

## ***Rainy Day Songs***

*By Henry "Buzz" Glass and Rosemary Hallum*

### ***INTRODUCTION***

Have you ever wondered what to do with your class on a rainy day when you have to stay indoors all the time? We all have, since rainy days are especially busy, with late comers, rain gear to take care of, and the children's frequent restlessness.

What to do? One answer is to use the Rainy Day Songs CD, since the teaching *directions are on the CD*. Thus the teacher is left free to supervise the class and aid those needing help. The **Rainy Day Songs** includes "sure-fire" classroom-tested activities that really involve the children. Some are very active, since children need a release from tension. However, they are never boisterous. Others are definitely calming, leaving the children in a state of relaxation.

The recording contains action songs, games, a clapping game, a chant, a dance, and a participation story. The activities are varied, balanced, and flexible. They can be done by the children's desks, either sitting or standing in place or moving about the room, since the material was designed in view of room limitations. They are educationally worthwhile experiences, involving a variety of learning strategies and including both fine and gross motor movements. They permit the child to develop his individuality and self-image in a social context, to use initiative in exploration and development while at the same time exercising self-control and restraint.

Brief teaching directions are given on the CD.

Your class will enjoy activities so much they will want to do them even on sunny days!

## **TRACK 1 - INSTRUCTION**

### **TRACK 2 - IT'S RAINING (action song)**

#### **Behavioral components and educational values:**

- Sequential patterning
- Vocal-motor coordination
- Creative movement

#### **Formation:**

Sitting at desks or on floor, scattered informally.

#### **Variations:**

1. On "Drip drip drop," instead of saying the words, make rain sounds with tongue clicks, snapping fingers, or tapping toes. Devise own body movements to go along with it, e.g., shrug alternate shoulders.
2. Devise own movements to do throughout.
3. Provide on accompaniment, using appropriate rhythm instruments, e.g., rhythm sticks or chopsticks.

## **TRACK 3 - INSTRUCTION**

### **TRACK 4 - MANEE GOGO (action song)**

#### **Behavioral components and educational values:**

- Movement exploration and creative movement
- Large and small muscle movement
- Locomotor and axial movement
- Spatial awareness balance, agility, and coordination

#### **Formation:**

Scattered informally (as by desks, or about available space in the room), or in a circle.

### **Variations:**

1. Half the class may sing and move while the other half sits and provides accompaniment. (They reverse parts.) Try using the following types of accompaniment:
  - a. Any available rhythm instruments.
  - b. "Natural" instruments from the environment, such as rocks, sticks, short branches (shake them to make a swishing sound), walnuts (try holding 2 in each hand and tapping hands together), coconut shells, etc. African villagers use natural instructions.
  - c. Improvised instruments (again as African villagers sometime use), such as pencils, coffee cans, empty tin cans, properly-cleaned out bleach containers, plastic containers, paper (e.g., hold and shake it), pieces of metal, etc.
  - d. Body percussion (clapping thighs, chest, forearms, etc.; tapping feet, clicking tongue, snapping fingers, etc.)
  - e. Any combination of the above.

### **TRACK 5 - INSTRUCTION**

### **TRACK 6 - LITTLE IRISH DANCE (dance)**

#### **Behavioral components and educational values:**

- Sequential patterning
- Aural-motor coordination (moving in time to the music)
- Large muscle movements
- Directionality
- Space awareness
- Cooperation with partner (see Variation 2)

#### **Formation:**

Standing, informally placed about the room.

**Variations:**

1. In the latter section of part 2, children may create a combination of walk, skip, and jump.
2. Do the routine as a Partner Dance.

**Formation:**

Couples face each other, informally spaced in available room.

**Movements:**

Part 1: The same, except clap partner's hands held chest high.

Part 2: Do jumping step the same. Then in Part 3 do any of the following:

- a. Walk or skip freely as before, but ending facing a new partner.
- b. Do R-elbow swing, walking (or skipping) in circle in place.
- c. One partner stands in place, other circles him for 8 cts. Reverse.
- d. "Shake the shillelagh." Tap RF and shake RH 8 times, tap LF and shake LH 8 times.
- e. "Cut the barley." Facing partner and holding extended hands in front of waist, both turn L and strike R hands together, turn R and strike L hands together.
- f. Create own pattern.

Part 3: The dance may be done seated informally on floor.

Part 1: Clap thighs (or floor) 4 times, clap hands 4 times. Do this sequence 4 times in all.

Part 2: "Rock and then explore movement." Place hands on floor, palms down, at one's sides. "Push off" the floor with one hand and then the other, to create a rocking movement.

Part 3: Explore any sitting movements, such as:

- a. "Walk" on floor with feet, knees bent.
- b. Thrust alternate feet fwd and back, seesaw fashion.
- c. Alternately lean back and then fwd.
- d. With weight on extended feet and hands, raise body and then lower it.
- e. Spin around on seat in place.

- f. Hold ankles and balance self.
- g. Place hands on floor, move alternate shoulders fwd and back.
- h. Extend one leg upward, then return it to floor. Alternate legs.
- i. Lie on back and "bicycle" legs in air.

## **TRACK 7 -INSTRUCTION**

## **TRACK 8 - OLD MOTHER HOBBLE GOBBLE (chant)**

Behavioral components and educational values:

- Verse choir (group speaking), oral language, speaking in rhythm
- Listening to imitate nuances of expression
- Vocal-motor coordination
- Large muscle movement
- Fine motor movements (see Variation)
- Movement exploration
- Unilateral and bilateral movement
- Laterality

### **Formation:**

Scattered or circle, sitting or standing.

### **Variation:**

When the class "gets the idea" of the chant, do it without the CD, composing their own verses and movements, e.g., play the piano, draw the picture, print the letter.

## **TRACK 9 - INSTRUCTION**

## **TRACK 10 - SATURDAY JOHNNY (game)**

### **Behavioral components and educational values:**

- Aural-motor coordination
- Balance
- Creative movement
- Laterality and directionality  
( see variations)

### **Formation:**

Standing by desks or informally spaced about the room.

### **Variations:**

1. Do the routine sitting down. In part 1, move hand alternately fwd and back (or rock torso fwd and back). In part 2, turn hands and body alternately L and R, striking a pose on *Like This*.
2. Do the routine facing a partner. In part 1 move hands and feet alternately out-in-out-in (or jump placing RF fwd, then LF fwd continuously). In part 2, "miss your partner" with your L elbow ( as if boxing and missing your opponents), R elbow, L, R, On *Like This* hold a boxing pose.

## **TRACK 11 - INSTRUCTION**

## **TRACK 12 - MOVE IT NOW! (game)**

### **Behavioral components and educational values:**

Listening to follow directions quickly

- Aural-motor coordination
- Visual-motor coordination and space awareness
- Axial and locomotor movement
- Cooperation with partner
- Laterally, balance, agility

**Formation:**

Partners standing scattered at random throughout room. Partners may be boy-girl if wished, but not necessarily. Partners choose who is No. 1 and who is No. 2. If a student is left over, he may be the teacher's partner.

**Variations:**

1. If a student is left over, he may "go into the stew pot" (any predesigned place in the room, such as by the teacher's desk) until the command *move it now*, when he attempts to find a partner.
2. The game may be played without music, using the same format. Teacher or student leader may give commands.

**TRACK 13 - INSTRUCTIONS****TRACK 14 - MEXICAN WALTZ (action song)****Behavioral components and educational values:**

- Movement exploration
- Use of different body levels
- Demonstrating understanding of meaning of positional words (up, down) and action words (reach, swing, etc.)
- Vocal-motor coordination, moving and singing in time with the music
- Creative movement (see variations 1-3)

**Formation:**

Informal, scattered (no partners), by desks or spread out.

**Variations:**

1. Clap different ways (such as high and then low, to the L and then to the R, down-and-up rather than striking hands together).
2. Move "down" and "up" different ways (such as with 4 separate movements, in time with the words, rather than one continuous movement; or L-R-L-R).

3. Compose additional verses, using axial movements (rock, etc.) or locomotor movements (run, fly, etc.). Substitute another action instead of clapping (for example, stamp, stamp). Example: You run and you run and you freeze, clap, clap.

## **TRACK 15 - INSTRUCTION**

## **TRACK 16 - LITTLE JOHNNY BEAR (participation story)**

### **Behavioral components and educational values:**

- Dramatization and role playing, expressing moods
- Movement exploration and creativity
- Gross and fine motor movements
- Sequencing (following story sequence)
- Immediate motor response to aural information (following directions implicit in the story)
- Making sound effects
- Spatial awareness
- Laterality

### **Formation:**

Informal, scattered. Begin lying down. Then stand, moving from one position to another.

### **Variations:**

1. Choose one child to be the "monster" bear, behind a desk or table.
2. Sit and dramatize the story, using hand motions.
3. Let each child make a paper bag bear puppet or stick puppet and manipulate it throughout.



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