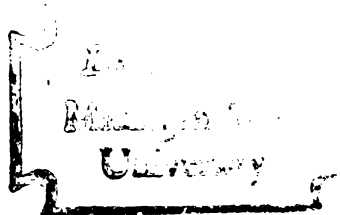




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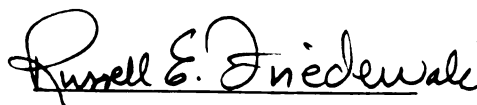


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TO ELEMENTARY STUDENTS THROUGH THE USE OF FOLK SONGS

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A GUIDE TO
THE TEACHING OF THEORETICAL CONCEPTS
TO ELEMENTARY STUDENTS
THROUGH THE USE OF FOLK SONGS

By

Barbara Stephon

A THESIS

Submitted to
Michigan State University
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ABSTRACT

A GUIDE TO

THE TEACHING OF THEORETICAL CONCEPTS

TO ELEMENTARY STUDENTS

THROUGH THE USE OF FOLK SONGS

By

Barbara Stephon

The purpose of this thesis is to set forth various theoretical concepts which can be taught to elementary school children through the use of folk songs. Each concept and its elements are dealt with in individual chapters. Examples, which are taken from the body of folk song literature, are used to illustrate the different components of rhythm, melody, harmony, and form. Several hundred folk songs are listed in Appendix B, including their sources and a brief analysis of the theoretical elements which are illustrated by that particular song.

ACKNOWLEDGEMENTS

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INTRODUCTION

A person who wants to teach music to others must first answer two questions: why teach (music) and what to teach. There are many reasons why one teaches music. Carl E. Seashore states that,

while music is a play on our feelings and appeals primarily to our emotional life, an intellectual mastery of the process, the ability to understand artistic meanings, the ability to construct beautiful art forms, the ability to analyze elements in the power of music, the ability to see the relation between musical art and other forms of art, and the ability to comprehend the unity of all the arts, are basic in our love of music.

Stated more simply, the objective of music teaching--the "why"--is to develop a love for music."²

What to teach can also be derived from Seashore's statement: "the ability to analyze elements." These elements, or concepts, rhythm, melody, harmony, form, and color, are the bases of all musical organization. Each will be dealt with in a succeeding chapter, with well-known folk songs used as supportive, illustrative examples. No attempt has been made to establish a grade level or a behavioral objective guide for teaching these concepts. Rather a hierarchy of learning seems to be more appropriate. Some school districts have no formal music education program; some may provide two hours or more of music instruction per week. The majority lie somewhere between these two extremes. Therefore the expectations of learning must be flexible, but must still progress in a logical manner.

Each of the following chapters will be presented in outline form. Methodology will be kept to a minimum, as it is assumed that the music teacher has had adequate preparation at the university level.

Folk songs are used nearly exclusively. Many are known to the general public, and nearly all should be familiar to most music teachers. These songs are readily available, not only in the most frequently used basic music texts, but also in libraries and in many private collections. (See Appendix B.) Some may be so familiar as to make books unnecessary. Therefore the lack of basic music textbooks need not be a deterrent to a good music program.

"I will sing with the spirit and the understanding also."³ It is the understanding of music which compounds the joy--in singing, playing, composing, performing, listening--in every aspect of musical participation.

CHAPTER ONE

CONCEPTS OF RHYTHM

Within the category of rhythm are a number of concepts which make up a rhythmic organization of each musical piece. Rhythm itself may be defined as patterns of sounds and silence in time which can be of varying duration. It includes beat, meter, tempo, melodic rhythm patterns, and syncopation.

BEAT

The beat is the steady, ongoing pulse which is found in most music. The beat may be strongly felt (as in "Jingle Bells"), or it may be gentle (as in "All Through the Night").

METER

The meter is the grouping of accented and unaccented beats in a systematic manner, symbolized by a meter signature at the beginning of the piece.

Music grouped in two-beat patterns:

Example 1: I'm a Little Teapot

(Note: All examples are located in Appendix A.)

Additional examples:

Bridge of Avignon	Row, Row, Row Your Boat
Camptown Races	Skip To My Lou
Jingle Bells	Ten Little Indians
London Bridge	Yankee Doodle
Over the River and Through the Wood	

Music grouped in three-beat patterns:

Example 2: America

Additional Examples:

Blow the Man Down	Prayer of Thanksgiving
Down In the Valley	Santa Lucia
Home On the Range	Star Spangled Banner
On Top Of Old Smokey	Streets of Laredo
We Wish You a Merry Christmas	

Music grouped in four-beat patterns:

Example 3: Are You Sleeping?

Additional examples:

All Through the Night	Go Tell Aunt Rhody
America the Beautiful	Muffin Man
Auld Lang Syne	Old MacDonald
Baa Baa Black Sheep	Old Folks at Home
Drill Ye Tarriers	Riddle Song

Music grouped in six-beat patterns:

Example 4: Scarborough Fair

Example 5: Mulberry Bush

Two examples are given to illustrate a major problem in teaching $\frac{6}{8}$ meter. The tempo is the primary factor which determines whether pieces in $\frac{6}{8}$ meter will be grouped in six-beat or in two-beat patterns. "Scarborough Fair" may be perceived as having six beats in a measure because it has a slower tempo than "Mulberry Bush," which is felt in two because it is sung more rapidly. "Mulberry Bush" is, however, a good piece to use as a visual example when introducing $\frac{6}{8}$ meter due to the lack of dotted eighth and sixteenth notes, and other more complex rhythmic patterns. Some of the songs listed under two-beat patterns are written in $\frac{6}{8}$ meter, but are perceived as two beats to the measure. The teacher must decide whether to use these songs to illustrate feeling a two-beat pattern or to illustrate seeing a six-beat pattern.

Additional examples:

Dogie Song	Night Herding Song
Friendly Beasts	Pop Goes the Weasel
Greensleeves	Silent Night
Hickory Dickory Dock	Skye Boat Song

Music grouped in nine-beat patterns:

Example 6: Down In the Valley

Music containing changing meter:

Example 7: Shenandoah

Additional examples:

Here We Come A-Wassailing	Waltzing Matilda
Twelve Days of Christmas	

RHYTHMIC PATTERNS--MELODIC RHYTHM

Melodic rhythm is the grouping of sounds and silences (tones and rests) of varying durations into rhythmic patterns. Regardless of the complexity of the patterns, they can always be reduced to groups of two or groups of three. Rhythmic patterns may further be categorized as even or uneven.

Even rhythmic patterns:

Example 8: Twinkle, Twinkle

Additional examples:

Are You Sleeping?	Old MacDonald
Deaf Woman's Courtship	Ten Little Indians
Jolly Old St. Nicholas	Yankee Doodle

Uneven rhythmic patterns:

Example 9: I've Been Working On the Railroad

Example 10: The Farmer In the Dell

Additional examples:

Alouette
 Eency Weency Spider
 London Bridge

Deck the Halls
 Pop Goes the Weasel
 There's a Hole in the Bottom
 of the Sea

It is assumed that the following rhythmic patterns will be taught with note values, and that the note values will be placed within the measures of the given meters.

Rhythmic patterns with examples:



Twinkle, Twinkle



Hot Cross Buns



Go Tell Aunt Rhody



Rain, Rain, Go Away



Little Sally Water



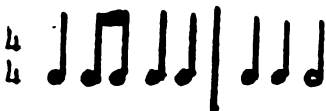
Jingle Bells



Deaf Woman's Courtship



I'm a Little Teapot



Hush Little Baby



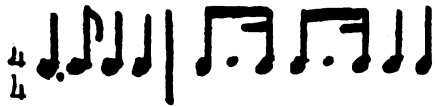
Auld Lang Syne



America



Tumbalalaika



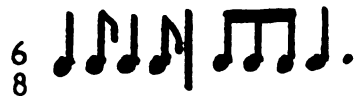
Alouette



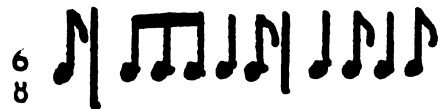
London Bridge



Row, Row, Row Your Boat



Pop Goes the Weasel



When Johnny Comes Marching Home



Over the River and Through the Wood



Silent Night



Down in the Valley

Songs beginning on the downbeat:

Mary Had a Little Lamb	America
------------------------	---------

Songs beginning with a pickup:

Example 11: We Wish You a Merry Christmas

Additional examples:

America the Beautiful	Farmer in the Dell
Bingo	Hole in the Bucket
Cindy	Home on the Range
Clementine	Prayer of Thanksgiving

SYNCOPIATION

Syncopation is a rhythmic pattern which is created by accenting a weak beat, or a weak portion of a beat, instead of a strong beat.

Songs in which syncopation is incorporated:

Dry Bones	Joshua Fought the Battle of Jericho
Get on Board	Hill an' Gully Rider
Havah Nagila	Swing Low, Sweet Chariot

TEMPO

Tempo is the rate of speed at which music moves. Tempo and the musical terms which label the various rates of speed are somewhat subjective. The simplest concept to teach to early elementary children is that of fast as compared to slow. The terms *allegro* and *adagio* can be substituted at a later time. Experienced students in upper elementary grades can usually understand and use five tempos: *presto*, *allegro*, *moderato*, *andante*, and *adagio*. The terms *accelerando*, *ritardando*, *a tempo*, and *fermata*, and how they affect the tempo, should also be included within this concept.

CHAPTER TWO

CONCEPTS OF MELODY

Melody is the organization of a succession of single tones, which vary in pitch and duration, into rhythmic patterns or groups. A simpler but less precise definition might be: melody is the tune of a vocal or instrumental composition. Within the concepts of melody there are a number of elements which should be taught. Among them are melodic movement (up, down, repeated), conjunct (by step) and disjunct (by leap) motion, contour (ascending, descending), range, and tonal organization (use of intervals, scales, and modes). It is assumed that such constructs as staff notation, whole and half steps, intervals, scales, and key signatures will be taught prior to or in conjunction with the presentation of the above elements. This should be done in an hierarchical manner, commensurate with the students' abilities and experiences.

MELODIC MOVEMENT

Melodic movement--notes which go up, down, or are repeated--can be illustrated with nearly any song at any level of difficulty. "Row, Row, Row Your Boat" incorporates all three types of movement (see Example 12).

CONJUNCT AND DISJUNCT MOTION

Conjunct motion (scalewise, by step):

Example 13: The First Noel

Additional examples:

America	Go Tell Aunt Rhody
Deck the Halls	Hickory Dickory Dock
Dixie	Joy to the World
Kency Weency Spider	Streets of Laredo

Disjunct motion (by skip or leap):

Example 14: Did You Ever See a Lassie?

Additional examples:

Down in the Valley	Rock-a My Soul
Looby Lou	Santa Lucia
Marine's Hymn	Skip to My Lou
Old Texas	Swing Low, Sweet Chariot
Red River Valley	

MELODIC CONTOUR

Ascending contour:

Example 15: Clementine

Additional examples:

Dixie	O Come, All Ye Faithful
Farmer in the Dell	On Top of Old Smokey
First Noel	Riddle Song
Home on the Range	Skye Boat Song

Descending contour:

Example 16: Joy to the World

Additional examples:

Cindy	Silent Night
Deck the Halls	Susie, Little Susie
Shortnin' Bread	

Most folk songs have smooth contours, and combine both ascending and descending lines to various degrees. Melodies which have winding or angular contours find their way into folk literature less frequently because they are more difficult to sing.

RANGE

Range is the distance between the highest and lowest tones within a melody. Just as every melody has a contour or a shape, each has a range. The range may be as narrow as a major third ("Hot Cross Buns"), or as wide as an octave or more ("The Farmer in the Dell"). An excellent collection of folk songs has been edited by Peter Erdei and the Kodaly Musical Training Institute. In his introduction to 150 American Folk Songs to Sing, Read, and Play, Mr. Erdei quotes Zoltan Kodaly from his preface to Collection of Songs for Schools:

How often one can hear small children struggling with melodies of too big a range, too difficult intervals and rhythm. And as a result, the beauty of the song is lost, and only the memory of confusion and the feeling of strain remain with the children. Most songs in this collection are simple enough in every way for small children, and have already been successfully used.⁴

150 American Folk Songs has been divided into two major groups, based upon melodic elements. These two groups--songs in the pentatonic scale and songs in the diatonic scale--have been further classified as to size of range, number of different pitches within identical ranges, and rhythmic complexity within groups of songs with identical range and number of pitches. A table provides this information as well as the meter, the solfa syllables used, and whether there is a game included with a particular song.

TONAL ORGANIZATION

Tonal organization includes the intervals, scales, and modes which make up a melody. An interval is the tonal distance between two notes. In the Kodaly system, the numerical degrees of the scale are replaced by the solfa syllable system. Thus the descending minor third created by the fifth and third degrees of a major scale are

understood and sung as "sol-mi." The tonic chord uses the syllables "do, mi, sol," which are the most common pitches on which folk melodies begin. Nearly all melodies end on "do." It is necessary to have a firm grasp of this concept of the components of a tonic chord before the elements of harmony can be considered. The use of songs which begin on "do," "mi," or "sol" can be helpful in reinforcing these ideas.

Songs beginning on "do:"

America	Mulberry Bush
Are You Sleeping?	Old MacDonald
Au Clair de la Lune	Row, Row, Row Your Boat
Clementine	This Land is Your Land
Michael. Row Your Boat	Yankee Doodle

Songs beginning on "mi:"

Blue Tail Fly	Marching to Praetoria
Hickory Dickory Dock	Nobody Knows the Trouble I've Seen
Hot Cross Buns	Old Folks at Home
Jingle Bells	Sandy Land
Lullaby (Bramms)	Skip to My Lou

Songs beginning on "sol:"

America the Beautiful	Blue Bells of Scotland
Auld Lang Syne	My Bonnie
Bingo	Silent Night
Blow the Man Down	This Old Man
Buffalo Gals	Twelve Days of Christmas

Songs which outline a triad or inversion:

Jingle At the Window	Rock-a My Soul
Looty Loo	Star Spangled Banner
Old Texas	Steal Away
On Top of Old Smokey	When the Saints Go Marching In
Red River Valley	

Songs not beginning on "do," "mi," "sol:"

Jeannie With the Light Brown Hair	Londonderry Air
-----------------------------------	-----------------

Songs not ending on "do:"

First Noel	Lightly Row	Riddle Song
------------	-------------	-------------

Songs which modulate (change tonal centers):

Erie Canal
Hava Nagila

Now Thank We All Our God
Skye Boat Song

Modes are scales which are made up of contrasting arrangements of whole steps and half steps.

Songs in the major mode (the majority of folk songs):

Blue Bells of Scotland London Bridge
First Noel Joy to the World
He's Got the Whole World in His Hands

Songs in the minor mode:

Drill Ye Tarriers Go Down, Moses
Joshua Fought the Battle of Jericho

Songs in both major and minor modes:

Erie Canal Skye Boat Song We Three Kings

Songs in other modes:

Greensleeves O Come, O Come Emmanuel
I Wonder As I Wander Scarborough Fair

Songs using the pentatonic scale (1,2,3,5,6):

Angel Band Jim Along Josie
Canoe Song I Bought Me a Cat
Ezekial Saw the Wheel Who's That Tapping At My Window?

Additional pentatonic songs may be found in Sing It Yourself, a collection of 220 pentatonic American folk songs by Louise Larkins Bradford, and published by Alfred Publishing Company, Inc. These songs are arranged by intervallic range.

CHAPTER THREE

CONCEPTS OF HARMONY AND TEXTURE

Harmony is achieved when two or more tones are sounded simultaneously. Texture is the thinness or thickness of the sound, and is determined by how many tones are sounded at once. Range is not considered here because the range of children's voices is relatively narrow. Within the concepts of harmony and texture, the following elements must be considered: ostinato, chordal accompaniment, harmonic rhythm, consonance and dissonance, and monophonic, homophonic, and polyphonic textures.

OSTINATO

Ostinato is a melodic or rhythmic pattern repeated continuously. It may be achieved vocally or instrumentally.

Example 17: Row, Row, Row Your Boat

The second line (the ostinato) may either be sung or it can be played on various mallet instruments. "Are You Sleeping?" can be performed in the same manner by substituting the words "ding, ding, dong" in the lower part.

CHORDAL ACCOMPANIMENT

Chordal accompaniment can be taught with the autoharp, guitar, piano, and mallet instruments. Basic chords (I, IV, V⁷) can be taught by rote to young children. Theoretical explanations should wait until the student has more experience. The autoharp is probably the

easiest instrument on which to begin chordal accompaniments.

Songs using one chord (I):

Are You Sleeping?	O How Lovely Is the Evening
Kookaburra	Row, Row, Row Your Boat
Make New Friends	Taps

Most songs which can be sung as rounds can be accompanied by a single chord.

Songs using two chords (I, V^7)-major:

Alouette	Hush Little Baby
Are You Sleeping?	Looby Loo
Bow Belinda	Mary Had a Little Lamb
Farmer in the Dell	Mulberry Bush
Hill an' Gully Rider	Oh, Susanna

Songs using two chords (i, V^7)-minor:

Hey, Ho, Nobody Home	Joshua Fought the Battle of Jericho
----------------------	-------------------------------------

Songs with three chords (I, IV, V^7)-major:

America	Old MacDonald
Baa, Baa, Black Sheep	On Top of Old Smokey
Billy Boy	Red River Valley
Comin' Round the Mountain	Silent Night
I'm a Little Teapot	Twinkle, Twinkle

Songs with three chords (i, iv, V^7)-minor:

Go Down, Moses	Poor Wayfaring Stranger
Minka	

The creation of minor chords is not difficult if the student has been exposed to melodies written in a minor mode. The playing and singing in minor of familiar songs originally sung in major provides excellent listening and learning experiences

HARMONIC RHYTHM

The teaching of harmonic rhythm goes hand in hand with that of chordal accompaniment. An effective method of introducing this element is to play a familiar melody, accompanied by a I chord, until the class

discovers the need for a chord change. As their proficiency in identifying this need increases, they may begin to be aware of the frequency of changes of harmony. The identification of chord changes can then be related to changes in melodic structure.

CONSONANCE AND DISSONANCE

The elements of consonance and dissonance can be combined with chord accompaniments and harmonic rhythm. The comparison of an interval of a third or a sixth with that of a second or a seventh provides a contrast of relaxation and tension. Care must be taken, however, to prevent the implication that dissonance is "bad" and consonance is "good." Both consonance and dissonance are necessary for balance within a piece.

TEXTURE

The three types of texture are monophonic, homophonic, and polyphonic. Monophonic songs have only a single unaccompanied melodic line. They vary in difficulty from "Rain, Rain, Go Away," to the complexity of Gregorian chant. "O Come, O Come, Emanuel" is an example of a melody based upon a plainsong chant.

Homophonic texture consists of a single melodic line with a harmonic accompaniment. The majority of folk songs are homophonic.

Polyphonic texture results when two or more melodies are sounded at the same time. The best way to prepare students to sing multi-part harmony is to have them begin to sing polyphonically. Rounds, canons, echo, and partner songs are the easiest forms of polyphony with which to begin.

Barbara Green states in her preface to Rounds About Rounds that,

Rounds lay invaluable groundwork in early music training. A group of young children that has learned a simple song very well and is then divided into two groups to sing the same song in canon, is handling the fundamentals upon which all later musical experiences and techniques will be built: Rhythmic and melodic independence....They begin to live with and hear the intricacies of counterpoint and harmony long before they even need to analyze them on a conscious level."⁵

Examples of songs which can be sung as rounds:

All Things Must Perish	Make New Friends
Are You Sleeping?	Oh, How Lovely is the Evening
Canoe Song	Row, Row, Row Your Boat
Christmas is Coming	Scotland's Burning
Day is Done (Taps)	Shalom Chaverim
Donna Nobis Pacem	Soul Cakes
For Health and Strength	Sweetly Sings the Donkey
Ghost of John	Three Blind Mice
Hey, Ho, Nobody Home	White Coral Bells
Kookaburra	

An echo song is one in which the first part (group) sings a melodic phrase, which is then echoed by the second part (group 2), often while the first part is sustaining the final note of a phrase.

Example 18: Old Texas

Partner songs combine two songs which have the same meter, tempo, and harmony. Partner Songs and More Partner Songs, by Frederick Beckman (Boston: Ginn, 1952, 1958) are excellent sources.

Examples of partner songs:

Ten Little Indians-Skip to My Lou
 When the Saints Go Marching In-Good Night, Ladies
 All Night, All Day-Swing Low, Sweet Chariot
 Frere Jacques-Three Blind Mice-Farmer in the Dell- Row, Row,
 Row Your Boat (in any combination, or all four together)
 My Home's In Montana-Home on the Range
 My Bonnie-Cielito Lindo
 Oh, Susanna-The Year of Jubilo
 Santa Lucia-Juanita
 She'll Be Coming Round the Mountain-The Gospel Train
 Rise Up, Shepherd an' Follow-Go Tell it on the Mountain

CHAPTER FOUR
CONCEPTS OF PATTERN AND FORM

The arrangement of the rhythmic, melodic, and harmonic patterns into groups, or phrases, which conclude with a cadence, or feeling of rest, constitute the form of a piece. The phrases may be similar or different, thus creating feelings of unity and variety. The identification of rhythmic, melodic, and harmonic patterns has been covered in previous chapters. It remains for the teacher to combine those three patterns to demonstrate the concept of form through phrase structure. The term "cadence" should be used to identify the ends of phrases.

Songs which contain similar phrases:

Are You Sleeping?	Jingle Bells
Bear Went Over the Mountain	Jolly Old St. Nicholas
Deaf Woman's Courtship	Mulberry Bush
Eency Weency Spider	Old MacDonald
Hush Little Baby	Ten Little Indians

Songs which contain question (antecedent) and answer (consequent) phrases:

Example 19: Swing Low, Sweet Chariot

Additional songs with question and answer phrases:

Clementine	Muffin Man
Down in the Valley	Old Texas
Hush Little Baby	On Top of Old Smokey
Michael, Row Your Boat	Susie, Little Susie

The phrases of songs containing more than two phrases can often be grouped into two parts or sections. Most melodies which have only two phrases have a single musical idea. Therefore they have only one

"section.: Songs which have two distinctly different musical ideas have two sections, which can be labeled "A" and "B."

Songs with two sections (A and B):

Blue Tail Fly	Down By the Riverside
Cielito Lindo	Jingle Bells
Cindy	Marching to Praetoria

Many binary songs (with two sections) are in the form of verse and chorus, or melody and refrain.

Songs with several verses or stanzas (strophic):

Blowin' in the Wind	Hush Little Baby
Deck the Halls	Oh, Susanna
Friendly Beasts	Prayer of Thanksgiving
Hole in the Bucket	This Old Man

Songs frequently contain patterns in which identical melodic and rhythmic patterns are repeated at different pitch levels. These repetitions are known as sequences.

Example 20: London Bridge

Additional songs containing sequences:

America	Riddle Song
Do, Re, Mi	Skip to My Lou
Eency Weency Spider	Sweetly Sings the Donkey
Kookaburra	Vive L'Amour

Songs containing dissimilar phrases:

Example 12: Row, Row, Row Your Boat

Additional songs containing dissimilar phrases:

Brother, Come and Dance With Me	
Donna Nobis Pacem	Prayer of Thanksgiving
Friendly Beasts	Shenandoah
Joy to the World	This Old Man

Songs which have two sections that are contrasting (A,B), followed by a repetition of the first section (A) are said to be ternary (ABA or three-part form) Many are written with "D.C. al fine" at the end of

the second section (meaning go back to the beginning and sing or play until the word "fine" appears--usually at the end of the first section).

Songs in three-part form:

All Through the Night	Marine's Hymn
Blue-Bells of Scotland	More We Get Together, The
Camptown Races	Old Folks at Home
Deck the Halls	Old MacDonald
Home on the Range	Susie, Little Susie

Rondo and variation forms do not usually appear within the folk song idiom.

A cumulative form in which a phrase is added with each succeeding verse is sometimes found. Examples of these songs are:

Alouette	There's a Hole in the Bottom of
Old MacDonald	Sea
	Twelve Days of Christmas

Through both visual and listening experiences, students can see and hear the phrase structure of a song. The identification of such structure is a skill which is especially useful later on when the student encounters more complex music in choir, band, and orchestra. The ability to break down a much longer work into smaller units, such as phrases, greatly facilitates the learning process.

CHAPTER FIVE

CONCEPTS OF COLOR, EXPRESSION, AND TIMBRE

The concepts of color, expression, and timbre are much more subjective than those of rhythm, melody, harmony, and form. For example, in the treble clef, "B" is always found on the middle line. It is difficult, however, to determine how loud an "f" should be sung, or how slow a ritard should become. This does not mean that such concepts should be avoided, but rather that they should be approached with care.

The loudness or softness of a tone or phrase is known as intensity or dynamics. Early elementary children can easily distinguish between loud and soft, and can be made aware of the appropriate usage of each. ("Silent Night-" soft, as opposed to "Deck the Halls-" loud.) At the upper elementary level, awareness should be increased to include pianissimo, fortissimo, mezzo piano, and mezzo forte. Terminology and musical signs should be incorporated whenever possible.

Variations in tempo enhance a musical performance. A fermata extends a note longer than its normally written value. It is often used at the end of a piece and is sometimes preceded by a ritard and followed by a return to the original tempo.

Examples: "land of the free" - "Star spangled Banner"
"away down south" - "Dixie"
"I wonder as I wander" - "I Wonder as I Wander,"
last phrase

Chromaticism (color) is not frequently found in folk song

literature. The term itself usually implies a degree of difficulty which is often beyond the ability of the untrained musician. In the song "Dry Bones," the phrases are chromatically raised a half step. This parallels the connection of the bones from the foot bone to the head bone. As the phrases rise in pitch, so also does the dynamic level. The reverse takes place in the second half of the song. The phrases descend in pitch as well as in dynamic level.

Most chromaticism in folk songs occurs in the accompaniment, usually at a point of modulation or with the use of a secondary dominant. Occasionally a note in the melody will be chromatically altered (see Example 21 - "Jolly Old Saint Nicholas").

The mood or purpose of a piece, as expressed by the text, needs to be conveyed by the performers. It is best to use examples for contrast, such as Brahms' "Lullaby," "Battle Hymn of the Republic," "Simple Gifts," and "There Was an Old Lady."

Timbre can be approached by having different children sing a phrase and having others guess who is singing. Adult voices can also be demonstrated to show the differences between high and low men's and women's voices. In upper elementary grades the terms soprano, alto, tenor, and bass should be used. A similar contrasting technique can be used for introducing various instruments. The younger the students, the more obvious the contrasted comparisons should be (trumpets and strings, or flute and drums). Following is a list of instrumental compositions which contain illustrations of various instruments within an orchestra.

Strings

Violin - Saint-Saens: "Danse Macabre"

Saint-Saens: "Carnival of the Animals" - "Hens and Cocks"
 Grofe: "Grand Canyon Suite" - "On the Trail"

Viola- Dukas: "Sorcerer's Apprentice"
 Saint-Saens: "Danse Macabre"

Cello - Saint-Saens: "Carnival of the Animals"
 Rossini: "William Tell Overture"- "Dawn"
 Respighi: "Pines of Rome" - "Catacombs"

Bass - Tchaikovsky: "Nutcracker Suite"- "Chinese Dance"

Harp - Tchaikovski: "Nutcracker Suite" - "Waltz of the Flowers"
 Offenbach: "Tales of Hoffman"

Winds

Piccolo - Sousa: "Stars and Stripes Forever"
 Prokofieff: "Peter and the Wolf"
 Tchaikovsky: "Nutcracker Suite" - "Chinese Dance"

Flute - Prokofieff: "Peter and the Wolf"
 Hayden: "Surprise Symphony," Nu. 94
 Tchaikovsky: "Nutcracker Suite" - "March"

Clarinet -Prokofieff: "Peter and the Wolf"
 Saint-Saens: "Carnival of the Animals" - "Hens and Cocks"
 Gershwin: "Rhapsody in Blue"

Oboe - Tchaikovsky: "Nutcracker Suite" - "Arabian Dance"
 Menotti: "Amahl and the Night Visitors" - "Shepherds'Dance"
 Prokofieff: "Peter and the Wolf"

Bassoon - Dukas: "Sorcerer's Apprentice"
 Prokofieff: "Peter and the Wolf"
 Shostakovitch: "Age of Gold" - "Polka"

English horn - Dvorak: "New World Symphony" - Largo
 Sibelius: "Swan of Tuonela"
 Rossini: "William Tell Overture" - "Dawn"

Bass clarinet - Grofe: "Grand Canyon Suite" - "On the Trail"

Contrabassoon - Dukas: "Sorcerer's Apprentice"

Saxophone - Mussorgsky-Ravel: "Pictures at an Exhibition" - "The Old
 Castle"
 Gershwin: "An American in Paris"

Brass

Trumpet - Rossini: "William Tell Overture" - Finale

Sousa: "Semper Fideles"
 Elgar: "Pomp and Circumstance"

French horn - Beethoven: "Symphony No. 5"
 Tchaikovsky: "Nutcracker Suite" - "Waltz of the Flowers"
 Mendelssohn: "Midsummer Night's Dream"

Trombone - Wagner: "Prelude to Act III of Lohengrin"
 Mozart: "Requiem" - "Tuba Mirum"
 Rimsky-Korsakoff: "Russian Easter Overture"

Tuba - Sibelius: "Finlandia"
 Mussorgsky-Ravel: "Pictures at an Exhibition" - "Byblo"
 Kleinsinger: "Tubby, the Tuba"

Percussion and Other Instruments

Timpani - Rossini: "William Tell Overture" - "Storm"
 Dvorak: "New World Symphony" - Molto vivace

Snare Drums - Sousa: "Semper Fideles"
 Ravel: "Bolero"

Piano - Saint-Saens: "Carnival of the Animals"
 Copland: "Rodeo" - "Hoedown"

Organ - Saint-Saens: "Symphony No. 3"
 Albinoni: "Adagio for Organ and Strings"
 Strauss: "Thus Spake Zarathustra"

Celeste - Tchaikovsky: "Nutcracker Suite" - "Dance of the Sugar Plum Fairies"
 Saint-Saens: "Carnival of the Animals" - "Aquarium"

Cymbals - Sousa: "Semper Fideles"

Tambourine - Tchaikovsky: "Nutcracker Suite" - "Arabian Dance"

Xylophone - Saint-Saens: "Carnival of the Animals" - "Fossils"
 Shostakovitch: "Age of Gold" - "Polka"

In addition to the above selections, much of the concerto literature would provide good examples. Most of the previously listed recordings are easily obtained from the libraries, record stores, or private collections.

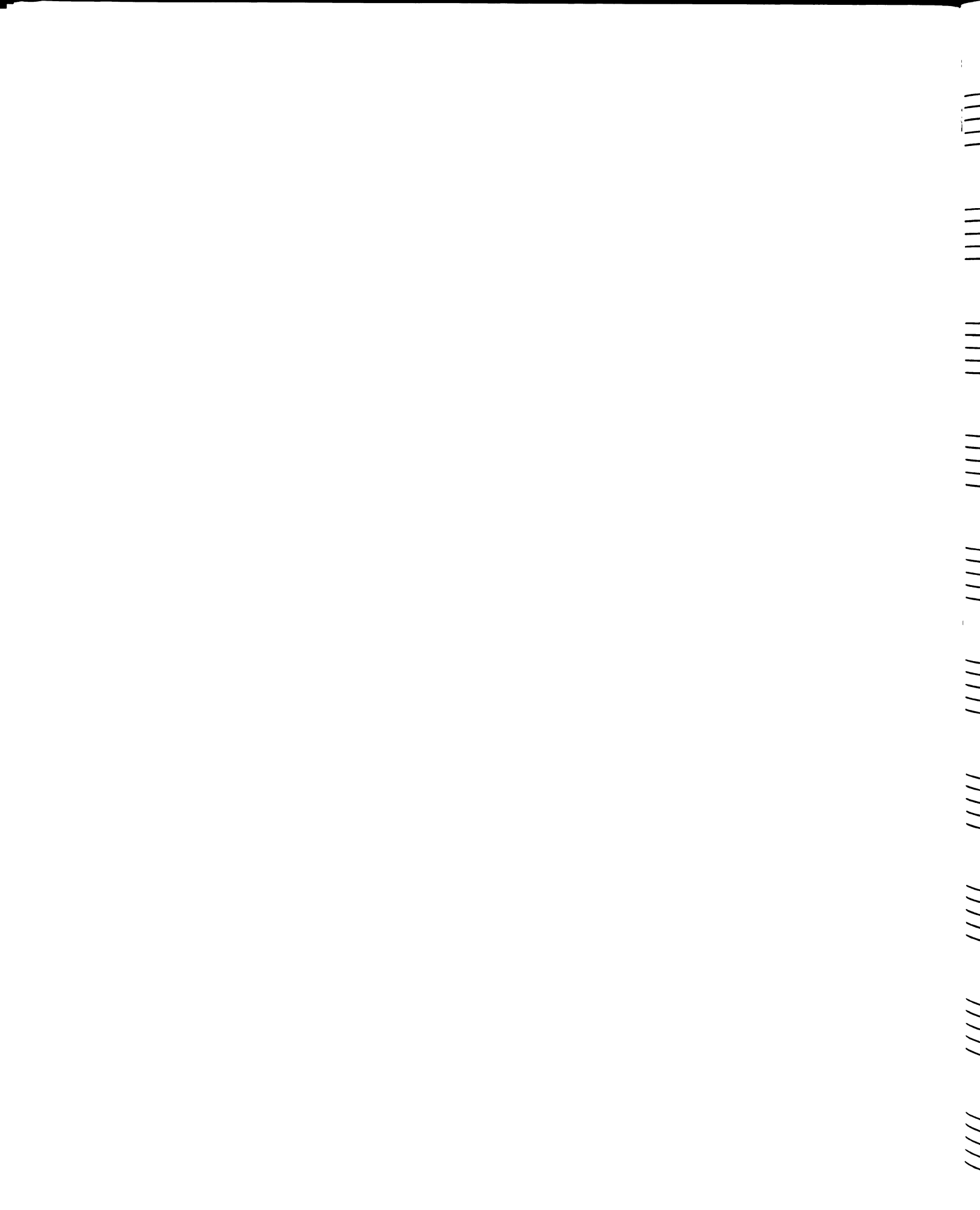
CONCLUSION

At first glance, it might seem somewhat difficult to believe that theory could be taught within a time span of perhaps only a half hour a week in a large music class. If that time is multiplied by the number of sessions per year, and again multiplied by six or seven years of exposure at the elementary level, it becomes a substantial block of time. If, whenever a song is introduced, a single element of one of the previous concepts could be illustrated and reinforced, then a student entering middle school or junior high school would be well-prepared for choir, band, or orchestra. It should not be necessary at that stage for ensemble instructors to have to teach basic note names and time values or dynamic markings. The learning of musical concepts is similar to learning mathematics or how to read: it is a cumulative acquisition of knowledge.

Often, the problem is not so much a lack of time to teach theory, but rather a lack of knowing how and where to begin. It is hoped that this outline will be of some assistance in that regard.

APPENDICES

APPENDIX A



Appendix A

Example 1: I'm A Little Teapot

Example 2: America

Example 3: Are You Sleeping?

Example 4: Scarborough Fair

Example 5: Mulberry Bush

Example 6: Down In the Valley

Example 7: Shenandoah

Example 8: Twinkle, Twinkle Little Star

Example 9: I've Been Working on the Railroad

Example 10: Farmer In the Dell

Example 11: We Wish You a Merry Christmas

pickup

Example 12: Row, Row, Row Your Boat

repeated

up

Down

dissimilar phrases

Example 13: The First Noel

conjunct, ascending scale

Example 14: Did You Ever See a Lassie?

disjunct

disjunct

Example 15: Clementine

ascending contour

Example 16: Joy to the World

descending contour

Example 17: Row, Row, Row Your Boat

Row, Row, Row

Row, Row, Row

ostinato

Example 18: Old Texas

Echo song:

Example 19: Swing low, Sweet Chariot

antecedent phrase

consequent phrase

Example 20: London Bridge

Sequences

Example 21: Jolly old Saint Nicholas

chromatic alteration

APPENDIX B

APPENDIX B

FOLK SONGS, THEIR SOURCES, AND APPLICABLE THEORETICAL CONCEPTS

The following list contains sources for the songs used in this thesis. Volume numbers are indicated where appropriate.

1. Discovering Music Together, Volumes 1,2,3,4,5,6,8.
2. Exploring Music, 1,2,3,4,5,6.
3. Making Music Your Own, 1,2,3,4,5,6.
4. Music, 1,2,3,4,5,6.
5. New Dimensions In Music, K,1,2,3,4,5,6.
6. Songs In Action

7. 150 American Folk Songs to Sing, Read, and Play
8. The Book of Rounds
9. Best Loved Songs and Hymns
10. The Fireside Book of Children's Songs
11. Fireside Book of Favorite American Songs
12. Fireside Book of Folk Songs
13. Rounds About Rounds
14. Sing It Yourself
15. A Treasury of American Song

16. Burl Ives Song Book
17. A Concise Introduction to Teaching Elementary School Music
18. Fundamental Classroom Music Skills
19. The Kodaly Method
20. Musical Growth In the Elementary School
21. Music Skills For the Classroom Teacher
22. Note
23. Partner Songs and More Partner Songs

Ach du Lieber Augustine - 3-6.

Rhythm: 3 beat pattern, downbeat

Melody: begins on sol, wide range, major

Harmony: homophonic, I and V⁷ chords

Form: ABA

A-Hunting We Will Go - 5-1, 6, 32.

Rhythm: 2 beat, pick-up

Melody: begins on mi, major, repeated notes

Harmony: homophonic, I, IV, V⁷ chords

Ain't Gonna Grieve My Lord No More - 4-3, 5-5, 6.

Rhythm: 2 beat, pick-up, cut time

Melody: begins on do, major

Harmony: homophonic, I, IV, V⁷ chords

Form: AB, echo song

All Night, All Day- 2-3;3-1,2,3; 4-1; 5-1,2,3; 7;22.

Rhythm: 2 beat, downbeat, some syncopation

Melody: begins on sol,major, outlines triads

Harmony: I, IV, V⁷ chords

Form: ABA, using D.C.

All the Pretty Little Horses - 2-2;4-3;6; 10; 29.

Rhythm: 4 beat, downbeat

Melody: minor and major modes, begins on la, descending line

Harmony: 5 chords - i, v, III, IV, VI

Form: AABA, similar phrases

All Through the Night - 1-4,6;3-6; 4-5; 5-1,5,6; 9;11; 19; 32.

Rhythm: 4 beat pattern, downbeat, uneven rhythm

Melody: begins on do, conjunct movement

Harmony: I, V⁷ chords

Form: AABA

Aloha Oe - 1-4,6; 3-6;5-5; 9; 21.

Rhythm: 4 beat, pick-up

Melody: begins on sol, major, outlines triad, chromatic inflection

Harmony: I, IV, V⁷ chords

Form: AB, verse-chorus

Alouette - 2-3; 3-6; 5-4; 6; 9; 12; 18; 21.

Rhythm: 4 beat, downbeat, uneven rhythm

Melody: begins on do, major, octave intervals

Harmony: I, V⁷ chords

Form: cumulative

Alphabet Song - 4-2; 5-K,5; 18.

See Twinkle, Twinkle, Little Star

Amazing Grace - 4-4,6; 9; 18.

Rhythm: 3 beat, pick-up

Melody: begins on sol; outlines triad

Harmony: I, IV, V⁷ chords

Form: strophic

America - 3-1,2,3,4,5,6; 4-1,2,3,4,6; 5-1,2,3,5,K; 6; 9; 18;21.

Rhythm: 3 beat, downbeat

Melody: begins on do; major

Harmony: I, IV, V⁷ chords

Form: similar phrases, sequences

America the Beautiful - 1-2,4,6; 2-2,3; 3-2,3,4,5,6; 4-3,4; 5-1,2,3;
6; 9; 18; 21.

Rhythm: 4 beat, pickup, uneven rhythm

Melody: begins on sol, contains chromatic inflection, major

Form: AB

Angel Band, The - 1-2; 2-2; 3-1; 5-4; 6; 7; 20.

Rhythm: 2 beat; pickup,

Melody: begins on sol, major, pentatonic

Harmony: I, V⁷ chords

Form: similar phrases, AB

Angels We Have Heard On High - 3-6; 4-6; 12.

Rhythm: 4 beat

Melody: begins on mi, major

Harmony: I, IV, V⁷ chords

Form: similar phrases, verse-chorus, AB

Annie Laurie- 4-8; 9; 12; 21.

Rhythm: 4 beat, pickup, uneven

Melody: begins on mi, major, wide range, large intervals

Harmony: I, IV, V⁷ chords

Form: AABA

• Are You Sleeping - 1-2; 2-3; 5-2,3; 3-3; 6; 8; 10; 13; 17; 18; 20; 21.

Rhythm: 4 beat, even

Melody: begins on do, major

Harmony: I, V⁷ chords, partner song, ostinato

Form: similar phrases

A-Tisket, A-Tasket - 7,10,14,15,19.

Rhythm: 2 beat, pickup, even

Melody: sol-mi relationship, narrow range, does not end on do

Harmony: I chord

Form: ABA

Au Clair de la Lune - 3-3; 9;12;18;21.

Rhythm: 4 beat, even

Melody: begins on do, major

Form: AABA

Auld Lang Syne - 9,12,21.

Rhythm: 4 beat, pickup, uneven

Melody: begins on sol, major

Harmony: I, IV, V⁷ chords

Aura Lee - 21, 18.

Rhythm: 4 beat

Melody: begins on sol, major

Form: AB, verse-chorus, similar phrases

Baa Baa Black Sheep - 3-1; 6; 18.

Rhythm: 4 beat, even

Melody: begins on do, major, repeated notes, conjunct

Harmony: I, IV, V⁷ chords

Form: antecedent and consequent phrases, ABA

Battle Hymn of the Republic - 1-6; 3-1,2,5,6;4-1,2;5-K,1,5;9;11;12;15;18.

Rhythm: 4 beat, pickup, uneven

Melody: begins on sol, major

Harmony: I, IV, V⁷ chords

Form: similar phrases, verse-chorus

Bear Went Over the Mountain, The - 6, 21.

Rhythm: 2 beat (compound meter), pickup, fermata

Melody: begins on do, major

Harmony: I, IV, V⁷ chords

Billy Boy - 3-3,6; 16;17;18;

Rhythm: 2 beat, pickup

Melody: begins on mi, major

Harmony: I, IV, V⁷ chords

Bingo - 3-2,3; 5-1; 10;18;21.

Rhythm: 2 beat, pickup

Melody: begins on sol, major, repeated notes

Harmony: I, IV, V⁷ chords

Form: uses sequences

Blow the Man Down - 1-4; 3-5; 9; 12; 15; 16; 21.

Rhythm: 3 beat, pickup

Melody: begins on sol, major

Form: strophic, similar phrases

Blue-Bells of Scotland - 1-4; 12.

Rhythm: 4 beat, pickup, even

Melody: begins on sol, chromatic inflection

Harmony: fast harmonic rhythm

Form: AABA

Blue-Tail Fly - 3-3, 2,12.

Rhythm: 2 beat, pickup, uneven, fermata

Melody: begins on mi, minor-major

Form: AB, verse-chorus

Bobby Shafto - 10, 21.

Rhythm: 4 beat

Melody: begins on mi, major, disjunct, repeated notes, wide range

Harmony: I, IV, V⁷

Bow Belinda - 3-2; 5-K; 6; 17; 18; 21.

Rhythm: 2 beat

Melody: begins on do, major outlines triad

Harmony: I, V⁷ chords

Form: similar phrases

Bridge of Avignon - 1-2; 2-3; 3-2; 17.

Rhythm: 2 beat

Melody: begins on do, major, repeated notes

Harmony: I, V⁷ chords

Form: similar phrases ABA

Brother, Come and Dance with Me - 2-3; 17.

Rhythm: 2 beat

Melody: begins on sol, major, descending line

Harmony: I, IV, V⁷ chords

Form: sequences

Buffalo Gals - 3-6; 9; 20; 21.

Rhythm: 2 beat, even

Melody: begins on sol, major, descending line

Harmony: I, V⁷ chords

Form: AB, similar phrases

Camptown Races - 1-4; 3-6; 4-6; 9; 12; 15.

Rhythm: 2 beat, pickup - syncopation

Melody: begins on sol, major, outlines triad

Harmony: I, IV, V⁷ chords

Form: similar phrases, AB, verse-chorus

Canoe Song - 2-3; 3-5; 5-4; 10; 17; 19; 20; 22.

Rhythm: 4 beat, syncopation

Melody: begins on mi, minor, pentatonic, wide range

Harmony: i chord, round

Form: similar phrases

Chairs to Mend - 3-5; 10; 13.

Rhythm: 4 beat

Melody: begins on sol, major,

Harmony: I chord, round

Form: similar phrases, AAB

Christmas is Coming - 3-2,3,6; 4-5; 8; 13.

Rhythm: 2 beat

Melody: begins on do, major, octave leaps, outlines triad

Harmony: round

Cielito Lindo - 1-4,6;9; 17; 21.

Rhythm: 3 beat, pickup, syncopation (through use of ties)

Melody: begins on do, major

Harmony: I, IV, V⁷ chords

Form: AB, verse-chorus

Cindy - 2-6; 3-4; 15; 19; 21.

Rhythm: 2 beat, pickup

Melody: begins on sol, major

Harmony: I, IV, V⁷ chords

Form: AB, verse-chorus

Clap Your Hands - 2-5; 3-1,5; 4-2,3,6; 5-1,2; 7; 10; 15; 18; 19.

Rhythm: 2 beat;

Melody: begins on do, major, repeated notes

Clementine - 3-4; 4-5; 12; 17; 18; 21.

Rhythm: 3 beat, uneven

Melody: begins on do, major, outlines triad

Harmony: I, V⁷ chords

Form: similar phrases

Cockles and Mussels - 1-6; 2-6; 9; 12; 17.

Rhythm: 3 beat, pickup, uneven

Melody: begins on sol, major, outlines triad

Form: verse-chorus

Colorado Trail - 1-6; 2-5; 5-5; 7.

Rhythm: 4 beat

Melody: begins on mi, major

Harmony: I, IV, V⁷ chords

Form: similar phrases

Come On and Join Into the Game - 10

Rhythm: 3 beat, pickup, even

Melody: begins on sol, major

Harmony: I, IV, V⁷ chords

Form: strophic

Cotton-Eye Joe - 4-2; 7; 10; 19

Rhythm: 2 beat

Melody: begins on mi, major, narrow range

Harmony: I, IV, V⁷ chords

Form: similar phrases

Day Is Done - 8

Rhythm: 4 beat, pickup

Melody: begins on sol, major, outlines triad

Harmony: round

Deaf Woman's Courtship - 2-3; 6; 7; 18.

Rhythm: 2 beat, even

Melody: begins on sol, major, outlines triad, repeated notes

Harmony: I, V⁷ chords

Form: AB, strophic

Deck the Halls - 1-4; 2-3; 3-5,6; 5-4,5; 9; 12.

Rhythm: 4 beat

Melody: begins on sol, major, descending line

Form: AABA, similar phrases, strophic

Deep River - 9,15.

Rhythm: 4 beat

Melody: begins on mi, wide range, octave leaps

Form: ABA, D.C. al fine

Did You Ever See A Lassie - 1-2, 10.

Rhythm: 3 beat, pickup

Melody: begins on do, major, outlines triad

Harmony: I, V⁷ chords

Form: AABA

Dixie - 1-4,6; 3-5; 9; 12; 15; 17.

Rhythm: 2 beat, fermata

Melody: begins on sol, major, outlines triad, wide range

Form: AB, verse- chorus

Do Lord - 5-5; 14

Rhythm: 4 beat, uneven

Melody: begins on sol, major

Harmony: I, V⁷ chords

Form: similar phrases

Dogie Song - 1-4; 2-5; 3-4,5; 9; 12

Rhythm: 2 beat (compound time), pickup, uneven

Melody: begins on do, major

Form: similar phrases, AB, verse-chorus

Donna Nobis Pacem - 5-5; 8; 13; 18; 20; 21.

Rhythm: 3 beat

Melody: begins on do, major, descending line, wide intervals

Harmony: I, IV, V⁷ chords, round

Form: 3 different phrases

Down By the Station - 2-2; 3-3; 5-K.

Rhythm: 2 beat, even

Melody: begins on do, major, repeated notes

Harmony: I, V⁷ chords, ostinato

Form: similar phrases

Down In the Valley - 1-4; 2-5; 3-3; 4-5; 5-2; 7; 9; 12; 16; 17; 18; 20; 21

Rhythm: 3 beat (compound meter)

Melody: begins on sol, major, outlines triad

Harmony: I, V⁷ chords

Form: strophic

Down the River - 1-4; 2-3; 3-5; 5-3; 17.

Rhythm: 2 beat (compound), pickup

Melody: begins on do, major, outlines triad, repeated notes

Harmony: I, IV, V⁷ chords

Form: AB, verse-refrain

Drill Ye Tarriers - 1-4; 3-5; 12; 18.

Rhythm: 4 beat

Melody: begins on la, minor

Form: Verse-chorus, AB

Dry Bones - 6; 14.

Rhythm: 4 beat, pickup, uneven, syncopation

Melody: begins on do, major, repeated notes, chromatic inflections,
modulation

Form: similar phrases

Early One Morning - 18.

Rhythm: 2 beat, even

Melody: begins on do, major, outlines triad, descending line

Harmony: I, IV, V⁷ chords

Form: AB, verse-chorus

Eency-Weency Spider - 5-K, 6,7,10,21.

Rhythm: 2 beat (compound), uneven

Melody: begins on do, major, conjunct

Harmony: I, V⁷ chords

Form: similar phrases

Erie Canal - 2-5; 3-5; 5-K,5; 12; 15; 16; 18; 20.

Rhythm: 2 beat, uneven, syncopation

Melody: begins on mi, minor-major, repeated notes

Harmony: i,iv, V⁷,I,IV,V⁷ chords

Form: AB, (A is aaba, B is ab), verse-chorus

Every Night When the Sun Goes In - 2-6; 3-6; 12; 15.

Rhythm: 2 beat, pickup, borrowed division

Melody: begins on do, major, chromatic inflection

Form: 4 different phrases, verse-chorus

Ezekial Saw the Wheel - 3-4,5; 14.

Rhythm: 2 beat, uneven

Melody: begins on do, major, pentatonic, repeated notes

Harmony: I, V⁷ chords

Form: AB

Farmer In the Dell - 5-K, 6,7,10,20.

Rhythm: 2 beat (compound), pickup

Melody: begins on sol, major, outlines triad, repeated notes

Harmony: I, V⁷ chords

Form: similar phrases

Fiddle Dee Dee - 1-4; 16, 19.

Rhythm: 2 beat (compound)

Melody: begins on mi, major, repeated notes

Harmony: I, IV, V⁷ chords

Form: ABA

First Noel - 3-5,6; 9; 12; 21.

Rhythm: 3 beat, pickup, even

Melody: begins on mi, major, ascending line, conjunct, ends on mi

Form: AAB, verse-chorus

For Health and Strength - 2-3; 3-3,4;5-2,5; 8; 21.

Rhythm: 2 beat, pickup, even

Melody: begins on sol, major, repeated notes , descending line

Harmony: I chord, round

For He's a Jolly Good Fellow - 3-2,4. See The Bear Went Over the

Mountain

Frere Jacques - See Are You Sleeping

Friendly Beasts, The - 1-2; 2-3; 3-1,2; 5-2.

Rhythm: 2 beat, (compound)

Melody: begins on do, major

Harmony: I, IV, V⁷ chords

Form: similar phrases, strophic

Frog Went a-Courtin' - 3-1,2; 7; 10; 15; 16; 19,

Rhythm: 4 beat, pickup, even

Melody: begins on sol, major, pentatonic, repeated notes

Harmony: I, IV, V⁷ chords

Funiculi, Funicula 1-6; 12.

Rhythm: 2 beat (compound), pickup, fermata

Melody: begins on sol, major, repeated notes, chromatic inflection, minor

Form: AB, verse-chorus, similar phrases

German Instrument Song - 3-2,3; 4-3; 18. (The Orchestra Song)

Rhythm: 3 beat, pickup, even

Melody: begins on sol, major

Harmony: I, V⁷ chords, sung in 5 parts

Form: similar phrases

Get On Board, Little Children - 2-3; 3-1; 4-2,3,6; 6; 20.

Rhythm: 2 beat, pickup, uneven, syncopated

Melody: begins on mi, major, repeated notes, pentatonic

Harmony: I, IV, V⁷ chords

Form: ABA, uses D.C. al fine

Go Down, Moses - 12, 15, 19.

Rhythm: 4 beat, pickup, syncopation

Melody: begins on mi, minor

Form: AB, verse-chorus

Good-bye, Old Paint - 1-4; 2-2; 3-2,4;4-5,6; 15; 17; 18; 19.

Rhythm: 3 beat, pickup

Melody: begins on la, major, pentatonic

Harmony: I, IV, V⁷ chords

Form: AABA, strophic

Go Tell Aunt Rhody - 3-1; 5-1; 7; 10; 16; 18; 20.

Rhythm: 2 beat, even

Melody: begins on mi, major, narrow range

Harmony: I, V⁷ chords

Go Tell It On the Mountain - 1-4,6; 2-2,6;3-5; 5-K,5; 17; 19.

Rhythm: 4 beat, fermata

Melody: begins on mi, major

Form: AB, verse-refrain

Greensleeves - 2-6; 3-6; 4-5; 5-4; 6; 9; 12; 16; 17; 18; 20; 21.

Rhythm: 2 beat (compound), pickup, uneven

Melody: begins on la, minor, outlines triad

Form: AB, similar phrases

Happy Birthday - 4-2; 5-1,2; 18; 21.

Rhythm: 3 beat, pickup, even, fermata

Melody: begins on sol, major, outlines triad

Harmony: I, IV, V⁷ chords

Hanukah Song - 1-2,4;2-23; 3-6; 4-4; 5-1; 12; 22.

Rhythm: 2 beat, even

Melody: begins on sol, major, outlines triad

Harmony: I, IV, V⁷ chords

Form: ABAC

Haul Away, Joe - 2-2; 16; 19.

Rhythm: 2 beat, pickup

Melody: begins on mi, Dorian mode, repeated notes

Harmony: i, iv, v

Form: verse-chorus, antecedent-consequent phrases

Hava Nagila - 4-6; 5-4; 6.

Rhythm: 4 beat, borrowed division, accelerando

Melody: begins on mi, minor-major

Harmony: i, iv, V⁷

Form: ABC, similar phrases

Have You Seen the Ghost of John? - 4-1; 10, 13, 20.

Rhythm: 4 beat, even

Melody: begins on la, natural minor

Harmony: i chord, round

Form: 4 different phrases

Here We Come A-Wassailing' - 2-5; 3-2,3,4,6;12.

Rhythm: 2 beat, changing meter

Melody: begins on do, major

Form: AB, verse-chorus

He's Got the Whole World in His Hands - 2-6; 3-6; 4-6; 5-2,6; 18; 20.

Rhythm: 4 beat, syncopation, pickup

Melody: begins on sol, major, outlines triad

Harmony: I, V⁷ chords

Form: similar phrases

Hey, Betty Martin - 1-2; 3-1; 5-1; 19; 20.

Rhythm: 4 beat, even

Melody: begins on mi, major, descending line

Harmony: I, V⁷ chords

Form: similar phrases

Hey Ho Npbody Home - 2-5; 3-6; 4-5; 5-4; 8,13,17,18,19,21,22.

Rhythm: 2 beat,

Melody: begins on la, minor, repeated notes

Harmony: i, v chords, round

Form: 3 different phrases

Hickory Dickory Dock - 3-1; 5-K; 6,20.

Rhythm: 2 beat (compound)

Melody: begins on mi, major

Harmony: I, IV, V⁷ chords

Hill 'n' Gully Rider - 3-5; 4-3; 6.

Rhythm: 4 beat, syncopation

Melody: begins on sol, major, outlines triad

Harmony: I, IV chords

Form: AB, verse, refrain

Holly and the Ivy, The - 1-6; 3-6; 21.

Rhythm: 3 beat, pickup

Melody: begins on do, major, outlines triad, wide range, disjunct

Harmony: I, IV, V⁷ chords

Form: verse-chorus, similar phrases

Home on the Range - 1-6; 2-3; 3-5; 9; 12; 18; 21.

Rhythm: 6 beat (slow compound), pickup

Melody: begins on sol, major, disjunct

Harmony: I, IV, V⁷ chords

Form: verse-chorus, similar phrases

Hot Cross Buns - 4-5; 7, 19, 21.

Rhythm: 2 beats, even

Melody: begins on mi, major, repeated notes, narrow range

Harmony: I, V⁷ chords

Form: similar phrases

Hush, Little Baby - 1-2,4;3-1; 4-2; 5-1; 6; 7; 10; 14; 18; 19.

Rhythm: 4 beat, even

Melody: begins on sol, major, repeated notes

Harmony: I, V⁷ chords

Form: antecedent and consequent phrases

I Bought Me a Cat - 3-1; 7; 10; 17; 19.

Rhythm: 2 beat, pickup, even

Melody: begins on sol, major, pentatonic, outlines triad

Harmony: I, V⁷ chords

Form: ABA, uses D.C. al fine, cumulative

I Got Shoes - 1-4; 3-1,2; 9; 14.

Rhythm: 4 beat, syncopation

Melody: begins on do, major

Harmony: I,IV,V⁷

Form: similar phrases

I Had a Little Nut Tree - 3-2; 10.

Rhythm: 2 beat, pickup, even

Melody: begins on do, major, outlines triad

Harmony: I, IV, V⁷ chords

Form: similar phrases

I Know an Old Lady Who Swallowed a Fly -10

Rhythm: 2 beat, pickup, fermata

Melody: begins on sol, major, outlines triad

Harmony: I, IV, V⁷ chords

Form: cumulative

I Ride Old Paint - 15, 21.

Rhythm: 3 beat

Melody: begins on sol, major

Harmony: I, V⁷ chords

Form: AB, verse-chorus

I Saw Three Ships Come Sailing In- 1-4; 2-3; 3-1,2; 19.

Rhythm: 2 beat (compound), pickup

Melody: begins on sol, major

Harmony: I, V⁷ chords

Form: strophic, similar phrases

I've Been Working on the Railroad - 6, 9, 12, 18.

Rhythm: 4 beat, uneven, fermata

Melody: begins on do, major, chromatic inflection

Harmony: I, IV, V⁷ (V/V)

Form: ABCD, similar phrases

If You're Happy - 4-2, 5-1,2.

Rhythm: 4 beat, pickup, even

Melody: begins on sol, major, repeated notes

Harmony: I, IV, V⁷ chords

Form: strophic

I'm a Little Teapot - 6, 21.

Rhythm: 4 beat, uneven

Melody: begins on do, major, ascending line, octave leap

Harmony: I, IV, V⁷ chords

Form: similar phrases

Jacob's Ladder - 3-6; 11; 18; 20; 21.

Rhythm: 2 beat

Melody: begins on mi, major

Harmony: I, IV, V⁷ chords

Jim Along Josie - 1-2; 5-2; 7; 19.

Rhythm: 4 beat, even

Melody: begins on sol, major, pentatonic, repeated notes

Harmony: I, IV V⁷ chords

Form: strophic, similar phrases

Jingle at the Windows - 1-4; 5-K,1,2;6; 7; 14; 19.

Rhythm: 2 beat, even

Melody: begins on mi, major, outlines triad

Harmony: I, V⁷ chords

Form: similar phrases, repeated section, antecedent and consequent phrases

Jingle Bells - 1-2; 3-1,2; 4-1; 5-K,2; 6; 9; 18; 21.

Rhythm: 2 beat

Melody: begins on mi, major

Harmony: I, IV, V⁷, V/V chords

John Jacob Jingleheimer Schmidt - 10, 21, 22.

Rhythm: 4 beat

Melody: begins on mi, major, disjunct

Harmony: I, IV, V⁷ chords

Johnny Has Gone For a Soldier - 2-6; 3-5; 7; 12; 16; 19;

Rhythm: 4 beat

Melody: begins on do, minor

Form: 4 different phrases

John Henry: 3-5; 4-6; 5-5; 9; 12; 15.

Rhythm: 4 beat, pickup, syncopation

Melody: begins on sol, major

Form: strophic

Join Into The Game - 4-3; 5-2.

Rhythm: 3 beat, pickup, even

Melody: begins on sol, major, descending line

Harmony: I, IV, V⁷ chords

Form: AABA, strophic

Jolly Old Saint Nicholas - 6

Rhythm: 2 beat, even

Melody: begins on mi, major, repeated notes, chromatic inflection

Form: antecedent and consequent phrases

Joshua Fit the Battle of Jericho -4-6; 12; 15; 21.

Rhythm: 4 beat, fermata, syncopation

Melody: begins on la, minor

Harmony: i, V⁷ chords

Form: AB, verse-chorus

Joy to the World - 2-5; 3-6; 9; 12; 21.

Rhythm: 2 beat, uneven

Melody: begins on do, major, descending scale

Harmony: I, IV, V⁷ chords

Form: different phrases

Kookaburra - 3-1,3,4; 5-1; 10; 13; 18; 21.

Rhythm: 2 beat

Melody: begins on sol, major

Harmony: I, IV, V⁷ chords, round,

Form: sequences, similar phrases

Kum Ba Yah - 3-6; 4-4; 5-2,6; 18.

Rhythm: 3 beat, pickup

Melody: begins on do, major, outlines triad

Harmony: I, IV, V⁷ chords

Form: strophic, similar phrases

La Cucaracha - 1-6; 9; 11; 15.

Rhythm: 3 beat, even

Melody: begins on sol, major, outlines triad, chromatic
inflection

Harmony: I, V⁷ chords

Lavender's Blue - 2-2; 19; 20; 21.

Rhythm: 3 beat, even

Melody: begins on do, major, narrow range

Harmony: I, IV, V⁷ chords

Form: antecedent and consequent phrases,

Let There Be Peace On Earth - 5-6; 6.

Rhythm: 3 beat, even

Melody: begins on do, major, chromatic inflection, wide range

Form: similar phrases

Lightly Row - 4-5; 18, 21.

Rhythm: 2 beat, even

Melody: begins on sol, major, repeated notes, outlines triad

Harmony: I, V⁷ chords

Form: AABA, similar phrases

Little David - 4-3; 5-6; 14; 15.

Rhythm: 2 beat, syncopation

Melody: begins on mi, major, outlines triad

Harmony: I, IV, V⁷ chords

Form: AB, verse-chorus

Li'l Liza Jane - 7, 14, 17, 21.

Rhythm: 2 beat, syncopation

Melody: Begins on mi, major, outlines triad

Harmony: I, IV, V⁷ chords, canon

Form: AB, similar phrases

London Bridge - 5-K, 7, 18, 21

Rhythm: 2 beat

Melody: begins on sol, major

Harmony: I, V⁷ chords

Form: sequences, similar phrases

Lonesome Road - 12

Rhythm: 2 beat, pickup

Melody: begins on mi, major, chromatic inflection

Form: strophic, similar phrases

Long, Long Ago - 3-2, 9, 18, 21.

Rhythm: 4 beat, even

Melody: begins on do, major, repeated notes, conjunct

Harmony: I, V⁷ chords

Form: ABA, uses D.C. al fine

Looby Loo - 1-2; 5-1; 7; 14; 17;

Rhythm: 2 beat (compound)

Melody: begins on do, major, outlines triad, descending line

Harmony: I, V⁷ chords

Form: similar phrases

Lullaby (Brahms) - 9, 10, 18, 20, 21.

Rhythm: 3 beat, pickup

Melody: begins on mi, major, octave interval, outlines triad

Harmony: I, IV, V⁷ chords

Make New Friends - 5-3; 13; 17; 18.

Rhythm: 4 beat, even

Melody: begins on do, major

Harmony: I, V⁷ chords, round

Form: Different phrases

Man on the Flying Trapeze - 2-2; 5-2; 6; 11.

Rhythm: 3 beat, pickup, even

Melody: begins on sol, major

Harmony: I, IV, V⁷ chords

Form: similar phrases

Marching to Pretoria - 1-2; 3-2, 3, 6; 4-3, 5; 5-3; 17; 20.

Rhythm: 2 beat, even

Melody: begins on mi, major, repeated notes, sequences

Harmony: I, IV, V⁷ chords

Form: sequences, AB, verse-chorus

Marine's Hymn - 9, 21.

Rhythm: 2 beat, pickup, even

Melody: begins on do, major, outlines triad, repeated notes

Harmony: I, IV, V⁷ chords

Form: AABA

Mary Ann - 2-5; 6; 20.

Rhythm: 2 beat, syncopation

Melody: begins on mi, major, outlines triad

Harmony: I, V⁷ chords

Form: antecedent and consequent phrases

Mary Had a Baby - 1-2; 2-2; 4-2; 5-K; 7; 17; 19.

Rhythm: 2 beat, even

Melody: begins on do, major, repeated notes

Harmony: I, IV, V⁷ chords

Form: similar phrases

Mary Had a Little Lamb - 10, 18, 19.

Rhythm: 2 beat, even

Melody: begins on mi, major, repeated notes, narrow range

Harmony: I, V⁷ chords

Form: similar phrases

Michael Row the Boat Ashore - 2-3; 3-3; 4-1,2,6; 5-K,4; 18.

Rhythm: 4 beat, pickup, even

Melody: begins on do, major, outlines triad

Harmony: I, IV, V⁷ chords

Form: similar phrases

Minka - 2-6; 3-6; 6; 18; 21.

Rhythm: 2 beat, even

Melody: begins on la, minor-major, repeated notes

Harmony: i, V^7 , III

Form: similar phrases

More We Get Together, The - 21

Rhythm: 3 beat, pickup

Melody: begins on do, major, disjunct

Harmony: I. V^7 chords

Form: AABA

Muffin Man - 1-2; 3-1; 5-K; 10.

Rhythm: 2 beat, pickup

Melody: begins on sol, major

Harmony: I, ii, V^7 chords

Form: similar phrases

Mulberry Bush - 6, 10.

Rhythm: 2 beat (compound)

Melody: begins on do, major, outlines triad

Harmony: I, V^7 chords

Form: similar phrases

Music Alone Shall Live - 1-6; 2-5; 3-4; 5-4; 18.

Rhythm: 3 beat

Melody: begins on mi, major

Harmony: I, V^7 chords, round

Form: ABA, sequences

My Bonnie - 9, 18, 21.

Rhythm: 3 beat, pickup

Melody: begins on sol, major, disjunct

Harmony: I, IV, V⁷ chords

Form: AB, similar phrases

My Hat Has Three Corners - 3-6; 21.

Rhythm: 3 beat, pickup, even

Melody: begins on sol, major

Harmony: I, V⁷ chords

Form: similar phrases

My Home's In Montana- 21

Rhythm: 3 beat, pickup

Melody: begins on sol, major, repeated notes, disjunct, triad

Harmony: I, IV, V⁷ chords, partner song

Form: similar phrases, sequences

My Lord, What a Morning - 5-2,3; 12.

Rhythm: 4 beat

Melody: begins on mi, major, outlines triad, repeated notes

Harmony: I, IV, V⁷ chords

Form: verse-chorus, similar phrases

Night Herding Song - 1-6; 2-3; 3-3; 5-3,4,5; 15.

Rhythm: 6 beat (slow compound), pickup

Melody: begins on do, major, octave leaps

Harmony: I, IV, V⁷ chords

Form: similar phrases

Noble Duke of York - 6, 7, 10.

Rhythm: 2 beat, pickup, fermata

Melody: begins on mi, major, repeated notes, outlines triad

Harmony: I, IV, V⁷ chords

Form: dissimilar phrases

Nobody Knows the Trouble I've Seen - 9, 12.

Rhythm: 4 beat, even (verse), uneven (chorus)

Melody: begins on mi, major

Form: AB, verse-chorus

Now Thank We All Our God - 2-5, 5-2.

Rhythm: 4 beat, pickup, even

Melody: begins on sol, major, repeated notes

Harmony: I, IV, V⁷ chords

Form: AB

Oats, Peas, Beans and Barley Grow - 3-1,2; 7; 10; 18; 21.

Rhythm: 2 beat, (compound)

Melody: begins on mi, major, repeated notes, narrow range

Harmony: I, V⁷ chords

Form: sequences

O Come All Ye Faithful - 3-3,4; 5-4; 9; 12; 21.

Rhythm: 4 beat, pickup

begins on do, major, disjunct

Form: similar phrases, verse-chorus

O Come, O Come Emmanuel - 1-6; 19; 20.

Rhythm: 4 beat, pickup, even

Melody: begins on la, Aeolian mode

Harmony: monophonic

Form: similar and dissimilar phrases

Ode to Joy - 18, 19.

Rhythm: 4 beat, even

Melody: begins on mi, major, conjunct

Form: AABA

Oh Dear! What Can the Matter Be - 2-3; 3-1; 21.

Rhythm: 2 beat (compound), even

Melody: begins on sol, major, outlines triad

Harmony: I, V⁷ chords

Form: similar phrases

Oh, How Lovely Is the Evening - 8, 10, 13, 17, 19, 20, 21.

Rhythm: 3 beat, even

Melody: begins on do, major

Harmony: I chord, round, ostinato

Form: 3 phrases

Oh, Susanna - 1-4,6; 3-2,3,4,6; 5-3; 9; 12; 15; 17; 18; 21.

Rhythm: 2 beat, pickup, uneven

Melody: begins on do, major, outlines triad

Harmony: I, IV, V⁷ chords

Form: verse-chorus, similar phrases

Old Abram Brown - 2-6; 3-4;8.

Rhythm: 4 beat, pickup, even

Melody: begins on la, minor, repeated notes, octave leap

Harmony: round

Form: similar phrases

Old Brass Wagon - 1-4; 2-2; 5-K; 17.

Rhythm: 2 beat, even

Melody: begins on do, major, repeated notes

Harmony: I, IV, V⁷ chords

Form: similar phrases

Old Folks At Home - 9, 12.

Rhythm: 4 beat

Melody: begins on mi, major, outlines triad, octave leaps

Harmony: I, IV, V⁷ chords

Form: AAB, verse- chorus

Old Joe Clark - see Clap Your Hands

Old MacDonald - 5-K; 6; 7; 21.

Rhythm: 2 beat, even

Melody: begins on do, major, repeated notes

Harmony: I, IV, V⁷ chords

Form: AABA, cumulative

Old Texas - 4-4; 14, 17, 20.

Rhythm: 2 beat, pickup, even

Melody: begins on sol, major, outlines triad

Harmony: I, V⁷ chords, echo song

On Top of Old Smokey - 2-5; 3-4,5; 9; 12; 15; 18.

Rhythm: 3 beat, pickup, even

Melody: begins on do, major, outlines triad

Harmony: I, IV, V⁷ chords

Form: strophic

O Tannenbaum - 3-1; 5-1; 11.

Rhythm: 3 beat, pickup, uneven

Melody: begins on sol, major, wide range

Harmony: I, IV, V⁷ chords

Form: ABA

Over the River and Through the Wood - 3-1,2; 5-1,2,3; 6; 18; 21.

Rhythm: 2 beat (compound)

Melody: begins on sol, major

Harmony: I, IV, V⁷ V/V chords

Form: similar phrases

Patapan - 2-6; 3-4; 5-2; 21.

Rhythm: 2 beat, even

Melody: begins on la, minor

Harmony: i, iv, V⁷ chords

Form: similar and dissimilar phrases

Paw Paw Patch - 2-2; 3-1,2; 5-K,1; 7; 18; 21.

Rhythm: 4 beat, even

Melody: begins on do, major, repeated notes, outlines triad

Harmony: I, V⁷ chords

Form: similar phrases

Pick a Bale of Cotton - 1-2; 3-5; 7; 11.

Rhythm: 2 beat, even

Melody: begins on mi, major

Harmony: I, V⁷ chords

Form: AB

Polly Wolly Doodle - 3-3,4; 4-3;

Rhythm: 2 beat, even

Melody: begins on do, major

Harmony: I, V⁷ chords

Form: ABA

Poor Wayfaring Stranger - 1-6; 9; 12; 15.

Rhythm: 4 beat, pickup

Melody: begins on la, minor

Form: AB, similar phrases

Pop Goes the Weasel - 2-3; 6; 10; 11.

Rhythm: 2 beat (compound)

Melody: begins on do, major

Harmony: I, IV V⁷ chords

Form: AB

Praise God From Whom All Blessings Flow - 2-5; 5-5; 9; 11; 12; 16; 18; 21

Rhythm: 4 beat, pickup, even

Melody: begins on do, major, outlines triad

Form: 4 different phrases

Prayer of Thanksgiving - 1-4, 6; 11; 21.

Rhythm: 3 beat, pickup, uneven

Melody: begins on sol, major

Form: 4 different phrases

Rain, Rain, Go Away - 1-2; 4-5; 7, 19.

Rhythm: 2 beats, even

Melody: begins on sol, major

Harmony: I chord

Form: similar phrases

Red River Valley - 2-5; 3-4, 5; 9; 12; 15; 21.

Rhythm: 4 beats, pickup, even

Melody: begins on sol, major, outlines triad

Harmony: I, IV, V⁷ chords

Form: verse-chorus, different phrases

Reuben, and Rachel - 21

Rhythm: 2 beat, even

Melody: begins on do, major repeated notes, outlines triad

Harmony: canon

Riddle Song - 7, 9, 12, 16, 18, 19.

Rhythm: 4 beat, pickup, even

Melody: begins on sol, major, repeated notes

Harmony: I, IV, V⁷ chords

Form: sequences

Rig-a-Jig-Jig - 2-3; 3-1, 2; 5-1; 17.

Rhythm: 2 beat (compound), pickup

Melody: begins on sol, major, repeated notes, chromatic inflection

Harmony: I, V⁷ chords

Form: verse-chorus, sequences

Ring-a-Round-a-Rosy - 7, 17, 19.

Rhythm: 2 beat, even

Melody: begins on sol, major, pentatonic

Harmony: I, V⁷ chords

Form: AB, similar phrases

Rise Up Shepherd, and Follow - 5-6; 12.

Rhythm: 4 beat, pickup

Melody: begins on do, major, chromatic inflection, outlines triad

Form: AB, verse-chorus

Rock-a-My-Soul - 3-6; 17; 18.

Rhythm: 4 beat, syncopation

Melody: begins on mi, major, outlines triad

Harmony: I, V⁷ chords

Form: ABA, uses D.C. al fine

Row, Row, Row Your Boat - 1-4; 3-1; 5-2; 6; 8; 10; 13; 18; 21.

Rhythm: 2 beat, (compound)

Melody: begins on do, major, outlines triad

Harmony: I, V⁷ chords, round

Form: different phrases

Sandy Land - 2-3; 3-2,3,4; 5-2; 14; 20.

Rhythm: 2 beat

Melody: begins on mi, major, outlines triad

Harmony: I, V⁷ chords

Form: similar phrases

Santa Lucia - 5-4; 9, 12.

Rhythm: 3 beat

Melody: begins on sol, major, chromatic inflection

Form: verse-chorus, AB, similar phrases

Scarborough Fair - 1-4; 4-5; 12; 18.

Rhythm: 2 beat

Melody: begins on la, Dorian mode

Form: different phrases

Scotland's Burning - 2-2; 3-3; 5-4; 8; 10; 13; 19.

Rhythm: 2 beat, even

Melody: begins on sol, major, pentatonic, repeated notes, octaves

Harmony: I, V⁷ chords, round

See-Saw, Margery Daw - 19; 20.

Rhythm: 2 beat (compound)

Melody: begins on do, major, repeated notes, outlines triad

Harmony: I, V⁷ chords

Shalom Chaverim - 2-5; 3-5,6;4-5,6; 8; 13; 20; 21.

Rhythm: 4 beat, pickup, even

Melody: begins on mi, minor

Harmony: I chord, round

Form: different phrases

She'll Be Comin' Round the Mountain - 6, 9, 12, 21.

Rhythm: 2 beat, pickup, even

Melody: begins on sol, major, repeated notes, outlines triad

Harmony: I, IV, V⁷ chords

Form: strophic

Shenandoah - 2-5; 3-5; 9; 12; 15; 16; 18; 19.

Rhythm: 4 beat, 3 beat (changing meter), pickup

Melody: begins on sol, major

Form: strophic

Shoo Fly, Don't Bother Me - 2-3; 3-2; 11; 17; 21.

Rhythm: 2 beat

Melody: begins on mi, major

Harmony: I, V⁷ chords

Form: ABA, uses D.C. al fine

Shortnin' Bread - 3-6; 14.

Rhythm: 2 beat. even

Melody: begins on mi, major

Harmony: I, V⁷ chords

Form: AB, verse-chorus

Silent Night - 1-2,4,6; 2-2,3; 3-3,4,5,6; 5-3,6; 6; 9; 12; 21.

Rhythm: 6 beat (slow compound),

Melody: begins on sol, major

Harmony: I, IV, V⁷ chords

Form: similar phrases

Simple Gifts - 2-5; 5-3; 20, 21.

Rhythm: 4 beat, pickup, even

Melody: begins on sol ,major, repeated notes

Harmony: I, IV, V⁷ chords

Form: ABA

Skip To My Lou - 1-2; 2-2; 3-1,4; 4-1; 5-K; 10; 15; 16; 17; 18; 19; 21.

Rhythm: 2 beat, even

Melody: begins on mi, outlines triad, repeated notes

Harmony: I, V⁷ chords

Form: verse-chorus, similar phrases

Skye Boat Song - 1-6; 3-4; 5-4,5; 12; 18; 20.

Rhythm: 2 beat (Compound)

Melody: begins on sol, major, ends on sol

Form: ABA, uses D.C. al fine, strophic

Sleep, Baby, Sleep - 10, 18, 19, 20.

Rhythm: 2 beat, even

Melody: begins on mi, major

Harmony: I, IV, V⁷ chords

Form; ABA, repeated phrases

Soldier, Soldier, Won't You Marry Me - 3-5; 5-5; 6; 11; 19.

Rhythm: 4 beat, pickup, even

Melody: begins on sol, major

Form: ABA, uses D.C. al fine, strophic

Star-Spangled Banner - 1-4,6;3-4,5,6;4-4,5;5-2,3,5;9;11;12;18;21.

Rhythm: 3 beat, pickup

Melody: begins on sol, major, outlines triad, disjunct, wide
range, chromatic inflection

Form: AABC, strophic

Steal Away - 2-5; 9; 12; 21.

Rhythm: 4 beat, uneven, fermata

Melody: begins on do, major-minor

Form: ABA, uses D.C. al fine

Streets of Laredo - 1-4; 3-6; 4-5; 5-6; 11; 19; 21.

Rhythm: 3 beat, pickup, uneven

Melody: begins on sol, major

Harmony: I, V⁷ chords

Form: strophic, similar phrases

Susie, Little Susie - 1-4; 2-3

Rhythm: 3 beat

Melody: begins on sol, major, conjunct

Harmony: I, V⁷ chords

Form: antecedent and consequent phrases

Sweetly Sings the Donkey - 5-1; 10; 13.

Rhythm: 2 beat, uneven

Melody: begins on do, major, octave leaps

Harmony: I, V⁷ chords, round

Form: 3 phrases

Swing Low, Sweet Chariot - 1-4; 3-6; 5-4,6; 6; 7; 9; 12.

Rhythm: 4 beat

Melody: begins on mi, major, outlines triad

Harmony: I, IV, V⁷ chords

Form: ABA, uses D.C. al fine, antecedent and consequent phrases

Tallis' Canon - 2-6; 3-6; 9.

Rhythm: 4 beat, pickup, even

Melody: begins on do, major

Harmony: I, IV, V⁷ chords

Form: dissimilar phrases

Taps - see Day is Done

Tell Me Why - 21

Rhythm: 3 beat

Melody: begins on sol, major

Form: similar phrases

Teddy Bear - 20; 22

Rhythm: 2 beat, even

Melody: begins on sol, major, narrow range

Harmony: I, V⁷ chords

Form: strophic, similar phrases

Ten in the Bed - 5-2.

Rhythm: 4 beat, pickup; even, fermata

Melody: begins on sol, repeated notes, major, outlines triad

Harmony: I chord

Form: ABA

Ten Little Indians - 5-1; 6; 17; 21.

Rhythm: 4 beat, even

Melody: begins on do, major, outlines triad, repeated notes

Harmony: I, V⁷ chords

Form: similar phrases

There's a Hole In the Bottom of the Sea - 3-4; 6.

Rhythm: 4 beat, pickup, uneven

Melody: begins on sol, major, outlines triad, repeated notes

Harmony: I, V⁷ chords

Form: similar phrases, sequence, cumulative song

There's a Hole in the Bucket - 1-4; 3-4; 18.

Rhythm: 3 beat, pickup, even

Melody: begins on do, major, outlines triad

Harmony: I, IV, V⁷ chords

Form: strophic, similar phrases

This Land Is Your Land - 3-3,5; 4-3,4,6;5-2,3,5,6;18; 20.

Rhythm: 2 beat, pickup, even

Melody: begins on do, major, outlines triad, repeated notes

Harmony: I, IV, V⁷ chords

Form: strophic, similar phrases

This Little Light of Mine - 2-4; 5-5; 6.

Rhythm: 4 beat, uneven, syncopation

Melody: begins on sol, major

Harmony: I, IV, V⁷ chords

Form: similar phrases, strophic

This Old Man - 3-1,2; 4-1,2;5-K; 10; 17; 18; 19; 21.

Rhythm: 2 beat, even

Melody: begins on sol, major

Harmony: I, IV, V⁷ chords

Form: strophic, dissimilar phrases

This Train - 2-4; 3-6;

Rhythm: 2 beat, uneven

Melody: begins on do, major

Harmony: I, IV, V⁷ chords

Form: strophic, similar phrases

Three Blind Mice - 2-3; 8; 13; 21.

Rhythm: 2 beat (compound).

Melody: begins on mi, major

Harmony: I, IV, V⁷ chords, partner song

Form: similar phrases

Tinga Layo - 1-4; 2-3; 3-3; 4-4; 5-2,3; 20.

Rhythm: 4 beat, pickup, uneven

Melody: begins on mi, major

Harmony: I, IV, V⁷ chords

Form: ABA

Train Is A-Coming - 2-2; 3-2; 5-K,2; 6; 7.

Rhythm: 4 beat, pickup, even

Melody: begins on do, major, wide range

Harmony: I, V⁷ chords

Form: strophic, similar phrases

Tumbalalaika - 1-4; 2-6; 3-5; 6; 18; 20.

Rhythm: 3 beat, verse-even, refrain-uneven

Melody: begins on mi, minor, wide range, repeated notes

Harmony: i, iv, V⁷ chords

Form: AB, verse-refrain

Turkey in the Straw - 1-6; 9; 12; 15; 16.

Rhythm: 4 beat, pickup

Melody: begins on mi, major, outlines triad, repeated notes

Harmony: I, IV, V⁷ chords

Form: AB, verse-chorus, similar phrases

Twelve Days of Christmas - 1-4; 3-5,6; 6; 9; 12.

Rhythm: 4 beat, 3 beat, (changing meter), pickup

Melody: begins on sol, major, chromatic inflection

Harmony: I, IV, V⁷, V/V chords

Form: similar phrases, cumulative

Twinkle, Twinkle Little Star - 5-K,2; 6; 10; 18; 21.

Rhythm: 4 beat, even

Melody: begins on do, major, descending line, repeated notes

Harmony: I, IV, V⁷ chords

Form: ABA

Tzena, Tzena - 2-6; 3-5; 6; 18.

Rhythm: 4 beat, uneven, syncopation

Melody: begins on do, major, outlines triad, repeated notes

Harmony: I, IV, V⁷ chords

Form: AAB

Up On the Housetop - 5-1; 22.

Rhythm: 4 beat, even

Melody: begins on sol, major, outlines triad

Harmony: I, IV V⁷ chords

Form: AB, verse-chorus

Waltzing Matilda - 1-6; 12.

Rhythm: 2 beat, 3 beat (changing meter), even

Melody: begins on mi, major, outlines triad

Form: AB, verse-chorus

We Gather Together - see Prayer of Thanksgiving

We Three Kings - 1-4; 9; 11.

Rhythm: 3 beat, even, fermata

Melody: begins on mi, minor-major (changing mode)

Form: AB, verse-chorus, similar phrases

We Wish You A Merry Christmas - 3-1,2,4; 4-1; 5-K; 21.

Rhythm: 3 beat, pickup, even

Melody: begins on sol, major, octave leaps

Form: ABA, sequences

When Johnny Comes Marching Home - 2-5; 3-2; 5-3; 6; 12; 15; 18; 21.

Rhythm: 2 beat (compound), pickup

Melody: begins on mi, minor

Harmony: i, III, V⁷

Form: similar phrases

When The Saints Go Marching In - 2-5; 3-5; 4-4,5; 6; 18; 21.

Rhythm: 2 beat, pickup

Melody: begins on do, major, outlines triad

Harmony: I, IV, V⁷ chords

Form: similar phrases

Where Is Thumbkin? - 5-K, 6; 10; 21.

Rhythm: 4 beat, even

Melody: begins on do, major

Harmony: I, V⁷ chords

Form: similar phrases

White Coral Bells - 1-4; 5-3; 13; 22.

Rhythm: 4 beat

Melody: begins on do, major, wide range

Harmony: I, IV, V⁷ chords, round

Form: strophic, dissimilar phrases

Who's That Tapping At My Window - 1-2; 7; 17; 20.

Rhythm: 2 beat, even

Melody: begins on do, major, pentatonic, narrow range

Harmony: I, V⁷ chords

Form: similar phrases

Willie, Take Your Little Drum - see Patapan

Yankee Doodle - 1-2; 3-3,4,6; 4-6; 5-K,1,2,3; 9;11;15;16;17;21.

Rhythm: 2 beat, even

Melody: begins on do, major

Harmony: I, IV, V⁷ chords

Form: AB, verse-chorus

Zum Gali Gali - 1-6; 5-3; 18; 21.

Rhythm: 4 beat, even

Melody: begins on la, minor

Harmony: i, V⁷ chords

Form: AAB, strophic

NOTES

NOTES

¹ Carl E. Seashore, Why We Love Music, (New York: Oliver Ditson, 1941), p. 5.

² Bjornar Bergethon and Eunice Boardman, Musical Growth in the Elementary School, (New York: Holt, Rinehart, and Winston, 1970), p. 3.

³ 1 Corinthians 14:15

⁴ Peter Erdei, 150 American Folk Songs to Sing, Read, and Play (New York: Boosey & Hawkes, 1974), p. v.

⁵ Jane Yolen and Barbara Green, Rounds About Rounds, (New York: Franklin Watts, 1977), p. 4.

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