND: "MECK-MECK-MAY!" THE BILLY-GOAT GAY.

"MECK-MECK! – MECK-MECK! – MECK-MAY!"

IN THE WARM AND SUNNY LIGHT

SILENTLY OPEN THE FLOWERS BRIGHT.

AT LAST, MY CHILDREN WAKE UP, TOO

AND LAUGH AND LAUGH AND LAUGH! YOOHOO!

TEXT:

1 Before dawn, before dawn

2 Calls the rooster true:

"Cock-a-doodle-doo!

< <

Cock-a-doodle-doo!

< <

Wake up!" he cries,

< <

HAND GESTURES:

1 Turn joyfully to the children. Nod your head each time at "dawn."

2 Your right hand is the rooster. Your stretched pointer lies on top of your stretched thumb forming a beak. Stretch and spread your other fingers as far as possible to form the rooster's comb. Sound the rooster call melodiously,



3 "Wake up!
The sun's about to rise!"



4 First wakes: "Tweet-tweet!"

< <

"Tweet-tweet!"

< <

The birdie sweet:

< <

"Tweet-tweeeet!"

< <



5 Then: "Ruff-ruff-ruff!"

∟ ∟ ∟

The doggy gruff.

∟ ∟

"Ruff-ruff! - Ruff-ruff! -

∟ ∟ ∟ ∟

Ruff-ruff!"

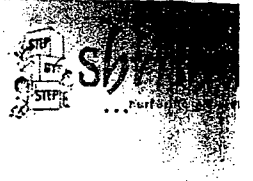
∟ ∟

avoiding the interval of the third, opening the beak each time at "<."

3 Hold your loose fists about chest height. Your thumbs touch and your curled fingers face forward to the children. Slowly move both arms upward together while straightening your fingers. Stop in front of your forehead and let the sun shine.

4 Now your right hand is the birdie. Thumb and pointer form a "beak" as for the rooster, but this time your other fingers remain curled. Each time at "<," open the beak a little. At "<," open the beak wide and softly call "tweet." Call the second "tweet" a little longer.

5 Stretch all fingers of your right hand. Your thumb lies underneath your middle finger, fingertips point to the children. When the "doggy gruff" barks happily, open its mouth at "∟" just a little bit. At the

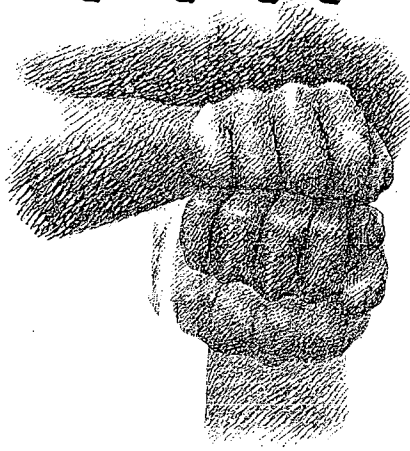


larger symbol “ \angle ” it is opened wider and your voice is accordingly softer or louder. The bark is not naturalistic but musical using different intervals.

- 6 He'll bray: "Hee-haw!"
The donkey grey.
"Hee-haw! - Hee-haw! -
Hee-haw!"

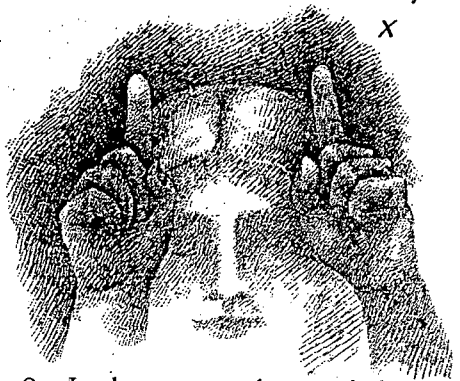
- 6 Hold your palms toward the children, fingers and thumbs tightly together and all fingers stretched into the fingertips. Now put your hands with the balls of your thumbs against the sides of your forehead as "donkey's ears." At "Hee," the "donkey" stretches upward from the waist, and at "Haw," resumes his original position. The donkey's call must be musical, not naturalistic, with the "Hee-haw" sounded as a fifth interval going down. At the word "donkey" lower your head a little. Then repeat "Hee-haw! - Hee-haw! - Hee-haw!" as above.

- 7 "Moo-moo!" are calling now
C C
the ox and cow. "Moo-moo!"
C C C C



- 7 Form loose fists with both hands. Hold your left fist with the back of your hand toward the floor and lay your right fist, back up, on top of the left fist. This gesture is the mouth of the cow. At "moo," both wrists remain on top of each other, but both hands are moved back from the wrists, so that your curled fingers separate from each other. Open and close your

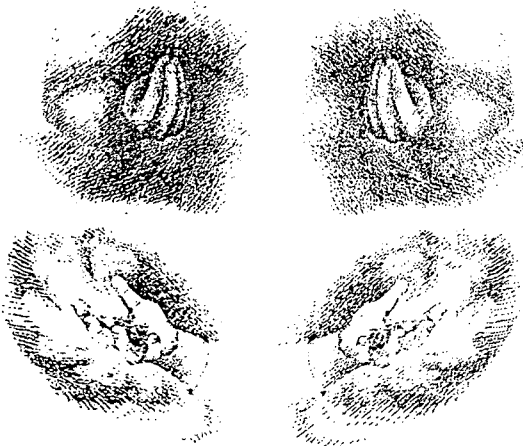
8 And: "Meck-meck-may!"
 X
 The billy-goat gay.
 X
 "Meck-meck! – Meck-meck! –
 X X
 Meck-may!" X



9 In the warm and sunny light



10 Silently open the flowers bright.



fists slowly. Accompany this movement with a drawn-out "moo," sung in a deep tone. (The children can look inside the cow's mouth.)

8 At the call "meck-meck-may," put each fist at the side of your forehead as "horns." Your thumbs lie outside your fingers and your pointers stick out straight. The "meck..." call should not be naturalistic, but musical, on the tone A. Speak the text very rhythmically and at each "x," nod slightly. For the last three "meck..." calls, nod first to the left, then to the right, and finally forward.

9 Hold both hands about forehead height with your stretched fingers spread, so that the thumb tips touch. For a while let the "sun" shine silently while leaning it forward a bit.

10 Each hand forms a bud by closely gathering all fingertips together as shown. Silently and very slowly separate your fingertips: the flower opens. Speak the text very drawn out. When the flowers are completely open, look at them and nod.

11 At last, my children
wake up, too

12 And laugh and laugh
and laugh! Yoohoo!



11 Rub your closed eyes. At
the words: "wake up,"
take your hands from
your eyes and look
cheerfully at the children.

12 Stretch your upper body,
lift your hands up to your
head and turn your hands
briskly in and out. After
this, lower your hands and
rest them on your thighs,
keeping this resting
position for a while.

Jingle Stick

Materials:

Dowel, 5/8" wide, 6" long, per stick.

Raffia or colored braid, 1 1/2" wide or 2 pieces, 3/4" wide.

4 brass jingles, 2 each with Ø 1/2" and Ø 3/4".

Round elastic.

Use jingles with metal balls as the tone producer. Larger jingles should not be used; their sound is too dominating.

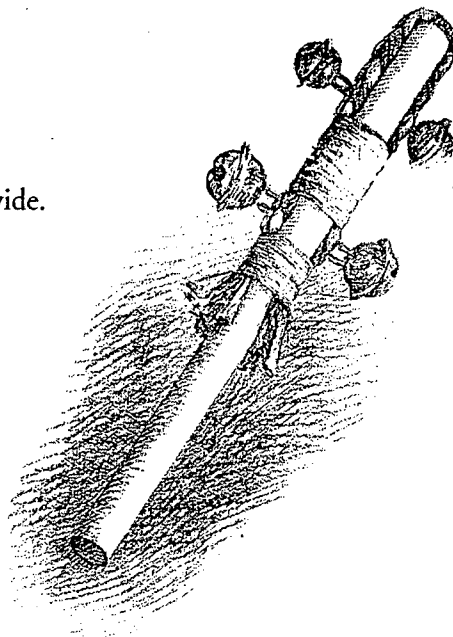
Brass jingles with inner balls of metal are available at Nova Natural Toys and Crafts, see addresses p.161. They may also be for sale at the school store of your local Waldorf school.

Craft Directions:

Cut dowels to the right length, smoothing the cut ends with sand paper.

Drill holes through the dowel 1" and 2 1/4" from the dowel end.

Wrap the braid around the dowel, covering the drilled holes, and sew tightly together. The 1 1/2" wide braid will cover both holes, the 3/4" braid will cover one hole each.



Thread the round elastic into a needle and stitch it through the braid and a drilled hole. Stitch through the jingle loop and then back through drill hole and braid. Pull the elastic tight and knot the second jingle into it, very tightly. Repeat the same procedure for the second pair of jingles.

You may add a third pair of jingles to your own jingle stick. This will increase the sound, which is helpful in certain situations.

WILMA ELLERSIEK: A LIFE FOR RHYTHM

In a small village in Schleswig-Holstein, directly on the coastline of the Baltic Sea, on June 15, 1921, Wilma Ellersiek first saw the light of the world. With the rhythm of the waves, the murmur of the wind, and with dogs, cats, chickens, ducks and a horse as playmates, she lived a childhood bound up with nature. Her friends were, as she says, flowers, trees, sand and stars. But above all, rhythm, encountered at the seaside in many-layered forms, would stay with Wilma Ellersiek throughout her life. Looking back, she perceives her childhood as an almost heavenly life in the rhythm of nature. In her parents' home she was encouraged to pursue music, but also language and literature. Nature on one hand and culture on the other were an ideal, marvelous and edifying atmosphere for developing one's humanity.

In 1927 the Ellersiek family moved to Westphalia. Again little Wilma had the luck of living next-door to a farm; so the dear creatures remained her friends as before. New, however, was the impression of grain fields waving in the breeze, another rhythmic wave movement. Now

came early meetings with other children, first in kindergarten and soon also in school. Their time together was filled with singing, dancing and recitation; indeed, looking back she sees her entire childhood and youth as suffused with music and rhythm, a sound basis for her later activity.

Wilma Ellersiek completed her schooldays with the *Abitur* examination and in 1941 she began to study in Leipzig, beginning in the major areas of school music, German philology and history of art. Serious sickness forced her to interrupt her study. This was followed by the confusion of wartime, near the end of which, in 1945, her



family was forced to flee from Eastern Europe. In Essen, Wilma Ellersiek resumed her study at the Volkwang School, albeit changing her major field. Her new field of study was rhythmic-musical education, continued in Stuttgart at the State Academy for Music and Performing Arts. There she became a student of Elfriede Feudel, herself a master student of the founder of "Eurhythmics," Émile Jacques-Dalcroze.¹ In addition to studying eurhythmics, Wilma Ellersiek also entered the study of speech education and completed both fields in 1957 with the state examination.

Eurhythmics then became her life's content. She remained at the Stuttgart Music Academy as an assistant in the three departments: Eurhythmics, Theater and Spoken Word. After her time as assistant, she was offered a lecturing position, and later a professorship. In addition to her work at the Academy, she worked as stage director in opera and drama in Stuttgart, Vienna and London, among other places.

Again a serious sickness caused a decisive change in vocation, and again it was rhythm that fascinated her. Wilma Ellersiek now turned to research on the specific effects of rhythm and movement, language and music on the small child. Her work on this theme provoked attention, and in 1968 she received a research commission for it from the State of Baden-Württemberg. Out of this impulse the first "gesture-games" for the preschool child were born. Out of these little gesture-games, step-by-step, with enviable intuition, and also with enormous exactitude and care, she developed great, connected play-units in rhyme, interwoven with rhythm and music. In the beginning she called her courses "School for Parents," for her idea was to

teach children together with mothers or fathers. In the late 1960's, the Stuttgart Music Academy established for Wilma Ellersiek, within the Eurhythmics Department, the specialty "Eurhythmics for the Preschool Age." During this time, a meeting took place with the "matriarch" of the Waldorf kindergartens, Klara Hattermann, with whom she maintained an intimate friendship. Klara Hattermann viewed the new games with interest, accompanied Wilma Ellersiek through many difficulties and encouraged again and again her continued activity. Along with several of Wilma Ellersiek's students from Stuttgart, Klara Hattermann has carried the games into the world through workshops. After twenty-five years of intensive teaching activity, Wilma Ellersiek retired, leaving the Academy in 1983. Lifted out of her teaching responsibilities, she became more creative than ever. Many of the games were developed at this time, among which are all the caresses and many lullabies. Additionally, during this time, a circle of interested friends came together in Hannover around Klara Hattermann to work intensively with the games of Wilma Ellersiek and see to their propagation in a form as true as possible to the intention of their author.

The games of Wilma Ellersiek come from her listening to Nature; in a way true to their origin she has succeeded in artistically molding speech, rhythm and the corresponding gestures to bring the wind, flowers, beasts, sun, moon and stars into the child's presence through little musical tales. In this way through the swinging, healing, natural rhythms of the games, she offers something to today's children from her own nature-filled childhood.

Ingrid Weidenfeld

¹ Dalcroze's Eurhythmics: not to be confused with the art of movement developed by Rudolf Steiner, called "Eurythmy."

Addresses

Waldorf Early Childhood Association of North America,
(WECAN)

285 Hungry Hollow Rd.
Spring Valley, NY 10977
Tel. (845) 352-1690
e-mail: info@waldorfearlychildhood.org

International Association of Steiner/Waldorf Early Childhood Education
PL 1800

S-15391 Järna, Sweden
Tel. 00-46-85-517-0250
Fax. 00-46-85-517-0685
Internet: www.waldorfkindergarten.de
E-Mail: geseke.lundgren@telia.com

Arbeitskreis der Ellersiek Spiele
Irmela Möller
An den Maschwiesen 2
30519 Hannover
E-Mail: s.weidenfeld@t-online.de

Lyn and Kundry Willwerth
2760 Webb Rd.
Cortland, NY 13045
Tel. (607) 756-2782
E-Mail: frauwillwerth@gmail.com

Choroi Instruments
available at:
Rudolf Steiner College Bookstore
9200 Fair Oaks Blvd.
Fair Oaks, CA 95628
Tel. (916) 961-8729

Nova Natural Toys and Crafts
140 Webster Rd.
Shelburne, VT 05482
Tel. (802) 985-8300
E-Mail: ted@novanatural.com

Learning CDs for *Giving Love - Bringing Joy* and
Gesture Games for Spring and Summer, Autumn and Winter
available at:

Hillside Kindergarten
2760 Webb Rd.
Cortland, NY 13045
Tel. (607) 756-2782
E-Mail: frauwillwerth@gmail.com

Giving Love – Bringing Joy Hand Gesture Games and Lullabies in the Mood of the Fifth

By Wilma Ellersiek

Edited and translated by Kundry and Lyn Willwerth

Illustrations by Friedericke Lögters

110 pages with Spiral binding.

Publisher: WECAN

The first volume of Wilma Ellersiek's *Hand Gestures, Songs and Movement Games* offers lighthearted, gentle touch games for expectant mothers, parents and caregivers to play with their infants, toddlers and young children, strengthening love and confidence in the world.

These touch games, called "caresses" by Wilma Ellersiek, consist of rhymed verses or lullabies and gentle, caressing touches as were practiced in similar folk games which have fallen into disuse in today's media society.

Gesture Games for Spring and Summer Hand Gesture Games, Songs and Movement Games for Children in Kindergarten and the Lower Grades

By Wilma Ellersiek

Edited and translated by Kundry and Lyn Willwerth

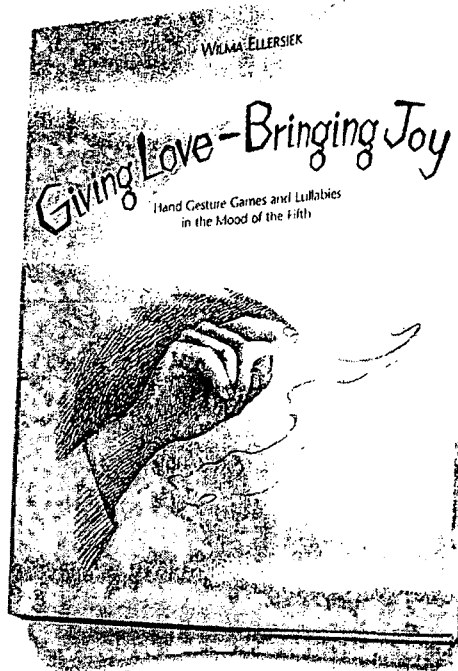
Illustrations by Friedericke Lögters

136 pages with Spiral binding.

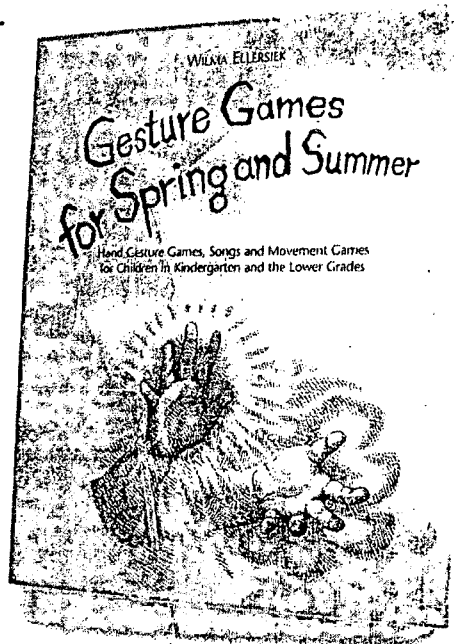
Publisher: WECAN

Poets and musicians alike have been inspired to celebrate the renewal of spring and its fulfillment in summer.

We all know that young children show a spontaneous interest in every little ant or pebble that needs to be touched and explored. In sharing the experiences of the innumerable small wonders of nature with our children we can awaken in them feelings of love, concern and responsibility for the life of our planet.



Her lullabies are based on the experience of the fifth interval with central tone A and are often accompanied by corresponding hand gestures.



These songs, hand gestures and movement games for the seasons of spring and summer by Wilma Ellersiek lead our children to joyful participation and understanding of nature around them.

Gesture Games for Autumn and Winter Hand Gesture Games, Songs and Movement Games for Children in Kindergarten and the Lower Grades

By Wilma Ellersiek

Edited and translated by Kundry and Lyn Willwerth

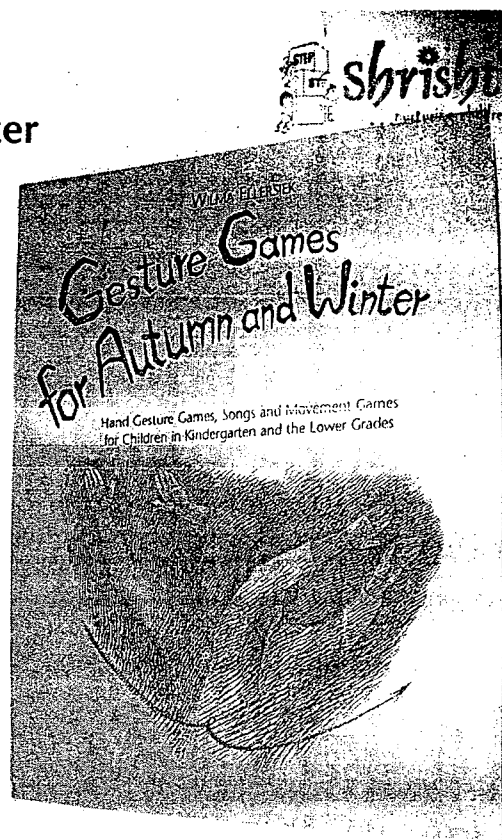
Illustrations by Friedericke Lögters

146 pages with Spiral binding.

Publisher: WECAN

When the colored leaves are blown about by gale and rain, fog envelops us in the morning and soon the first snow falls, then our children can be part of these events by playing the games offered in this book by Wilma Ellersiek. These rhythmic-musical verses, songs and circle games are artistically created representations of the events in nature.

As children become familiar with the wonder of each season, they and their parents and caregivers, in playing these games, will experience the rustling wind, blizzard and frost, the stillness of the snow-covered world, with heightened sensitivity.



In the warmth of our home and pre-school we can play at skating on the frozen pond, building a snowman, even celebrating Halloween, thanks to the hand gesture and movement games by Wilma Ellersiek, presented in this volume.

WILMA ELLERSIEK

GIVING LOVE — BRINGING JOY

Hand Gesture Games and Lullabies
in the Mood of the Fifth
for Children Between Birth and Nine

TRANSLATED AND EDITED BY
LYN AND KUNDRY WILLWERTH

WALDORF EARLY CHILDHOOD ASSOCIATION OF NORTH AMERICA

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This English edition contains material from both original German volumes, selected, edited and translated by Kundry and Lyn Willwerth.

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The child lives even more in his origin.
He struggles into day-consciousness
but his day-consciousness is continually
permeated by night-sleep, by the holy
immersion into the realm of the angels.
When we see children sleeping, we
always have the angelic picture of
the human archetype before us.
Children are able to sleep so whole-heartedly
because they still "know"
this angel aspect of the world.

Kurt von Wistinghausen

Word of Greeting

For some decades I have been deeply engaged with the work of Wilma Ellersiek. She has sown a seed that in my view holds great promise for the future of our children. The materialistic posture of life today, as well as today's state of consciousness and social conditions, give rise to many a traumatic insult to our children's very being.

Out of deep understanding of the young child's soul, Wilma Ellersiek has brought to bear a counterweight to this through her touch and hand-gesture games. Areas open up where a child can

live and regain health, while parents and all those responsible for the nurture and education of children are given tools to carry out their tasks with due respect for the child's dignity.

I am deeply thankful for the part I've been able to play in helping this impulse to grow, and to see the fruits it is bearing over the whole earth.

The present edition of this work, which has waited so long for publication, brings me great joy, and I hope for its widespread acceptance and use.

Klara Hattermann, 2001
Co-founder, International Waldorf
Kindergarten Association

Translators' Preface

When I took a class on hand gesture games from Klara Hattermann in 1991 I did not expect to become so intensively involved with the work of Wilma Ellersiek. I knew immediately, however, that these hand gesture games were particularly suited to, and needed by, our children in North America, and for this reason I wanted to translate them into English.

The joy with which the children in my kindergarten entered into the games confirmed this first impression; and I was able, over the years, to play many of these games with them.

I was particularly fortunate that Wilma Ellersiek herself reviewed and participated actively in the translation of the first 25 games.

My aim to transform simple German children's verses into equally simple children's verses in English, yet considering rhyme, meter and vowel colors was greatly aided by my husband Lyn.

Our hope has been to achieve in these games a genuine sound of the English language. We present them here with the hope that they bring you

and your children much joy.

This volume of hand gesture games by Wilma Ellersiek consists of selections of material from the German volumes I and II. These volumes, "Lullabies and Rest Songs in the Mood of the Fifth" and "Touching and Hand Gesture Games," contain those songs and games particularly created for the mother-to-be, infant and toddler. More lullabies will be included in volumes III "Spring and Summer" and IV "Fall and Winter," or later volumes.

The size constraint of this first book - ca. 100 pages - also made it necessary to reduce the pedagogical considerations preceding the actual games. All explanations pertaining to the use, execution and musical presentation of the touch games and lullabies have been retained.

Many minds and hands have helped in readying this first volume of Wilma Ellersiek's hand gesture games for publication. We thank our son Roland Willwerth for the layout and overall appearance of this book. Verlag Fräies Geistesleben, the

German publisher, generously shared the images from the German edition with us. Ingrid Weidenfeld and Irmela and Jürgen Möller made the manuscripts available for translation. Anne Plaine and Andrea Sutherland helped with proof-reading. Through Joan Almon, The Waldörf Early Childhood Association (WECAN) offered to be the publisher. A generous grant from the

Future Values Fund of the Anthroposophical Society made it possible to begin this project. We are also grateful to those colleagues who suggested changes in certain difficult passages in the text and so helped to polish the final product. Our gratitude goes to those mentioned above, and in addition to all those whose goodwill and encouragement have helped bring this book into being.

March 2002
Kundry and Lyn Willwerth

A Word from the Publisher of the English Edition

The Waldorf Early Childhood Association of North America is pleased to publish this collection of games and lullabies developed by Wilma Ellersiek. These games have been shared widely in the Waldorf early childhood movement, first by Klara Hatterman, and later by a devoted circle of individuals including Kundry Willwerth, a longtime Waldorf kindergarten teacher from Ithaca, New York.

For many years, Kundry has worked intensively with Wilma Ellersiek and the international working group to learn the games and share them with

others, first in the original German and now also in English, thanks to Kundry's valiant and intensive efforts. The translation of such texts, artistically formed in the German language to evoke very particular qualities and often accompanied by melodies designed to accompany the flow and color of the original language, is no small feat.

We would like to recognize Kundry Willwerth for the great gift, offered through love and joy, that she now shares with educators, parents and children in North America and in the English-speaking world.

December 2002
Susan Howard

Foreword to the German Edition

We owe the touch games or "caresses" presented here to Prof. Wilma Ellersiek. She was asked again and again to publish the games as a book, after presenting them throughout nearly twenty years to smaller or larger groups of people, to mothers and fathers who were interested in the games and learned them. Many individual copies

had been handed out in connection with courses and workshops, with handwritten directions and specific instructions and drawings for the games, enabling further practical application and correction. Over the course of years, the author was able to make more or less extensive changes in the games' actual use.

Publication in book format has advantages such as polished presentation and completeness, but also it has drawbacks. Until now Prof. Ellersiek's handwritten descriptions have been distributed at introductory and practical workshops, where participants received handouts of the games presented.

Practicing initially under guidance is, even after publication of the books, a desirable way for the games to achieve their optimum effect.

Undisturbed rehearsal in privacy is still needed, just as it was before publication. The contents need to be rehearsed as thoroughly as the playing of a sonata by a musician. There is no use in letting the books stand on the shelf, not working with the games; or, lacking guidance, interpreting the games too subjectively.

How the Games Came into Being

From 1950 to 1981, the author was Professor at the Academy for Music and Theater in Stuttgart, Germany. Her specialties were education in acting, speaking and Dalcroze eurhythmics, as well as staging performances. Together with her colleagues, she has trained entire generations of rhythmists, actors and speech-training specialists.

"At the peak of her successful career, Wilma Ellersiek turns, with typical wholehearted decisiveness, to a field of endeavor that promises no spectacular successes: she turns to young children!

Far from all commotion, in the shelter of the Academy, she develops games, texts and songs, and arranges them for mother and child into combinations of 'play-organisms'. The imaginative world of pre-school children, still nourished by creation's archetypes, now becomes her own world. Here she can bring to a common denominator all movements, sounds, hand gestures, articulations of speech that are at her disposal in richest measure... That is not done in a trice, but needs to be prepared as thoroughly as a Bach prelude or a Mozart sonata." 1

Basic Purpose

From playing with these games, and from communications with the author their motto is clearly: *Giving Love — Bringing Joy.*

It springs from a deeply healing, mercurial impulse, a modern necessity in view of the social distress of our children. This work is indeed mercurial, therapeutic. The author, like many artists, became aware of the need for healing in our time, limiting the scope of her great abilities and placing them in the service of our children. In the years 1967-1968 she began with "rhythmic-musical" games, given to groups of mothers and children in the Academy of Music. The Academy gave her free rein and instituted a new program of study for her activity, as counterpoise to the "early learning programs" then being started. This work took place in concert with Klara Hattermann from the International Waldorf Kindergarten Association. Mrs. Hattermann protected and encouraged the still new and pioneering means of access to the child, for just like anything new and unaccustomed, the touching and hand-gesture games were viewed with suspicion. In 1981-1982 Mrs. Hattermann began to carry the impulse out into the world, finding enthusiastic participants at her seminars, which also fostered the games in far-off lands, through study courses upon their translation into English, Japanese and other languages.

Each era has its own problems. Children are especially vulnerable towards unsure educative practice, technical inundation of the senses, lack of worthy exemplars, lack of movement, and loss or uncertainty of human bonding. Wilma Ellersiek did not limit herself to simply warming over the existing therapeutic arsenal. Her creation was ever new and original, springing from her reading of the needs and character of the children. She also described the method of how to propagate and multiply these creations, always searching, always investigating. Still, she felt her effort to be "inadequate." Herbert Hahn encouraged her with

Rudolf Steiner's remark: "The spirit world accepts enthusiasm as a substitute for perfection."

Inner and Outer Attitude

Although this volume is centered on the first seven years of life, the games can be used, depending on the situation, "for small, big, young, old, healthy, sick, traumatized or special needs children." (Wilma Ellersiek) Intensive work was done, for example, in a curative educational outpatient practice, where their ordering, harmonizing and imitation-inducing effect was experienced. Of special value in this regard were the "touching games," or as Mrs. Ellersiek so nicely puts it, "caresses." Even 6-7 year old rascals can be reached with them (e. g. with "Aye-a - Bye-a - Bocken" or with "Bind-a Bind a Band").

In many children we find a great yearning for objective, loving touch, for bodily awareness and bodily limits which help them to incarnate entirely, right down into their fingertips and toes. Only when a child feels comfortable in his or her body and is well incarnated can healthy contact with the outside world be established. If careful, loving contacts are imprinted in the body, the child can also more easily establish a careful nurturing relation with plants, animals, people and things in their surroundings. The touch games nurture, above all, the sense of contact, the sense of well-being (life) and the sense of the child's own movement. Much that serves later life depends on these senses' wholesome development. From early on, Rudolf Steiner pointed out the importance of care for the senses. The modern science of child development links with the conclusions of spiritual science and recognizes the fundamental importance of these basic senses.

In the first year of life the daily rhythms of caregiving, carried out cheerfully and calmly, lend security and contentment to the child.² If, then, one begins later with the games of touch, they need to be done lovingly, cheerfully and gently,

being aware of the small child's needs and patiently entering with senses open to the reaction of the child. In the third year of life a growing openness is noticed, perhaps at first indirectly. For example, the mother at first plays the game upon herself, a sibling or a doll, and then waits until the child would like to do it too. In the case of very sensitive or autistic children one avoids direct contact (often over a long time), making the gestures over or around the child, always with cushioning air space between. In work with school age children up to second or third grade, a separate space is needed to practice the games of touch, one child at a time. Then children who in a group might reject the games as "too babyish" will happily accept them. Through this they undergo a maturing transformation.

Grown-ups also undergo a change when we practice the touch games. We achieve inner peace and concentration when we unite our entire ego-awareness with the movements. When the games are carried out with care, warmth and love stream through our arms and hands. Laying aside our emotions, we feel ourselves placed into a wide expanse binding us to the world from which the child has come to us. Then we may become mediators; a different quality enters our touch and we create a space for the child upon earth in which he or she can grow and prosper.

Dear Reader,

Surely by now you would like to choose some games and begin to practice. But first you find a text placed before you for your attention!

Mrs. Ellersiek expresses her thoughts about the meaning of touch, the inner posture and the formation of speech to be attempted by the practitioner. Reading through these texts only once certainly is not enough. Experience has shown how these texts constantly reveal themselves and are enlivened more and more, attuning us increasingly toward working with them according to the intent of their creator.

In curative educational practice too, as described at the end of the foreword, these texts have been guides, reread and reconsidered again and again; they also have created an inner mood

for courses and workshops. From of this strength it has been possible to bring to the children the help that they need today.

February 2001
Dr. Jürgen and Irmela Möller

¹ Karl Lorenz: "Rhythmik in der Erziehung," Heft 3, 1981

² See essay by Emmi Pickler: "Friedliche Babys - Zufriedene Mütter" [Peaceful Babies -Happy Mothers] (Herder Verlag), which describes this kind of care-giving, which avoids "institutionalism" in orphanages. The essay offers impressive support for Wilma Ellersiek's principles.

HAND GESTURE GAMES

"Caresses"



"Caresses" are little rhythmic-musical finger, hand and touch games that mother, father, or caregiver can bring to the child. Some are suitable even for a baby only a few weeks old. These little games, used with the "Mood of the Fifth Lullabies," make possible a joyful and above all anxiety-free contact between small child and surrounding world. Thereby these games can help the child significantly upon the arduous path into life on earth.

Children incarnate through bumping up against the physical world. As a complement to this they need to experience tender, gentle caressing touch. Through this they can feel themselves invited to unite in full trust and confidence with the earthly world. Gentle protective gestures develop the faculty of tender, delicate behavior toward things, plants, animals and other human beings. They create the basis of respect towards life and the readiness to protect and preserve it.

Bodily contact between human beings may convey the expression of very egocentric feelings, such as anger or desire. A touch may also, however, express assurance or the security that we accept the other and recognize his or her right to be. Human beings feel the need for acceptance as individuals by those around them.

From childhood on, individuals differ widely in their readiness to touch others or to be touched by them. Mothers and fathers can cause lasting hurt by avoiding bodily contact with their children. On the other hand, they can heal wounds of shock or serious pain through their touch. Not without reason are rites of "laying on hands" widespread in all societies, conferring blessing, for example, by laying the hand upon the head of another.

Caresses, as they are here meant to be understood, are given by the adult to the child out of a spirit of reverence. The adult turns to the child caringly, protectively, asking nothing for herself.

A certain reserve is necessary to refrain from allowing feelings of egotism or self-gratification to enter.

"But a caress is abode and shelter.
I caress the child so as to protect him
And thereby he receives a sign
Upon the velvet of his face."

Antoine de Saint-Exupéry

Rhythmic-musical caresses and story games need to be carried out in a form that remains free from subjective emotions and opinions. The action of touch is an objective, suprapersonal, pure motion! One needs to orient oneself to the spiritual essence of motion and speech. The pulsating flowing (rhythm), the breathing swinging (sound), the cosmic energies and formative forces working in them constitute the foundation of their formation. Thus the loving, gentle caress of a human being attains a higher quality and more profound effect; it becomes an unselfish, caring gesture that is able to create a protective shelter for the powers of childhood and the essence of the child. Reverent in nature, it takes place on a different level than ordinary contact. Through the artistically formed caresses and story games with their series of syllables and rhymed verses, the necessary objectivity can be achieved. Religious, spirit-endowed contact experience is transmitted, which can call forth the feeling for the Divine.

In the education of the small child, we must become aware that the child lives not only in the

earthly surroundings, but also in the larger cosmic, heavenly world. The more such heavenly forces flow in through the selfless touch-gesture, entering and permeating the whole body of the child, the more we can become mediators through our demeanor and suppress our subjective feelings and opinions. Then, through the sense of touch, the child can discover the cosmic order.

At birth a child receives a body not yet fully formed. In the first seven years of life, the child is entirely enmeshed in the creative process of developing organs, forming and re-forming the body. This creative process or "creative wielding" is the work of the angel (form-spirits), consummated in bodily becoming. The child in the first seven years of life is devout, thoroughly devout, in the body. Through the selfless touch of the human hand and voice, the child can feel pure bodily comfort, which the artistically conceived caresses are meant to call forth, unsullied by human egotism, whereas ordinary bodily touch usually tends toward egotistic pleasure. While these experiences remain in the unconscious, the bodily foundation is laid for later mental and spiritual trust in God.

In these short moments of special devotion through touch raised above everyday life, parents and caregivers can become aware, again and again, that in striving for objective, suprapersonal touch gestures, we can in a special way become collaborators in the work of the angels. From this can come the strength needed to become a helper of the the child's angel in the task of education.

Molding of Language for the Games

The manner in which language is used is of great importance for all the rhythmic-musically created caresses and touch games. In these games, the literal meaning retreats into the background; the child should be presented with the

rhythmic-musical and dynamic action of the language. The pliability of the sounds, the gesture of the words, the rhythmical pulse beat of the stream of language, the melody of sounds, the variety of "tone hues," the dynamic of the

varying strength of tone, are what must engage our attention.

Our speech nearly sings; it is lifted up and away from the prosaic. We must avoid the conventional "sing-song" interval of the third, through which an unintended stereotypical speech melody arises. Instead, the sound is made to correspond with the gesture of speech, whereby a variety of pitch and timbre arises which defies even conventional musical notation. Thus a richly diverse range of pitch and tone, and an objective musicality without dramatization can be experienced.

Thus the creative, artistic spirit of the language, rather than its conceptual aspect, stands in the forefront. By immersing himself in the process of forming sounds as it takes place, and in making the word-gestures together with the

adult, the child comes to know and live within the form through which the language arises. This is archetypal gesture (movement) rather than mere abstract concept or descriptive speech image.

In this ongoing process the child can embody the language within himself and thus undergo a profound, comprehensive spiritual shaping. In this formative process both speech and language have a creative function. The child's organism itself is molded and the foundation is built for the creative, imaginative use of language.

The way in which the mother or father speaks with the child always serves as an example. Every healthy child learns from examples through imitation. In the following essay Klara Hattermann describes wonderfully how the child becomes familiar with the world through imitation.

The Child Becomes Familiar with the World through Imitation¹

Let us look at the small child from birth through the first years of life in reference to his physical body and his psychological-spiritual faculties. To begin with he enters the world helpless and unsuited for his task on earth. The head, with its fontanelle not yet closed, is large in comparison to the body. The limbs are not perfected, the body not completely formed; even the bodily organs have not yet achieved the form they will retain. The child lies horizontally, the little feet and hands still reaching for heaven, in contrast to an animal, whose limbs are generally oriented toward earth, and soon after birth are supporting the body to walk upon the earth. The kicking and wriggling of the newborn are spontaneous, uncontrolled, uncoordinated, and aimless. Language also needs a long development. Psychological impulses are at first largely bound to the body, while consciousness remains in a state of twilight.

How does the child find his way into the earth world? How does he learn to adapt to this world? Can we as parents or caregivers, for example, teach him to walk or to speak? We become aware of our powerlessness when a child comes to earth and is unable to stand upright and walk or to speak.

Children are living puzzles for us. From an earthbound perspective they seem deficient. On the other hand, every parent who nurtures and protects a child with love and compassion knows the great radiant power coming from that child. He learns to live in the world with wonder, openness and devotion, offering infinite trust to human beings and revealing in his life expressions a powerful will pervading the whole body.

By way of example: Mother steps to the bed of her several month-old baby. She smiles, while her voice reflects joy and happiness for the child given

into her care. The child responds with more than a smile; the intimate contact is imparted to the entire body. The limbs take up the cozy feeling and begin to wriggle; the lips articulate sounds. The loving inclination of the mother is shared with the child, who opens up to it. He doesn't understand the conceptual content of the words, but the love and joy immediately awaken the intensity and activity of the will and thus act to fashion organs within the still soft and pliable body. The organs of speech, such as the larynx, begin to mature and the breath becomes deeper.

The Child Needs Security

Security and affection liberate in the child latent powers that sleep in him and want to be wakened. These are soul-spiritual powers pertaining to his individuality. The human being originates in spiritual realms (in other words, divine or heavenly regions). From there the child brings with him a power, most intensely active in earliest childhood, when the child still lives in a dreamy state in the world, and diminishing around the eighth year. This power is imitation. It is through this that the foundations of human existence are attained:

- orientation in physical space: walking;
- social concourse—from human to human in soul space: speech;
- grasp of elementary concepts in mind or spiritual space: thought.

The child learns these faculties without conscious intellectual instruction; yet without the example of others he would never attain them. Only in relation to these examples can the child's ego-being become oriented and develop.

The child takes an exceptional interest in all movement in his surroundings, especially in the actions of other people. From the general perception of movements and facial expressions he absorbs what is essential and imitates it ingeniously. He lives as a unity with his surroundings. The following observation of a child may serve to clarify

what is meant: A furniture mover comes into the room with a heavy chest. The three-year-old boy stands in wonder beside his mother and observes intently how the workman carries the load and places the chest onto the floor. During the next few days, the boy plays only furniture-mover. He gets himself an empty cardboard carton, lifts it on his shoulder and imitates, right into the muscular tension, the gesture of the moving man: the bent back, the heavy tread, the tense facial features, and finally the relaxation of putting down the load. Finally he wipes the sweat from his brow with the back of his hand.

In the child's further development after the third year, new faculties awaken that are revealed as powers of imagination. These come to expression above all in the child's play. They reflect, from within, the child's outer surroundings. Imaginative play is also based on imitation, but actions in the surroundings are not just taken over unchanged. The child becomes creative, slipping into the role of human or animal or imitating technical motions. Objects are adapted and transformed. Imagine, for example, all the things a cloth can become: the cloak of a costume; a sea for ships to traverse; knotted, it becomes one of the best possible dolls. This new connecting with the world creates joy, sympathy for earthly existence, and lust for life. Creative powers are spirit powers actively molding the child. Not yet crippled by intellectual thinking, the flow of the child's actions is influenced directly by these powers. Play, for the child, is sacred earnestness, not conditioned to bring results, as is the work of the adult. The child needs free space to be individually active without distraction within his surroundings and to digest his impressions in a childlike way. One can experience the uniqueness of each child's individuality in the choice of motifs and the intensity of activity.

Why do we find so many three-year-olds with premature health problems, aggressive behavior or disturbed movement, who are anxious and inhib-

ited as they approach the world? Unable to play, such children are spectators, allowing events to pass them by.

Often adults have little real understanding for the small child. Their knowledge and deeds are often imprinted by a materialistic view of the world. Self-comfort, egotism and dissatisfaction are often the result, carried over involuntarily into the nursery with the attitude that the child must be prepared in all possible haste for the harsh realities of the world.

Only in a protective shelter which offers the child security, love and warmth, can the faculty of imitation work in a healthy way. The loss of such protection leads to dwindling of this power and therewith to a crippling of creative activity.

Today there are tendencies at work, unfriendly to childhood, that remove the protection from the children. Play rooms laden with complete technical toys and apparatus do not offer possibilities for developing imaginative play or stimulate creative activity. For this reason, toys should be simple. "Educational" toys, developed through

the intellect of the adult, are quite out of place in this early phase of childhood, as they call forth precocious intellectual activity and thus hinder the vital forces of life and growth.

From what is described above we learn that children need to find their direction from the human being. As adults we are called upon to give children worthy examples through our own behavior and inner attitude. Colossal effort is needed in today's world to counter harmful effects with positive influences on children. These include:

- efforts toward self-knowledge and self-discipline;
- respect for the spiritual origin of the human being;
- striving to know the human essence and the laws of development of body, mind and soul.

Artistic activity is also essential. Through such approaches, adults can develop a fresh understanding for lively play and a sense for what is coming into being in the child...¹

¹ This essay was written by Klara Hattermann, published in "Weleda-Almanach."

Movements

As is clearly indicated in the preceding essay, the small child is always interested in movements in his or her surroundings, and especially in the actions of people. The child gains orientation from examples of movement. Therefore, it becomes all the more important for the adult to develop suitably expressive gestures in working with rhythmic-musical caresses, hand gesture and finger games with regard to the mood they present. Generally the touch games need to be played with warm hands. All movements should be soft and fluid; the younger the child the more tender the touch itself must be. Special care in this regard is also called for in the case of handicapped or sick children. The child's head and upper body are especially sensitive. Children only become accepting of touch in these zones at the age of about 2½ years. Some children will play along earlier; for instance, if the adult plays a game with an elder sibling, the younger child soon puts forth his or her head and wants to be given a "present" too.

When a present is given, i. e. when the adult plays a touch game with the child, the adult should look bright and happy. However, her facial expression is completely secondary. Of primary importance is the movement of the hands. For self-touching games, as well as for all hand gesture and finger games, the gaze of the adult needs to be upon the hands as soon as she prepares to carry out a new gesture. Then turn your gaze to the child. Thus the gaze is constantly shuttling between hands and child or children. Be careful, however, not to incite restlessness. This alternation must be well rehearsed! In order for the movements to form a unity with the speech, the movements need to be prepared before the corresponding words are spoken. The texts and the movements need to be so thoroughly worked out and rehearsed that no thought pauses take place.

In order to have lively, natural gestures for games having to do with animals, flowers or other natural phenomena, it is helpful for us as adults inwardly to visualize the animal, flower, snowflake, etc. Clearly calling to mind all their characteristic features, we then must try to transform their essence through our hands into a fitting gesture. Of the utmost importance is time! Children have all the time in the world, and it is healing for adults to leave plenty of time for playing a game. The effect is greatly enhanced when games and caresses are carried out with as much calmness as possible.

In repeating the games, the adult should touch the various places on the body in the same tempo, to allow the calming effect of touch and a feeling of security to arise. To play touch games longer than ten minutes at a time is inadvisable. It is much better and more effective to play a short game with the child several times during the day, each one for a short time.

Many of the touch-games collected here are archetypes for joyful discovery and exploration of the most significant human organ of knowledge, action and expression: the hand with its fingers. The growth and structuring of the Broca speech center in the brain, so essential for the faculty of active speech, are fostered by touching the child's fingers, especially of the right hand. Beyond that, the caresses are especially well suited as a gentle aid to incarnation. The more cautious the touch, the more effective it is. In the case of very sensitive or autistic children, one may hardly touch at all, or even leave a cushion of air between the body of the child and one's own hand.

The descriptions for carrying out the touches and hand gestures are always addressed to the grown-ups. While in most cases it will be the mother who takes up the games, it would be lovely if the father would also make one or another game "his own." In orphanages, kindergartens,

or other care-giving facilities, it is natural for both male and female caregivers to use these games, but also grandparents, godparents and in fact anyone interested may feel spoken to when the inclusive term "grown-up" or "adult" is used.

In the game instructions, the following abbreviations are used to designate the fingers:

- T = Thumb
- P = Pointer (Index finger)
- M = Middle finger
- R = Ring finger
- Pi = Pinky

The toes are numbered: the big toe is #1, the little toe #5.

The foot-touching games may be played (with warm hands, of course) either with or without

socks covering the foot.

The games are in the following order: The very first in the book are for the mother-to-be. They provide impulses for making contact with the yet unborn baby. They also help the mother to achieve a composed, joyful attitude, whereby a happy, health-bringing connection with the baby may be established. Then there are short verses for the prematurely born baby. Following these come hand and foot touch-games that may be played even with very young babies. After these are games which focus on various places on the body such as feet, calves, knees, belly, etc. The latter part of the book encompasses the touch-games for the head and upper body, for which the child is not ready until about 2 ½ years of age. The very last four games concern a special theme; that in which the very small child is held and carried in the arms.

VERSES AND GAMES FOR THE MOTHER-TO-BE AND THE NEWBORN

Bonding between Mother and Child before Birth

Not until the beginning of the 1970's did research begin into the phenomenon of mother and newborn often meeting each other after birth as "old friends," accommodating, seeking, consoling, gazing at each other.¹ Prebirth bonding does not take place automatically, but requires time, love and interest. With these conditions in place, many psychological disturbances that we encounter are compensated for.

It is known that unborn children hear, for example, the mother's heartbeat as well as music and speech in the environment; that they taste, move and rehearse the use of all senses and that they react to the emotions of their mother-to-be.

There are essentially three paths by which bonding contact may be established.

1. Through the umbilical cord. The supply of nutrients is unavoidable. Even a mother who does not emotionally accept her baby remains in biological contact.
2. Through behavior. Both mother and child communicate. When unborn infants feel unwell, are frightened, scared or confused, they kick more violently. This has been verified in hundreds of cases. The mother communicates with her child as well. One of the most typical maternal behaviors is stroking the abdomen. This comforting gesture can be observed among pregnant women the world over, and usually succeeds in calming the unborn child.
3. The third connection may be described as spiritual, containing physiological elements as mediators and expressed through behavior. It is best described as empathy, love, interest and care and effects the unborn infant profoundly and compre-



hensively. The child can feel that it is expected and the mother can become attentive to messages from the child, who in turn asks that she be ready to listen.

"The child has lots to say, and deserves to be listened to."²

On the part of the mother, we find that calm, happy women with an abundance of love have a greater probability of having alert, enterprising children. On the other hand ambivalence and rejection are hostile to life and frequently give rise to miscarriages. Clearly the child has sensitive "antennae," and notices even a gentle tinge of emotion. Intense and long-lasting anxiety can be

harmful. Hormones pouring into the blood through fear or stress represent an attack on the unborn child and endanger the bonding between mother and child.

Obstetricians have often confirmed the fact that the soft voice of the mother can calm a restless baby in her womb. Moreover, unborn children seem to love classical music. It fosters their bodily and mental development within the mother's body. Finally, it has been possible to show that babies, if spoken to often in their embryonic state, later learn to speak more easily. The mother should embrace the child in her belly with her hands; the baby already then cuddles into the hands and receives security.

¹ *Die vorgeburtliche Bindung zwischen Mutter und Kind*: Essay by Dr. Jürgen Möller, Hannover, Germany.

² *The Pre-birth Connection Between Mother and Child*: Thomas Verny, M.D. and John Kelly; Delta, 1994.

Kickeree

The mother-to-be speaks:

(melodious, almost singing, calm, with pauses)

*WHAT COULD IT BE — YOU KICKEREE,
KICKING WITH YOUR TINY KNEE?*

I ASK ME: WHAT,

ARE YOU GLAD OR NOT?

I'LL DO IT OFT;

STROKE-STROKE, WARM AND SOFT -

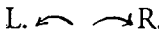
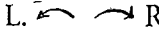
STROKE-STROKE SOFT.

STROKE-STROKE, WARM AND SOFT -

STROKE-STROKE SOFT.

KICKEREE — QUIET BE!

TEXT:

- 1 What could it be —
you kickeree,
- 2 Kicking with your tiny knee?
- 3 I ask me: what,
- 4 Are you glad or not?
- 5 I'll do it oft:
- 6 Stroke-stroke,
L.  R.
warm and soft -
L.  R.
- 7 Stroke-stroke soft.
- 8 Stroke-stroke,
warm and soft -
- 9 Stroke-stroke soft.
- 10 Kickeree — quiet be!

TOUCH:

- 1 Lay hands on belly.
- 2 Lift hands, then return
to belly.
- 3 Hands remain in place.
- 4 Lift hands at: "are you glad"
and lay back at "or not."
- 5 Hands remain in place.
- 6 Very gently stroke belly
from the inner side to the
outer side.
- 7 First "stroke": stroke from
lower belly up to the breasts;
second "stroke": from pre-
vious position stroke down
on both sides bringing
hands together on the belly;
at "soft" leave hands at rest.
- 8 Repeat as in 6.
- 9 Repeat as in 7.
- 10 Hands remain at rest on
belly; breathe deeply.

Repeat verse if the kicking has
not decreased or has increased.

YOU'RE ON YOUR WAY

(In expectation)

I HEAR YOU SAY:

YOU'RE ON YOUR WAY!

ON YOUR WAY

TO THE EARTH TO ME

MY DEAREST BABY TO BE.

I HEAR YOU SAY:

YOU'RE ON YOUR WAY!

MY HEART IN ME

BEATS JOYFULLY!

MY BABY DEAR

I AWAIT YOU HERE!

TEXT:

- 1 I hear you say:
- 2 You're on your way!
- 3 Silent movement:
- 4 On your way to the earth
to me

TOUCH:

The expectant mother lies on her back on a warm pad. To help relax the legs, place a tubular pillow under the bend of your knee. If necessary, put a flat-cushion under your head.

- 1 Lift arms lightly - palms open to the heavens. If this is too tiring, support upper arms on the floor.
- 2 Move hands toward your body while lifting arms a bit more.
- 3 Lift arms (hands) higher so that they open to above like a large bowl.
- 4 In an arch move hands down to the middle so that the hanging fingertips point to the chest, but don't touch.

It is important to allow yourself time for each movement and touch, listening to what has been said, so that communication between mother and child can happen. Also allow time for deeply relaxed breathing.

5 my dearest baby to be.

6 I hear you say:

7 You're on your way!

8 My heart in me
beats joyfully!

9 My baby dear

10 I await you here!

11 Silent movement

12 --- await you here!

5 Move hands horizontally
(palms down) to abdomen
and at: "to be," touch
down gently. Let hands
rest there a bit.

6 Repeat as in 1.

7 Repeat as in 2.

8 Rest crossed hands on
chest (near your heart).

9 Move hands horizontally
to abdomen without
touching. At: "baby," gen-
tly rest hands feeling the
baby under them.

10 Move hands from your
body and lay them on the
mat, palms open to heaven,
in a welcoming gesture.

11 Slowly and gently return
hands to your abdomen,
speaking:

12 Leave hands at rest.

As You Come to Me I'll Love You Fervently

(For the infant with special needs)

I GAZE UPON YOUR BODY SMALL

AND SEE: UPON IT LIES A FLAW.

I LOVE YOU AS YOU COME TO ME

AND I SHALL LOVE YOU FERVENTLY.

AS YOU HAVE COME, MY DEAREST STAR,

I'LL LOVE YOU JUST THE WAY YOU ARE.

I WOULD TEND YOU AND DEFEND YOU;

I WOULD HELP YOU GAIN ON EARTH

YOUR HUMAN WORTH.

DOUBT AND SADNESS WITHIN ME HERE

ARE NO HELP TO YOU, POOR DEAR.

THEY DARE NOT DAUNT ME;

STRENGTH MAY GOD GRANT ME

LIFE'S ROCKY WAY WITH YOU TO PLY,

OUR DESTINY TOGETHER TRY.

THE ANGEL I WOULD PRAY

TO GUIDE US EVER ON OUR WAY.

With My Hands

(For the premature infant)

WITH MY HANDS

I COVER YOU.

WITH MY HANDS

I ENWRAP YOU FINE.

YOU BEST, YOU DEAREST BABY MINE,

WITHIN MY VEIL OF LOVE

YOU MAY CLING,

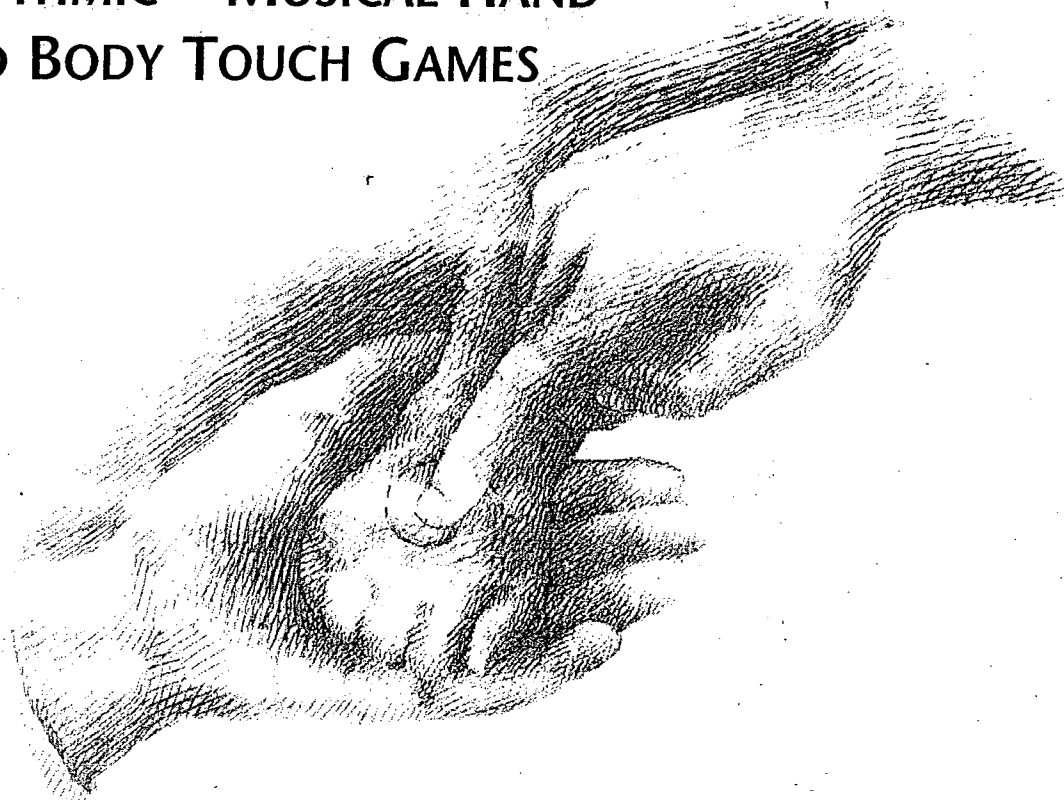
YOU ARE SAFE THEREIN.

Two possibilities to speak to the baby:

a. Hold hands over the incubator or rest them on the incubator.

b. On the changing table or on your lap lovingly cover the child with your hands.

RHYTHMIC – MUSICAL HAND AND BODY TOUCH GAMES



Bind-a Bind a Band

BIND-A BIND A BAND

ALL AROUND YOUR HAND.

RING-A RING-A-LING

ON YOUR FINGERLING.

SO FINE — SO FINE

IS BABY MINE!*

TEXT:

- 1 Bind-a bind a band
- 2 All around your hand.
- 3 Ring-a ring-a-ling
- 4 On your fingerling.
- 5 So fine — so fine

TOUCH:

- 1 Slightly lift the child's arm above the wrist with your left hand and gently circles the child's wrist with the pointer** of your right hand. The slow movement is accompanied with a melodious "sing-song."
- 2 Repeat movement 1.
- 3 With thumb and three fingers of the right hand, place the "ring" on the child's right ring fingertip.
- 4 With gentle twisting motion push "ring" down to the finger root. Slightly lift the voice and in the end at "fingerling" leave the voice floating until it dies down.
- 5 With the fingertips of your right hand touch the child's wrist gently where the "band" (bracelet) has been put. At the second "so fine," touch the "ring" at the root of the ring finger with your thumb and pointer. Speak slowly and melodiously.

*Here the name of the child may be used.

**See "Movements," page 19

6 Is baby mine!

6 With your right hand, stroke the child's whole hand caressingly, covering the little fist fondly and shaking it lightly at the word "mine." Again hold the voice suspended.

Tip - Tap - Tip - Tap - Tap

TIP - TAP - TIP - TAP - TAP

WHO JUST CAME?

IT IS THE TIPPY -

TAPPYMAN - TAPPYMAN -

TAPPYMAN.

AYE-AYE-!

TEXT:

- 1 Tip - Tap - Tip - Tap - Tap
T* P M R PI
- 2 Who just came? It
PI R M P
- 3 is the Tip - py -
P M R PI
- 4 Tappyman - Tappyman -
Tappyman.
- 5 Aye-aye-!

TOUCH:

- 1 Touch the fingernails of the child's loosely rolled-up right hand very lightly with pointer and middle finger, in sequence.
- 2 Again with pointer and middle finger, touch the middle joints of the child's fingers in reversed sequence.
- 3 Now pointer and middle finger touch the child's knuckles.
- 4 Drum on the top of the child's hand with all fingertips.
- 5 Cover the child's hand with one or both of yours and squeeze it lovingly.

This touching with the fingertips and the concluding "drumming" can also be used on other parts of the body. One can "tip" from the hand up the lower arm and then let the tappyman dance at the elbow, either inside or outside. The same from elbow to shoulder, or from foot to knee or bend of knee, from knee to belly or from bend of knee to the child's bottom, from belly to under the chin. Discover where the child's favorite place is. At the foot the adult tips, starting at the big toe, in sequence to the small toe, back again to the big toe and again to the small toe. Use the text from 1 to 3. At "Tappyman - Tappyman - Tappyman", drum with the fingertips very gently on top of the foot. At: "Aye-aye-!" enclose foot lovingly with your hands and squeeze gently.

*See "Movements," page 19

Snailyman

THE SNAILYMAN CREEPS FROM HIS SHELL.

HE STRETCHES OUT HIS FEELERS WELL.

STUBB! STUBB!

HE PULLS THEM BACK AGAIN

AND CREEPS BACK HOME,

THE SNAILYMAN.

TEXT:

- 1 The snailyman creeps from his shell



- 2 He stretches out his feelers well.

- 3 Stubb! Stubb!

TOUCH:

- 1 The child's right hand (loose fist) rests on bed, table or left palm of the adult. With your right pointertip,* draw a spiral unwinding to the right on the back of the child's hand (starting in the middle) down to the base of the thumb. Speak melodiously at "snail's pace." Lengthen word syllables.
- 2 Insert your thumb- and pointertips in the space between the child's thumb and pointer at the base. With the nail side of your fingertips, slide along the inside of the child's fingers and thus stretch the child's thumb and pointer as "feelers." Having arrived at the child's fingertips, hold the "feelers" in their stretched position for a while.
- 3 Now remove fingers and tap against the "feelers" with your thumb- and pointertips. It should be surprising but not scary. Gentle touch.

It is also possible to draw the snail in the child's palm. Be very gentle, as the center of the hand, the ego-area of the hand, is especially sensitive. Caution is needed for very young or sick children when touching the palm. First start on the back of the hand, later in the palm, or take turns. The adult needs to sense what the children enjoy and what is healing. Role exchange between adult and child is also possible.

*See "Movements," page 19

4 He pulls them back again

5 And creeps back home,

6 The snailman.

4 Gently push child's fingers
back into a loose fist.

5 With right pointertip,
starting at thumb base,
now begin to draw an
involuting spiral (to the
left) on the back of the
child's hand until you have
reached the middle of the
hand. Speak at "snail's
pace," melodiously. At the
end, "back home," tickle
hand delicately.

6 Gently cover the child's
loose fist with your hands
(the snailman sits safely in
his shell). The voice
remains floating at the end.

Fat Jack and Thin Lena

FAT JACK AND THIN LENA,

TALL PAUL AND CROOKED LANCE

AND THE LITTLE DOROTHY — THEY ALL DO A DANCE!

DANCING SLOWLY: TRA — LA — LA — LA,

SLOWLY: TRA — LA — LA — LA — LA!

DANCING FASTER, FASTER; FASTER: TRALLALALLALALLALA! —

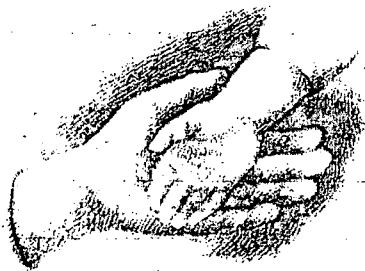
TRALLALALLALALLALA! — TRALLALALLALALLA! — STOP!

DONE.

TEXT:

1 Fat Jack and thin Lena,
 T* P
 Tall Paul and
 M
 crooked Lance
 R
 And the little Dorothy —
 PI

2 they all do a dance!
 PI RMP T



3 Dan-cing slow-ly: Tra —
 T P M R PI
 la — la — la, slowly:
 T P M R PI
 tra — la — la — la — la!
 T P M R PI

TOUCH:

- 1 Hold the child's right hand loosely in your left hand. Set the fingertips of your right hand about the child's fingers, one at a time, and delicately stroke up the finger from base to tip, then wiggle the finger a little while naming it.
- 2 Rhythmically, and one at a time, tip on the child's fingertips, starting with the pinky.

- 3 The adult's fingers dance around in the child's palm, not in the middle, but around the middle, lightly touching with the fingertips.

The adult must sense if the child would like to repeat the whole game or only the last three "trallalallas" with the "stop!" and the "done." You can also continue playing with the child's left hand, but end by playing once more with the right hand.

Children familiar with this game will like to play with the adult's hand, particularly the fast dancing.

Word use: "Tip" = light, feathery touch.

*See "Movements," page 19

4 Dan-cing fast-er, fast-er,
T P M R P I T
fast-er:
P M
Trallalallalallala! —
Trallalallalallala!
Trallalallalallala! — Stop!

5 Done.

- 4 The tempo increases, yet each fingertip touches the child's palm in rhythm until the third "faster". Then "drum" freely but in rhythm on the palm around the middle. At "Stop!" clap the child's hand lightly as if to say: "It's enough!" After each "Trallalallalallala" make a small pause.
- 5 At "Done," to calm the child, lovingly stroke his hand from wrist to fingertips. Then bend the child's fingers, cover the little fist with your own and squeeze it gently (allow yourself time). This gesture is done silently.

Zoob-a-zoob Zoob

DOOB — DOOB — DOOB — DOOB — DOOB.

ZOOB — ZOOB — ZOOB-A-ZOOB ZOOB.

AYE! — AYE! — SHOOM-SHEY.

SHOOM-SHEY!

TEXT:

- 1 Doob* — doob —
PI** R
doob — doob — doob.
M P T
- 2 Zoob — zoob —
T P
zoob-a-zoob zoob.
M R PI
- 3 Aye! — aye! —
- 4 Shoom — shey.
- 5 Shoom — shey!

TOUCH:

- 1 Hold the child's lower arm at wrist, fingers pointing up. With the tip of your pointer lightly tap on each of the child's fingernails, from pinky to thumb, in sequence.
- 2 In sequence, from thumb to pinky, pull the child's fingertips very gently.
- 3 Slide your own palm across the child's palm, from the wrist to the fingertips. Say: "Aye!" very drawn out, almost singing, two times.
- 4 Slide your hand along the child's hand starting at the wrist, at a slow "shey," causing the child's fingers to roll into a fist. Slide across rolled-in fingers to wrist.
- 5 Repeat as in 4. At the end, cover the child's fist and squeeze it lovingly and gently. Depending on the hand's size this may be done with only the sliding hand, or both hands, after carefully letting wrist go, so that the child's fist is warmly surrounded.

If the child so desires, this game can be repeated, but not longer than five minutes. You can take turns with the hands, ending with the right hand. The game can also be used as a foot-touching game, transferring the tapping and pulling to the toes. At "Aye," slide your hand along sole of foot from heel to toes, twice. At "shoom-shey," the first time, slide your hand from ankles to toes along instep of foot. At the second "shoom-shey," encircle the foot with your hands and squeeze lovingly.

*Pronunciation: "oo" as in "cook."

**See "Movements," page 19

Crawly — Crawly — Crawl

CRAWLY — CRAWLY — CRAWL —

WITH LOTS OF LEGS BOTH SHORT AND SMALL

COMES AT A CRAWL A BEETLE SMALL!

CRAWLY — CRAWLY — CRAWL —

BEETLE SMALL — BEETLE SMALL —

CRAWLS INTO ITS LEAFY NEST

AND TAKES A REST! — AND TAKES A REST!

TEXT:

1 Crawly — crawly —
craw —

2 With lots of legs both
short and small

3 Comes at a crawl a
beetle small.

4 Crawly — crawly —
craw —

5 Beetle small —
beetle small —

6 Crawls into its leafy nest.

7 And takes a rest! —
And takes a rest!

TOUCH:

1 The right hand with all its fingers is the "beetle small." It crawls from the hip onto the right thigh with very swift and light finger movements.

2 Continue crawling in a curve to the middle of the thigh.

3 Continue crawling from the middle of the thigh to the knee and remain there a short while.

4 Return crawling from up the knee to the middle of the thigh in almost a straight line.

5 Continue further back in a curve to thigh.

6 Rest left hand on your left thigh, forming a hollow place for the "leafy nest." With the right hand crawl across from the right thigh underneath the left hand. There the beetle stops.

7 The beetle sits quietly underneath the left hand. Speak very slowly, in a sing-song, letting the sound fade away.

This game can also be played as a "touching game." The hand of the adult as the "beetle small" crawls around on the child's body. The beetle can crawl into its leafy nest under the child's hand, or under his armpit, knee, chin, nape of neck, etc. Roles in this game can also be exchanged.

Naturally the left hand can also take a turn to be the beetle. However, end the game with the right hand. In the end the beetle can be rocked to sleep with a lullaby in the mood of the fifth.

Rain

*RAINING DROPS A-RUNNING
ON MY WINDOW DRUMMING:*

*DOPPA — DOPPA — DOP,
DOPPA — DOPPA — DOP!*

*DRIPPING RAINDROPS SPRINGING,
YOU CAN HEAR THEM RINGING:*

*TENG — TENG — TENG,
TENG — TENG — TENG!*

*DOWN THE PANE THEY HURRY,
DROPS OF RAIN A-FLURRY:*

*ROLLA — RILLA — ROLL,
ROLLA — RILLA — ROLL!*

*AND AGAINST THE WINDOW GOES
FLAT, QUITE FLAT, MY BABY'S NOSE.*

TEXT:

- 1 Raining drops a-running
On my window drumming:



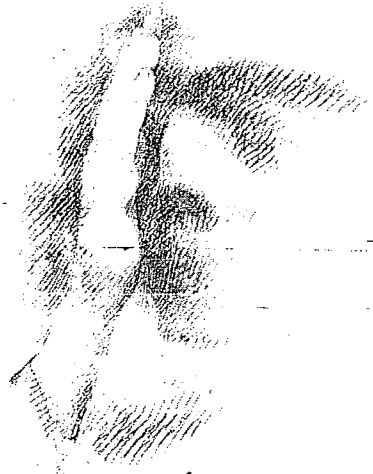
TOUCH:

- 1 Right hand: fingertips as raindrops.
Left hand: Upright palm as "window." From above, move right hand with wiggling fingers down to left palm. At "drumming," tap twice against left palm with pointertip.*

This game can also be played as a partner game. Then the child's hand is the "window" and the adult's fingers the "rain." The adult's nose is pressed "flat" against the child's hand. Parts may also be exchanged.

*See "Movements," page 19

- 2 Doppa — doppa — dop,
Doppa — doppa — dop!
- 3 Dripping raindrops
springing,
You can hear them ringing:
- 4 Teng — teng — teng,
Teng — teng — teng!
- 5 Down the pane they hurry,
Drops of rain a-flurry:
- 6 Rolla — rilla — roll,
Rolla — rilla — roll!
- 7 And against the window
goes -
- 2 Drum against left palm
with all fingertips of your
right hand. It is raining.
- 3 Movements as in 1. At
"springing," snap against left
palm with thumb and point-
er. For the second line
repeat movements, but snap
against palm at "ringing."
- 4 For each "teng," snap
against palm. You could
also alternate thumb and
middle finger with pointer
and thumb.
- 5 The fingertips of the right
hand slide gently from the
fingertips of the left hand
along the palm to the wrist,
even as far as the elbow,
twice.
- 6 Movements as in 5, but this
time in a wavy line. Move
same distance as in 5.
- 7 Move your nose toward
your upright left hand and
at "flat," touch it against
your palm, so that it is
possible to speak without
difficulty.



- 8 Flat, quite flat, my baby's
nose.
- 8 At "quite flat," press your
nose gently against palm.
Dissolve gesture, then nod at
the child with a smile, per-
haps tipping his nose gently
with your right pointer.

Wiggle — Waggle

WRIGGLE — WIGGLE — WAGGLE — TOES,
PADDY — PADDY — FOOT THAT GOES,
IN THE SOCK SLIP-SLIPPING DEEP,
SLIP-SLIPPING DEEP.

WARM, MY SWEETIE, WARM MUST KEEP.

WRIGGLE — WIGGLE — WAGGLE — TOES,
PADDY — PADDY — FOOT THAT GOES,
IN THE SOCK SLIP-SLIPPING DEEP,
SLIP-SLIPPING DEEP.

WARM, MY SWEETIE, WARM MUST KEEP.

BOOTS WE PULL ON ANYHOW.

FIRST THIS ONE: PULLA-PULL!

THEN THAT ONE: PULLA-PULL!

TIE A BOW.

FOR OUR WALK YOU'RE READY NOW.

TEXT:

- 1 Wrig-gle — wig-gle —
5 4 3 2
- 2 wag-gle — toes,
1 1
- 3 Paddy — paddy — foot
- 4 that goes,
- 5 In the sock
- 6 slip-slipping deep,

TOUCH:

- 1 Gently tip on toes, rhythmically, starting with small toe.*
- 2 Tip twice on the big toe. At "toes," touch all toes.
- 3 Holding sole in one hand, at underlined syllables pat the foot with the other hand.
- 4 Holding foot with both hands lift it slightly, then set it down.
- 5 Make a "sock" with both hands by joining wrists, edges of thumbs upward.
- 6 Slip on "sock" from the foot edges up the calf or over the knee, stretching the word "deep" accordingly.

Word use: "Tip" = light, feathery touch.

*See "Movements," page 19



7 Slip-slipping deep.

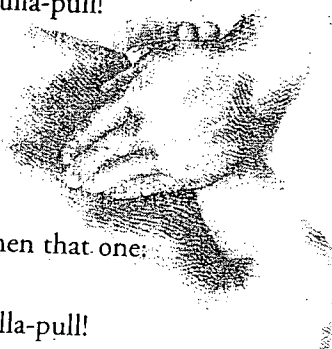
8 Warm, my sweetie, warm
must keep.

9 Wrig-gle -- wig-gle --
5 4 3 2

10 Boots we pull on anyhow.

11 First this one:

12 Pulla-pull!



13 Then that one:

14 Pulla-pull!

15 Tie a bow.

16 For our walk you're
ready now.

7 Slip "sock" on again, this
time across top of foot and
sole, up the calf or over
the knee.

8 Enclose foot with both
hands. At second "warm"
give a gentle, loving
squeeze. For a "knee-sock"
gently enclose knee with
both hands

9 Repeat for the left foot,
from 1 to 8.

10 Show the child the "boots":
Hollow hands, palms up,
held side by side.

11 Slightly raise right hand
as "boot."

12 Pull on "boot": pull right
hollow hand, covered by
left hand, under and over
the foot and at the second
"pull" pull the boot over
the heel.

13 Slightly raise left hand
as "boot".

14 Pull on the second "boot"
in two actions, too, but this
time the hollow hand is the
left one. Here the tying of
the boots may be added.

15 On each "boot" tie an
imaginary bow, first right,
then left. For buttons, zip-
pers and other closures
change the text, as in "but-
ton up" or "zip-a-zip".

16 Gently grasp each foot
with your hands simulta-
neously, then move the
feet in opposite directions
up and down and at "ready
now" end movement and
set feet down.

Doo — Pi — Does

DOO — pi — DOO — pi — DOES!***

I TIP ON YOUR TOES.

*DOO — pi — DOO — pi — DOOT!****

I TIP ON YOUR FOOT.

DOO — pi — DOO — pi — DEEL!

I TIGHTLY CLASP YOUR HEEL.

HOLD FIRMLY IN MY HAND YOUR FOOT.

DOO — pi — DOO — pi — DOOT!

TEXT:

1 Doo — pi — doo — pi
 1 2 3 4
 — does!
 5

I tip on your toes.

1 2 3 4 5

2 Doo — pi — doo — pi
 — doot!

I tip on your foot.

3 Doo — pi — doo — pi
 — deel!

4 I tightly clasp your heel.

5 Hold firmly in my hand
 your foot.

6 Doo — pi — doo — pi
 — doot!

TOUCH:

1 The child's feet can be touched one after the other or both feet simultaneously. Starting with the big toe "1" tip lightly on all toes one after the other.

2 Half as fast, tip gently from the toes to the ankle joint along top of foot.

3 Tip around the ankle to the back.

4 Lovingly hold the heel. At "heel" squeeze gently, then hold it a moment silently.

5 Position hand so that it cradles the whole sole and encloses the foot as far as possible. Again hold it a little while silently.

6 At the two syllables "doo" lightly swing the enclosed feet down rhythmically. Pronounce the "doot" slowly. Gently squeeze foot, then put it down and let go.

When touching both feet simultaneously, you can say "deet" and "feet," if you prefer.

Pronunciation note:

* "pi" as in tip.

** Rhymes with toes.

*** Rhymes with foot.

Word use: "Tip" = light, feathery touch.

Aye-a — Bye-a

*AYE-A — BYE-A — BOCKEN
YOU'LL GET A LOVING SNOCKEN.*

*AYE-A — BYE-A — BOUT,
SNICK — SNOCK — OUT.*

TEXT:

- 1 Silent
- 2 Aye-a — bye-a —
- 3 bocken
- 4 Silent
- 5 You'll get a loving
- 6 snocken.
- 7 Silent
- 8 Aye-a — bye-a —
- 9 bout,
- 10 Snick — snock —
- 11 out.

GESTURES:

- 1 With both hands, indicate a small roof above the child's head.
- 2 While speaking, very gently slide down hands along temples and cheeks until ball of hands touch lower jaw. Do this airily, hardly touching.
- 3 Press palms lightly against cheeks.
- 4 Remove hands; look at the child.
- 5 As you speak, nod and smile.
- 6 Very gently pluck both cheeks simultaneously.
- 7 As in 1.
- 8 As in 2.
- 9 As in 3.
- 10 At "snick" very gently pluck at the nose with tips of right thumb and pointer;* at "snock" with both hands very gently pluck both cheeks as in 6.
- 11 Touch palms to child's cheeks and lightly press. Alternately, while pressing cheeks pull child's head to your shoulder. Another way: Without touching cheeks, hug the child. Speak the word "out" very slowly.

The younger the child, the more sensitive he is to being touched on the head and chest! In these areas, the child is only ready to be touched at about two and a half years of age. Some small children will participate earlier. If, for example, the educator plays this game with older children or parents, the little child may also present his head and get a "present". Soon he will want to do the touching with mother.

After about age two and one half the child will distribute the "present" with joy and perseverance to all around her.

This game is the archetypal picture of tenderness! The game is introduced with the words: "I'll give you a present."

*See "Movements," page 19

Ma - Ma - Moh

MA-MA-MOH, MA-MA-MOH, GREAT, BIG TOE!

MA-MA-MOH, MA-MA-MOH, LITTLE TOE!

MA-MA-MEE, MA-MA-MEE, ROLY KNEE!*

MA-MA-MUMMY, MA-MA-MUMMY, YOUR ROUND TUMMY!

MA-MA-MOH, MA-MA-MOH, LOVE YOU SO!

MA-MA-MOH, MA-MA-MOH, LOVE YOU SOOOO!

TEXT:

1 Ma-ma-moh, ma-ma-moh,
5 4 3 2

2 great, big toe!

3 Ma-ma-moh, ma-ma-moh,
1 2 3 4

4 little toe!

5 Ma-ma-mee, ma-ma-mee,

6 roly knee!

7 Ma-ma-mummy,
ma-ma-mummy!

8 your round tummy!

9 Ma-ma-moh, ma-ma-moh,

TOUCH:

1 On underlined syllables the adult tips gently on child's toes with her fingertips. Start with small toe** (5). Continue in speech rhythm toward big toe.

2 With thumb, pointer and middle fingertips rub big toe lovingly.

3 As in 1, but start with big toe.

4 As in 2, rub little toe.

5 On underlined syllables the adult tips gently along top of foot up the leg to the knee.

6 Slowly speak the word "roly" while moving fingertips around knee. At the word "knee" cover it with your hand and pat it repeatedly.

7 Tip across thigh further up to tummy.

8 At the words "your round" stroke over child's tummy, at "tummy" rest hands on it, then pat repeatedly.

9 Tip on hands in given rhythm.

Child's position: If the child lies down or sits, then touch both sides with your hands simultaneously. If the child lies in your arms touch one side with one hand.

*Pronunciation note: roly as in roly-poly.

**See "Movements," page 19

Word use: "Tip" = light, feathery touch.

10 love you so!

11 Ma-ma-moh, ma-ma-moh,

12 love you

13 soooooo!

10 Completely cover child's hands with one of yours. At the word "so" shake it gently.

11 As in 9.

12 Open wide both your arms and smile at child.

13 Embrace child while rocking a bit to and fro.

With very sensitive children or autistic children, delete steps 12 and 13; repeat 10 instead.

Bzzzzzzz

"Jest"

Bzzzzzzzzz!

Zzzzz

Zzzzzzzzzz

Zzzzz

Zzt!

TICKLE - TICKLE - TICKLE - TICKLE!

Bzzzzzzzzz!

Zzzzz

Zzzzzzzzzz

Zzzzz

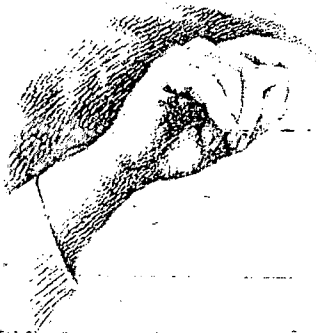
Zzt!

TICKLE - TICKLE - TICKLE - TICKLE!

Bzzzz - zzzz - zzt!

TEXT:

1 **Bzzzzzzzz!**



2 **Zzzzz**

3 **Zzzzzzzzzz**

4 **Zzzzz**

5 **Zzt!**

6 **Tickle - tickle - tickle -
tickle**

MOVEMENTS:

1 Stick pointer* out of your loosely rolled right hand as a "fly." Thumb lies lightly on loosely rolled fingers. The "fly" appears from behind your the back, flying up to about neck height.

2 Down and forward in an arc.

3 Down and left to middle.

4 Up and in a loop.

5 Straight to the back of the child's left hand.

6 With your right pointertip tickle hand lightly and delicately (fly legs). May be repeated.

Hum the "bzzzz" and "zzzz" with deep voice, swelling and decreasing. Speak the "tickle - tickle - tickle" with a high, soft voice at constant pitch:

It is important that the "fly" lands on and tickles the adult first. This helps the children to conquer their shyness and makes them wish for a visit by the "fly."

In the beginning let the "fly" come only once or at most twice to land and tickle. The child will then ask for a repeat. Later the child can show where he wants the "fly" to go, even away from his body. After a while he will let the "fly" fly, land and tickle himself with much joy and decide where it lands: by himself, by other people or objects. Go along with the child's suggestions. This

Visitor

*FLI-FLAH-FLUTTER — FLUTTER-BY -
BUTTERFLY CALLS ON MY CHILD.*

*SITS DOWN ON HER HEAD,
ON BOTH EYES AND ON HER NOSE,
THEN ON HER CHEEKS, BOTH RIGHT AND LEFT,
AND DOWN UPON HER CHIN.
AT LAST SHE GETS A KISS!*

THEN BUTTERFLY FLUTTERS AWAY:

*FLI-FLAH-FLUTTER-FLARI-EYE —
FLI-FLAH-FLUTTER-FLY —
GOOD-BYE, MY CHILD, GOOD-BYE! —*

TEXT:

- 1 Fli-flah-flutter — flutter-by-
Butterfly calls on my child.




- 2 Sits down on her head,


MOVEMENTS:

- 1 The adult's right hand is the butterfly. All fingers and thumb are tightly joined and together are moved as "wing" from the finger roots. Wrist and fingers stay quiet.

Fly-path:

"Fli-fla-flutter" 

fly in an arc to the right,
outward.

"Flutter-by." 

Fly in an arc to the left,
inward.

"Butterfly calls on my child"



Fly right, in an arc, outward
and up above the child's head.

- 2 The pointertip* is now the butterfly. The pointer protrudes from the lightly rolled fist. Touch the mentioned body parts lightly with the pointertip.

*See "Movements," page 19

3 On both eyes

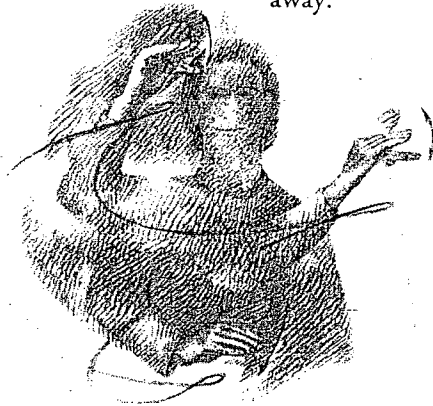
4 and on her nose,

5 Then on her cheeks, both
right and left,

6 And down upon her chin.

7 At last she gets a kiss!

8 Then butterfly flutters
away:



9 Fli-flah-flutter-flari-eye —

10 Fli-flah-flutter-fly —
Good-bye, my child,
good-bye! —

3 Touch the right eye above
the closed eyelid under-
neath the eyebrow with
right pointertip at "both"
and touch the left eye in
the same way at "eyes."

4 Sit a moment on the tip of
the nose, wiggling the fin-
gertip lightly. Speak slow-
ly: "nose."

5 The pointer "flies" up in an
arc, first to the right, then
to the left cheek, each time
touching lightly.

6 As with the nose sit a
moment and tickle lightly.
After the tickling, sit quiet
a moment.

7 At "last," move finger and
set it as "kiss" on the mid-
dle of the upper lip, press-
ing lightly.

8 Remove your hand from
the child in an arc upward,
forming again the "wing"
gesture. In the given
rhythm do the flutter
movement.

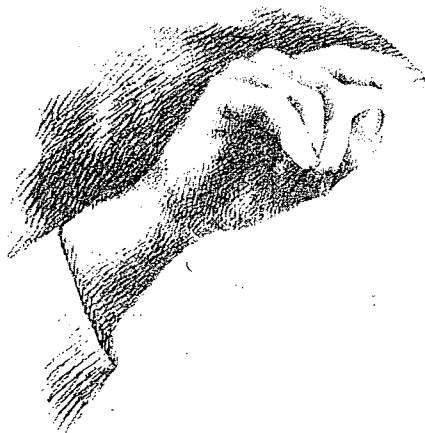
9 Continue fluttering in given
rhythm, arcs further and fur-
ther to the right, outward.

10 Fly arcs still further to the
right until at the final
"good-bye" the butterfly
flies off straight to the right.

NOTATION: ● ≈ ONE PULSATION (BASIC UNIT) | ○ ≈ ●●●●●●●●●● | ○ ≈ ●●●●●●●●●● |
 ●○ ≈ ●●●●●●●●●● | ◡ ≈ EXTEND NOTE LENGTH (FERMATA) | mmm ≈ VOICE VIBRATION
 VERY FAST, AS WHEN LAUGHING | • ≈ STACCATO | () ≈ ONE BREATH

TEXT:

1 Buzzzzzz (silent)



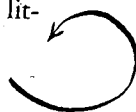
2 Buzz-buzz-buzz,

3 buzz-buzz-buzz,

4 the little beetle Burrafuzz

5 He buzzes through the air,
he does, buzz-buzz-buzz.

6 And now he buzzes, coming
close, and lands on little
Annie's nose!



7 He tickles our baby so, a
tickle, tickle with his toe.

8 Hey!

9 What is this, this tickle?

10 My baby has to

TOUCH:

1 The right, relaxed fist
(thumb rests on middle
finger) lies on your right
thigh with the pointer,*
slightly bent, sticking out.
The pointertip is the bee-
tle. At "buzzzzzz" it flies
up in an arc toward the
left and then completes a
circle back to its starting
point, without voice
accompaniment, in one
continuous movement

2 and then swings to the right.

3 Then the little beetle swings
to the left, a little higher
4 again to the right, a little
higher yet

5 and again to the left,
even higher. Then repeat 2
and 3 for "buzz-etc."

6 Now follow the shown
fly path landing on the
child's nose.

7 With your pointertip-tickle
the tip of the child's nose.

8 In a small arc the beetle flies
from the tip to the base of the
nose. At "Hey," make your
voice vibrate.

9 With fingertip, very lightly
tickle the base of the child's
nose, barely touching.

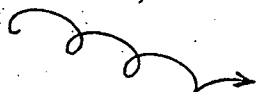
10 In a small arc the beetle flies
back to the nose tip, sitting
down at "giggle."

*See "Movements," page 19

11 gi-gi-gi-gi-gle.

12 Hachoo!

13 Then tumbles Burrafuzz
three times through the
air, he does,



14 And flies away with buzz-
buzz-buzz, buzz-buzz-buzz,
buzz-buzz-buzz!

15 Bye-bye! My little Burra-
fuzz! Bye-bye! — Bye-bye!

11 Because the child giggles
the beetle does not succeed
in landing on the nose tip.
Tap at the nose three times
with your pointertip and
flie off again in a little arc.

12 The beetle lands and tickles.
Then through the sneezing
it is flung up at "choo!"

13 The beetle flies the
shown path.

14 Starting at the word, "fly,"
move off in a straight line
upward and out to the right.

15 When your hand has
moved to the end of your
reach change from "flying"
to waving.

Ba - Ba - Bor

BA-BA-BOR! — SHUT THE DOOR!

BA-BA-BOUT! — PEEP-OUT!

BA-BA-BOR! — SHUT THE DOOR!

BA-BA-BOUT! — PEEP OUT!

BA-BA-BOR! — SHUT THE DOOR!

BA-BA-BAA! — THERE YOU ARE!

THERE YOU ARE, MY CHILD, THERE YOU ARE!

TEXT:

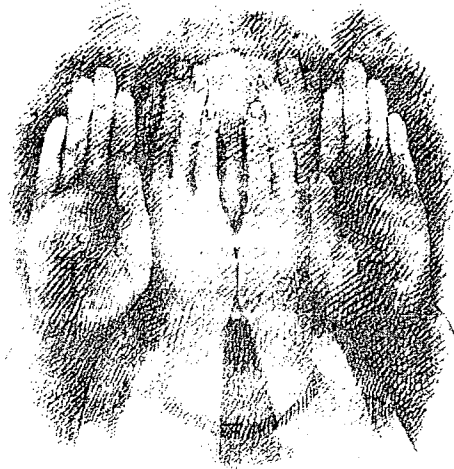
TOUCH:

- A The player makes the movements to another
- B The player makes the movements to himself

With a small child the adult should do the gestures to herself until the child wishes to be touched.

The game of disappearing -

1 Ba-ba-bor!



2 Shut the door!

3 Ba-ba-bout!

4 Peep out!

5 Ba-ba-bor!

6 Shut the door!

7 Ba-ba-bout!

8 Peep out!

9 Ba-ba-bor! — Shut the door!

10 Ba-ba-baa!

11 There you are!

12 There you are, my child,

13 there you are!

1 Move hands together from the side toward the middle until the face is covered. The face should be barely touched, only slightly on the forehead with fingertips. If the game is played on the child, the edges of the pinkies* touch the child's cheeks. If you play on yourself, the thumb edges touch your cheeks. Keep fingers loose, so that some light can shine through. Speak the sound "bor" slowly, stretching "boh-h-hr."

2 Hold hands quietly across face. Stretch the "oo" in door to "doh-h-hr."

3 Carefully open hands like shutters at a window. The pinky edge (thumb edge) continues to touch the cheek.

4 Nod and smile at the child.

5 Same as 1.

6 Same as 2.

7 Same as 3.

8 Same as 4.

9 Same as 1 and 2.

10 Open hands wide enough that they stand to either side of the head, palms toward audience.

11 In this "openness" nod to the child happily. Pronounce "ah-h-re" long.

12 Lay hands together before breastbone. Hold there.

13 If you touch yourself, smilingly nod to the child, tap on his nose or hug him. If you touch the child, only smile and nod.

reappearing is played by most children at a certain age. Even when mother (or the child himself) only covers the eyes with her hand, the child is effectively "gone."

It would be wrong if the adult would correct the child: "but you are not gone." The adult must play along. He must affirm the child's intent of "not wanting to be there." Anything else would be a misunderstanding of the situation. To be able to disappear and reappear is part of a healthy development in the child's life experience. It is the foundation of consciousness of freedom in later life.

*See "Movements," page 19

Soft as Down

SOFT AS DOWN

ON YOUR CROWN.

SOFT AS DOWN

ON YOUR CROWN.

CRAWLY — CRAWLY — CRAWLY — CRIP.

ZIP — ZIP!

CRAWLY — CRAWLY — CRAWLY — CRIP.

ZIP — ZIP!

TEXT:

1 Soft as down on
your crown.

2 Soft as down on
your crown.

3 Crawly — crawly —
crawly — crip.

4 Zip — zip!

5 Crawly — crawly —
crawly — crip.

6 Zip — zip!

Further play variations:

7 Crawly — crawly —
crawly — crip.

8 Zip — zip!

9 Crawly — crawly —
crawly — crip.

10 Zip — zip!

HAND MOVEMENTS:

1 With the fingertips of both hands stroke very gently from the hairline (forehead) through the child's hair to the crown of the head barely touching the child's skin. All fingers wiggle lightly.

2 Same gentle movement as in 1, from the head's crown to the hairline in the nape of the neck.

3 Light tickling with fingertips in the nape of the neck up to the ears.

4 With the tips of thumbs and pointers* pull lightly, simultaneously on both ear lobes.

5 With fingertips, tickle neck under chin.

6 as in 4.

7 Light tickling with fingertips from the ears down to the shoulders.

8 as in 4, but pull at shoulders.

9 Light tickling with fingertips from shoulders to elbows.

10 As in 4, but pull elbows.

*See "Movements," page 19

- | | |
|---|--|
| <p>11 Crawly — crawly —
crawly — crip.</p> <p>12 Zip — zip!</p> <p>13 Crawly — crawly —
crawly — crip.</p>
<p>14 Zip — zip!</p> <p>15 Crawly — crawly —
crawly — crip.</p> <p>16 Zip — zip!</p>
<p>17 Crawly — crawly —
crawly — crip.</p> <p>18 Zip — zip!</p>
<p>19 Aye!</p> | <p>11 Tickle down from elbows to the hands (fingers).</p> <p>12 As in 4, but pull on fingers.</p> <p>13 Turn child around so that mother is behind child; or mother steps behind child. Lightly tickle with fingertips from the back of the head to the nape of the neck.</p> <p>14 As in 4, but pull at neck.</p> <p>15 Lightly tickle with fingertips from neck to shoulder blades.</p> <p>16 As in 4, but pull at shoulder blades.</p> <p>17 Lightly tickle with fingertips from shoulder blades down to child's bottom.</p> <p>18 As in 4, but pull lightly at bottom. Then lay your hands, fingertips pointing down, for a moment on the child's bottom.</p> <p>19 With flat hands, fingertips up, move down back from neck to bottom, very cautiously. Do everything in a calming way, speaking in a sing-song. All finger touches must be very gentle as if a layer of air is between you and the child's body.</p> |
|---|--|

Drop — Drop — Droppeli

DROP — DROP — DROPELI

ON YOUR TOPPELI!

DROP — DROP — DROPELI

ON YOUR NOSE!

DROP — DROP — DROPELI

ON YOUR TOES!

DROP — DROP — DROPELI

WET ALL GOES! —

TEXT:

- 1 Drop — drop — droppeli
on your toppeli!
- 2 Silent movement
- 3 Drop — drop — droppeli
on your nose
- 4
- 5 Silent movement
- 6 Drop — drop — droppeli
on your toes!
- 7
- 8 Silent movement
- 9 Drop — drop — droppeli
- 10 Wet — wet —
wet all goes! —

GESTURES:

- 1 Lift arms high above head, elbows not completely stretched through. Palms face in the direction to the audience and are slightly tilted down. While fingers are constantly moving (fingertips are the “rain drops”) move hands down to head and at the word “toppeli” touch head gently with fingertips.
- 2 Lift hands slowly to same position as in 1.
- 3 As in 1, let it “rain.”
- 4 At “nose,” touch it gently with fingertips. Stretch out the word “nose.”
- 5 Lift hands up slowly.
- 6 As in 1 and 3, let it “rain.”
- 7 At “toes,” touch toes gently with fingertips. Stretch word “toes.”
- 8 Lift hands slowly.
- 9 As in 1, let it “rain.”
- 10 At “wet,” starting with head, let it “rain down” all along the body, including

If the child sits on your lap hold her with one arm and let it “rain” with the other hand, that is, only with one hand.

The following play, “Rubbing Down,” is an excellent complementary game in two ways:

I Rain made the child wet, therefore she must be rubbed dry.

II “Rubbing down” complements the very gentle touches of this game with strong, hearty ones. The child can feel herself joyfully and announces her comfort with happy shouts.

arms and hands (gentle
touch with fingertips)
repeating the word: "wet"
till you have arrived at the
toes. 10 can be repeated,
but then, starting with the
head, let it "rain down"
the back.

Rubbing Down

RUBBA-RUBBA-RUBBA-ROWN,

I AM RUBBING BABY DOWN.

RUBBA-RUBBA-RUBBA-ROWN.

RUBBA-RUBBA-RUBBA-ROWN.

RUBBING DOWN MY BABY SWEET,

MUST BE DRY FROM HEAD TO FEET.

RUBBA-RUBBA-RUBBA-ROWN,

I AM RUBBING BABY DOWN.

IS ALL DRY?

FEET AND LEGS — THE BELLY ROUND —

HANDS AND ARMS — EARS AND NOSE —

HEAD — AND BACK ALL UP AND DOWN? —

DRY IS ALL! AND ALL IS DRY!

I TAKE MY BABY IN MY ARM

AND HOLD HER WUMMA-WUMMA-WARM!

TEXT:

1 Rubba-rubba-rubba-rown,
I am rubbing baby down.
Rubba-rubba-rubba-rown.
Rubba-rubba-rubba-rown.
Rubbing down my baby
sweet,
Must be dry from head to
feet.
Rubba-rubba-rubba-rown,
I am rubbing baby down.

2 Is all dry?

GESTURES:

- 1 With your palms, rub the body of the child while reciting the verse rhythmically. Rub the various parts of the body in sequence. As you move from one part of the body to another, a small pause should occur. Generally speaking, the children love to be rubbed, even energetically. The adult, however, needs to be very aware how the child feels on a particular day, for what he enjoys one day may make him feel uncomfortable the next.
- 2 Stop and ask: Is all dry?

Perhaps, during the checking, the child may say that one part is not yet dry and wants it rubbed again. Then rub again saying, "Rubba-rubba-rubba-rown, I again will rub it down. So - now it's dry."

The "Rubbing Down" game can of course be played independently, without the rain game; "Drop-Drop-Droppeli," after washing or bathing or a real rain drenching, using a towel. Children who would otherwise object, will often allow themselves to be rubbed down energetically with this rhythmic verse. If you hold the child in your arm on your lap, rub down with one hand.

3 Feet and legs — the belly
round —
Hands and arms — ears
and nose —
Head — and back all up
and down? —

4 Dry is all! And all is dry!

5 I take my baby in my arm

6 And hold her wumma-
wumma-warm!

3 Touch the parts of the
body named in sequence
to check if they are dry.
Each time nod approving-
ly. Touch gently, caressing-
ly. After the energetic,
enlivening rubbing the
child needs to experience a
comforting touch. End
the game slowly.

4 Look at the child and
affirm; nod at the
word "dry."

5 Hug baby.

6 Rock baby to and fro in
your arms for a while.

Round

ROUND — ROUND — ROUND, ALL, ALL ROUND.

BABY MINE IS SOUND.

SOUND, SOUND!

TEXT:

1 Round —



2 round —

3 round,

4 all,

5 all

6 round.

7 Ba-

8 by

9 mine

10 is

11 sound.

12 Sound,

13 sound!

TOUCH:

1 Enclose the child's head lovingly with your own hands.

2 Lay hands about the child's shoulders.

3 Now lay hands on the child's tummy & pat a little.

4 Lays hands on the child's knees.

5 Now put your hands on the child's calves and presses energetically.

6 Finally, put your hands on the child's bottom and pat lightly.

7 As in 1: head.

8 As in 2: shoulders.

9 As in 3: tummy.

10 As in 4: knees.

11 As in 5: calves.

12 As in 6: bottom.

13 Pat bottom twice or hug child in your arms.

PARTNER GAMES



Dreaming of Snowing — of Snow

IT'S TIME THAT I TO BED MUST GO

TO SLEEP AND DREAM

OF SNOWING - OF SNOW!

HOW, IN MY DREAM, SNOWFLAKES LIGHT

FLOAT TO EARTH IN DARK OF NIGHT:

DOB! —

DOB! - DOB! —

DOB! - NOW HERE.

DOB! - NOW THERE.

DOB! - DOB! EVERYWHERE.

DOB! - DOB! FEATHER LIGHT.

DOB! - DOB! A DREAM AT NIGHT.

MOTHER STROKES HER BABY SWEET:

"SLEEP QUICKLY, DEAREST, GO TO SLEEP.

MY BABY DEAR, TO SLEEP YOU MUST GO,

THEN YOU CAN DREAM OF SNOWING - OF SNOW!" —

Directions for playing as hand gesture game:

(The adult plays the game on her own body).

TEXT:

1 It's time that I to bed must go



2 To sleep and dream
Of snowing — of snow.

GESTURES:

1 Rest left cheek on joined palms, head slightly bent (symbolic gesture for sleeping) while rocking toward left with upper body.

2 With same gesture rock lightly to and fro, right, left, right.

This game can be played in two ways: in one version the adult demonstrates all hand gestures with and on her own body, so that the child can play along imitatively. In the other possible version the adult does the movements on the child, and the game becomes a touch game.

If the child has never experienced a touch game, the game "Dreaming of Snowing — of Snow" should only be played after the child is familiar with smaller, simpler caresses, such as "Aye-a - bye-a bocken" or "Ma-ma-moh."

3 How, in my dream,
snowflakes light
Float to earth in dark of
night:

4

Dob!

Dob! — Dob!

Dob! — now here.

Dob! — now there.

Dob! — Dob!

everywhere.

Dob! — Dob!

feather light.

Dob! — Dob!

a dream at night.

5 Mother strokes her baby
sweet:

3 Lift both hands (palms facing front). As all fingers move lightly and airily, move hands slowly down to head. It is snowing!

* Make this movement twice, touching on the head with your fingers at "light" and at "night."

4 With fingertips take turns touching body right and left very gently, barely perceptibly. It is important that the "b" at the end of "dob" sounds as a "b," not as a "p."

Touch forehead with your right fingertips.

Touch right cheek with right, left cheek with left fingertips.

Touch nose, with right hand, afterwards hand makes an arc into the air. Touch chin, with right hand, then again an arc in the air.

Tap very lightly below collarbone, first right, then left.

Now tap right and left in the breastbone region.

Tap right and left in the chest region.

Tap right and left in the stomach region.

Tap right and left in the navel region.

Tap right and left in the lower belly region. — After a small pause continue:

5 With right hand gently stroke down left arm from shoulder to fingertips.

- 6 "Sleep quickly, dearest, go to sleep.
- 7 My baby dear, to sleep you must go,
- 8 Then you can dream



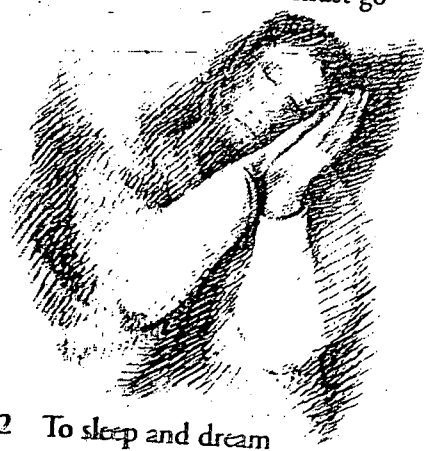
- 6 With left hand stroke down right arm.
- 7 With both hands at the same time stroke down head-temples-cheeks-chin.
- 8 Join hands and make symbolic gesture for sleeping.

- 9 of snowing — of snow!"
- 9 Rock to and fro as in 2.

Directions for playing as touch game:
(The movements and touches are now carried out on the child).

TEXT:

- 1 My baby dear to bed must go



- 2 To sleep and dream
Of snowing - of snow.

GESTURES

Beginning: The child is put to bed.

- 1 Rest your left cheek on joined palms, head slightly bent (symbolic gesture for sleeping) while rocking toward left with your upper body.
- 2 With same gesture rock lightly to and fro, right, left, right.

¹ Alternate beginning with corresponding text variances:

A The child already (ill) lies in bed (The movements are done by the adult with both hands).

- 1 In her bed to sleep must go
- 2 My child and dream of snowing - of snow.

B The adult holds the child in arm or on her lap (all movements and touches are done with one hand).

- 1 In (on) my arm (lap) to sleep must go
- 2 My child and dream of

3 How, in her dream,
snowflakes light
Float to earth in dark
of night.

4 Dob! - Dob! (Continue
with text as in 4, Self-
touching Game)

5 Mother strokes her baby
sweet:
"Sleep quickly, dearest, go
to sleep.

6 My baby dear, to sleep
you must go,

7 Then you can dream of
snowing - of snow."

8 Dob!

3 The movements for "snow-
ing" are done in the same
way as explained in the
self-touching game at 3,
depending on the situation
with one or two hands.

4 As in the self-touching
game, 4, touch child's
body very gently with fin-
gertips at the points
described, with one or two
hands, as the situation
requires. If you have the
impression that it benefits
the child, or if the child
asks for more, you can add
more touches along with
"dob," for example: knees
and feet, or shoulders,
elbows and hands.

5 Again, according to the sit-
uation, touch the child
with both hands at the
same time or only with
one hand: stroke twice
from shoulders across
arms, once per line of text.

6 Stroke from head across
temples and cheeks down
to the chin, at the same
time with both hands or
with one hand only.

7 Hold the child's face very
lightly in both hands or
only one hand.

8 Touch tip of nose very
lightly. Rest hand gently
on head or cheek for a
short while.

snowing - of snow.

C The child sits across from
the adult (again the adult
can make the movement and
touches with both hands):

1 I play that you to bed
must go

2 To sleep and dream of
snowing - of snow,

1 We play that now to bed.
we go

2 And sleep and dream of
snowing - of snow.

The touches must be very
gentle; they represent snow
flakes, not rain drops. If the
child lies covered in bed, the
adult can perform the touches
on the coverlet. The child will
still perceive them. The move-
ments should be very slow to
give the experience of floating.

Glitz — Glitz and Thaws Away

SNOWFLAKES ARE FLOATING FROM HEAVEN FREE
SOFTLY DOWN ON LAND AND SEA.

ONE LANDS ON MY HEAD! LOOK! - I SAY
GOES GLITZ — GLITZ AND THAWS AWAY.

SNOWFLAKES ARE FLOATING FROM HEAVEN FREE
SOFTLY DOWN ON LAND AND SEA.

ONE LANDS ON MY CHEST! LOOK - I SAY
GOES GLITZ — GLITZ AND THAWS AWAY.

SNOWFLAKES ARE FLOATING FROM HEAVEN FREE
SOFTLY DOWN ON LAND AND SEA.

ONE LANDS ON MY KNEE! LOOK! - I SAY
GOES GLITZ — GLITZ AND THAWS AWAY.

SNOWFLAKES ARE FLOATING FROM HEAVEN FREE
SOFTLY DOWN ON LAND AND SEA.

ONE LANDS ON MY HAND! LOOK! - I SAY
GOES GLITZ — GLITZ AND THAWS AWAY.

SNOWFLAKES ARE FLOATING FROM HEAVEN FREE
SOFTLY DOWN ON LAND AND SEA.

ONE LANDS ON MY NOSE! LOOK! - I SAY
GOES GLITZ — GLITZ AND THAWS AWAY.

SNOWFLAKES ARE FLOATING FROM HEAVEN FREE
SOFTLY DOWN ON LAND AND SEA.

DOWN TO THE EARTH THE SNOWFLAKES FLY
AND THERE THEY LIE.

TEXT:

- 1 Snowflakes are floating
from heaven free
Softly down on land and
sea.

GESTURES:

- 1 - Both hands are snowflakes.
Each hand, fingers and
thumb loosely bent, palm
down, form a little para-
chute. Move parallel hands
down, airily, in little arcs
up and down and to and

Include any ideas the chil-
dren volunteer on where else
the snowflake lands.

This game can also be played
as a partner game. Then
change the text: "One lands
on your head!"

2 One lands on my head!



3 Look! — I say

4 Goes glitz — glitz



5 and thaws away.

fro. Start movement as high as forehead moving down to middle of chest.

2 The right hand (little parachute) is now the "one snowflake" rising on the word "one" slowly vertically above the head. Speak slowly. Slowly the snowflake floats down again and at the word "head" the snowflake, now as a loose fist, touches down on the head on the thumb.

3 Without wrinkling forehead look in the snowflake's direction.

4 Spread out fingers of the right hand twice toward the audience.

5 On the side of the thumb let the loose fist glide from head to temple and down the cheek.

6 Snowflakes are floating...
etc.

7 One lands on... etc.

8 Down to the earth the
snowflakes fly

9 And there they lie.

6 For the refrain use move-
ments described in 1.

7 Again use only the right
hand for the snowflake. In
sequence it lands on chest,
knee, hand and nose.
When it thaws, glide the
loose fist down from the
described place for a bit.
Allow yourself time.

8 Hands now move in
snowflake gesture to thigh
or to the floor. Let hands lie
loosely on thighs or floor.

9 Look at them for a while,
then continue with an
affirmative nod.

Boom and Botch

*BOOM AND BOTCH AND
 WOOM AND WATCH AND
 BOB AND BAW AND
 HERE AND DAW AND
 TRALLALALLALALLALA!
 AND HOOH AND MOO
 AND OPP AND TOO! — YEA!*

TEXT:

- 1 Boom and

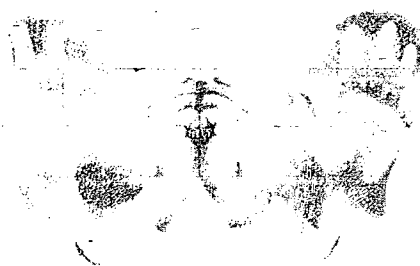


- 2 Botch and

- 3 Woom and

- 4 Watch and

- 5 Bob and Baw and



- 6 Here and

- 7 Daw and

MOVEMENTS:

- 1 With both fists (thumbs on the outside) thump lightly and springily on thighs.

- 2 Lightly & springily clap hands.

- 3 With flat hands (fingertips forward) wipe energetically forward along thighs, from legs to knees.

- 4 and backwards again.

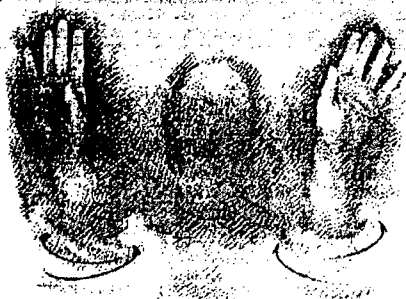
- 5 Springily clap together fists (upright, with fingers rolled in. Thumbs lie on the rolled-in pointers*). At the slow "Baw" turn fists while opening hands wide (fingers splayed) so one sees the palms. Hold a while.

- 6 With fingertips of both hands tip against chest (height of breast bone).

- 7 With hands (palms down) point far ahead without overstretching.

*See "Movements," page 19

8 Hallelalalalala! — and



8 Turn lifted hands in and out.

9 Hooh and

9 Hold hands beside mouth as a "megaphone" without touching. Call "Hooh" slowly, not too loud.

10 Moo and

10 With pinkies touching lay hands together in front of your mouth and call into them a deep "moo."

11 Opp and

11 Open arms as for a hug.



12 Too! —

12 Cross hands over chest, right hand across left. For children older than five years you can let your fingers disappear, the right hand under the left armpit, the left hand under the right armpit.



13 — Yea! —

13 Move hands down in a small arc. Lay them flat on thighs after an affirmative nod at the word "yea." Sit quietly for a while.

VERSES FOR BABES IN ARMS

These verses are meant for the very small child. Mother or Father holds the child and stands, for instance, at the window, on the veranda, in the garden or even in a park or in the woods. Hold the child with one arm, leaving the other free to carry out the gestures and motions.

As early as possible, children should be led to perceive natural sounds around them. It is especially important in the city, or in a household with the noises of machinery, that the child's ear be attuned to the voices of nature. The joy that the child feels when looking up to the stars or hearing the song of the birds disposes her toward a feeling of gratitude later in life. It develops the capacity to receive comfort, for example, through hearing bird-song in difficult life situations. Love for the earth is developed and with it the need to guard and protect it.



A Little Bird Sits in a Tree

A LITTLE BIRD SITS IN A TREE

TOO SMALL, TOO SMALL FOR YOU TO SEE.

BUT WE ALL HEAR IT CALL!

CHEEP-CHEEEEP! — CHEEP-CHEEEEP! — CHEEP-CHEEEEP!

IT SINGS: HEAR! — HEAR!

CHEEP-CHEEEEP! — CHEEP-CHEEEEP! —

"LITTLE ONE, YOU ARE MY DEAR!"

TEXT:

- 1 A little bird sits in a tree
- 2 Too small, too small for
you to see.
- 3 But we all hear it call!
- 4 Cheep-cheeeep! —
Cheep-cheeeep! —
Cheep-cheeeep!
- 5 It sings. Hear! — Hear!
- 6 Cheep-cheeeep! — Cheep
cheeeep!
"Little one, You are my
dear!"

PLAY DIRECTIONS:

- 1 Point to the tree.
- 2 Touch forehead with your
hand, looking for the
birdie in the tree branches.
- 3 Hold your hand to
your ear and listen for
the singing.
- 4 Thumb and pointer*
touch each other as beak.
The other fingers are
rolled in. Open the beak
at the "ee" of the word
"cheep" and shut it again
at "p" of the word "cheep."
- 5 Listen, as in 3.
- 6 Again open and shut beak
in speech rhythm.

Ending: Stroke the child's
cheek lovingly or press his
head against you while saying:
"And mine, too."

*See "Movements," page 19

My Heart Beats:

"Bum — Bum — Bum!"

Father or Mother may hold the child lovingly in arm and softly speak to her the following text:

I HOLD YOU IN MY ARM;

YOU LIE THERE SOFT AND WARM.

UPON MY HEART YOUR HEAD YOU LAY —

"BUM - BUM - BUM!", YOU HEAR IT SAY.

LISTEN NOW, MY LITTLE DOVE:

"BUM — BUM — BUM!", SO SOUNDS

MY LOVE."

"BUM — BUM — BUM!", SO SOUNDS

MY LOVE."

In Father's Arm

Mother sits with the child in her arms, Father stands behind them embracing them both.

Mother speaks the verse:

FATHER ENFOLDS US IN HIS ARM;

WITH HIS HAND HOLDS BABY SURE.

BOTH MOTHER AND HER BABY FINE —

IN HIS EMBRACE MAY FEEL SECURE.

IN FATHER'S ARM

IT IS SO WARM!

LULLABIES

Rocking

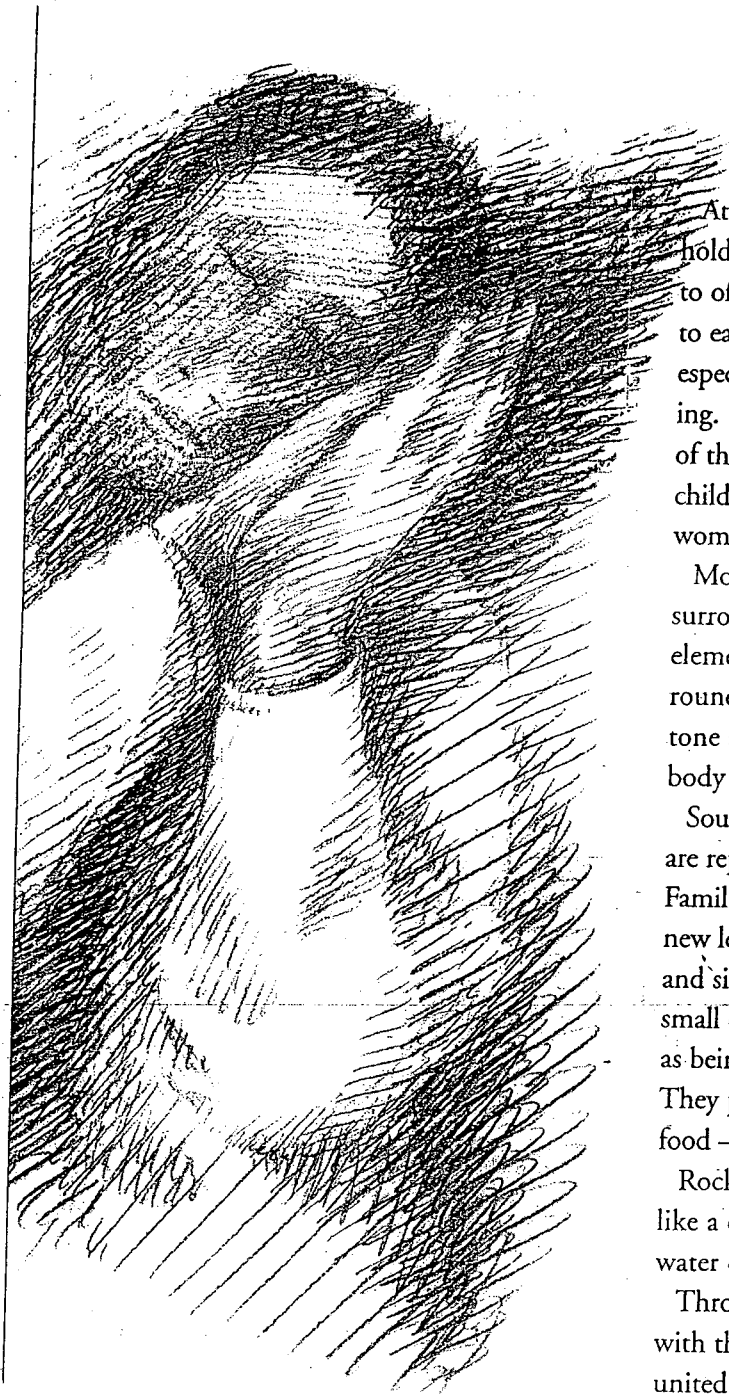
At the Loom of Time

When a mother her baby is rocking,
See through the window the moon

shining clear —

And when heaven the earth is loving,
That's when a mother rocks her baby dear.

Gottfried Wolters



At birth, the child enters the space where gravity holds sway, and we are called upon again and again to offer for his or her well-being on the hard road to earth existence, the feeling of weightlessness. An especially good and effective means for this is rocking. To be rocked is in some degree a continuation of the feeling of rocking and being carried that the child experienced while yet unborn in the mother's womb as she walked the earth.

Moreover we need to remember that the child, surrounded and carried before birth in the watery element within the placenta, feels afterwards surrounded by air — the new element that carries tone and sound to the ear, indeed to the whole body structure.

Sounds, muffled to perception within the womb, are replaced by the experience of clear tones. Familiar sounds from the womb are reborn on a new level in the mother's singing. Thus rocking and singing belong together. There is nothing that small children, and also bigger ones, are so fond of as being rocked while being hummed or sung to. They prosper as though fed an especially nutritious food — a heavenly food.

Rocking, with the sound of voice and speech, is like a delicious nourishment. It is the bread and water of life that we bring the children.

Through the mother's voice the child is united with the world. Just as before birth the child was united with the mother by the umbilical cord, so after birth it is in large measure the mother's voice, so to speak a voice cord, that now unites the child

with the mother, and through her with living on earth, where he wants to develop.

This bond is established in an especially intimate and profound way when the mother sings as she rocks. This is evidenced through countless lullabies. Every era has recognized the child's need for rocking. Cradles and rocking-chairs were built and hammocks strung, yet nothing is so well-suited, so protective and enfolding as mother's lap or father's arm. The warmth of bodily contact is of great significance. Above all it is the place where the child lies at the mother's heart, hearing her heartbeat not only with his ear, but with his entire organism. Just as in the uterus before birth, after birth the child feels most protected in his mother's lap. (The noted author of children's books, Jakob Streit, tells that in Switzerland the common expression describing a harmonious, well balanced person is that as a child he was "well-rocked.")

To have a newborn swim in water in order to give the feeling of weightlessness, as in the amniotic fluid, or to play tapes to the child of the sounds of circulation and heartbeat heard within the mother's body, is not what the child needs after he is born. Even though the child may be calmed by such an appeal to its prenatal memories, we need to be aware that this is a return to a part of life already overcome, already outgrown. A new approach needs to be found and given for the present and future form of being in order to fit the new bodily expectations. Electronic media don't meet this need.¹ In order to satisfy the child's bodily needs, it is important throughout the first seven years, but especially in the first three years, to make possible the healthy formation of the body as the basis for the development of soul and mind.

On mother's lap, the child rests on his mother's heart. In the lullabies he feels the heartbeat on a higher level through well-formed speech and poetic rhythm. The constant repetition of similarities in the stress of speech and the experience of pulsation in song evokes a feeling of security within the child. Through rhyme, trust is strengthened. When at the

end of two lines two syllables harmonize in the same sound, this fact is experienced throughout the whole body. It is like the fulfillment of a joyful expectation, for one can count on its recurring every time. This develops confidence. Literal meaning doesn't matter; it is the harmony or sound in its balancing effect that counts. To meet artistically formed speech in lullabies is to know security on a higher level. Speech is spiritual reality. In meeting it the child feels the presence of lap and enveloping protection, a home, as it were, transformed into a higher being.

A child is a person who needs to and wants to grow up; he needs a protected space in which to develop while being shielded from the adult world. This is especially true regarding the music the child hears. At birth the harmony of the spheres had to be left behind, yet the music of the planets still resounds within. A reflection can be found here on earth in music created by human beings. The child under the age of seven can experience only a small part of the full range of the twelve-tone series of intervals of the fifth. This smaller range is called the "mood of the fifth" with central tone A. The child can be active within this "tonal space" in a beneficial way, as in it he still lives closely connected with the cosmos. By way of this tonal space a "safe enclosure" is formed wherein the child can rest as in the lap of the stars. It is an unclouded, emotion-free space of security, lifted out of all earthly unrest, comparable to our experience when, gazing at ancient icons with their gold background, we may feel ourselves embraced by the warm glow as in a veil of light that surrounds and protects us. It is important to consider all this when composing the melodies for lullabies.

When one becomes fully aware of how very much the child is exposed to conventional contemporary music, one should feel called upon to provide as often and as much as possible a different kind of tonal space, a sort of "protected realm," for the beginning of life's sojourn on earth.

Whoever wants to know the full blossom and wholesome fruit cannot get around providing for

the plant a healthy, strengthening soil for it to take root and grow. For that reason, what is here presented is intended to be a "model" of lullabies for voice as well as for instruments such as those provided by Choroï, tuned in fifths with central tone A. These songs have proven themselves over decades at home, in kindergartens and orphanages, as well as in workshops with mother and child groups in rhythmic-musically formed game-

units. The rest periods embedded in the games were felt to have profound healing qualities. It is hoped that both the songs and the use of elementary Choroï instruments will stimulate parents, teachers, curative educators and others in the healing professions to choose and try out whatever fits their own situations, at the same time encouraging them to create their own melodies and texts in the same sense as those presented here.

¹See "Tonal Quality of Electronic Apparatus," page 80

The Experience of Rhythm in the First Seven Years of Childhood

The feeling of rhythm in the first seven years is fundamental, based on pulsation. Pulsation is the initial element, the germinal cell of all rhythmic activity. It is the constant repetition of what is similar, yet not identical. Pulsation is the basic beat, oriented to the heartbeat, dividing the stream of time.

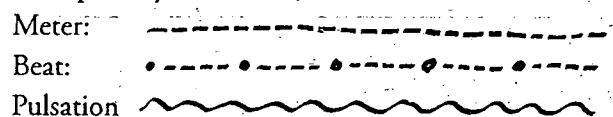
Pulsation has two aspects: it is the polarity between stress and relief, impulse and relaxation (usually denoted as "pause" or "rest"), in which something decisive occurs, namely the preparation for another impulse. The heartbeat also has two parts: a polarity of expansion and contraction (systole and diastole); in the same way, breathing has its polarity of exhalation and inhalation. Like pulse and breathing, pulsation is variable in tempo; like these it has an elastic ability to adjust and can become slower or faster, thus working as an enlivening element in time's flow. Pulsation forms the basis for all ordering of time.

In spite of the action of its movement, there is nothing merely mechanical about pulsation. It has nothing to do with the usual time counting music teachers use to accustom their pupils to a regular tempo, often with the well-known mechanical metronome as its basis. This mechanical metrical tempo measurement is a linear, non-living rate per second in which the "beat" is hammered out, partitioning, but carrying no

forward movement such as one finds in the stress of pulsation. Through the metrical time-measure, all living streaming and breathing is destroyed. It has a deadly effect on all musical execution.

The precision of pulsation is different from that of the machine. It responds not to mechanical laws, but to those of life. Therefore it is not fixed, or monotonous; it is elastic in its constant alternation between phases of stress and relief.

Graphically illustrated:



In the first seven years of life, the blood circulation and breathing only gradually become coordinated. A rhythmic relationship only slowly becomes established and stable. (This process actually only comes to its final equilibrium around the ninth year of life.) For this reason, one should spare children in this stage of life the rule of measure, beat, and fixed note value, for these are a harmful, disturbing, even destructive interference for the child.

Movement, speech and song should be brought to the child as pulsating activity in support of the building up of the bodily organism and its functions. This especially concerns the lullabies.

Mood Of The Fifth With Central Tone A

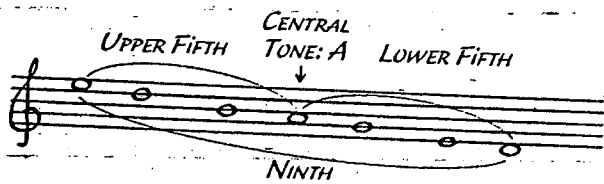
Pentatonic melodies can only move in a swinging motion around a central tone. They float, without a stressed beginning and without tending toward a resolved end. They expand in a spiral or in increasing struggle and constantly swing back within their own boundaries. They play with tones and are intoning play.

Fritz Jöde

Mood of the fifth with central tone A corresponds to the cosmic experience of the child in the first seven years, who still is at one with the world and does not yet feel a polarity between it and himself. This musical mode forms a protective shelter in which the child can feel secure.

Mood of the fifth signifies unity with the cosmos, in which heavens and earth are yet united. It means being in harmony with a divine center.

It is a tonal space of optimal balance. All tones of the upper and lower fifth intervals are equally far removed from the central tone A. The entire space comprises not an octave but a ninth-interval in which everything is in balance.



*Pentatonic mood of the fifth
(original ancient Greek form) with central tone A*

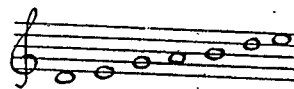
The diatonic scale has a different structure: there are two centers. Contrast is established between the fundamental tone and its octave. Half-tones, minor and major thirds give rise to minor and major modes with their respective feminine and masculine characters. From this springs the phenomenon of duality with the world, contrasting with the unity achieved

through the mood of the fifth. In the songs for the first seven years of life, this duality should not yet be broached.

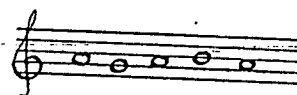
The entrance of the third, major and minor, makes it possible for the human being to come to know his inner life, to comprehend himself within his feeling. This offers the possibility of imposing limits on oneself, which represents progress in development. It is not hard to see how harm can ensue if the tendency for self-limitation is promoted in a child, for whom unity with the world is the needed basis for healthy development.

In the lullabies this need of the children is fully and entirely considered. According to manifold experience, the exclusive presentation of mood of the fifth motifs and melodies, brings about a profound recovery and healing from the harmful influences to which the child is exposed in his or her surroundings.

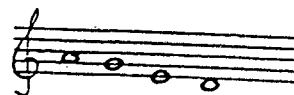
Mood of the fifth -- tonal space:



with the central tone A in its play about this central tone,

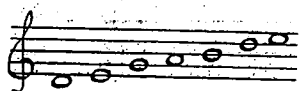


approximates the sound-gesture of rocking and brings about a dreaming, floating state of consciousness in the child. Sinking into the lower fifth interval

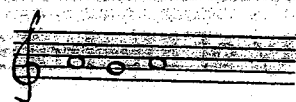


supports exhalation, yet allows return to the central A without too much heaviness, allowing freedom.

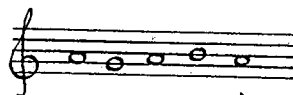
The experience of a light, floating sensation is supported by an upward climbing line:



in order to avoid "floating away," a gravitational counterpoise is given through final return to central tone A



or through a play in second intervals around the central tone:



Carrying out the Games with Children whose Behavior is Disturbed

One thing must be noted. Whatever is offered to the children in the lullabies in mood of the fifth with central tone A is a gift to us from the spirit world, given creative form.

What works spiritually in speech and body gestures is something into which children, but also adults, can immerse themselves as into a healing bath. There are both children and grown-ups who live in this as in their life-element and thus prosper. Others only enter in haltingly, and some may even refuse to enter.

In that case: Patience! Those who don't make it are basically very unhappy, for they would really be only too glad to participate, but life and environment have already placed many barriers and hindrances in their way which one must carefully dismantle and help place in order. That is just what takes place through these songs in the mood of the fifth, which through rhythm and tune carry the ordering element of the creative world (activity of the stars) to the child.

It is essential not to let oneself become irritated by the destructive misbehavior of these upset children, who most especially need this help. Don't regard these difficulties as disturbances; instead, avoid reacting angrily. We must be filled with

deep compassion for children so strongly traumatized by their environment; only one thought should motivate us, namely to help them find again their way to the healing spring from which they have been cut off.

Have no expectations; do not in any way preconceive what the child is expected or required to do. Let the child sit quietly or play somewhere by him- or herself. On the other hand, always carry the child in your consciousness throughout the whole process. There will be moments in which the child's attention is caught, when he may even come over and want to participate in what you are doing. Cymbals, Choroi harp or flute may be the lure. The child listens to the gentle tone and clings to its caress. Increasingly he or she is drawn into what is being done, and child and adult can gradually relax. It is really like a release from shackles.

People working together must lend each other strength in sustaining this approach in order for it to eventually bear fruit. The problems will recede, maybe even be solved. A peacefulness enters that fills both child and adult with joy and thanksgiving, and gives strength to solve the next problem.

Tonal Quality of Electronic Apparatus

The question of using electronic apparatus for sound production and reproduction answers itself when the following is considered:

What is lacking for the child in media experience is the encounter with the "I" or self of another human being. There also is no human "you to you" relationship on the psychological or soul level or bodily contact on the physical level. The child knows no real security. As an example, one mother's report follows:

A child, sitting on his mother's lap, had always had a bedtime story told and was rocked while mother sang a lullaby. On his fourth birthday he was given a compact disc with good-night stories and lullabies. The mother, wanting to give her child more varied bedtime fare, hoped secretly to save herself some time. Thereafter she played the disc for her child to go to sleep by. Soon, however, the initial interest of the child waned, and he asked mother to sit with him and sing and tell stories. The mother, on the other hand, failed to understand, thinking the stories and songs on the compact disc were told and sung much better than she could do it, and even had instrumental accompaniment!

The child meanwhile insisted on rejecting all that and retained his fervent wish for his mother to sit and sing and rock him. After much questioning: "Oh, but why? What's the reason?" finally he said: "The disc doesn't have a lap!" The child was going away empty-handed from his bodily expectations. He was being given "stones for bread." His soul's hunger for tenderness was not being satisfied by the CD.

As to the tonal quality and sound transmitted by such apparatus, attention needs to be paid to the fact that one is faced with an illusion. This is explained in the following citation from Ernst Marti's book, *The Etheric*.

"Today's acoustic theory does not take 'tone ether' into account. It is convinced that tone is produced solely by physical-mechanical factors; a string of defined weight, length and tension, and a finger to pluck it; a bell of definite material and configuration, with a clapper to strike it; etc. Only purely physical facts. This view became the main reason for the materialistic conception of sense perception. Physically generated and transmitted air waves were thought to be both cause and essence of tone. From this beginning, our entire perceived world was declared to be the result of wave motion and nothing but wave motion.

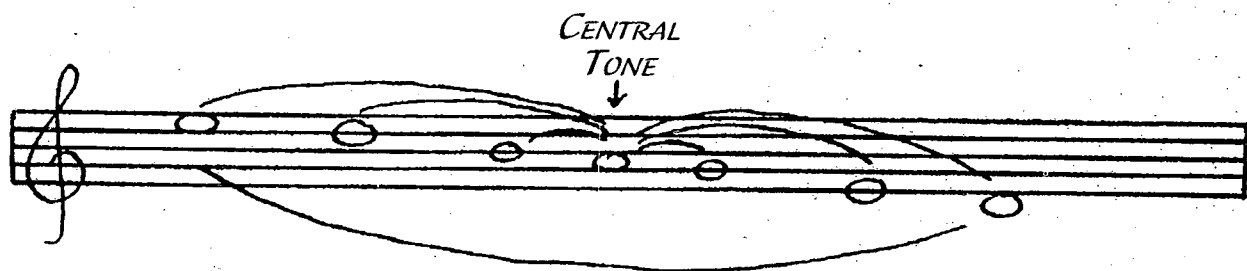
"This notion is fundamentally incorrect! Rudolf Steiner pointed out the error of this theory in his introduction to Goethe's writings on natural science. He explained the actual relation of physical air vibration to tone as an etheric effect. Vibrations are present in the physical world. They make it possible for the tone-ether, itself super-sensible, to enter into the sensible world and be perceived as tone. Without vibrations there is no tone! We do not hear vibrations but the related tone ether, expressed in the quality of a particular tone, such as A or D for example.

"Thus it is possible for us human beings to produce vibrations in order for a tone to ensue. That is an ability which shows us human beings our responsibility for the tonality within the world if we become aware of it. Vibration is the body of the tone, in which the tone-ether works. Just consider the difference in tone's body if it is produced by the breath through a flute, or through an electronic organ or a radio. One can see how different the tonal quali-

ty is, and thus how different its effect upon the world."¹

And I should like to add: And above all its effect on small children. Those fine ears are still so close to their creator; they still hear the sound of the heavens. This connection to the cosmos should be maintained as long as possible in order that the chil-

dren continue to hear in tones and sounds the sound of the starry world, undiminished through electrical manipulation that makes a connection to the cosmos difficult or impossible. At this stage of life, we should bring to the children the protective care given even in our industrial society to young plants so that they remain directly connected to the etheric stream of life.



♀ 4 ☾ ● ♄ ♀ 4
 MERCURY JUPITER MOON SUN SATURN MERCURY JUPITER

¹ Ernst Marti: *The Etheric — Eine Erweiterung der Naturwissenschaft durch Anthroposophie*; published by Irmgard Rossmann, Dornach, Switzerland, 1994.

The Practice of Singing

It needs to be mentioned that the adult should approach the child very carefully with lullabies and melodic motifs. Singing should be *sotto voce* without vibrato. The tone glides on the breath stream, surrounding rather than gripping the child. The rocking movement and the singing of the words must be embedded in a pulsating flow.¹ The singing is not meant to impress, but to form a shelter into which the child can nestle. To do this, all sentimentality and emphasis on the textual meaning need to be avoided. The flow of sound is to be given

objectively, making possible the feeling of cosmic order.

Tuning the voice

If one is not sure of being able to sing an A freely by ear, one may avail oneself of one of the Choroï instruments: interval flute, brass tone bar, kinderharp. Calmly play the tone A to the children, then humming or singing "la-la," let the tone continue. Singing the tone A to the children is essential; it engages them in the tonality and provides the needed basis for singing.

¹ See "The Experience of Rhythm," p. 77

General Remarks on Notation

The central tone A referred to is the A above middle C. The notes do not represent fixed note values based on measurable time lengths. They are meant as memory aids for the melodies. Sing freely, following the motion of language and movement, not being necessarily bound by long or short notes or time-beat. The flow of speech determines the rhythmic and dynamic movement.

○ ≈ a basic unit: the pulsation oriented to the heartbeat, in the streaming, swinging musical flow, without a time-beat indicated by stress or firmly bound to note length.

Singing should follow the rhythm of speech, calm, possibly slowing at the end. In playing instruments as well, follow a free rhythm in the melodies, giving emphasis where the text asks for it.

The tempo, whether sung or played on an instrument, is determined not only by the song's character, but also depends on the situation in which it is sung or played. If previous play has been lively, start by picking up the song somewhat faster, gradually leading into a calm mood. If already calm, one can start slower. With restless or nervous children, a faster basic tempo is needed than for calm natured children. Parents and care-givers must develop a fine sensibility in order to accommodate each individual situation or possibility. That means: practice — practice — practice!

In the singing of lullabies to a child in the first seven years the same holds true as in the rest of life. Parents and caregivers must above all prepare themselves, in order to "be" that which they want to present to the children. Then the child can imitate and breathe along with that which leads to calmness. We need to be aware of, and should joyfully accept, our responsibility. Having the children become, to use the Swiss folk expression "well-rocked," is well worth the effort needed on our part to develop and perfect new capacities.

A ≈ central tone

○ ≈ one pulsation

○ ≈ ○ ○

○ ≈ ○ ○ ○

○ ≈ ○ ○ ○ ○

○ ≈ ○ ○ ○ ○ ○ ○

○ ≈ ○ ○ ○ ○ ○ ○ ○ ○

○ ≈ ○

○ ≈ ○ ○ or ○

∨ ≈ rest ≈ ○

∨∨ ≈ ○ ○

⌒ ≈ hold longer (fermata)

⋮ ≈ repeat

◊ ≈ staccato

∫ ≈ accent

— ≈ tie

⌒ ≈ phrase

↺ ↻ ≈ rock, swing

~~~~ ≈ die out

~~~~ ≈ sound out longer

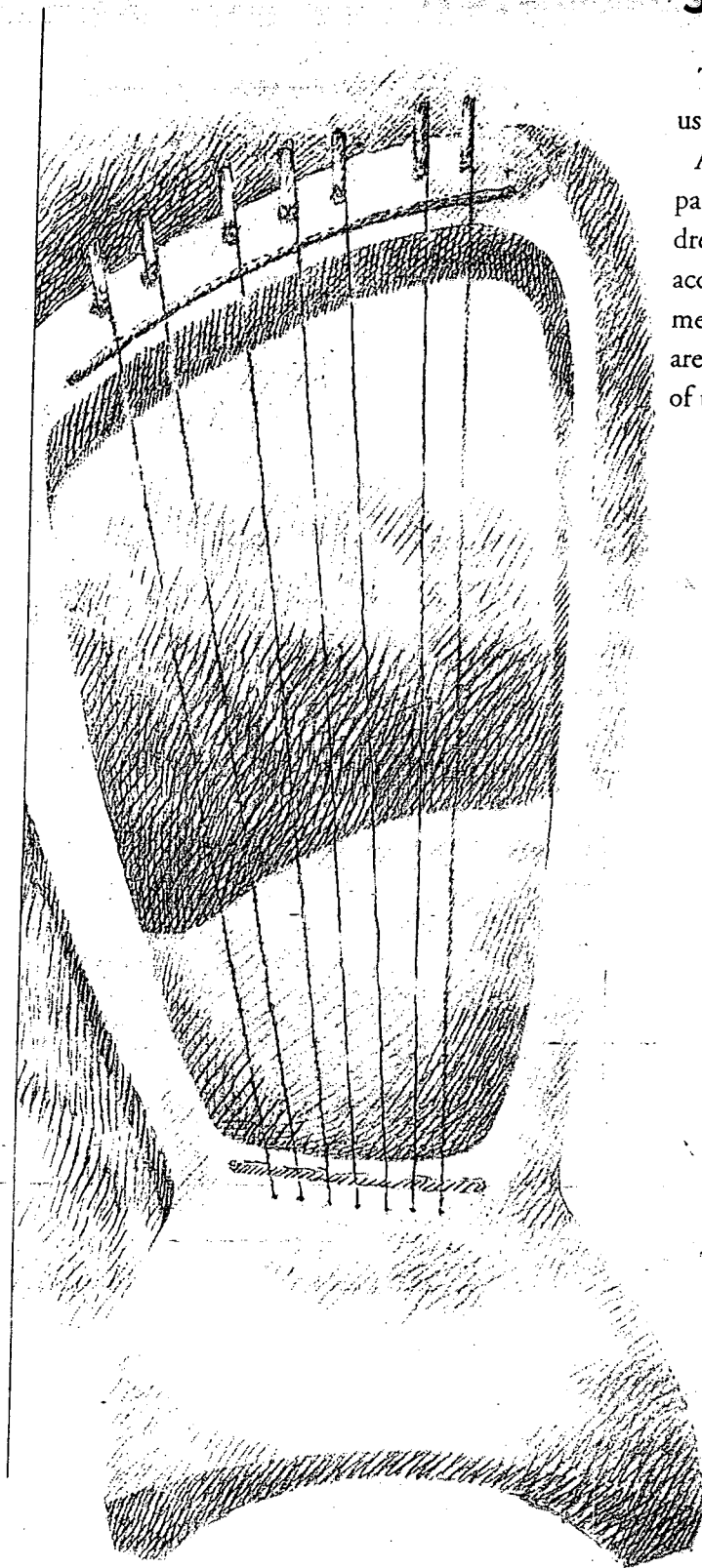
↗ ↘ ≈ arpeggio

SONGS FOR CHILDREN

The lullabies and songs for quiet time can be used in many play situations.

After lively circle games, a period of rest accompanied by a lullaby brings harmony into the children's play. Songs for quiet time may also be accompanied on single stringed or metal instruments or by hand gestures. Various possibilities are suggested for the following songs by insertion of the key letters a - e next to the song title.

- a = suitable for rest pauses within a game
- b = also intended for Choroi flute
- c = to play or accompany on kinder harp
- d = to accompany with metal instruments
- e = with hand gestures



Rocka-Rocka-Bye-A

QUIETLY SWINGING (ALLA BREVE)

TEXT AND MELODY: WILMA ELLERSIEK

ROCK-A-ROCK-A - BYE-A, ROCK-A-ROCK-A - EY-A, SO I ROCK MY CHILD.

SOFT-LY, SOFT-LY I SING TOO FOR MY BA - BY, SOO-SOO - SOO,

SOO - SOO - SOO, SOO - SOO - SOO, SOO - SOO - SOO, SOO - SOO - SOO,

SOO - OO - SOO - OO - SOO OO SOO - OO - SOO - OO - SOO OO

SOO - SOO - SOO OO SOO - SOO - SOO OO

NOTATION: ○ ≈ A SLOW PULSATION (BASIC UNIT) | ○ ○ ≈ ○ FOR A SLOW PULSATION TWO NOTES IN A MIDDLE TEMPO | ○ ≈ ○ ○ | ○ ○ ≈ ○ ○ ○ ○ | ~ ≈ SOUND. OUT LONGER | ~ ~ ~ ≈ LET IT DIE OUT, AT THE SAME TIME SLOWER AND SOFTER | ~ ≈ ONE BREATH | ↶ ↷ ≈ ROCKING

*INSTEAD OF "I" ONE CAN NAME THE PERSON WHO ROCKS THE BABY. FOR EXAMPLE: "MOTHER ROCKS HER CHILD"

Evening Wind

GENTLY LULLING TO SLEEP (ALLA BREVE)

TEXT AND MELODY: WILMA ELLERSIEK

COMES THE EVE-NING WIND SO MILD; ROCKS MY LIT-TLE FLOW-ER CHILD.*

MM-MM-MM-MM - MMM, MM-MM-MM-MM-MMM. ROCKS MY LIT-TLE FLOW-ER CHILD.

FLOW-ER CHILD SLEEPS TIGHT. MM-MM-MM-MM-MMM, MM-MM-MM-MM - MMM,

MMM - MMM - MMM.

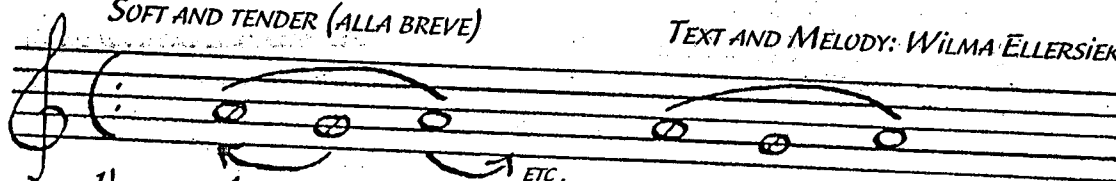
*INSTEAD OF "FLOWER CHILD" ONE CAN SING "DEAREST LITTLE CHILD," OR ONE CAN NAME VARIOUS ANIMALS: "BEETLE CHILD, BIRDIE CHILD" ETC.

NOTATION: ○ ≈ A SLOW PULSATION (BASIC UNIT) | ●● ≈ ○ FOR A SLOW PULSATION TWO NOTES IN A MIDDLE TEMPO | ○ ≈ ○○ | ○○ ≈ ○○○○ | ~ ≈ EXTEND THE SOUND | ~~~~~ ≈ LET IT DIE OUT, AT THE SAME TIME SLOWER AND SOFTER | ~ ≈ ONE BREATH | ↺ ↻ ≈ ROCKING

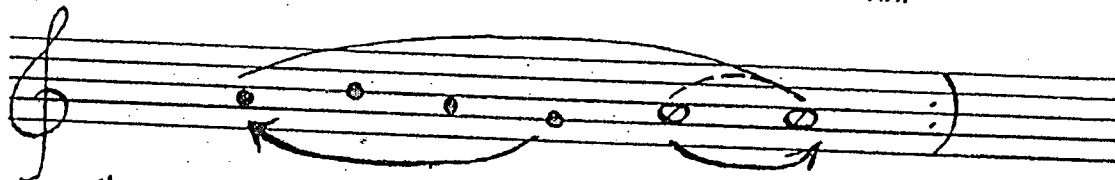
Father Rocks His Baby

SOFT AND TENDER (ALLA BREVE)

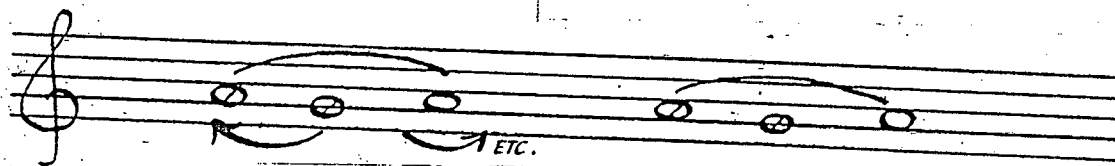
TEXT AND MELODY: WILMA ELLERSIEK



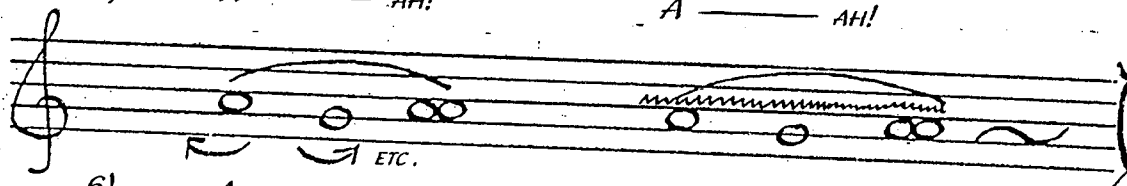
- | | | | | | | | |
|----|---|-------|-----|------|---|-------|-----|
| 1) | A | _____ | AH! | ETC. | A | _____ | AH! |
| 2) | A | _____ | AH! | | A | _____ | AH! |
| 3) | A | _____ | AH! | | A | _____ | AH! |
| 4) | A | _____ | AH! | | A | _____ | AH! |
| 5) | A | _____ | AH! | | A | _____ | AH! |



- | | | |
|----|------------------------------|-------------------------------|
| 1) | ROCKS THE WIND THE TREE | ROCKS THE TREE THE BIRD - ie. |
| 2) | ROCKS THE BROOK THE BOAT | AND WHO ROCKS MY BA - BY? |
| 3) | FA - THER ROCKS HIS BA - BY, | AS THE BROOK THE BOAT |
| 4) | AS THE TREE THE BIRD - ie. | AS THE WIND THE TREE |
| 5) | SO HE ROCKS HIS BA - BY | TILL SHE FALLS A - SLEEP |



- | | | | | | | |
|----|---|-------|-----|---|-------|-----|
| 6) | A | _____ | AH! | A | _____ | AH! |
|----|---|-------|-----|---|-------|-----|



- | | | | | | | |
|----|---|-------|-----|---|-------|-----|
| 6) | A | _____ | AH! | A | _____ | AH! |
|----|---|-------|-----|---|-------|-----|

NOTATION: $\circ \approx$ ONE SLOW PULSATION (BASIC UNIT) | $\circ \circ \approx \circ$ FOR A SLOW PULSATION TWO NOTES IN A MIDDLE TEMPO | $\circ \approx \circ \circ$ | $\infty \approx \circ \circ \circ \circ$
 (: :) \approx REPEAT | \sim \approx SOUND OUT LONGER | $~~~~~$ \approx DYING OUT, AT THE SAME TIME GROWING SLOWER AND SOFTER | \frown \approx ONE BREATH | \curvearrowright \approx ROCKING

Shoo! — Off to Bed

LIVELY

TEXT AND MELODY: WILMA ELLERSIEK

FRESH TO - MOR - ROW WHO NOW SLEEP,

QUICK LIKE FISH - ES IN THE DEEP

HAPPI - LY SING AS BIRD - IES DO,

THERE - FORE, SHOO! TO BED WITH YOU!

NOTATION: ○ ≈ A PULSATION (BASIC UNIT) | ∅ ≈ ○○ | √ ≈ ● REST | v ≈ STRESS
| • ≈ SHORT (STACCATO) | — ≈

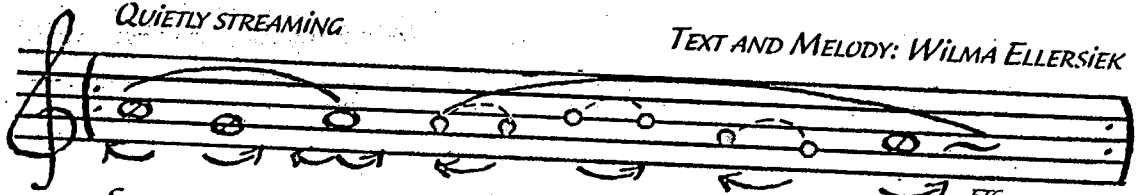
This song is very suitable to prepare the child to go to bed, undress, wash, etc.

As a friendly, musical encouragement it has often been helpful in situations when the children don't want to stop their play.

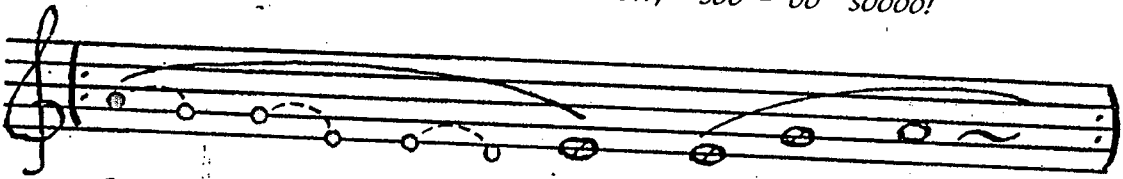
Rest — Diddledoo (a, b)

QUIETLY STREAMING

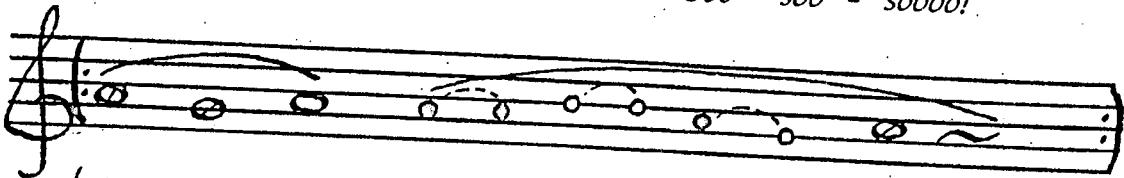
TEXT AND MELODY: WILMA ELLERSIEK



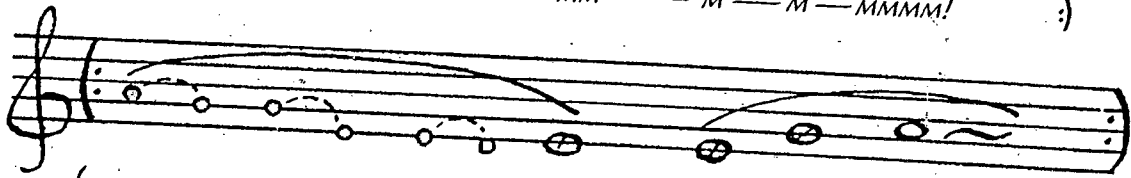
Soo - soo - soooo! CHILD-REN ALL ARE RES - TING TOO! ETC.
 Soo - soo - soooo! CLOSE THEIR EYES NOW, soo - oo soooo!



CHILD-REN ALL ARE REST - ING TOO! Soo - soo - soooo!
 CLOSE THEIR EYES NOW, soo - oo - soooo! Soo - soo - soooo!



(: *M — M — MMM! Mm — Mm — M — M — MMMM! :)



(: Mm — Mm — MMM — Mm — M — MMMM! :)

(*M=HUMMING, BREATH PHRASING AS MARKED)

-NOTATION: - o ≈ ONE PULSATION (BASIC UNIT) / oo ≈ o / oooo ≈ o
 (: :) ≈ REPEAT | () ≈ ONE BREATH | ↔ ≈ ROCKING | ~ ≈ LET IT DIE OUT

Through the year "Rest-diddledoo" accompanies many periods of rest. It is a basic gesture of exhaling. It is important that the tone lightly glides along on the breath stream, whether it is sung, hummed or played on the flute.

Particularly at the end of a phrase the tone must remain suspended, so that it is not oppressive.

The tempo of this song depends on the preceding play situation. Sing faster after a lively play-

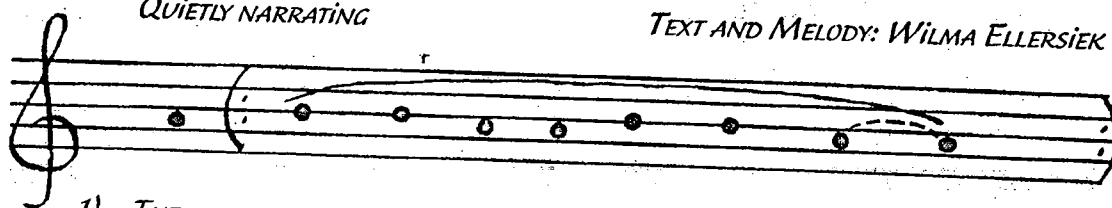
time than after a quiet one. We have to adjust. If the song was started in a lively way slow the tempo down a bit during singing.

When "Rest-diddledoo" is played on the pentatonic Choroí flute, all short notes are either tied or slurred; (dotted ties). Each note is not attacked separately; just add a gentle increase in the breath stream.

While Moon and Stars are Shining

QUIETLY NARRATING

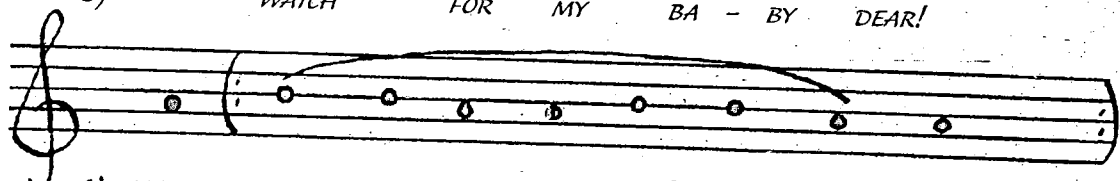
TEXT AND MELODY: WILMA ELLERSIEK



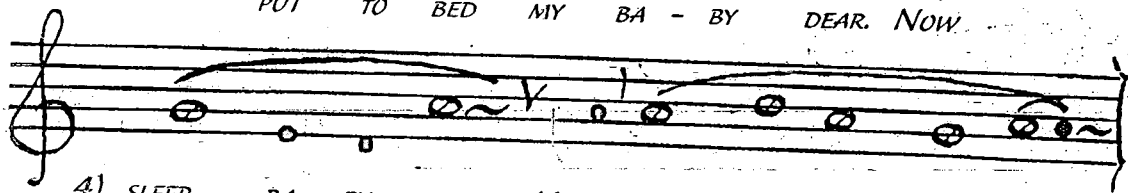
- 1) THE MOON STANDS IN THE HEAV - ENS FREE
LOOK - ING DOWN ON LAND AND SEA, SHE
- 2) THE STARS STAND IN THE HEAV - ENS FREE
LOOK - ING DOWN ON LAND AND SEA, THEY
- 3) FOR ALL THE NIGHT IN DARK - NESS DEEP
MOON AND STARS THEIR WARD DO KEEP, THEY



- 1) SHINES ON MY BA - BY DEAR!
- 2) GLEAM FOR MY BA - BY DEAR!
- 3) WATCH FOR MY BA - BY DEAR!



- 4) WHILE MOON AND STARS ARE SHIN - ING CLEAR I
PUT TO BED MY BA - BY DEAR. NOW



- 4) SLEEP, BA - BY SLEEP. NOW SLEEP, — NOW SLEEP, — NOW SLEEP!

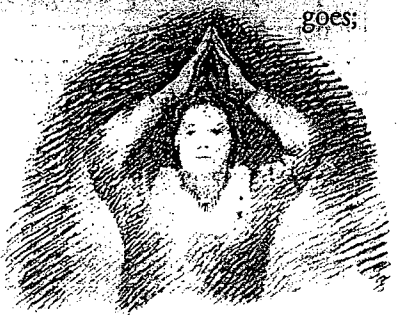
NOTATION: ● ≈ ONE PULSATION (BASIC UNIT) | ○ ≈ ○○ | ○ ≈ ○○○ | ○ ≈ ○○○○
 ~ ≈ HOLD LONGER | (: :) ≈ REPEAT | V ≈ BRAKE | ~~~~~ ≈ DYING OUT, AT THE SAME TIME
 GROWING SLOWER AND SOFTER | () ≈ ONE BREATH

This song is intended for the very young child once he has discovered the moon and later the stars.

As you carry him in your arms, first sing only Verse 1 about the moon followed by Verse 3 ("the silver moon her ward does keep"); change in Verse

4 ("while silver moon is shining clear...") Later, one can add Verse 2. One can sing the song also without Verse 4. Parents must adjust to individual situations and make their selection accordingly. Of course older children also enjoy being carried in arms and sung to like this before being put to bed.

2 On his trip the sandman goes;



2 Lift hands to show a tassel cap on your head. Make a small bow to the front, then back. Sing the word "goes" a little more slowly.

3 Tap - tap - tap - tap - tap - tap - tap - tap -

3 Tap with pointertips on thighs and move forward (to knee) in speech rhythm, taking turns right and left.

4 Slips through garden



4 With palms together move hands forward with a little spring. Spread hands apart, one next to the other (palms down) to show a garden.

5 and the house;



5 Move hands together above head. Fingertips touch to show a "roof." Hold a moment.

6 Scatters all his dreams about,
Scatters all his dreams about.



6 Take hands down, (palms down) moving them outward horizontally while wiggling fingers lightly and loosely, slowly and with care. Move hands up to shoulder height as in 5.

ple instruments instead of the voice can be use.

CYMBALS

For B1; with lifted forearms hold cymbals next to each other at chest height and after a gentle stroke make the following movement:



When the sound has completely died down, repeat stroke and gesture.

For B2 use initial posture as above, strike even more softly and make arc only shoulder high, but further forward toward the middle.

Repeat three times. Every new stroke is softer and leads into absolute silence. After the last "touch" of the cymbals lift them only lightly, no more arc and let the sound die out completely.

For parts B1 and B2 one can also use metal sound tubes, glockenspiel, or a triangle. At * in the music strike the triangle: on the tone A above, on the tone D below. At the text word "scatters," move the rod

7 *silent movement*

8 La — la — la — la — la
— la — la — aa.
M — m — m — m — m —
m — m — mm



9 La — la — laaa. —
Mm — mm — mmm.

10 *silent movement*

7 Lift both hands together
above head.

8 At the sounds "la - la," etc.,
lower hands to stomach
height with light steady fin-
ger movements. At the
sound "M - m" etc. move
hands upward and inward
in a small arc while holding
fingers still. Let it die away.
Repeat 7 and 8.

9 Move hands outward in
two arcs with only a few
finger movements. At
"laaa" move hands in a
small arc inward and lower
without finger movement.
Hold a moment. Repeat
for "Mm - mm" etc.

10 Let hands sink on thighs.
To show the dreams float-
ing down, the hand ges-
tures must be very "airy."

quickly in the top triangle cor-
ner. At the text word
"dreams," let the sound die
down.

Tired is My Baby (b, c)

GENTLY LULLING TO SLEEP

TEXT AND MELODY: WILMA ELLERSIEK

TIR - ED is MY BA - BY DEAR, -- SLIPS BE - TWEEN THE COV - ERS HERE;

IN HER BED FEELS SAFE - LY GUARD - ED, DEEP - LY SLEEPS TILL MORN - ING'S START - ED.

SOO - soo - soo - soo! EYES ARE CLOS - ING TOO

SOO - oo - soo - oo - soo - oo - soo! soo - soo - soo!

SOO - oo - soo - oo - soo - oo - soo! soo - soo - soo!

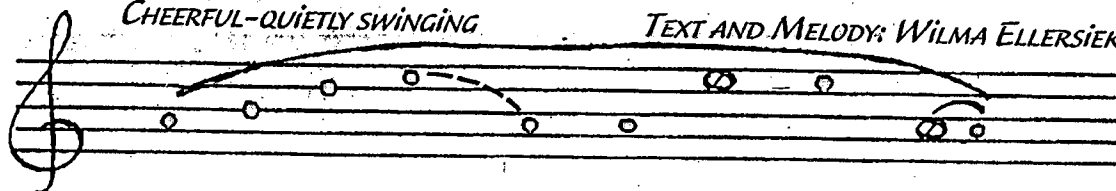
ENDING: FOR VOICE OR INSTRUMENTS

NOTATION: ○ ≈ ONE PULSATION (BASIC UNIT) | ⊙ ≈ ○ ○ | ⊙ ≈ ○ ○ ○ ○
 ~ ≈ SLUR | ~ ≈ SOUND OUT LONGER | ~ ≈ DYING OUT AT THE SAME TIME
 GROWING SLOWER AND SOFTER | ~ ≈ ONE BREATH | ↻ ≈ ROCKING

All the Dear Stars (a, e)

CHEERFUL-QUIETLY SWINGING

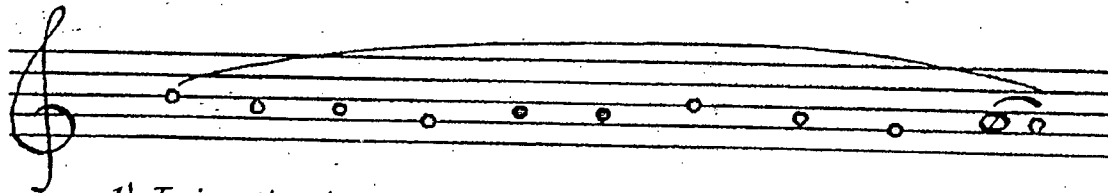
TEXT AND MELODY: WILMA ELLERSIEK



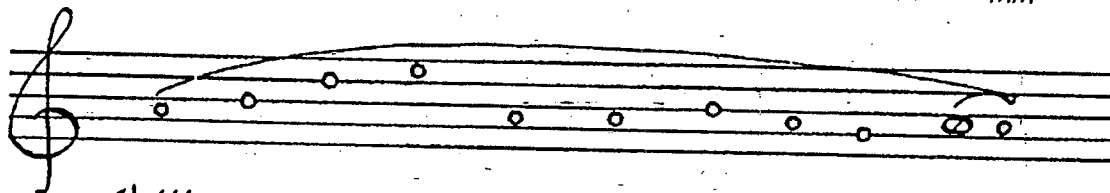
- 1) ALL THE DEAR STARS IN THE HEAV - ENS FREE,
- 2) ALL THE DEAR STARS THEIR WATCH DO KEEP,
- 3) LA LA LA LA LA LA LA LA LA LA



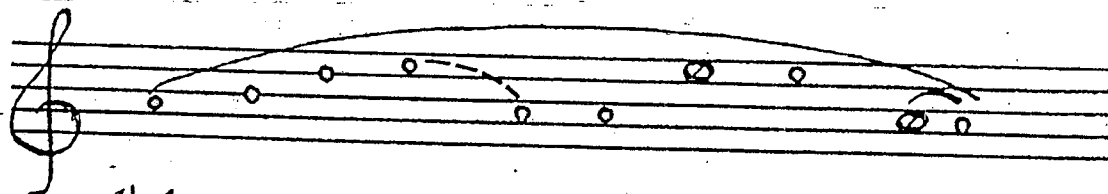
- 1) DOWN THEY ARE GAZ - ING ON LAND AND SEA.
- 2) WHILE I AM ROCK - ING BA - BY TO SLEEP,
- 3) LA LA LA LA LA LA LA LA LA LA



- 1) TWIN-KLING IN DARK - NESS WITH SHIM - MER - ING RAY,
- 2) SHIN - ING AND - BLINK - ING WITH SIL - VER - Y LIGHT,
- 3) MM MM MM MM MM MM MM MM MM MM



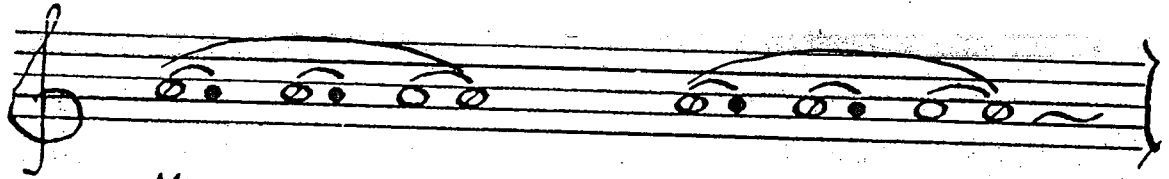
- 1) WHO CAN, DEAR STARS, WHO YOUR NUM-BERS CAN SAY?
- 2) WAVE FROM A - BOVE IN THE HEAV-ENS: "GOOD NIGHT!"
- 3) MM MM MM MM MM MM MM MM MM MM



- 1) ALL THE DEAR STARS IN THE HEAV - ENS FREE,
- 2) ALL THE DEAR STARS THEIR WATCH DO KEEP,
- 3) LA LA LA LA LA LA LA LA LA LA



1) DOWN THEY ARE GAZ - ING ON LAND AND SEA.
 2) WHILE I AM ROCK - ING SA - SI TO SLEEP.
 3) LA LA LA LA LA LA LA LA LA LA



Mm MM MMM - MM MM MMM - !

NOTATION: • ≈ ONE PULSATION (BASIC UNIT) | ○ ≈ ○ ○ ○ | ○ ≈ ○ ○ ○ | ○ ○ ≈
 ○ ○ ○ ○ ○ | ~ ≈ SOUND OUT LONGER | ~ ≈ ONE BREATH

TEXT:

1 All the dear stars in the heavens free,

TOUCH:

1 Hands with fingers spread wide (stars) are lifted slantingly above head. At "heavens" hold them still.



2 Down they are gazing on land and sea.

2 Slanting forward move hands down a little, holding them still again at "on land and sea."

In the winter when it darkens early so that at bedtime the stars are already shining in the sky, Mother can stand by the window with her child on her arm, sing this song and accompany it with a few appropriate gestures with her free hand. The movements should be subtle, leaving the child free to experience being protected not only by humans but also by heavenly beings, who envelop and carry him. It is important that he can snuggle up to his mother at the same time in order to also experience bodily protection. The song is also very suitable for singing in groups. Depending on the situation, it can be accompanied with hand gestures.

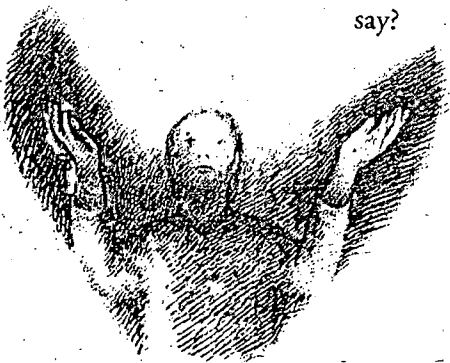
3 Twinkling in darkness with
 x right x left
 shimmering ray,

Who can, dear stars,
 x x



3 In given speech rhythm
 "x" move hands forward,
 right and left in turn,
 spreading fingers more
 strongly. Give a little
 "push" at the end of the
 movement to show the
 twinkling of the stars.

4 who your numbers can
 say?



4 Turn your hands from
 palms forward to palms
 up, like two bowls, or like
 a question. Look up.

5 All the dear stars in the
 heavens free,



5 Move hands up in an arc
 to same position as in 1.

6 Down they are gazing on
land and sea.

7 All the dear stars

8 their watch do keep

9 While I am rocking baby
to sleep,



10 Shining and blinking with

x

x

silvery light,

x

x

11 Wave from above in the
heavens: "Good night!"



12 All the dear stars

13 their watch do keep

14 while I am rocking baby to
sleep.

15 mm-mm-mmmm

mm-mm-mmmm

16 silent

6 As in 2.

7 As in 1.

8 Move hands down and
touch palm to palm.

9 Rest left cheek on hands,
with this gesture lightly
rock to and fro.

10 As above in 3 at head
height.

11 In given rhythm — — —,
wave with both hands at
the same time. After the
last wave move hands for-
ward and down, a protect-
ing gesture.

12 As in 7.

13 As in 8.

14 As in 9.

15 Keep same gesture and
rock lightly.

16 Sit awhile quietly, then
dissolve gesture.

All to Rest Must Go (e)

SWINGING QUIETLY

TEXT AND MELODY: WILMA ELLERSIEK

SO-SO-SO, ALL TO REST MUST GO; SOO-SOO-SOO, BA-BY, SLEEP NOW, TOO.

IN THEIR CO-ZY NEST BIRD-IES TAKE THEIR REST.

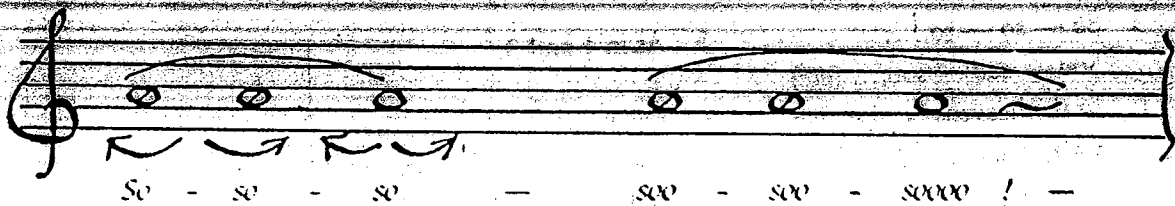
SO-SO-SO, ALL TO REST MUST GO; SOO-SOO-SOO, BA-BY, SLEEP NOW, TOO.

IN THE BARN THE SHEEP DREAM IN SLUM-BER DEEP.

SO-SO-SO, ALL TO REST MUST GO; SOO-SOO-SOO, BA-BY, SLEEP NOW, TOO.

IN THE HEAV-ENS FAR TWIN-KLE MAN-Y STARS.

SO-SO-SO, ALL TO REST MUST GO; SOO-SOO-SOO, BA-BY, SLEEP NOW, TOO.



NOTATION: • ≈ ONE PULSATION (BASIC UNIT) / •• ≈ FOR ONE PULSATION TWO NOTES IN FAST TEMPO / ○ ≈ ••••• / ~ ≈ SOUND OUT LONGER / ~ ~ ≈ ONE BREATH / R R ≈ ROCKING

TEXT:

1 So — so — so, all to rest must go; Soo — soo — soo, baby, sleep now, too.



2 In their cozy nest birdies take their rest.



3 So — so — so,...; Soo — soo — soo...(etc).

4 In the barn the sheep dream in slumber deep.



TOUCH:

1 Cross lower arms and rock an imaginary child, or a real child (or doll), in your lap.

2 Form a nest (bowl) with your hands in front of you. Rock to and fro.

3 As in 1.

4 Move arms up. Above the head, with both hands, form the roof of the "barn."

PRONUNCIATION:

So-so-so rhymes with "go."
Soo-soo-soo rhymes with "too."

2 So — so — so, ...
Soo — soo — soo, ... (etc)

6 In the heavens far twinkle
many stars.



7 So — so — so, ...;
Soo — soo — soo... (etc)

8 Soo — soo — soo! —

5 As in 1 and 3.

6 Lift hands (palms forward)
pointing up. Lower hands
to head height and at
“twinkle,” stretch fingers
toward front. Move back
with rolled fingers and
repeat movement to front
as “stars” (the stars shine
and glitter).

7 As 1, 3 and 5.

8 Movement and singing
slowly die away.

Humming to Sleep (c)

CAUTIOUS-QUIETING (ALLA-BREVE)

TEXT AND MELODY: WILMA ELLERSIEK

HM - M - M - M - M - M - MM: WHEN I ROCK MY BA - BY,

HM - M - M - M - M - M - MM: FLIES HIS LIT - TLE SPIR - IT

HM - M - M - M - M - M - MM: TO DREAM - LAND DEEP -

HM - M - M - M - M - M - MM: SLEEP, BA - BY, SLEEP -

HM - M - M - M - M - M - MM: SLEEP, NOW, SLEEP -

NOTATION: ○ ≈ ONE SLOW PULSATION (BASIC UNIT) | •• ≈ ○ FOR A SLOW PULSATION TWO NOTES IN MEDIUM TEMPO | ○ ≈ ○○ | ~ ≈ SOUND OUT LONGER () ≈ ONE BREATH | ↔ ≈ ROCKING

With this song it is especially lovely to play along with the Choroï harp. The humming can then be played on the harp. Children love to be rocked in your lap at the same time, and also like

it when you sit by their bed and sing and play.

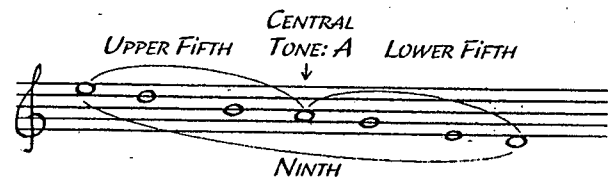
Striking the strings is not a plucking from above but rather a stroking across the strings with your finger, to achieve a milder tone.

SONGS FOR ADULTS

Songs in the Mood of the Fifth (Quint) with Central Tone A for Adults

The following songs have been added here to give adults an opportunity to acquaint themselves at their own level with the tonal space of the fifth interval with central tone A without major and minor modes, swinging in the tonal space of the ninth interval.¹ Thus the adult can hear and live into the tonal space, so that she will be able to sing correctly, and later create songs herself for the children in the first seven years of life and beyond. Songs in the mood of the fifth have a healing quality for people who are ill. They liberate us from emotional stress and strengthen the life forces.

Always sing the songs at the pitch or tone indicated. However, beat and tone duration may be freely varied; the songs can be sung according to the rhythm of speech.



*Pentatonic mood of the fifth
(original ancient Greek form) with central tone A*

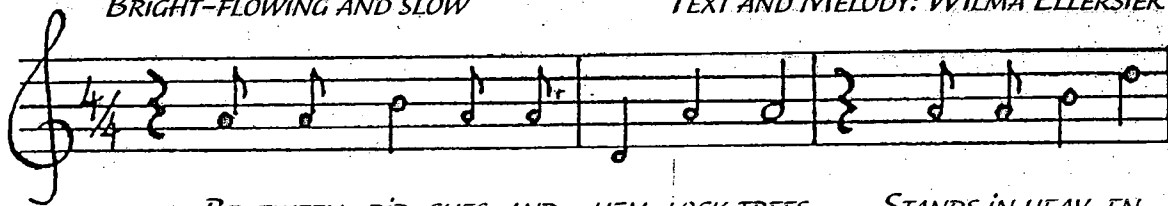
¹ See "Mood of the Fifth," p. 78



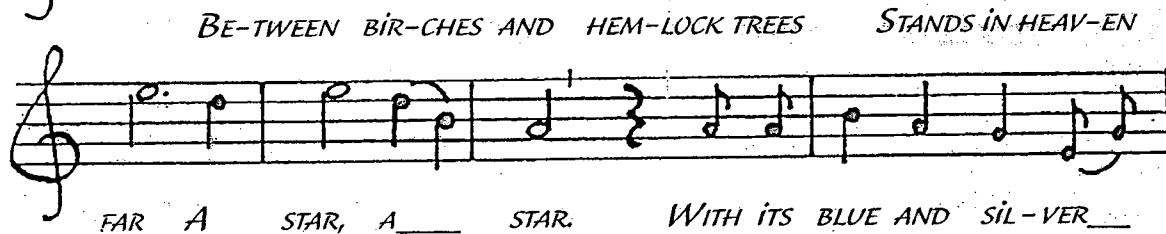
The Star

BRIGHT-FLOWING AND SLOW

TEXT AND MELODY: WILMA ELLERSIEK



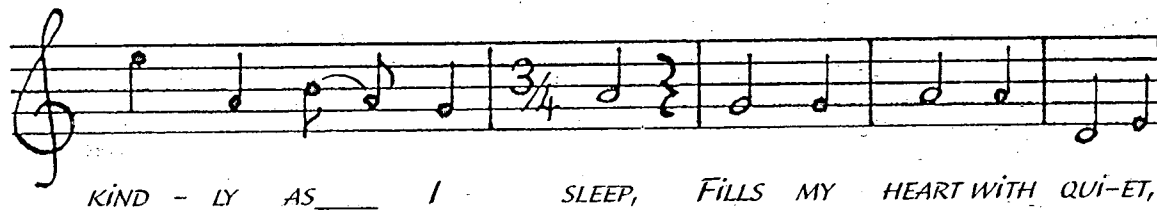
BE-TWEEN BIR-CHES AND HEM-LOCK TREES STANDS IN HEAV-EN



FAR A STAR, A STAR. WITH ITS BLUE AND SIL-VER



SHINE BEAM-ING IN THIS ROOM OF MINE. TWIN-KLES, TWIN-KLES SO



KIND - LY AS I SLEEP, FILLS MY HEART WITH QUI-ET,



QUI - ET DEEP. BE-TWEEN BIRCH-ES AND HEM-LOCK TREES

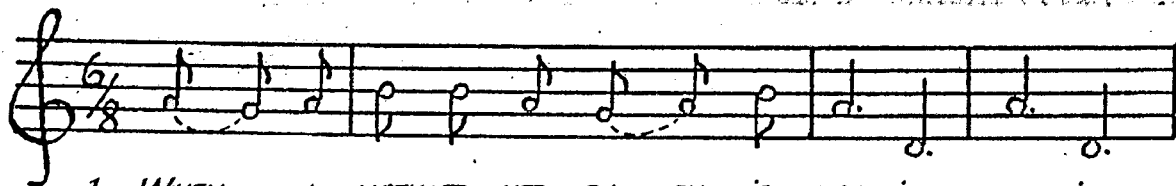


BEAMS FROM HEAV-EN FAR MY STAR! MY STAR! —

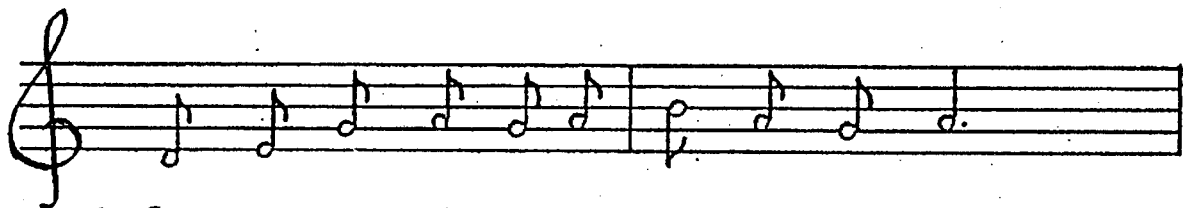
When a Mother Her Baby is Rocking

SWINGING QUIETLY

TEXT: GOTTFRIED WOLTERS/MELODY: WILMA ELLERSIEK



1. WHEN ___ A MOTH-ER HER BA - BY IS ROCK-ING, ROCK-ING
2. AND WHEN THE HEAV-EN THE EARTH ___ IS LOV-ING, LOV-ING



1. SEE THROUGH THE WIN-DOW THE MOON SHIN - ING CLEAR.
2. THAT'S WHEN A MOTH - ER ROCKS HER BA - BY DEAR,

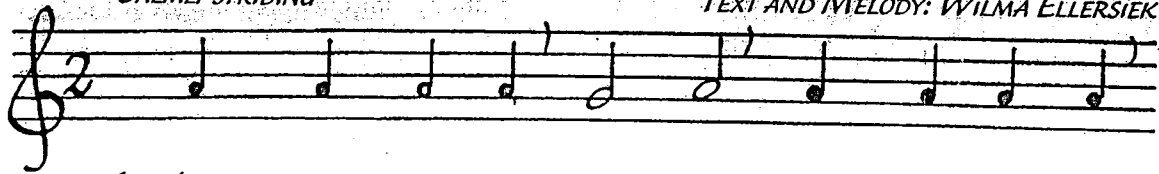


3. BA - BY DEAR. LA - LA - LAA, LA - LA - LAA, LA - LA - LAA - LAA

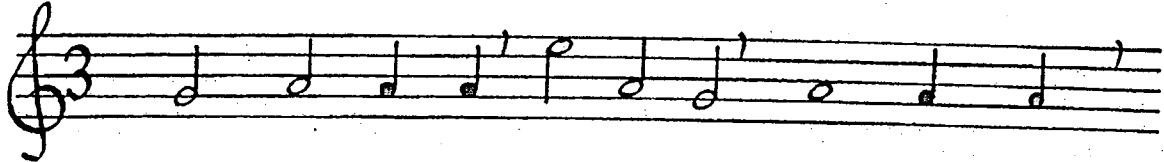
Let Your Destiny Bide

CALMLY STRIDING

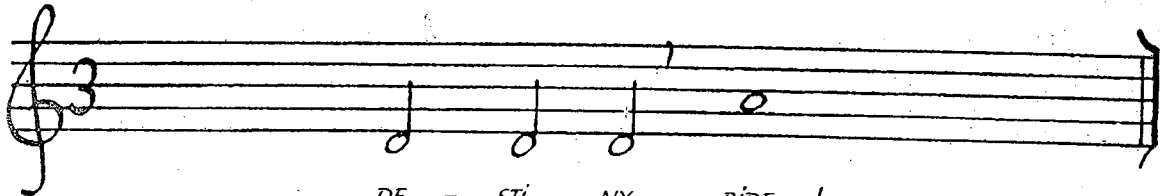
TEXT AND MELODY: WILMA ELLERSIEK



1. LET YOUR HEART NOT FAIL YOU, TO YOUR TASK BE
2. DO NOT BE DIS - COUR - AGED; YOU MAY DARE WITH
3. TRUST TO YOU HE'S SEND - ING. ON HIS HELP DE-



1. FAITH - FUL WITH YOUR ANG - EL RE - SIDE; LET YOUR
2. COUR - AGE WITH YOUR AN - GEL RE - SIDE; LET YOUR
3. PEND - ING HE WILL BE AT YOUR SIDE; LET YOUR



DE - STI - NY BIDE ! —
 DE - STI - NY BIDE ! —
 DE - STI - NY BIDE ! —

Alternating 2/2 and 3/2 time signature. As an ending, "let your destiny bide" may be repeated.

WILMA ELLERSIEK: A LIEE FOR RHYTHM

In a small village in Schleswig-Holstein, directly on the coastline of the Baltic Sea, on June 15, 1921, Wilma Ellersiek first saw the light of the world. With the rhythm of the waves, the murmur of the wind, and with dogs, cats, chickens, ducks and a horse as playmates, she lived a childhood bound up with nature. Her friends were, as she says, flowers, trees, sand and stars. But above all, rhythm, encountered at the seaside in many-layered forms, would stay with Wilma Ellersiek throughout her life. Looking back, she perceives her childhood as an almost heavenly life in the rhythm of nature. In her parents' home she was encouraged to pursue music, but also language and literature. Nature on one hand and culture on the other were an ideal, marvelous and edifying atmosphere for developing one's humanity.

In 1927 the Ellersiek family moved to Westphalia. Again little Wilma had the luck of living next-door to a farm; so the dear creatures remained her friends as before. New, however, was the impression of grain fields waving in the breeze, another rhythmic wave movement. Now came early meetings with other children, first in kindergarten and soon also in school. Their time together was filled with singing, dancing and recitation; indeed, looking back she sees her entire childhood and youth as suffused with music and rhythm a sound basis for her later activity.

Wilma Ellersiek completed her schooldays with the *Abitur* examination and in 1941 she began to study in Leipzig, beginning in the major areas of school music, German philology and history of art. Serious sickness forced her to interrupt her study. This was followed by the confusion of wartime, near the end of which, in 1945, her family was forced to flee from Eastern Europe. In Essen, Wilma Ellersiek resumed her study at the Volkswang School, albeit changing her major field. Her new field of study was rhythmic-musical

education, continued in Stuttgart at the State Academy for Music and Performing Arts. There she became a student of Elfriede Feudel, herself a master student of the founder of "Eurhythmics," Émile Jaques-Dalcroze.¹ In addition to studying eurhythmics, Wilma Ellersiek also entered the study of speech education and completed both fields in 1957 with the state examination.

Eurhythmics then became her life's content. She remained at the Stuttgart Music Academy as an assistant in the three departments: Eurhythmics, Theater and Spoken Word. After her time as assistant, she was offered a lecturing position, and later a professorship. In addition to her work at the Academy, she worked as stage director in opera and drama in Stuttgart, Vienna and London, among other places.

Again a serious sickness caused a decisive change in vocation, and again it was rhythm that fascinated her. Wilma Ellersiek now turned to research on the specific effects of rhythm and movement, language and music on the small child. Her work on this theme provoked attention, and in 1968 she received a research commission for it from the State of Baden-Württemberg. Out of this impulse the first "gesture-games" for the pre-school child were born. Out of these little gesture-games, step-by-step, with enviable intuition, and also with enormous exactitude and care, she developed great, connected play-units in rhyme, interwoven with rhythm and music. In the beginning she called her courses "School for Parents," for her idea was to teach children together with mothers or fathers. In the late 1960's, the Stuttgart Music Academy established for Wilma Ellersiek, within the Eurhythmics Department, the specialty "Eurhythmics for the Preschool Age." During this time, a meeting took place with the "matriarch" of the Waldorf kindergartens, Klara Hattermann, with whom she maintains an intimate friendship

to this day. Klara Hattermann has viewed the new games with interest, has accompanied Wilma Ellersiek through many difficulties and has encouraged again and again her continued activity. Along with several of Wilma Ellersiek's students from Stuttgart, Klara Hattermann has carried the games into the world through workshops. After 25 years of intensive teaching activity, Wilma Ellersiek retired, leaving the Academy in 1983. Lifted out of her teaching responsibilities, she became more creative than ever. Many of the games were developed at this time, among which are all the caresses and many lullabies. Additionally, during this time, a circle of interested friends came together in

Hannover around Klara Hattermann to work intensively with the games of Wilma Ellersiek and see to their propagation in a form as true as possible to the intention of their author.

The games of Wilma Ellersiek come from her listening to Nature; in a way true to their origin she has succeeded in artistically molding speech, rhythm and the corresponding gestures to bring the wind, flowers, beasts, sun, moon and stars into the child's presence through little musical tales. In this way through the swinging, healing, natural rhythms of the games, she offers something to today's children from her own nature-filled childhood.

Ingrid Weidenfeld

¹ Dalcroze's Eurhythmics: not to be confused with the art of movement developed by Rudolf Steiner, called "Eurythmy."

Addresses

Waldorf Early Childhood Association of North America,
(WECAN)

285 Hungry Hollow Rd.

Spring Valley, NY 10977

Tel. (845) 352-1690

e-mail: info@waldorfearlychildhood.org

International Association of Waldorf Kindergartens

Heubergstr. 18

D-70188 Stuttgart, Germany

Tel. (07 11) 925 740

Internet: www.waldorfkindergarten.org

E-Mail: inter.waldorf@t-online.de

Vereinigung für die authentische Weitergabe der Spiele von W. Ellersiek

Irmela Möller

Wiehbeg str. 37

30519 Hannover

E-Mail: s.weidenfeld@t-online.de

Lyn and Kundry Willwerth

2760 Webb Rd.

Cortland, NY 13045

Tel. (607) 756-2782

E-Mail: frauwillwerth@hotmail.com

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Cortland, NY 13045

Tel. (607) 756-2782

E-Mail: frauwillwerth@hotmail.com

Gesture Games for Spring and Summer

By Wilma Ellersiek

Edited and translated by Kundry and Lyn Willwerth

Illustrations by Friederike Loegers

138 pages with Spiral binding.

Publisher: WECAN

The seasons spring and summer have inspired poets and musicians alike to celebrate the renewal of spring and its fulfillment.

We all know that young children show a spontaneous interest in any little ant or pebble that needs to be touched and explored. In sharing the experiences of the innumerable small wonders of nature with our children we can awaken in them feelings of love, concern and responsibility for the life of our planet.

These songs, hand gestures and movement games for the seasons of spring and summer by Wilma Ellersiek lead our children to joyful participation and understanding of nature around them.

