

Children's spontaneous singing

—Four song types and their musical devices—

by
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Abstract

Children sing their original song-like sounds more often than has been thought. Their singing extends from uttering music-like sounds to reproducing prelearned songs.

The aim of my study is to explain the process of children's sound-organizing behavior and to explore the origin of their musical behavior. I define spontaneous singing behavior as follows: sound-organizing behavior with voiced sounds, which spontaneously starts and ends. I'm excluding mere reproduction of prelearned songs. I'm using data from children 2 to 4 years of age.

I classified singing behavior into four types, not from the viewpoint of sound, but from the viewpoint of the motive of singing and content of the song. A child sings a message because he wants to communicate ("Message Song"); he sings an imaginative story as he wants to put himself in an imaginative play ("Story Song"); he sings about some emotion as he wants to express this emotion ("Keyword Song"); or he sings the sound itself as he wants to enjoy sound-formation ("Syllable Song").

Their improvisational songs are usually well-organized like music is. Each song has a *form*. Songs are produced from component to unit, and to phrase. Language is the predominant factor in each stage. Various devices, such as "rise and fall of pitch", "syllable manipulation", etc. work as the sound-forming rules. Another musical device for song-production is "to borrow prelearned songs".

I believe that it is important for educators to incorporate this spontaneous musical behavior into their formal music education.

*This paper is the revision of my former paper (Omi, 1992). In this paper, categories of songs are revised, and tapescripts are added. The basic idea of this paper was made public by an oral presentation, "Explaining children's spontaneous singing", at the "Early Childhood Commission of International Society for Music Education, 5th Seminar" on 21 July, 1992, at Kunitachi College of Music. I rewrote the speech manuscripts into this paper, broadly reconstructing the result section. Video examples are edited into a 6 minute videotape, with the caption superimposed. I welcome the opportunity to share this videotape.

I. Introduction

What is the right kind of music for pre-school children? How should we teach it? This question has puzzled me for a long time because the more I think about the child's world of music, the more I wonder what the most ideal relationship between children's spontaneous musical behavior and music education should be. I think that this question needs to be considered by all music educators.

Children's spontaneous musical behavior may sound strange to some teachers because it doesn't sound like music. When a child reproduces a prelearned song, the teacher can recognize and identify the song even if his singing is out of tune, and the lyrics of the song are changed. On the other hand, spontaneously produced song-like sounds which are sung only once, sound like nonsense. We might think his singing-like behavior is random and far from music. But with careful observation, it is not necessarily so. I want to emphasize that children sing their original song-like sounds more often than has been thought. By nature spontaneous singing extends from uttering music-like sounds to reproducing prelearned songs. John Blacking defined music as "humanly organized sound". According to this definition, the sounds organized by children can be regarded as music.

Minami and Umezawa have already made public the case study of a Japanese child in 1985. They say that from the age of two to four this distinguished singing-like behavior occurs very often. They tried to explain the child's behavior based on the context in which the songs were created. Fujita made public her doctoral dissertation in 1989 in which she discusses Japanese children's forms of musical expression in speech acts. I've been influenced by these three Japanese researchers.

II. The Aim of the Study

The aim of my study is to explain the process of children's sound-organizing behavior and to explore the origin of their musical behavior. My interest is not in teaching specific music to children, and then examining what is learned, but rather in what kind of musical devices children already have which they show in their spontaneous musical behavior. I'm excluding mere reproduction of pre-learned songs.

III. The Method of the Study

For that purpose I observed my own two children, and tried to videotape their spontaneous singing behavior as extensively as possible. I taped anything similar to music-like behavior, i.e. any sound-producing behavior. I regarded spontaneous behavior in a broad sense as any behavior that is not compulsory behavior.

I define spontaneous singing behavior as follows:

sound-organizing behavior with voiced sounds, which spontaneously starts and ends, excluding behaviors for practical, physiological reasons.

Analyzing the background of each song is very important for this study. For this reason I made use of the "privilege" of being the mother of the informants. As I had lived with them since they were born, I was familiar with the circumstances surrounding each song. I know, for example, what words or other skills they command, what they are interested in, what pieces of songs they already know, what events took place before, etc. This information helped me understand the situation in which the song was produced.

The informants are my daughter Sayaka and her brother Jun, who is two years younger. I began my observation when Sayaka was two years and 11 months old. For this paper I'm using data from children 2 to 4 years of age. From the age of 6 months, they have both spent the daytime at a nursery school, where they sometimes heard and sang children's songs composed in a western style rather than the traditional Japanese nursery songs. Also at home, they have enjoyed listening to western style children songs. They seldom watched TV, but the music accompanying TV programs is usually western style.

I left a video camera running as long as possible at home with my children. I fixed it at a high position onto a pole which I placed in the corner of the dining room. When the children moved elsewhere, I moved the camera to a tripod and relocated it inconspicuously. I seldom looked into the finder.

IV. The Result of the Study

In this paper I present two results in order. The first is on the categorization of the songs, and the second is on the musical devices. In the course of examining the examples from various viewpoints, I found the following facts which show the characteristics of the spontaneous singing.

(i) The way of making each song depends on the situation. Each song has some

Table 1. Categories of Songs and their Characteristics

| No. | Category Name | Text | Motive for Singing | Contents of Song | Word Usage |
|-----|---------------|------------------------------|------------------------------|----------------------|------------|
| 1 | Message Song | sentences | to communicate | a message | meaningful |
| 2 | Story Song | sentences | imaginative play | an imaginative story | meaningful |
| 3 | Keyword Song | words | to express motion | emotion | meaningful |
| 4 | Syllable Song | nonsense words/ syllables | to enjoy sound- formation | sound itself | nonsense |

cue; anything children see, hear, or feel can be the initiating factor. (ii) Each song has some content, which is expressed as a complex of three aspects; lyric-formation, sound-formation, and action-formation. These three aspects of singing behavior have a close relationship, and each aspect is a mutual inducement to generate spontaneous singing. (iii) Using various combinations of musical devices, children exhibit much diversity in their sound-production.

A. Categorization of songs

I categorize children's spontaneous behavior as I show in Table 1. Now I will explain the four song types and the characteristics of each song. Then I will illustrate the typical examples of each category in order, showing the tapescripts.

Refer to Table 1: "Categories of songs and their characteristics". I classified singing behavior not from the viewpoint of sound, but from the viewpoint of the motive of singing and content of the song. This enables me to classify uniformly under the criterion of the lyrics. The naming of each song derives from the content of the sung lyrics.

I should emphasize that each song has a motive and contents: a child sings a message because he wants to communicate ("Message Song"); he sings an imaginative story as he wants to put himself in an imaginative play ("Story Song"); he sings about some emotion as he wants to express this emotion ("Keyword Song"); or he sings the sound itself as he wants to enjoy sound-formation ("Syllable Song").

"Message Songs" are produced when a child has something to communicate to others. A message, for example, "Don't touch this bread!" is transmitted. [Example 1]. The lyrics are in sentences.

"Story Songs" and "Syllable Songs" are produced when the child's imaginative world is expressed. "Story Songs" are improvisational story-production accompanied by music, and action on occasion. For example, "The rain is falling pitter-patter, and . . ." [Example 2]. The sung lyrics are also in sentence form. On the other hand, "Syllable Songs" are expressed by sound and action, in which nonsense syllables are sung rhythmically. [Example 4]. When words are sung meaninglessly, the song is regarded as a "Syllable Song".

"Keyword Songs" are produced when some emotion arises from things or phenomena which a child sees, hears, or touches. The word which indicates the thing or phenomenon is sung, and the meaning of the word is preserved. For example, finding and touching an egg shell, a child begins to sing the word "egg" repeatedly and rhythmically. [Example 3]. The lyrics are expressed in individual words.

The "Song" type changes freely within one "Song", depending on the situation. [Example 5].

Now I will move on to illustrating the typical examples of each category. I will describe the circumstances surrounding each song as well. The symbol “#” is an indicator for lyrics that are sung whereas no mark indicates spoken words.

(1) “Message Song” [Example 1: “Papanwa papanwa”; Tapescripts 1]

The elder sister Sayaka takes bread out of a bag on the table. Her younger brother Jun wants to touch it. Sayaka says, “Oh, you’ve touched it.” and promptly takes it away from him, and sings “# Papanwa papanwa dame.” This means “No, no. Don’t touch this bread.” Then she looks at him and smiles. And the song goes, “# Papanwa hiyachitekara,” which means “After refrigerating the bread, we eat it.” Then she puts the bread into the refrigerator, playing a joke on her brother.

(2) “Story Song” [Example 2: “Nagaguchu ame ame”; Tapescripts 2]

Sayaka is relaxing after supper. Unintentionally she begins to sing to herself “#Habarerirettara”. These are mere random syllables. She continues “# naga”, and these syllables remind her of “Nagagutsu” (rainboots). She pronounces “Nagagutsu” as “Nagaguchu”. This is baby talk. Rainboots remind her of a rainy day. She improvisationally sings an imaginative story. The lyrics are as follows: “I put on rainboots, put up an umbrella, and go to the nursery. Arriving at the nursery, I hang up my bag and say, ‘Good morning’.” She continues singing for one minute, inserting a sentence not related to the story and nonsense syllables.

(3) “Keyword Song” [Example 3: “Tamaguri tamago”; Tapescripts 3]

Sayaka finds an egg shell in the sink. Immediately she begins to play with it, tapping it on the sink. She wants to express her joy in finding an egg. On another occasion, while listening to a song, she noticed the word “egg” in the lyrics of the song. Immediately she shouted “Egg! I know that we have eggs.” She climbed down from her chair and went to the refrigerator. She opened the door and picked one egg up and showed it to me, saying “Here is an egg.” At that time she was very interested in foods such as eggs, tomatoes, bananas, etc. which taste good and are attractive in color and shape.

(4) “Syllable Song” [Example 4: “Teketeketen”; Tapescripts 4]

Before going to sleep, my children sometimes enjoyed singing stories using the pictures cards. The sung stories are told by me flipping a picture card from front to back revealing pictures on each side which are crucial as visual aids to indicate changes in the story.

Sayaka takes three picture cards in each hand, then begins to sing “# teketeno—”. These are nonsense syllables. She sees the picture of a pineapple. Then she uses the word “pineapple” in her song. She pronounces it “*tainappuru*”. Except for this word, every syllable is nonsense. Even though the movement of the pictures might seem random, she seems to have her own order in mind. Both movement and voiced sound produce continuous 2 beat phrases.

(5) Changing from one song type to another [Example 5: “Otanjoobi omedeto”; Tapescripts 5]

In this example the “song” type changes from “Story Song” to “Keyword Song” to “Syllable Song”. Sayaka is at her grandfather’s home. As we didn’t have a piano at our home at that time, she took interest in the piano, and begins exploring it. Sounding from end to end of the register, she begins to tap the random keys on a steady beat. The tapping causes her to utter a word to accompany each beat, “# o ta n jo o bi o me de to.” This means “Happy birthday!” Her favorite teddy bear sits next to her. Her brother, Jun, is playing by himself near by. She improvisationally sings, looking at the teddy bear, and plays an imaginative story that “I will celebrate your birthday.” It can be ignored that her story is incoherent, because she focuses her attention on sound-formation rather than lyric-formation.

A particular word, “Junchan no” (“Jun’s”), is frequently sung with a milkcarton in her hand, which is regarded as a birthday present. Her song develops into a “Keyword Song”, of which the *keyword* is “Junchan no” (“Jun’s”). The meaning, “This is Jun’s birthday present”, is preserved. Sayaka sings “# Junchan no” nine times, with the rhythm and melody varying while each beat remains regular.

She happens to drop the milkcarton from her hand, and that intrupts her “Keyword Song” singing. But as she wants to continue singing, she goes on to a “Syllable Song” in which she sings random nonsense syllables.

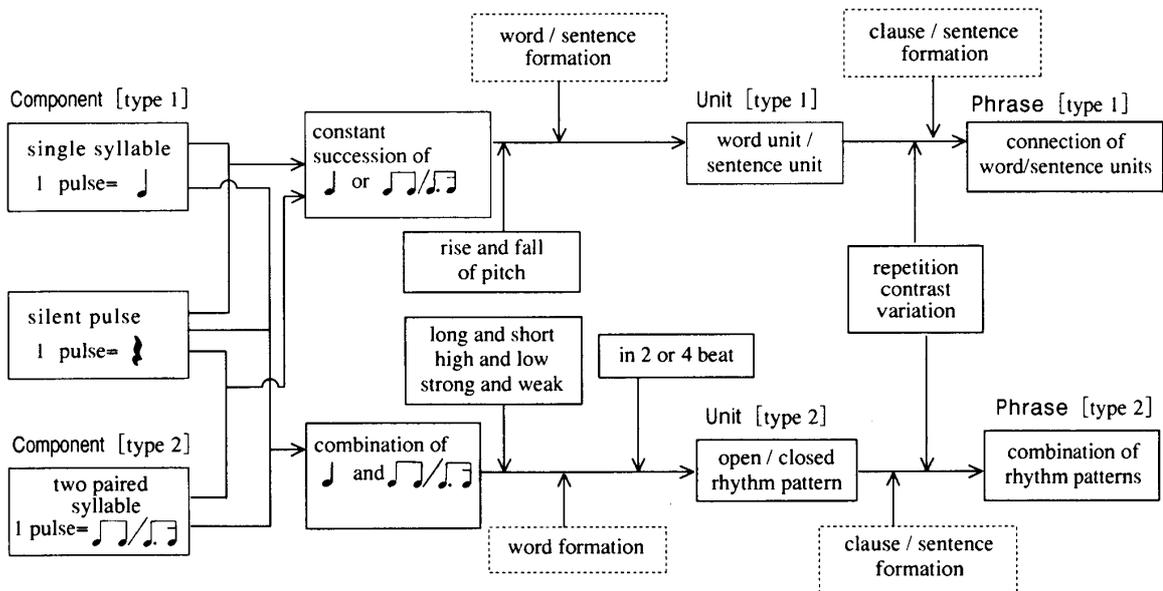


Fig. 1 Process of Song Production and its Musical Devices.

B. Musical Devices

Children conduct sound-formation at every moment without difficulty. They begin to sing without a plan in advance, but their improvisational songs are usually well-organized like music is. This is made clear with close analysis. I should emphasize that each song has a *form*.

Now I will explain the sound-forming rules which work in their songs.

Refer to Figure 1: "Process of Song Production and its Musical Devices". In the process of song-production three stages are analyzed. Those are **component**; **unit**; **phrase**. Songs are produced from component to unit, and to phrase. Language is the predominant factor in each stage. I should mention that in this paper I'm using data from children 2 to 4 years of age. That means the child has a fairly good command of Japanese. I exclude data under 2 years of age which is free from the predominance of the Japanese language.

1. Pulse-formation

I assume that what forms the boundary between language and song is the generation of a *regular* pulse. See the **component** stage. There are two ways of forming a pulse: (i) one pulse is formed from a single syllable [type 1]; (ii) one pulse is formed from two paired syllables. The ratio of the time value of two paired syllables is 1 to 1, or 2 to 1 [type 2]. Pulse-formation itself is not difficult, but rather natural. Kindaichi says that each syllable of Japanese tends to be pronounced separately on the same pulse, and two of them can be easily grouped. The syllable "n" is by itself a single syllable, and as well, when combined with the Japanese vowels, "an", "in", "un", "en", "on", they are pronounced as single syllables. We should take notice that these rules also work in "Syllable Songs", of which the sung words are nonsense syllables. This specific segmentation of the Japanese language is the basis of song-production.

2. Unit-formation

Once the regular pulse is generated and kept going, the voiced sounds take off from language.

There are two types of **units**. A *constant succession* of the same kind of components, i.e. type 1 (♪) or type 2 (♪♪/♪♪), forms a "word/sentence unit" [Unit type 1]. On the other hand, a *combination* of different kinds of components, i.e. type 1 (♪) and type 2 (♪♪/♪♪), forms an "open/closed rhythm pattern" [Unit type 2].

Nonsense syllables can form both Unit types, though the latter type is most frequent.

Unit type changes within one song.

In both types the basis of unit-formation is word-(or sentence-) grouping. The unit-forming factor is "word/sentence formation". But it is not always predominant, as sung by nonsense syllables ("Syllable Song"), which the dotted line in Fig. 1

indicates.

Let me show the examples. See Tapescripts 5. Section A and Section B are both “Story Song”. Section A consists of Unit type 1, Section B consists of Unit type 2.

Each of the four units in Section A are as follows: ① 0 ta n jo o bi o me de to [4 pulse silent] (Happy birthday!) ② Ko no hi to no o ta n jo o bi (Today is his birthday.) ③ o me de to ô (Happy birthday!) ④ sa yâ mû mû (nonsense syllables). [â, î, û, ê, ô indicate prolonged syllables.] Each single syllable is sung on the regular constant pulse, and each word or sentence is often concluded with a silent pulse or the prolongation of the final syllable. The pitch moves freely up and down. That is free from the inflection of the Japanese language [the device “rise and fall of pitch”].

Each of the first four bars in Section B are as follows: ① O-tan jo-bi o [1 pulse silent] (your birthday) ② a-ge ma-chi ta [1 pulse silent] (I will celebrate) ③ N-Jun chan-no o-ta n-jo (Jun’s birthday) ④ Jun chan-no ke. [1 pulse silent] (Today is Jun’s birthday.) [Underlined syllable is nonsense.]. In Unit type 2, each of the two paired syllables and single syllables are sung on the regular constant pulse.

In Unit type 2 a regular beat (2 or 4 beat) is formed, though in Unit type 1 there is no regular beat. The combination of two paired eighth notes and half notes form “open/closed rhythm pattern” within a word unit.

In order to settle the syllables in 2 or 4 beat, a silent pulse is used on the second or fourth beat. The devices such as “long and short, high and low, strong and weak” contribute to characterize the nature of “rhythm pattern”, open or closed.

Once the steady beat (2 or 4) is formed by the predominant factor of language (i.e. word-grouping), syllables are often manipulated to *keep the steady beat*. In the third bar, she *cuts off* the last two syllables of the meaningful word “o ta n jo o bi”, because they go beyond 4 beats. On the other hand, in the fourth bar, she promptly *fills up* the third beat with a nonsense syllable “ke”, because a conclusion should be brought with “1 pulse as a single syllable” plus a silent pulse in order to “answer” the former “asking” rhythm pattern.

The syllable-manipulation occurs mostly to nouns and particles. Sayaka changes nouns usually at the end, such as “papan” (bread) [Ex. 1], “kasa” (umbrella) [Ex. 2], “tamaguri” (egg) [Ex. 3]. She also changes a verb, such as “age *dinone*”, which follows “ageta” (gave) [Ex. 5].

In addition to this syllable-manipulation, skillful usage of particles contributes to the maintenance of a steady beat. Omitting particles is also regarded as skillful, because this is grammatically correct. Most of the particles are single syllables, and the child can make use of the flexibility of both for whole pulse and half pulse according to the rhythmic situation.

3. Phrase-formation

Units are linked into a **phrase**. There are two types of phrases. Type 1 is a “*connection of word/sentence units*”, and type 2 is a “*combination of rhythm patterns*”.

In both types the phrase-forming factor is “clause/sentence formation”, of which predominance is in “Story Songs” and “Message songs”. In “Keyword Songs” and “Syllable songs”, sound-organization which is not linguistically meaningful but *musically* meaningful is formed.

The devices such as “repetition, contrast, variation” are used in order to form a phrase. As I have already mentioned above, an “open rhythm pattern(s)” is(are) concluded with a “closed rhythm pattern”. “Open” characterizes “asking”, “continuing”, and “closed” characterizes “answering”, “ending”.

Let me show the examples. The symbol “/” is an indicator for the segmentation of a unit. See Tapescripts 1. This “Message Song” consists of Phrase type 1. Two “sentence phrases” are as follows: ① pa-pa n-wa / pa-pa n-wa / da-mê [The final syllable is prolonged.] (No, no, don't touch the bread.) ② pa-pa n-wa / hi-ya chi-te ka-râ. [The final syllable is prolonged.] (After refrigerating the bread, we eat it.) The rhythm pattern of each unit is almost the same [the device “repetition”], the melody direction inbetween is always different [the device “contrast”].

I will illustrate Phrase type 2. See Tapescripts 5 (the first four bars in Section B which I quoted above). The first unit (① O-tan jo-bi o [1 pulse silent]) is an “asking” (continuing, open) rhythm pattern, following an “answering” (ending, closed) rhythm pattern (② a-ge ma-chi ta [1 pulse silent]). Again “asking” (③ N-Jun chan-no o-ta n-jo) and “answering” (④ Jun chan-no ke. [1 pulse silent]). The melody direction is as follows: ① gradual ascending ② gradual descending ③ jumping and gradual descending (arch form) ④ staying on the same pitch. Every unit varies in the melody direction. Unit ① and ② are combined, using the musical device “repetition” of a rhythm pattern, and “contrast” of a melody direction.

4. To borrow prelearned songs

Another musical device for song production is “to borrow prelearned songs”. Sometimes prelearned songs are incorporated into original songs. In some cases both lyrics and melody and borrowed are combined with the original song, and in other cases a parody is produced, borrowing its melody. This fact indicates the relationship between children's original songs and prelearned songs. I illustrate the latter type in Example 6 (“Keyword Song”).

Jun borrows the melody of the first phrase of the famous Disney song “Three Little Pigs”. He sings like this, “# Aa, Mikkî gyûnyû dâ”, which means “Oh, it's Mickey milk!”. He repeats this phrase five times. “Mickey milk” is the keyword of this song. Let me explain the situation. He shouts three times impatiently “Give me milk!” But nobody answers him. His sister is busy decorating a cake with Mickey Mouse biscuits, and his mother pretends not to notice his request. Suddenly he begins to sing. It is surprising that the lyrics which he speaks, the Mickey Mouse biscuits which he sees, and the Disney song which remains in his memory unit immediately by association.

V. Conclusion

Children sing improvisationally at every moment without difficulty. They sing with a motive and contents. Their songs are usually well-organized like music is. I classified singing behavior into four types. In each song, language is the predominant factor, and various devices work as the sound-forming rules.

The above is a case study of *my two children*. Therefore I cannot generalize about Japanese children as a whole. However, based on my experience and previous research, this spontaneous musical behavior has always been observed. More research on this subject would give us useful information on the child's world of music. It is important for educators to incorporate this spontaneous musical behavior into their formal music education.

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Appendix 1. List of examples

| No. | Title | Category | Child | Date | Age | Time |
|-----|-------------------|---------------|--------|---------------|------|------|
| 1 | Papanwa papanwa | Message Song | Sayaka | 7 Aug. 1987 | 2.10 | 0:09 |
| 2 | Nagaguchu ame ame | Story Song | Sayaka | 13 Sept. 1987 | 2.11 | 1:02 |
| 3 | Tamaguri tamago | Keyword Song | Sayaka | 7 Aug. 1987 | 2.10 | 0:06 |
| 4 | Teketeketen | Syllable Song | Sayaka | 15 March 1988 | 3.05 | 0:50 |
| 5 | Otanjoobi omedeto | (changing) | Sayaka | 23 Aug. 1987 | 2.11 | 2:50 |
| 6 | Mikkî gyûnyû | Keyword Song | Jun | 23 Sept. 1989 | 3.0 | 0:36 |

Appendix 2. Tapescripts

Explanatory Notes :

1. Papanwa papanwa dame (Message Song) Example title (Song Category)

Scores



Lyrics

a Pa pa n wa pa pa n wa da me
 b パパンワ パパンワ ダメ。
 c No, no, don't touch the bread.

1. Scores

a. melody direction of the Unit
 b. approximate pitch (↓ : spoken words)
 c. unit-formation
 type 1 : word / sentence unit ([])
 type 2 : open ([]) /
 closed ([]) rhythm pattern
 d. phrase-formation
 type 1 : clause / sentence unit ([])
 type 2 : open ([]) /
 closed ([]) phrase

2. Lyrics

a. romanized version
 b. original Japanese version
 c. English meaning

1. Papanwa papanwa (Message Song)



| | |
|---|---|
| Pa pa n wa pa pa n wa da mē パパンワ パパンワ ダメ。 No, no, don't touch the bread | Pa pa n wa hi ya chi te ka rā. パパンワ ヒヤチテカラ。 After refrigerating the bread, we eat it. |
|---|---|

2. Nagaguchu ame ame (Story Song)

A

Ba ba re ri ret- ta ra kin mun din, na ga gu chu de naga guchu da. Na ga gu chu a me a me, na ga gu chu a me a me,
 ババレリレッタラ キンムンディン ナガーグチュデア ナガグチュダ。 ナガグチュアメアメ、ナガグチュアメアメ、
 (*nonsense syllable) rainboots rainboots rainboots, rain,rain, rainboots,rain rain,

ame ga kon kon, ame ga kon kon, nagaguchu haite, kasai wo sachite, naccho naccho naccho naccho
 アメガ、コン コン、アメ ガ コンコン ナガグチュハイテ、 カサイヲサチテ、 ナッチョ ナッチョ ナッチョ ナッチョ
 The rain is falling pitter-patter. I put on rainboots, put up an umbrella, (*nonsense syllable)

nac cho nac-cho, a chi ri ri rit- ta ra i ki ma sho ne. Oikuen ni tui ta ra,
 ナッチョ ナッチョ、 アチリリリッタラ イキマシヨネ オ(ホ)イクエンニツイタラ、
 (*nonsense syllable) I'll go. Arriving at the nursery,

(regular pulse, no beat)

hoikuen ni ka ba n yo ka ke te, sorekara, waishatuwo nutte, o ha yō go ja i ma sut- te yutte,
 ホイクエンニ カバンヨ (ヲ) カケテ、 ソレカラ、 ワイシャツヲ スツテ、 [オハヨウゴジャイマス] ッテユツテ、
 I hang my bag, and, I sew a shirt, I say "Good morning",

so i dē ta mō nin nin yaketakanā.
 ソイデー、 タモーニンニン ヤケタカナ。
 and, (*nonsense syllable)

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3. Tamaguri tamago (Keyword Song)



Tamaguri, ta ma go, ta ma go, ta ma go.

たまぐり たまご たまご たまご

egg, egg, egg, egg.

4. Teketeketen (Syllable Song)

A



Te ke te ke ten, te ke ke no, ta i nap-pu ru, u ga m m,

テケテケテン、 テケケノ、 タイナップル、 ウガムム、



don don don don ga ga

ドン ドン ドン ドン ガ ガ ガ ガ ガ ガ ガ ガ ガ ガ ガ ガ ガ ガ ガ



ga ga

ガ ガ ガ ガ ガ ガ ガ ガ ガ ガ ガ ガ ガ ガ ガ



ga ga

ガ ガ ガ ガ ガ ガ ガ ガ ガ ガ ガ



ka pa ja bu je da bu re [?] de jun chan mo de
カー パー ジャブジェ ダブレ [?] デ ジュンチャンモデ



da bu de du bu re u mi ri u mu ri u mu ri ri
ダ ブ デ ジュブレ ウムリ ウムリ ウムリ リー

5. Otanjoobi omedeto

(Changing from "Story Song" [A] [B] to "Keyword Song" [C] to "Syllable Song" [D])

A

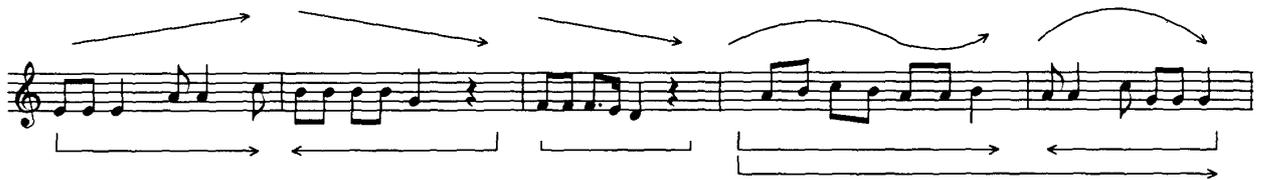


O ta n jo o bi o me de to. Ko no hi to no o ta n jo o bī o me de to ō. sa yā mū mū.
 おたんじょおび おめでと。このひとのおたんじょおび おめでとお。 サヤームー ムー。
 Happy birthday! Today is his birthday. Happy birthday! (* nonsense syllable)

B



Otan jo bi o a ge ma chi ta. Njunchan no o ta n jo Jun chan no ke.
 おたんじょびを あげました。んじゅんちゃんのおたんじょじゅんちゃんのを。
 I will celebrate your birthday. Today is Jun's birthday.



Kore o Junchân ni a ge ta no yo. Junchan no dechu. Junchan node ko re o Junchân ni a ge ta.
 これをじゅんちゃんにあげたのよ。じゅんちゃんのでちゅ。じゅんちゃんので これを じゅんちゃんにあげた。
 I gave this to Jun. It's Jun's. It's Jun's. I gave this to Jun.



a ge gi no ne, Jun chân no de Jūn chan no Jun chân no Junchan no
 アゲギノネ、 じゅんちゃんので じゅんちゃんので じゅんちゃんので じゅんちゃんので
 (* nonsense syllable) It's Jun's, Jun's, Jun's, Jun's,

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Junchân no Junchan no Junchan no de chu. Jun chân no Jûn chan no
 じゅんちゃんーんの じゅんちゃんーんの じゅんちゃんーのでちゅ。 じゅんちゃんーんの じゅんちゃんーんの
 Jun's, Jun's, It's Jun's, It's Jun's, Jun's,

D

Jun chan chan chan chan chan chan chan Jun chan no
 じゅん ちゃんちゃん ちゃん ちゃん ちゃん ちゃん ちゃん じゅんちゃんーんの

ku n di chini na ne ne gē gē, re mo n no ki re mo chi tet tet tē
 クンディチニナネネ ゲー ゲー、 レモンノキレモチ テッテッテー

damenonine remonno ne a ki re re ru ru ru ru ru ru run a nante te te te te de dū ni nen,
 ダメノニネ レモンノネ ア キレレルルルル ルルルルルン ア ナンテテテテテ デーニネン、

a i çu no ko e ku ru ri ri no ke ren re ren.
 アイチュノコエク ルリリノケレンレネン。

6. Mikkî gyûnyû (Keyword Song)



Ah, Mik-kî gyûn yû da. Ah, Mik-kî gyû nyû dâ.
ああミッキー牛乳だー。 ああミッキー牛乳だ。
Oh, it's Mickey Milk ! Oh, it's Mickey Milk !



Sah, Mik-kî gyû nyû da. Sah, Mik-kî gyû nyû da. Sah, Mik-kî gyû nyû da.
さあミッキー牛乳だ。 さあミッキー牛乳だ。 さあミッキー牛乳だ。
Here, it's Mickey Milk ! Here, it's Mickey Milk ! Here, it's Mickey Milk !