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RHYTHMIC GAMES

AND

DANCES FOR CHILDREN

BY

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"OLD ENGLISH GAMES AND PHYSICAL EXERCISES," "ELEMENTARY LESSONS
IN FREE-ARM DRAWING," "EDUCATIONAL HANDWORK AND
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THE UNIVERSITY OF CHICAGO
PRESS

Rhythmic Games and Dances for Children

INTRODUCTION

RHYTHM is a fundamental principle of life, and childhood is the time when the physical nature is most sensitive to rhythmical movement. When this movement is accompanied by music, the latter should be appropriate and distinctive, for music and rhythm are organically related.

M. Jacques-Dalcroze, whose system of Eurhythmics is attracting so much attention in the educational and musical world, maintains that movement, being instinctive in man, the study of music should begin by careful and experimental teaching of movement. He says: "This is based in earliest childhood on the automatic exercise of marching, for marching is the natural model of time measure. By means of various accentuations with the foot I teach the different time measures. Pauses (of varying lengths) in the marching teach the children to distinguish durations of sound; movements to tune with the arms and the head preserve order in the succession of the time measures, and analyse the bars and pauses."

The beneficial effect of rhythmical movement in the case of mentally deficient children is already recognised, and it is claimed that in the case of normal children the effect of its more elaborate use will be greater, and that among other things, neurasthenic tendencies may be removed.

The importance of marching for young children cannot be too strongly emphasized. That it supplies a real need of children's growing vitality is shown by their delight in following one another round the room, keeping

time to the music, clapping, waving arms, hopping, skipping, running, &c., as the rhythm and tunes suggest.

It is not demanding too much to say that exercise of this kind should be taken for five or ten minutes during every school session. The opposite of this should also be taken frequently, *e.g.* letting children sit or lie on the floor listening to various types of music played on an instrument—piano, violin, or flute. They may be encouraged to suggest names for the different kinds. The following names were given by a class of children six years of age during a lesson of this character: Sleep music, dream music, water music, fairies dancing, giants dancing, march music, walking music.

Just as we aim to cultivate a child's taste in literature by our choice of stories for telling in school, so should we try to cultivate a taste for beautiful and harmonious sounds, by the use of good music for marching and songs.

Children should be familiar with musical literature, including folk-tunes, national airs, and musical gems by various composers. A useful book of this kind is the *Daily Sketch Piano Folio* for young players, price 1s., which contains over 100 pieces.

If children are accustomed to hearing the same tunes played for marching they soon cease to listen, and thus a valuable means of sense training is lost. The silence or "listening" lessons of the Montessori Method should stimulate interest in this direction. We cannot have musical culture without musical stimuli, and these should be given liberally to young children.

While the tunes are being played the children should tap with the fore-finger of the right hand on the palm of the left hand, and try to count the beats of the rhythm. This forms a kind of guessing game which is greatly enjoyed; the teacher should be careful to mark the accent very distinctly or much of the beauty of the rhythm is lost.

Dancing to be truly educational must be an outcome of the joy of living, it must be a means of self-expression as well as a means of physical culture.

It begins most naturally with those Nursery Games, expressing some story, which combine song with action, *e.g.* **Oranges and Lemons, Here we come up the Green Grass, Oats and Beans and Barley, London Bridge, Round and Round the Village, &c.**

In these earliest song-dances there is little that is formal, the only

element of "drill" is in learning to keep time and tune. The æsthetic element of song and rhythm has peculiar value in making for the control and courtesy which is so much needed in the free play period of childhood. Besides the elements of interest supplied in repetition, rhyme, rhythm, gesture, choosing, &c., the singing game provides the dramatic situation so dear to a child's heart. The opportunity for "acting out," as well as for spontaneous expression, is a great delight to all children.

It is important to remember that the teacher should on no account expect the children to make gestures or actions exactly alike, or in imitation of the teacher's pattern. These **singing games** must not degenerate into mechanical **action songs**.

When children have obtained a certain amount of control over their limbs they are ready for more elaborate games. The Swedish games are very useful at this period, also the dramatisation of the simple Folk Songs, *e.g.* Cock-a-doodle-do, Strawberry Fair, Dabbling in the Dew, &c. (See *English Folk Songs for Schools*. By Cecil Sharp.)

To play these successfully, various steps in dancing and tripping should be mastered, and the simple marching exercises of the younger children should be continued as "step" exercises, *e.g.* **Heel and Toe March, Giant and Dwarf, Minuet March, &c.**

The children should be encouraged to give their own ideas concerning the games, for unless they understand the meaning of the words and the relation of the action to the underlying thought, the spontaneity of the game will be lost.

The more natural and spontaneous the play the less need is there for outside or artificial agencies in the matter of dramatisation. Great attention should be paid to voice culture, the **singing** is as important as the **game**. The habit of shouting is most injurious to the voice, it precludes the possibility of tuneful or sympathetic singing, and changes what should be a pure and refining influence into a rude and boisterous gymnastic exercise. The game should be stopped as soon as ever the singing becomes coarse. The exquisite precision which music gives to the game should destroy rudeness or wildness of manner, without robbing it of fun or merriment. When voice, feeling, and movement are all in sweet accord, we see indeed an outward and visible sign of an inward grace born of self-forgetfulness. The

teacher must take an active part in children's games, and enter thoroughly into their enjoyment. Her place may be either (1) in the centre to set the game going; (2) at the piano, to accompany the singing; (3) among the youngest children to prevent them making mistakes, and so spoil the game for the others.

The Methods of Teaching a Game:

1. Teaching and explaining the words first, then the music and the various actions. The children's suggestions for the actions should always be encouraged, and, when possible, accepted.

2. Giving the gestures with each line as the natural accompaniment of the words.

3. Singing the whole game through first with appropriate actions.

When new games and songs are learnt, old ones should not be forgotten. It is advisable to keep a list, where the children can see it, of all the games and songs learnt during the school year, and to keep referring to it; even big children like to play the baby games occasionally.

Teachers are advised to send to Novello & Co. for a selected list of English Folk Songs, Singing Games, and Morris and Country Dances. In this list they will find that many suitable games and songs are published singly from 1½d. to 2d. per copy.

The following remarks are quoted from this list:

"These Singing Games have been preserved by oral tradition over such a long period of time that they must contain something which is peculiarly attractive to children. Under the guise of amusement, of a kind that children dearly love, these games bring into play many of those mental and physical activities which it is the especial function of education to develop. They stimulate the dramatic and mimetic faculties, feed the imagination, exercise the voice and limbs, teach discipline and restraint, and inculcate lessons in courtesy and good manners. In the early stages of musical education they are especially helpful. Distinct utterance of the words is imperative, otherwise the singing game is simply meaningless—and clear enunciation is the basis of all good singing. Rhythm, too, can be most easily and most effectively taught when as in these singing games, tune is closely associated with physical movements. The unpretentious little melodies, moreover, are pure and wholesome, and serve their purpose with a simple directness which is

most convincing; while they are, of course, well adapted to the needs of immature voices."

In actual practice teachers often find that the children get very tired with singing and dancing at the same time, so that it is much better with large classes to let a section of the class sing the words while the other section takes part in the game. By adopting this method the children can take part in a large number of games without fatigue or strain.

Dr. Stanley Hall, whose words are worthy the earnest and thoughtful consideration of all teachers, says: "In the dark background of history there is much evidence that at some point, play, art, and work were not divorced. They all may have sprung from rhythmic movement which is so deep-seated in biology, because it secures most joy of life with least expense. By its judicious use the human soul is cadenced to great efforts towards high ideals.

"The many work-songs to secure concerted action in lifting, stepping, the use of flail, lever, saw, axe, hammer, hoe, loom, &c., show that arsis and thesis represent flexion and extension, that accent originated in the acme of muscular stress, as well as how rhythm eases work and also makes it social.

"The more intense activities of primitive people tend to be rhythmic with strongly automatic features. Dance is the most universal form of activity.

"Dancing is one of the best expressions of pure play, and of the motor needs of youth, perhaps it is the most liberal of all forms of motor education.

"The work of rescue and revival of the old dances which had the power to express love, mourning, justice, penalty, fear, anger, consolation, divine service, symbolical and philosophical conceptions, and every industry or characteristic act of life in pantomime and gesture is greatly needed for the youth of to-day.

"Right dancing can cadence the very soul, give nervous poise and control, bring harmony between basal and finer muscles, and also between feeling and intellect, body and mind. Leg exercise has perhaps a higher value than that of any other part. Man is by definition an upright being, but only after a long apprenticeship. Thus the hand was freed from the necessity of locomotion, and made the servant of the mind. Locomotion overcomes the tendency to sedentary habits in modern schools and life, and helps the mind to helpful action."

With reference to work-songs, it is interesting to note that the songs sailors use when shortening cable, making sail, or on any occasion when combined effort is required, are traditional in the navy, and are known as "chanties." They consist of a story told in song with a chorus refrain, e.g. "Yo! heave! ho!" &c., at the end of each line, and repeated several times at the end of each verse.

Dr. Luther Gulick of New York, speaking of the experiments in teaching Folk-dancing, says: "If we can enrich childhood by giving children dance games; if we can give young people wholesome, interesting, and beautiful group activities; if we can add to the social resources for the leisure time of adults, then this movement for the resurrection of the folk-dance will be worth while, for it will help to make life more vivid, happy, and wholesome."

After the Infant School period, *i.e.* at about seven years of age, children are ready to learn steps and movements requiring more individual power and control to train balance, lightness of movement, and grace of carriage.

The value of skipping for this purpose is very great—one who can skip well is almost certain to be a good dancer. Much use should be made of this exercise both for boys and girls, as it combines a healthy form of exercise and an admirable form of drill with the spirit of a game. The writer has noted from twenty to thirty different forms of skipping games played by children from seven to nine years of age in their free play-time.

At this stage should be taught those dances which seem peculiarly suitable to this period of growth, as they include the element of a romp, strongly marked rhythm, and combined movements. These are the Old English Morris Dances, Simple Country Dances, the Minuet, Irish Jig, Scotch Reel, and other national dances belonging to other countries.

The Guild of Play Books by Mrs. Kimmins are very helpful at this period. If the steps and exercises included in this volume have been mastered the children will soon become familiar with any new dance.

The teaching of dancing in school should proceed step by step along the lines of historical development, then it will become an art both beautiful and healthful. Modern ballroom dancing has no educational value, it is merely an accomplishment. It belongs to a later stage of growth and a different range of interests, and to teach it in school is to turn natural impulses and pleasures into an artificial and generally unwholesome channel.

PART I

EXERCISES AND GAMES FOR CHILDREN UNDER FIVE

Introduction: Suggestions for Training a Sense of Rhythm.

- | | |
|-------------------------------|------------------------------|
| 1. Pat-a-Cake. | 5. Poor Mary sits a-Weeping. |
| 2. 1, 2, 3, 4, 5. | 6. Little Travellers. |
| 3. Hickory, Dickory, Dock. | 7. Garden Game. |
| 4. With my Foot I'm Stamping. | 8. Busy Playmates. |
| 9. Alphabet March. | |

SUGGESTIONS FOR TRAINING A SENSE OF RHYTHM IN VERY YOUNG CHILDREN

MANY children do not sing before six or seven years of age, but this does not mean that they are unmusical or that they should not have singing exercises. A child is ready to begin musical training as soon as he has learnt to imitate characteristic sounds, *e.g.* Cuck-oo, Bow-wow, Cock-a-doodle-do, &c. Songs should be sung to a child from the first in order to create a musical atmosphere and to form an exact rhythmic sense.

GUESSING GAMES

1. Play a familiar tune (Nursery Rhyme) and let the children give the name.
2. Imitate various instruments, and let children guess what they are.
3. Sing a little song and ask children to tell what it is about.

IMITATION EXERCISES WITHOUT MUSIC

1. Imitate people walking, indoors and out-of-doors—quietly when indoors, briskly when out-of-doors.
2. Different ways of coming to school and returning home. Walking slowly and quickly, running, simple skip. (*N.B.*—Children skip before they march.)
3. Imitate trees and birds. Flying like pigeons is a good breathing exercise as it develops chest and deep breathing. Make trees for birds as follows: Arms up, head erect, feet for roots, knees and body for trunk. Wind blows, trees sway, leaves fall down. Imitate gathering leaves in armfuls; raking them into piles and then jumping into them.
4. Imitate home activities. Sweeping, baking, chopping, washing, &c.
5. Imitate outdoor activities. Reaping, sowing, threshing.
6. Imitate movements of animals. Swimming, strut like turkeys, waddle like ducks, jump like rabbits, &c., high-stepping horses.

WALKING

In walking the weight of the body should be well forward and the hips drawn back, the heel and the ball of the foot should strike the floor at the same time. Lightness of step depends on the use made of the arch of the foot. The feet should be well lifted and placed on the floor firmly and lightly. Never allow walking on the heels in school. The art of walking properly once acquired saves a great deal of energy and greatly improves personal appearance. To secure interest in walking bring in the use of imagination, *e.g.* walking slowly up hill, tip-toe over a muddy place, run on a piece of soft grass, &c.

BALANCE MOVEMENTS

Draw a line on the floor and while walking on it pretend it is the edge of the pavement or the top of a wall. Draw a circle and pretend it is a pond and see who can walk round without falling in. Draw two lines for a ditch and see who can jump across. Draw circles for stepping stones and see who can step across from one to the other. Stand on one leg like birds asleep.

1. PAT-A-CAKE. Finger Play

The musical score is written in 3/4 time and consists of three systems of music. Each system has a vocal line and a piano accompaniment line. Above the vocal line, 'x' marks are placed above the first beat of each bar to indicate clapping. The lyrics are: "Pat - a - cake, pat - a - cake, Ba - ker's man. Bake me a cake as fast as you can; Roll it and pat it and mark it with T; Put in the ov - en for ba - by and me."

DIRECTIONS.—Sing the words, and clap hands for the first beat of the bar, marked x. "Roll it," twist the hands round each other. "Pat it and," clap three times. "Mark it with T," make a letter T with right and left forefingers placed one on the top of the other. "Put in the oven," hold both hands straight out in front (palms upwards as if holding cake). "Baby," point to baby. "Me," point to self.

2. 1, 2, 3, 4, 5, ONCE I CAUGHT A FISH ALIVE, Clapping and Dancing Game

A

Old Tune. Arranged by F. KIRK.

1, 2, 3, 4, 5, Once I caught a fish a - live. Why did you let it go? Be -

Clap clap, clap clap clap, clap clap, clap clap clap, clap clap, clap clap clap,

B

cause it bit my fin - ger so. Tra la la la, la la la la la, la la la la la la la
1, 2, 3 spring, 1, 2, 3 spring.

clap clap. clap clap clap.

Repeat words of first line

la la la la la la la la la la la la la la la la la x x x x x

and actions, or continue polka step.

x x x x x x x x x x x x x x

DIRECTIONS.—Children stand in rows facing teacher.

- A. Sing the first four bars clapping in time to the following rhythm: 1, 2 slow, 3, 4, 5 quick, for all the four bars.
B. Sing the last four bars to "la," and at the same time do the polka step sideways, beginning with the left foot. Teacher should repeat the directions 1, 2, 3 spring.

When the rhythm is thoroughly mastered it may be practised in rows with the children facing each other, and taking hold of opposite partners' hands for the polka step.

3. HICKORY, DICKORY, DOCK. Ring Game

Arranged by F. KIRK.

*Quickly. Dance round (sideways step).**Jump.*

Hickory, dickory, dock, The mouse ran up the clock, The clock struck one, the mouse ran down, Hickory, dickory, dock. Oh!

The musical score is in 12/8 time, featuring a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece consists of 12 measures.

DIRECTIONS.—A small group of children (about six) join hands in a ring. They dance round in time to the music, sideways step, four beats in a bar. At the end of the fourth bar they all jump (on the last beat), and then dance round in the contrary direction.

NOTE.—This is a good game for cold weather as the action is very vigorous.

4. WITH MY FOOT I'M STAMPING.

Ring Game with Partners

A = Breathing places.

Old Tune. Arranged by F. KIRK.

With my foot I'm stamp-ing, tap tap tap; With my hand I'm beat-ing, clap clap clap;

Gai - ly we, light and free, All go cir - cling round and round.

The musical score is in 2/4 time, featuring a treble and bass clef. The piece is divided into four sections labeled A, B, C, and D. Section A has a breathing place (marked with a triangle ^) above the first measure. Section B has breathing places above the first and third measures. Section C has a breathing place above the first measure. Section D has breathing places above the first and third measures. The piece consists of 16 measures.

DIRECTIONS.—Children choose partners, boy and girl, and stand in a circle all facing centre, boy and girl alternately.

- A. First two bars. Stand still and tap three times with right foot at the words tap, tap, tap.
- B. Two bars. Hold left hand out palm upward, hold right hand above and clap three times at the words clap, clap, clap, keeping left hand still.
- C. One bar. Turn to partner and shake right forefinger at partner three times (Gai - ly we) one bar. Then change to left hand and repeat the same action with left forefinger (light and free).
- D. Join hands (both hands) with partner and dance round together (sideways step).

5. POOR MARY SITS A-WEEPING. Ring Game

*Old Tune.**Arranged by F. KIRK.*

1. Poor Ma - ry sits a - weep - ing, a - weep - ing, a -
2. Oh, pray get up and choose a friend, and choose a friend, and

weep - ing, I'oor Ma - ry sits a - weep - ing, this fine sun - ny day.
choose a friend, Oh, pray get up and choose a friend, this fine sun - ny day.

DIRECTIONS.—Children form a ring with one child in the centre pretending to cry. They all walk round in time to music while singing the first verse. For the second verse they all stand still while Mary chooses one from the ring. The chosen one remains in the centre while Mary joins the ring, and the game begins again.

6. LITTLE TRAVELLERS. Group Game

Arranged by F. KIRK.

Wel-come, lit-tle tra-vel-lers, Welcome, welcome home. Tell us, lit-tle tra-vel-lers, From what land you come?

We have come from jumping land, Where people all go jumping, We have come from jumping land, Where people all go jumping.

DIRECTIONS.—A few children are chosen to go out of the room and these arrange a certain course of action among themselves. They enter the room performing the action (jumping, hopping, skipping, flying, running, sleeping, &c.), while the rest of the class sing the first two lines. They then stand still and sing the last two lines in answer, and another group is then chosen to go out.

NOTE.—This game is enjoyed by very young children.

7. GARDEN GAME. Dramatic Movements

Arranged by F. KIRK.

This is how we dig the ground, dig the ground, dig the ground ;

This is how we dig the ground, For our lit - tle gar - dens.

1st Verse. This is how we dig the ground, dig the ground, dig the ground ;
This is how we dig the ground, for our little gardens.

Imitate the action of digging, pushing spade in at first beat of bar and lifting it up at the second beat.

2nd Verse. This is how we rake the ground, &c.

Spread out the fingers like a rake (joining thumbs) and imitate raking. Begin with arms stretched out and pull back at first beat, pushing arms forward again at second beat.

3rd Verse. This is how we sow the seeds, &c. *In* our little gardens.

Hold left arm to form a basket. Put in the right hand and imitate scattering seeds (moving the fingers to represent seeds falling).

4th Verse. This is how we pull the weeds, &c. *From* our little gardens.

Pretend to hold basket with left hand. Bend down and imitate pulling weeds and putting them into basket with right hand.

5th Verse. This is how we pick the flowers, &c. *From* our little gardens.

Imitate picking flowers with right hand and putting them into left hand to make a bunch.

6th Verse. This is how we smell the flowers, &c. *From* our little gardens.

Imitate smelling the flowers, lifting both hands towards nose and smelling (inhaling) to first beat, lowering hands and exhaling to second beat.

8. BUSY PLAYMATES. A Doll's House Game

Old Tune.

Arranged by F. KIRK.

I went to call for a friend one day, She on - ly lived a - cross the way; She

said she could not come out to play, Be - cause it was her wash - ing day.

This is the way she washed a - way; This is the way she washed a - way;

This is the way she washed a - way, The day she could not come out to play.

I went to call for a friend one day,
She only lived across the way;
She said she could not come out to play,
Because it was her washing day.

This is the way she washed away;
This is the way she washed away;
This is the way she washed away,
The day she could not come out to play.

Other occupations *ad. lib.*, *e.g.* Baking, Cleaning, Ironing, Mending.

DIRECTIONS.—This game may be played in various ways, *e.g.* :—

1. It may be sung in unison, the children choosing the occupations and suiting the actions to the words.
2. The class may be divided into groups and the various doll's house toys distributed, *e.g.* one group may be using the washing toys, another group the baking toys, and so on.

One group of children goes round visiting the other groups while the rest of the class help with the singing.

9. ALPHABET MARCH. Walking Step

*Old Tune.**Arranged by F. KIRK.*

A B C D E F G H I J K L M N O P Q R S and

(double u)

T U V W and X Y Z. This is called the Al - pha - bet.

Which we ne - ver must for - get. Let - ters twen - ty - six in all. Back - wards now we'll

(double u)

sing them all. Z Y X and W V U T S and R Q P

O N M and L K J I H G, F E D, C B A.

PART II

GAMES WITHOUT MUSIC

- | | |
|---------------------------|--------------------------|
| 1. I Spy. | 6. 7-Line Jumping Game. |
| 2. Bowing Game. | 7. Games with Bean Bags. |
| 3. Stepping Stones. | 8. Sense Games. |
| 4. Imitations of Animals. | 9. Hiding Games. |
| 5. Blowing Games. | 10. Skipping-Rope Games. |

1. I SPY

THE old favourite game "I Spy" can be used in a variety of ways to teach spelling, counting, number, and to test the children's knowledge and power of observation.

1st Exercise. COLOUR.—The teacher begins the game by saying: "I spy with my little eye something *red*." The one who guesses correctly then begins, choosing his own colour, *e.g.* blue, green, brown, orange, black, white, &c.

2nd Exercise. FORM.—I spy with my little eye something square, round, oval, pointed, blunt, solid, hollow, deep, shallow.

3rd Exercise. QUALITIES.—I spy with my little eye something made of wood, stone, glass, marble, paper, cloth, silk, lace, leather, &c.

4th Exercise. NUMBER.—I spy with my little eye something with 2 legs, 3 legs, 1 leg, 3 sides, 4 sides, 1 handle, 2 handles, &c.

5th Exercise. SPELLING.—I spy with my little eye something beginning with B, *e.g.* basket. I spy with my little eye something beginning with P.P., *e.g.* plant-pot.

6th Exercise. GROUPING.—I spy with my little eye something black, round, and made of iron, *e.g.* poker, kettle, bars, &c.—something long, round, and pointed, *e.g.* pole.

2. BOWING GAME

Position for curtsy (see illustration).—1. With feet pointing outwards bring left toe behind right heel. Bend knees outwards keeping back straight. 2. Raise body by straightening knees and bring feet into position, *viz.* heels together, toes out. Repeat vice versa.

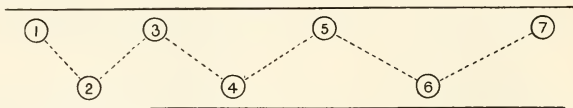
Game.—Children join hands in a ring. One child walks round the outside and taps some one on the back. That one immediately runs round in the opposite direction. When they meet they stop and curtsy three times, saying, *Good-morning, good-afternoon, good-evening*, changing feet



at each curtsy. They then run round the ring back to the empty place, and the one who reaches it first wins.

3. STEPPING STONES

The teacher draws two lines across floor, about 5 to 6 feet apart, to represent the banks of a stream. She then draws circles 6 to 8 inches diameter to represent stepping stones. These are placed so that the distance between each stone gradually increases, e.g.



Starting at 1 with the right foot, leap on to 2 with the left, 3 with the right, 4 with the left, and so on. The winner is the one who successfully manages all the leaps without slipping into the water. Boys and girls may take sides for this, the winners having extra turns.

4. IMITATIONS OF ANIMALS

BALANCE EXERCISES. (a) *Birds sleeping.*—With hands doubled up into fists, rest arms on chest to represent wings folded up. Shut eyes and lean head on left shoulder. Stand on right foot and lift left leg up with knee bent. Count eight quickly and then change, repeating all the movements vice versa.

(b) *Storks.*—Hands on hips *place*. Left knee *raise*, keeping heel close to side of right leg, toe pointing down. Count twelve then change.

(c) *Rabbits.*—*N.B.* This should only be taken on a floor where there is no fear of splinters, or on grass. *Position.*—On all fours. Knees together, feet resting on toes. Hands on floor on each side of knees, turned slightly outwards. *Jump.*—First hands both together, then feet.

5. BLOWING GAMES

Bursting Bag.—Place fists one above the other in front of mouth, take a long breath, then blow into hands, and then clap smartly.

- | | |
|---------------|--------------------------|
| 1. Breathe in | } Teacher counts slowly. |
| 2. Blow | |
| 3. Clap | |

Whistling.—Position: hands by sides.

1. Lift arms sideways slowly and breathe in (deep breathing).
2. Whistle, by pursing the lips and blowing quickly.
3. Rest.

NOTE.—The breathing rhythm is inhale, exhale, pause.

6. 7-LINE JUMPING GAME

Teacher draws seven lines on the floor at graded distances (as diagram) beginning with 6 inches and increasing 3 inches each time. The spaces should be varied according to the size of the children.



1st Exercise.—Running. Let the children run in turn, stepping on each line.

2nd Exercise.—Hop on the lines, first with left foot only, then next time with right foot.

3rd Exercise.—Jump with both feet, swinging arms forward each time.

7. GAMES WITH BEAN BAGS

Throwing and catching games are always greatly enjoyed by children of six and upwards, and are excellent for training eye movements, quickness of judgment, and control of limbs. The simplest ones should be taken first, and they should gradually become more complex as the children's powers develop.

HOW TO MAKE THE BEAN BAGS.

Material.—A strong material with a soft woolly surface is the most suitable, e.g. a good tough flannelette.

Size.—When made up the bag should be about 4 inches long and 3 inches wide. This is a convenient size to grasp.

Weight.—Fill with about $\frac{1}{4}$ lb. of beans (small). Indian corn does very well, and is the cheapest. The bags should be of different colours, or numbered, so that children will know their own. They should be stitched very firmly or the beans will work out. Bean bags are much handier than balls, being easier to grasp and not liable to roll away.

I. (a) Children stand in a circle each child with a bag. Place an object in the centre, and see who can throw bean bag to hit it.

(b) Place a box in the centre, and see who can throw bag into it.

(c) Balance something in the centre, and see who can knock it down.

(d) Make a target on the floor with different numbers, and see who can get the highest number.



II. (a) Children stand in two lines with a hoop suspended in the centre of the room. The leaders throw a bean bag to each other through the

hoop. The one who loses goes to his place. The line which is out first loses the game. The winner goes to the bottom of the line each time to let the next one have a turn.

(b) Children stand in two rows facing each other, one row has the bean bags. At a given signal all throw to partner opposite. Those who let them fall leave them on the ground, and the game goes on till all are out except one, who is the winner.

(c) Children stand in two lines behind each other. Leaders have bean bags. Leader passes the bean bag overhead down the line, the one who passes it at the side or turns round forfeits the game.

(d) Same as the previous game except that the bag is *thrown* overhead, and when it reaches the last one he runs outside the line and up to the top and becomes a leader. The game goes on until the original leaders are back in their places, and the side whose leader gets back first wins.

III. (a) Children stand in a circle with the teacher in the centre. She throws a bean bag to a child in the circle calling him by name, and he must then throw the bag back to her. She then throws it to another child.

(b) Children stand in a circle. One child names a child on the opposite side of the circle and throws a bean bag. He then throws it to another child across the circle, and he to another, and so on. *N.B.*—The bag should always go across the centre.

8. SENSE GAMES

Hearing.—1. Children stand in a ring with one in the centre blindfolded. He walks to the ring, touches a child, who asks a question, *e.g.* Who is it? How do you do? &c. The blind man must guess who it is by the sound of the voice. If he guesses correctly he joins the ring and the other one becomes the blind man.

2. All the children shut their eyes and the teacher taps some object in the room (desk, wall, stove, window, &c.), and the children must guess by the sound what it is.

3. Children shut their eyes and the teacher whispers some command. Those who hear it put up their hands, and teacher calls upon some one to repeat it.

4. Children shut their eyes and count how many different sounds they can hear. Teacher says "Open eyes," and asks for the number. The child who says the largest number is called upon to enumerate them.

Sight.—In addition to the "I Spy" games other exercises for sight-training may be taken, as follows:—

1. Teacher holds up a picture for a few seconds and sees who can name the most things seen on it.

2. Teacher asks children to look round the room, then to shut their eyes and count how many things they can remember; or while they have their eyes closed she removes something and then asks what is missing.

3. Teacher makes a point every day of altering the position of some object in the room and sees how many have noticed it.

Smell.—One child is blindfolded. The teacher holds a flower with a scent

under his nose and asks for its name. If he guesses correctly he is allowed to choose the next child to be tested. The children must, of course, be prepared for this by a talk about the flowers. Suitable common flowers, are:—

Spring.—Violet, hawthorn, narcissus, lily, wallflower, &c.

Summer.—Rose, southernwood (lad's love), lavender, pink, &c.

Various fruits may be taken in the same way; also materials having a characteristic odour, *e.g.* soap, coffee, camphor, eucalyptus, wood, leather, &c.

Touch.—Children stand in a circle holding hands behind. The teacher has a number of characteristic shapes, *e.g.* cube, ball, cylinder, brick, cone, ring, reel, top, &c. She puts one into a child's hand, who must call out the name without looking at it.

Taste.—Tasting games are rather difficult to take with large classes, but with care the following may be tried. Powder several harmless white substances, *e.g.* sugar, salt, soda, tartaric acid, flour, rice, chalk. Let the children take a small portion with the finger tip and taste it, seeing who can guess the name. Similar substances may be dissolved in water and a sip with a spoon given.

Muscular Sense.—Have a number of small bags all alike filled with various materials to have different weights, *e.g.* feathers, paper, sand, seeds, sawdust, lead or steel filings, and let children come out and guess which is the heaviest, which the lightest, and also arrange them in order of weight.

9. HIDING GAMES

Hiding games are great favourites with little children, and may be used very profitably in school to train a sense of justice and fair play.

1. **Hide O!**—This is more suitable for a small group of children than for a class. It is played as follows: A child stands in a corner with face hidden and counts to 50 or 100, while the rest hide. When they are ready they call out "Hide O!" and he then runs to hunt them, and the one found first goes into the corner.

2. **Hide the Thimble**.—Any small bright object may be chosen to hide, *e.g.* a bunch of keys, a ring, a thimble. A group of children are sent out of the room, and the rest of the class decide where the article must be placed. It must be where it can be seen. When placed the searchers are admitted, and those who see it must not let any one know, but quietly sit down in their places. The excitement becomes very great when some children are very slow in finding it. It does not take long for all the class to take turns at this game.

10. SKIPPING-ROPE GAMES

1. **Clock Striking**.—A counting game. Children fall into line behind a leader, who runs into the rope, skips once, and then runs out at the other side. The others follow without wasting time. The next time she skips twice, then three times, up to twelve.

2. **Mrs. Mason**.—Money counting. This is a competitive game to see who can skip the longest. The following jingle is repeated while skipping: "Mrs. Mason, broke a basin, how much did it cost? 1d., 2d., 3d., 4d.," &c. After 12 the counting becomes more difficult, as shillings have to be reckoned as well as pence.

3. **All in Together.**—A group game. The leader goes in first and calls the others in by name one by one. When all are in the jingle begins: "All in together, this fine weather. I saw Peter, knocking at the window, Caroline, Caroline, shoot." At "shoot" they all run out, the one who catches in the rope being out.

4. **Lady, Lady.**—Imitation. The leader while skipping alone repeats the following with suitable actions:—

Lady, lady, turn right round.—(*turns round while jumping.*)

Lady, lady, touch the ground.—(*touches the ground with right hand.*)

Lady, lady, show your toe.—(*holds out foot with toe pointing.*)

Lady, lady, out you go.—(*runs out of the rope.*)

The rest of the group then take turns individually.

5. **Salt, Mustard.**—Slow and quick skipping. One child skips repeating in time to each jump: Salt, Mustard, ginger, *pepper*. At "pepper" the rope goes twice as quickly.

6. **Fortunes.**—The following are repeated in turns:—

1. Tinker, tailor, soldier, sailor, richman, poorman, beggarman, thief.

2. Silk, satin, muslin, rags.

3. Coach, carriage, wheelbarrow, cart.

7. **Higher and Higher Jumping.**—In this game one end of the rope should be fastened to a support, and the teacher should hold the other. The game begins by the rope being held so that it touches the ground. The children then jump over it one after the other. When all have had a turn the teacher lifts it a little, and the jumping begins again. The game goes on until every one is caught, the one who touches the rope being out.

8. **Blue-Bell, Cockle-Shell.**—The rope is swung from side to side, and the leader jumps over it from side to side as it swings. The following words are repeated to the swing of the rope (eight beats):—

"Blue - bell - Cockle - Shell - Ee - ver - I - ver - O - ver."

1 2 3 4 5 6 7 8

At "O-ver" the rope swings up and ordinary skipping is taken, while the words are repeated again, except that the word "under" is substituted for "over," and the rope is then swung from side to side again.

PART III

OLD ENGLISH GAMES AND DANCES

- | | | |
|--------------------------------|---|-------------------------------|
| 1. Rhythmic Clapping Exercise. | 5. The King's Land, and Tom Tiddler's Ground. | 9. Oats and Beans and Barley. |
| 2. Did you ever see a Lassie? | 6. The Jolly Miller. | 10. The Jingo-ring. |
| 3. Biskit, Basket. | 7. Oranges and Lemons. | 11. Come, Lassies and Lads. |
| 4. Hunt the Slipper. | 8. Green Grass. | 12. Maypole Song. |
| | | 13. Round Dance with Sets. |

1. RHYTHMIC CLAPPING EXERCISE

Old Tune
A

Arranged by F. KIRK.

B

A B

DIRECTIONS.—*1st Exercise*.—Two children stand facing each other, holding hands in front of chest, palms facing outwards.

A. At 1. each child hits the hands of the other.

At 2. each child claps his own hands.

At 3. each child hits the hands of the other and remains with palms touching during the 4th beat.

Repeat for second bar of music.

B. Repeat for third bar, but this time clap partner's hands on 4th beat instead of resting. Repeat till end of music.

2nd Exercise.—Instead of clapping partner's hands, the hands may be clapped first in front of body and then behind, keeping the same rhythm of the music.

3rd Exercise.—Beating knees and then clapping hands. Marking time with feet, resting on 4th beat, as in Ex. 1, to the following words :

Left, right, left, stop.

Right, left, right, stop.

Left, right, left, right, left, right, left, stop.

4th Exercise.—The same rhythm can be practised with the feet for changing step.

2. DID YOU EVER SEE A LASSIE? Drilling Exercise

Quick time. A *Arranged by F. KIRK.*

Did you ev - er see a las - sie, a las - sie, a las - sie, Did you

Slow time. B

ev - er see a las - sie do *this* way and *that* way, do

this way and *that* way? Did you ev - er see a las - sie do *this* way and *that*?

IMITATION OF MOVEMENTS.

Position.—Children join hands in a ring with one child in the centre.

DIRECTIONS.—*A.* All dance round with sideways step in time to the music, which is played quickly.

B. All stand still and imitate the actions of the child in the centre, keeping time to the rhythm of the music, which should be played slowly. See crosses for rhythm. The child in the centre is to choose her own actions.

NOTES.—The actions should be imitations of drill movements, *e.g.* :—

Arms flinging. Arms stretching, forwards, upwards, sideways, and downwards. Knee bending. Curtsy. Jumping. Changing feet. Head turning. Trunk turning and bending, &c. &c.

Each child should keep to one movement, and all in the ring should take turns, and each one give a different exercise. No shirking must be allowed.

3. BISKIT, BASKET. Arm Swinging

Arranged by F. KIRK.

A

Bis - kit, bas - ket, buy a pen - ny cas - ket; You a key and

B

C

I a key, then turn the bas - ket o - ver. Bis - kit, bas - ket,

D

buy a pen - ny cas - ket; You a key and I a key, then turn the bas - ket un - der.

DIRECTIONS.—Two children face each other taking hold of both hands (each takes the other's right with his left hand, and vice versa).

A. 1st Bar.—Each raises one arm as high as possible, keeping hold of partner.

2nd Bar.—Each lowers that arm and raises the other arm. Repeat for six bars in time to the music.

B. At the 7th bar both turn and go under the arms that are raised, thus standing back to back. At the 8th bar lower the arms.

C. Repeat the same movements as A, but standing back to back (six bars).

D. At the 15th bar both turn and pass under the arms that are raised, thus getting back to facing position.

NOTE.—This is an excellent arm exercise, and the game is one thoroughly enjoyed by the children when they have mastered the going under arms.

A variation called "Knead the Bread" can be taken in the same way, but instead of swinging arms (like the handle of a basket) the kneading motion can be taken instead. The words are "Knead the bread, knead the bread. Turn the bread over."

4. HUNT THE SLIPPER. Hide and Seek

Old Tune. *Arranged by F. KIRK.*

Cob - bler, cob - bler, mend my shoe, Have it done by half - past two;
 Stitch it up and stitch it down, While I go walk - ing round the town.

The musical score consists of two systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal line.

DIRECTIONS.—The players sit on the floor in a circle with knees up to form an arch. One child brings a slipper, or shoe, and sings the words of the game, giving the slipper to one of the children in the ring. He then walks away, and while his back is turned the slipper is passed round the ring, and when he returns he is told to hunt for it. The one found with the slipper then goes out, and the game begins again.

5. THE KING'S LAND

Old Tune. *Arranged by F. KIRK.*

I'm on the King's Land, the King is at home, He can-not catch me till I say *Come*.

The musical score consists of two systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal line.

DIRECTIONS.—A portion of the room or playground is marked off by a line. The King stands on it. The rest of the children come dancing up, singing the words and stepping over the boundary line. At the word *Come* the King rushes out and tries to catch one, who then becomes a prisoner.

Catching games have a great fascination for children. Other games of this description are :—

1. *Follow my Mother to Market.*—Here the mother tells her children to stay at

home while she goes shopping. As soon as she has gone the children follow her on tip-toe. Suddenly she turns round and chases them back home again.

2. *Old Daddy Wiggin*.—A number of children follow a boy calling out "Old Daddy Wiggin." For a time he takes no notice, then suddenly turns round and chases them.

3. *Tom Tiddler's Ground*.—A street pavement game. This game is played by children in various ways, e.g. :—

1. Tom Tiddler stands in the middle of the road or street, and a group of children stand on the pavement (causeway or sidewalk). They begin to chant, "I'm on the top of your fine hall, stealing gold and silver." Tom then rushes to them, and they rush across the road to the opposite pavement where they are safe. The one caught is regarded as a prisoner, and the game goes on till all are caught, or until there is only one left, when he becomes, "Tom Tiddler."
2. Another way is for Tom to stand on the pavement and the others to dance on the edge of the pavement (changing step) singing the doggerel. Tom makes a dash for them, when they turn round and run back to the opposite pavement.

6. THE JOLLY MILLER

Old Tune.

Arranged by F. KIRK.

There was a jol-ly miller, and he lived by himself, As the wheel went round he made his wealth; One

The first system of musical notation for 'The Jolly Miller' consists of a treble and bass staff. The treble staff contains the melody in C major, 2/4 time, starting with a quarter rest followed by a series of eighth and quarter notes. The bass staff contains a simple accompaniment of chords, primarily triads and dyads, in a similar rhythmic pattern.

hand in the hop-per and the oth-er in the bag; As the wheel went round he made his grab.

The second system of musical notation continues the melody and accompaniment from the first system. The treble staff continues with eighth and quarter notes, and the bass staff continues with chords. The system concludes with a double bar line.

Position.—In couples forming a double ring; boys inside, girls outside. One boy (the miller) stands in the centre.

DIRECTIONS.—All walk or trip round holding hands in time to the music (boy takes hold of left hand of girl with his right). When the word "grab" is sung the partners let go hands, and the boy moves forward to the partner in front. The miller then tries to secure a partner for himself, and the boy left out becomes the miller.

7. ORANGES AND LEMONS

*Old Tune.**Arranged by F. KIRK.*

O - ran - ges and lem - ons, say the bells of St. Cle - ments; You owe five

fath - ings! say the bells of St. Mar - tin's, "When will you pay me?" say the

bells of Old Bail - ey," "When I grow rich," say the bells of Shore - ditch;

"When will that be?" say the bells of Step - ney; "I do not

know," says the great bell of Bow. Here comes a can - dle to

light you to bed, Here comes a chop - per to chop off your head.

Position.—Two children take hold of hands and form an arch. One decides to be an Orange and the other a Lemon. The rest of the children form into single file.

DIRECTIONS.—The file of children walk round singing the words, passing under the arch several times. At the word “chop” the children forming the arch catch the one then passing under, and ask her to choose—orange or lemon? She then stands behind the one she has chosen, and the game begins again. The choice must be made secretly or the charm of the game will be lost. The game continues until each has had a turn, and (with older children) can conclude with a tug-of-war to see which side is the stronger. The winning side is the one with the larger number.

8. GREEN GRASS. Old English Game

Arranged by F. KIRK.

A

Here we come up the green grass, the green grass, the green grass, Here we come up the green grass, On a

B

dus-ty, dus-ty day. Fair maid, pret-ty maid, Give your hand to me, I'll

C

show you a black-bird, a black-bird on a tree, And we'll all go a-rov-ing,

D

rov-ing side by side, I'll take the fair-est, I'll take her for my bride. Will you come? No.

E x

Naugh-ty girl, she won't come out, she won't come out, she won't come out;

Naugh-ty girl, she won't come out, to help us with our danc-ing. Will you come? Yes.

Now we've got our bon-ny lass, our bon-ny lass, our bon-ny lass,

Now we've got our bon-ny lass to help us with our danc-ing.

DIRECTIONS.—Three boys stand in one row facing three girls.

A. The boys advance and retire twice (with tripping step), four steps forward then four steps backward in time to the music, beginning with left foot.

1	2	3
O	O	O girls
x	x	x boys
1	2	3

B. "Fair maid, pretty maid": Boys hold out both hands towards girls in a coaxing manner. "Give your hand to me": Each boy points to himself. "I'll show you a blackbird," &c.: Point sideways with left forefinger and look upwards and sideways at imaginary bird.

C. "We'll all go a-roving," &c.: Boys all turn to the left and march round back to their places again. No. 1 leads and follows No. 3. As they march back to places they look intently at the girls, as if deciding which to choose.

D. The first boy then walks towards No. 3 girl, and holding out both hands sings "Will you come?" She stamps her foot, and turning her head away says emphatically, "No." He then turns back towards the boys, who all sing—

E. "Naughty miss," &c., stamping the foot at "naughty," and looking surprised.

F. The same boy then goes to No. 1 girl and asks the same question, "Will you come?" She gives him a beaming smile, and graciously says "Yes." He takes hold of her right hand with his left (this is very important to save confusion in the next part), and leads her towards the boys, who all join hands singing while dancing in a ring (sideways step)—

G. "Now we've got our bonny lass," &c. At the end of the verse the first boy and second boy unclasp hands, and No. 1 boy goes to the other end of line, while No. 2 boy is now at the top. The game then begins again. No. 2 boy asks No. 3 girl again, who refuses in the same way. When the turn of No. 3 boy comes he also asks her, and she refuses a third time. As there is no other partner he goes up a second time, and says very beseechingly, "Oh, do come, please." She pretends to be shy, and at last says "Yes," when the game finishes with the dance round.

NOTE.—The actions in this game should be very spontaneous and natural or it will lose much of its charm.

9. OATS AND BEANS AND BARLEY. Old English Game

A *Slowly.*

Arranged by F. KIRK.

Oats and beans and bar - ley, Oats and beans and bar - ley, You and I and all of us know How

oats and beans and bar - ley grow. First the farm - er sows his seeds, Then he stands and takes his ease,

Stamps his feet and claps his hands, And turns him round to view his lands. Coo-oo.

C *Quickly.*

Wait - ing for a part - ner, Wait - ing for a part - ner.

Go to the ring and choose one in, While we all gai - ly dance and sing,

D

Now you're married you must o - bey, You must be true to all you say, You

must be kind, you must be good, And help your wife to chop the wood.

DIRECTIONS.—One boy, chosen for the farmer, stands in the centre, and the rest of the children join hands in a ring.

- A. They all trip round singing the first four bars, and then stand still.
- B.
 1. Hold left arm round to form a basket, and give right arm a good swing round to the right as if throwing corn.
 2. Fold arms and stand up straight.
 3. *Stamp* with right foot on 1st beat and with left foot on 2nd beat.
 4. Clap on 3rd and 4th beats.
 5. Shade eyes with both hands and turn round slowly (turning to the right).
 6. Put hands to mouth and Co-o-o-o. (This is done by farmers to scare birds away.)
- C. All join hands and dance round quickly (sideways step). The farmer then goes and chooses a partner from the ring, and both stand in the centre.
- D. The children in the ring then address the words to them, pointing first at the girl and emphasizing the word "must," and then at the farmer. Imitate "chopping" at the end with right hand on left wrist.

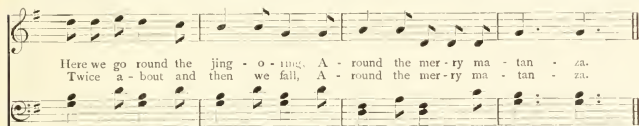
10. THE JINGO-RING, OR THE MERRY MATANZA

Old Tune.

Arranged by F. KIRK.



1. Here we go round the jing - o - ring, the jing - o - ring, the jing - o - ring ;
2. Twice a - bout and then we fall, and then we fall, and then we fall ;



Here we go round the jing - o - ring. A - round the mer - ry ma - tan - za.
Twice a - bout and then we fall, A - round the mer - ry ma - tan - za.

Position.—In couples in a ring ; boys inside facing girls, girls outside facing boys.

DIRECTIONS.—*1st Verse.*—Taking hold of both hands couples dance round the ring (sideways step, girls beginning with left foot, boys with right).

2nd Verse.—Holding hands in same way each couple dance round together, bending knees at “fall” each time.

3rd Verse.—Girls sing this standing still until the words “Merry Matanza” are reached, when all twirl round once.

4th Verse.—Boys ditto: *5th Verse.*—Girls ditto.

Other verses.—Imitate washing clothes, sweeping floor, baking bread, &c.

9th Verse.—All dance round the ring in couples taking hold of both hands, or with tripping step one couple after the other, boy taking hold of girl’s left hand with his right.

3rd Verse. *f* Choose the one you like the best, you like the best, you like the best ;

Girls only. { Choose the one you like the best, around the Merry Matanza.

4th Verse. *f* Can you bake and can you brew, can you sweep and can you sew ;

Boys only. { About the house can all things do, around the Merry Matanza ?

5th Verse. *f* We can bake and we can brew, we can sweep and we can sew ;

Girls only. { About the house can all things do, around the Merry Matanza.

The following verses can be inserted here at the option of the teacher and children, suiting actions to the words.

6th Verse.—(a) This is the way we wash the clothes, &c.

Boys.—We will help to wash the clothes, &c.

7th Verse.—(b) This is the way we sweep the floor, &c.

Boys.—We will help to sweep the floor, &c.

8th Verse.—(c) This is the way we knead the bread, &c.

Boys.—We will help to knead the bread, &c.

9th Verse.—*Boys and girls together.*

Now we are married with a gay gold ring, a gay gold ring, a gay gold ring ;

Now we are married with a gay gold ring, around the Merry Matanza.

NOTE.—This is a free rollicking game, and is greatly enjoyed by the children.

11. COME, LASSIES AND LADS. May-pole Song

Walking and Tripping Step

*Old Tune.**Arranged by F. KIRK.*

Come, las-sies and lads, get leave of your dads, And a - way to the May - pole hie, For

each May-day we will dance and play, Till the sun sinks in the sky. For

Jack-ie will dance with Jill, And John-ny will dance with Joan, To

trip it, trip it, trip it, trip it, trip it up and down, To

trip it, trip it, trip it, trip it, trip it up and down.

This old song may be used for a May-day or May-pole festival as follows :—
 Slow walking step with partners for the first twelve bars, and tripping step to the end of the music (eight bars).

12. MAY-POLE SONG. Morris Dance and Step

Old Morris Dance Tune, 17th Century.

Come, ye chil-dren,

come a - long, With your mu - sic, dance, and song ; Take your part - ner by the hand,

And o - bey the Spring's com-mand. Come to the May-pole, come a - way, For it is a

hol - i - day ; Come to the May-pole, come a - way, For it is a hol - i - day.

DIRECTIONS.—The May-pole Song tune, being an old Morris Dance tune, may be used for the practice of the Morris Dance Step (one, two, three, hop), three walking steps and a hop.

The tune, either played, sung, or hummed, may be used for the various May-pole exercises and dances.

13. ROUND DANCE WITH SETS

A. Introduction.

Old Tunes. Arranged by F. KIRK.

Bow to partners.

Bow to opposite partners.

B. Wheel.

Join right hands across.

Join left hands across

C. Set to partners.



D. Advance, retire and advance to meet new partners.



Position.—Children stand in sets of four all round the room, opposite couple (as diagram). Boy has girl on his right hand.

One couple facing

A. Introduction.—As soon as the music begins the partners turn towards each other and bow gracefully* (right foot behind and left knee bent). Wait till end of 4th bar then bow to opposite partners in the same manner.* The chord* at the end of the 8th bar is the signal for joining hands like the spokes of a wheel. (Boys take hold of right hands, and Girls take hold of right hands.)



B. Wheel.—All take eight steps round, beginning with left foot; then change hands, turn round, and take eight steps back again to places. Leave loose of hands and face partners when the chord* strikes.

C. Set to Partners.—All take four steps to the left (sideways step, beginning with left foot), then four steps to the right (beginning with right foot). Take hold of both hands and dance round with partner till end of music (sideways step). Join hands. Boy takes left hand of girl in his right when the chord* is struck.

D. Advance with partner to meet opposite partners, taking three small walking steps, beginning with left foot; pause on the 4th, then take three walking steps backward, pausing on the 4th; then take eight steps forward to meet a new couple. (When crossing leave loose of hands, and girls go between the partners in the centre.)

Repeat *B*, *C*, and *D*.

The dance can go on indefinitely, or, if the ring is a large one, until the original partners come together again. The bowing introduction is not repeated, but when new partners meet a bow should be made on the last chord of the music.

NOTE.—The chords at the end of each movement are inserted as a signal for *change*.

x = Boy, o = Girl.

PART IV

SWEDISH GAMES AND DANCES

- | | |
|---------------------------|---------------------------------|
| 1. The Sleeping Princess. | 5. May Song and Dance. |
| 2. With a Hop and a Jump. | 6. Tripping Dance in Threes. |
| 3. I See You. | 7. The Cobbler, and Polka Step. |
| 4. How Do You Do? | 8. Scandinavian Folk Dance. |

1. THE SLEEPING PRINCESS. (Sleeping Beauty)

Arranged by F. KIRK.

There was a love-ly prin-cess, a prin-cess, a prin-cess; There

was a love-ly prin-cess, Long a-go.

Characters--PRINCESS (girl); WITCH (girl); PRINCE (boy); Ring of Children.

- There was a lovely princess, a princess, a princess;
There was a lovely princess—Long ago.
 - She lived in a high tower, high tower, high tower;
She lived in a high tower—Long ago.
 - A witch came once to see her, to see her, to see her;
A witch came once to see her—Long ago.
- 1st Verse.* The princess stands in the centre while the children dance round singing (side-ways step).
- 2nd Verse.* All stand still with arms stretched up to represent the tower.
- 3rd Verse.* The witch hobbles into the ring and waves her hand over the princess, while the children walk round the ring with hands shading their eyes as if afraid to look at her. The witch then goes away.

4. The princess pricked her finger, her finger,
her finger ;
The princess pricked her finger—And she
slept.
5. A hundred years she slumbered, she slum-
bered, she slumbered ;
A hundred years she slumbered—Long ago.
6. Great thorns grew all around her, around her,
around her ;
Great thorns grew all around her—As she
slept.
7. A noble prince broke through them, broke
through them, broke through them ;
A noble prince broke through them—Long
ago.
8. He wakened up the princess, the princess,
the princess ;
He wakened up the princess—Long ago.
9. There was a joyful wedding, a wedding, a
wedding ;
There was a joyful wedding—Long ago.

4th Verse. All walk round holding up fore-
finger, while the princess slips down and pre-
tends to sleep.

5th Verse. All stand still with hands together
under cheek, and head on one side, to imitate
sleeping.

6th Verse. Hold out the fingers stiffly, and
gradually close in round the princess.

7th Verse. As the prince breaks through the
ring widens out to its original size.

8th Verse. He touches the princess, who
rubs her eyes, jumps up, and gets hold of him
by both hands.

9th Verse. The children all join hands and
dance round, while the prince and princess
dance round in the centre.

2. WITH A HOP AND A JUMP

With a hop and a jump we dance a - long, We are keep - ing time to a

Boys clap. Jump to next girl.

rol - lick - ing song, Tra la la la, Tra la la la. One, two, three. Clap. Jump.

Position.—Girls join hands in a ring. Boys stand behind girls, each boy placing his hands on the girl's shoulders in front of him.

DIRECTIONS.—All dance round together in time to the music (sideways step). After counting 1, 2, 3, the boys leave loose to *clap*, and then catch hold of shoulders of the next girl, while the dance goes on.

N.B. The girls keep dancing all the time.

3. I SEE YOU

Arranged by F. KIRK.

A I see you, I see you; Tra la la la la la

Peep over left shoulder. Peep over right shoulder. Peep left.

la la la. I see you, I see you; Tra la la la la la,

Peep right. Peep left. Peep right. Peep left.

la. *x clap.* B I see you, and you see me; Then

Peep right.

I take you and you take me. *x clap.* C I see you, and

you see me; Then I take you, and you take me.

Position.—In two ranks, facing each other, e.g. :—

A.	↓	○	○	○	○	○	Girls.	Girls rest hands on boys' shoulders.
		x	x	x	x	x	Boys.	
B.	↑	○	○	○	○	○	Girls.	Boys rest hands on girls' shoulders. ¹
		x	x	x	x	x	Boys.	



See footnote 1.

The girls in *A* rows peep over the shoulders of the boys—peeping over left shoulder first. The boys in *B* rows peep over the shoulders of the girls—peeping over left shoulder first.

A.—Peep first over one shoulder, then over the other shoulder eight times (four to left, and four to right).

B.—Those who have been peeping *clap*, and then dance towards each other, taking hold of each other by both hands and dancing round together, till the end of four bars. They then *clap* again, and dancing back towards their partners take hold of both hands and dance round together to the end of the music. The partners then change places, and the game begins again. (Sideways skipping step.)

¹ In the illustration the position of couple on the left should be reversed; the boy should be behind the girl.

4. HOW DO YOU DO?

Arranged by F. KIRK.

A

How do you do? I'm ve-ry glad to see you;

Advance, and bow, retire.

B *A*

How are you? I'm ve-ry well to-day. How do you do? I'm

Advance, and bow, retire. Advance, and bow,

B

ve-ry glad to see you; How are you? I'm ve-ry well to-day.

retire. Advance, and bow, retire.

C

Tra la la la la la la la la, Tra la la la la la la la la,

Run under arch. Wait and peep from behind.

C c

Tra la la la la la la la la, Tra la la la la.

Clap, then dance to meet partner. Dance round with partner holding both hands.

D



Tra la la la la la la la la, Tra la la la la la la la la,

Run. *Wait and peep.*



Tra la la la la la la la la, Tra la la la la.

Clap and dance. *Dance round.*

Position.—Eight children, four boys and four girls, stand in a square in couples as for “Lancers.”

DIRECTIONS.—*A.* Top and bottom couple advance to the centre and bow (three steps, beginning with left foot, and curtsy). (See illustration for Quick Curtsy in Bowing Game.) Walk backwards to places, beginning with left foot.

	1	2	
	O	X	
8	X		O 3
7	O		X 4
	X	O	
6		5	

B. Side couples advance to centre, curtsy, and retire. Repeat *A* and *B*.

C. Side couples then join hands to make an arch (boy takes hold of girl's left hand with his right). A boy and a girl (one from top and one from bottom) then run under the arches made by side couples; e.g. Nos. 1 and 6 run under the arch made by 7 and 8, and Nos. 2 and 5 under the arch made by 3 and 4 (running lightly on toes, in time to the music). They wait behind, peeping out sideways, until the end of the 2nd bar of “Tra la la.”

C c. Then they clap hands, and with skipping step dance towards their own partners, whom they take by both hands and dance round with till the end of the 4th bar of “Tra la la.”

D. Top and bottom couples repeat *C* again.

Repeat.—The whole dance is then repeated, with the side couples beginning first. Top and bottom couples then make the arches, and the side couples run under twice.

NOTE.—This dance is very effective when the rhythm is strictly observed, but it is not easy for very young children, as it includes three different steps, viz.: Walking, Running, and Skipping. The following hints may be helpful:—

1. *Curtsy* on the 3rd beat of the bar (*i.e.* bend knees on the 3rd beat and get up on the 4th) and step backwards on the 1st beat of the next bar. (See illustration for Quick Curtsy in Bowing Game.)

2. *Run* in strict time with the music and clap hands together exactly on the 1st beat of the bar.

3. *Wait* behind until the end of the bar—*do not hurry*—then spring forward to meet partner, with skipping step, and continue this step until the dance is finished.

5. MAY SONG AND DANCE

△ = Breathing places.

Arranged by F. KIRK.

To - day is (first of May; Em - pire day; Royal Oak day; To - day is (first of May; Em - pire day; Royal Oak day; To -

1. Dance round with tripping step.

day is (first of May, Em - pire day, Royal Oak day, The mer - ry month of May. In the mer - ry month of May. In the mer - ry month of May. } Good -

8th Bar. △

2. Stop and face partners, taking hold of right hands.

bye, fare - well, my lit - tle friend, We'll meet a - gain, you may de - pend, We'll

Bow gracefully.

{ Shake hands 3 times in }
time to music (1, 2, 3).

3. Turn towards left and dance round (trip-

meet a - gain ere long, In mer - ry dance and song. We'll

ping step) the ring until partner is met.

Take hold

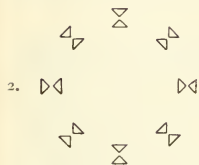
meet a - gain ere long. In mer - ry dance and song.

of partner's right hand and dance round each other.

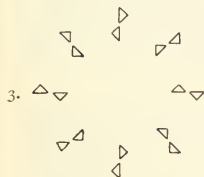
NOTE.—The Polka step may be taken with older children.



1. *Position.*—In a ring. Boy takes hold of girl's *left* hand with his *right*—both hands held up gracefully about on a level with the shoulders. Trip round in couples until 8th bar is reached. (See Music, 8th bar.)



2. *Position.*—At the 8th bar couples stop, face one another, and take hold of *right* hands. At 9th bar *bow gracefully* (keeping hold of hands). At 10th bar shake hands three times in time to music. Each then turns to the left.



3. *Position.*—Trip round, going in opposite directions until the original partner is met, and then dance round with each other, holding right hands, till the end of the music.

NOTE.—Boys are inside the circle, girls outside. The time taken varies with the size of the ring. If the ring is a large one, the turning round at the end should be omitted, or the music of the last line repeated.

The words of the song may be adapted to suit May Day (1st May), Empire Day (24th May), or Royal Oak Day (29th May).

6. TRIPPING DANCE IN THREES

A "Keel Row." Arranged by F. KIRK.

Trip to the left. *Trip to the right.*

B C

girls let go hands. *1st girl pass under arch, boy twist round.* *2nd girl pass under*

Weel may the keel row, the keel row, the keel row, O

arch, all join hands. *Trip to the left.*

weel may the keel row that my lad-die's in, O weel may the keel row, the

Trip to the right. *Girls let go hands* *1st girl pass under arch,*

keel row, the keel row, O weel may the keel row that my lad-die's in.

boy twist round. *2nd girl pass under arch, boy twist round.*



A.—Joining Hands.

ILLUSTRATIONS FOR TRIPPING DANCE IN THREES

Position.—Three children (two girls and one boy) take hold of hands in a ring, holding arms up gracefully, 1 O ³ O 2
boy in the centre.

A. Dance round with tripping step, four steps to the left (2 bars), then four steps to the right (2 bars).



B.—First Girl going under Arch.

B. The girls then leave loose with one hand, still holding boy with the other. The first girl, who is on the boy's right, then trips under the arch formed by the boy and girl (2 and 3), passing behind the boy back to her place, and the boy follows her, twisting round on his own axis, and untwisting fingers as he moves round.



C.—Second Girl going under Arch.

C. The other girl then trips under the arch formed by 1 and 3, the boy following, and turning round as before, but in the opposite direction.

At the end of the music all join hands, and the dance begins again.

NOTE.—It is advisable to have the children about the same height in order to facilitate the passing under arms.

7. THE COBBLER, AND POLKA STEP

Folk Dance

Arranged by F. KIRK.

1.

A. *Twist INWARDS.* B. *Twist OUTWARDS.*

C. *Push elbows backwards.* D. *Clap three times.*

2.

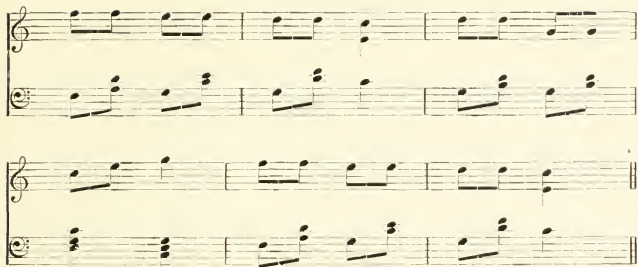
A. *Repeat twisting.* B. *Repeat twisting.*

C. *Push elbows.* D. *Clap three times.*

Place hands on shoulders.

3.

Polka, with hands resting on shoulders.



Children stand in pairs facing each other all round the room, *e.g.*, Position 2 in "May Song and Dance," page 37.

1. *A.* With fists held one above the other in front of chest imitate winding movement, twisting inwards as quickly as possible.
- B.* Reverse the movement by twisting outwards.
- C.* Draw the elbows back forcibly, twice at 1 and 2.
- D.* Clap smartly three times.
2. Repeat *A B C D*.
3. Place both hands on partner's shoulders (see illustration for dancing position for couples) and polka round the room to the end of the music. Repeat from the beginning.

NOTE.—This game should not be taken fully until the polka step is learnt, though the latter part (Polka) may be practised by the children keeping in their places and moving sideways with the 1, 2, 3 hop, step.

POLKA STEP

For position of feet, see illustration for Waltz March (three-step gliding motion).

Step 1. Left foot forward.

2. Draw right foot up behind (right toe behind left heel in a slanting direction).
3. Left foot forward again.
4. Hop on left foot, and at the same time swing right leg forward ready to begin with right foot at 1.

N.B.—Care must be taken to keep well on the toes all the time. This step must be very light and springy.

8. SCANDINAVIAN FOLK DANCE

*Played quickly.**Arranged by F. KIRK.*

A. Clap. Link right arms, run

B. Clap. Link left arms, run

Played slowly.
C. Girl: Step, hop,

step, hop, step, hop, step, hop.

D. Boy: Step, hop, step, hop, step, hop.

Played moderately.

The musical score is presented in three systems, each with a treble clef staff on top and a bass clef staff on the bottom. The tempo is marked "Played moderately." The first system includes the words "step," and "hop." under the first two measures, and "E" under the third measure. The melody in the treble clef consists of eighth and quarter notes, while the bass line consists of chords and single notes.

Position.—In a ring, boys and girls alternately. Boy and girl face each other sideways.

A. Boy and girl *clap*, then link right arms and run round on toes, one after the other.

B. Clap. Link left arms and run round in opposite direction.

C. Girl steps backward with slow hopping step four times, first with right foot, then with left foot, and at the same time beckons to the boy, who walks towards her. (When stepping with right foot, place back of left hand lightly on left hip, and beckon with right forefinger. When stepping with left foot, beckon with left forefinger.)

D. Boy then hops backward and beckons to girl in same way.

E. They both place hands on shoulders and polka round together to the end of the music.

PART V

VARIOUS MARCHES AND STEPS

- | | |
|---|------------------------------------|
| 1. Tripping and Sideways Steps, | 7. Curtsy. Slow Curtsy and Bow. |
| 2. First Morris Dance Step, 1 hop, 2 hop, | 8. Hips Firm. Dancing Position for |
| 3. Second Morris Dance Step. 1, 2, 3 hop. | Couples, |
| 4. Heel and Toe March. | 9. Minuet Step March. |
| 5. Giant and Dwarf March and Walking. | 10. Running March, |
| 6. Waltz March (3-step gliding motion). | 11. National March. |
| | 12. God Save the King. |

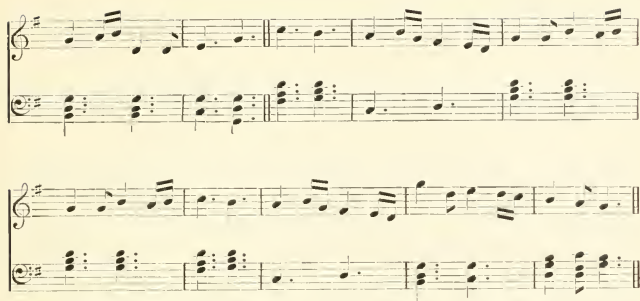
1. TRIPPING AND SIDeways STEPS. One Hop, Two Hop

Old Tune.

"The Quaker's Wife."

Arranged by F. KIRK.

1 hop, 2 hop, 1 hop, 2 hop.



DIRECTIONS.—*Tripping Step*.—This is sometimes called the *Skipping Step*, because it is the step children use when skipping individually with a rope on the way to and from school. It consists of a step forward and a slight hop with the same foot, before changing to the other foot. It is the easiest dancing step for children to learn, and should be taught as soon as children are able to walk in time to music (children skip before they march). It is the step used in the majority of simple games where a forward direction is taken, e.g. “Nuts in May,” “Here we come up the Green Grass,” “London Bridge,” &c. It can also be taken in ring games, such as “When I was a Young Girl,” “Ring a ring of Roses,” &c., though the *sideways step* will be found more satisfactory with the youngest children.

Sideways Step.—Draw a circle on the floor and let the children stand in a ring, holding hands, with their toes touching the circle. All move round sideways, beginning with the left foot, keeping toe to the circle, and drawing the right foot towards it. Then move sideways again with left foot and draw right after it, keeping toes to the ring, and counting—

One : Left foot sideways.

Two : Draw right foot towards it till heels touch, toes pointing outwards.

It takes a little practice before children understand how to move the body in a sideways direction, but dancing in a ring will never look effective until this is mastered.

As soon as the step is learnt it should be practised quickly to music.

“Hickory, Dickory, Dock,” is an excellent game for this exercise, as it gives practice for moving in both directions.

2. FIRST MORRIS DANCE STEP. One Hop, Two Hop

*Old Tune.**Arranged by F. KIRK.*

1 hop, 2 hop.

This step is not the same as the Tripping or Skipping Step, as the beats are of equal length, not long and short as in tripping. Care must be taken to make the 1st and 3rd beats very distinct, as the emphasis must not come on the hop. The knee should be bent during this exercise.

In Morris Steps begin with right foot, not with the left foot as in other dances.

3. SECOND MORRIS DANCE STEP. One, Two, Three Hop

Old Morris Dance Tune, 1750. Arranged by F. KIRK.

Children begin here for marching.

1 2 3 hop, 1 2 3 hop, 1 2 3 hop, 1 2 3 hop.

The musical score consists of two systems. The first system has two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of notes and rests, with a *mf* marking. The bass staff contains chords and single notes, with a *cres.* marking. The second system also has two staves. The treble staff continues the melody, and the bass staff continues the accompaniment, with a *f* marking.

All children can learn the Morris Dance steps if they are taught gradually. The full rhythm for this step occupies four full bars, but the first two bars should be thoroughly mastered before attempting the rest of the rhythm.

FIRST PART.

1st Bar.—This consists of three walking steps forward, beginning with right foot, then a hop with right foot without moving forward. Let the children while doing it repeat the words, “1, 2, 3, hop.”

2nd Bar.—Repeat, beginning with left foot.

This can be practised in two ways, *e.g.* :—

1. Standing in places and marking time for 1, 2, 3, hop.
2. As a march round the room.

When this has been thoroughly mastered the second part of step may be taught.

SECOND PART.

3rd Bar.—This is a repetition of the first Morris Step, 1 hop, 2 hop.

Right foot forward at 1. Hop with right foot at 2.

Left foot forward at 1. Hop with left foot at 2.

4th Bar.—Bring both heels together during first half of bar (1, 2=feet together).

Then jump with both feet, on 3rd beat.

This should be practised with children standing in their places, or in rows. It cannot be taken as a march.

When the full rhythm is learnt, the two parts can be practised with children standing in rows, as follows :—

1, 2, 3, hop ; 1, 2, 3, hop (in a forward direction).

1 hop, 2 hop, feet together, jump (in a backward direction).

4. HEEL AND TOE MARCH

Soldiers' Chorus, from Gounod's "Faust." Arranged by F. KIRK.

The musical score is written in 2/4 time. The first system consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "Glo - ry and love to the men of old, Their sons must co-py their vir-tues bold ;". The piano accompaniment has a rhythmic pattern of chords. Below the piano part, the first four beats are numbered 1, 2, 3, 4, with the instruction "Heel—toe." under the first two beats. The second system also has a vocal line and piano accompaniment. The vocal line has lyrics: "Cour - age in heart and a sword in hand, Ready to fight or ready to die For Fa - ther - land." The piano accompaniment continues the rhythmic pattern. Below the piano part, the first four beats are numbered 1, 2, 3, 4, with the instruction "1 2 3 stop." under the first two beats.

1st Bar.—1. At first beat of music, swing right leg forward, touching ground with right heel.

2. Keep in that position for second beat of music.

3. At third beat, swing the same foot backward, touching the ground with right toe.

4. Keep in that position for fourth beat of music.

2nd Bar.—1. At first beat, swing right leg forward as in ordinary walking march.

2. At second beat, swing left leg forward as in ordinary walking march.

3. At third beat, swing right leg forward as in ordinary walking march.

4. Pause, with feet in walking position, *i.e.* right foot in advance of left foot.

3rd and 4th Bars.—Repeat same movements, beginning with left foot.

Children should repeat the following words in rhythm :—

Heel—toe—one, two, three, stop.

1 2, 3 4, 1 2 3 4.

5. GIANT AND DWARF MARCH AND WALKING

Gavotte, about 1730. Arranged by F. KIRK.

The musical score is arranged in four systems, each with a treble and bass staff. The first system begins with a treble staff containing a 'Begin.' instruction and a bass staff with '1 2 Giant step.' and 'Dwarf step.' labels. The second system features 'Change.' instructions above the treble staff and 'Giant step.' and 'Dwarf step.' labels below the bass staff. The third system is labeled 'Walking.' below the bass staff. The fourth system concludes the piece with a double bar line in both staves.

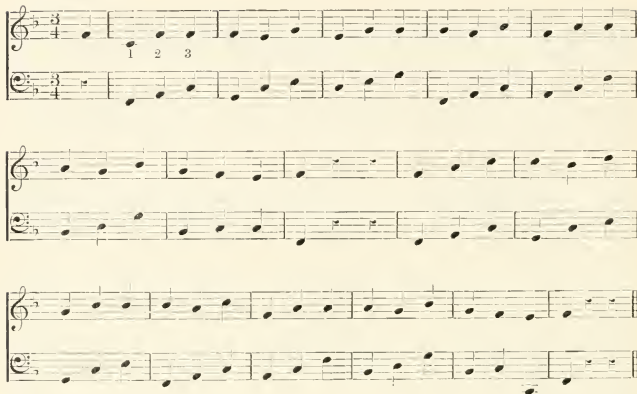
Giant.—Children pretend to be giants by walking on tip-toe with arms stretched upwards as high as possible. As this exercise is very fatiguing it should only be practised for a very short time, e.g. eight steps, then change to dwarfs.

Dwarf.—With hands on hips (hips *firm*; see illustration for “Hips firm”), and knees bent outwards, walk on tip-toe eight steps. Care should be taken to keep trunk and head in a vertical position.

After changing four times, the march should finish with ordinary walking step.

Walking.—With arms hanging loosely by sides, walk in time to the music, with short steps, swinging legs from the hips (not from knees). The arms should not be swung, but move slightly in rhythm with the body.

6. WALTZ MARCH. Three-Step Gliding Motion

*Played slowly.**Old Song. Arranged by F. KIRK.*

Children who have mastered the tripping step and polka step will not have much difficulty in learning the 3-step gliding motion.



Step.—1st Bar.—1. Put right foot forward. See illustration 1.

2. Draw left foot up towards it, only toe touching the ground, and at the same time rise on toes with both feet (the left toe should be touching right heel). See illustration 2.

3. Sink on heels with both feet

2nd Bar.—1. Step forward with left foot.

2. Bring right toe to left heel and rise on toes.

3. Sink on heels with both feet.

This may be taken in single file or in couples, facing each other, with hands resting on shoulders, and moving in a sideways direction, first to one side then to the other. In this case, girls begin with left foot and boys with right foot.

7. CURTSY. (1) Quick Curtsy; (2) Slow Curtsy and Bow

This may be practised in two ways, which may be described as the quick curtsy and the slow curtsy.

Quick Curtsy (for illustration, see Bowing Game, page 9).—This is the easier method, and should be taught first. It consists in placing the left heel with foot pointing to left in front of the right toe (right foot pointing towards the right). With feet in this position, sink the body down by bending outwards from the knees. Head should be upright, and eyes looking at partner. This curtsy should be practised by both boys and girls. Girl should hold out the dress, and boy place back of hands on hips.

Slow Curtsy and Bow.—*Girls.*—In the slow curtsy the right foot resting on toes is drawn behind and away from the left heel, and the body is slowly lowered by bending the left knee. The left foot should be flat on the ground and should support the weight of the body. The right knee should be slightly bent.

Boys.—Place back of hands on hips, and bend slowly forwards from the waist, looking at partner.

These movements should be taken when bowing to partners in the Round Dance with sets. (Part III., No. 13.)



8. HIPS FIRM. DANCING POSITION FOR COUPLES



The command, "Hips firm," is used so often that it is important to teach the correct position from the start.

The illustration shows the boy in the *correct* position, and the girl in the *wrong* position often taken by young children.

The important points to be noticed are—

1. The elbows are in the same plane as the trunk—*not* bending backwards. The thumbs are apart at the back—*not* touching as sometimes taken.
2. The wrist is bent down to form a hollow, as shown by the boy, *not* bent up as in girl's position.
3. The fingers are close together, and the tips point slightly downwards.

N.B.—This is the position of the hands for the Dwarf March.



DANCING POSITION FOR COUPLES

When dancing in couples it is much better to hold partners as shown in the illustration, than for the boy to place his arm round partner's waist.

9. MINUET STEP MARCH

Played slowly.

Old Tune. Arranged by F. KIRK.

This is greatly enjoyed by children who have learnt to march and trip correctly, and looks very effective, taken either singly or with couples.

Step.—1st Bar.—The step consists of three ordinary walking steps to the first bar of the music, beginning with left foot if in single file, with outside feet if in couples.

2nd Bar.—Swing the right foot well to the side, with toe pointing down, and keep in that position till the end of the bar (3 beats).

3rd Bar.—Begin with right foot (the one pointing out), and take three walking steps (right, left, right).

4th Bar.—Swing left foot well to side, toe pointing down, and count 1, 2, 3.

Head.—When the right foot is pointed, the head should be turned well over the right shoulder, and vice versa for left foot.

Hands.—If in single file, girls may hold out the dress with both hands, and boys place back of hands lightly on the hips.

If in couples, boy places left hand on hip, and takes hold of girl's left hand with his right hand, while the girl holds her dress with right hand (see illustration).



10. ST. PAUL'S STEEPLE. Running March

Old Tune.

Arranged by F. KIRK.

Up on Paul's stee - ple stands a tree, As full of ap - ples as can be; The
lit - tle boys of Lon - don town, They run with hooks to pull them down, And
then they run from hedge to hedge, Un - til they come to Lon - don Bridge.

DIRECTIONS.—The tune should first be played slowly as a walking march, then twice as quickly for running.

Position.—Arms bent upwards from the elbows, with hands closed (fist). Running should be practised on toes with knees bent.

11. THE NATIONAL MARCH

This March is very useful for taking as a break between desk lessons. The children should be familiar with the words, and be ready to change the steps without help from the teacher. This will train them to listen carefully. It will also be useful on special days, e.g. Empire Day, St. George's Day, St. Patrick's Day, St. Andrew's Day, &c.

To obtain a correct position for the head, it is a good plan to let the children carry something on their heads (a ring of cardboard about 3 inches diameter, as used for making wool balls, answers admirably).

The game spirit is thus introduced, for the children are keen to see who can keep it on the head the longest.

- Steps.—1. Ordinary walking step—("Rule, Britannia") England.
 2. Tip-toe—"Blue Bells of Scotland") Scotland.
 3. Slow walking march—"Wearin' o' the Green") Ireland.
 4. March by lifting knees—"Men of Harlech") Wales.

NATIONAL MARCH. Introducing various Steps.

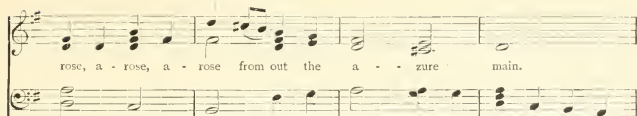
*Introduction.**Arranged by F. KIRK.*

When

"RULE, BRITANNIA." *Ordinary Walking Step, with hands by sides.*

Brit - ain first at hea - ven's com - mand, A -

ro - - - - se from out the a - - - - zure main, A -



rose, a - rose, a - rose from out the a - - zure main.



This was the char - ter, The char - ter of the land, And



guard - ian an - - - gels sarig the strain.



Rule, Bri - tan - nia, Bri - tan - nia rules the waves,



Brit - ons ne - ver, ne - ver, ne - ver, shall be slaves. Oh !

"BLUE BELLS OF SCOTLAND." *Walking on Tip-toe.* With arms raised above head, bend wrists in time to the music.

where, and oh! where has my High-land lad - die gone? Oh!

where, and oh! where has my High-land lad - die gone? He's

gone to fight the foe for the king up - on the throne, And it's

oh! in my heart I . . . wish him safe at home. Fare

"WEARIN' O' THE GREEN." *Slow Walking March.* Hands by sides. Swing legs from the hips.

Play slowly.

well, for I must leave thee, My own my na - tive shore, And

doomed in for - eign lands to dwell, May ne - ver see thee more, Yet

where - so - e'er the ex - ile lives, Though o - ceans roll be - tween, I'll

ne'er for - get old Ire - land, And the wear - in' o' the green.

“MARCH OF THE MEN OF HARLECH.” With hips firm, march by lifting
knees up and pointing toes to the ground.

Words adapted.

Bea - cons on the hills are burn - ing, Foe - men for our land are yearn - ing;

They may come, but their re - turn - ing, Lies with Har - lech men.

Now to bat - tle we are go - ing, Ev' - ry heart with cour - age glow - ing;

Hark! the horn of con - bat blow - ing, Mus - ter, Har - lech men.

From the hill and val - ley, From the pass - es sal - ly,

From the moun - tain's lof - ty brow, A - round your chief - tain ral - ly.

Blow the hir - las loud - er, clear - er, Now for Cam - bria's cause, or nev - er,

Hurl the ty - rant back for ev - er, On - ward, Har - lech men.

12. GOD SAVE THE KING

DR. JOHN BULL.

God save our gra - cious King, Long live our no - ble King,

The first system of the musical score for 'God Save the King' by Dr. John Bull. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 3/4. The melody in the treble staff begins with a quarter rest, followed by a quarter note G4, and then a series of chords. The lyrics 'God save our gra - cious King, Long live our no - ble King,' are written below the treble staff.

God save the King. . . . Send him vic - to - ri - ous, Hap - py and

The second system of the musical score. The treble staff continues with chords and a melodic line. The lyrics 'God save the King. . . . Send him vic - to - ri - ous, Hap - py and' are written below the treble staff.

glo - ri - ous, Long to reign o - ver us, God save the King.

The third and final system of the musical score. The treble staff concludes with a double bar line. The lyrics 'glo - ri - ous, Long to reign o - ver us, God save the King.' are written below the treble staff.

PART VI. APPENDIX

LIST OF GAMES AND RHYMES IN "OLD ENGLISH GAMES
AND PHYSICAL EXERCISES." BY F. KIRK.

LONGMANS, 2S.

PART I.—GAMES FOR CHILDREN UNDER FIVE

- | | |
|--------------------------|--|
| 1. Ring-a-Ring of Roses. | 4. Can you Guess what We are doing? |
| 2. Wallflowers. | 5. Clap, Clap, Altogether. |
| 3. Kneel on the Carpet. | 6. Lubin Loo; or, All your Right Hands in. |

PART II.—GAMES FOR CHILDREN OVER FIVE

- | | |
|----------------------------|---------------------------------|
| 1. A Hunting We will Go. | 8. Round and Round the Village. |
| 2. Tommy was a Soldier. | 9. When I was a Young Girl. |
| 3. The Big Ship Sails. | 10. London Bridge. |
| 4. The Jovial Sailor Boys. | 11. To Push the Business on. |
| 5. The Mulberry Bush. | 12. Old Roger is Dead. |
| 6. Nuts in May. | 13. Bingo. |
| 7. The Lost Letter. | |

PART III.—GAMES WITHOUT MUSIC

- | | |
|----------------------|-------------------------------------|
| 1. Blackthorn. | 9. Trencher. |
| 2. Smugglers. | 10. Cat and Mouse. |
| 3. Game of Animals. | 11. Hen and Chickens. |
| 4. My Lady's Toilet. | 12. Family Coach. |
| 5. Dumb Motions. | 13. Musicians. |
| 6. Hunt the Ring. | 14. I Love my Love. |
| 7. Ring Rope Game. | 15. Mineral, Vegetable, and Animal. |
| 8. Twos and Threes. | 16. Statues. |

PART IV.—MARCHING AND DANCING GAMES

- | | |
|-------------------|--|
| 1. Yankee Doodle. | 4. Country Dance: Pop Goes the Weasel. |
| 2. Lucy Locket. | 5. Famous Duke of York. |
| 3. The Keel Row. | 6. The Muffin Man. |

PART V.—NURSERY RHYMES AND PHYSICAL EXERCISES

- | | |
|-------------------------------------|---------------------------------------|
| 1. Sing a Song of Sixpence. | 9. I Had a Little Pony. |
| 2. Rock-a-bye, Baby. | 10. Ba-Ba, Black Sheep. |
| 3. Ride-a-Cock Horse. | 11. Oh, dear! What Can the Matter Be? |
| 4. Humpty Dumpty. | 12. I Saw Three Ships. |
| 5. The North Wind Doth Blow. | 13. Jack and Jill. |
| 6. See Saw, Margery Daw. | 14. Little Bo-Peep. |
| 7. Three Little Kittens. | 15. Ten Little Nigger Boys. |
| 8. Girls and Boys Come out to Play. | |



