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FOLKWAYS RECORDS

More music time and stories

Sung by **CHARITY BAILEY**
and told by STEVE SAHLEIN



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MUSIC LP

l. Rosenhouse

Sung by **CHARITY** *and tales by* **BAILEY** *and tales by* **STEVE SAHLEIN**

More music time and stories

DANCING ON THE MOUNTAIN
MISSIE IN THE BOND
TWO WINGS
COTTON NEEDS PICKIN'
DUMPLIN'S
CRAWDAD MAN
THIS WAY WILLOWBEE
NOBLE DUKE OF YORK
SOUP SONG
WAKE-UP
SKATING SONG
GINGERBREAD MAN
WHY BEARS DON'T HAVE TAILS

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MORE MUSIC TIME

by CHARITY BAILEY

This record is for all of you -- children, parents and teachers -- who like to sing together, dance together, listen together, or just do these things by yourselves.

The stories and songs in this record are chosen with very special purposes in mind. Young children should be taught to listen and encouraged to participate in all learning. Consequently the stories and songs often contain short repeated phrases which elicit responses. They suggest expressive movement as the child sings. This movement will embody running, skipping, galloping, hopping, swaying, etc. They will coordinate with the rhythms.

Singing games are easily learned and also easily adapted to creative movement. In the singing games

you will notice that while a set pattern can be taught, variations are suggested where executing the set is not appropriate.

You will notice that the child who sings on the record has an untrained voice, as is the case with most children. Thus adults and children can easily identify with her enjoyment and realistic performance, thus eliminating any timidity that may exist as the listener sings along and dances.

Teachers and parents who learn these songs and dances will want to dispense with the record and use the piano, autoharp, guitar, etc. as accompaniment. Thus, the musical activity becomes a more intimate and flexible affair. Many of the songs and melodies lend themselves to recorder and can be played by the youngsters themselves. Children like to accompany their songs and dances with simple percussion instruments. The teacher or parent should encourage the child to listen, discover, plan, experiment and adjust. The most easily handled are drums, three sizes of Chinese temple blocks, bells, large triangles, maracas, tone blocks and rhythm sticks.



SIDE I, Band 1

DANCING ON THE MOUNTAIN

"Hold your motion" is like making a statue.

Refrain:

Dancing on the mountain (3 times)
Now everybody sing.

Activities:

Bend down and hold your motion.
Stretch up and hold your motion.
One foot up and hold your motion.

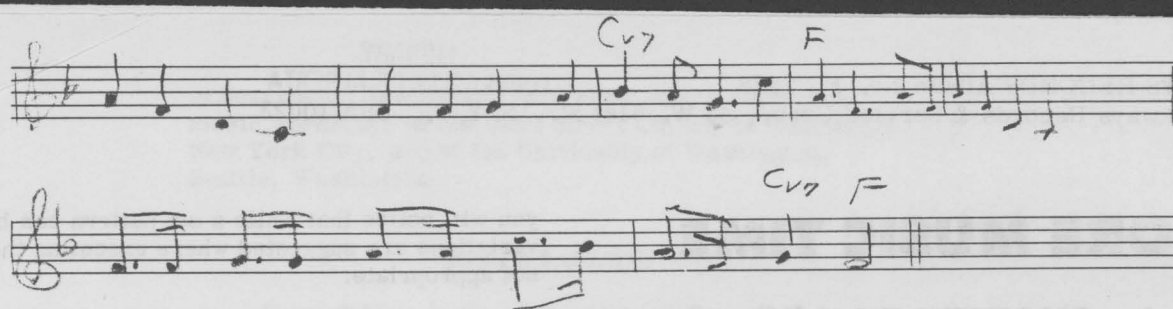
Refrain:

Skipping on the mountain, etc.

Activities:

Jump up
Turn around
Twist down
Running on the mountain
Sit down
On one knee
On two knees
Crawling on the mountain
Clap hands
Pat your head
Lie down
Rolling down the mountain
Now everybody rest.





SIDE I, Band 2

MISSIE IN THE BOND

This is a singing game with a set pattern. However, young children should do simple rhythms before the dance is taught. These are appropriate for older children as well:

Missie in the Bond (Cissie in the Bond)

Step the beat as you sing:

"Missie in the Bond
the Bond alarry,
Prettiest little Missie I ever
did see. Oh!"

Skip when you sing:

"Bond, bond, put your
arms around me.
Tell me, little Missy, won't you
marry me?"

Step beat and sing:

"Step back now, don't
you come near me!
All those sassy things you say, Oh!"

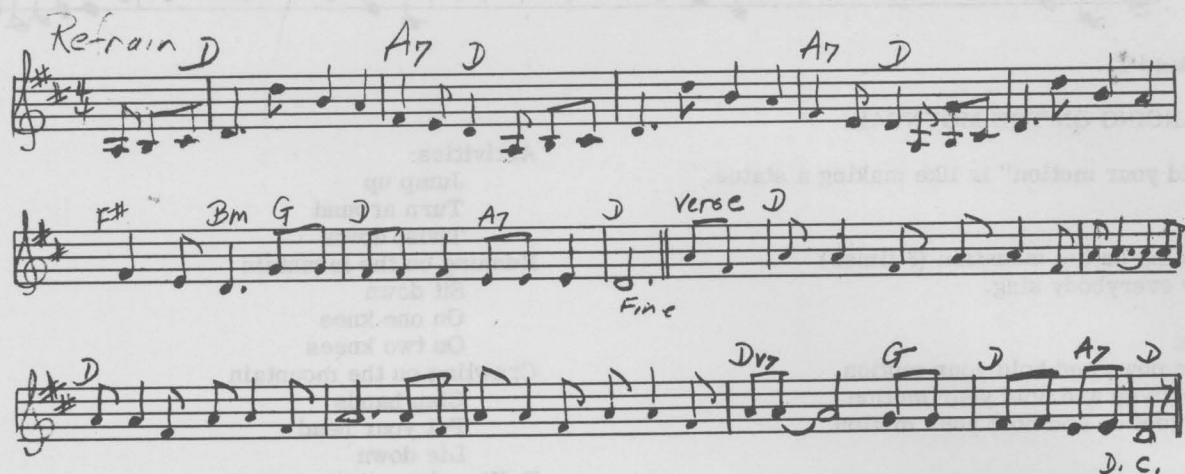
Skip and sing:

"Bond, bond, etc."

Now do this with a partner and when you skip take right hands with your partner and go around in a little circle. The singing game may be done in a large circle, as outlined below.

Boy has partner on his right. The extra boys or girls stand quiet in the middle.

- I Meas. 1-4: Circle left with step-bend (2 counts)
- II Meas. 5-8: Joining right hands, skip and swing.
- III Meas. 9-12: If girls are in the middle, all girls step in with them. Boys step around singing, "Step back now, etc." while pointing a finger at them.
- IV Meas. 13-16: On the word "Bond" girls dash out to circle and swing a new partner.



SIDE I, Band 3

TWO WINGS

Refrain:

Oh Lord, I want two wings to veil my face,
Oh Lord, I want two wings to fan my brow,
Oh Lord, I want two wings to fly away,
So the devil don't do me no harm.

Verse:

"Did He come in the dew of morning?" "No!"
"Did He come in the heat of the noon?" "No!"
"Did He come in the cool of the evening?" "Yes!"
And He washed my sins away.

Refrain:

Verse:

"Did He come while we walked in the valley?"
"No!"

CRAWDAD MAN

1. You get a line and I'll get a pole, Honey.
You get a line and I'll get a pole, Baby.
You get a line and I'll get a pole,
We'll go fishing in the crawdad hole,
Honey, sugar baby of mine.
 2. Yonder comes a man with a sack on his back
Packin' all the crawdads he can pack.
 3. He fell down and broke his sack,
You oughta see the crawdads backin' back.
 4. Get up old lady before it's too late,
Crawdad man will pass your gate.
 5. Crawdads, crawdads, three for a dime,
You never saw crawdads fine as mine.
 6. 'Round the mountain I must go,
If anything happens let me know.
 7. Lots more verses to this song,
But now I gotta be joggin' along.
- Children delight in dramatization of this song, especially the third verse. Encourage them to sing the little "fill-in" parts with Steve, and those that I leave out.



WILLOWBEE

Refrain:

This way you Willowbee, Willowbee, Willowbee,
This way you Willowbee all night long.

Verse:

Here comes number one, number one, number one,
Here comes no. 1 all night long.
Here comes no. 2, etc.

Continue through number ten.

This Way You Willowbee

Have the children in two parallel lines, partners facing each other, in five couples. Nos. 1 and 2 are the head couple, etc.

Refrain:

Partners hold both hands (This way you Willowbee)

Beat 1: Right heel touches floor out to the right front.

Beat 2: Return right foot close to left.

Beat 3 - 4: Same to the left.

Verse 1:

No. 1 of head couple dances down center of line to the end. No. 2 of head couple follows. (Encourage children to create simple dance steps.)

Willowbee step is then repeated. Continue until all couples have "danced down."

In addition to the set pattern Willowbee may be employed in many ways. For young children in school or at home, where forming lines or circles is not feasible youngsters may choose their own numbers and dance any improvisation wherever they may be. The basic "foot out-foot in" step should be used for the refrain.



THE NOBLE DUKE OF YORK

Variations for younger children are endless: On first verse children may march 8 steps forward, turn, and march back to place.

Second verse. Skip.

Third verse. March without turning back.

1. Oh, the noble duke of York, he had ten thousand men.
He marched them up to the top of the hill and marched them back again.

2. Oh, when they were up, they were up, and when they were down they were down
And when they were only half way up, they were neither up nor down.
3. Oh, a-hunting we will go, a-hunting we will go,
We'll catch a fox and put him in a box and then we'll let him go.

The Game:

Two parallel lines facing each other, 6 children in each line.

Verse 1:

Couple No. 1 march down between the two lines

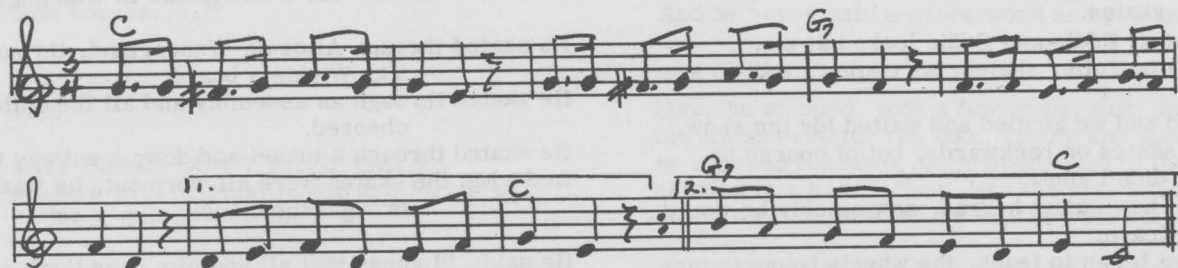
8 steps, turn and march back to place.

Verse 2:

Couple 1 skip and turn till they get to the bottom of the line. Hold hands to "form the arch."

Verse 3:

The others led by the second couple join hands and march through the arch back to place. The second couple now becomes head couple. Continue until each couple has been the head couple. The record provides for six couples.



SIDE II, Band 1

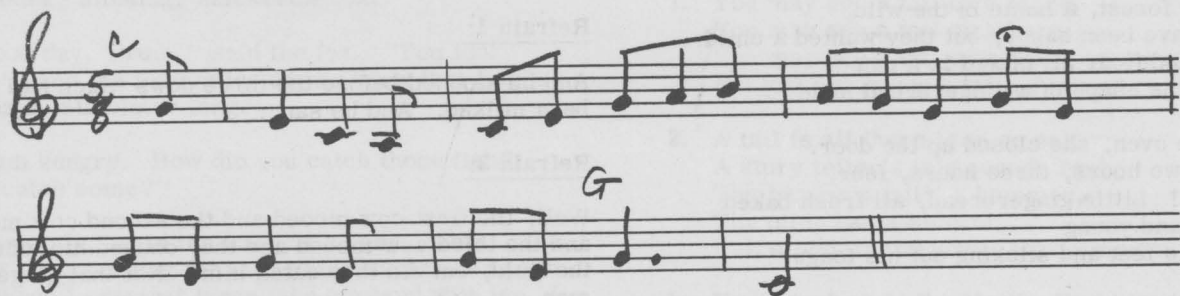
CHICKEN SOUP

Children love to make chicken, turkey, and duckling soup, so here it is! When they do it as a game, they may make a circle with two or three fowl in the center, who will ask, "Don't you know I need some _____?"

Group will circle to right, skipping, or later, stepping the rhythmic pattern. When the children inside circle sing, the other children stop, raise their

arms as if lifting the cover off the pot. They may change direction with the change of phrase, for one of many variations.

1. Now the chicken is a-boiling,
In the steamy pot he bubbles,
Out he pops his head and asks us,
"Don't you know I need some onions?"
2. Turkey - carrots
3. Duckling - rice



SIDE II, Band 2

WAKE UP

(Haitian Folk Song)
(English Lyrics, Carmino Ravosa)

This is a charming song for all sleepy heads. The "sleepy one" may sing the response, "Please let me sleep a little bit more" and also play it on the C-E-G bells.

SIDE II, Band 3

THE SKATING SONG
by Steve Sahlein

G7 C G7
We were skating down the sidewalk on a cool and
C
breezy day,
Em G7
Rumbling like a diesel on the Santa Fe.

C F C
We raced around a corner and there in front of a store,
G7 C
We saw a little country boy, we'd never seen be-fore.

He said he was on vacation, taking a little rest
He'd come in with his family from way out in the West.
The way he talked was funny, he wore a farm boy's hat.
This was not a city boy and all of us knew that.

He said: "I know how to hunt and fish and I know how
to ski,
I can climb a mountain and I can climb a tree.
But one thing I have never done that I would like to try
Is skating down a city street passing people by."

Now, none of us imagined that in all these fifty states,
There were really boys and girls who'd never been on
skates.

Jimmy looked at Eddie and Eddie looked at me.
A farmer boy on roller skates, we couldn't wait to see.

We snickered and we giggled and waited for the show.
He'd put the skates on backwards, but of course he
didn't know.

He told us all how smart he was, how quickly he would
learn,
But just as we began to teach, the wheels began to turn.

Well, his legs went in and his legs went out and he
rolled around the street
Always getting faster, yet staying on his feet.

SIDE II, Band 4

THE GINGERBREAD MAN

Specially adapted, with music and lyrics by
Steve Sahlein (c) 1969

A little old woman and a little old man,
Lived in a hut, colored gingerbread tan.
With an ox and a cart and a goat grown so big,
Three cows and three horses and one fat little pig.

A farm in the forest, a home in the wild,
They might have been happy, but they wanted a child.
With ginger and flour all mixed in a pan
They cut out the shape of a gingerbread man.

He lighted the oven, she closed up the door.
They waited two hours, three hours, four.
There he was! Little gingerbread, all fresh baked
and young
Standing on his feet and sticking out his tongue!

Then he jumped from the oven and dashed through the
door,
The old woman cried, "We shall see him no more!"

Refrain 1:
And he ran and he ran and he ran and he ran,
That naughty fresh baked gingerbread man.

No one could catch him. He was the fastest little
gingerbread man ever baked. And he ran across the
field and stopped before the ox and cart. And he
sang:

Refrain 2:
"I've run away from a little old woman,
I've run away from a little old man,
And I can run away from you, I can."

Well the ox started after him and chased him across
the field, but did it catch him? Not that gingerbread
man.

Refrain 1:
He ran and he ran. . . etc.

He skated 'round a hydrant and over a rubber ball.
He put his hands in his pockets and skated up the wall.

He skated over the roof tops and over a red balloon.
He skated by some astronauts and twice around the
moon.

He skated over the city, he skated under the sea,
He skated through the White House in Washington, D. C.

He skated through Alice-in-Wonderland, through Rip
Van Winkle's beard,
He skated through an assembly and all the children
cheered.

He skated through a tunnel and down a subway track,
And when the skates were all worn out, he finally
brought them back.

He said: "I guess that all you city boys think roller
skatin's fun.

But that is sure the hardest thing that I have ever done.
I've been a lot of places and I've read a lot of books,
But roller skatin' sure is not as easy as it looks."

And the gingerbread man stopped before the billy goat
which had just finished eating a large tin can. And he
sang:

Refrain 2:
"I've run away from a little old woman, etc. . . ."

Well, the billy goat started after him and chased him
across the field. But did it catch him? Not that
gingerbread man.

Refrain 1:

And he stopped before the three cows which had just
been milked. And he sang:

Refrain 2:

Well, the first cow mooed and the second cow mooed
and the third cow mooed and they chased him across
the field, but did they catch him? Not that gingerbread
man.

Refrain 1:

And he stopped before the three horses that were
grazing in the field and he sang:

Refrain 2:

Well, the first horse started after him and the second
horse started after him and the third horse started
after him and they chased him across the field. But
did they catch him? Not that gingerbread man.

Refrain 1:

And he stopped before the fox and he stood very still. . .
and he sang:

"I've run away from a little old woman,
I've run away from a little old man. . . ."

"That's marvelous!" said the fox. "If you could come
one step closer, then I could hear you better."

(Gingerbread man:)
"I've run away from an ox and cart,
A big billy goat...."

"Splendid!" said the fox. "If you could take one more
step toward me, then I could sing with you."

(Gingerbread man:)
"I've run away from three fat cows,
And three fast horses...."

SIDE II, Band 5

WHY BEARS DON'T HAVE TAILS

Specially adapted with original music and lyrics by
Steve Sahlein (c) 1969

Did you know that once upon a time, all bears had
tails? It's true. Do you know why bears don't have
tails any more?

Well, it seems that one fine spring day, Bruin
Bear, who had a very nice long tail, was walking
through the forest looking for something to eat. He
had slept all winter long and he was very hungry now.
He looked in the bee-hives for honey. But he found
none. And he looked under rocks for ants. But he
found none. And he looked in the rivers for fish. But
the rivers were frozen and he couldn't see through the
ice. He soon became very discouraged. He came to
a halt and began to cry. Sniff, sniff, sniff. Fish!
Fresh fish! Sniff, sniff. Bruin ran through the forest
following the smell of fresh fish. There they were!
A whole string of them stretched across the back of
the sneaking, slinking, snickering fox.

"Good day, Bruin," said the fox. "You look
hungry." And the fox smiled for he knew that Bruin
hadn't eaten all winter long.

"I am hungry. How did you catch those fish?
Could I catch some?"

"Certainly," said the fox, "it's easy. This
morning I was looking for something to eat near your
cave. When I saw that large lake covered with ice, I
knew if I could just get out in the middle, I would have
myself some fish. So, I stopped, took a deep breath,
and ran for the lake, faster and faster. And when I
reached the edge, I jumped, slid to the middle and
came to a halt. Then I sawed a hole in the ice and
lowered my tail into the cold water. It felt good on
that bushy brown tail and it wasn't very long before I
felt the bite of baby fish, brother and sister fish,
mother and father fish and kingfish.

"I waited until I could feel many, many fish biting
on my tail. Then I began to pull and pull and pull, but
there were so many fish I couldn't budge my tail. I
pulled harder and harder and with one last great pull, I
yanked the whole line of fish out onto the ice. And now
if you'll excuse me, I'll be on my way for I want to eat
these fish before they spoil in the sun."

And Bruin watched the fox slink off into the forest.

Bruin started off for the lake feeling much better
now. When he imagined eating the fresh fish, his
stomach would growl. When he reached the edge of the

"Lovely," said the fox. "If you could take one more
step, I'd like to whisper something in your ear."

(Gingerbread man:)
"And I can run away from.... HELP!" cried the
gingerbread man, "Help, he has me.... he's going to
eat me.... I'm a quarter gone.... I'm half gone....
I'm three quarters gone...."

And he never said another word and you know why.

lake, he stopped, took a few steps back, took a deep
breath and ran for the lake, faster and faster. When
he reached the edge, he jumped, slid to the middle and
skidded to a halt. Then, like the fox, he sawed a hole
in the ice and lowered his tail into the cold water.

At first, the icy water felt cool and refreshing.
But though Bruin waited a very long time he never did
feel the bite of a single baby fish, a single brother or
sister fish, a single mother or father fish or a single
kingfish. The water grew colder and colder. Less
and less it moved about his tail, for it had begun to
freeze and before Bruin knew it, his tail was frozen
solid.

Bruin became frightened. He began to pull and
pull and pull, but he couldn't budge his tail. It was
frozen in the ice. He pulled harder and harder and
with one last great pull.... SNAP! His tail broke off.
And that is why today:

(Sung)

1. You may see a tail on a mare,
You may see a tail on a hare,
You may see a tail on a whale or a quail,
But you never see a tail on a bear.
2. A tail is all there is to an eel,
A story teller's tale sounds real.
The beaver's tail's a hammer,
The otter has a swatter,
Pull a pigtail and you'll hear a squeal.
3. You may look in the North, East, South or West,
You may look most anywhere.
You may find a bull or a moose or a cat or a rat
or a mouse or a grouse with a tail,
But you never see a tail on a bear,
No, you never see a tail on a bear.

CHARITY BAILEY

Charity Bailey is well known to the thousands of
children, parents and teachers for her "Once Upon A
Day" children's music program on Channel 13, WNDT,
New York, and other stations of the national educational
television network.

Miss Bailey is a native of Providence, Rhode
Island, where she was graduated from Rhode Island
College. She studied at the Juilliard School of Music
and was graduated from the Dalcroze School of Music
in New York.

Miss Bailey has taught at The Little Red School
House, in New York City, and at the Heathcote School

in Scarsdale, New York. At present she is conducting music workshops at the Bank Street College of Education, New York City, and at the University of Washington, Seattle, Washington.

STEVE SAHLEIN

Steve Sahlein majored in music at Cornell University where his instrument was the classical guitar. His musical career began at the age of eight under the instruction of Charity Bailey.

On this record they sing several of his favorite songs.

Side One

- Band 1. Dancing on the Mountain
Charity Bailey solo
- Band 2. Missie in the Bond
Charity Bailey solo
- Band 3. Two Wings
Charity Bailey with Steve Sahlein
- Band 4. Cotton Needs Pickin'
Charity Bailey with Steve Sahlein and Denise Owens
- Band 5. Dumplin's
Charity Bailey with Steve Sahlein and Denise Owens
- Band 6. Crawdad Man
Charity Bailey with Steve Sahlein
- Band 7. Willowbee
Charity Bailey with Denise Owens

- Band 8. The Noble Duke of York
Charity Bailey solo

Side Two

- Band 1. Chicken Soup
Charity Bailey with Denise Owens
- Band 2. Wake Up
Charity Bailey with Denise Owens
- Band 3. The Skating Song
Steve Sahlein solo
- Band 4. The Gingerbread Man
Steve Sahlein with Denise Owens
- Band 5. Why Bears Don't Have Tails
Steve Sahlein solo