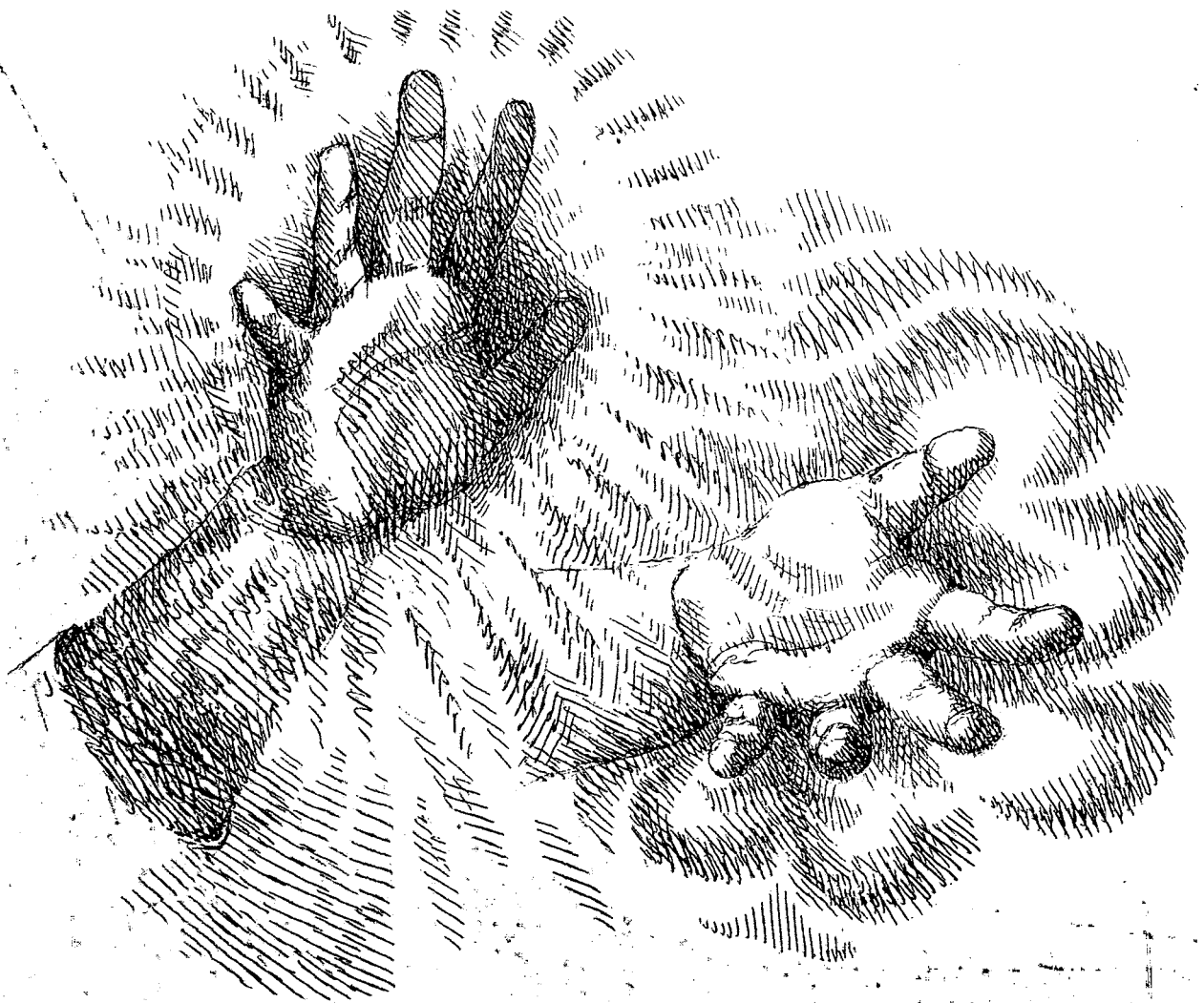


WILMA ELLERSIEK

# Gesture Games for Spring and Summer

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





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**GESTURE GAMES FOR SPRING AND SUMMER**

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for Children in Kindergarten and the Lower Grades

TRANSLATED AND EDITED BY  
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WITH A CONTRIBUTION BY  
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WALDORF EARLY CHILDHOOD ASSOCIATION OF NORTH AMERICA

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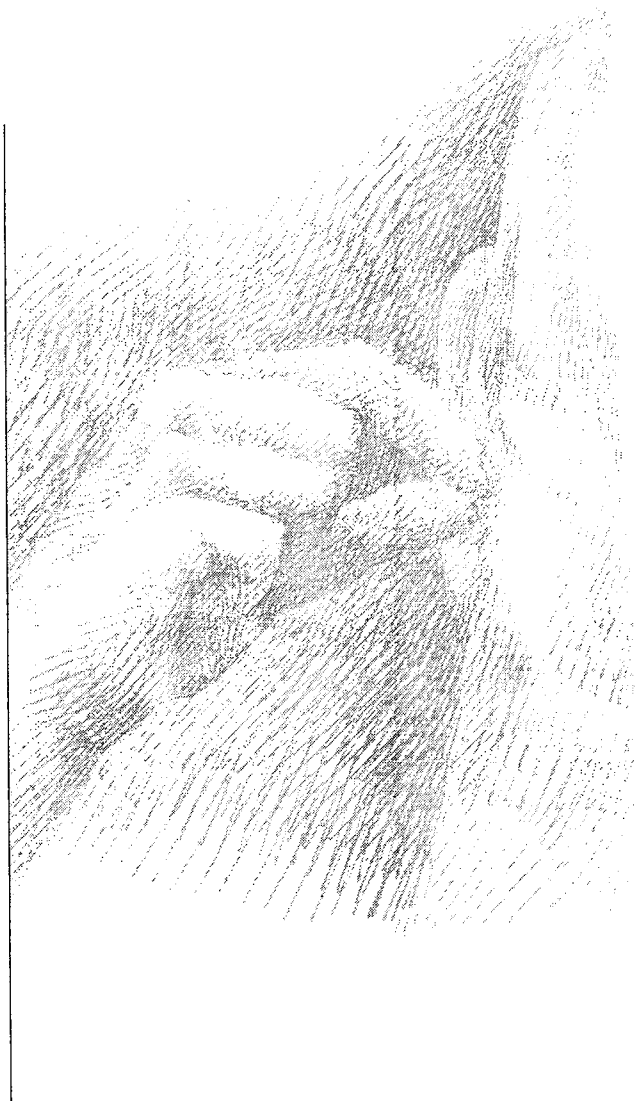
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# INTRODUCTION



# Translator's Foreword

The cherry tree is blooming outside my window where, in the winter, the cardinal sat on the snowy branches. In the returning warmth of spring I am translating Wilma Ellersiek's lively, buoyant spring games into the English language. I am taking several groups of children, mother and toddlers, pre-schoolers, first – third graders on spring excursions to visit the *"snowdrops by my garden wall,"* to walk across the *"dandelion"* meadow into the woods to listen to the *"bird concert."* The children are able, in such a game, to "slip into" flowers and animals, becoming part of all this joy of spring. With a little *"bell on a ring,"* (instructions on page 133), they can make the snowdrops ring, or they can be woodpeckers pecking away at a "tree" – what fun!

The summer brings its own adventures. In their little boat the children can *"glide out to sea."* They can watch *"the flower in my garden"* as the world of insects comes to visit it. Yes, the insects, birds, mice, all the little creatures out there are joyous play companions, even in the rain or a thunderstorm.

We thank Wilma Ellersiek who was able to perceive and transform the hidden, delicate movements in nature into children's games. Here are collected these precious, rhythmic-musical hand gesture games, songs and movement games that lead the children out into the world around them. In its precision, each little story is a small work of art, expressing itself in poetry that calls forth each gesture, even into the coloring of each sound. And the songs, based on the 5th interval with central tone A, create a sound experience especially suited to young children. Thus we have a harmonious balance of music, poetry and gesture in each game. But each game also has a pulsing life: the movement, leading into action from the outset, swells and fades again, allowing a period of rest before a new forward drive. Many games end in a soothing lullaby: the bird snug-

gled in his nest, the flower closing her blossoms as the sun goes to rest, etc. This helps ease tension in children, many of whom have asthma problems today, relaxing their breathing, in and out, and harmonizing their outer and inner lives. It is no wonder that they participate in these games with so much joy.

Interest and love for nature's beauty is kindled in the young child through these seasonal games, along with a feeling of awe and reverence toward the impressive forces within nature. On this basis, a healthy, responsible relationship to the environment can be laid for the child's adult life.

Of course, only if the adult leader has mastered the game herself by practicing the gestures privately, can she lead each adventure with confidence. Then the children can enter fully into the games. That requires preparation, in order to balance the elements of gesture and sound into one harmonious whole. Soon the practitioner will feel harmony in her own person, penetrating her hands and flowing out into the gesture. While laying aside her own emotions, the inner essence within the natural processes can speak through the gestures of the adult. Thus the child can freely participate in each evolving natural phenomenon, such as the "rising of the sun" or the "opening of the blossom."

Within the last 30 years, since Wilma Ellersiek began creating these musically formed and struc-

tured games, groups of individuals have come together in several countries, in close contact with the author, to foster and nurture the use and dissemination of these games. Some of these individuals work in Waldorf kindergartens or curative programs; others present the games to groups of teachers and parents, often conducting parent-child classes or children's groups in playing these songs and games. (Contacts for the United States, Germany and Australia can be found on page 136).

In this volume of spring and summer games we are presenting the majority of plays in the German edition: *Handgestenspiele, Reigen und Lieder für Kindergarten und erstes Schulalter, Frühjahr/Sommer*. Space constraint in the present volume required that some selection be made. The games for the dark season of the year, fall and winter, are expected to follow in the third volume. Margret Costantini has added a welcome contribution about the faculty of imitation, the main learning force of the young child. A guide to the use of the Spring/Summer games is offered in an article on page x: "Playing Hand Gestures and Movement Games." Directions and explanations by Wilma Ellersiek on the most important elements for playing her games: rhythm, experience of the fifth interval with central tone A, and manner of singing and notation, with a short sketch of Wilma Ellersiek's life complete this volume.

## Example and Imitation

The "open secret" in educating young children up to their seventh year rests on the fact that they unconsciously try to find their bearing on an ideal model in order to grow into the rules of social life and traditions. Children need caregivers, people to rely on, as models who show them the joy in discovering the earthly world and meeting its challenges. The order and activity of

the living world that surrounds children pulses through to them from the function of the adult as life-model.

Little children, moreover, carry a special interest for anything that moves within their surrounding world; through their senses, they immediately perceive any moving activity imprinting itself deeply in their bodily organization. This percep-

tion calls forth imitation, the power of learning, in them. This means that while children innately possess the elementary power of imitation, this power needs to be awakened and stimulated by manifold instances of movement.

Example and imitation in education are irrevocably connected with each other. One may ask what it is about imitation that makes a small child learn absolutely everything in the first years of life by way of this specific power.

Herbert Hahn, one of the original Waldorf School teachers, impressively described how the word "imitation" can become understood in its deepest sense when various complementary aspects of the word in different languages are examined; when one occupies oneself with what is essential in the mystery of the word. He points out, in English (or French) the word "imitate or imiter," together with other related romanisms, refers in its original meaning to something being "modelled as in a contest," a "modelling-bee" as it were. In the German word *Nach-Ahmung* (*mimicking after or imitation*) he points to its spiritual affinity to *Nach-Atmung* (breathing after). He writes: "... and what is expressed by that word can approximately be explained thus: taking into one's own breathing that which has been breathed before as a model image (*Vorbild*). In Swedish the word is *efterhärming* (after-poesy or singing after)... The Dutch has it *naboetsing*, meaning "modelling after." The Russian word *poldraianiye* points to an old Slavic word for "way," and means something like "going the same way," or "travelling with each other." All these various aspects of imitation allow us to experience not only our usual concept of copying, but something much broader.

In addition, we may observe each single child choosing individually what he or she will imitate. They seek, according to their own stage of development, that which is most worthy of imitation. Of course, the child follows in imitation the manner in which the father, mother or another care-

giver lives and acts as the model to be imitated, but exactly what is imitated comes from the choice of the individual child. Not by any means is everything the subject of imitation. Imitation is an act of free will; each child decides freely according to his or her own sphere of interest. The child will be able to develop as a free human being if the chance to make a free decision is encouraged at an early age.

A newborn brings inexhaustible possibilities of getting to know the world through imitation. Still, it matters decisively how the world looks into which the child is to grow. Children bring the greatest degree of trust and the purest love into the world. Earth is the place into which they want to move and live. On the other hand, little children bring nothing with which they would be able to fit themselves immediately into our earth-world. They first need to develop social relationships within the world of adults and learn what forms are required in everything having to do with civilization, culture and tradition. They must learn this in order later in life to become responsible, socially competent people in this world. To gain this competency, children need surroundings that provide a sensible model and "fore-mimic."

Children imitate movement sequences from their surroundings. Many of these movements and gestures are not immediately grasped by them. However, through imitation and repetition, children can discover and slowly grow into ordered activity. The constant repetition gradually reveals to them the sense behind a manner of action. The importance of the imitative process becomes clearest when one considers the fact that without the upright, speaking, thinking model, children would not achieve the faculties of upright walking, speaking the mother tongue, and clear, living thinking. The adult who is conscious of this responsibility will do his or her best, by self-discipline, to be a model worthy of imitation. Children need the leading hand of the adult



who, by means of example in acting, speaking and thinking, helps them build healthy relationships to the surrounding world.

It will be worthwhile for adults to challenge themselves in learning the rhythmic-musical seasonal games by Wilma Ellersiek as offered in this book.

Within these games, the processes, the typical movements characterizing each season in nature have been artistically formed so that the inner truth of each natural event may be correspondingly carried out and experienced.

*Margret Costantini*

## PLAYING HAND GESTURE AND MOVEMENT GAMES

The young child first gets to know the world around him through movement. He relates to movements in a two-fold way. Either he can inwardly penetrate and become one with them, without actually moving himself outwardly, or he can participate in the outward movements, imitating and acting them out in play. In both ways he learns to identify with the outer gestures.

Movements are so attractive to the young child that they immediately stimulate his will to participate. This also holds true when an adult plays hand gesture or movement games with children. It only takes a small group and an adult leader to play such games. Siblings and relatives, participants in a play group, neighbor children who have come to a birthday party, or the children in a nursery or kindergarten program all join with enthusiasm in a shared adventure of rhythmic movement, song or poetry. The hand gesture and movement games by Wilma Ellersiek as presented in this book are especially suitable for such an experience. I would like to take you, the reader, on such a movement journey with a game by Wilma Ellersiek.

We are standing, loosely grouped, children and adults, ready to play. Around us may be a large ring of small chairs, each child having her own, giving our play area both form and places to sit and rest as needed during the game. We start the

game (*Our Lovely Earth*) by letting the sun rise, both in gesture and in words. The circle leader is watching her hands, as her two fists, thumbs touching, slowly rise while her fingers unroll. The sun gesture is already unfolding before the first word of the poem is spoken, as action should start before words. As we see the sunbeams radiating out in the gesture of the stretched fingers, the game leader's gaze moves to the children, then back again to her own radiating fingers, so that through the movement of her gaze the children are included in the miracle of the sunrise. Her voice, melodiously, describes the action, slowing but accentuating the word "shine." A pause in speech, while the movements are repeated, strengthens the experience of the blessing of sunlight raying from above. Then in an encircling, all-embracing gesture her arms spread to enclose the children and the whole earth.

The children can now slip into the being of the many creatures enjoying the sunshine. They trust that the game leader will speak of the events in a dependable, identical sequence that allows them to anticipate each next step joyfully. They look forward to the airy tone of her voice when the butterfly gambols about, or when her voice strengthens while her arms form the fir treetops. The words, first slow and steady, now tumble quickly down with the fir cones. So each event has its own voice color and speed.

As the birds wing their way around the circle with outstretched arms we fly around “sun-wise” (clockwise), weaving in and out. Wilma Ellersiek has built into the sequences the children’s need, both of in-breathing, i.e., as a firm tree standing straight and tall, forming a pointed crown with hands closed above the head, and then breathing out in the tumble of the fir cones and the rabbit hopping away, scared by the rain of cones. So the game is played not as dramatic events but in a light-hearted mood, changing back and forth from quiet contemplation to the dynamic movements of earth’s creatures. This accompanies the healthy, rhythmic breath flowing through the action instead of the sudden catch of breath that a dramatic event would cause. In this way, the children’s need for movement and imitation is supported, both in small finger movements and in exploring the space between the circle of chairs containing the event.

A song must follow such an experience, either a lullaby to bring the game to an end or perhaps a song leading into another adventure.

We are taking our little boat out to sea (*Glide, My Boat*), our joined hands stretched before us forming the little boat, our consciousness united with it. The gesture gives purpose and direction to our movement “sun-wise” through the room. First, in the sea calm, we are gliding in a smooth, forward direction. Then, as we reach the rolling waves, the movement expands and our boat starts to rock – forward, forward – down into the knees and up to the toes we rock, still holding in the balance our cupped hands as the little boat. Again we reach calmer waters and we glide on; there is a period of contraction, of in-breathing. As the waves swell, expanding our movement to rocking once more, we glide

into the harbor. The small pulses of in-breathing and out-breathing take place within the larger expansion: crossing the sea, and a pronounced contraction, arriving in the harbor and stopping the movement. Our boat swings only lightly as we sing a lullaby, coming completely to rest. However, the rhythmic laws of water demand a new expansion: we glide back into the sea next morning, letting the waves glide and rock us in gently moving rhythm until we come home to our final stop.

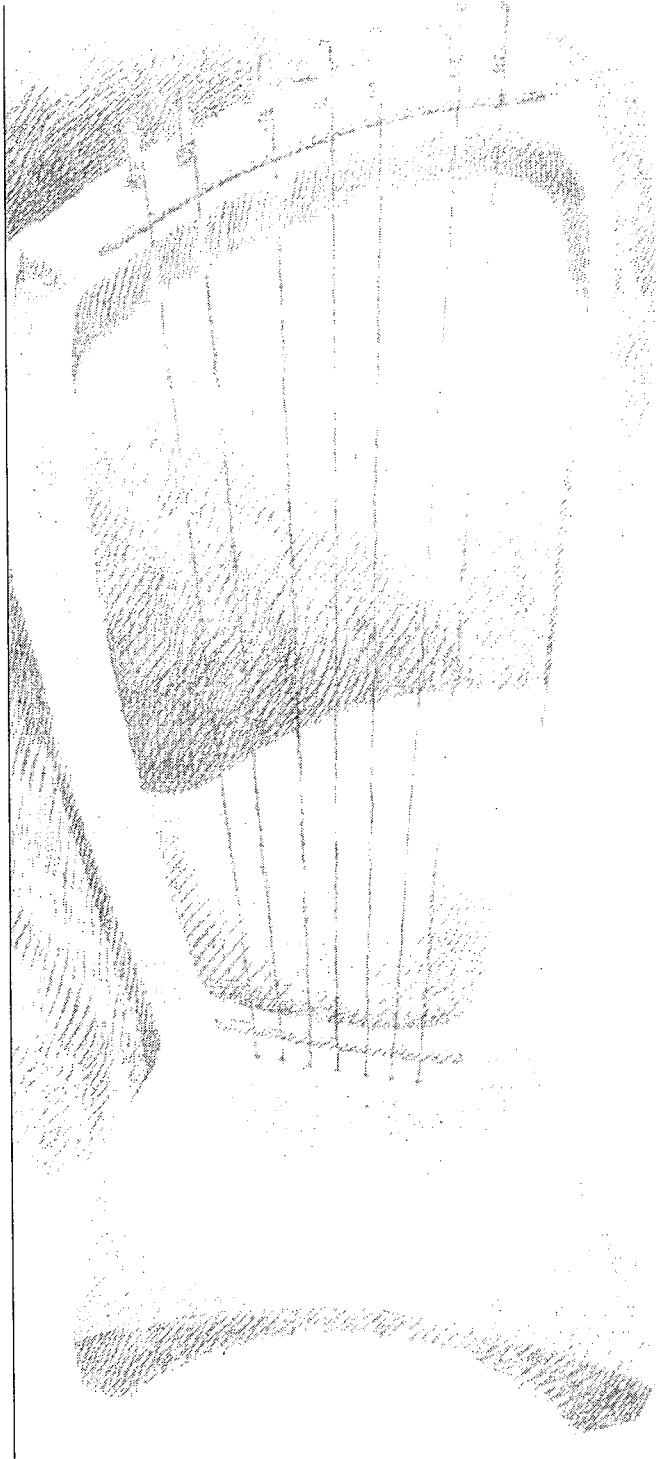
The movement is also expressed in the melody line of the song, gliding on a repeated note on the central tone A, then moving in small steps up and down about the pivotal tone A during the rocking, then in the harbor down the fifth interval to rest.

The poem also expresses the journey’s movement: with a light diphthong, “i,” and a soft consonant, “g,” we “glide.” The darker vowel in “rock” shows the increased intensity of movement, supported by energetic consonant, “k.” Both “l” and “r,” “glide” and “rock,” describe the movement of the waves, the watery element. The protecting “b,” with the “a” and “o” of the longing for home bring us to the “harbor,” to rest. So the poem is created as movement in sound; it moves, rather than paints, a picture. And young children, who still live predominantly in movement, respond joyfully.

In these examples of hand gesture and movement games by Wilma Ellersiek, word, movement and melody are acting as a harmonious whole, each in balance with the other. The children can immerse themselves in the action of the games, becoming sun, boat or butterfly, and thereby making their way step by step into earth experience and understanding.

*Kundry Willwerth*

## PREFACE



## The Experience of Rhythm in the First Seven Years of Childhood

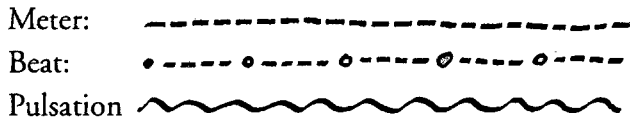
The feeling of rhythm in the first seven years is fundamental, based on pulsation. Pulsation is the initial element, the germinal cell of all rhythmic activity. It is the constant repetition of what is similar, yet not identical. Pulsation is the basic beat, oriented to the heartbeat, dividing the stream 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 struggle and constantly swing back within their own boundaries.

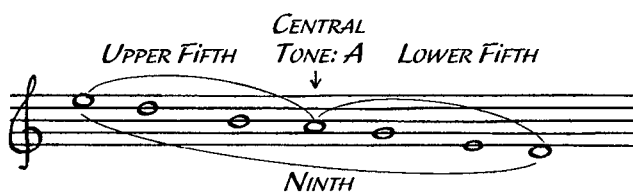
They play with tones and are intoning play.

*Fritz Jöde*

Mood of the fifth with central tone A corresponds to the cosmic experience of 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.<sup>1</sup> 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

<sup>1</sup> See "The Experience of Rhythm," p. 77.

## Note from the Editor

To help singers with low voices, an alternative to the singing of the high E is offered in four songs as marked in those games. The alternative notes are marked in parentheses: "(●) or (○)" on the music. In the CD accompanying this book: *Gesture Games for Spring and Summer, a learning CD*, all songs are presented in the original setting by Wilma Ellersiek. For songs: *Birthday Song*,

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 Choro 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.

*Dandelion Song, Winging, Winging and Come on Out!* the alternative setting is sung after the original setting.

Singers are encouraged to make every effort to use the original setting of the songs. This will foster the development of musicality in young children as they cannot yet clearly distinguish low notes.

## 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 ⊖̂ ≈ ○ ○ ○ ○ ○ ○ ○ ○
- ⊖̂ ≈ ○
- ⊖̂ ⊖̂ ⊖̂ ≈ ○ ○ ○ or ⊖
- ∨ ≈ rest ≈ ○
- ∨∨ ≈ ○ ○
- ⌒ ≈ hold longer (fermata)
- ⋮ :| ≈ repeat
- ◊ ≈ staccato
- γ' ≈ accent
- ⌒ ≈ tie
- ⌒ ≈ phrase
- ↪ ↩ ≈ rock, swing
- ~~~~ ≈ die out
- ~~~~ ≈ sound out longer
- ↗ ↘ ≈ arpeggio

**PART I: SONGS, HAND GESTURE AND  
MOVEMENT GAMES FOR SPRING**



# The Sun Comes

*Story with Gestures*

*THE SUN COMES AND HE CLIMBS UP HIGH.*

*HIS CROWN OF RAYS BEAMS IN THE SKY.*

*SHINES DOWN UPON BOTH EARTH AND MEN,\**

*SO THAT THE DAY WILL COME AGAIN.\**

*HUGS AND HOLDS THE WHOLE EARTH WARM,*

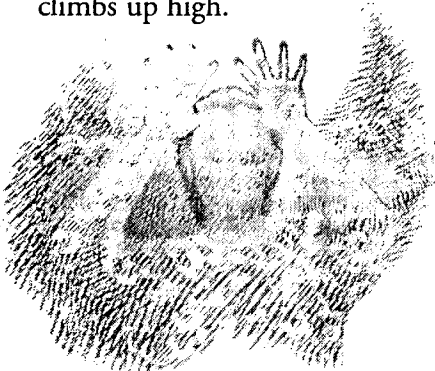
*WARM IN HIS SUN-FATHER ARM.*

*AND ALSO YOU AND ME -*

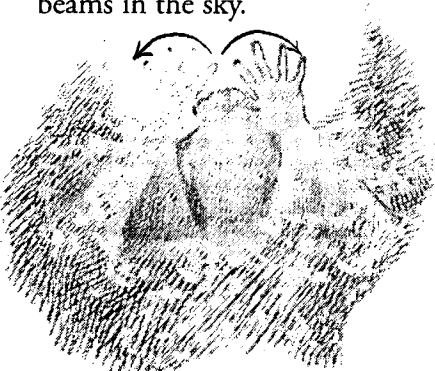
*SO WARM! SO WARM!*

## TEXT:

- 1 The sun comes and he climbs up high.



- 2 His crown of rays beams in the sky.



- 3 Shines down upon both earth and men,\*

- 4 So that the day will come again.\*

## HAND GESTURES:

- 1 Your hands lie in your lap with your fingers loosely rolled, your two thumbs touching. While speaking, move your hands straight up, unrolling your fingers and letting your hands, with stretched fingers, be the "sun" that is rising.

- 2 At "crown of rays," bend your spread fingers a little further to the right and the left, with your thumbs still touching. Allow the "sun" to shine.

- 3 Bend your hands forward a little to indicate that the "beaming sun" is shining on the earth.

- 4 Return your hands to the former position.

\* 3 and 4 can be omitted.



- 5 Hugs and holds the whole earth warm,



- 6 Warm in his sun-father arm.

- 7 And also you and me -

- 8 So warm!

- 9 So-o warm!

- 5 Dissolve the "sun" gesture. In a big arc from above, move your arms down in a semicircle until they are spread, with your palms toward the participants.

- 6 In an arc, bring your arms together in front (about chest height) far enough so that your hands cover each other (palms to body) without touching.

- 7 At "you," point to your partner or game participants with both hands (palms up). At "me," point to yourself, fingertips touching your chest.

- 8 Stroke the child's cheek very softly.

- 9 Hug the child gently. If the game is played with a group of children without mothers, each one strokes and hugs him/herself.

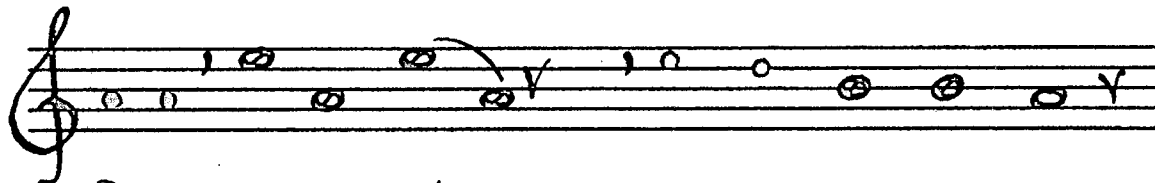
*Warm within his  
loving arms*

# Sun Song

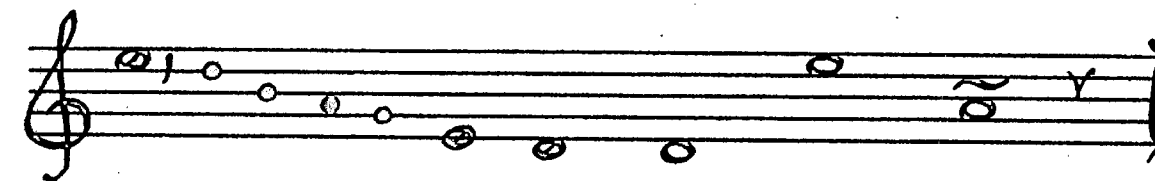
CD track 1






SUSTAINED - FESTIVE (ALLA BREVE)  
PRELUDE WITH CHOROI-HARP

TEXT AND MUSIC: WILMA ELLERSIEK



POSTLUDE WITH CHOROI-HARP



NOTATION:  ≈ ONE SLOW PULSATION (BASIC UNIT) |  ≈  TWO NOTES IN MIDDLE TEMPO FOR ONE SLOW PULSATION |  ≈  PAUSE OF ONE SLOW PULSATION | ' ≈ UPBEAT | ~ ≈ SOUND OUT LONGER

Prelude and postlude can also be sung on la-la-la. Sing freely following the text, without

a time beat indicated by stress or firmly bound to note length.

# Flower Grows

*THE SUN OF SPRING IS BACK TODAY;*

*DOWN TO THE EARTH HE SENDS HIS RAY.*

*SHOWERS OF SPRING FALL FROM ABOVE:*

*DOBBA - DOBBA - DOBBA - DOVE, DOBBA - DOBBA - DOBBA - DOVE!*

*DOBBA - DOBBA - DOB - DOB - DOVE!*

*FLOWER SPROUTS, ITS LEAVES IT SHOWS,*

*UP - UP - UP IT GROWS.*

*OPENS WIDE UNTO THE SUN*

*BLOOMS AND BLOSSOMS, ONE BY ONE.*

*SOO - SOO, WIND OF SPRING, SOO - SOO,*

*WILL ROCK IT AND SING, SOO - SOO - SOO.*

*IT GOES TO SLEEP AT NIGHT*

*AND SHUTS ITS PETALS TIGHT.*

## TEXT:

- 1 The sun of spring  
is back today;



- 2 Down to the earth  
he sends his ray.
- 3 Showers of spring  
fall from above:

## HAND GESTURES:

- 1 Hold loosely rolled fists at about chest height with your thumbs touching. Your rolled-in fingers face the participants. Stretch all fingers and thumbs and slowly move them up, indicating that the "sun rises." Slowly speak the first line.
- 2 While speaking this line, move your "sun-hands" forward at a slight slant so that "the sun rays upon the earth." Repeat this movement once more.
- 3 Without speaking, lift both hands up. With the start of the third line, move your hands straight down, with fingers

This game can also be played with both hands. This is particularly suitable for children under 4 years. Speak the relevant parts then in the plural.



4 *silent:*

5 Dobba - dobba -  
                  dobba - dove,  
Dobba - dobba -  
                  dobba - dove!

6 Dobba - dobba -  
                  dob - dob - dove!  
(slow down)    r   /   r

7 Flower sprouts,



8 its leaves it shows,



wiggling like rain drops,  
to your thighs or to some  
other surface in front  
of you.

4 Without speaking, continu-  
ously drum with your finger  
pads on the surface. Start to  
speak while drumming.

5 Continue drumming  
while speaking the  
sound syllables.

6 Slow down the drumming.  
For the three one-syllable  
sounds, tap with your  
pointers only – first the  
right, then the left, and  
then the right pointer again.

7 Quietly form your right  
hand into a fist, with all  
other fingers around your  
thumb. Hold your fist next  
to your knee, with rolled  
fingers turned upward. As  
the text is spoken, very  
slowly pull your thumb  
from out of your other fin-  
gers and turn it upward.

8 Slide your fingertips upward  
along the vertical thumb  
until all fingertips touch  
each other. A “bud” is  
formed. Plants grow slowly,  
and their growth cannot be  
seen by the human eye;  
therefore, the growing  
movements also must be  
formed very slowly.



9 Up - up - up it grows.

10 Opens wide unto the sun



11 Blooms and blossoms,  
                          one by one.

12 Soo - soo, wind of spring,  
                          soo - soo,  
    Will rock it and sing,  
                          soo - soo - soo.

13 It goes to sleep at night

14 And shuts its petals tight.

9 Slowly raise the "bud  
hand" to about chest  
height.

10 Slowly open your fingers  
while spreading them out;  
your hand forms a hori-  
zontal blossom with fin-  
gers slightly bent.

11 Continue holding the  
"blossom hand."

12 Rock the "blossom"  
rhythmically.

13 Slowly bend your fingers,  
closing the blossom.

14 The movement is done  
very slowly and continu-  
ously until all fingertips  
touch each other at  
"tight." Speak the text very  
melodiously, with pauses.

# Children's Spring

*THE SUN SHINES FROM THE HEAVENS BRIGHT,  
WARMING THE EARTH WITH ALL HIS MIGHT.*

*HiYOH - HiYOH - HiYO-O-OH!\**  
*ALL MELTED IS THE SNOW!*

*OUT OF THEIR EARTHY HIDE-A-WAY  
THE FLOWERS PEEK OUT, BRIGHT AND GAY.*

*HiDEE - HiDAW - HiDO-O-OH!\**  
*HOLLA - HOLLA - HO-O-OH!*

*CROCUS BLOOM. I HEAR IT RING!  
THE SNOWDROPS CALL:  
"DING - DING - DING - DING -  
DING - DING - DING -  
NOW SHE IS HERE, THE SPRING!"*

*AND THE CHILDREN CALL:  
"TAREE - TAREE - TARING -  
NOW SHE IS HERE, THE SPRING!  
TAREE - TAREE - TARING!"*

## TEXT:

- 1 The sun shines from  
the heavens bright,



- 2 Warming the earth with  
all his might.

## HAND GESTURES:

- 1 Hold your fists relaxed at about chest height, thumbs touching, with rolled-in fingers toward participants. Stretch out all fingers and thumbs and slowly raise your hands upward, as the "sun." Slowly speak the first line. At "heavens bright," the sun has arrived at the height of your forehead.
- 2 Incline the sun forward and down so that "the sun warms the earth."

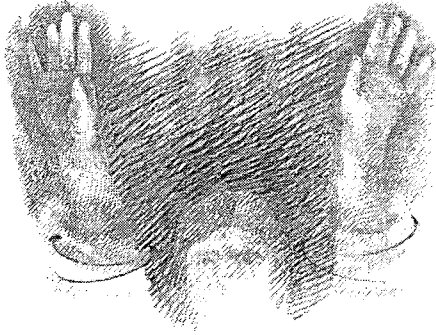
3 *Silent.*

4 Hiyoh - hiyoh -

o o

hiyoh-o-oh!\*

o o



5 All melted is the snow!



6 *Silent movement.*

7 Out of their earthy

hide-a-way

8 The flowers peek out,

bright and gay.

3 Silent repetition of 2.

4 With enthusiasm, lift hands, palms forward, straight up, and at o, turn them inward and outward in a lively manner.

5 Look down to the earth, and with arms outstretched, move your hands in and out.

6 Calmly, with palms facing downward, move your hands down showing a turning to the earth. Stop on your thighs.

7 During this line, slowly turn your hands around while rolling your fingers inward. Thumbs lie on the top, the backs of your hands point downward.

8 Fingers are unrolled very slowly, so that they rub along the thumb from underneath until all of your fingertips touch. The tightly joined fingertips form a "flower bud." At "gay," with a little push, break through the imaginary earth. The sprout is now peeping out of the earth.

\* Pronunciation:

"oh-o-oh" = long oh

9 Hidee - hidaw - hido-o-oh

∕ ∕ ∕

Holla - holla -

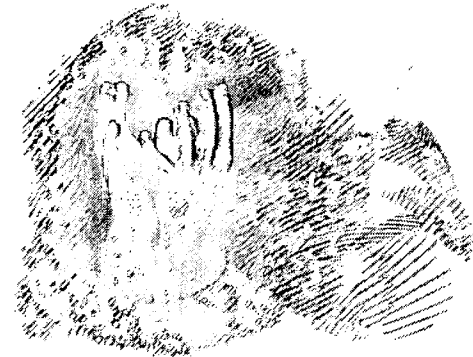
∕ ∕



10 ho-o-oh!

x

11 Crocus bloom.



12 I hear it ring!

13 The snowdrops call:



14 "Ding - ding - ding - ding -  
for'd back for'd back  
Ding - ding - ding  
for'd back

9 Clap hands lightly in turn as they pass from the top to the bottom in opposing directions and touch in the middle. To begin, your right hand should be on top and your left hand on the bottom. The clap occurs at "∕∕." As the speed of the clapping gets slower, the size of the movement gets bigger.

10 At "ho-o-oh!" make a normally loud clap. Joyfully throw your arms above your head and then move them down to your thighs.

11 Bring your hands together, touching at the bottom of your palms. The hands and fingers form a slightly open flower cup (upright).

12 Place a hand to your ear, listening.

13 Hold your lower arms upright, with the hands hanging down loosely, as "bells."

14 In the speech rhythm, swing your hands lightly from your wrist: "for'd" is forward toward the participants; "back" means to move hands backward toward your body. Speak

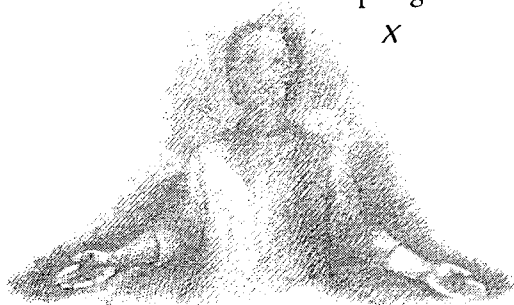


15 Now she is here,

x x

the spring!

x



16 And the children call:

17 "Taree - taree - taring -



18 Now she is here,

x x

the spring!

x

19 "Taree - taree - taring!"

x x x

the last "ding" slowly, while bringing your hands together in an arc, ready to clap.

15 Clap your hands lightly and springily at "x."

Accent the third clap.

Move your hands up in a large arc, then out and down, while opening your arms wide, as if you are showing flowers blooming.

16 Lift your hands to your mouth, imitating a megaphone, without touching your face; speak slowly, almost singing.

17 Swing your hands in and out as in musical directing. Your palms are facing each other.

18 Clap, as in 15.

19 The play leader claps toward the onlooker; or, in a group situation, claps across the center of the circle. As you call, separate each of the three calls by a larger pause. Stretch out the third call particularly; then bring your hands back into your lap in a big arc.

It is recommended that you continue with the *Snowdrop Song*.

Several spring games can follow this hand gesture game, creating game units or a complex of games.

# Snowdrop Song

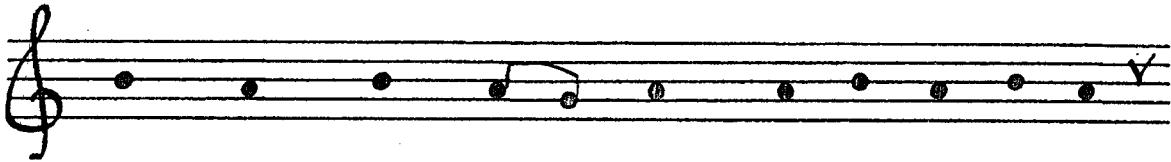
CD track 2

ADMIRING

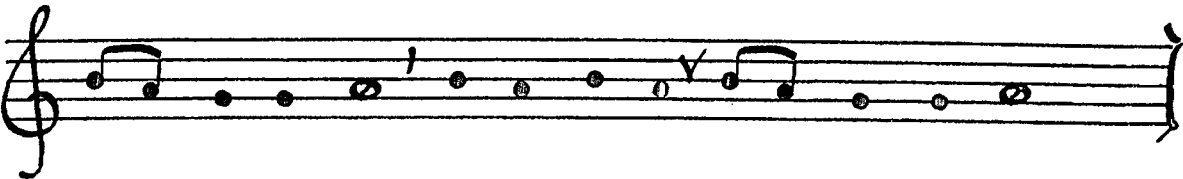
TEXT AND MELODY: WILMA ELLERSIEK



GO-ING TO MY GAR-DEN, WHAT A SIGHT, I SEE SMALL FLOW-ERS SNOW-Y WHITE.  
 THEY CALL TING-TING-TING-TING-TING-TING! SEE, NOW IS HERE THE LA-DY SPRING!  
 WHEN THEY GO TO SLEEP, TO SLEEP AT NIGHT THEY CLOSE THEIR LIT-TLE BLOS-SOMS TIGHT.  
 GO-ING TO MY GAR-DEN, WHAT A SIGHT, I SEE SMALL FLOW-ERS SNOW-Y WHITE.



SNOW - DROPS, SNOW - DROPS SO SMALL ARE BLOOM-ING, BLOOM-ING  
 SNOW - DROPS, SNOW - DROPS SO SMALL ARE RING-ING, RING-ING  
 SNOW - DROPS, SNOW - DROPS SO SMALL ARE DREAM-ING, DREAM-ING  
 SNOW - DROPS, SNOW - DROPS SO SMALL ARE BLOOM-ING, BLOOM-ING



BY MY GAR-DEN WALL; BLOOM-ING, BLOOM-ING BY MY GAR-DEN WALL.  
 BY MY GAR-DEN WALL; RING-ING, RING-ING BY MY GAR-DEN WALL.  
 BY MY GAR-DEN WALL; DREAM-ING, DREAM-ING BY MY GAR-DEN WALL.  
 BY MY GAR-DEN WALL; BLOOM-ING, BLOOM-ING BY MY GAR-DEN WALL.

NOTATION: . ≈ ONE PULSATION IN A MIDDLE TEMPO (BASIC UNITE) / ≈ 0 /  
 0 ≈ 0 0 / V ≈ PAUSE OF ONE BASIC UNITE / ' ≈ BREATH MARK

## TEXT:

- 1 Going to my garden,  
 what a sight,  
 I see small flowers  
 snowy white.

- 2 Snowdrops, snowdrops  
 so small

## MOVEMENTS:

- 1 With your right shoulder  
 to the center walk around  
 the circle (clockwise or  
 "sun-wise"). The first  
 line may be repeated  
 one or two times, so  
 that one can circle two  
 or three times.
- 2 By "so small," stop, turn-  
 ing your face to the center.

3 Are blooming, blooming



3 Form "bells" by lifting your lower arms, letting your hands hang loosely. Your thumbs are turned towards the player's body.

4 by my garden wall;

4 Your hands remain hanging down (snowdrops).

5 Blooming, blooming

5 Open your fingers a little more.

6 by my garden wall.

6 Your hands remain hanging.

7 They call: ting-ting-ting-

↑ ↓ ↑ ↓  
ting-ting-ting-ting! -

7 Let "snowdrops" ring in given rhythm.

8 See, now is here

↑ ↓ ↑  
the Lady Spring!

8 Move your hands from the middle in a wide arc outward to left and right, palms up. At "Spring," bring your hands back to the middle in another wide arc.

9 Snowdrops, snowdrops

so small

9 Form "snowdrop" gesture as in 3.

10 Are ringing, ringing

↑ ↓ ↑ ↓ ↑

10 Swing "snowdrop bells" as in 7.

11 by my garden wall;

11 Lift your hands; then, describing an arc, move your hands downward, palms up (showing the garden). Gradually slow down your movement.



12 - Ringing, ringing

↑ ↓ ↑ ↓ ↑

12 Swing "snowdrop bells" as in 7.

13 by my gar-den wall.

13 As in 11. Or ring the "bells" throughout the whole verse.

14 When they go to sleep,  
to sleep at night

14 Hold the open "snowdrops" without moving.

15 They close their little  
blossoms tight.

15 Close your fingers gently.

16 Snowdrops, snowdrops  
so small

17 Are dreaming, dreaming  
by my garden wall.

18 *Repeat first verse.*

16 Hold the closed “snow-  
drops” quiet, lower your  
head and rest your forehead  
on your wrists.

17 In the position of 16, rock  
slightly with your upper  
body. Repeat 17.

18 There are several possibili-  
ties for the 4th verse

- a Move sun-wise around  
the circle, without  
gestures, until the end.
- b Repeat the gestures of  
the first verse exactly as  
in 1 - 6.
- c Repeat the gestures of  
the first verse 1 - 5, then  
end with the gesture  
described in 11.

# Snowdrop Bells Ring in the Spring

Sound-word game using a sound-producing instrument: a bell on a ring.

TiNG - TiNG - TiNG - TiNG - TiNG -

TiNG - TiNG - TiNG - TiNG - TiNG -

SNOWDROP BELLS RiNG IN THE

SPRiNG - THE SPRiNG.

TiNGA-LiNGA-LiNGA-LiNGA-LiNG:

SPRiNG!

TiNGA-LiNGA-LiNGA-LiNGA-LiNG:

SPRiNG!

TiNGA-LiNGA-LiNGA-LiNGA-LiNG:

SPRiNG!

THE BELLS NOW STOP THEIR CALL.

IT'S TiME TO REST FOR ALL.

(FOR THE END: IT'S TiME TO SLEEP FOR ALL).

AGAiN NOW HEAR THEM RiNG:

(OR: ONCE MORE NOW HEAR THEM RiNG)

TiNG - TiNG - TiNG - TiNG - TiNG -

TiNG - TiNG - TiNG - TiNG - TiNG -

ETC.; (SEE ABOVE).

## TEXT:

1 Ting - ting - ting -

Δ Δ Δ

ting - ting - V

Δ Δ

Ting - ting - ting -

Δ Δ Δ

ting - ting - V

Δ Δ

Snowdrop bells ring in the

Δ Δ Δ Δ Δ Δ

Spring - the spring: -

Δ Δ Δ

2 Tinga-linga-linga-linga-ling:

~~~~~

## HANDLING THE BELL:

1 Lightly and loosely strike (swing) the little bell forward in speech rhythm as indicated with the "Δ."

"V" is a pause of length equal to the syllable "ting." Then make a brief pause "-".

2 Instead of the syllables "tinga-linga-ling," shake

Suitable as a follow-up game to *Children's Spring*. Possibly the blue bells can ring in the summer.



Craft directions, see p.133

3 Spring!

4 Tinga-linga-linga-linga-ling:  
~~~~~

5 Spring!

6 Tinga-linga-linga-linga-ling:  
~~~~~

7 Spring!

8 The bells now stop  
                                          their call.  
It's time to rest for all.

9 Again now hear them ring:  
Ting - ting - ting -  
   Δ   Δ   Δ  
                              ting - ting - ✓  
                                  Δ   Δ  
Ting - ting - ting -  
   Δ   Δ   Δ  
                              ting - ting - ✓  
                                  Δ   Δ

10 The bells now stop  
                                          their call.  
It's time to sleep for all.

the bell in a lively way.

No word is spoken.

3 Call the word "Spring"  
without bell accompani-  
ment. Draw out the call.

4 Again, shake the  
little bell throughout,  
without speaking.

5 Call without the bell, as  
described in 3.

6 See 2 and 4

7 Call as in 3 and 5, leaving  
your voice suspended at  
the end.

8 Cover the little bell with  
your left hand. Continue  
after a brief pause.

9 From here, the game can  
begin again. It can be  
repeated several times as  
long as the children enjoy  
the game.

10 For the ending, handle the  
little bell as in 8.

Other games can follow this,  
for example: *Snowdrop Song*  
(with hand gestures), the  
*Diddledoo-Dance*, or *In My  
Garden*. For a final ending, the  
lullaby from Volume 1, *Evening  
Wind*, is very suitable.

# Evening Wind

CD track 3

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,

\*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

# Birthday Song

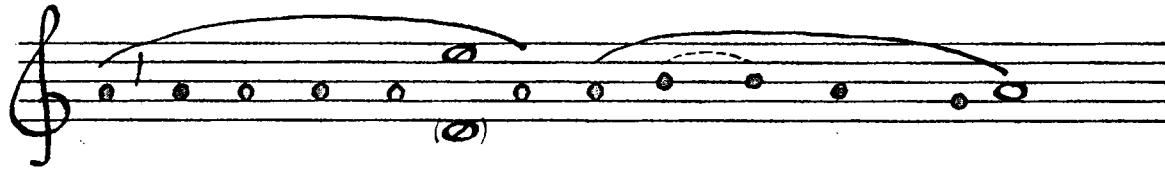
CD track 4 and 5 (alternate setting)

HAPPY AND LIGHT

TEXT AND MELODY: WILMA ELLERSIEK



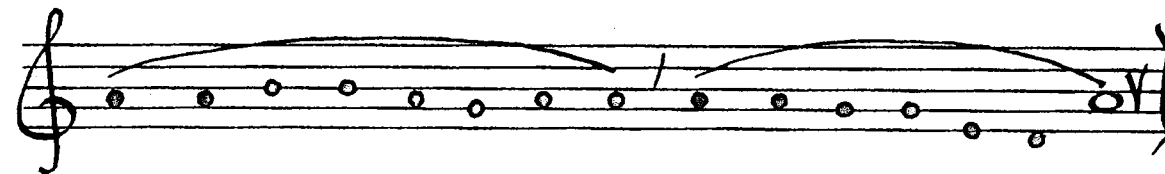
OUR SU-SY HAS A BIRTH-DAY, HER SPE-CIAL DAY IS HERE,  
I WISH OUR LITT-LE SU-SY MUCH JOY AND SUN-SHINE BRIGHT



FOR OUR LITT-LE SU-SAN IS OUR FRIEND SO DEAR.  
AND THAT HER HEART BE FILLED EV-ERY DAY WITH DE-LIGHT.



TRAL-LA - LA - LA - LA - LA - LA - LA, TRAL-LA - LA - LA - LA - LA - LA - LA-  
TRAL-LA - LA - LA - LA - LA - LA - LA - LA, TRAL-LA - LA - LA - LA - LA - LA - LA-



TRAL-LA - LA - LA - LA - LA - LA - LA, TRAL-LA - LA - LA - LA - LA - LA - LA-  
TRAL-LA - LA - LA - LA - LA - LA - LA, TRAL-LA - LA - LA - LA - LA - LA - LA-

NOTATION: ○ ≈ ONE PULSE IN A MIDDLE TEMPO ( BASIC UNIT) | ○ ≈ ○○ |  
○ ≈ ○○○○ | √ ≈ PAUSE OF ONE BASIC PULSE | ! ≈ BREAK | — ≈ PHRASE |  
(○) OR (○) ≈ ALTERNATIVE SETTING

Adjust the melody so it will fit the child's name in case the name has only one or more than two syllables.

To help singers with low voices, an alternative to the singing of the high E is offered in this

song. Please sing the notes marked: "(○) or (○)" beneath the original notes. In the CD accompanying this book the alternative is sung after the original setting.



# In the Shining Sun

*Hand Gesture Game in Three Parts*

## I. The Flowers

*THE SUN IS CLIMBING HIGH*

*AND BEAMS DOWN FROM THE SKY*

*INTO OUR WORLD.*

*HE VISITS FLOWERS, EVERY ONE.*

*THEY OPEN IN THE SHINING SUN*

*AND BLOO-OOM - AND BLOO-OOM!*

*WHEN THE DEAR SUN GOES TO REST AT NIGHT,*

*THE FLOWERS CLOSE THEIR BLOSSOMS — TIGHT!*

### TEXT:

- 1 The sun is climbing high



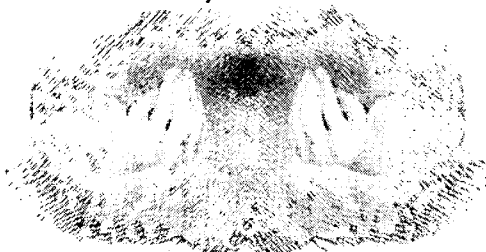
- 2 And beams down from  
the sky

- 3 Into our world.

- 4 *Silent movement*

- 5 He visits

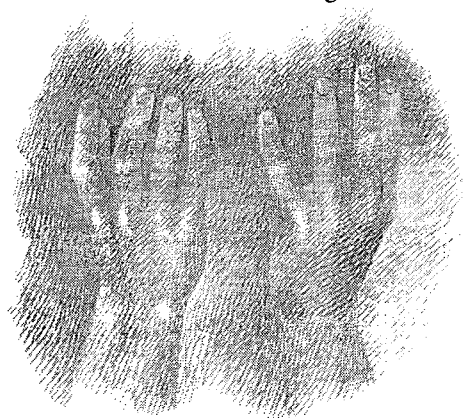
- 6 flowers, every one.



### HAND GESTURES:

- 1 With thumbs touching, hold your lightly curled hands facing forward at about stomach height. Raise them up while speaking, and simultaneously uncurl and spread your fingers and thumbs as the “sun beams.” Hold still at forehead height.
- 2 Continue the “sun-gesture” at forehead height, spreading your fingers a bit more.
- 3 In the sun-gesture, move your hands, slanting them a little forward and down toward the earth, our world.
- 4 Return your hands as in 2.
- 5 Repeat as in 3.
- 6 Dissolve the sun-gesture. As you lower your hands, turn them palms up, with fingertips close together. Your hands now form two flower buds.

- 7 They open in the  
shining sun



And bloo-oom -  
and bloo-oom!

- 8 When the dear sun goes

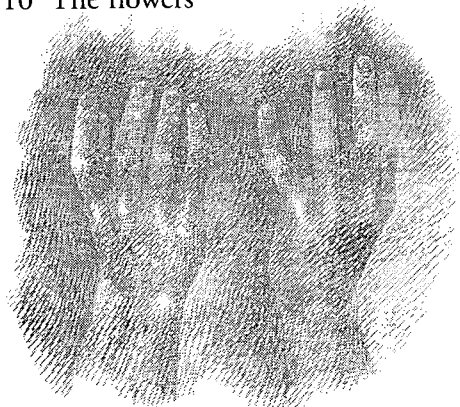
- 7 Slowly open your fingers as the flower petals. After the word "open," pause in speaking, but continue the opening movement. Just before your fingers are completely spread, say: "in the shining sun," giving a slight accent to the word "sun." Both movement and speech should be very slow. Hold the gesture of the fully opened blossom for awhile, and then continue speaking "And bloom - and bloom!"

- 8 Again form a sun-gesture by turning your hands, palms forward, in a small arc. Bring them together so that your thumbs touch at about forehead height. Hold awhile. Here the sun does not rise as in 1, but has been beaming the whole day already. Therefore the movement to form the sun-gesture is different from 1.

- 9 to rest at night,

- 9 Lower your hands as the sun-gesture, relaxing your fingers. When down, lightly curl your hands and rest them on your thighs. This movement is the exact reverse of movement 1.

- 10 The flowers



- 10 Turn your hands, palms up, to form the two open blossoms again. Now very slowly close the blossoms.

11 close their blossoms —

12 tight!

11 Continue closing the blossoms, drawing out the first “o” in “blossom.”

Movement is even slower than speech and continues until all fingertips touch.

12 At the final touch say the word “tight.” Hold the closed blossom for awhile, looking at it lovingly.

This game can be continued with the following game supplement: *My Little Child*.

## II. My Little Child

*Game Supplement*

*THE SUN - THE SUN, HE VISITS HERE*

*MY LITTLE CHILD DEAR!*

*MY CHILD, MY CHILD CAN DANCE AND RUN*

*ROUND-A-RING IN THE SHINING SUN.*

TEXT:

1 The sun - the sun,

2 he visits here

3 My little child dear!

GESTURES:

1 If you follow the *Flower* game directly with the game supplement, dissolve the flower gesture now. Turn your hands with palms forward; fingers are spread and thumbs touch in the “sun-gesture.” Raise your hands to forehead height.

2 Slant your hands forward to about chest height as the “sun” shines upon the child.

3 Cover your cheeks with both hands. Hold awhile.



4 My child, my child

4 Rise, stretch out your hands to encourage the children to hold hands.

5a can dance and run  
Round-a-ring in the  
shining sun.

5a The adult/s and children hold hands and walk singing around the circle, sun-wise. The circling movement may be repeated in the same direction.

This game can be played in the kindergarten, in a parent-child group, or just at home by a parent with her or his child(ren).

## Round-a-Ring in the Shining Sun *CD track 6*

*QUIETLY CIRCLING*

*TEXT AND MELODY: WILMA ELLERSIEK*

### 1. VERSE



ROUND-A - RING, ROUND-A - RING, MY DEAR CHILD CAN DANCE AND SING.  
(CHILD AND MO-THER DANCE AND SING.)



Di - DEL - di - DEL - di - DEL - DING, IN THE SUN-SHINE ROUND-A - RING.

### 2. VERSE



ROUND-A - RING, ROUND-A - RING, IN THE SUN-SHINE ROUND-A - RING



MY DEAR CHILD CAN DANCE AND SING. di - DEL - di - DEL - di - DEL - DING,  
(ALL ARE DAN-CING ROUND-A-RING.)



Di - DEL - di - DEL - DING, - di - DEL - di - DEL - DING - !

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

5b with mother (father) in the shining sun.

5c Now mothers (fathers), children, dance and sing  
 In a circle round-a-ring.

5b Each mother or father takes the child's hands and dances to the right in a circle.

5c All hold hands in a big circle, a parent and child in turn.

For a parent-child group the text could be varied as suggested in 5b and 5c.

If necessary, each child can turn roundabout in place. If the children cannot manage a big circle holding hands, turn with the right shoulder to the center and walk freely around the circle. Whatever form of the game is chosen, at the end of the circling all sit down in their seats. This can be followed with: *The Sun Goes to Rest.*

### III. The Sun Goes to Rest

*End Game*

*THEN MY LITTLE CHILD, TIP - TAP,*

*RUNS AND SITS IN MOTHER'S (FATHER'S) LAP. (OR: DOWN IN MY LAP.)*

*SNUGGLES CLOSE INTO HER (HIS) (MY) ARM;*

*LETS HER (HIM) (ME) ROCK HIM - ROCK HIM WARM.*

TEXT:

- 1 Then my little child,
- 2 tip - tap,  
 Runs and sits in mother's  
 (father's) lap.  
 (or: down in my lap.)
- 3 *Silent movement*
- 4 Snuggles close into her  
 (his) (my) arm;

HAND GESTURES:

- 1 Cover your cheeks with your hands and smile.
- 2 Take your hands from your cheeks. At "tip - tap" put down both hands on your thighs, with energy.
- 3 Stretch out your hands and arms and pull child onto your lap.
- 4 If the child cooperates, the parent puts the child on her or his lap so that the child's head lies against the parent's heart.

If the game is played in a parent-child group, the end is played as follows:

5 Lets her (him) (me)  
rock him - rock him warm.

5 Wrap your right arm  
around the child, then start  
rocking to and fro. All the  
movements in this section  
follow each other seamless-  
ly. When the rocking move-  
ments are flowing well, the  
parent starts to sing.

## Softly, Softly I Sing Too *CD track 7*

*QUIETLY SWINGING (ALLA BREVE)*

*TEXT AND MELODY: WILMA ELLERSIEK*

The musical notation consists of four staves. Each staff has a treble clef and a key signature of one flat (Bb). The notes are represented by circles of varying sizes and positions on the staff. Below the notes are arrows indicating rocking movements: left-pointing arrows for 'SOFT-LY' and right-pointing arrows for 'I SING TOO'. Some arrows are grouped with 'ETC.' to indicate repetition. The lyrics are written below the notes, with some words in all caps and some in title case. The final staff ends with a large curly brace on the right side.

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 - SOOOO SOO - OO - SOO - OO - SOOOO  
SOO - SOO - SOOOO SOO - SOO - SOOOO

**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: "AND THE MOTHER, SHE SINGS TOO"

Rock very gently. It is only a light swinging movement. Sing in a softly subdued voice so

that the child can freely cling to and swing in the streaming, sounding breath stream.

For the last line of the song, nearly stop the swinging and gently stroke the child's head and body. At the end, the person rocking can rest her

or his own head on that of the child and hug the child lovingly.

*QUICKLY EACH CHILD SITS DOWN AT EASE.*

*SOFTLY COMES THE EVENING BREEZE.*

*MY CHILD IS QUIET TOO*

*AND THE WIND SINGS: SOO – SOO – SOO.*

**TEXT:**

1a Quickly each child sits down at ease.

2a Softly comes the

Δ

evening breeze.

Δ



3a My child is quiet, too




**HAND GESTURES:**

1a Sit in your seat and wait until all children sit, too, on a stool, a chair, or the floor. If necessary, the text can be repeated several times.

2a At each “Δ,” wave once with both hands toward yourself.

3a Join hands, bend your head to the left and rest it on your hands. Then support your elbows on your thighs and put your face between both of your hands.

If the game is played with a group of children without parents present, the end is played as follows:



4a And the wind sings:  
soo - soo - soo.

4a In this posture, lightly  
swing with your whole  
body until the end of the  
song (p. 41) At the end, sit  
quietly for a moment, then  
dissolve the gesture.



# The Little Daisy

*THE LITTLE DAISY, SMALL AND FINE,  
IS WAITING FOR THE SUN TO SHINE.*

*WHEN THE SUN CLIMBS TO HIS HEIGHT,  
SHE OPENS UP HER BLOSSOM WHITE.*

*GOES THE SUN TO SLEEP AT NIGHT,  
DAISY SHUTS HER BLOSSOM TIGHT.*

## TEXT:

- 1 *Silent gesture.*



- 2 The little daisy,  
                    small and fine,  
Is waiting for the  
                    sun to shine.
- 3 When the sun  
                    climbs to his height

- 4 *Silent gesture.*



## HAND GESTURES:

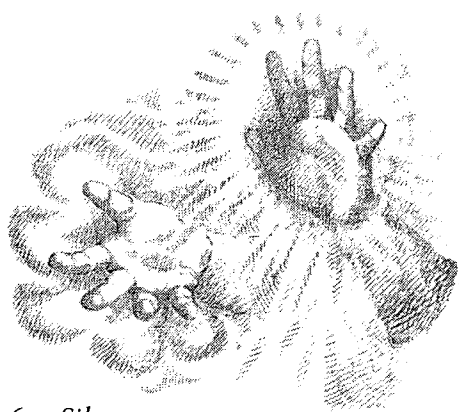
- 1 Hold your right hand in a horizontal position, palm up and all your fingertips touching. The blossom is closed.
- 2 While speaking, look lovingly at the blossom. At “waiting,” nod lightly.
- 3 With stretched fingers, move the left hand upward in a large outward arc as the “sun.” At “height,” stop on left side of your head, indicating that “the sun shines.” Accompany the path of the sun with your gaze.
- 4 Without speaking, move your left hand twice, a little in the direction of the closed blossom. The sun shines on the blossom bud. Again accompany the “sun movement” with your gaze.

The connection of cosmos (sun) and earth (flower) is meant to become perceptible through the interplay of the gestures. The play is artistically formed. The focus is on their mutual relationship and reaction to each other, and the cooperative movement of the two.

It was therefore chosen not to show the sun rising and setting in its naturalistic path from left to right from the point of view of the player. The gesture action is reduced to an up-and-down movement of the sun with your left hand, and an opening and closing of the blossom with your right hand.

Through this simplification, the essence of the action becomes clear and the demonstration and imitation of the gestures remains uncomplicated.

5 She opens - up - her  
blossom white.



6 *Silent gesture.*



7 Goes the sun to sleep  
at night,

8 Daisy - shuts - her  
blossom tight.

5 Very slowly, open your fingers to indicate flower petals. The opening is a continuous movement without interruption. In the recitation, however, there are small breaks “ - .” Speak the word “open” very slowly. At the end of the line the voice remains level, with no drop in sound.

6 Move your left hand twice toward the blossom. Now the sun “shines” on the open blossom. Take your time.

7 The sun sinks. Your left hand describes the path of the rising sun backwards; it moves against the natural path of the sun, again to the left, in a large arc and down. Again your gaze accompanies your left hand.

8 The “blossom petals,” fingers of the right hand, slowly close. Again, the movement is continuous. There are two breaks in the recitation: “ - .” Speak the word “tight” very slowly. At the same time, the fingertips touch, exerting light pressure. Hold the closed blossom still for a little while, looking at it.

# Dandelion Song

CD track 8

(SMALL RHYTHMIC-MUSICAL STORY)

TEXT AND MUSIC: WILMA ELLERSIEK

SEE, BUT SEE:  
IN THE GREEN GRASS, THE GRASS SO GREEN  
A MILLION GOLDEN SUNS ARE SEEN.

DAN - DE - LION ! - DAN-DE - LION ! - FAL - LA-LA - LA - LA - LA - LA - ,

DAN-DE - LION ! - DAN-DE - LION ! - FAL - LA-LA - LA - LA - LA - LA - , - LA - LA - LA - ,

AND THEN THE BLOSSOMS ALL MUST CLOSE  
AND FOR A LITTLE WHILE REPOSE. —  
A SECOND TIME THE FLOWERS OPEN OUT  
AND SEE: A PUFFY FLOWER LOOKS ABOUT.

THE WIND BLOWS STRONG: PHHHH !  
INTO THE AIR THE STAR-CHILD THROUG.

THE SEEDS HOVER, HOVER HIGH AND LOW, HIGH AND LOW,  
HOVERING SO, HIGH AND LOW, HIGH AND LOW,  
GENTLY SINK DOWN TO THE EARTH BELOW,  
THAT A NEW CROP OF DANDELIONS MAY GROW:

DAN - DE - LION ! - DAN-DE - LION ! - FAL - LA-LA - LA - LA - LA - LA - ,

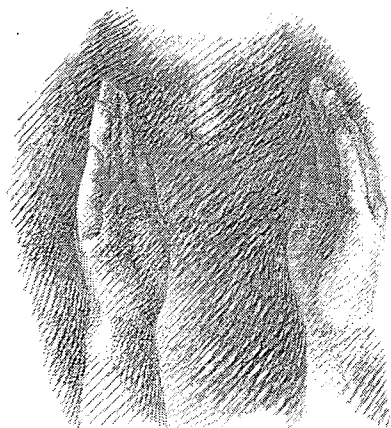
DAN-DE - LION ! - DAN-DE - LION ! - FAL - LA-LA - LA - LA - LA - LA - , - LA - LA - LA - ,

NOTATION: ○ ≈ ONE PULSATION (BASIC UNIT) | ⊗ ≈ ○ ○ | ~ ≈ SOUND LONGER |  
(○) OR (⊗) ≈ ALTERNATIVE SETTING

# Hand Gesture Game

## TEXT:

- 1 See, but see:
- 2 In the green grass,  
the grass so green,



- 3 A million golden suns  
are seen.



- 4 Dandelion! Dandelion!  
o o o o  
Fallalalalalala,  
x x x x  
Dandelion! Dandelion!  
o o o o  
Fallalalalalala, lalala.  
x x x x x x

## HAND GESTURES:

- 1 Turn toward the children.
- 2 Raise your hands, with fingers stretched and pointing upward and palms facing toward each other. The movement impulse lies with the stretching of the fingers, showing the growing blades of grass. First, stretch your fingers at "green grass," slightly to the left; then, stretch your fingers at "grass so green," to the right.
- 3 Roll your fingers loosely, with thumbs lying on top. Touch your fingers and the heels of each hand together. The heels will remain in touch for the duration of the blossom gesture. Unroll your fingers during the "million golden suns," spreading them as far as possible without cramping. After the word "seen," turn your hands a little forward in the blossom position so that one can look inside. Hold and "admire."
- 4 At the word "dandelion," lift your hands and turn them in and out in a lively manner to the rhythm of the song where indicated by an "o." At "Fallalalalalala" clap your hands lightly and springily. At the last clap, move your arms in a large

To help singers with low voices, an alternative to the singing of the high E is offered in this song. Please sing the notes marked: "(●) or (◉)" beneath the original notes. In the CD accompanying this book, the alternative is sung after the original setting.



5 And then the blossoms all  
must close  
And for a little while  
repose. —

arc from above your head  
down to your thighs.

5 Again, form the blossom  
with both hands as in 3, but  
now your fingertips move  
toward each other and final-  
ly slide into each other. At  
“little while repose,” make a  
very small rocking motion  
with your hands.



6 A second time the flowers  
open out  
And see: a puffy-flower  
looks about.

6 Pull your fingertips apart to  
touch each other and at the  
same time separate the heels  
of your hands until both  
hands form a well-rounded  
puffy-flower (seed head).  
Admire the puffy-flower for  
a while. Speak the word  
“puffy-flower” very melodi-  
ously, almost singing.



7 The wind blows strong -

7 Speak very dynamically,  
allowing the “w” in “wind”  
and the “b” in “blow” to  
sound strongly. After the  
words: “the wind blows  
strong,” take a deep breath.

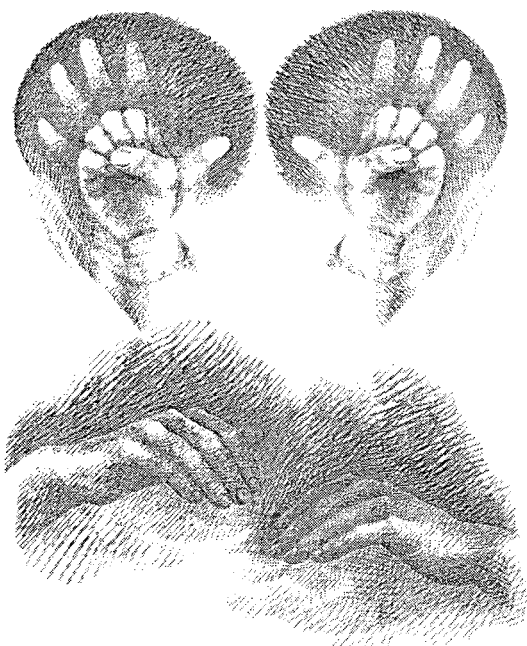
8 Phhhh! - Into the air

8 Blow vigorously against the puffy-flower, throwing your hands up above your head. Hands separate at the height of the arc and sink, slowly floating, down on both sides to about shoulder height.

9 the star-child throng.

☆ ☆

9 On the stressed syllables, "☆," spread your fingers twice to the front, so that your palms become visible. This shows the glittering of the seed stars. Your hands, formed like little parachutes, sink silently down.



10 The seeds hover, hover

10 At "seeds," move your hands up in a parachute position and at "hover," move them up and down in front of you in a very light, airy movement.

11 high and low,

*(right)*

high and low,

*(middle)*

Hovering so,

*(left)*

11 Do the parachute movement first a little to the right, then to the middle, and last to the left.

12 high and low, high and low,

12 Do the parachute movement to the last "high and low," again in the middle, but this time above your head and even slower. Speak very slowly. Pitch the

- |                                                                                                                                                                 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>13 Gently sink down to the<br/>earth below,</p> <p>14 That a new crop of<br/>dandelions may grow.</p> <p>15 Dandelion! Dandelion!<br/>Fallalalalalala...</p> | <p>speech melody high and let<br/>it sink with the movement.</p> <p>13 Continue the down move-<br/>ment smoothly. Your hands<br/>sink down, extremely slow-<br/>ly, to your thighs or the<br/>floor. Then, let them rest<br/>there awhile.</p> <p>14 Roll your hands together as<br/>in 3 to form the blossom<br/>again at chest height.</p> <p>15 As in 4 (can be repeated).<br/>After the last clap, again<br/>move your arms in a large<br/>arc from above your head<br/>down to your thighs and<br/>place your hands in your lap.</p> |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

## Movement Game

### TEXT:

- 1 In the green grass,  
the grass so green,
- 2 A million golden suns  
are seen.
- 3 Dandelion! Dandelion!  
Fallalalalalala.  
Dandelion! Dandelion!  
Fallalalalalala, lalala.
- 4 And then the blossoms all  
must close  
And for a little  
while repose. —
- 5 A second time the flowers  
open out

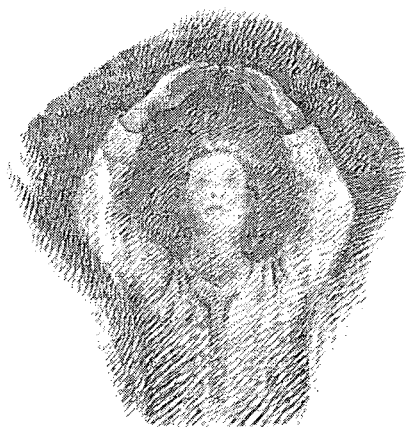
### MOVEMENTS:

- 1 Speak, but remain seated  
with your arms around  
your head. Children imi-  
tate your gesture.
- 2 Loosen arms from your  
head, opening them up at  
right and left and holding  
them as an open blossom.
- 3 Begin singing. Either hold  
the "blossom" gesture or  
clap your hands in a light,  
airy rhythm.
- 4 Move your arms together at  
forehead height; clasp your  
hands. Rest both thumbs  
against your forehead; at  
the same time bring your  
elbows together, but not  
touching. Hold this awhile.
- 5 Move hands up and form  
a round puffy-flower. In

The adult sets the example and leads the game. She or he leads the game with move-  
ments and rhythmic, musical-  
ly formed speech.

The adult sits with the chil-  
dren on stools or chairs, or  
they kneel, sitting on their  
heels on the floor. If the room  
is large enough, a place can be  
marked for each child with  
a rope or hoop, freely distrib-  
uted in the space. Ropes are  
placed closed in a circle. The  
adult and the children now sit  
in their places, wrapping their  
arms around their heads,  
forming a dandelion bud.

And see: a puffy flower  
looks about.



this position slightly swing  
upper body back and forth.

6 The wind blows strong -

7 Phhhh! -

8 Into the air

9 the star-child throng.  
☆ ☆

10 The seeds hover, hover  
high and low, high and low,  
Hovering so, high and low,  
high and low,

6 Dissolve the puffy-flower  
gesture, lowering hands.  
If sitting on stools, let them  
hang down by your sides.  
If you sit on the floor, lay  
hands on the floor by  
your side. At "wind blows  
strong," take a deep breath.

7 Blow vigorously, throwing  
hands up and then letting  
them sink down in an arc.  
Do this three times.

8 Rise, moving your arms  
upward and out in an arc.  
They are now spread out  
like wings, and the whole  
child is now a flying, float-  
ing seed - a "star child."

9 Stand still while speaking  
the words "star child".

10 All fly as a "seed," freely  
through space, with arms  
lightly moving up and  
down. Knees and feet also  
participate in the up and  
down movement. Move in  
a clockwise (sun-wise)  
direction. Repeat the text  
in 10 as needed. Before  
stopping, return to your  
home place.



11 Gently sink down to the  
earth below,

12 That a new crop of  
dandelions may grow:

13 Dandelion! Dandelion!  
Fallalalalalala...

11 Slowly sit down in your  
place, lowering arms to your  
thighs. Stop a moment.  
Then wrap your arms  
around your head as before.

12 Repeat 2.

13 Start singing, clapping your  
hands lightly and airily.



# Easter Fun

*AT OUR EASTER PARTY FAIR,  
COLORED EASTER EGGS MUST BE THERE.*

*\*HOOPPA - LEE, HOOPPA - LITE,  
EASTER EGGS SO MOTLEY BRIGHT!*

*LET US GO; LET US SEE  
WHERE THE COLORED EGGS MAY BE.  
WE SEEK HERE; WE SEEK THERE,  
IN THE GREEN GRASS EVERYWHERE.*

*ALSO LOOK BEHIND THE BUSH.  
HOPPA - \*HOOSH! WHO IS RUNNING?  
THE EASTER BUNNY! - THE EASTER BUNNY!*

*LOOK FAR AND NEAR. WHAT STANDS HERE?  
HERE A BASKET, THERE A NEST,  
A GIFT, A GIFT FOR THE EASTER FEST.*

*AT OUR EASTER PARTY FAIR  
COLORED EASTER EGGS MUST BE THERE.  
HOOPPA - LEE, HOOPPA - LITE,  
EASTER EGGS SO MOTLEY BRIGHT!*

## TEXT:

1 At our Easter party fair,



2 Colored Easter eggs must be there.



## HAND GESTURES:

1 Lift your hands above your head and turn them inward and outward on the stressed syllables "O" of the line.

2 Together, pointer and thumb form an oval; all the other fingers stick up loosely so that the participants can easily see the ovals (eggs). At the word "Easter," the two small



3 \*Hooppa - lee, hooppa - lite,

x x x x

4 Easter eggs so motley bright!

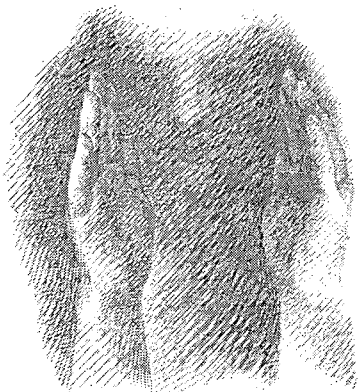
x x x x

Let us go, let us see

⏊ ⏊ ⏊ ⏊  
r / r /

5 Where the colored  
eggs may be.

6 We seek here, we seek there,  
In the green grass  
everywhere.



7 Also look behind the bush.



eggs are visible. Then, at the word "must," form a large egg with both hands. The tips of your pointers touch each other, the right thumb moves on top of the left thumb (see picture). Allow yourself enough time to speak and form the gestures.

- 3 On the stressed syllable "x," clap happily, but not too loudly.
- 4 Tap your thighs with your flat hands in sequence. At the same time, show "walking movements" by rocking your body sideways to and fro (shift weight).
- 5 As in 2.
- 6 Touch your forehead in a searching gesture, with a flat right hand above your eyes, look down to the ground, bending slightly forward at the word "seek." At "green grass," your hands face each other, with fingers slightly bent, indicating "grass blades." Stretch fingers on the stressed syllables of "green" and "every."
- 7 At "look," lay both hands against your forehead in a searching gesture above your eyes.

\* Pronunciation: The "oo" vowel in "hooppa" and "hoosh" are pronounced short as in "book."



Then, in a large arm movement, raise your hands above your head, so that your fingertips touch at "bush."

8 Hoppa - \*hoosh!

x  
Who is running?

9 The Easter bunny!-

↑ ↓ ↑  
The Easter bunny!  
↑ ↓ ↑

8 Happily clap at "x," then look inquiringly at the children.

9 Lay your hands to the side of your head as large bunny ears. Watch that fingers are stretched and closed together. Move the ears up and down on the stressed syllables by bending the fingers forward at an angle and stretching them up again. A pause should be made after the first "Easter bunny."

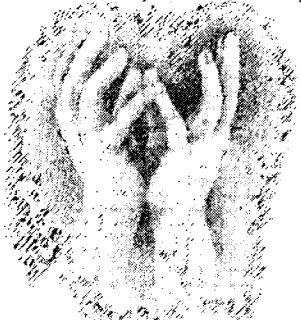
10 Look far and near.

What stands here?

10 Dissolve the ear gesture. With open hands, palms up, point to the floor with your fingertips both right and left.



11 Here a basket, there a nest,



11 For the basket, touch the heels of your hands together, with fingers up and lightly open.





For the nest, open your hands together and hold them horizontally.

This small rhythmic-musical Easter story is suitable for the time before Easter, to set the mood for the Easter egg hunt or to accompany the Easter egg hunting. It can also be done as a movement game; the text is not bound to the hand gestures.

12 A gift, a gift for the  
Easter fest.

12 Repeat the gestures for  
basket and nest.

13 At our Easter party fair, etc.

13 Repeat the text and ges-  
tures from 1 to 4.

## Hoppa Hoosh\* *CD track 9*

*TEXT AND MELODY: WILMA ELLERSIEK*

*HOP - PA HOOSH! - FROM A BUSH, HOP - PA HOOSH! - RUNS THE BUN-NY.*

*THROUGH THE GRASS HE'S RUNN - ING, RUNN - ING*

*HOP - PA, HOP - PA, HOP - PA HOOSH! HOP - PA, HOP - PA, HOP - PA HOOSH!*

*MA - NY THANKS, DEAR EAS - TER BUN-NY, MA - NY THANKS, DEAR EAS - TER BUN-NY! -*

NOTATION: ○ ≈ ONE PULSATION IN A FASTER TEMPO (BASIC UNIT) | ○ ≈ ○ ○ |  
○ ≈ ○ ○ ○ ○ | V ≈ PAUSE OF ONE BASIC UNIT

14 Hoppa \*hoosh!

X

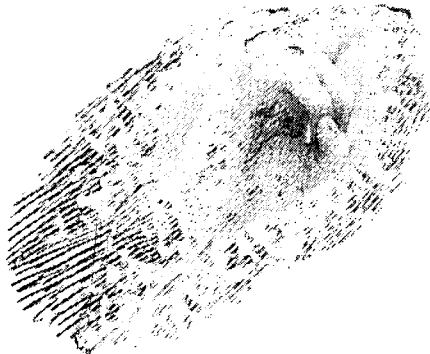
15 From a bush



16 Hoppa hoosh!

X

17 Runs the bunny.



18 Through the grass he's



running, running:



19 Hop-pa, hop-pa,



hop-pa hoosh!



20 Hop-pa, hop-pa,



hop-pa hoosh!



14 At "x," clap happily, but not too loudly.

15 In a large, wide-reaching movement, encircle your head with your arms. At "bush," touch your fingertips together.

16 As in 14

17 Stretch the pointer and pinky of your right hand up as "bunny ears." Roll in your middle and ring fingers, holding them down with your thumb as the bunny nose.

18 The bunny hops in place on the stressed syllables. The upward movement is stressed as shown with the arrows.

19 The bunny runs on, now moving to the left away from the participants. Continue stressing the upward syllable in accord with the music.

20 The bunny runs on to the left, further away from the participants. At the last "hoosh" dissolve the bunny gesture and point to where the bunny ran (far to the left front).

\* Pronunciation: Hoosh rhymes with bush.

If the game is used at a different season the text of the last line can be changed, for example: "Please, come back soon, little bunny" or: "now good-bye, dear little bunny."

With the changed text, this song can be used in any bunny game. It can be sung also without hand gestures; instead, one can clap or accompany it with a xylophone. For the children's sensitive ears it is recommended that you cover the little hammer with felt. The song also sounds lovely played on the pentatonic Choroi flute or Interval flute D - A. Older kindergarten children can play the bunny song themselves on the Interval flute.

21 Many thanks, dear  
    ≈    ≈    ≈  
          Easter bunny! -  
          ≈    ≈  
Many thanks, dear  
    ≈    ≈    ≈  
          Easter bunny! -  
          ≈    ≈

21 With the right hand,  
wave after the disappear-  
ing bunny, freely or in  
harmony with the stressed  
syllables indicated by a  
“≈.”

# Winging, Winging

CD track 10 and 11 (alternate setting)

WINGING IN THE AIR

TEXT AND MELODY: WILMA ELLERSIEK

THEY'RE WING - ING, WING - ING, WING - ING THE (o) (o) BIRD-IES ALL,

THEY'RE WING - ING, WING - ING, WING - ING IN THE (o) (o) FOR - EST TALL,

WING - ING, WING - ING, WING - ING, FLY - ING (o) (o) HERE AND THERE,

WING - ING, WING - ING, WING - ING, HAP - PY (o) (o) WITH - OUT CARE,


WING - ING, WING - ING, WING - ING, TO THEIR (o) (o) LIT - TLE NEST,

THEIR LIT - TLE NEST, NEST - ,

SNUGG - LE, SNUGG - LE DOWN AND THEN THEY REST.

**NOTATION:** ○ ≈ ONE PULSATION IN A MIDDLE TEMPO (BASIC UNIT) / ○ ≈ ○ ○ /  
 ○ ≈ ○ ○ ○ ○ / ○ ○ ≈ ○ ○ ○ ○ ○ ○ ○ ○ / √ ≈ PAUSE OF A BASIC PULSE  
 | ~ ≈ SOUND OUT LONGER | ~ ≈ PHRASE / (○) OR (○) ≈ ALTERNATIVE SETTING





For large movements in space it is important to sing slowly enough so that as you wing you can move your arms in steady, beautiful flying movements. You “sail” to the nest with wide-spread arms without arm movements and only in the nest fold your “wings” (arms) tightly against your body.

To help singers with low voices, an alternative to the singing of the high E is offered in this song. Please sing the notes marked: “ (●) or (●) ” beneath the original notes. In the CD accompanying this book the alternative is sung after the original setting.

## Bird Concert

*TO THE WOODS, THE CHILDREN ALL*

*TAKE A WALK TODAY;*

*LISTEN TO THE BIRDIE SONG'S*

*JOYOUS "TIRILAY."*

*"Ti-ri-tiRiLi, tiRiTIRi-tiRiLi*

*Ti-ri-tiRiLi, tiRiTIRi-tiRiLAY!"*

*THEY STOP AND LISTEN WELL:*

*"TECK - TECK - TECK!"*

*HAMMERS THE WOODPECKER.*

*"TECK - TECK - TECK, TECK - TECK - TECK*

*T - T, T - T, T - T, TECK!"*

*THE MOURNING DOVE COOS:*

*"COO-OH, COO-COO-COO, COO-OH, COO-COO-COO." \**

*THE CHICKADEE TWITTERS:*

*"CHICKADEE - DEE - DEE, CHICKADEE - DEE - DEE!"*

*THE FINCH SINGS:*

*"WE-DGIPPET -- WE-DGIPPET -- WE-DGIPPET!"*

*THE ROBIN CHIRPS:*

*"TILLIWIT - TILLIWIT, TILLIWIT - TILLIWIT, TILLIWIT - TILLIWIT!" \**

*THERE'S A CONCERT IN THE WOOD!*

*LISTEN! LISTEN! IT SOUNDS GOOD:*

*"TECK - TECK - TECK, TECK - TECK - TECK!*

*T - T, T - T, T - T, TECK!"*

*"COO-OH, COO-COO-COO, COO-OH, COO-COO-COO." \**

*"CHICKADEE-DEE-DEE, CHICKADEE-DEE-DEE!"*

*"WE-DGIPPET -- WE-DGIPPET -- WE-DGIPPET!"*

*"TILLIWIT - TILLIWIT, TILLIWIT - TILLIWIT, TILLIWIT - TILLIWIT!" \**

*IT CALLS AND TWITTERS FAR AND NEAR -*

*JUST AS THE CHILDREN LIKE TO HEAR.*

THE SUN, TOO, LISTENS AS THEY CHEEP;  
THEN HE SETS AND GOES TO SLEEP.

AND THE MANY BIRDIES SMALL  
STOP THEIR SINGING, ONE AND ALL,  
SNUGGLE IN THEIR COZY NEST -  
FROM THEIR SINGING NOW THEY REST.

"M-M-MM, M-M-MM, M-M-M-M-MMMMM!"  
THE CONCERT IS DONE!  
CHILDREN LEAVE NOW, ONE BY ONE.

TEXT:

1 To the woods, the  
children all

2 Take a walk today;  
r l r l r l

3 Listen



4 to the birdie song's  
joyous "tirilay."

HAND GESTURES:

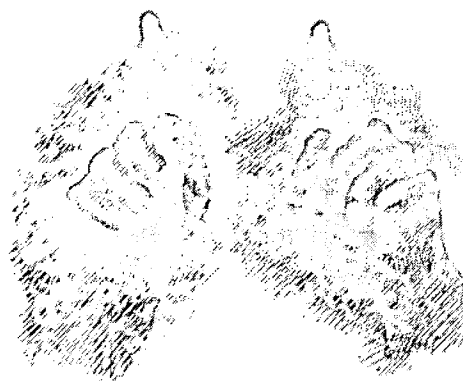
- 1 The children, together with the adult, sit in a circle, either on stools, small chairs, or on the floor. Then the adult turns encouragingly to the children, speaking the text.
- 2 "Walk" on your thighs alternately with your right and left hands.
- 3 Touch your ears with your hands and listen.

- 4 Hold your hands at chest height, with palms down and fingers stretched and against each other, pointing to the children. Now, swing your hands as wings up and down in an airy flying movement. Your movement starts at the wrist, but then

\*Translator's note:

In this game two familiar birds of North America are substituted for European birds, the cuckoo and the nightingale.

Since these two birds are not native here, their calls cannot be experienced by American children. In the poem, the mourning dove is substituted for the cuckoo and the American robin, a kind of thrush, is substituted for the nightingale.



5 "Ti-ri-tirili, tiritiri-tirili  
 < < <<< <<<< <<<  
 Ti-ri-tirili, tiritiri-tirilay!"  
 < < <<< <<<< <<<

6 They stop and listen well:

7 *silent*

8 "Teck - teck - teck!"  
 . . .  
 Hammers the woodpecker.  
 . . .  
 "Teck - teck - teck,  
 . . .  
 teck - teck - teck,  
 . . .  
 T - t, t - t, t - t, teck!"  
 . . . . .

extends on the whole, relaxed arm and hand. Let the direction of your upward flying movement become livelier at the word "joyous." Then slowly lower your hands to chest height. Form two birdie beaks by joining your thumb and pointer tips, facing the participants. Your other fingers are lightly rolled in. Say the word "tirilay" only when the little beaks are visible. The tempo of your speech must adjust to the movement.

5 Open the beaks in the given rhythm. "<," stands for a short beat and a small opening of the beak; "<," stands for a long beat and large opening. The speech melody is not determined and should be very melodious and varied in tone height.

6 Touch your ears with your hands and slightly bend forward in a listening gesture.

7 Continue the listening gesture, turning your body slightly to the left and listen there, then to the right.

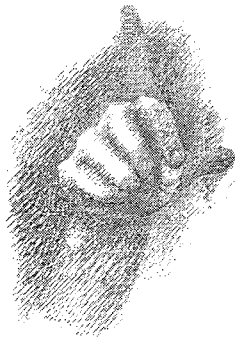
8 Again the right hand forms a little beak at about chest height. The point of the beak faces left. Your left hand is straight, with all fingers stretched and close together. It stands opposite the right hand as the bark of the tree, upright, with the pinky





- 9 \*The mourning dove coos:  
 "Coo-oh, coo-coo-coo,  
 coo-oh, coo-coo-coo."

- 10 The chickadee twitters:  
 "Chickadee - dee - dee,  
 < < < < <  
 chickadee - dee - dee!"  
 < < < < <



- 11 The finch sings:  
 "We-dgippet —  
 < <  
 we-dgippet —  
 < <  
 we-dgippet!"  
 < <

- 12 \*The robin chirps:  
 "Tilliwit - tilliwit, tilliwit -  
 <<< <<< <<<  
 tilliwit, tilliwit - tilliwit!"  
 <<< <<< <<<

toward the children. Now the beak hammers against your left palm, the bark, in the given rhythm.

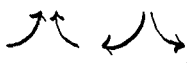
- 9 Hold your hands as a megaphone around your mouth, as for the cuckoo call. Again widen the megaphone at "coo-oh"; then, narrow it again at "coo-coo-coo." The voice rises a third in a short "oh," then returns to the same pitch.
- 10 At chest height, again form two beaks while facing the participants. For the "chickadee," open the two fingertips a little bit, with a tiny movement. The tone of the "chicka" is higher than the "dee-dee-dee."

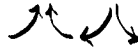
- 9a The cuckoo calls:  
 "Cuckoo - cuckoo -  
 cuckoo - cuckoo!"

Hold your hands as a megaphone around your mouth. At the cuckoo call, widen the megaphone at the first syllable; then, narrow it again for the second syllable. Speak the cuckoo call as a third interval call.

- 11 Hold the little beaks a little higher and at each "dgippet," push lightly forward and open wider than at "we-." The melody is lower on the "we-" than on the following "dgippet."
- 12 The two beaks turn to each other. The two "tilliwit - tilliwit" are sounded as question and answer. First the right beak opens

- 12a The nightingale flutes:  
 "Tikoot - tikoot -  
 < < < <  
 tikoooot!"  
 < <

13 There's a concert  
  
in the wood!

14 Listen! Listen!  
  
It sounds good:

15 "Teck - teck - teck,  
teck - teck - teck!  
T - t, t - t, t - t, teck!"

16 \*"Coo-oh, coo-coo-coo,  
coo-oh, coo-coo-coo".

17 "Chickadee-dee-dee,  
chickadee-dee-dee!"

18 "We-dgippet —  
we-dgippet —  
we-dgippet!"

19 \*"Tilliwit - tilliwit, tilliwit -  
tilliwit, tilliwit - tilliwit!"

20 It calls and twitters

21 far and near -

22 Just as the children like  
to hear.

for "tilliwit," then the left  
beak answers "tilliwit."  
The "tilli" is spoken higher  
than the "wit."

13 Make small, relaxed con-  
ducting movements with  
both hands.

14 Touch your hands to  
your ears and lift your  
head a little as if  
listening to the sounds  
in an imaginary forest.

15 As in 8.

16 As in 9.

17 As in 10.

18 As in 11.

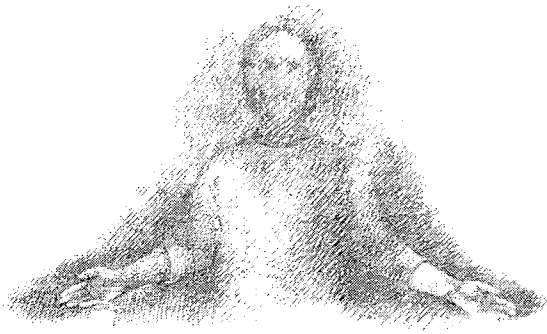
19 As in 12.

20 At "calls," again form  
a megaphone at your  
mouth; and at "twitters,"  
again make beaks with  
both hands with the points  
of the beaks turned  
towards the children.

21 For "far," stretch  
your arms forward  
horizontally, pointing  
far away with your hands.  
For "near," point with  
your hands against  
your chest.

22 Spread your arms out,  
with palms up, at "all chil-  
dren," and at "like to  
hear," touch your ears

12a Now the two beaks turn to  
each other. For the syllable  
"ti," open the beaks just a  
little; then, at "koot,"  
open them wide and at  
the same time turn your  
hands back at the wrist,  
so that the open beaks  
look up. The "tikoot"  
call is a fifth interval call:  
deep - high.



23 The sun, too, listens as  
they cheep;



24 Then he sets and goes  
to sleep.

25 And the many  
birdies small

26 Stop their singing,  
one and all,

27 Snuggle in their cozy nest -



with your hands and nod  
in confirmation.

23 With spread fingers bring  
your hands together above  
your head. The thumb tips  
touch. At "listens," bend  
the "sun-gesture" forward a  
little; then, silently return  
to your former position.

24 Lower your hands down to  
your lap while rolling in  
your fingers.  
Small pause.

25 Swing your hands, relaxed  
and light, up and down at  
shoulder height as "wings"  
(see 4). At "and the many,"  
move your hands apart; and  
at "birdies small," move  
them toward each other.

26 Form two little beaks with  
the points forward. Slowly  
lower the closed beaks.  
Hold for a little while.

27 The left hand forms a  
bowl as the nest. Put your  
right hand with the beak  
gesture inside the nest.

28 From their singing now  
they rest.

28 Hold the nest in front of  
you, gaze at it lovingly, and  
gently rock it to and fro.  
Then start humming the  
tune below.

*SWINGING QUIETLY*

*MELODY: WILMA ELLERSIEK*



M - M - MM,    M - M - MM,    M - M - M - M    -    MMMM —  
M - M - MM,    M - M - MM,    M - M - M - M    -    MMMM —

NOTATION: ● ≈ ONE PULSATION IN A QUIET TEMPO | ○ ≈ ●● | ○ ≈ ●●●● |  
~ ≈ SOUND LONGER | ( ) ≈ REPEAT | — ≈ BREATH

29 The concert is done!



29 Accompany the text with  
small conducting move-  
ments. At "done," stop  
the movement.

30 Children



30 Make an encouraging  
movement.

31 leave now,

r    l

dab-dab-dab-dab-dab,

r    l    r    l    r

31 In the given rhythm: "dab,"  
set your hands slowly, one  
after the other, down on  
your thighs, making walk-  
ing movements. Start with  
your right hand.

32 one by one.

32 Stop the walking move-  
ments. Rest your hands in  
your lap for awhile.



# The Little Woodpecker

CD track 12

*LIGHT AND STACCATO, BUT NOT TOO FAST*

*TEXT AND MELODIE: WILMA ELLERSIEK*

TECK - TECK - TECK - TECK - TECK - TECK - TECK -

HAM - MERS HERE WOOD-PECK-ER SMALL IN EV - ERY BARK HE PECKS !

TECK - TECK - TECK - TECK - TECK - TECK - TECK -

HAM - MERS HERE WOOD-PECK-ER SMALL, a LIT - TLE WORM HE SEEKS !

IN EV - ERY BARK HE PECKS! A LIT - TLE WORM HE SEEKS:

T - T - T - T - T - T - T - T - TECK - TECK - TECK !

T - T - T - T - T - T - T - T - TECK - TECK - TECK !

NOTATION:  $\circ \approx$  ONE STACCATO PULSATION (BASIC UNIT) |  $\text{♩} \text{♩} \approx \circ$  |  $\vee \approx$  PAUSE OF A BASIC UNIT |  $\text{—} \approx$  ONE BREATH

For children who already know the woodpecker song it will be fun to “hammer along.” First of all, form a little beak with your thumb and pointer and knock on a wooden object as you sing. Or you can give the children a nut, preferably a eucalyptus nut, as the beak to peck on the wood. The effect could be heightened by substituting a wood drum

held in their left hand for the wooden object. Instead of a wood drum a xylophone can be used, choosing only the tones A and E for the woodpecker song. Individual xylophone tone bars of padouk wood with hand resonators are available through Choroi (address listed on back page.)



**PART II: SONGS, HAND GESTURE AND  
MOVEMENT GAMES FOR SUMMER**

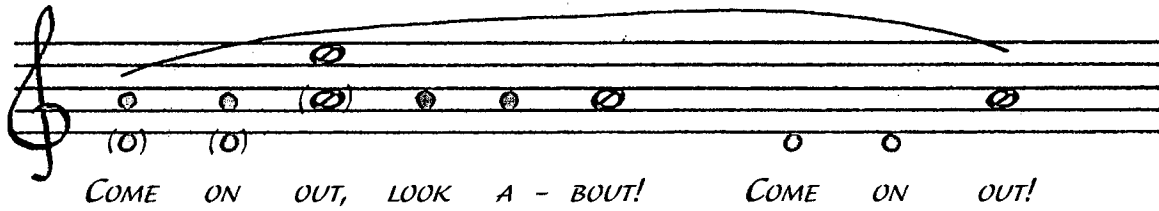


# Come On Out


CD track 13

LOVINGLY INVITING

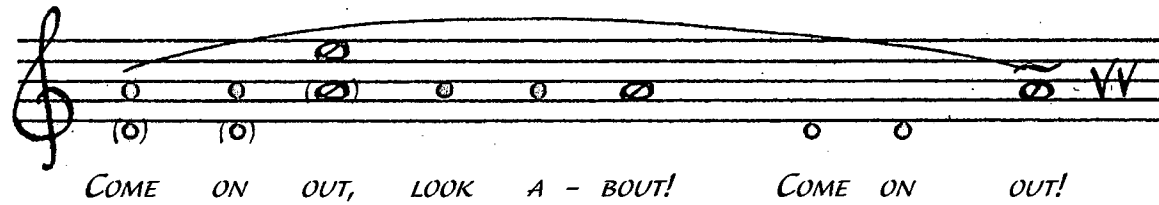
TEXT AND MELODY: WILMA ELLERSIÉK



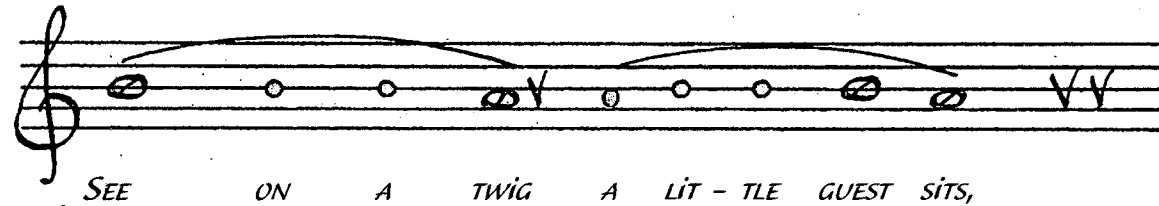
COME ON OUT, LOOK A - BOUT! COME ON OUT!



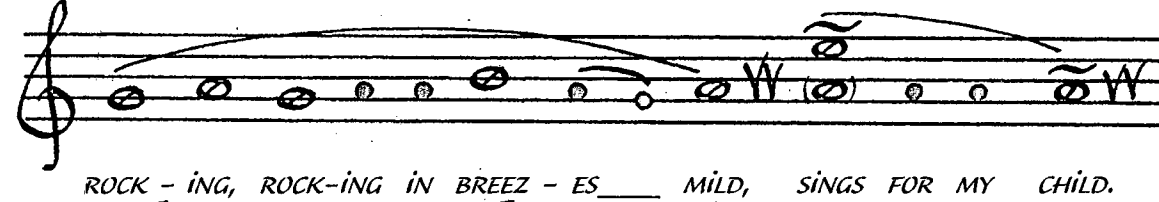
RO-SES GROW BY THE GATE AND FOR YOU THEY WILL WAIT.



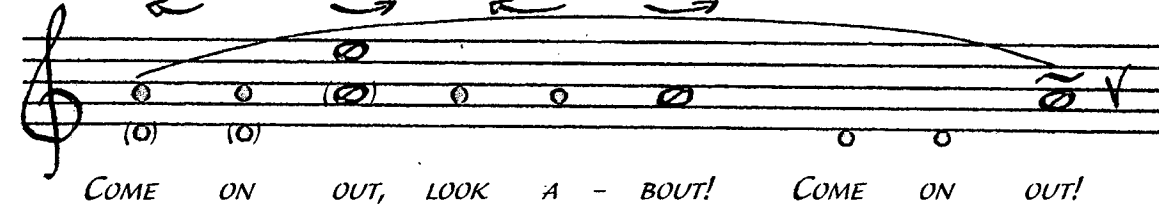
COME ON OUT, LOOK A - BOUT! COME ON OUT!



SEE ON A TWIG A LIT - TLE GUEST SITS,



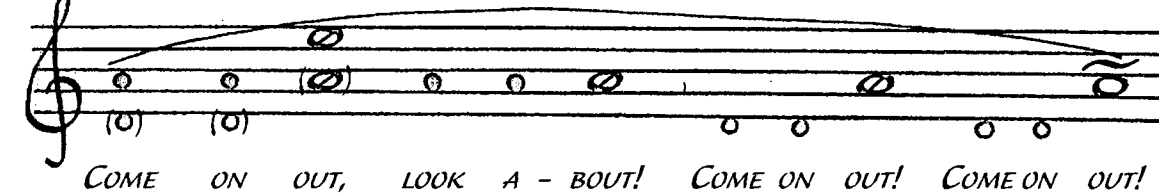
ROCK - ING, ROCK-ING IN BREEZ - ES MILD, SINGS FOR MY CHILD.



COME ON OUT, LOOK A - BOUT! COME ON OUT!



THE SUN IN THE HEAV-EN DOES SHINE. COME OUT NOW, MY CHILD, IT IS TIME!

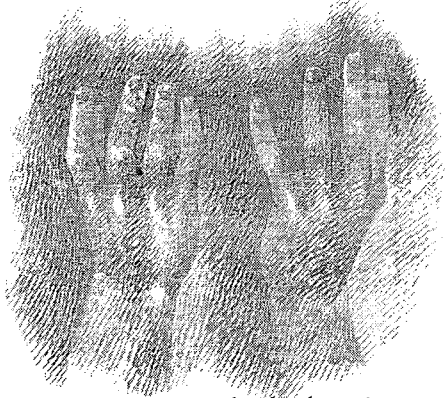


COME ON OUT, LOOK A - BOUT! COME ON OUT! COME ON OUT!

*NOTATION* ● ≈ ONE PULSATION IN A FAST TEMPO (BASIC UNIT) / ○ ≈ ●● /  
 ○ ≈ ●●●● / √ ≈ PAUSE OF ONE BASIC UNIT / ~ ≈ SOUND LONGER  
 / ( ) ≈ ONE BREATH / ↺ ↻ ≈ ROCKING / (●) OR (○) ≈ ALTERNATIVE SETTING

TEXT:

- 1 Come on out, look about!  
                   x                  x  
                   Come on out!  
                                           x
- 2 Roses (flowers) grow by  
 the gate and for you they  
                                           will wait.



- 3 Come on out, look about!  
                   x                  x  
                   Come on out!  
                                           x

4 See, on a twig,

5 a little guest sits,



6 Rocking, rocking in  
                                           breezes mild.

MOVEMENTS:

- 1 At “x,” wave toward yourself with both hands, three times, while slightly changing the direction.
- 2 Each hand forms an open blossom. Palms are directed upward with loosely bent fingers.

3 As in 1.

4 Stretch the pointer of your left fist forward horizontally, your thumb lies on top of your other fingers.

5 The pointer and thumb of your right hand form a beak (bird) which is placed on your left pointer (branch). Your other fingers are rolled in.

6 Rock “bird” in speech rhythm to and fro on the “branch.”

To help singers with low voices, an alternative to the singing of the high E is offered in this song. Please sing the notes marked: “(●) or (○)” beneath the original notes. In the CD accompanying this book the alternative is sung after the original setting.

7 Sings for my child.

< <

8 Come on out, look about!

x x

Come on out!

x

9 The sun in the heaven  
does shine;  
Come out now, my child,  
it is time!



10 Come on out, look about!

x x

11 Come on out!

Come on out!

12 *Speak:*

When up in the sky we see  
the laughing sun,  
Then we all know the time  
to dance has come.

7 At "<," open the "beak".

8 As in 1 and 3.

9 Above your lap hold both  
of your fists so close  
together that your thumbs  
touch. The backs of your  
hands face upwards. Now,  
slowly move your hands  
up, opening and spreading  
your fingers, with the tips  
of your thumbs still touch-  
ing. At "does shine," stop a  
little above your head.  
Continue the "sun-gesture"  
until "time."

10 As in 1, 3 and 8.

11 Spread out your arms,  
inviting everyone to hold  
hands and form a ring.  
You can, perhaps, repeat  
the line.

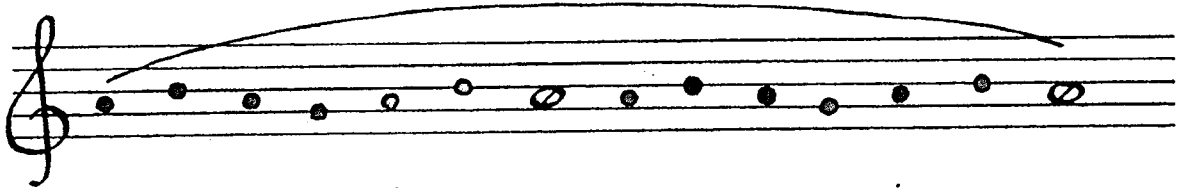
12 Speak the words while the  
ring slowly forms. When it  
is formed, change over to  
singing and moving in the  
"Diddledoh Dance."

# Diddledoh Dance

CD track 14

(ALLA BREVE)

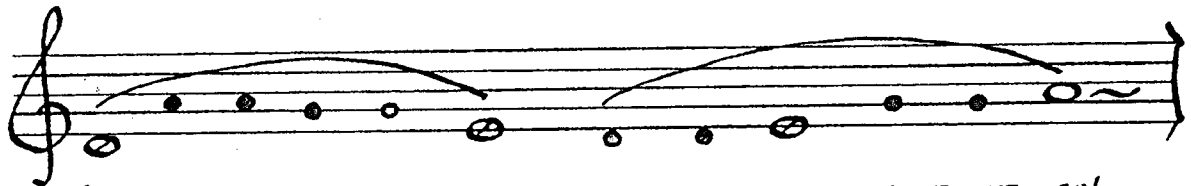
TEXT AND MELODY: WILMA ELLERSIEK



Did-DLE-did-DLE-did-DLE-DOH, ALL A-ROUND THE RING WE GO,  
 Did-DLE-did-DLE-did-DLE-DOH, SKIP-PING ROUND THE RING WE GO,



AYE, UT - HOY, UT - HOH, AYE, did - DLE - did-DLE - DOH,  
 AYE, UT - HOY, UT - HOH, AYE, did - DLE - did-DLE - DOH,



AYE, AYE UT - HOY, UT - HOH, ROUND WE GO, ROUND WE GO!  
 AYE, AYE UT - HOY, UT - HOH, ROUND WE GO, ROUND WE GO!

NOTATION  ≈ ONE PULSATION IN A MIDDLE TEMPO (BASIC UNIT) |  ≈   
 TWO NOTES FOR ONE PULSATION |  ≈   |  ≈ BREATH

Holding hands in the circle, the adult leads with her right shoulder to the center with quiet steps (if possible, not in strict rhythm). With small variations the melody can also be played on the pentatonic Choroi flute. In that case, follow the adult around the circle without holding hands.

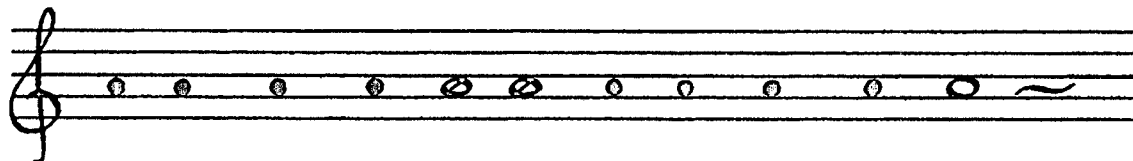
The "Diddledoh Dance" accompanies us through the whole year. We dance it around the snowman, around the first spring flowers, in the summer meadow and at the harvest festival. No birthday is complete without it and at the birthday of the Jesus child the shepherds dance the Diddledoh Dance around the manger.

# Glide, My Boat

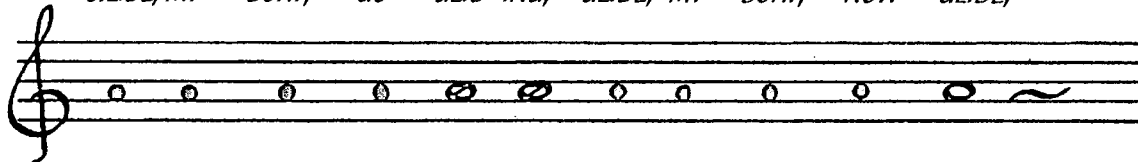
CD track 15

QUIETLY STREAMING (ALLA BREVE)

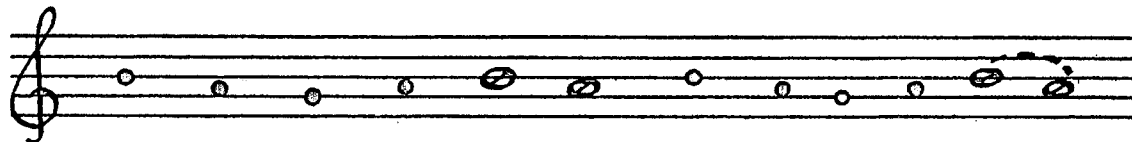
TEXT AND MELODY: WILMA ELLERSIÉK



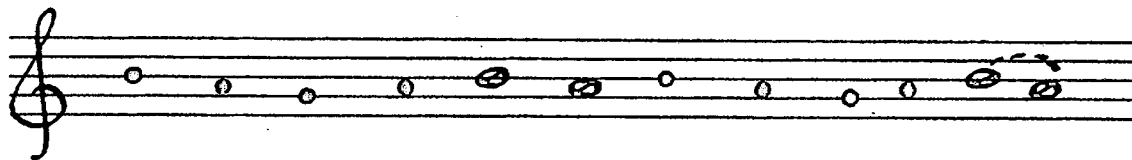
GLIDE, MY BOAT, GO GLID-ING; GLIDE, MY BOAT, NOW GLIDE,



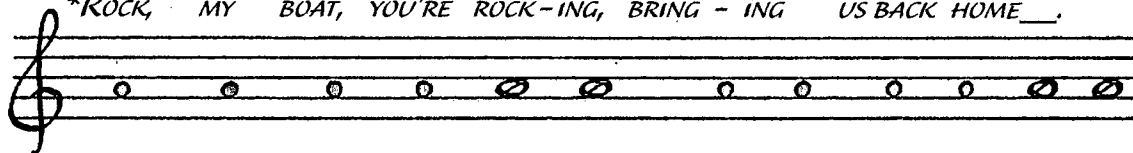
GLIDE UP - ON THE WA - TER IN THE WOLRD SO WIDE.



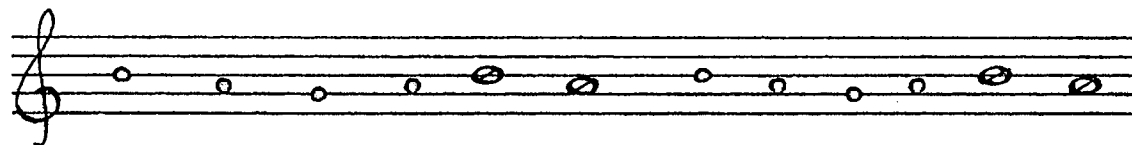
ROCK, MY BOAT, YOU'RE ROCK-ING, ROCK - ING LIGHT AND FREE \_\_\_\_\_  
\*ROCK, MY BOAT, YOU'RE ROCK-ING, ROCK - ING ON THE FOAM \_\_\_\_\_



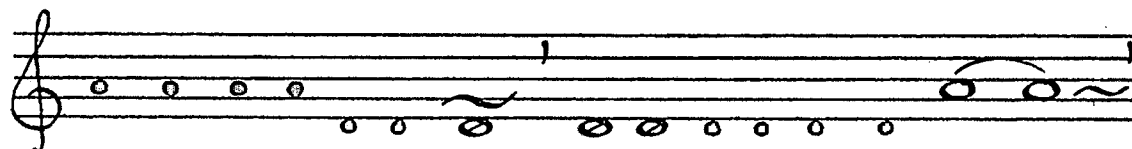
ROCK UP - ON THE WAVES UN - TILL YOU MEET THE SEA \_\_\_\_\_.  
\*ROCK, MY BOAT, YOU'RE ROCK-ING, BRING - ING US BACK HOME \_\_\_\_\_.



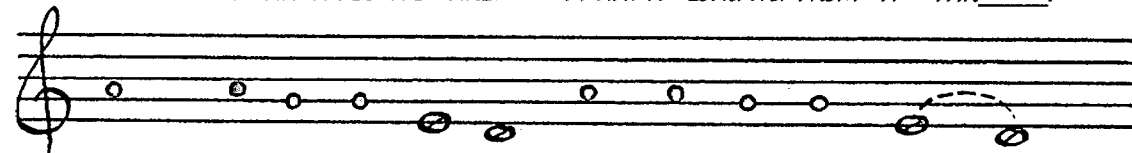
GLID - ING, GLID - ING, GLID - ING — GLID - ING, GLID - ING, GLID - ING,



ROCK - ING, ROCK - ING, ROCK - ING — ROCK - ING, ROCK - ING, ROCK - ING,



Fi - NAL - LY AR - RIVED WE ARE. WHAT A LONG TRIP FROM A FAR \_\_\_\_\_.



IN THE HAR - BOR DEEP, MY BOAT THE NIGHT WILL SLEEP \_\_\_\_\_.





MM - MM - MMMM! MM - MM - MMMM! MM - MM - MMMM! MM - MM - MMMM! —

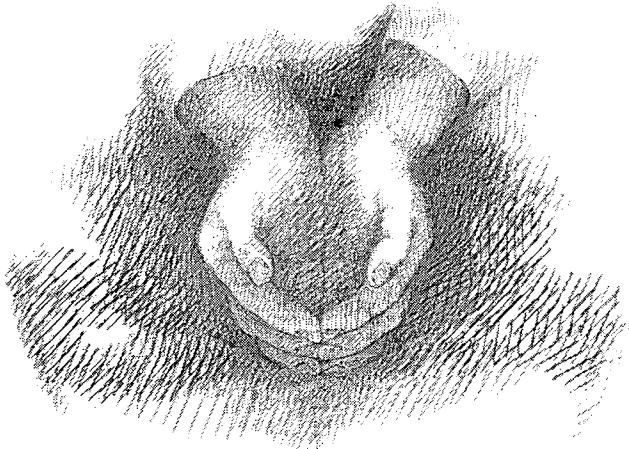
\* TEXT FOR THE RETURN TRIP.

NOTATION ○ ≈ ONE SLOW PULSATION (BASIC UNITE) / ●● ≈ ○ / ○ ≈ ○○ /  
 /- - - ≈ TIE OF TWO NOTES FOR ONE SYLLABLE / ~ ≈ SOUND OUT LONGER  
 /' ≈ SMALL BRAKE

## MOVEMENTS

### *To make a boat:*

Join your hands at the edge of your pinkies to form a boat into which one can look or set a small doll.



### *Glide.*

Move the “little boat” in a wavy line – right to left movement – and forward at the same time. This movement can be done sitting down or in a smooth walk.

### *Rock:*

Quietly move the “little boat” up and down either sitting or in a rising and falling walk – for up: rise on your toes; for down: bend your knees.

### *Arrival in port:*

Stop the movement. Only move the “little boat” lightly to and fro.

### *Sitting:*

Move the “little boat” into your lap and hold it there quietly. While humming, lightly swing your body to and fro.

### *Walking:*

Walk to your seat, sit down with the “little boat” in your lap, then continue as described in the “sitting” description.

One can also designate a part of the room as the “port.” All return there; then, at the end of the song, kneel down with the “little boat” in their laps rocking lightly with their upper bodies, and so end the play.

# The Flower in my Garden

*THE FLOWER IN MY GARDEN NIGH  
IS WAITING. WHO IS COMING BY?*

*THE BEETLE CHILD! THE BEETLE CHILD!*

*SHE:*

*REE - RA - ROCKS*

*IN THE WIND MILD, THE BEETLE CHILD;*

*REE - RA - ROCKS*

*IN THE WIND MILD, THE BEETLE CHILD.*

*THE FLOWER IN MY GARDEN NIGH  
IS WAITING. WHO IS COMING BY?*

*THE BUTTERFLY! THE FLUTTER CHILD!*

*SHE:*

*REE - RA - ROCKS*

*IN THE WIND MILD, THE FLUTTER CHILD;*

*REE - RA - ROCKS*

*IN THE WIND MILD, THE FLUTTER CHILD.*

*THE FLOWER IN MY GARDEN NIGH  
IS WAITING. WHO IS COMING BY?*

*BZZZ - BZZZ - BZZZ - BZZZ - THE BUZZY BEE!*

*THE BUZZY CHILD - BZZZ - BZZZ - BZZ!*

*SHE:*

*REE - RA - ROCKS*

*IN THE WIND MILD, THE BUZZY CHILD;*

*REE - RA - ROCKS*

*IN THE WIND MILD, THE BUZZY CHILD.*

*BZZZ - BZZZ - BZZZ - BZZZ*

*BZZZ - BZZZ - BZZZ - BZZ!*

*IS THE FLOWER NOW ALONE?*

*OH, NO!*

*TO HER COMES THE SUNSHINE BRIGHT!  
THE SHINING SUN SO WARM AND LIGHT,  
AND WHEN HE SETS  
SHE SLEEPS AT NIGHT!*

TEXT:

- 1 *Silent movement.*



- 2 The flower in my  
garden nigh  
3 Is waiting. Who is  
coming by?

- 4 *Silent movement of the  
right hand.*

- 5 The beetle child!

HAND GESTURES:

Your left hand represents the flower during the whole game. Your right hand acts out the insects and the sun.

- 1 Lift up your left hand with all of your fingertips touching. At chest height, bend your hand back at your wrist, and at the same time open your fingers as flower petals.
- 2 Speak the text while looking at the "flower."
- 3 Ask the question of the children. Continue the flower gesture of your left hand. Then look down to the right.
- 4 Your right hand crawls with all fingers as the "beetle," starting from behind your back across your hip and stomach to the elbow of your left arm. Follow the beetle with your eyes.
- 5 Crawl up your left lower arm (flower stem) to the heel of your left hand, while speaking the words "beetle child" very slowly.

This game is very suitable as a partners game. The hand of the adult is then the flower; the hand of the child each of the insects. Children very much enjoy being rocked on the hand of the adult. Or the parts can be reversed. Children in need of special care may need to have their hand held or guided. It is also possible to have your foot be the flower. Then, your knees are crossed and the hanging foot rocks very nicely. It can even be done with your head if there are problems with your limbs.

6 The beetle child!



6 Slowly crawl inside the flower. Again speak the words "beetle child" very slowly, but at a slightly higher pitch. Then the beetle sits still.

7 She:  
Ree - ra - rocks  
In the wind mild, the  
                                         beetle child;  
Ree - ra - rocks  
In the wind mild, the  
                                         beetle child.

7 The beetle is rocked in the flower. Exert a small push with your right fingertips against your left palm and move your left hand (flower) slightly outward, springing back gently. (Move your arm very loosely from your elbow.) Accompany the rhythmical rocking in a very melodious, singsong voice. Then the flower and the beetle rest for a short while.

8 *Silent movement.*

8 The beetle (right hand) silently crawls the same way back. Follow with your gaze.

9 *Silent.*

9 Move your gaze back to the flower.

10 The flower in my  
                                         garden nigh  
Is waiting. Who is  
                                         coming by?

10 While speaking, first look at the flower, then question the children, and last, look over to the right.

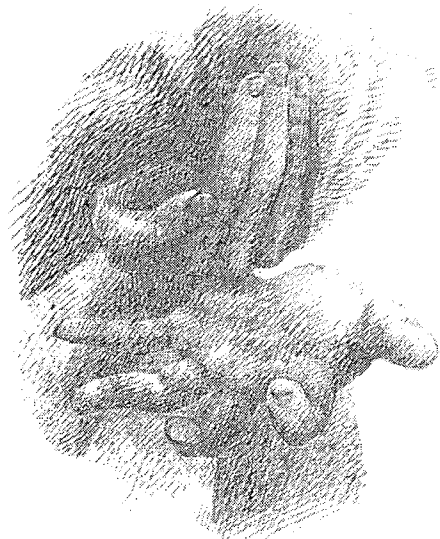
11 *Silent.*

11 From the right shoulder in two arcs, the right hand, as the "butterfly," flutters silently in front of your face. Fluttering: hold your right hand flat with your palm down; all your fingers and your thumb are



- 12 The butterfly!  
The flutter child!

- 13 *Silent placement.*



- 14 She:  
Ree - ra - rocks  
In the wind mild,  
the flutter child;  
Ree - ra - rocks  
In the wind mild,  
the flutter child.

- 15 *Silent movement.*

- 16 *Silent.*

held tightly together.  
Stretch your fingers and  
move them lightly and  
quickly up and down.

- 12 Continue fluttering up  
and down in two arcs  
toward the flower. Lift  
and lower your speech  
melody accordingly.
- 13 Continue fluttering in a  
small arc. Then turn your  
right hand and alight on  
your left hand, the bot-  
tom of your middle finger  
against the edge of the  
ball of your pinky. Palm is  
turned away from the  
flower. With the bottom  
of your middle finger,  
again, gently press your  
left hand (flower) and  
start the rocking.

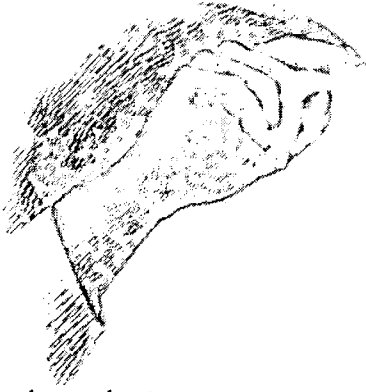
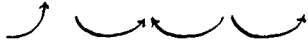
- 14 Movement as in 7; the  
butterfly wing can vibrate  
slightly. Pause for a short  
time after rocking.

- 15 Turn your right hand,  
palm down, fluttering  
lightly and quickly in an  
arc up and down from  
right to left at the same  
time, following the butter-  
fly with your gaze. In a last  
arc, the butterfly disap-  
pears behind your head,  
turning so that your fin-  
gers point backward.

- 16 Turn your gaze back to the  
flower.

17 The flower in my  
                                 garden nigh  
 Is waiting. Who is  
                                 coming by?

18 Bzzz - bzzz - bzzz - bzzz -



19 the buzzy bee!  
       ↪      ↪  
 The buzzy child -  
       ↪      ↪

20 bzzz - bzzz - bzzz - bzt!

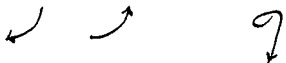


21 She:  
 Ree - ra - rocks  
 In the wind mild,  
                                 the buzzy child;  
 Ree - ra - rocks  
 In the wind mild,  
                                 the buzzy child.

22 Bzzz - bzzz - bzzz - bzzz -

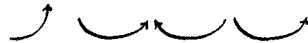


Bzzz - bzzz - bzzz - bzt!



17 As in 10.

18 Hold your right hand in a loose fist; only your pointer sticks out. The bee is your fingertip. It comes buzzing from behind your back and flies upward.



Continue as shown by arrows, buzzing continuously.

19 Speak slowly while swinging on toward the flower as shown by the arrows (approximately the height of your face).

20 Two more swinging arcs, with buzzing to the flower. Then, with a short "bzt," land with your fingertip on the flower. (Rest the fingertip of your right pointer below the middle of the palm of your left hand.)

21 First the "buzzy bee" sits still. Then press lightly with your fingertip against your left palm, pushing it out to start the rocking. See 7 and 14. Pause shortly after the rocking.

22 As shown by the arrows, the "buzzy child" flies off in swinging arcs, buzzing from left to right. Make a loop at the end and disappear behind your back with a short "bzt."

23 *Silent.*

24 Is the flower now alone?

25 Oh, no!

26 To her comes the  
sunshine bright!

27 The shining sun so warm  
↓ ↓  
and light,

28 And when he sets

29 She - sleeps - at night!

23 Gaze back to the flower,  
pausing a moment.

24 Look questioningly at  
the children.

25 As you look at the children,  
shake your head "no."  
Then look to the right.

26 On your right side, move  
your right hand sideways  
from below up to the  
height of your head,  
spreading out your fingers.  
The sun shines.

27 Turn the "sun," with your  
palm toward the flower,  
and at ↓ move toward the  
flower (the sunshine radi-  
ates warmth).

28 Return the right hand in  
the same way that it rose;  
at the same time, roll your  
fingers lightly. Rest your  
hand on your thigh.

29 Gaze at the flower. Very  
slowly close your fingers  
until your fingertips  
touch each other with  
gentle pressure.  
Look at the closed flower  
for a little while, then  
look at the children, and  
slowly nod your head to  
left and right.

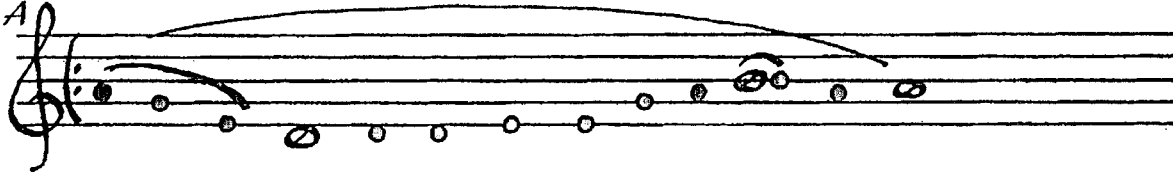
# In My Garden

CD track 16

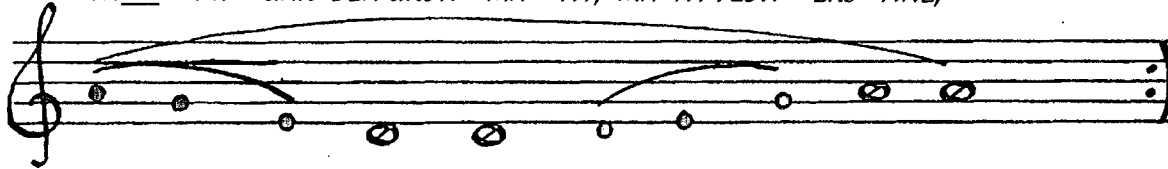
(ALLA BREVE)

TEXT AND MELODY: WILMA ELLERSIÉK

A

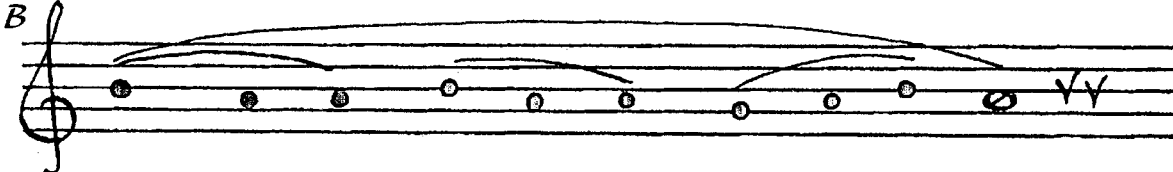


IN MY GAR-DEN GROW MA - NY, MA-NY FLOW - ERS FINE,



IN MY GAR - DEN, IN MY GAR - DEN.

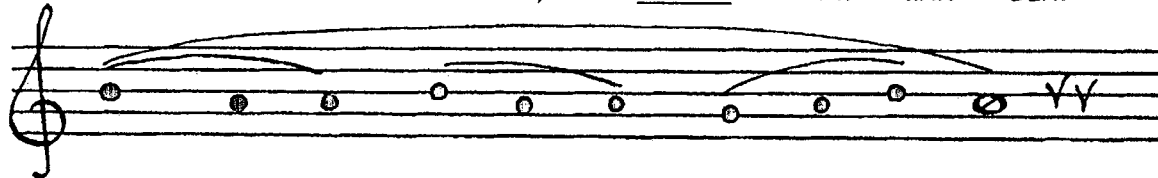
B



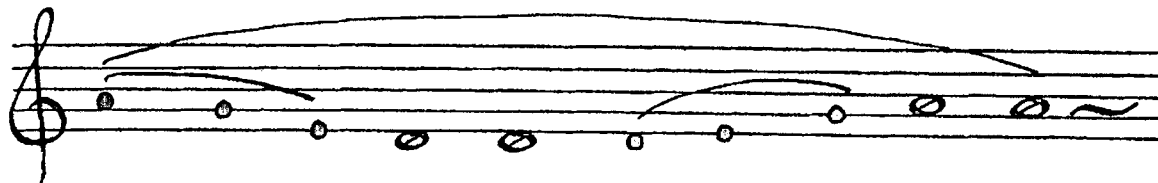
SNOW - DROPS SMALL, SNOW-DROPS SMALL, LOOK AT THEM ALL,



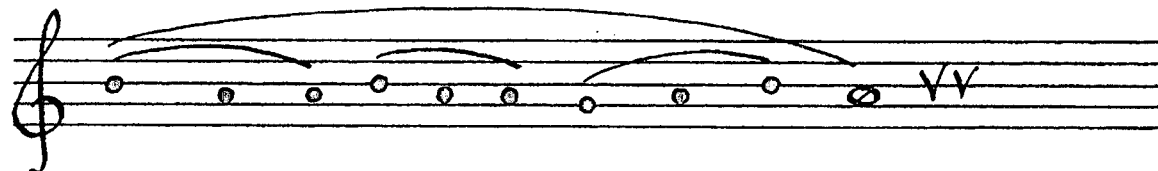
BLOOM IN MY GAR - DEN, IN MY GAR - DEN.



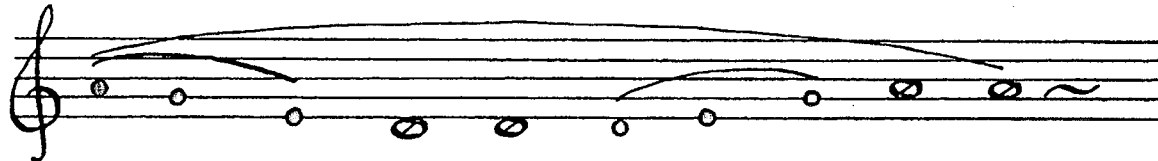
CRO - CUS - ES GOLD AND BLUE LOOK - ING AT YOU



BLOOM IN MY GAR - DEN, IN MY GAR - DEN.



TU - LIPS IN GOLD AND RED CALL FROM THEIR BED



IN MY GAR - DEN, IN MY GAR - DEN.



A

IN \_\_\_\_\_ MY GAR - DEN GROW MA - NY, MA-NY FLOW-ERS FINE,

IN \_\_\_\_\_ MY GAR - DEN, IN \_\_\_\_\_ MY GAR - DEN.

*SUGGESTIONS FOR SUMMER AND AUTUMN*

*SUMMER:*

*IRISES STRAIGHT AND TALL, UPRIGHT STAND ALL  
IN MY GARDEN, IN MY GARDEN.*

*ROSE BUSH WITH FRAGRANCE SWEET, YOU AND ME GREET  
IN MY GARDEN, IN MY GARDEN.*

*WHITE-BLOOMING DAISY STARS, MY FAVORITES ARE  
IN MY GARDEN, IN MY GARDEN.*

*AUTUMN:*

*HYDRANGEAS WHITE AND ROUND, ON THE BUSH ABOUND  
IN MY GARDEN, IN MY GARDEN.*

*ASTERS IN PURPLE HUE, GREET ME AND YOU  
IN MY GARDEN, IN MY GARDEN.*

*SUNFLOWERS WITH KERNELS SWEET, GOLDFINCHES EAT  
IN MY GARDEN, IN MY GARDEN.*

*NOTATION: ○ ≈ ONE PULSATION IN A QUIET TEMPO (BASIC UNIT) / ○ ○ ≈ ○ (TWO SHORT PULSES FOR ONE BASIC UNIT) / ○ ○ ≈ THREE SHORT PULSES (ONE AND ONE HALF BASIC UNITS) / ○ ○ ○ ≈ THREE SHORT NOTES FOR ONE BASIC UNIT (TRIPLET) / √ ≈ PAUSE OF ONE SHORT PULSE (○) / ~ ≈ SOUND OUT LONGER / ( : ) ≈ REPEAT*

**Part A**

Part A is played as a movement game. The adult goes sun-wise around in a circle, either holding hands, with the face and right shoulder toward the middle; or one behind the other, with the right

shoulder turned toward the middle. Repeat part A, and come gently to a standstill. Stand facing the center, while singing and moving to the gestures described below.

## Part B (Spring)

### TEXT:

- 1 Snowdrops small,  
snowdrops small-  
look at them all,



- 2 Bloom in my garden,  
in my garden.

- 3 Crocuses gold and blue  
looking at you,



- 4 Bloom in my garden,  
in my garden.

- 5 Tulips in gold and red  
call from their bed,



### HAND GESTURES:

- 1 Hold your arms up vertically, with your hands hanging down loosely on the inside. Move your hands back and forth.

- 2 With palms up, indicate the earth by pointing to the floor with both hands. At "in my garden," move your hands vertically upward as if to say: "thus the flowers grow."

- 3 With both hands form one crocus blossom. Show it to the children by moving it a little bit to the right and left.

- 4 As in 2.

- 5 Your arms form a tulip blossom. Nod once, at "call."

6 In my garden,  
In my garden.

7 In my garden grow...etc.

6 As in 2.

7 Repeat part A, walking in  
a circle, singing.

### Part C

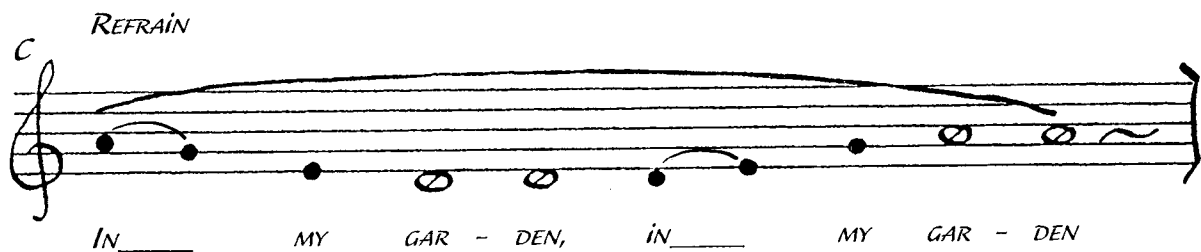
#### TEXT:

8 Snowdrops -  
crocuses - tulips  
Grow (bloom) in  
my garden.  
What other flowers grow  
there too?  
Who can tell me? Who?

#### HAND GESTURES:

8 Ask the children and wait  
for answers. If no child  
answers, name another  
seasonal flower – for  
example, in the spring:  
“violets, yes violets also  
bloom in my garden,”  
while making an appropri-  
ate gesture. Then repeat  
the refrain noted in 2.

When the circle dance (part  
A) is finished, stop with the  
children; everyone faces the  
center of the circle, and sits  
either on the floor or on  
stools. Look at the children  
and again number the three  
flowers, making the appropri-  
ate gestures as described above.



Then the adult can ask the children again and  
play with those flowers named by the children –  
even if they are not seasonal – adding the refrain  
each time. Don't continue the play for too long;  
be sensitive as to when the children have enough.

At the end, rise and repeat the circle dance (Part  
A) once more, singing and moving in a circle.

The dialog with refrain (Part C) always follows  
Part B – no matter what the season. A final repeat  
of Part A ends the game.

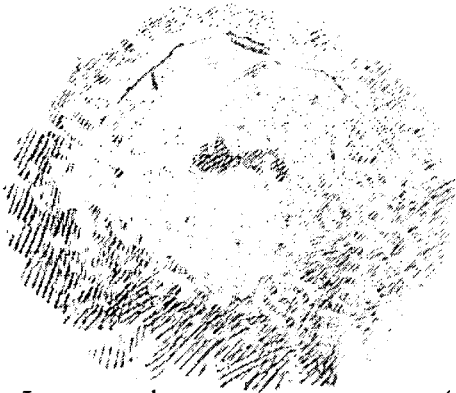
## Part B (Summer)

- 1 Irises straight and tall,  
there they stand all



- 2 In my garden,  
in my garden.

- 3 Rose bush with fragrance  
sweet, you and me greet



- 4 In my garden,  
in my garden.

- 5 White-blooming daisy  
stars, my favorites are.

- 6 In my garden,  
in my garden.

- 7 In my garden grow...etc.

- 1 Hold your lower arms  
upright, with your right  
hand directly above your  
left hand.

- 2 As in 2.

- 3 Make a circle with your  
arms above your head.

- 4 As in 2.

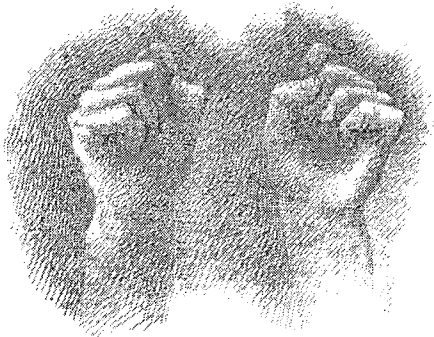
- 5 Open hands, with palms  
up, as blossoms.

- 6 As in 2.

- 7 Repeat part A, walking in  
a circle, singing.

## Part B (Autumn)

- 1 Hydrangeas white and  
round, on the bush abound



- 2 In my garden,  
in my garden.

- 3 Asters in purple hue,  
greet me and you

- 4 In my garden,  
in my garden.

- 5 Sunflowers with kernels  
sweet, goldfinches eat.



- 6 In my garden,  
in my garden.

- 7 In my garden grow...etc.

- 1 Hold lower arms upright,  
with your fingers in loose  
fists, your thumbs on top.  
Turn your fists, indicating  
hydrangea blossoms, in  
and out.

- 2 As in 2.

- 3 Open hands with palms  
out

- 4 As in 2.

- 5 Hold up your right hand,  
with your fingers spread.  
As goldfinches, pick in the  
palm of your right hand  
with the thumb and point-  
er of your left hand.

- 6 As in 2.

- 7 Repeat part A, walking in  
a circle, singing.

# Our Lovely Earth

*Dedicated to Jacob Streit*

*THE SUN RAYS FROM THE HEAVENS FREE  
ON OUR\* LOVELY EARTH AND SEA.*

*IN THE MEADOWS, BLOSSOMS SHINE!  
SPIDER WEBS HANG ON THE VINE!*

*BETLES ON THE GRASS ARE SWAYING - SWAYING!  
UPON THE AIR, BUTTERFLIES ARE  
PLAYING - PLAYING - PLAYING!*

*FROM THE FIR TREES, FROM THE TOP  
CONES ARE FALLING: PLOP - PLOP - PLOP!  
STARTLED RABBIT - HE RUNS OFF:  
HOP - HOP - HOPPA - HOP!*

*BIRDS ARE WINGING - WINGING - WINGING,  
SINGING: "PEEP - PEEP - PEEP!"*

*CRICKETS JUMP - AND CRICKETS LEAP,  
CHIRPING: "TSIR - TSIR - TSIR - TSIR - TSEEP!"*

*FROM HER ROOT HOUSE PEEPS THE MOUSE,  
FLUTING SOFTLY: "FEEP - FEEP!"*

*THE SUN RAYS FROM THE HEAVENS FREE  
UPON OUR LOVELY EARTH AND SEA.*

## TEXT:

1 The sun rays



## HAND GESTURES:

1 Raise your hands, with your palms forward and fingers splayed. Thumbs should be touching at about forehead height as the "raying sun." Speak the word "rays" slowly.

\* Instead of "our," it could also be "God's."

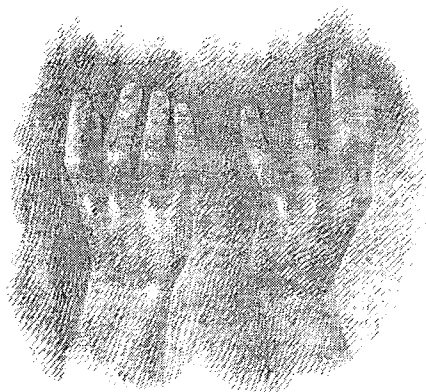
It is important to allow time for the forming of the gestures since the principal action is not the finished gesture, but the process of creation. It is equally important to pay attention to the pause needed when changing over from one gesture to another.

2 from the heavens free

*(silent movement)*

3 On our lovely earth  
and sea.

4 In the meadows,  
blossoms shine!



5 Spider webs hang on  
the vine!



6 Beetles on the grass are  
swaying – swaying!

2 At “heavens free,” let the  
“sun,” your splayed fingers,  
ray down a little. Return  
to the previous position,  
then silently repeat the  
gesture again.

3 Move your arms and  
hands downward to your  
sides in a big arc, as if to  
embrace the earth. Take  
your time. Then rest your  
hands flat on your thighs  
for a little while.

4 Turn your hands, palms  
upward, with open fingers  
slightly curled as “blos-  
soms.” Sustain the gesture  
for awhile.

5 Again, turn your hands  
slowly, with the backs of  
your hands facing upward  
and your left arm slightly  
raised. Bend your left  
hand downward, with  
spread fingers as the  
“web.” With your right  
hand, form a “spider” with  
the tips of your bent fin-  
gers, and set the spider  
into the web. The spider  
moves very slowly, with  
spider legs on the web.

6 Hold your left arm upright  
with your stretched hand  
up and the side of the  
pinky facing the partici-



7 Upon the air,  
                  butterflies are  
Playing – playing –  
                  playing!

8 From the fir trees, from  
                  the top



9 Cones are falling: plop –  
                  / r  
plop – plop,  
                  r /

pants, the thumb facing the player. Put your right hand as the “beetle,” with all fingertips touching, on the pointer, middle, and ring fingertips of your left hand. Rock the beetle gently.

7 Lift your hands, with palms forward, and lightly vibrate with your stretched fingers and thumb tightly joined. Move your hands in arcs above, below, close, and far away from each other, making light flutter movements with the tightly joined fingers. Speak very melodiously, avoiding monotonous intervals of a third.

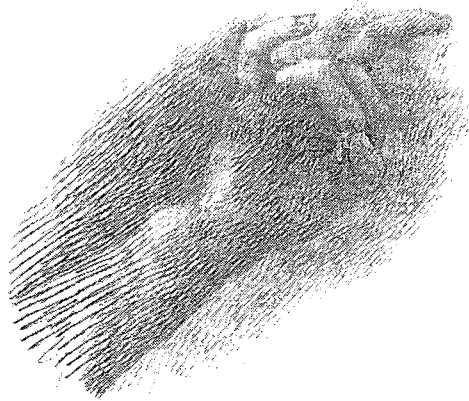
8 Lift your hands and arms but don't overstretch. At “from the top,” move your arms together forming the “treetop.” Move treetop left – right – left, and back to the middle. Speak slowly.

9 At the height of your head, form “fir cones” with your fists. At “falling,” drop your fists quickly onto your thighs, and at the first “plop,” bounce both





10 Startled rabbit –



11 he runs off

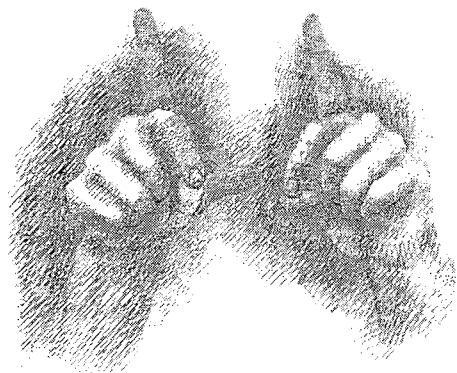
↑ ↓ ↑ ↓  
Hop – hop – hoppa – hop!  
↑ ↓ ↓ ↓ ↑ ↓ ↑ ↓

12 Birds are winging –

winging – winging,



13 Singing:



of your fists onto them. With the next plop, bounce your right fist on your right thigh, and with the last plop bounce your left fist on your left thigh.

10 Your right hand forms the rabbit. Rest your middle and ring fingertips on your thumb tip to form the nose, stretch up your pointer and pinky fingers as “ears.” Form the gesture very quickly, then pull back your hand to show how startled the rabbit is. Hold the rabbit close to the right side of your chest.

11 The “rabbit” runs off from left to right in an up-and-down movement.

12 Lift your arms to about head height and move relaxed hands airily up and down in a flying gesture. At the last “winging,” “fly” your hands down to your thighs – the birds sit on the earth

13 Form “beaks” with both of your hands, with each pointer and thumb together and the other fingers rolled up as the head. For the singing, lift your hands a little.

14 “peep – peep – peep!”

< < <

15 Crickets jump –  
and crickets leap,



16 Chirping:

17 “tsir – tsir – tsir –  
tsir – tseep!”



18 From her root house

19 peeps the mouse,



20 Fluting softly:

14 In the given rhythm,  
open and shut the little  
beaks while facing the  
participants.

15 With both hands, lay your  
thumbs around your  
rolled-up middle fingers.  
With the free pointers as  
“crickets,” make a small  
jump in place, then a high  
jump toward the partici-  
pants. Arrive with the  
pointer tip down.

16 Move your hands back. Lay  
your thumbs and pointers  
together, leaving your other  
fingers still rolled up. Lift  
your hands a little.

17 For every “tsir” and  
“tseep,” rub your pointers  
and thumbs together at  
the uppermost joints.  
Pronounce the long sound  
slower. Pronounce the  
“tsirrr” with a short, high  
“i” and a longer “rrr,”  
rolling it with the tongue.  
The call could be repeated.

18 As the “root house,” lay  
your left, rounded hand,  
on top of your right hand  
on your right thigh.

19 Lay your stretched pointer  
and middle fingers on your  
thumb as the mouse nose,  
and at “peeps,” pop it out  
under your rounded hand.

20 Look at the little mouse.

21 “feep – feep!”

22 The sun rays from the  
                                heavens free  
*(silent movement)*

23 Upon our\* lovely earth  
                                and sea.

21 Call twice – with a longer  
interval between – softly  
and very high, while mov-  
ing the mouse’s nose for-  
ward. Listen!

22 Repeat the same gestures as  
in 1 and 2.

23 Repeat the same gestures as  
in 3. At the end, sit quietly  
for a little while.

# Rain Song

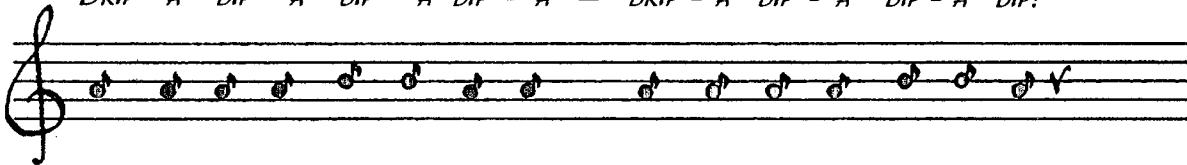
CD track 17

HAPPY

TEXT AND MELODY: WILMA ELLERSIÉK



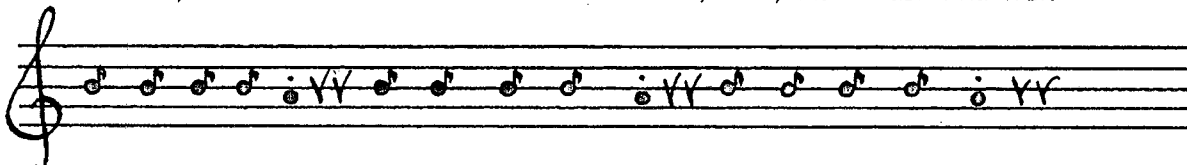
DRIP - A DIP - A DIP - A DIP - A — DRIP - A DIP - A DIP - A DIP!



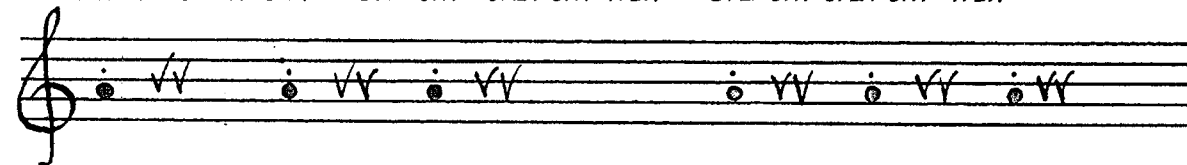
DRIP - A DIP - A DIP - A DIP - A — DRIP - A DIP - A DIP - A DIP!



DRIP-PING, DRIP-PING RAIN DROPS DRIP-PING ON MY HEAD, PLOPS, AND I'M GET-TING WET!



DRIP-A DIP-A DIP! SPLI-SHY SPLA-SHY WET! SPLI-SHY SPLA-SHY WET!

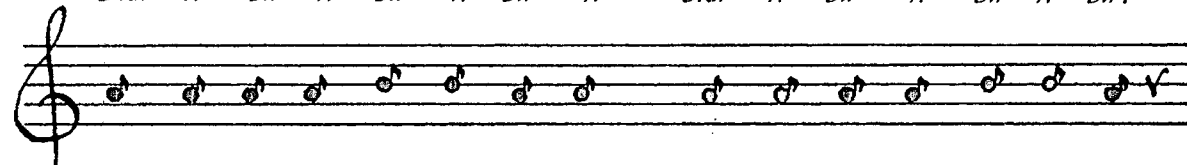


DRIP - DRIP - DRIP ~ DRIP - DRIP - DRIP!

NOW, WHO ELSE ENJOYS THE RAIN?  
TREES AND FLOWERS, GRASS AND GRAIN  
ALL ENJOY THE RAIN!



DRIP - A DIP - A DIP - A DIP - A — DRIP - A DIP - A DIP - A DIP!



DRIP - A DIP - A DIP - A DIP - A — DRIP - A DIP - A DIP - A DIP!

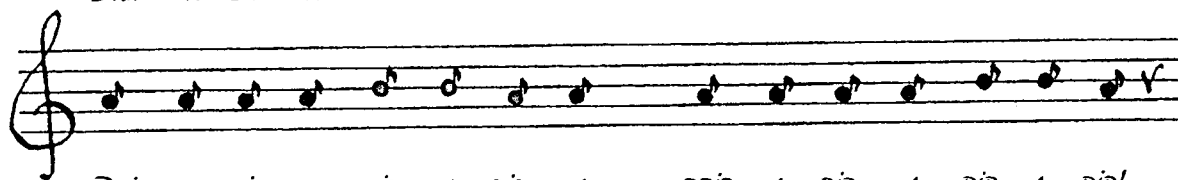
THE EARTHWORM AND THE CREEPING SNAIL

THE FROG UPON HIS MOSSY BED: "QUAWK — QUAWK — QUAAAAWK,"

ALL ENJOY IT GETTING WET.



DRIP - A DIP - A DIP - A DIP - A — DRIP - A DIP - A DIP - A DIP!



DRIP - A DIP - A DIP - A DIP - A — DRIP - A DIP - A DIP - A DIP!

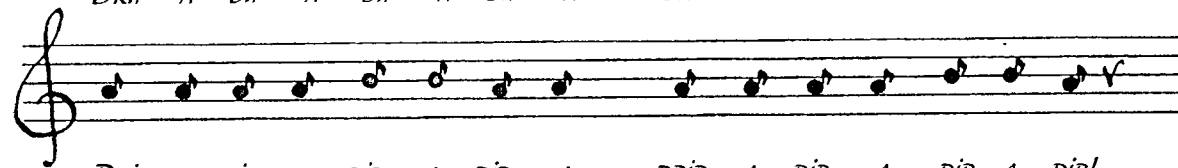
RAIN WASHES ALL; RAIN WATERS ALL;

RAIN, RAIN RINGS, AND THE WHOLE EARTH SINGS:

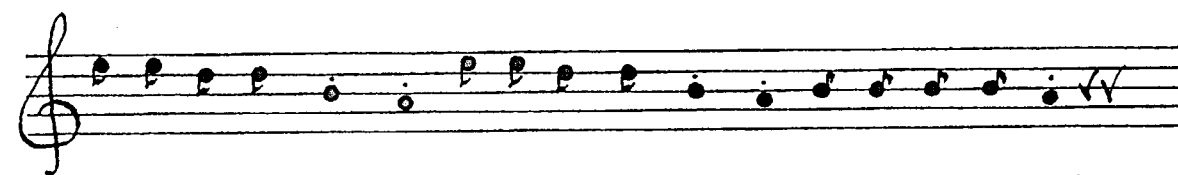
A'



DRIP - A DIP - A DIP - A DIP - A — DRIP - A DIP - A DIP - A DIP!



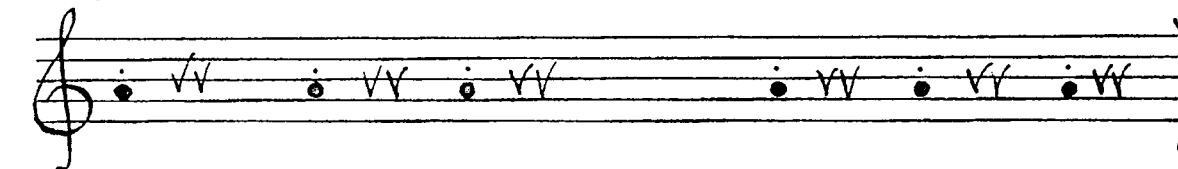
DRIP - A DIP - A DIP - A DIP - A — DRIP - A DIP - A DIP - A DIP!



DRIP-PING, DRIP-PING RAIN DROPS DRIP-PING ON MY HEAD, PLOPS, AND I'M GET-TING WET!



DRIP-A DIP-A DIP! SPLI-SHY SPLA-SHY WET! SPLI-SHY SPLA-SHY WET!



DRIP - DRIP - DRIP ~ DRIP - DRIP - DRIP!

NOTATION:  $\dot{\circ} \approx$  ONE PULSATION WITH STACCATO CHARACTER (BASIC UNIT) /  $\delta\delta \approx \circ /$   
 $\surd \approx$  PAUSE OF HALF OF BASIC UNIT ( $\delta$ ) /  $\surd\surd \approx$  PAUSE OF A FULL BASIC UNIT ( $\circ$ )

## Part A

### TEXT:

1 Drip-a — dip-a — dip-a  
     — dip-a, etc.

2 Dripping, dripping  
     rain drops,  
 Dripping on my  
     head, plops,



3 And I'm getting wet!

4 Drip-a — dip-a — dip

5 Splish-y splash-y wet!  
     ^                    ^  
 Splish-y splash-y wet!  
     ^                    ^

6 Drip - drip - drip!  
     Drip - drip - drip!

### HAND GESTURES:

1 With your fingertips, drum on your thighs or another surface without voice accompaniment; then start to sing while drumming.

2 Lift your hands above your head. At "dripping, dripping," move your wriggling fingers downward, tapping twice on your head at "rain drop." Repeat the same movement for the next line. Young children, who cannot lift up their arms that high, may tap on their foreheads or noses.

3 With the fingers of both of your hands, let the drops "rain down" along your body to your thighs or another surface.

4 Drum on your thigh or another surface.

5 With flat hands, splash lightly on your thighs or the surface at "^."

6 Take turns tapping with pointer-tips on your thighs or another surface three times: right - left - right, in

### OTHER PLAY POSSIBILITIES:

a. *A touch integration game with a child:*

The parent, teacher or curative teacher makes all the drip and drum movements with their fingertips on the body of the child. All other verses are accompanied by the suggested hand gestures, that is, without touching the child.

b. *Musical story with soprano xylophone:*

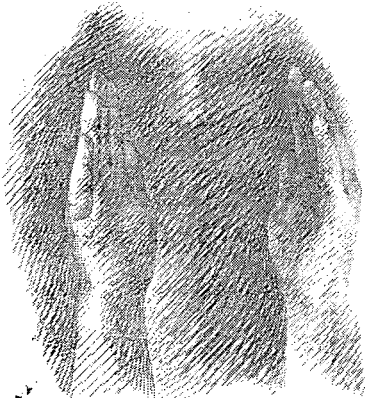
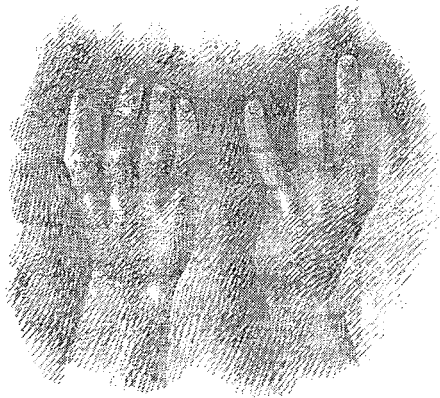
The adult plays the xylophone. Only the sound bars of the pentatonic scale are used: D, E, G, A, B, D, E. Strike the sound bars with your fingertips or perhaps with the knuckles, but not with hammers. One can play with both hands or with only one hand. First, all your fingers drum lightly across the sound bars; then the melody is played by the right hand. The "drip - drip - drip" at the end can be drummed with the knuckle of the pointer. At "splish-y splash-y wet," one can cautiously slap the sound bars with flat fingers. Each time, drum awhile on the sound bars before and after singing, indicating that it "rains." During the spoken portions of the play the

rhythm, and somewhat slower for the repeat. Listen for a moment after the last tone. Then speak the line to the children.

## Part B

### TEXT:

- 7 Now, who else enjoys  
the rain?
- 8 Trees and flowers,  
grass and grain,



### HAND GESTURES:

- 7 Turn to the children and ask the question.
- 8 Trees:  
Your arms and hands form a circle around your head.

Flowers:  
Your hands, with palms up, form flower bowls.

Grass and grain:  
Hold your hands vertically, with palms toward one another and fingers stretched as grass blades.

participants can actively join in making the suggested hand gestures.

### c. *With a small tambourine (diameter 18cm):*

Children sit on the floor, legs crossed, with a tambourine on the floor in front of them. Use the numbered suggestions for the tambourine play instead of the hand gestures:

- 1 Drum on the drumhead with the fingertips of both of your hands.
- 2 Tap your fingertips on the drumhead instead of on your head.
- 3 With your palms, swish across the drumhead to and fro.
- 4 Again, drum on the drumhead with the fingertips of both of your hands.
- 5 Slap the drumhead with fingers flat.

### d. *Coconut drums:*

Coconut drums are made from halves of coconuts, covered with skin, perhaps a pig's bladder. Children enjoy playing on coconut drums. However, they are homemade, you cannot buy them!

Hold the coconut drum in your left hand and play with your right hand as directed in c. For the spoken parts, put down the coconut drum and do the suggested hand gestures.

9 All enjoy it in the rain.

10 Drip-a — dip-a (*see music*)

11 The earthworm



12 and the creeping snail,



13 The frog upon his  
mossy bed:



9 With wiggling fingers let it rain downward from up high. Then start to sing.

10 Drum on your thighs or another surface as in 1.

11 From your loose fist, stick out your right pointer as the "earthworm." Turn your fist so that your thumb rests on top of your thigh, close to your knee. Pull your fist toward your body while making small snake-like movements with your pointer. Do not rush.

12 Roll in your middle and ring fingers and lay your thumb on top. Pointer and pinky stick out as "feelers." Resting on your thumb, push your hand forward on your thigh to show the creeping snail.

13 Your left hand, palm down, lies on your left thigh to indicate the mossy bed. Your right fist, as the "frog," lies on your right thigh. The frog jumps across to its "mossy bed" in three jumps. Each time, the fingers are stretched out as far as possible and then retracted again. Prepare the movement well. Your right fist rests on the back of your left hand. Look at the frog and nod at the bed.

*Ending:*

See 22 - 28. At 28, "and all are resting now," cover the xylophone with a scarf. The tambourine and coconut drums rest on the floor on top of the drumhead. Sing the Rest-Diddledoo for the ending.



14 "Quawk - quawk - quawk"  
> > >

15 All enjoy it getting wet.  
16 Drip-a dip-a (*see music*)  
17 Rain washes all!

18 Rain waters all!

19 Rain - rain rings!

20 And the whole earth sings:

### Part A'

TEXT:

21 Drip-a dip-a  
(*see music*)

14 Quickly change your right fist to become the frog's mouth. With your right thumb still resting on the back of your left hand, stretch your fingers lightly, so that your right fingertips rest on your left fingertips. At "Quawk - quawk - quawk," lift up your right fingers three times showing a wide "frog mouth."

15 Let it rain as in 9.

16 Drum as in 1.

17 At "rain," slide your right palm across the back of your left hand; at "washes," do the reverse.

18 Form a bowl with both hands next to each other and palms up. At "waters," tip the "bowl" so that the imaginary water runs down over your knees.

19 Drum with all of your fingertips. Continue drumming silently for awhile. Then continue speaking.

20 Form a large circle with both arms and hands showing the whole globe.

HAND GESTURES:

21 Sing part A with gestures as shown in 1 through 6, slowing on the last "drip — drip — drip."

*Ending:*

22 *Silent movement.*



23 *Silent movement.*

24 *Silent movement.*

25 No rain anymore!

26 Empty the cloud!

27 Shuts the cloud door tight

28 And all are resting now.



22 Touch your hands to your ears and listen.

23 Stretch your hands forward, with palms up, waiting for raindrops.

24 Shake your head no.

25 Speak the lines, continuing with the previous gesture.

26 With both of your arms, show an open round gesture in front of your chest.

27 Close the round gesture.

28 Lower your head and rest it in your hands, touching both cheeks. Here the Rest-Diddledoo can be added. While singing, slightly rock along with your upper body.

# Rest Diddledoo

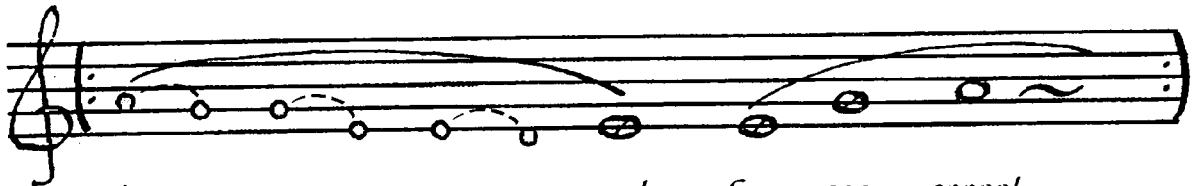
CD track 18

QUIETLY STREAMING

TEXT AND MELODY: WILMA ELLERSIEK



Soo - soo - soooo! ALL THE PLANTS ARE REST-ING TOO!  
Soo - soo - soooo! TREES ARE REST-ING, soo - oo soooo!



ALL THE CREA-TURES REST NOW TOO! Soo - soo - soooo!  
AND THE RAIN IS REST-ING TOO! Soo - soo - soooo!

NOTATION: ○ ≈ ONE PULSATION (BASIC UNIT) / oo\_ ≈ ○ / oooo ≈ ○  
(: :) ≈ REPEAT / ~ ≈ ONE BREATH / ↔ ≈ ROCKING / ~ ≈ LET IT DIE OUT

# All the Things the Rain Can Do

*(Suitable as a partners game)*

*SPLISH - SPLISH - SPLASH - SPLASH.*

*SPLISH - SPLISH - SPLASH - SPLASH!*

*THE RAIN*

*SLAPS AGAINST THE WINDOWPANE.*

*IN THE HOUSE I SHALL REMAIN.*

*DROPPA - DOPPA - DOPPA - DOPPA.*

*DROPPA - DOPPA - DOPPA - DOP!*

*THE DROPS*

*TAP UPON THE GLASS.*

*DRY I SIT HERE AND HEAR THAT!*

*OUTSIDE I'LL GET DRIPPING WET!*

*RILLA - RILLA - ROLLA - ROLLA.*

*RILLA - RILLA - ROLLA - ROLL!*

*AND THE MERRY DROPS ROLL FAST,*

*DOWN ALONG THE WINDOW GLASS.*

*DRY I SIT HERE AND SEE THAT!*

*OUTSIDE I'LL GET DRIPPING WET!*

*NO, NOT ME, OUTSIDE TO ROAM.*

*WHEN IT RAINS, I STAY AT HOME.*

*SPLISH - SPLISH - SPLASH- SPLASH.*

*SPLISH - SPLISH - SPLASH - SPLASH!*

*RAIN - RAIN*

*SPLASH - SPLASH - SPLASH!*

*DROPPA - DOPPA - DOPPA - DOPPA.*

*DROPPA - DOPPA - DOPPA - DOP!*

*DROPS ARE DRUMMING —*

*DRUMMING -- DRUMMING!*

*RILLA - RILLA - ROLLA - ROLLA.*

*RILLA - RILLA - ROLLA - ROLL!*

*DROPS ARE RUNNING -*

*RUNNING - RUNNING.*

*AND I, INSIDE THE HOUSE,*

*I LISTEN, AND I WATCH IT, TOO,*

*ALL THE THINGS THE RAIN CAN DO:*

*SPLISH - SPLISH - SPLASH - SPLASH.*

*SPLISH - SPLISH - SPLASH!*

*DROPPA - DOPPA - DOPPA - DOPPA -*

*DROPPA - DOPPA - DOP!*

*RILLA - RILLA - ROLLA - ROLLA -*

*ROLLOLOLOLOLOLOLOLL!*

TEXT:

- 1 *Silent movement.*

- 1a Splish - splish -  
          splash - splash.  
    Splish - splish -  
          splash - splash!

HAND GESTURES:

- 1 At chest height, stretch out your left hand, flat, with palms up and fingers toward the participants. First, give two light claps on the finger joints of your left hand with the upper parts of the pointer, middle, and ring-fingers of the right hand for a high sound. Then give two claps on the whole palm of your left hand with all four fingers of your right hand for a deep sound.  
1a After these four claps, begin to speak. At "splish," clap your fingers together; at "splash," clap your fingers into your palm.

This game also appeals to children in the elementary grades. After the game has been played with hand gestures for a longer time, one can add "sound-producing hand instruments," corresponding to the sounds and syllables.

2 The rain



2 Raise your hands silently above your head, then lower them parallel with wiggling fingers to indicate that it is raining. Say the word "rain" very slowly with stretched out vowel sound.

3 Slaps against the window pane.



3 At "slaps," clap hands together at about chest height. Hold your lower arm and open hand upright as a "window pane." With your palms together, stroke your right hand with your left fingertips, along the palm and down the inside of your arm. Take your time.

4 In the house



4 Show the roof of a house with arms raised and fingers lightly touching.

5 I shall remain.

5 Point to yourself at your chest with your fingertips.

6 *Silent movement*

6 Stretch out your left hand, flat, with palm down, at about chest height. Drum

6a Droppa - doppa -  
doppa - doppa -  
Droppa - doppa -  
doppa - dop!

7 The drops tap  
P M  
upon the glass.  
P M P

*Continue tapping silently:*  
M P M - P M P

8 Dry I sit here

9 and hear that.



10 Outside I'll get

11 dripping wet!

12 *Silent movement*

on the back of your hand  
with your fingertips;  
finally, make one last tap  
with your pointertip.

6a Begin speaking, repeating  
the movements and  
making the last accented  
tap on "dop."

7 With your pointer and  
middle finger take turns  
making a stronger tap, in  
rhythm, onto the back of  
your hand, listening awhile  
to how it sounds. At silent  
tapping, keep the rhythm.

8 Speak the word "dry"  
comfortably, while  
stroking down your left  
arm with your right hand,  
from the shoulders to the  
fingers. Repeat stroking  
down your right arm with  
your left hand at "here."

9 Place your hands behind  
your ears in a gesture  
of listening.

10 Point outward with both  
hands, palms down, and  
fingertips towards the  
participants.

11 Shake your stretched  
hands energetically as if to  
shake off drops.

12 Hold your lower left arm  
and left hand upright and  
open, as a windowpane,



12a Rilla - rilla - rolla - rolla.  
Rilla - rilla - rolla - rolla.

with your thumb towards your body and your pinky towards the audience). With the fingertips of your right hand, crawl down your left arm from your fingertips and across your palm to the under side of your forearm, letting the rain drops roll down the windowpane. Stop at your elbow. Do the movements silently two times, then speaking two times.

12a At "rilla - rilla," the raindrops roll from your fingertips to your wrist; at "rolla - rolla," from your wrist to your elbow.

13 And the merry drops  
roll fast,  
14 down along the  
window glass.

13 Repeat 12  
14 With the right palm, slowly stroke down the same way that the drops have rolled. This movement can be repeated.

15 Dry I sit here  
16 and see that.

15 As in 8.  
16 With your hands against your forehead, look to the outside.





- 17 Outside I'll get  
 18 dripping wet!  
 19 No, not me,  
                   outside to roam!  
 20 When it rains,  
  
 21 I stay at home.



- 22 Splish - splish -  
                   splash - splash.  
   Splish - splish -  
                   splash - splash!
- 23 Rain — rain
- 24 Splash - splash - splash!
- 25 Droppa - doppa -  
                   doppa - doppa -  
   Droppa - doppa -  
                   doppa - dop!
- 26 Drops are drumming —  
       P          M  
   drumming — drumming!  
       P          M
- 27 Rilla - rilla - rolla - rolla.  
       Rilla - rilla - rolla - rolla!
- 28 Drops are running —  
                   running — running.
- 29 And I, inside the house,  
  
 30 I listen, and I watch it, too,  
 31 All the things the rain  
                   can do:
- 17 As in 10  
 18 As in 11.  
 19 Shake your head no!  
  
 20 Let it rain down to your  
       thighs. Continue raining on  
       your thighs a little longer.  
 21 As in 5  
  
 22 As in 1a.  
  
 23 As in 2  
 24 Clap three times softly and  
       lightly, allowing enough  
       time for each clap.  
 25 As in 6  
  
 26 With pointer and middle  
       fingertips, tap in rhythm  
       on the back of your left  
       hand. Listen!  
 27 As in 12  
  
 28 As in 2  
  
 29 As in 4 and 5. Remain so  
       for a while.  
 30 As in 9 and 16  
 31 Lower your hands with  
       “wiggling” fingers from  
       above your head down to

Here the play may end. As a kind of summary the following may be added:

*Silent movement*

32 *Silent movement*

33 All the things the rain  
can do:

34 Splish - splish -  
r l splash - splash.  
r l

Splish - splish - splash!  
r l r and l

*Silent:*

r-l-r-l-r-l-r and l.

35 Droppa - doppa -  
doppa - doppa.  
Droppa - doppa - dop!

*Silent*

36 Rilla - rilla - rolla - rolla.  
Rollolollolollol!

*Silent*

37 *Silent movement*

your thighs. Continue the movement on your thighs, silently for awhile.

32 Cross your arms and nod affirmatively. Remain sitting like that for awhile.

33 Let it rain from above down to your thighs.

34 With the upper members of your fingers, springily slap the right and left thighs alternately; at the last "splash," slap both thighs at the same time.

35 It rains again. This time, drum on your thighs with all of your fingertips. At the last "dop," tap with both pointer tips at the same time.

Repeat without words.

36 Let it rain with your fingertips, from your hair across your forehead, and your face down to your throat - touching very lightly.

Continue raining down the front to your thighs, allowing plenty of time. Ending: Repeat once more.

37 As in 32.

As an ending, children enjoy repeating the rain syllables. In that case omit 32 and continue as follows:

Because of the continual touching, this game has a strong effect. It was found to be particularly effective with hard of hearing or deaf children, also by dim-sighted or blind children. A profound effect on the organism can be obtained when one touches the body of the patient. A similar effect can be observed with movement-challenged children, youths and adults.



*PSHSHSHSH! - IT POURS:  
 PSHSHSHSH! - PSHSHSHSH!  
 LISTEN HOW IT SOUNDS: -  
 PSHSHSHSH! - PSHSHSHSH!  
 PSHSHSHSHSHSHSHSHSHSHSHSHSH.  
 NOTHING MORE IS HEARD ABOUT.  
 EMPTY IS THE CLOUD.*

*MUMMUMMUMMUMMUMMUMMUMMUMMUM! LISTEN!  
 MUMMUMMUMM - MMUMM - MMUMM  
 IT STILL RUMBLES FAR AWAY - MM.  
 ALL IS QUIET NOW!  
 HEY! - HEY! - HEY!  
 THUNDERSTORM HAS GONE AWAY!*

*THERE! - INTO THE PUDDLE IT GOES:  
 PLING!  
 A BIG, BIG RING.  
 DRIPS FROM THE ROOF:  
 PLING!  
 A BIG, BIG RING.  
 IT DRIPS FROM THE ROOF AGAIN:  
 PLING!  
 A BIG, BIG RING.*

*SEE, NOW SEE! - THE SUN STANDS HIGH,  
 ABOVE IN THE FIRMAMENT,  
 BEAMS AND BEAMS ON EVERY HAND,  
 QUICKLY DRYING OUR WET LAND.  
 HEY! HEY! HEY!  
 THUNDERSTORM HAS GONE AWAY!*

**TEXT:**

1 Mmumumumumumu  
 — — — —  
 mmumumumum!  
 v v v —

**HAND GESTURES:**

1 Softly hum the syllables in the rhythm shown on the left: — is long and v is short. Let the “mm” sound in a middle tone range.

It is the purpose of the thunderstorm games to relieve the children’s fear of this impressive natural phenomenon. The artistic, rhythmic-musical composition of a thunderstorm has the

2 Listen! - It rumbles!



2 Hold hands behind ears and listen, letting the "m" in "grumble" sound well.

3 Mmummmummmumu

— — — —  
mmummmummm!  
v v v —

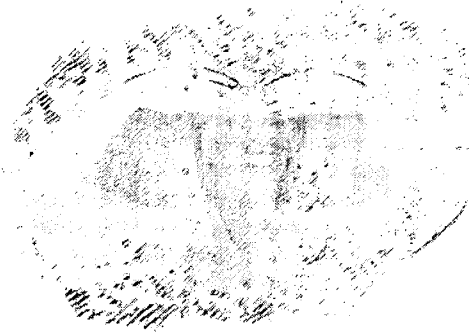
3 Hands remain at ears while you hum the syllables in rhythm, a little louder.

4 Listen! - It grumbles!

4 First listen, then after a while, speak.

5 A thunderstorm is coming

5 Spread arms wide, then bring hands together above head.



6 With zigzag lightning

6 With pointers stretched forth from fists draw two zigzag lightening bolts in the air.



7 and thunderclap:

7 Lift both fists (thumbs on the outside of fingers) and hit twice on the thighs, bouncing back each time. Bouncing back the second time make a large arc with your arms from above and around the outside of your body, slowing the

ordering strength of rhythm and the harmonizing power of music, which has a soothing, compensating effect on children. Fear holds the flow of breath back, but through rhythmic speaking breath flows again and liberates the dammed up pressure. The games may tempt the play leader to dramatize. This is not healthy for the children since dramatic games again hold the breath back.

Therefore the thunderstorm games should be played with a reserved, objective dynamic.

Kindergarten or elementary school children will enjoy using sound or percussion instruments in this game, after they have familiarized themselves with the play using hand gestures.

8 Tzitzelitz - tzitzelitz!

9 Brommommommomm

— — — —  
ommommomm!  
— √ —

Brommommommomm

— — — —  
ommommomm!  
— √ —

10 Tzitzelitz - tzitzelitz!

11 Brommommommomm

— — — —  
ommommomm!  
— √ —

Brommommommomm

— — — —  
ommommomm!  
— √ —

12 Hiss! And Crack!

13 Bam! -



movement and letting it die out. This gesture indicates the resonating of the thunder clap.

Listen after it.

8 As in 6 using a high voice.

9 Speak the syllables in given rhythm, at the same time make a drum roll on your thighs close to your knees, with both fists.

The movement of the fists is light and bouncy and independent of the speech rhythm.

10 As in 8.

11 As in 9; make it swell louder on the second line.

12 At "hiss" swish down with pointers protruding from the fists. At "crack" hit your knees simultaneously with both fists. After bouncing back, immediately continue with gesture 13.

13 Hold your hand over your ears. At the same time, pull your head into your shoulders.

14 What a slam!

15 *Silent*

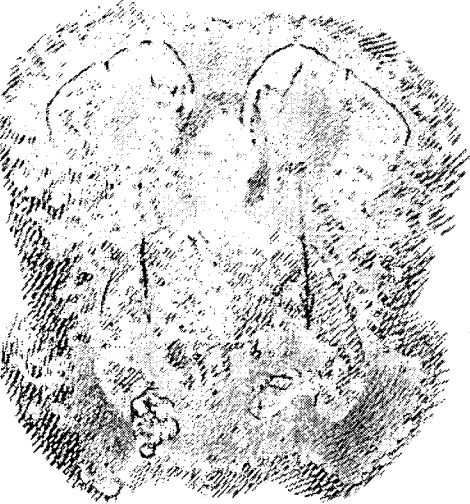
16 Whee - hoo! Wind chases



17 the clouds ahead.



18 Raindrops fall:



19 Nock -nock!- pock! - pock!

r / r /

14 Continue gesture 13, pronouncing "slam" very slowly.

15 Dissolve the gesture; sit upright and take a deep breath.

16 Swipe both hands twice, energetically from right to left in a lowering arc. Stress "whee" and "wind" in speech and movement. Call melodiously.

17 Spread your arms and hands wide, then bring them together above your head.

18 Drop hands, rolling in fingers, bent pointers hang with fingertips pointing down (drops). Move fingers slowly down to shortly above thighs.

19 Quickly turn hands over, then with the pointer knuckles knock on thighs at various places, softly and bouncy. Slow down tempo.

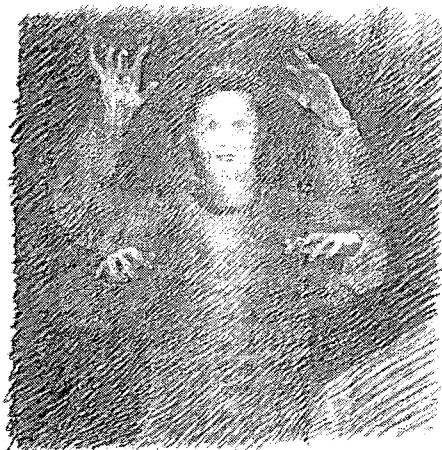
20 heavy and fat! ▲ ▲

r / r /

21 Nock -nock!- pock! - pock!

r / r /

22 Little drops tumble  
after that...



23 *Silent*

Dribbe - dibbe -  
dibbe - dibbe...

*Silent*

Dribbe - dibbe -  
dibbe - dibbe...

24 It's raining more and  
more yet:

25 Lollollollollolloll .

*Silent*

Lollollollollollollolloll  
lollolloll,

*Silent*

20 Continue movement of 19,  
and silently knock at "▲".

21 As in 19 and 20.

22 From the height of your  
head, lower your hands  
with lively, moving fingers.

23 Lay the heel of your hands  
on your thighs and drum  
with your lightly stretched  
fingers by your knees, not  
too fast, and always on the  
same spot. Continue the  
movement without stopping  
– sometimes with and  
sometimes without speech.  
For the number of drops,  
follow the rhythm – the  
movement must breathe.

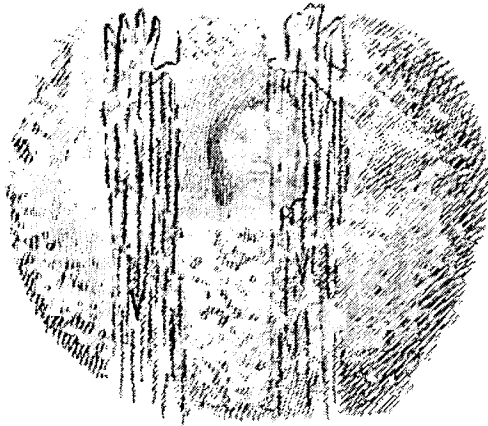
24 Each time at the word  
"more," lower hands from  
head height with quickly  
wiggling fingers. Stretch  
out the "e" in "yet."

25 With bent fingertips,  
quickly and lightly drum  
on the middle of your  
thighs in a fast and very  
small motion. In speaking,  
let your lips protrude,  
making a "snout." Instead  
of "Lolloll..." one can also



use the syllable “doddoddo...”. The movement continues without stopping, whereas the speech stops twice. During the silent phases, hands should be moved forward and back, to and fro; that is, they crawl across your thighs at various places. When the movement is accompanied by speech, fingers drum on the same spot on the thighs.

- 26 Pshshshsh! - It pours:  
Pshshshsh! - Pshshshsh!



- 26 Show with the fingertips of your partly open hands that it is raining in streams. Lower your hands four times vertically from your head to your knees. Sounds: “shshsh” fully. Protrude your lips; this will darken the sound.

- 27 Listen how it sounds:

- 27 Hold your hands behind your ears to make your ears larger so as to listen better.

- 28 Pshshshsh! Pshshshsh!  
Pshshshshshshshshshshshsh.

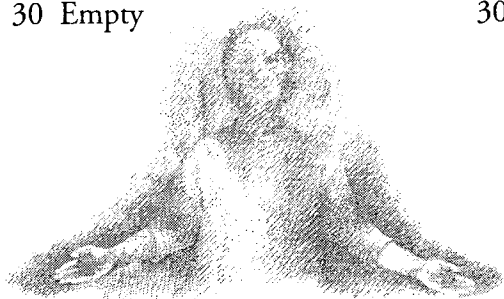
- 28 As in 26, show how the rain pours two more times. Then rest your hands on your knees, letting the “shshsh” sound fade away. Remain sitting in this posture for a short while.

- 29 Nothing more is heard about.

- 29 Put your hands to your ears, listening; then speak while shaking head “no.”



30 Empty



30 Stretch your hands and arms forward, showing your palms, as if "it's all gone."

31 is the cloud.

31 Round arms as in 17 (cloud) without fingertips touching.

32 Mmummmummmumu  
— — — —  
mmummmummm!  
v v v —

32 Softly hum syllables in the given rhythm

33 Listen! Mmmmmmm -  
— — —  
mmumm - mmumm  
— —

33 Listen, hands to ears. Hum more softly. Continue gesture; hum even more softly.

34 It still rumbles far away.

34 Move your hands from your ears and point far away with pointers.

35 - mm -  
All is quiet now!

35 Again, listen in the listening gesture; then speak, and at the end of the line, nod affirmatively.

36 Hey! Hey! Hey!  
o o o  
Thunderstorm has  
o o  
gone away!  
o o

36 Take a deep breath. Then turn your hands in and out and call out happily. After the last turn, lift hands even higher and stretch them into the air.



37 There! Into the puddle  
it goes:

38 Pling!

39 A big, big ring.

40 It drips from the roof:  
Pling! A big, big ring.



41 It drips from the roof  
again: Pling!  
A big, big ring.

42 See, now, see! The sun  
stands high,



37 At "there," point to floor  
with your right pointer;  
then show a "puddle" with  
both of your hands –  
palms up and pinkies  
touching. The "puddle" is  
in front of, and not higher  
than your knees.

38 With your right pointer  
fingertip as "drop," dip  
into the middle of the  
"puddle," and bounce  
back exactly on the  
word "pling."

39 In front of your knees,  
draw with right pointer,  
tip down, a spiral of three  
rounds, increasing in size.

40 Make a roof above  
your head; then repeat  
38 and 39.

41 Repeat 40

42 With your arms in an  
upward arc, join your  
spread fingers at head  
height with your thumbs  
touching.

One can end the games  
here. Or one can continue  
with the game about  
"puddles" and "sun."

43 Above in the firmament,  
44 Beams and beams on  
                                  every hand,

45 Quickly drying our  
    -     -     -  
                                  wet land.  
                                  -

46 Hey! Hey! Hey!  
    o   o   o  
Thunderstorm has  
    o   o  
                                  gone away!  
                                  o   o

43 Continue the “sun” gesture.

44 Slowly incline the “Sun”  
gesture forward, then move  
it down to your thighs.

45 Lightly lay your flat hands  
on thighs, earth, testing to  
see, if it is dry: Do this first  
in front of your kneecaps,  
then at the side, your lap,  
and last close to your body.

46 Lift hands and turn them  
joyously in and out as in  
36. After the last turn, lift  
hands even higher; then,  
let them sink down slowly  
and rest them in your lap.  
Nod affirmatively.

# Baboosha – Bayoo

*THE WIND SLIPS: WHOOSH!\**

*INTO THE BUSH.*

*WHOOSHA – WHOOSH, ROOSHA – ROOSH!\**

*SOUGHS AND RUSTLES IN THE BUSH.*

*BABOOSHA – BAYOOSHA.*

*BABOOSHA – BAYOO!*

*AMAZED, THE CHILDREN LISTEN TOO.*

*WHOOSHA – WHOOSH,*

*ROOSHA – ROOSH!*

*BABOOSHA – BAYOOSHA.*

*BABOOSHA – BAYOO!*

*WHOOSHA – WHOOSH,*

*ROOSHA – ROOSH!*

*BABOOSHA – BAYOOSHA.*

*BABOOSHA – BAYOO!*

*THE WIND SLIPS: WHOOSH!*

*FROM THE BUSH.*

*THROUGH THE PASTURE HE RUNS*

*TO THE SHEEP.*

*RUMPLES, ROLLA – ROLLA, THEIR WOOL,*

*SO THEY SLEEP.*

## TEXT:

- 1 The wind slips: whoosh!  
Into the bush.



## HAND GESTURES:

- 1 At the words “wind,” and “whoosh,” pull your hands energetically toward you in a large arc (see illustration). At “into the bush,” form a big circle in front of you with your arms, covering your left with your right hand and

Pronunciation: “whoosh” and “roosh” rhyme with “bush.”

2 Whoosha - whoosh,

↑ ↓  
roosha - roosh! - -  
↑ ↓ ↑ ↓  
Soughs and rustles in  
↑ ↓ ↑  
the bush.  
↓



3 Baboosha - bayoosha.

*left right*  
Baboosha - bayoo!  
*left right*

4 Amazed, the children

listen too.



5 Whoosha - whoosh,

↑ ↓  
roosha - roosh! - -  
↑ ↓ ↑ ↓

- 2 Swing the arm-circle lightly forward and backward in the given rhythm. Continue the swinging motion at “- -.” Carefully adjust the text to your arms’ gentle, regular swinging.

- 3 Swing the circle lightly to and fro four times with your hands covering each other. Your body should swing gently along.
- 4 At “amazed,” lift your head. At “listen,” lay your hands behind your ears and listen.

- 5 Gesture as in the first line of 2.



6 Baboosha - bayoosha.

*left right*

Baboosha - bayoo!

*left right*

7 Whoosha - whoosh,



roosha - roosh!



8 Baboosha - bayoosha.

*left right*

Baboosha - bayoo!

*left right*

9 The wind slips: whoosh!

From the bush.

6 As in 3.

7 As in 5.

8 As in 3 and 6.

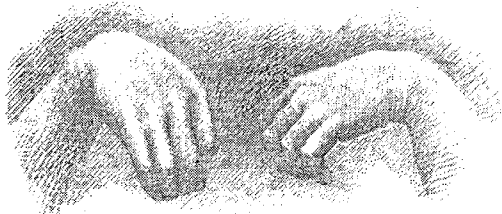
9 Pull your hands towards you, and then at “whoosh,” throw them forward energetically with your palms down. Repeat the gesture again for “from the bush.”

10 Through the pasture he runs

10 Show the large pasture by sweeping with flat hands, palms down, horizontally to the right and left.

11 To the sheep.

11 With bent fingers, and palms down, lay your hands against your chest in a hoof gesture, and at “sheep,” nod your head twice.



12 Rumples, rolla - rolla,  
their wool,

12 Turn your head back a little, and starting at the chin, crawl with your fingers down across your chest to your belly, ruffling the wool.

13 So they sleep.

13 Lift your hands and rest your head in them. After a while, dissolve the gesture.

# Good Ward Song

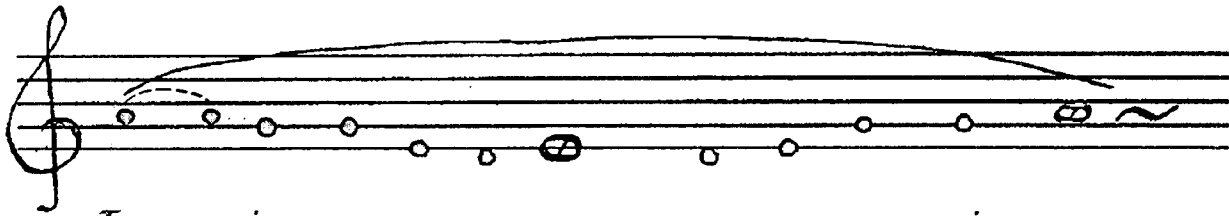
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SOLEMN, RESTFUL (ALLA BREVE)

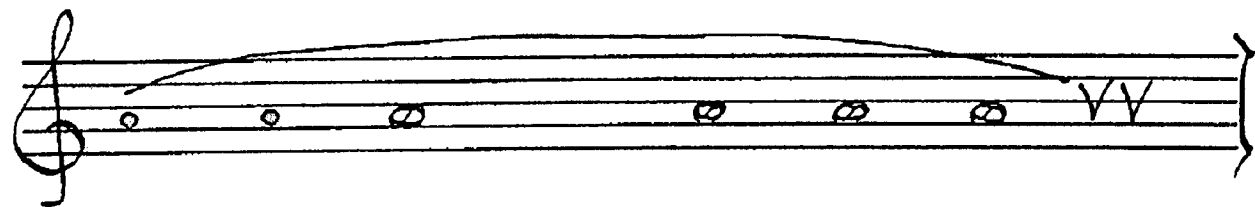
TEXT AND MELODY: WILMA ELLERSIEK



SEE! THE MOON IN HEA-VEN FREE      GA - ZES DOWN ON LAND AND SEA,  
 LIT - TLE STARS, THEY TWIN-KLE BEST      AS THEY ALL GUARD OUR\_\_ REST,  
 ALL THE PEO-PLE, BIG AND SMALL,      GUARD - ED WELL IN SLEEP THEY FALL.



THERE\_\_ IN THE DARK-NESS DEEP      WATCH FOR ALL WILL KEEP.  
 SEND\_\_ FROM A SIL - VER TREE      A SWEET DREAM FOR ME.  
 MOON AND STARS, WHEN ALL'S A-SLEEP,      A GOOD WARD DO KEEP.



OUR GOOD MOON!      OUR GOOD MOON!  
 OUR GOOD STARS!      OUR GOOD STARS!  
 A GOOD WARD!      A GOOD WARD!

END-VERSE: (SPOKEN)

EVERYONE IN SLUMBER DEEP.  
 ALL THE SHIPS AT ANCHOR SLEEP.  
 ALL THE BIRDIES IN THEIR NEST  
 THERE THEY REST - THERE THEY REST.

YES, THE WHOLE WORLD IS ASLEEP!  
 ONLY THE BRIGHT STARS AND MOON  
 IN THE HEAVENS WATCH DO KEEP!

FLOWER BUDS AND TREES SO TALL  
 SWEETLY DREAM NOW, ONE AND ALL.

NOTATION: ≈ SLOW PULSATION (BASIC UNIT) | ≈ FOR ONE LONG PULSATION  
 TWO NOTES IN A MIDDLE TEMPO | ≈ PAUSE FOR A SLOW PULSATION ≈ SOUND  
 LONGER | ≈ BREATH



TEXT:

1



See! The moon in  
                                  heaven free  
Gazes down on land  
                                  and sea.

2 There in the darkness deep,  
Watch for all will keep.

3 Our good moon!  
                                  Our good moon!

4 Little stars, they  
          \*       \*  
      *right left*  
                                  twinkle best,  
                                  \*       \*  
                                  *right left*



HAND GESTURES:

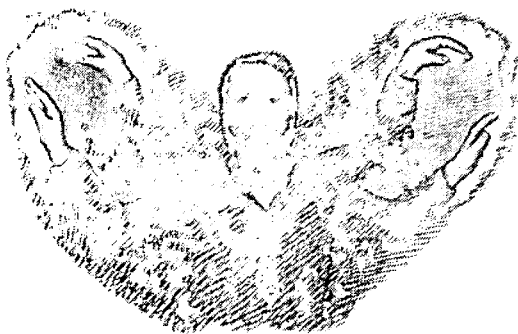
- 1 Your hands form a bowl big enough so that one could lay a ball into it. Now tip your hands up vertically, so that the curvature, "moon," is vaulted toward the participants about the height of the chest bone. Begin singing, and move the moon very slowly upward to indicate that "the moon rises." By "sea," the moon stands just high enough so that one can see above it.
- 2 As the moon, hold your hands quietly until "keep."
- 3 Let the moon rise some more, until your wrists are about the height of your nose. At the second moon, let it shine by stopping the movement.
- 4 The glittering of the stars is represented by taking turns opening your hands, with your fingers lightly curled, your palms toward the participants, stretching your fingers and quickly curling them again loosely. This happens four times in the speech rhythm (see \* in left column). Begin with your right hand at the height of your temples, then with your left hand at the same height. Repeat this a little higher. The movements should be light and airy.

5 As they all guard our rest.



5 Bring your hands to your left cheek, palms touching. By "rest," your head rests on your hands in a symbolic gesture of sleep.

6 Send from a silver tree,



6 Raise your arms high with your hands loosely hanging down as a "silver tree" – like a weeping willow.

7 A sweet dream for me.

7 Keep your arms up, raising your hands again.

8 Our good stars!

\* \*  
*right left*

8 Let the stars blink again, taking turns to the left and the right. Do not rush.

Our good stars!

\* \*  
*right left*



- 9 All the people,  
big and small,



- 10 Guarded well in sleep  
they fall.

- 11 Moon

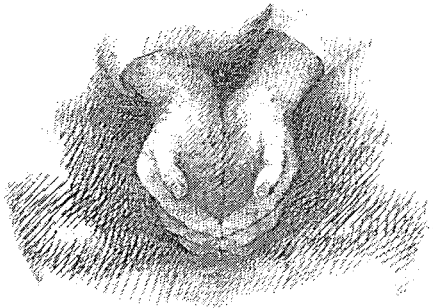
- 12 and stars, when all's asleep,  
*\*right*  
A good ward do keep.

- \*left* *\*right*  
13 A good ward! A good ward!  
*\*left*

#### ENDING (SPOKEN)

- 14 Everyone in slumber deep;

- 15 All the ships at  
anchor sleep.



- 9 For "big people," (adults) indicate an imaginary head with your hands at eye height; for "small people," (children) repeat the movement at chest height.

- 10 Touch your left cheek with your hands, palms together. At "sleep," rest your head on your hands (see picture at 5).

- 11 Form the moon as in 1, in front of your face, so that you can just barely see above it.

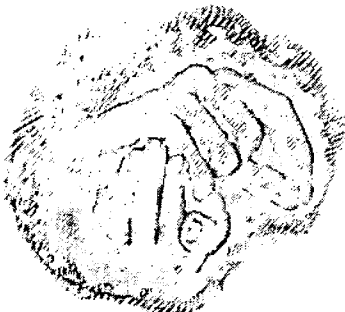
- 12 Once more, let the stars twinkle as in 6.

- 13 Allow the moon to shine once more at the end. Gesture as in 1. Take your time.

- 14 Rest your head on your hands against your left cheek, as in 5.

- 15 Join hands, with a small hollow between them as a "ship." Rock gently above your knees.

16 All the birdies in their nest,



17 There they rest -



there they rest.



18 Flower buds



19 and trees so tall,

20 Sweetly dream now,  
one and all.



21 Yes, the whole world  
is asleep.



16 With your left hand, form a "nest," like a bowl. Your right hand forms the "birdie," with your thumb and pointer as the "beak;" your other fingers are rolled in. At "nest," the birdie sits in your left hand.

17 Gently swing the nest with the birdie.


18 Your left and right hands form closed blossoms; the backs of your hands are down and all fingertips touch.

19 Trees: your fingertips touch above your head.

20 Straighten your fingers very slowly, with palms turned towards each other and hands bent backwards.

21 Cross your lower arms and hands at the height of your forehead, bending your head slightly.





22 Only the bright stars

23 and moon

24 In the heavens,  
watch do keep!

22 Form twinkling stars, as in  
4, simultaneously with  
right and left hands.

23 Form the moon.

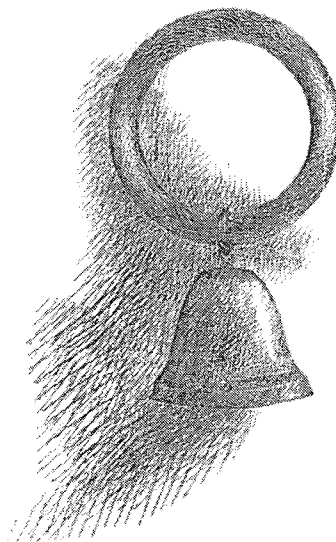
24 The moon shines in the sky.  
So as not to distract them,  
do not look at the children.

## Bell on a Ring

### Materials

1 brass bell, 28 mm (1") diameter with metal clapper; 1 wooden ring 37mm (1½") inside diameter or larger; strong, thin cotton yarn (ca. 20" long), or ¼" wide ribbon or twisty made of #5 pearl yarn.

Both bells and wooden rings can be found at many craft shops.



### Craft Directions:

Pull the yarn through the eye of the bell so that the bell hangs in the middle of the yarn. Tie a double knot. Thread one of the yarn ends through the eye; repeat threading in the same direction, then knot it with the other yarn end. Repeat this procedure in the opposite direction with the other yarn end. This will prevent the sharp edges of the eye from cutting through the yarn. If the twisty or ribbon is used, it is sufficient to make one tight knot.

Wrap the two yarn ends around the ring several times in opposite directions; pull very tightly and

knot it on the inside of the ring. Take the two ends from the inside and wrap them tightly from opposite directions around the space between the bell and the eye. Do this several times, pulling and knotting them very tightly.

The bell must be tied against the ring so that it cannot move independently when you swing it. If it does, continue wrapping and tying the yarn until the bell is completely tight against the ring. Then cut the rest of the yarn ends. If ribbon is used, tie it back into the inside of the ring from opposite directions; knot it and make a small bow.

## 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 Jaques-Dalcroze.<sup>1</sup> 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 twentyfive 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*

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



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

*By Wilma Ellersiek*

*Edited and translated by Kundry and Lyn Willwerth*

*Illustrations by Friederike Loegers*

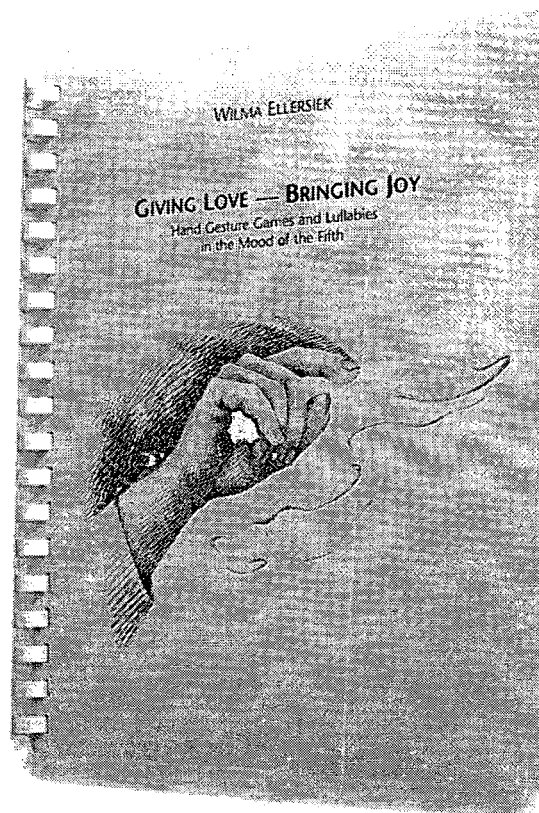
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