

Author, Georgia Newlin, and editor, Roger Sams, with the Music Is Elementary team are in the midst of a learning and growth process along with our music education colleagues. Since the printing of *One Accord: Developing Part-Singing Skills in School-Age Musicians* in 2016, research has surfaced shedding new light on the background of numerous songs, problematic for the music classroom, some of which are in the first edition. We are committed to participating in the process of positive change and are invested in examining the repertoire that has long been considered core literature in our profession. In the Revised Edition, new songs have been collected to teach the same part-work skills. *This supplement is for those with the first edition. It contains updated information, song lists, and the replacement songs.*

PAGE 19, 20 (replacement for ES):

echo song - song in which each phrase sung by a group or soloist is repeated (echoed) exactly by another group or soloist.

ES: *Caney Mi Macaro*
 MS: *Tongo*
 HS: *Ol' Texas*

Caney Mi Macaro

The musical score for "Caney Mi Macaro" is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of five systems of music, each with a treble clef and a key signature of two flats. The lyrics are written below the notes, and performance directions are placed above the notes.

System 1: Leader: Ca-ney mi ma-ca-ro, Echo: Ca-ney mi ma-ca-ro. Leader: Ca-ney mi ma-ca-ro, Echo: Ca-ney mi ma-ca-ro.

System 2: 5 Leader: Ca-ney mi ma-ca-ro, Echo: Ca-ney mi ma-ca-ro. Leader: Ca-ney mi ma-ca-ro, Echo: Ca-ney mi ma-ca-ro.

System 3: 9 Leader: Ca-ney mi ma-ca-ro, Echo: Ca-ney mi ma-ca-ro. Leader: Ca-ney mi ma-ca-ro, Echo: Ca-ney mi ma-ca-ro.

System 4: 13 Solo 1: Ca - ney, ca - ney, Ca - ney, ca - ney. Leader: Ca-ney mi ma-ca-ro, Echo: Ca-ney mi ma-ca-ro.

System 5: 17 Solo 2: Ca - ney, ca - ney, Ca - ney, ca - ney. Leader: Ca-ney mi ma-ca-ro, Echo: Ca-ney mi ma-ca-ro.

singing games - games in which the accompanying music is sung by the participants with the game played by adhering to the text of the song that often includes motions, actions, or competitive rules.

To the teacher: singing game participants often have to perform multiple tasks at once such as singing, holding hands, walking, and choosing another person, making singing games a wonderful way to introduce part-work skills.

Games can be used for times of relaxation or revitalization of energy during any rehearsal or class.

ES: *The Farmer in the Dell*
MS: *Aquaqua Dela Omar*
HS: *Turn the Glasses Over*

Aquaqua Dela Omar

A - qua - qua del - a o - mar, qua, qua, qua.
Del si ma tri - co, tri - co, tri - co tra. Va
lo, va lo, va lo, va lo, va lo, va lo, va
lo: 1 2 3 4 5!

Aquaqua Dela Omar

GAME DIRECTIONS

Standing circle facing inwards.

All players hold left hands facing up (like holding a pizza box).

All players put their right hands facing down on the hand to their right.

One person passes the beat from their right hand to their left (across their body) tapping the person's right hand in their left hand. This creates a beat that goes around the circle to accompany the song.

On "5!", if person-5 taps the next person's hand, the next person is out. But, if person-5 misses the next person's hand (because the next person pulled out their hand before being tapped), then person-5 is out. If person 1, 2, 3, or 4 pulls out their hand during the counting, they are out.

Whoever is out heads into the middle of the circle. Once there are 5 people in the center, start a second game (inside the first circle). Once there are 3 people in that center, start a third game (inside the second circle).

Rocky Mountain - *Ostinato*

Ostinato 1:

Rock - y moun - tain, rock - y moun - tain.

Ostinato 2:

Rock - y moun - tain high.

Ostinato 3:

When you're on that rock - y moun - tain.

Ostinato 4:

Hang your head and cry.

Ostinato 5:

Do, do, do, do.

canonic singing - songs which are not expressly composed as canons, but can be sung in imitation such as bitonic (sol-mi), tritonic (sol-mi-do), tetratonic (sol-mi-re-do), or pentatonic melodies (la-sol-mi-re-do).

Pedagogically referred to as *singing in canon*.

- ES: *Snail, Snail*
- MS: *The Birch Tree*
- HS: *How Can I Keep From Singing?*

How Can I Keep From Singing?

My life goes on in end-less song, A - bove earth's lam - en -
My life goes on in end-less song, A - bove earth's lam -
4
ta - tion. I hear the real, though far-off song, that hails a new cre -
en - ta - tion. I hear the real, though far-off song, that hails a new
8
a - tion. No storm can shake my in - most calm, while
cre - a - tion. No storm can shake my in - most calm,
11
to that rock I'm cling - ing. It sounds an ech - o -
while to that rock I'm cling - ing. It sounds an ech -
14
in my soul. How can I keep from sing - ing?
- o in my soul. How can I keep from sing - ing?

PAGE 76 (corrected list):

combined canonic singing and ostinato – *sing a song in canon while small groups of singers, each with a different melodic or rhythmic ostinato, perform at the same time.*

Previously learned songs in this sequence:

- ES:** *Bow Wow Wow* (canonic singing at one measure)
Skin and Bones (canonic singing at one measure)
Snail, Snail (canonic singing at two measures)
- MS:** *The Birch Tree* (canonic singing at one measure)
Great Big House (canonic singing at two measures)
Rocky Mountain (canonic singing at one measure)
- HS:** *Ah, Poor Bird* (canon at one measure)
Come, Let Us All A-Maying Go (canon at four measures)
How Can I Keep from Singing? (canon at one beat)
Sakura (canonic singing at two measures)

partner songs - two songs which can be sung simultaneously because they have the same harmonic sequence or the same pentatonic properties; also called combinable songs.

- ES: *Ah, Poor Bird / Hey Ho, Nobody At Home*
MS: *Hurry, Hurry, Hurry / No Need to Hurry*
HS: *Go Down Moses / Joshua Fit the Battle of Jericho*

Ensembles can sing the verses to *Go Down Moses* and add the partner song of *Joshua Fit the Battle of Jericho* with that refrain OR sing the verses to *Joshua Fit the Battle of Jericho* and add the partner song of *Go Down Moses* with that refrain.

Ah, Poor Bird / Hey Ho, Nobody at Home

Ah, poor bird, take thy flight,
Hey ho, no-bod-y at home, meat nor drink nor mon-ey have I none,

high a-bove the sor-row of this sad night.
fill the pot Ed-die! Hey ho, no-bod-y at home, meat nor drink nor

Ah, poor bird, as you fly,
mon-ey have I none, fill the pot Ed-die! Hey ho, no-bod-y at home,

can you see the dawn of to-mor-row's sky?
meat nor drink nor mon-ey have I none, fill the pot Ed-die!___

catch – an English round of the 17th and 18th centuries, canonic in construction. Only when sung in parts would the words from one phrase ‘catch’ words in another phrase to create a sentence resulting in puns or double entendre. This catch results in the phrase, “life guards rule.”

- ES:** *Sing Out*
This catch results in the phrase: “sing out of tune.”
- MS:** *Life Guards Rule*
This catch results in the phrase: “life guards rule.”
- HS:** *Catch ‘round the Table (Now We Are Met)*
This catch results in the phrase: “and let the catch and toast go ‘round.”

Life Guards Rule

1
We're here to guard your life.

2
We sit up in our chairs as guards.

3
To swim you must follow each rule!

counter melody - an independent melody that is subordinate to and often in contrary motion with the melody.

- ES: *Bye, Bye Baby*
MS: *Kentucky May Day Carol (treble voices)*
HS: *Kentucky May Day Carol (mixed voices)*

Kentucky May Day Carol

I've been a - wan - d'ring all the night, And the

I've been a - wan - d'ring all the night, And the

best part of the day. Now

best part of the day. Now

I'm re - turn - ing home a - gain, I

I'm re - turn - ing home a - gain, I

bring you a branch of May.

bring you a branch of May.

A branch of May, my love, I say,
Here at your door I stand.
It's nothing but a sprout, but it's well budded out
By the work of the Lord's own hand.

In my pocket I've got a purse
Tied up with a silver string.
All that I do need is a bit of silver
To line it well within.

Kentucky May Day Carol

I've been a - wan - d'ring all the night, And the

I've been a - wan - d'ring all the night, And the

3

best part of the day. Now

best part of the day. Now

5

I'm re - turn - ing home a - gain, I

I'm re - turn - ing home a - gain, I

7

bring you a branch of May.

bring you a branch of May.

A branch of May, my love, I say,
Here at your door I stand.
It's nothing but a sprout, but it's well budded out
By the work of the Lord's own hand.

In my pocket I've got a purse
Tied up with a silver string.
All that I do need is a bit of silver
To line it well within.

two parts with self (polyphonic) - one person simultaneously sings a song while performing a different rhythmic or melodic part through the use of body percussion, rhythm instruments, hand signs, or melodic instruments, etc.

ES/MS/HS: Bobby Shafto / Hot Cross Buns

Bobby Shafto / Hot Cross Buns

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of two systems of two staves each. The first system contains the first two lines of the song. The second system contains the last two lines. The lyrics are written below the notes, with some words split across lines. The melody is simple and repetitive, consisting of quarter and eighth notes.

Bob - by Shaf - to's gone to sea, Sil - ver buck - els at his knee;
Hot Cross Buns! Hot Cross Buns!

He'll come back and mar - ry me, Bon - ny, Bob - by Shaf - to!
One a pen - ny, two a pen - ny; Hot Cross Buns!

Orchestra

Estonia

I I V I

improvise - 4 *improvise additional instruments...*

Clarinet - 3
La la la la la la la la la la,

Trumpet - 2
Yeh, oh yeh, oh yeh, oh yeh, oh yeh, Oh

Drum - 1
Drum, drum, drum, drum, drum, drum, drum, drum, drum,

I I V I

La la la la la la la la la.

yeh, oh yeh, oh yeh, oh yeh, oh yeh.

Drum, drum, drum, drum, drum, drum, drum, drum, drum.

PAGE 109:

Replace the word "Bound" for "Slaves" in system 3.

PAGE 112-114 (same song with corrected accidentals and formatting):

Love Learns by Laughing

Thomas Morley

SOPRANO



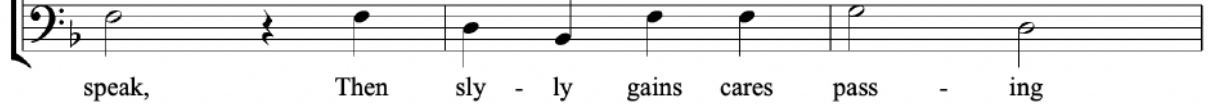
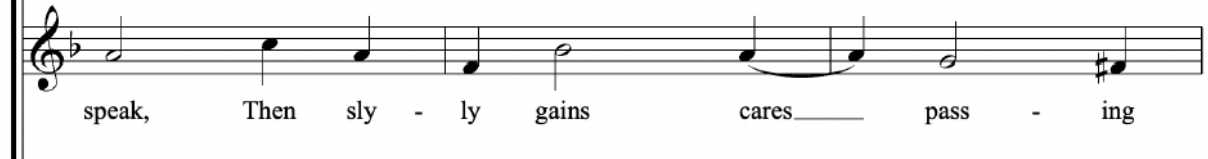
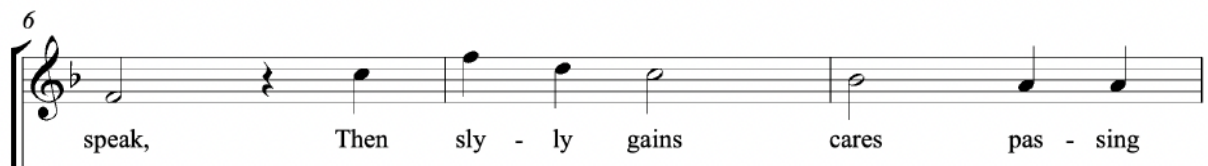
ALTO



BARITONE



6



9



13

laugh, but I will laugh, will laugh, but I will laugh with-out that

laugh, but I will laugh, but I will laugh, but I will laugh with-out that

But I will laugh, but I will laugh, but I will laugh with-out that

18

care, and bid love touch me if he dare. Fa la la la la la la

care, and bid love touch me if he dare. Fa la la la la la la la la la la la la la la

care, and bid love touch me if he dare. Fa la la la la la la la la la, Fa

23

la, Fa la la la la la la. But I will la.

la, Fa la la la la la la. But I will la.

la la la la. la. la.

harmonic ending - adding a second part (or more) to the final note, notes, or phrase of a song, in order to harmonize a final tonic note as a chord.

ES: *Whistle, Daughter, Whistle*

MS: *Bobo Leh Me 'Lone*

HS: *Ah! Vous Dirai-je, Maman*

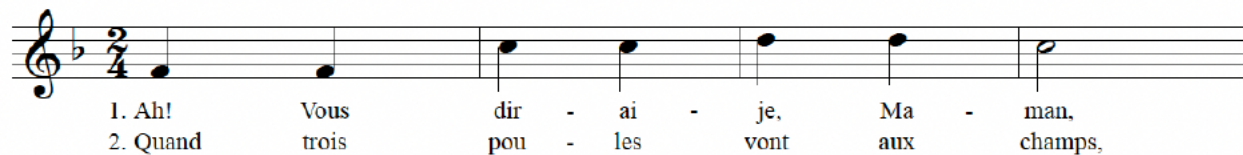
Whistle, Daughter, Whistle

The image shows two staves of musical notation in G major (one sharp) and 2/4 time. The first staff is a vocal line with lyrics: "Whis - tle, daught - er whis - tle, and you shall have a cat." The second staff is a piano accompaniment line with lyrics: "I can't whis - tle moth - er, I'd rath - er have a hat." Both staves end with a double bar line.

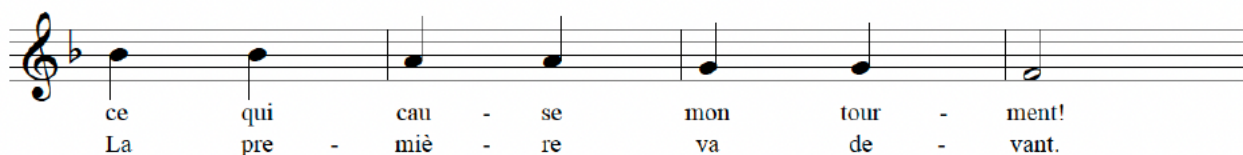
- | | |
|-------------------------------|--|
| 2) ...you shall have a dog. | ...I might sound like a frog. |
| 3) ...you shall have a sheep. | ...a promise I can't keep. |
| 4) ...you shall have a goat. | ...because it hurts my throat. |
| 5) ...you shall have a pig. | ...because they are too big. |
| 6) ...you shall have a cow. | ...because I don't know how. |
| 7) ...you shall have a horse. | ...because the sound is coarse. |
| 8) ...you shall have a man. | ...[whistle: B-G-G-A-B-D], I just found out I can! |

Ah! Vous Dirai-je, Maman

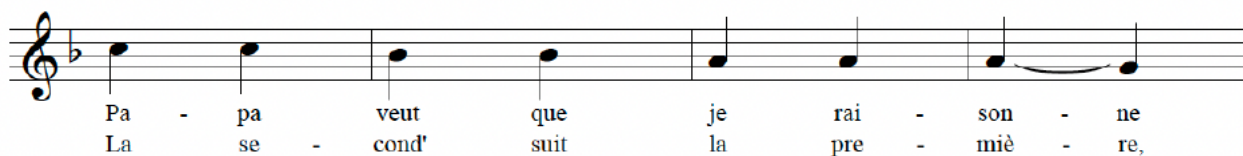
French



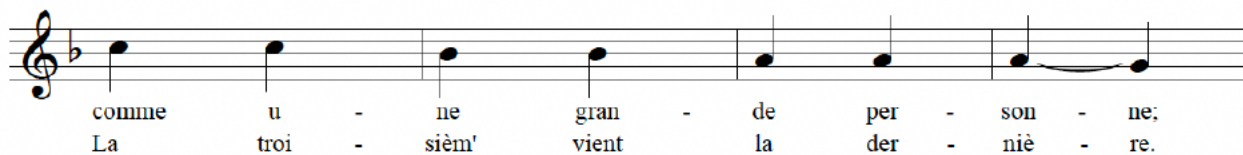
1. Ah! Vous dir - ai - je, Ma - man,
2. Quand trois pou - les vont aux champs,



ce qui cau - se mon tour - ment!
La pre - miè - re va de - vant.



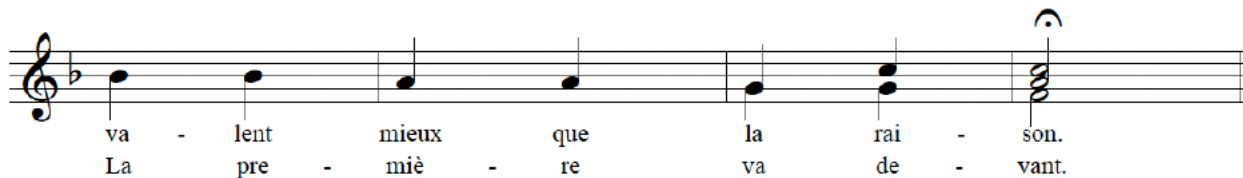
Pa - pa - veut que je rai - son - ne
La se - cond' suit la pre - miè - re,



comme u - ne gran - de per - son - ne;
La troi - sièm' vient la der - niè - re.



moi, je dis que les bon - bons
Quand trois pou - les vont aux champs,



va - lent mieux que la rai - son.
La pre - miè - re va de - vant.

chord root singing - one group sings the melody of a song while another group sings the chord roots; also referred to as bass line singing or root melody.

ES: *Las Horas*
MS: *Down in the Valley*
HS: *Waly, Waly*

Las Horas

The musical score for 'Las Horas' is presented in two systems. Each system consists of a melody line (treble clef) and a chord root line (treble clef). The time signature is 2/4. The lyrics are in Spanish and are placed below the notes. The first system covers the first two lines of the song, and the second system covers the next two lines. The lyrics are: 'To - co la u - na con cuer - nos de lu - na, do do sol, sol, to - co las dos di - cié - do te a - diós. do sol, do'.

Las Horas

Toco la una con cuernos de luna,
Toco las dos diciendo te adiós.
Toco las tres, tomado jerez,
Toco las cuatro con un garabato.
Toco las cinco saltando de un brinco,
Toco las seis así como ves.
Toco las siete con gusto y con brete,
Toco las ocho con un palo mocho.
Toco las nueve con bolas de nieve,
Toco las diez con granos de mies.
Toco las once quen sueñan a bronce,
Toco las doce, y nadie me tose.

(The Clock Strikes) The Hours

Strike one with the horns of the moon,
Strike two saying goodbye.
Strike three drinking sherry,
Strike four with a hook.
Strike five with a jump,
Strike six like this.
Strike seven with fun and with a squeeze,
Strike eight with a blunted stick.
Strike nine with snowballs,
Strike ten with grains of grain.
Strike eleven dreaming of bronze,
Strike twelve and no one coughs.

GAME DIRECTIONS:

Standing Circle (like a clock).

Students hold hands and move slowly around the circle, "looking up at the moon". At the end of the song, the students freeze and try not to cough.

Waly, Waly

The musical score for 'Waly, Waly' is written in 4/4 time with a key signature of one flat (Bb). It consists of two systems of music. The first system has five measures, and the second system has four measures. The treble staff contains the melody, with triplets of eighth notes in the first and second measures of both systems. The bass staff contains a simple accompaniment of whole notes. Lyrics are placed below the treble staff, and solfege syllables (do, fa, do, la, sol, do) are placed below the bass staff.

The wat-er is wide___ I can-not get o'er, Neith-er have___ I wings to__ fly.___ Give me a__
do fa, do la, sol,
boat___ that can car-ry two,___ and both shall cross,___ my true love and I.
do fa, sol, do

1. A ship there is that sails the sea;
She's loaded deep as deep can be.
But not so deep as the love I'm in,
I know not if I sink or swim.

2. I leaned my back against an oak
Thinking it was a trusty tree.
But first it bent and then it broke
So did my love prove false to me.

3. Oh love be handsome and love be kind,
Bright as a jewel when first it is new.
But love grows old and waxes cold
And fades away like the morning dew.

4. When cockle shells turn silver bells
Then will my love come back to me.
When roses bloom in winter's gloom
Then will my love return to me.

*solfege can be sung in performance as [u] or as humming.

multi-division homophonic music (homophony) - the combination of voice parts of similar rhythmic design with the melody concentrated in one voice part such as melody-plus-accompaniment (singing a song with guitar), or homorhythmic (rhythms are the same or similar among all of the parts) textures found in hymns and chorales.

ES: *Donkey Riding*

Teacher accompanies with an instrument such as guitar or banjo.

MS: *Aro Que Nostre Seigne Es Nat*

HS: *Maoz Tsur*

The “donkey” referred to in this Sea Shanty is a steam-donkey, a kind of general-purpose steam engine.

Donkey Riding

verse

Were you ev - er in Que - bec, stow - ing tim - ber on the deck,
Where there's a king with a gold - en crown, rid - ing on a don - key?

chorus

Hey! Ho! A - way we go! Don - key rid - ing, don - key rid - ing.
Hey! Ho! A - way we go, rid - ing on a don - key.

2. Were you e'er in London town, where the rain comes drizzling down,
See the king in a golden crown, riding on a donkey. CHORUS.
3. Were you ever 'round Cape Horn, where the weathers never warm,
Wishing you had ne'er been born, riding on a donkey. CHORUS.

PAGE 176 (historical notes):

“Quodlibet in Nine Parts”

Coffee Canon - for historical context only! Sing the English version on page 109

to avoid a derogatory term.

German text:

C-A-F-F-E-E, trink nicht so viel Caffee,

Nicht für kinder ist der Türken trank, schwächt die Nerven, macht die blass und Krank.

Sei doch kein Muselmann, der ihn nicht lassen kann.

English translation:

C-O-F-F-E-E, don't drink so much coffee,

Not for children is this Turkish drink, it makes you nervous, pale and sick.

Don't be like a Muslim man who can't give it up.

PAGE 177:

Cross out the German text and English translation of *The Orchestra* as the song has been replaced by *Orchestra* (from Estonia).

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<i>Bobby Shafto</i>	105
<i>Bow Wow Wow</i>	62
<i>Bye, Bye Baby</i>	101
<i>Caney Mi Macaro</i>	20
<i>Do, Re, Mi, Fa</i>	126
<i>Donkey Riding</i>	151
<i>Farmer in the Dell, The</i>	28
<i>Hey Ho, Nobody At Home</i>	79
<i>Hill and Gully Rider</i>	39
<i>Hot Cross Buns</i>	105
<i>If You Dance</i>	89
<i>John the Rabbit</i>	57
<i>Los Horas</i>	129
<i>London Bridge is Falling Down</i> from “Nursery Rhyme Quodlibet”	107
<i>Mary Had A Little Lamb</i> from “Nursery Rhyme Quodlibet”	107
<i>Mofe Moni S'mo Hogbeke</i>	85, 176
<i>Pease Porridge Hot</i> from “Nursery Rhyme Quodlibet”	107
<i>Sea Shell</i>	53
<i>Sing Out</i>	93
<i>Skin and Bones</i>	66
<i>Snail, Snail</i>	73
<i>Suo Gan</i>	96
<i>There's A Hole in the Bucket</i>	24
<i>Twinkle Little Star</i>	16, 43, 45, 46
<i>Whistle, Daughter, Whistle</i>	122
<i>Who's That?</i>	49

Middle School Song List (suggested)

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<i>Aro Que Nostre Seigne Es Nat</i>	152, 173
<i>As I Mee Walkéd</i>	126
<i>Banuwa Yo</i>	86, 173
<i>Birch Tree, The</i>	73, 173
<i>Bobby Shafto</i>	105
<i>Bobo Leh Me 'Lone</i>	123
<i>Come, Let Us All A-Maying Go</i>	40
<i>Down in the Valley</i>	131
<i>El Flóron</i>	139, 175
<i>Fa La La</i>	110
<i>Father Grumble</i>	17
<i>Great Big House</i>	63
<i>Hot Cross Buns</i>	105
<i>Hurry, Hurry, Hurry</i>	80
<i>Jesu, Meine Freude</i>	90, 175
<i>Joe Turner Blues</i>	135
<i>Kentucky May Day Carol</i>	102
<i>Lavender's Blue</i>	50
<i>Life Guards Rule</i>	93
<i>My Good Old Man</i>	25
<i>No Need to Hurry</i>	80
<i>O Sacred Head</i>	148
<i>Oleana</i>	97
<i>Orchestra</i>	108
<i>Rocky Mountain</i>	67
<i>Sail Away Ladies</i>	59
<i>Si Cantare</i>	143, 177
<i>Tom Dooley</i>	54
<i>Tongo</i>	21, 178
<i>Twinkle Little Star</i>	16, 43, 45, 46

High School Song List (suggested)

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<i>Ah! Vous Dirai-je, Maman</i>	124, 172
<i>Bobby Shafto</i>	105
<i>Buffalo Boy</i>	26
<i>Catch 'round the Table</i>	94
<i>Chantey</i>	41
<i>Coffee Canon</i> from "Quodlibet in Nine Parts"	109, 176
<i>Come, Let Us All A-Maying Go</i>	40
<i>De Colores</i>	140, 175
<i>Devil's Nine Questions, The</i>	60
<i>Down in the Valley</i>	131
<i>Fanny</i>	127
<i>Go Down, Moses</i>	81, 82
<i>God Bless the Moon</i>	51
<i>Hot Cross Buns</i>	105
<i>How Can 7 Keep from Singing?</i>	75
<i>Joshua Fit the Battle of Jericho</i>	81, 83
<i>Kentucky May Day Carol</i>	103
<i>Let Mirth and Joy A-bound</i>	144
<i>Lion Sleeps Tonight, The</i>	136
<i>Lo Yisa Goy</i>	87, 175
<i>Love Learns by Laughing</i>	112
<i>Maoz Tsur</i>	153, 176
<i>Music Alone Shall Live</i> from "Quodlibet in Nine Parts"	109, 176
<i>Non nobis, Domine</i>	91, 177
<i>O Sacred Head</i>	149
<i>Ol' Joe Clark</i>	69
<i>Ol' Texas</i>	22
<i>Sakura</i>	55, 178
<i>Shepherd, The</i> from "Quodlibet in Nine Parts"	109, 177
<i>Sweet William</i>	18
<i>Turn the Glasses Over</i>	32
<i>Twinkle Little Star</i>	16, 43, 45, 46
<i>Wade in the Water</i>	99
<i>Waly, Waly</i>	131

Three Note Melodies (Tritonic)

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<i>Bobby Shafto</i>	mi tritonic	105
<i>Hot Cross Buns</i>	do tritonic	105
<i>Snail, Snail</i>	mi tritonic	73
<i>Suo Gan</i>	do tritonic	96

Do-centered Melodies

Song Title	Scale / Mode	Page
<i>Ah! Vous Dirai-je, Maman</i>	do hexachord	124, 172
<i>Alouette</i>	do hexachord	138, 172
<i>Aquaqua Dela Omar</i>	do pentachord	30
<i>As I Mee Walkéd</i>	Ionian	126
<i>Aunt Rhody</i>	do pentachord	134
<i>Banuwa Yo</i>	do hexachord	83, 173
<i>Bobo Leh Me 'Lone</i>	diatonic major w/fi	123
<i>Bow Wow Wow</i>	do pentatonic	62
<i>Buffalo Boy</i>	do tetratonic	26
<i>Bye, Bye Baby</i>	do tetratonic melody	101
<i>Catch 'round the Table</i>	diatonic major	94
<i>Coffee Canon from "Quodlibet in Nine Parts"</i>	do hexachord	109, 176
<i>Come, Let Us All A-Maying Go</i>	diatonic major	40
<i>De Colores</i>	diatonic major w/ta	140, 175
<i>Devil's Nine Questions, The</i>	do pentatonic - extended	60
<i>Donkey Riding</i>	do hexatonic	151
<i>Do, Re, Mi, Fa</i>	do hexachord	126
<i>Down in the Valley</i>	do hexachord	130
<i>El Flóron</i>	diatonic major	139, 175
<i>Fanny</i>	diatonic major w/fi	127
<i>Farmer in the Dell, The</i>	do pentatonic - extended	28
<i>Father Grumble</i>	do pentatonic - extended	17
<i>Great Big House</i>	do pentatonic	63
<i>Hill and Gully Rider</i>	do pentatonic - extended	39
<i>Hot Cross Buns</i>	do tritonic	105
<i>How Can I Keep From Singing?</i>	do pentatonic - extended	75
<i>Hurry, Hurry, Hurry</i>	do hexachord	80
<i>Kentucky May Day Carol</i>	do hexatonic	102-103

Do-centered Melodies (continued)

Song Title	Scale/Mode	Page
<i>Las Horas</i>	do pentachord	129
<i>Lavender's Blue</i>	Ionian	50
<i>Let Mirth and Joy A-bound</i>	diatonic major w/fi	144
<i>Life Guards Rule</i>	major	93
<i>Lion Sleeps Tonight, The</i>	do pentachord melody	136
<i>London Bridge is Falling Down</i> from "Nursery Rhyme Quodlibet"	do hexachord	107
<i>Love Learns by Laughing</i>	Ionian w/fi, si, di	114-115
<i>Maoz Tsur</i>	Ionian melody	153, 176
<i>Mary Had A Little Lamb</i> from "Nursery Rhyme Quodlibet"	do tetratonic	107
<i>Mofe Moni S'mo Hogbeke</i>	diatonic major	85, 176
<i>Music Alone Shall Live</i> from "Quodlibet in Nine Parts"	diatonic major	109, 176
<i>No Need to Hurry</i>	diatonic major	80
<i>Ol' Texas</i>	do pentatonic - extended	22
<i>Oleana</i>	diatonic major	97
<i>Orchestra</i>	do pentatonic - extended	108
<i>Pease Porridge Hot</i> from "Nursery Rhyme Quodlibet"	do tetrachord	107
<i>Rocky Mountain</i>	do pentatonic	67
<i>Sail Away Ladies</i>	do pentatonic - extended	59
<i>Sea Shell</i>	do tetratonic	53
<i>Shepherd, The</i> from "Quodlibet in Nine Parts"	diatonic major	109, 177
<i>Si Cantare</i>	do hexachord	143, 177
<i>Sing Out</i>	diatonic major	93
<i>Suo Gan</i>	do tritonic	96
<i>There's A Hole in the Bucket</i>	do pentatonic	24
<i>Tom Dooley</i>	do pentatonic	54
<i>Tongo</i>	do pentatonic - extended	21, 178
<i>Turn the Glasses Over</i>	do pentatonic - extended	32
<i>Twinkle Little Star</i>	do hexachord	16, 43, 45, 46
<i>Waly, Waly</i>	major	131
<i>Whistle, Daughter, Whistle</i>	do pentachord	122
<i>Who's That?</i>	do tetratonic	49

Blues Scale Melodies

Song Title	Scale/Mode	Page
<i>Joe Turner Blues</i>	incomplete Blues scale melody	135

La-centered Melodies

Song Title	Scale/Mode	Page
<i>Ah, Poor Bird</i>	implied harmonic minor	64, 79, 172
<i>Birch Tree, The</i>	la hexachord	73, 173
<i>Caney Mi Macaro</i>	natural minor	20
<i>Chantey</i>	melodic minor	41
<i>Fa La La</i>	Æolian	112
<i>Go Down, Moses</i>	implied harmonic minor	81, 82
<i>Hey Ho, Nobody at Home</i>	la pentachord	79
<i>If You Dance</i>	la hexachord	89
<i>Jesu, Meine Freude</i>	melodic minor	90, 175
<i>John the Rabbit</i>	la hexachord	57
<i>Joshua Fit the Battle of Jericho</i>	la pentachord	81, 83
<i>My Good Old Man</i>	la pentatonic - extended	25
<i>Skin and Bones</i>	la tetratonic	66
<i>Sweet William</i>	Æolian	18
<i>Wade in the Water</i>	implied harmonic minor	99

Modal & Mode-like Melodies

Song Title	Scale/Mode	Page
<i>Aro Que Nostre Seigne Es Nat</i>	Ionian	152, 173
<i>As I Mee Walkéd</i>	Ionian	126
<i>Fa La La</i>	Æolian	112
<i>God Bless the Moon</i>	sol hexachord	51
<i>Lavender's Blue</i>	Ionian	50
<i>Lo Yisa Goy</i>	sol hexachord	87, 175
<i>Love Learns by Laughing</i>	Ionian w/fi, di, ta	114-115
<i>Maoz Tsur</i>	Ionian melody	153, 176
<i>Non nobis, Domine</i>	Mixolydian	91, 177
<i>O Sacred Head</i>	Phrygian melody	148, 149
<i>Ol' Joe Clark</i>	Mixolydian	69
<i>Sakura</i>	mi pentachord	55, 178
<i>Sweet William</i>	Æolian	18

Time Signatures of C , $\frac{2}{4}$, $\frac{4}{4}$, C , $\frac{4}{2}$

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<i>Ah, Poor Bird</i>	C	64, 79, 172
<i>Ah! Vous Dirai-je, Maman</i>	$\frac{2}{4}$	124, 172
<i>Alouette</i>	$\frac{4}{4}$	138, 172
<i>Aquaqua Dela Omar</i>	$\frac{2}{4}$	30
<i>As I Mee Walkéd</i>	$\frac{4}{2}$	126
<i>Aunt Rhody</i>	C	134
<i>Banuwa Yo</i>	$\frac{2}{4}$	86, 173
<i>Birch Tree, The</i>	$\frac{2}{4}$	73, 173
<i>Bobby Shafto</i>	$\frac{2}{4}$	105
<i>Bobo Leh Me 'Lone</i>	$\frac{4}{4}$	123
<i>Bow Wow Wow</i>	C	62
<i>Buffalo Boy</i>	$\frac{2}{4}$	26
<i>Bye, Bye Baby</i>	$\frac{2}{4}$	101
<i>Caney Mi Macaro</i>	$\frac{4}{4}$	20
<i>Catch 'round the Table</i>	C	94
<i>Chantey</i>	$\frac{2}{4}$	41
<i>Devil's Nine Questions, The</i>	C	60
<i>Donkey Riding</i>	$\frac{2}{4}$	151
<i>Do, Re, Mi, Fa</i>	$\frac{4}{4}$	126
<i>Fa La La</i>	$\frac{4}{4}$	112
<i>Go Down, Moses</i>	$\frac{4}{4}$	81, 82
<i>God Bless the Moon</i>	$\frac{4}{4}$	51
<i>Great Big House</i>	$\frac{2}{4}$	63
<i>Hey Ho, Noboby at Home</i>	$\frac{4}{4}$	79
<i>Hill and Gully Rider</i>	$\frac{4}{4}$	39
<i>Hot Cross Buns</i>	$\frac{2}{4}$	105
<i>Hurry, Hurry, Hurry</i>	$\frac{4}{4}$	80
<i>If You Dance</i>	$\frac{4}{4}$	89
<i>Jesu, Meine Freude</i>	$\frac{4}{4}$	90, 175
<i>Joe Turner Blues</i>	$\frac{4}{4}$	135
<i>John the Rabbit</i>	$\frac{2}{4}$	57
<i>Joshua Fit the Battle of Jericho</i>	$\frac{4}{4}$	81, 83
<i>Kentucky May Day Carol</i>	$\frac{4}{4}$	102, 103
<i>Las Horas</i>	$\frac{2}{4}$	129
<i>Lion Sleeps Tonight, The</i>	$\frac{4}{4}$	136
<i>Lo Yisa Goy</i>	$\frac{4}{4}$	87, 175
<i>London Bridge is Falling Down</i> from "Nursery Rhyme Quodlibet"	$\frac{2}{4}$	107
<i>Love Learns by Laughing</i>	C	114-115

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<i>Mary Had A Little Lamb</i> from “Nursery Rhyme Quodlibet”	$\frac{2}{4}$	107
<i>Mofe Moni S'mo Hogbeke</i>	$\frac{2}{4}$	85, 176
<i>My Good Old Man</i>	$\frac{2}{4}$	25
<i>No Need to Hurry</i>	$\frac{4}{4}$	80
<i>Non nobis, Domine</i>	$\frac{4}{2}$	91, 177
<i>O Sacred Head</i>	$\frac{4}{4}$	148, 149
<i>Ol' Joe Clark</i>	$\frac{2}{4}$	69
<i>Ol' Texas</i>	$\frac{2}{4}$	22
<i>Oleana</i>	$\frac{2}{4}$	97
<i>Orchestra</i>	$\frac{4}{4}$	108
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<i>Rocky Mountain</i>	$\frac{2}{4}$	67
<i>Sail Away Ladies</i>	$\frac{2}{4}$	59
<i>Sakura</i>	$\frac{2}{2}$	55, 178
<i>Sea Shell</i>	$\frac{2}{4}$	53
<i>Si Cantare</i>	$\frac{4}{4}$	143, 177
<i>Sing Out</i>	$\frac{4}{4}$	93
<i>Snail, Snail</i>	$\frac{2}{4}$	73
<i>Suo Gan</i>	$\frac{4}{4}$	96
<i>Sweet William</i>	$\frac{4}{4}$	18
<i>Tom Dooley</i>	$\frac{4}{4}$	54
<i>Tongo</i>	$\frac{2}{4}$	21, 178
<i>Turn the Glasses Over</i>	$\frac{4}{4}$	32
<i>Twinkle Little Star</i>	$\frac{2}{4}$	16, 43, 45, 46
<i>Wade in the Water</i>	$\frac{4}{4}$	99
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Time Signatures of $\frac{6}{8}$, $\frac{9}{8}$, $\frac{3}{4}$, $\frac{6}{4}$, $\frac{3}{2}$

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<i>De Colores</i>	$\frac{6}{8}$	141, 175
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<i>El Flóron</i>	$\frac{6}{8}$	139, 175
<i>Fanny</i>	$\frac{3}{4}$	127
<i>Farmer in the Dell, The</i>	$\frac{6}{8}$	28
<i>Father Grumble</i>	$\frac{6}{8}$	17
<i>How Can I Keep from Singing?</i>	$\frac{3}{2}$	75
<i>Lavender’s Blue</i>	$\frac{6}{8}$	50
<i>Let Mirth and Joy A-bound</i>	$\frac{6}{8}$	144
<i>Music Alone Shall Live</i> from “Quodlibet in Nine Parts”	$\frac{3}{4}$	109, 176
<i>Shepherd, The</i> from “Quodlibet in Nine Parts”	$\frac{3}{4}$	109, 177
<i>Skin and Bones</i>	$\frac{6}{8}$	66
<i>There’s A Hole in the Bucket</i>	$\frac{6}{8}$	24

Songs with Complete Texts or Additional Verses in Languages other than English

(see Appendix D, Translation and Adaption of Non-English Text, p. 172)

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<i>Ah! Vous Dirai-je, Maman</i>	French	124, 172
<i>Alouette</i>	French	138, 172
<i>Aquaqua Dela Omar</i>	Hebrew - nonsense syllables	30
<i>Aro Que Nostre Seigne Es Nat</i>	Provençal (French)	152, 173
<i>Banuwa Yo</i>	Liberian	86, 173
<i>Birch Tree, The</i>	Russian	73, 173
<i>Caney Mi Macaro</i>	Spanish - nonsense syllables	20
<i>Coffee Canon</i> from “Quodlibet in Nine Parts”	German	109, 176
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<i>Las Horas</i>	Spanish	129
<i>Jesu, Meine Freude</i>	German	90, 175
<i>Lo Yisa Goy</i>	Hebrew	87, 175
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About the Author

Georgia A. Newlin



Georgia A. Newlin, DMA is an independent Music Education Consultant. She has taught in early childhood/public school music positions for sixteen years and at the collegiate level for sixteen.

Currently, Georgia is called upon as a conductor for choral festivals and as a clinician for choral workshops, reading sessions, and intermediate grade methodology, as well as a consultant for curriculum planning. She teaches musicianship, conducting, and ensemble in Kodály programs at Indiana University, University of Hawai'i, James Madison University, and Plano at Southern Methodist University.

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Dr. Newlin has presented at conferences of the Organization of American Kodály Educators, International Kodály Society, American Orff-Schulwerk Association, Kodály Music Educators in Australia, Kodály Society of Ontario, and Association for Music in International Schools, as well as Choral/Music Education associations in multiple states.

Georgia established the *Valley Treble Voices*, an adult treble choir in Harrisonburg, VA. She has been the Artistic Director of the *Waldorf Choral Society* in Garden City, NY; Founder/Artistic Director of the *Adelphi University Vocal Ensemble*; and Artistic Director of *The Susquehanna Valley Chorale Children's Choir* in Lewisburg, PA. In addition, she has been a faculty member of the James Madison University *VocalArts* camp as well as the *Children's Chorus of Maryland*.

Music Is Elementary has published a revised edition of her book, *One Accord: Developing Part-Singing Skills in School Age Musicians*, and she is currently editor of their *Crooked River Choral Project*.