

FOLKWAYS RECORDS FC 7547

SMALL VOICE, BIG VOICE

DICK LOURIE & JED



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1997
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1973

MUSIC LP

FOLKWAYS RECORDS FC 7547

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2. Make a Noise
3. Show You
4. Scared and Not Scared
5. Never Happen
6. Apple Snack

SIDE 2

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6. Happy Face

DESCRIPTIVE NOTES ARE INSIDE POCKET

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**SMALL VOICE,
BIG VOICE**

**DICK LOURIE
&
JED**

cover: randi wasserman
Drawing from photos by Carol Baum

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SMALL VOICE BIG VOICE:

Introduction

My songs are to be enjoyed. I have designed them with that specific purpose in mind. The way they achieve that purpose, if they do succeed for you, is by calling attention to, and encouraging the exercise of, one's own powers of perception and one's own powers of creation. That is, in a few words, what all of them are about.

The tools the songs use in doing their work are words, music, and movement or gesture. Sometimes one or another of these tools will predominate -- in NEVER HAPPEN, for example, the words do, while in I LIKE, the music (here mainly its rhythmic aspect) and the movement do -- but all the tools are used, to varying degrees, in all the songs.

I have not tried to favor any one system of "music teaching"; the songs are really not academic material, though they will fit in with the various methods of most teachers in this area.

You will notice, however, that in my notes on the songs I avoid the terms "school" and "classroom". That's because the record is designed also to be used at home or anywhere for that matter, and by anyone, not necessarily a teacher.

When I say "used", I mean first of all enjoyed, that being its primary purpose and use. But also the record can be made use of in generating ideas for doing the songs yourself, without the record, and in fact for making your own songs. That's the reason for the detailed notes: I want the songs plus my comments on them to be helpful, specifically toward things you can do yourself.

In my notes on each song, I've tried first to comment on the song itself, then to suggest ways for extending our recorded version into other areas. Thanks here to poet Art Berger, whose "how about" format for writing workshops seems to help me think of new things if I just keep repeating the phrase as I go along.

These songs are aimed at 3 to 9-year-olds. You will find of course some younger and some older children to whom particular songs appeal. In my notes I sometimes indicate that a given idea is probably suitable for "older children" in the age range. But these are my very rough generalizations, and there will surely be instances where my estimates ought to be ignored -- try anything, I always say.

I find I am having difficulty summing up, at this point; I think because these songs have been so important to me in the ways they work with children, and what they express of my own efforts and beliefs. What I want to say is something to the effect that although my songs are sometimes complex in conception, they are all simple in execution, and that's so that YOU can get into them -- even if you have no musical training -- and sing them yourself, and hopefully they'll help you to create your

own songs, and share them with children, and the childrer in turn will create their own songs and share them too.

FINAL NOTE: Most of these songs were composed in the course of my work as a music teacher at the Southeast Bronx Neighborhood House Headstart Program at Forest Houses, and at the Open Day Schools in Shrub Oak, N.Y. To the children, staff, and parents at these two schools, my gratitude.

SMALL VOICE BIG VOICE

The song: small and big has always been a favorite idea with children. It's fun to recognize things and qualities, and smallness and bigness get recognized pretty early.

The song tries to teach the added fun of transferring this pair of concepts from the visual to the aural --- your own voice can be small or big. The song can be sung improvised or planned.

In the first case (improvising, thinking it up as you go along) you could take turns, or just have children call out what they think of. Sometimes it's a nice change to have many voices all saying different things all at once - Just sing "sometimes my voice is as small as..."; then someone fills it in. Part of the enjoyment also comes from trying to think fast.

In the second case; that is if you plan ahead, there can be practice in remembering as you go along what comes next. Also if you plan items in the song before you start singing, you can organize the small-big pairs any way you want --- you could do the song one day using only animals, for example, or only things found in the room, or only outdoor things, etc. With older children you could get into the concept of relative sizes: an ant small and a spoon big, then a spoon small and a plate big. Or do only pairs that rhyme one day, and only unrhymed the next. Or find only things that begin with certain letters or sounds (how you do this exactly will depend on the reading or pre-reading level of the group).

Extensions: how about bringing objects into the room and singing about them -- a way to increase vocabulary, introduce new objects, hold each one up, let children say what it is / how about a contest to think of smaller and smaller, bigger and bigger things / how

about holding up letters or whole words as sight cues to pre-planned small and big items to be sung about / what about having children try to pick out the melody to this song on a piano or xylophone -- there are only 4 notes (in the key of C they're are E, F, G, and A. / how about (with a group that's reading) linking the song with the concept of lower case and capital letters -- they can be used in the song with visual cues, large letters on cardboard. / how about a mastery game where you sing the song and deliberately confuse which things are big and which small, and let the children correct you.

MAKE A NOISE

The song: most noise or sound songs that I've heard have a theme --- animals, city, bus. This song is non-thematic; or non-directive; or helter-skelter; you choose your own terminology. It does emphasize sounds which can be easily and accurately imitated, and it tries to avoid the clichés of animal sounds, which besides being clichés, are not easy to imitate accurately -- fire engines are easier, so is a cold.

This is a good song for a loud active group because it channels energy into loud noises and again into softer more controlled noises.

As with SMALL VOICE BIG VOICE, different things can be done with the song depending on whether you sing it improvised or pre-planned: memorization of sequence, fast thinking, listening to many voices at once, particular themes (the song is non-thematic as recorded but doesn't have to stay that way) -- outdoor noises, or noises which aren't imitations but noises you make yourself (how do 2 hands make a noise / or a foot / and so forth).

Extensions: how about having each child responsible for one noise -- perhaps even preparing it ahead of time / how about, instead of naming something, holding up a picture of it, and asking children to relate the picture to the appropriate noise ("how does THIS make a noise?") -- of course they'll name it too / how about (older children) a definition game in the middle of the song ("how does something bright red that goes to a fire make a noise?") / how about (with readers, or maybe in a pre-reading program) holding up a letter -- probably it should be an initial consonant with only one sound, like B -- "how does a B make a noise".

SHOW YOU

The song: this is of course the old show and tell idea, but here it has to do with self-image, pride in own body, naturalness, and other such concepts. I don't recommend extending this song to include clothing, objects, etc., since I feel its usefulness and its value to be in its focussing exclusively on the so to speak unadorned person. Needless to say there is one area of caution here: how do you handle, if you want to sing this song, the situation of a child in the group who has a noticeable physical abnormality of some kind. The answer surely is that you handle the situation carefully, which doesn't mean you have to avoid the song. In fact, I can imagine a situation in which an adult could use the song to make this child more comfortable in a group (if that has been a problem at all) not by ignoring but by actively accepting the particular physical difference the child has. Exactly how that's done depends on the group, the child, and the adult.

SCARED AND NOT SCARED

The song: this song was originally composed and sung as I'M NOT SCARED -- all the verses were things to be NOT scared of; and I was satisfied that I had written a good song. But my thanks go to Anita Somers, a friend (and a mother) who pointed out to me that the song was telling children they should not be scared of anything; and wouldn't it be better to let them know that yes it is OK, it is very acceptable, to be scared of some things; most people are scared of one thing and another. I didn't argue with her about it because I felt right away that she was right. So I changed the song; in effect I removed its machismo.

I'd recommend this song be accompanied by a group discussion, which always turns out interesting. What are you scared of? and you? and you? what are you not scared of? why are some people scared of dogs and some aren't? Is it OK to be scared of some things? (that last is a leading question; I don't intend it to be used literally in a discussion, but to give you an idea of directions you can take). By all means have the adults participate -- tell something that they are scared of (needless to say it should be a real fear, and not something you make up -- in other words, tell them truly about yourself).

There's always a mixture, when children invent verses for this song, of things impossible to be scared of (a kitten), things they say they're not scared of but would be if they ever showed up (wolf-man, ghosts), and also the most genuine fears and non-fears emerging. The quality of the mixture will depend on the group of course, and on the discussion preceding the song. When recording it, Jed and I had a talk about what items to use; Jed suggested the dark, and a tornado, to be scared of -- I'm not sure if these were his own feelings or things he thought would be appropriate for the song in some theoretical way; and I suggested the crash, which is my real fear every time I reluctantly board a plane.

As to the question of whether this song is too "psychological", I say no. I don't believe that talking about your feelings should be avoided in the presence of your peers and indulged in only with the help of a therapist. There is an obvious difference between a group discussion and a psychological probe.

Adults far too often err in the other direction, by NOT discussing feelings with children. This notion, in fact, especially as it has been applied in our schools --- that the school is a place where you are NOT supposed to talk about your feelings --- has been one of the tragic errors in American public education.

And YES! and NO! in the alternating verses of the songs are delivered with equal zest, to help indicate that we are declaring our fears just as loudly as our un-fears, and that it need not be scary to say what you are scared of, so say it loud.

Extensions: how about (older children) a kind of literary game, where you sing verses of the song from the point of view of someone else, an animal for example; have a deer, a tiger, a fish sing what they're scared and not scared of / how about getting into inanimate objects or nature, imaginatively -- what is a house scared of? what is the sky or the sea scared of, not scared of / how about pantomime, with children imitating things that scare and don't scare different people (this has to be done carefully if you have pre-schoolers, since they really can get scared by this kind of game sometimes) / how about doing it with masks and dancing / how about drawing pictures of things we are scared and not scared of and putting them on the wall / how about writing poems about our fears and our un-fears.

NEVER HAPPEN

The Song: strictly speaking this is hardly a song at all, but rather a musical (melodic, rhythmic) framework for an imaginative, poetic construction. Each "stanza", in fact, is really a short poem in itself.

Again try it improvised or planned; if you improvise try it slow at first, more time to think. Interesting patterns may come out of improvisation, patterns emerging from the group itself, or from particular children. Like what they used to call free association.

Jed and I prepared these poems ahead of time, so we wouldn't run the risk of embarrassing lapses in the studio. I am indebted to poet Robert Hershon, Jed's father, who wrote for him some years ago a poem called THE BULL WOULD NOT PULL, from which my second poem was lifted (or adapted, in more polite terms). My own in the recorded version here are too self-conscious, I think.

Extensions: older children may want to work with this song in more depth -- use it for example as a framework for short poems they write and then read aloud at the appropriate places in the song. I recommend encouraging the children NOT to use such qualifying phrases as "a person could never" or "it could never happen that", and so forth; but rather to create the "impossible", the fantasy construction, directly -- it is happening.

My reason is that this song is designed to help get children into creating poetry, and poems are transformative (thanks for some help on these points from Dr. Eugene Adam); that is, poems do not state the possible existence of something; they actually create it. It isn't a matter of saying "maybe if there could be a situation in which", but rather the poem says "here it is".

How about doing the whole song with each poem using the same word or phrase (for example each one has to mention "table" or "fire" or "sleepy" or "between" in it somewhere). How about a theme for the song itself -- for example each poem has to be about something taking place under water.

This song will be of help in getting children into writing poems and using images. Image: I take it to be any word or phrase denoting some thing or quality or action or condition which can be seen, heard, tasted, smelled, or felt: "tree" is an image; so is "butter"; so is "sweaty"; so is "coarse"; so is "gallop"; but "beautiful" is not an image; neither is "love" or "sad" -- these are concepts. Poems are made primarily of images, details. Concepts are of secondary importance in the making of a poem. If you want a reader to feel the poem's "sadness", for example, you create that feeling by the image and the detail; you don't do it by writing the word "sad". The "sad" feeling is an effect of the poem; the term "sad" is not a cause; it will not create the feeling of sadness. Concepts FOLLOW feelings, not lead them.

How about, after the children get into this use of image, how about reversing the song to say "here is something that COULD really happen". The poems will then start to be about external experience as well as about internal experience (fantasy).

APPLE SNACK

The song: do it with an apple in the hand or in the mind; try it both ways. It's fun with an apple in hand: see how physical observations and sensations can be immediately transformed into verbal constructions. With an apple in mind: see how close you can come to experiencing the observation and the physical sensation by invoking them only through the verbal constructions. All of which may sound heavy-intellectual, but the song really is fun besides. A sort of rag-time feeling; especially with Jed doing the oral snare drum and brushes part. The full extent of my finger-picking technique. Sometimes I've done the song with just one or two apples; cut up, everyone gets a manageable piece to munch on.

Extensions: how about using an apple that's yellow and brown on the outside, and changing the words accordingly / how about for that matter using a pear or a grape / (it doesn't have to rhyme, after all) / how about dancing it / someone be the apple and someone be the eater (but no biting). / how about using the song at meal or snack-time with foods other than the apple -- name the foods, observe their physical characteristics (how about verses for foods that are soft, or crunchy, or slippery-smooth), then have fun eating them -- the middle part can almost always be sung exactly as is just by substituting the name of the new food ("get yourself some stranglebeans" etc.) -- observation will sharpen -- how about letting children decide what characteristics of what foods to put in the song, by carefully looking at the item of food, tasting, feeling, smelling, then making up words to suit the experience.

I LIKE

The song: it is completely open-ended; you can do it at any speed and you can use any gestures/sounds/ implements you want for the verses.

Primarily this is a rhythm song, for listening, and fitting your rhythm into the space the song provides you with.

Extensions: you can change the rhythm of the response, for variety and for graduated learning, without changing the song at all. For example: instead of

I like to clap my hands (clap clap)
(quarter) (quarter quarter)

you could do

hands (clap clap clap)
(quarter) (eighth eighth quarter)

Variations are probably not endless, but there must be a lot of them. How about doing the song in 3/4 time --

I like to clap my hands (clap clap)
(half) (quarter quarter)

How about making it a rhythm band song, each child playing in turn ("I like to play my drum" etc.), that same one two rhythm. This is also listening practice -- you have to be listening to hear when your instrument is mentioned -- and maybe you have to listen for the word "instrument" which would mean we all play / how about a pre-reading game (I've done this) where you hold up a letter on a big cardboard sign like a poster -- and pronounce the sound -- for example "I like to say my KK" would be the verse. / how about a reading game, with beginning readers, using sight words or whatever, depending on your method of teaching: "I like to say my..." as a verse. How about singing the song cumulatively (I've done this with both letter-sounds and movement) so that each time you do a new verse you add on all the others behind it (if that's puzzling, think of "The 12 Days of Christmas" as a model).

FAMILY SONG

The song: the word "family" is here used deliberately in the general sense (your family can be whoever you say it is); NOT in the specific, limited, biological American nuclear family sense. By extension a person who has an aunt not a mother, or no brothers and sisters, or just one parent and and no else, has as much of a valid "family", in this sense of the word, as anyone else.

A good song for discussion and for fitting into areas of curriculum concerned with the home or with social structure.

Extensions: how about fitting the song in with children drawing pictures of family members? or writing stories about them.../ how about an imaginary family / how about making it an observation song about what your family does in the morning by singing "what do they do" instead of "who do I see" ("I see my father walking downstairs" etc.).

BIRD FEEDER

The song: It's a good rhythm song; partly because of the change from slow to fast, minor to major. This is the only one of the songs which creates a character then personifies it, having the children sing from the point of view of the character (in GREAT BIG BUILDING it isn't really a character, but children more or less playing themselves). I tried to be accurate to the best of my knowledge and observation as to what a bird actually has to do in the winter. If I made some mistakes, somebody who knows better can just change the words, sing it your own way.

Extensions: how about movement -- this one's really good for dance, either improvised or formally choreographed, children taking different parts, etc. Costumes perhaps / how about lots of paper snow blown by a fan all around the room / how about putting on your coats when the song is in season and going outside to perform it encouragingly for the local birds / how about making a project of observing birds to see if you can in fact verify or improve on my presentation of bird behavior / how about orchestrating the song for different types of instruments in the two contrasting parts of the song / how about the most obvious extension (which is where the idea for the song originally came from), a project of making bird feeders.

GREAT BIG BUILDING

The song: this is the most musical of these songs, strictly speaking, because it tries to teach the first five steps of the scale (in the key of C that's C,D,E,F,G). I usually do it with positions, physical locations, paralleling the ascending tones -- for example, sitting on the floor (first floor), sitting on a chair (second floor), standing on the floor, standing on the chair, standing on the chair with arms stretched way up. Of course you can do it with any other movements, any way that is fun and convenient.

Apartment house children can make verses of their own literal experience; other children will adapt theirs and make verses too. I would be very free about repeating the floors; for example you could for a game go up and down several times, or you could skip around, or repeat one floor (one tone, one pitch) till everyone has it -- good practice for group singing.

Extensions: how about having different children sing the different floors / how about making a set of five cardboard or wood steps to go up and down while singing the song? / how about (older children) singing some of the floors in harmony -- 1-3-5- together, or 5-2 together or 1-4 together, with appropriate chords.

In the key of C the appropriate chords for the harmonies above are, in this order, C,G or G7, F / how about building a five floor cardboard house and using dolls or cut-outs to move with the song in and out of the house (possibly useful for counting and sequence games?) / how about pantomime or dance / how about a discussion of different types of houses / how about (older children) a discussion of the difference between the terms building, house, home, place, etc. / how about making up your own song about your own house or your whole block or your town.

HAPPY FACE

The song: this song is open-ended; all sorts of different emotions can be tried on and tried out. This is a visual song; you can enjoy looking around and seeing how other people express themselves with their faces, and how they react to the faces you make. It is an expressive song too, by which I mean it could be sung and enjoyed even if no one was around. and you were just

making faces for yourself. These particular faces, for the recorded version, were mostly Jed's suggestions.

One thing the song is designed to do is to show that feelings can be expressed in varying ways. A facial expression can show anger as clearly (though it may not feel as good at first) as hitting someone or yelling; and coming from the other direction it is a clearer way to show your feelings than hiding or sulking invisibly. Pre-kindergarten children doing this song for the first time often make noises instead of or along with the faces. They can be showed that noises and faces are really two different modes of expression.

I do NOT intend in any way to present "making a face" as a safer or a more "acceptable" form of behavior than anything else; I do intend the song to be used as a way of helping children add to their emotional vocabulary.

Extensions: how about someone making a face and the rest of the group trying to guess the feeling it represents / how about making masks / how about painting pictures using all one color (your choice) of people making one particular kind of face -- then change the color to represent other feelings; discuss why or how certain colors seem to go with certain feelings. / how about making a list of all the different kinds of feelings that could show in a person's face / how about clipping pictures from magazines of people's faces and labeling them with different feelings / how about discussing whether animals show their feelings by making certain faces -- all kinds of animals -- examine the animals you have around / do some make faces just like us etc. do animals have similar feelings as us (you could go in several directions from this point) / how about designating a special place in the room where a person could go and make a face to let everyone know how he or she is feeling without having to talk about it (call it the "Face Place"?)/ how about coordinating movements and dances to go with the different faces in the song: using the song for music but singing louder - softer, faster-slower, changing voice quality to fit different emotions.

FALL

The song: along with GREAT BIG BUILDING, this is a very "musical" song, in the strict sense (by which I mean that aspects of the song are concerned directly with principles of music). Here instead of singing scale tones you can try finding the melody or harmony notes of the song; you can sing them or you can pick them out on a xylophone, piano, or tone bars.

In the key of C the melody notes (there are only two in the whole song) are G and A; while the harmony notes (the ones Jed is singing) are C and D.

The chords are, in order, C,G or G7, F, D minor, and back to C. That is for one whole chorus -- you can hear yourself when the changes occur, from one chord to the next.

This song is also an example of the use of images I talked about in connection with NEVER HAPPEN; the most forceful images here -- the ones which suggest and evoke most clearly -- are bright / fall(ing) / sit / feel / blow / cold / pick / shiny. It is a good resting song, also a good pantomime song, and a good movement or dance song.

Extensions: how about going outside when it's autumn and picking up things, feeling textures, smelling things, listening, looking, tasting, then making up your own verses using images to convey those sounds, sights, tastes, smells and feelings / how about doing the same for other seasons / how about following the same "how do you know" (answer is always: by using your senses) pattern to make up songs like how do you know when it's raining / how do you know when it's night / how about trying to invent 3 or 4 part harmonies for this song / how about inventing rhythmic counterpoint patterns to be clapped or played with rhythm instruments against the melody -- for example:

How do you know when it's fall
(CLAP) (CLAP) (CLAP) (CLAP) (CLAP) (CLAP)

* * * *

AND JUST TO SUM IT ALL UP: HOW ABOUT TRYING OUT THESE SONGS AND ENJOYING THEM AS MUCH AS YOU CAN; ACCEPT MY GIFTS AND SHARE THEM WITH CHILDREN.

SMALL VOICE BIG VOICE: key of C

sometimes my voice is as small as a flea
and sometimes my voice is as big as a tree
sometimes my voice is as small as a needle's eye
and sometimes my voice is as big as the sky

(chorus) but it's all right it's all right
cause the song is always beautiful

sometimes my voice is as small as an electric plug
and sometimes my voice is as big as a great big hug
sometimes my voice is as small as a spoon
and sometimes my voice is as big as the moon

(chorus)

sometimes my voice is as small as a grain of sand
and sometimes my voice is as big as the sun
and sometimes my voice is as small as a fingernail
and sometimes my voice is as big as a dresser

(chorus)

sometimes my voice is as small as _____
and sometimes my voice is as big as _____
(repeat)

(chorus)

(whistle verse, whistle chorus, sing chorus, END)

MAKE A NOISE

1. Come on girls and boys; let's all make a noise.
How does a dog make a noise? everybody make that noise.
2. Come on girls and boys (etc. each verse repeats same pattern) How does a fire engine...
3. How does Jed...
4. How does _____ (space for listener to fill in)
5. A water faucet
6. A cat

7. A cold

8. _____

9. A baby

10. _____

SHOW YOU

(there are so many beautiful parts of your body ---everywhere you look, this song just talks about a few of them, otherwise the song would be a mile long. You can continue the song by yourself though, and make it as long as you want with all different parts)

What shall I show you now? I think I'll show you my beautiful fingers.

2. My beautiful hands

3. Wrists

4. Arms

5. Elbows

6. Toes

SCARED AND NOT SCARED

1. Well you might be a monster but I'm not scared, I'm not scared, I'm not scared
You might be a monster but I'm not scared, I'm not scared of you.

(chorus) I'm not scared (3 times) of you

2. You might be a crash, and I'd be scared, I'd be scared, I'd be scared
You might be a crash, and I'd be scared, I'd be scared of you.

(chorus) I'd be scared, and I'd be scared, and I'd be scared of you

3. You might be a bee but I'm not scared etc.

(chorus) I'm not scared etc.

4. You might be the dark and I'd be scared etc.

(chorus) I'd be scared etc.

NEVER HAPPEN

Never happen (2) here is something that could never happen:

last night I went to sleep in my bed in my room
but when I woke up this morning I was lying on
moss in a dark green forest.

Never happen (2) this could never happen at all:

(Jed's improv.)

Never happen...I flew out my window through the sky
straight to the bottom of the sea
and plugged myself into an electric fish.

Never happen...(Jed)

Never happen...The sun ate the moon while the birds
laughed, but the bull would not pull
the sky till the sun apologized, so
they all sat down to talk it over.

Never happen...(Jed)

Never happen_____

Never happen_____

That could never happen at all! (END)

APPLE SNACK

Well the inside of the apple is brown and white and the
outside is red and green but when I eat the apple the
whole thing disappears; it's the prettiest apple I've
ever seen; so get yourself some apple and eat it all up;
and then we all can sing together:

(repeat last 2 lines)

tag; it's the prettiest apple
I've ever seen.

I LIKE

1. I like to clap my hands (4)
2. I like to stamp my feet
3. I like to slap my knees
4. I like to play my tambourine
5. I like to whistle whistle whistle
6. I like to clap my hands and stamp my feet

(END)

FAMILY SONG (D)

When I wake up in the morning I look at my family, and
who do I see:

I see a mother named Michaelleen
I see a father named Bob
I see a sister named Lizzie
I see a cat named Molly
I see a kitten named Schwartz

When I wake up in the morning I look at my family, and
that's who I see.

(now we'll leave some spaces for everyone to fill in
their own family:)

When I wake up in the morning I look at my family, and
who do I see.

I see_____ (6 times)

When I wake up in the morning I look at my family, and
that's who I see.

THE BIRD FEEDERS

(This is a winter song. First the bird talks to the
children asking for some help, then the children talk
to the bird)

I am a bird and I never get enough food in the winter
How can you dig in the ground when the ground is hard
And how can you find a thing to eat when the snow covers
all of it up

Won't you help us find some food this winter (2 times)

We are going to help you; we're going to leave some food
in our bird - feeder

We are going to help you; all winter long you're going
to have plenty to eat!

GREAT BIG BUILDING

I live in a great big building; I live on the 1st floor
But when it's time to go out for ice cream I run right
out the door.

1st floor...

I live in a (etc.)... on the 2nd floor

But when it's time to go out with the dog I run right
out the door.

2nd floor, 1st floor.

I live in a (etc.)... 3rd floor

But when it's time to go out and play ball I run right
out the door.

3rd floor, 2nd floor, 1st floor.

I live in... 4th floor

But when it's time to go out and jump rope I run right
out the door.

4th floor, 3rd floor, 2nd floor, 1st floor.

I live in... 5th floor

But when it's time to go out and swim I run right out
the door.

5th floor, 4th floor, 3rd floor, 2nd floor, 1st floor.

(END)

HAPPY FACE

1. Sometimes I feel happy, so I wear a happy face, a
happy face (2) , a happy happy face.

2. Excited

3. Mad

4. Jealous

5. Silly

6. Ordinary

7. Happy

(END)

design: wasserfish 