

A Froebelian approach

Singing with young children

by Paula Lester



Contents



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Froebelian principles

Friedrich Froebel (1782–1852) was the inventor of kindergarten and a pioneer of early childhood education and care. Froebel's work and writing changed the way we think about and value early childhood.

Froebel's ideas were considered revolutionary in the 1850s. The principles of his work continue to challenge and be relevant to modern mainstream early years educational practice.

Unity and connectedness

Everything in the universe is connected. The more one is aware of this unity, the deeper the understanding of oneself, others, nature and the wider world. Children are whole beings whose thoughts, feelings and actions are interrelated. Young children learn in a holistic way and learning should never be compartmentalised for everything links.

Autonomous learners

Each child is unique and what children can do rather than what they cannot, is the starting point for a child's learning. Children learn best by doing things for themselves and from becoming more aware of their own learning. Froebelian educators respect children for who they are and value them for their efforts. Helping children to reflect is a key feature of a Froebelian education.

The value of childhood in its own right

Childhood is not merely a preparation for the next stage in learning. Learning begins at birth and continues throughout life.

Relationships matter

The relationships of every child with themselves, their parents, carers, family and wider community are valued. Relationships are of central importance in a child's life.

Creativity and the power of symbols

Creativity is about children representing their own ideas in their own way, supported by a nurturing environment and people. As children begin to use and make symbols they express their inner thoughts and ideas and make meaning. Over time, literal reflections of everyday life, community and culture become more abstract and nuanced.

The central importance of play

Play is part of being human and helps children to relate their inner worlds of feelings, ideas and lived experiences taking them to new levels of thinking, feeling, imagining and creating and is a resource for the future. Children have ownership of their play. Froebelian education values the contribution of adults offering 'freedom with guidance' to enrich play as a learning context.

Engaging with nature

Experience and understanding of nature and our place in it, is an essential aspect of Froebelian practice. Through real life experiences, children learn about the interrelationship of all living things. This helps them to think about the bigger questions of the environment, sustainability and climate change.

Knowledgeable and nurturing educators

Early childhood educators who engage in their own learning and believe in principled and reflective practice are a key aspect of a Froebelian approach. Froebelian educators facilitate and guide, rather than instruct. They provide rich real life experiences and observe children carefully, supporting and extending their interests through 'freedom with guidance'.

Find out more about a Froebelian approach to early childhood education at froebel.org.uk

Introduction

Friedrich Froebel (1782–1852) published a collection of songs, *Mutter- und Kose-lieder (Mother Songs Games and Stories)* in 1844.

He described this as his most important work, reflecting his belief in the mother as a child's first educator, an idea not commonly considered in his time.

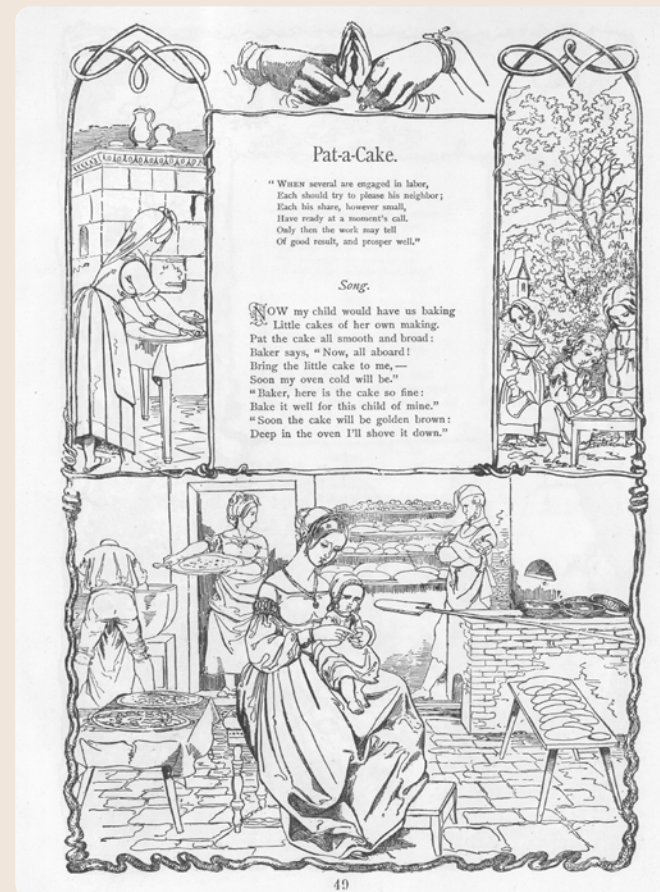
The sub-title, 'A Family Book', shows Froebel's intention for the book to be used by all members of the child's family. Theory and research carried out since Froebel wrote his *Mother Songs* have shown us how important it is to sing with young children and that educators have a role in supporting families singing with their young children today.

The book had over 50 songs with lyrics, detailed illustrations depicting everyday life, symbolic explanations and drawings of finger and hand movements, all working together to support parents. Froebel's approach in promoting learning through these songs, finger plays and games was essential to his Kindergarten pedagogy.

This pamphlet suggests how children today can be supported in their learning and development in the home and in early years settings, with the use of songs and rhymes. It also explores connections between Froebel's *Mother Songs* and current practice.

"I have here laid down... the fundamental ideas of my educational principles. Whoever has grasped the pivot ideas of this book understands what I am aiming at."

Froebel cited in Bowen 1893, p.64



Link-always-link

“It is not a question of separate parts being identified and then learning how they come together to make the whole. It is the reverse. The whole enables the possibility to see, understand and use the parts, their function and purpose.”

Bruce 2021, p.33

Many of the *Mother Songs* helped children make connections with their family, nature and wider community reflecting the Froebelian principle of Unity and connectedness. Educators today can help children make connections between songs and their real experiences by making the song relevant and meaningful to the child. Singing about nature, the wind blowing, for example, will help children notice and make sense of the wind's presence.

Practice example

When children were fascinated by hatching caterpillars and releasing butterflies, educators supported them by introducing a butterfly lifecycle song using familiar vocabulary. Adding it to the children's core songs and rhymes helped them share the experience with their families and recall the stages.



Fig. 2: Revisiting the lifecycle of a butterfly through song

“Froebel argued that making connections is fundamental to learning as children link different domains of experience and make sense of the new in relation to what is already known.”

Tovey 2017, p.38

Practice example

Reflecting on children’s understanding of song content and whether it is meaningful and relevant to them is so important. For example, lots of children enjoy singing ‘Wind the Bobbin Up’ but will benefit further if they know what a bobbin is and have seen one in action, either in the nursery, through a parent or staff member or visiting a museum. Using technology is not as meaningful as a real-life experience but does give children partial knowledge. Having empty bobbins in the setting and winding these with yarn will give true meaning to the actions and words in the song enabling them to make connections.



Figs. 3a-b: Children having real-life experiences with bobbins

In a Froebelian tradition, the songs and rhymes we share with very young children should be educational and rooted in what they know and are experiencing – the familiar, everyday world of their lives (Baker, 2012).

Froebel valued opposites, encouraging children to make comparisons between similarities and differences. For example, comparing contrasts in the music – loud/quiet, fast/slow, and in the words of the song – up/down, high/low and happy/sad. Starting with the familiar, children can build on this when coming across something unknown.



“The students [educators] have to be specially trained in children’s songs, little songs to elevate the heart and open the mind.”

Froebel 1887, p.253

Think about the content of songs and the benefits they can bring. Promote the joy of singing for educators and children.

Froebel’s principle of freedom with guidance helps to bring balance and benefits holistic learning in an enjoyable way, inspiring children to build a love of language and have fun with making up movements.

Children can choose their own songs, educators can choose others. They should be meaningful for children’s development. Look out for songs they can sing and move to competently.



Fig. 4: Exploring loud and quiet, fast and slow

“[Froebel’s *Mother Songs*] bring freedom with guidance in the way active movement is encouraged, but not in a chaotic way.”

Bruce 2021, p.78



Fig. 5: Spontaneous movement to music

“The freer and more spontaneous the arrangement, the more excellent is the effect of the game.”

Froebel 1887, p.85



Fig. 6: "This is the way we wash our hands, wash our hands, wash our hands, this is the way we wash our hands on a warm and sunny morning..."

Singing can also support daily routines, signalling transitions such as sleep time, tidy-up time, putting on outdoor clothes or lunch time. Hearing a familiar song will support children to know what comes next. Some educators find it effective singing words such as 'it's time to wash your hands now' following the natural pitch and rhythm of many children's songs.

One educator shared, 'We sing about anything and everything. Even when I'm at home I find myself singing to my husband letting him know it's time for tea!'

"A singing voice attracts children's attention far more easily than a normal voice."

Tovey 2017, p.106

Relationships and communication

Newborn babies show us their wish to communicate through their interactions, such as mirroring sounds and movements of those close to them. Engagement with these sensory, early methods of communication supports them to understand the relationship between themselves and others.

Today, children are exposed to songs and rhymes through technology. While technology means we can use recorded songs and music to soothe babies, a Froebelian approach encourages live interaction. The positive benefits it brings can't be replicated with technology. These include facial expressions, eye contact, mouth movements, the sound of the human voice and attunement.

Also, real-time variations can be made in the pitch, pace, words, and touch creating rich, dynamic experiences.

Malloch and Trevarthen (2009) describe this desire for humans to communicate with each other from birth as Communicative Musicality; the innate, rhythmic and melodic way humans co-ordinate voices, movements and emotions to connect and communicate.



Fig. 7: Focused on Dad's face



Fig. 8: Two-way communication

“Newborn babies imitate simple expressions of face, hands or voice, and expect to get a response from the person they are attending to.”

Bruce and Spratt 2011, p.56

Educators continue to nurture children's relationships, hopefully – though we should acknowledge not always – building on what starts at home. Singing can support bonding and helps babies to feel secure. Repeated songs provide familiarity and comfort in new or unsettling situations. Sharing the singing children have been involved in at home with educators will strengthen those family links with the setting.

Older children too are reassured by familiarity and consistency in the songs sung with and to them, especially at times of transition. Singing during care routines can change the experience for both educator and child, moving from potentially feeling like a functional task to nurturing intimate times when bonds between adults and children are developed and sustained. One-to-one singing time supports deep connection. Lively songs spark joy and laughter and singing calming, familiar songs and rhymes helps children regulate their emotions. Adding meaningful words connects the song to the real-life experiences of the child.

“In Froebel’s view of the child, the awakening of the personality is an important aim. The child does not simply learn to absorb facts but rather to discover or seek a context in which they can then form their own opinion.”

Konrad 2024, p.63



Fig. 9: Singing during care routines

“Nothing gets under the parent’s skin more quickly and more permanently than the illumination of his or her own child’s behaviour. The effect of participation can be profound.”

Athey 1990, p.66, cited in Bruce 2021 p.128

Practice example

One nursery found children taking real pride and ownership in their key group welcome song. This was demonstrated when the Headteacher was covering a group. Thinking she had learnt the song in preparation, she began singing but was corrected by a child who took the lead and said she was singing it wrong, it was not like when her key person sang it!

One nursery school welcomes children by sitting in a circle singing 'Higgledy Piggeldy Bumblebee, won't you sing your name to me'.

Each child responds in turn helping build a sense of self and belonging, forming and embedding attachments which links to the Froebelian principle that Relationships matter.

At another nursery, regular rhyme sessions with families and the wider community helped build positive relationships with educators reflecting on the positivity experienced by all and how it brought the community closer in many ways.

Singing supports language development, through repetition, rhyme and pattern. It also offers a safe way to explore language, particularly for children learning two or more languages. Singing gives children space to practise without pressure.

"Vowel sounds are given extended time value in singing. The consonants stop and start sound, giving sound structure (and meaning) to the words."

Goddard Blythe 2004, p.81

"Teachers who thoughtfully develop their 'inner libraries' of lullabies and songs - nurturing precursors to stories - can offer babies and young children rich and nourishing learning encounters."

Bloch 2024, p.428



Fig. 10: Singing and dancing with friends

In their summary of the Froebel Trust's Baby Room project (2013-15), Powell and Gooch (2015) found that:

- Singing promotes intimacy and connectedness.
- Singing has educational benefits.
- Singing connects families, babies and educators.
- Singing supports educator well-being.

Spontaneous singing shows children are intrinsically motivated. Familiarity with singing, alone or with others, encourages the Froebelian principle of Autonomous learners. Having props, such as singing spoons, helps them remember nursery rhymes they may have sung previously.

Educators have different repertoires and levels of confidence. All should feel supported to sing with children and make singing part of daily life, both planned and spontaneous. Some educators describe scenes such as 'The Pied Piper of Hamlyn' with children and educators following a lead singer round the room all singing together!

"After creating a set of spoons or stones decorated with different song illustrations, practitioners observed a significant increase in children singing spontaneously both indoors and outdoors during play and in real first-hand experiences."

Green 2024, p.270



Fig. 11: Close bonds through song



Fig. 12: Singing Spoons

The child and their community

Froebel's *Mother Songs* often referenced community roles, like farmers or tradespeople, to foster respect and support connections. Today, educators can support similar connections by linking songs to children's real experiences.

Froebel's songs were complex. He intended for them to support children to build a moral framework, a set of principles or values that would guide their sense of right and wrong, through carefully chosen words, pictures, ideas, symbols and music.

Practice example

While developing a wildflower meadow, educators and children shared new vocabulary as they *stirred* seeds into sand to *scatter* over *scarified* ground. During this, educators began singing 'We Sow the Seeds and Scatter,' adapting the lyrics to fit the experience. Other adults joined in with 'Sowing the Seeds of Love' as they heard the group singing, drawing from their own real-life knowledge. Involving the wider community added a sense of unity. These moments show how adults' real-life experiences enriched their practice and expanded children's experiences.

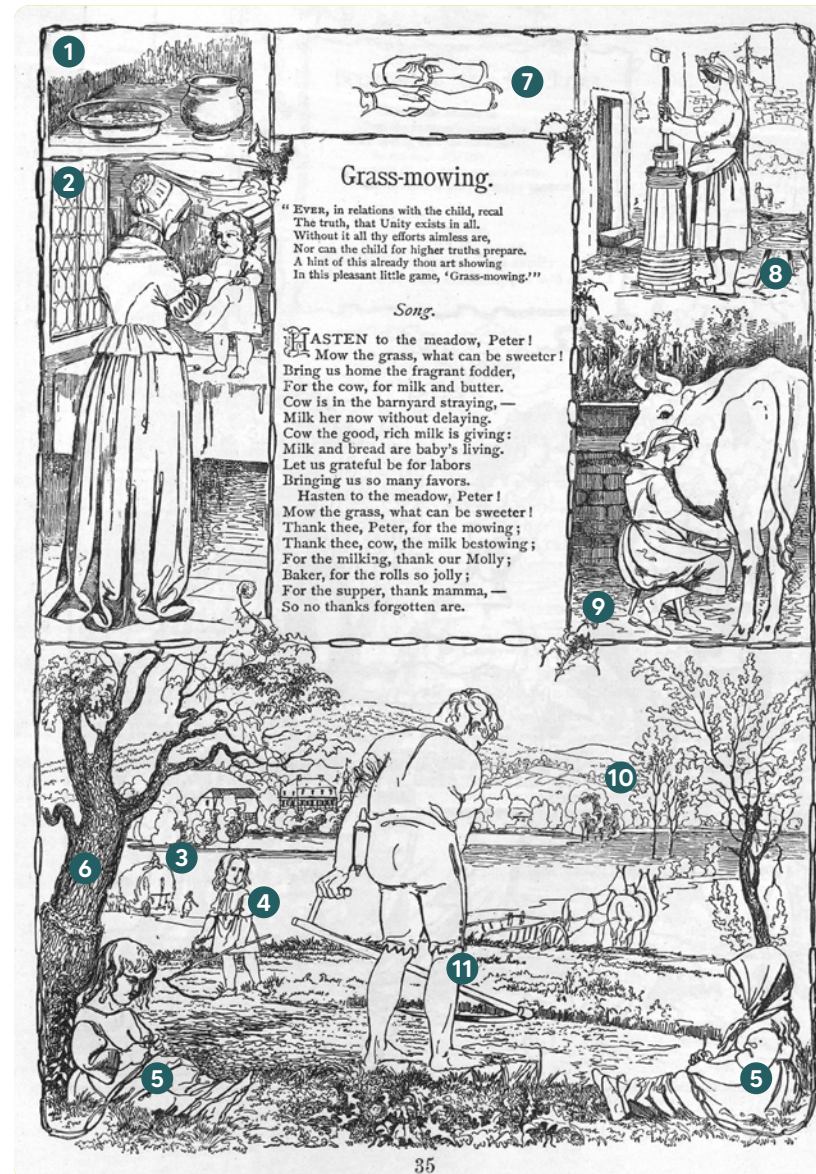


Fig. 13: Singing and sowing the meadow

In the introduction to 'Grass-mowing', Froebel explains children learn best through direct, real-life experiences. This reflects Froebel's holistic view of development by linking thought, action and community, an example connecting to his principle of Unity and connectedness. They were also intended to support a child's physical development.

The development of the hand and arm, (discussed later in this pamphlet in 'Progression through song: Froebel's whole to parts') are considered in the action diagrams at the top of each illustration. They are also connected to whole-body movement, with the same pushing and pulling action being shown in all images.

- 1 Making connections, a milk jug and bowl.
- 2 The mother is guiding the child with the horizontal, symbolic actions as shown at the top of the illustration.
- 3 Showing the whole process, the hay cart is pictured along with the horses to pull it.
- 4 This child is imitating Peter's mowing actions showing the importance of role modelling from an adult.
- 5 The children in the corners are deep in thought representing the chain of life with the dandelion chains they are making.
- 6 The two trees at the front, being gnarled and stunted, symbolise the impact of potentially harming the growth of children through thoughtlessness or ignorance in supporting them through childhood.



- 7 The guidance given to show the actions of mowing grass to be played between adult and child when singing the song - horizontal pushing and pulling actions.
- 8 Butter being churned from the milk showing vertical pushing and pulling actions with the churning stick.
- 9 Betty, milking the cow, vertical pulling and squeezing with both hands.
- 10 The whole community in the distance reminding us of the connections to those who are not immediately apparent to us.
- 11 Peter mowing the grass, (as it would have been in Froebel's time using a scythe) showing horizontal movements.

Fig. 14: 'Grass-mowing' from Froebel's *Mother Songs*. Image courtesy of the Froebel Archive, University of Roehampton.

We lack modern resources with the same richness and intent as Froebel's *Mother Songs*. Today, we must carefully consider the messages conveyed through the songs, images and actions we share with children.

It is important to share songs and rhymes with families. Not all parents have had experiences of being sung to as children and some may lack confidence or understanding of the value of musical experiences with their own children. Families can be supported by being invited to join children to sing together or by sharing short videos on online learning platforms of what children are singing in nursery and then being given a carefully thought-out booklet of core nursery rhymes. When educators select songs and rhymes, thoughtfully choosing those that connect with children's real-life experiences and stage of development, they create a useful, accessible resource to share with families.

Some nurseries also enhance this support by including Makaton signs in videos of children singing and signing core songs sung at nursery. In some settings, a QR code links families to these recordings, allowing them to see and hear their children singing and signing British Sign Language. This not only empowers families to join in with the singing but also deepens the home-setting connection.

When families are invited to share their own songs and rhymes from home, educators gain valuable insights into children's backgrounds and preferences. This supports a sense of belonging for the child and expands the shared song repertoire within the nursery community. Children see their home lives valued and reflected in the setting.

Repeating a song consistently over an extended period, such as having a 'song of the moment,' amongst many other songs and rhymes, nurtures consistency. This gives children time to practise, embed, consolidate, extend and expand on this song at their own pace.

Practice example

Building work next to the nursery inspired children to sing songs they knew about building, such as 'We're Going to Build a House,' 'Bob the Builder,' and 'Build It Up.' Educators showed interest and joined the children in observing the work. By singing relevant songs, children connected what they saw to their song experiences. Adults valuing the work and people involved showed respect for the community, encouraging the children's connections and inspiration.

Practice example

When educators started a parenting support group, as had been requested by a group of young parents, many said they would join if singing wasn't involved! Respecting this, educators began the sessions without singing to encourage participation, hoping that with trust and confidence, singing could be introduced over time. They were pleasantly surprised when gradually some group members were happy to join their children singing some well-known nursery rhymes and some parents used the children's musical instruments to accompany their children singing as they became more confident.



Fig. 15: Enjoying the repetition of a known song

Representing the child's world: songs and culture

Practice example

A child attending nursery a few times a week was described as quiet and unsettled. After his parents shared that he was a Michael Jackson fan, educators played some of his songs. The child immediately lit up and was described as transformed, becoming confident and chatty. The familiar music helped him feel a sense of belonging and security in what he knew.

Froebelian educators constantly reflect on and respond to the experiences of the children in their care, striving to support each child's sense of belonging and identity by valuing who they are and where they come from.

Holder (2024) emphasises the importance of bridging the gap between children's home lives and their setting by ensuring full exposure to a diverse range of music and songs. He argues that:

"Much of the music aimed at children is often presented as neutral and harmless, when in fact the opposite may be true. One of the general effects of colonialism on music education has been to predominantly use music which makes little reference to specific cultures or peoples and to teach children using music using Western European ideas of melody and harmony. Looking at the world through a postcolonial lens, we can see how Whiteness dominates ideas around not only how music is taught, but who gets to teach it, and who is represented within it."

Holder 2024, p. 117

"Music contains messages, subtle or otherwise, which are to be understood when considering the musical offering of any setting."

Holder 2024, p.120

Holder encourages educators to consider:

- What rhythm and singing/vocal styles do children experience?
- Music is often thought of as 'neutral' however, this may not be the case. There may be a Western European filter to be aware of, for example, the rhyme 'Hot Cross Buns' is linked to Christian tradition and European Easter food customs.
- Are children experiencing a diverse range of languages and songwriters?
- Is the meaning behind lyrics understood and consideration given to what this teaches children?
- Is there much variation in the rhythm the children listen to and is dance encouraged?
- Are there a range of low and high pitches in the singing and do the children have access to diverse instruments or do they hear a limited range?

(adapted from Holder 2024, p.116-130)

A Froebelian approach prioritises inclusivity. Unconscious bias stems from our own real-life experiences but it is how we challenge and counteract these biases that matters. Children benefit when they see themselves and their families reflected in the environment. Singing is a great way to make links to culture and diversity, building a sense of community and belonging. By sharing songs and rhymes from their own cultures, families and educators create learning opportunities for all, building a diverse, representative song repertoire that reflects the broader community.

“Incorporating children’s home culture and family lives into the learning environment can support them to develop a positive view of themselves and provide meaningful learning opportunities for children of different races and cultures to learn about the experiences of others, creating a more inclusive and accurate world view.”

Louis and Betteridge 2024, p.101



Fig. 16: A selection of musical instruments from around the world

Practice example

Educators have found children drawn to them when spontaneously playing a ukulele, guitar or clapping. Sometimes, an adult sitting alongside a 'singing suitcase' with instruments available attracts children's interest and all are soon engaged enthusiastically. Instruments from a variety of traditions can link with children's home experiences and should be chosen with care to reflect the cultural backgrounds of all children in the setting while also introducing new and diverse musical traditions.

"Providing opportunities to further explore and provoke thinking through a reflexive lens promotes an approach which unravels any unconscious bias in relation to culture and diversity."

Green 2024, p.270



Fig. 17: Being inspired together through a 'singing suitcase'

Progression through song: Froebel's whole to parts

"Education for Froebel is the means to help human development by following natural laws in themselves."

Taoka 2024, p.381

Froebel's physical progression in the *Mother Songs* was based on his observations of how children develop naturally. For example, around three months, many babies begin to intentionally open and close their hands. This movement precedes the more refined ability to intentionally move the separate fingers. Froebel structured his songs to reflect children's natural physical progression.

Froebel's songs and rhymes follow a physical progression.

Stage 1:

Lullabies helping to build attachments and, as the baby or child gains strength, rhymes/songs involving gently lifting the baby up and down helping develop spatial awareness and sense of trust.

Stage 2:

Rhymes/songs that use the whole hand in an action, matching the baby or child's developing ability to now use their whole hands intentionally.

Stage 3:

Rhymes/songs that use individual fingers with the introduction of symbolic representation with one thing standing for another.

Stage 4:

Rhymes/songs involving crossing the midline, encouraging hand/arm movement left and right across the body to support co-ordination and brain development by linking the two sides of the brain.

Stage 5:

Rhymes/songs that now use the whole body but remain on the spot so making connections within the body but not yet including moving around.

Stage 6:

Rhymes/songs that use full body movement and later incorporating games, rules and/or storytelling elements.

(Adapted from Dyke 2019, p.6)

As babies develop the ability to isolate their fingers, Froebel's principle of Creativity and the power of symbols becomes visible as children gradually begin to 'symbolically represent'. Fig. 19 shows children using knitted buns and their fingers when singing 'Five Currant Buns in a Baker's Shop' whilst also relating real life to the meaning of the words. A trip to the baker to buy some buns and making their own cakes/buns would further reinforce the meaning of the song being sung and support deeper learning links.

It is important to remain conscious of children's development when starting to use fingers in action songs, beginning slowly using one or two fingers or actions before building up to more. When children are learning to use their hands and fingers as actions in song, it is important for the adult to model movements clearly and deliberately. Children, when pointing to objects in the environment, will be tracking with their eyes near and far developing their hand-eye co-ordination. These are all essential skills for communication and language development.

As children become more able to understand how to make and use symbols, they can use movement and different parts of the body to represent experiences.

Rhymes and songs using the whole body come later in Froebel's progression stages. This follows the natural development of most children. Froebel believed we should "start where the child is" (Tovey 2020, p.6.) The upper body develops first, with babies and toddlers gaining control over sitting, clapping, waving, grabbing and using their fingers well before they can stand or walk. Each child's individual progression should therefore guide the introduction of songs and rhymes involving movement.



Fig. 18: The developing hands are now able to grab



Fig. 19: Five Currant Buns in a Baker's Shop



Fig. 20: Representing flames flickering



Fig. 21: Singing together with props

Songs using the whole body while on the spot, 'Heads, Shoulders, Knees and Toes' for example, encourages children to focus on the space they are in, their intended actions and making links to the words of the song so developing listening skills, spatial and body awareness and co-ordination.

As children become confident using their bodies, group songs in shared space become appropriate. Props such as lycra, a parachute or scarves can be incorporated to link singing with children's physical, emotional and social development. Using props linking to the words adds an interesting perspective for some children.

Thought should be given to some children who may find dancing in a group uncomfortable. We should ensure we are fully inclusive when it comes to how children access singing and music in settings. Consideration of the uniqueness of all children should be remembered leading to an understanding that different brains process rhythm in diverse ways. For some children the volume of some singing and musical instruments may be distressing.

"Sitting on our hands makes it almost impossible to say what we are wanting to say!"

Bruce and Spratt 2011, p.58

"It is a socially just approach that embraces equality and equity for all - starting where each unique child is and respecting childhood in its own right."

Green 2024, p.270



Fig. 22: Moving with the rhythm with scarves

The value of rhyme in singing

The Cambridge UK BabyRhythm project research found that “speech rhythm patterns are the hidden ‘glue’ underpinning the development of a well-functioning language system.” (Goswami 2024, n.p.) Even before babies and young children are able to articulate language, adults singing rhythmically to them will create neural connections supporting their later language. Nursery rhymes not only include this important rhythm but they also often rhyme. They have other literacy features too, such as alliteration, which support children to identify differences and similarities in sounds and build phonological awareness.

“[I]t seems that rhythm and rhyme are important for the literacy-learning brain, as well as for the language-learning brain.”

Goswami 2024, n.p

“Nursery rhymes give children a canon of literature that connects them with the traditions of their culture.”

Bruce and Spratt 2011, p.127

“Nursery rhymes are often perfect metrical poems, and present the rhythm patterns required for the brain to learn language in an optimal format.”

Goswami 2024, n.p



Fig. 23: Sharing rhymes together

Linking memorable words to children's meaningful experiences helps them recognise rhymes while building their vocabulary. Bruce and Spratt (2011) suggest poetry cards, for example showing big/pig, tree/bee, hot/pot so children can see connections between rhymes they know and the written word. They can then begin to match the sounds of the words with the written form, helping them to develop phoneme to grapheme correspondences.

Singing and rhyming should be valued throughout children's environments. Freedom to sing any time, with family, friends, and educators, in groups or alone, indoors and outside, makes singing part of real-life experience. This enables children to make meaningful connections benefitting their holistic development.

“When children learn rhythm they are well on their way to learning ratios, fractions and proportions.”

Ouvry 2004, p.49

Practice example

Rhyming phrases can be reassuring for children and support their confidence-building. When children were hesitant to try something new at nursery they sang, ‘If you don’t give it a go, you’ll never know!’. The children sang this to each other unprompted. Families shared that it was also sung at home by the children at times of new experiences which had positive outcomes at times of potential anxiety.

Practice example

Educators observed children exploring patterns, sequence and sound outdoors while tapping sticks along the fence and climbing frame, creating different rhythms by dragging the stick along or by tapping it.

They were copying each other's rhythms both vocally and with their sticks showing they were recognising similarities and differences. This indicates intuitive understanding of mathematical patterns, as well as benefitting their communication and language.



Fig. 24: Making rhythm outside

Final thoughts

- Having a core set of songs relevant and meaningful to the children will help with consideration of song choices to support children in their development. You can add new ones as they develop.
- Using familiar tunes with new words created by you and the children helps fill a gap if a meaningful song can't be found.
- Reassuring staff that perfect memory or pitch are not necessary will support the encouragement of spontaneous singing.
- Inviting families to sing-along sessions to share their own traditional songs/musical instruments will support everyone to feel represented.
- Sharing a weekly/monthly rhyme including pictures, words and/or recordings with families, signposting them to local events such as library rhyme time, or wider events will support home-setting links (e.g., World Nursery Rhyme Week every November - worldnurseryrhymeweek.com).
- Making song bags and/or rhyme baskets with prompts/props linking to children's experiences, and/or topical themes such as the seasons, will help children choose songs independently.
- A Froebelian approach to songs and rhymes supports all areas of children's development and ensures inclusiveness for all children.



Fig. 25: Exploring a range of musical instruments with an educator

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About the author

Paula Lester

Paula Lester is an independent Early Years Quality Consultant and Trainer. She has been a senior leader in Early Years for over 20 years, including as a Group Manager and a Director of Quality for two nursery groups in the South of England.

Paula is a member of the Froebel Trust Education and Research Committee and is an active Froebel Trust Travelling Tutor (since 2017) currently delivering many courses in England, Scotland and Wales in addition to teaching online.

She has a Master's Degree in Early Years Education from the University of Roehampton.

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Froebel Trust

Clarence Lodge
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Roehampton
London SW15 5JW

w: froebel.org.uk

t: 020 8878 7546

e: office@froebeltrust.org.uk

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