1956

A collection of suitable materials for music reading in grades four, five, and six when no previous music reading has been done.

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http://hdl.handle.net/2144/13169

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THESIS

A COLLECTION OF SUITABLE MATERIALS FOR MUSIC READING IN GRADERS FOUR, FIVE, AND SIX WHEN NO PREVIOUS MUSIC READING HAS BEEN DONE

Submitted by
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In partial fulfillment of requirements for the degree of Master of Education

1956
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Chapter I

Statement of the Problem

The primary purpose of this study is the collection of suitable materials for music reading in grades four, five, and six when no previous reading music has been done.

At least one well known music educator has felt that the publication of interesting but simple music reading material has been neglected.

Meyers 1/ has said:

"There is definite need for books that are made up entirely of technically easy, artistic songs for reading purposes, but with story interest and word difficulty suited to the maturity of children whose experiences have caused them to feel the need for music reading ability. Literally dozens of story books for children of all ages and for every degree of reading ability are available. Comparable music reading material is necessary."

Publishers of music reading books have supplied material for the primary grades, but have not, to my knowledge, presented suitable material of low difficulty but high interest for the intermediate grades.

The need for such material does exist.

Chapter II
Review of Research

Before presenting a collection of suitable materials for music reading in grades four, five, and six, two main areas must be studied:

1. the reading interests of pupils in these grades, and
2. methods of teaching music reading.

Pupil Interests in Reading

For enjoyment in singing, both the words and the tune must be interesting to the pupils. If they have to sing songs, the words of which are "babyish", certainly enjoyment will not be present. Very few children in the intermediate grades wish to read books on a first or second grade interest level, and few intermediate children wish to sing songs which were written for the primary grades with the interests of primary graders in mind.

Music teachers should keep the statement of Witty and Kopel 1./ in mind:

"The literature of psychology and education contains ample evidence--of the desirability of utilizing the children's interests in the daily program of the school."

In the field of word reading Dolch 2./ speaks of

"the need for providing books of appealing interest, yet on the ability level of the poor reader, or


his reading will be half-hearted and will produce an antagonism to reading."

If one puts the word "music" before the words "reader" and "reading" the statement is equally true in remedial music reading.

As Gates 1./ says:

"A first requirement of remedial work is that the pupil's interest be captured."

What are the story interests of fourth, fifth, and sixth graders?

Scipione, Droney, and Cucchiari 2./ conducted a survey "to determine which story titles in basal readers appealed to children."

Five basal readers for each grade (four, five, and six) were selected because of their availability in the communities participating in the survey. Seven towns and 1,498 children took part.

They found that 3./

"boys expressed more interest for titles and stories which centered about adventure, the out-of-doors,


exploration, and herds. Girls, on the other hand, evidenced a greater preference for stories and titles which dealt with other girls, the imaginative, the emotional, home life, and familiar experience. Both boys and girls demonstrated a high interest in stories of animals, either real or imaginary, and in mystery stories. Girls frequently selected titles and stories which appealed to boys, but boys obviously shunned titles and stories in which the dominant character was a girl."

In a study by Roberts 1/1, 181 fourth grade, 172 fifth grade, and 152 sixth grade pupils were asked to indicate which books they would like to read, which ones they would be indifferent to, and which ones they would dislike to read from a list of 100 titles, 50 fictional titles and 50 real titles.

The study showed that interest in types of stories ran as follows:

"1. both girls and boys showed high interest in animal, mystery, and detective stories,
2. boys liked history, biography, and stories about inventions and discovery,
3. girls showed interest in tales of fun and fancy, rhyme and rhythm, children of other lands, and travel."

Terman and Lima 2/ conducted a survey of the amount and type of reading done by a group of California children. They found boys at the age of nine show most interest in

real life, with Boy Scout stories and of boy life everywhere. At ten there is a growth in interest in travel and stories of other lands, in inventions, mechanics, and a beginning of interest in biography. At eleven, adventure and mystery stories came to the fore. By the age of twelve reading interest reaches its height, with interest shown in nearly every field, but with special emphasis in biographies and historical narratives.

O'Toole Conducted a survey of the types of books voluntarily chosen in a public library by pupils in grades four, five, and six. There were 167 pupils in the survey. A record was kept for a period of six weeks of all books taken home by the 167 pupils. The pupils did not know that the survey was being taken.

She found that:

"1. stories of mystery and adventure comprised more than 50% of the total number of books,
2. animal stories, mythology, fables, and fairy tales about 30%, and
3. the remaining 20% was made up of biography, history and travel, sports and hobbies, science and mechanics, poetry, music, and fine arts."

The measurement of pupil interest in types of stories in grades four, five and six was undertaken by Sullivan 1./, McManus 2./, and Lynch. 3./ Booklets containing both narrative and informational stories were given to 10 fourth grade teachers, 10 fifth grade teachers, and 9 sixth grade teachers. In grade four the stories were read to the pupils. In grades five and six the pupils were permitted to read the stories themselves. All stories were taken from basal readers for the grade. The pupils were asked to rate each story on a three point scale:

1. liked with enthusiasm
2. liked without enthusiasm
3. disliked

In grade four the boy's choices were in the following order:

"adventure, classics, children of other lands, social studies, biography, and science. The order for the stories:


girls was: biography, classics, social studies, adventure and children of other lands in the same place, and science last. The percentage of difference between the boy's and girl's choices was not great."

The rank order of preference for all selections in grade five was:

"fairy tales, adventure stories with a historical backgrounds, stories concerned with children of other lands, biography, and social studies material. Boys and girls showed a different emphasis in their reading interests, but the difference in percentages was small."

Summary

From the above studies it is fair to assume that middle graders generally prefer stories of adventure, biography, children of other lands, and mystery.
Methods of Teaching Music Reading

Various methods of teaching music reading have been proposed over the years. Some music educators have suggested that music reading be abolished.

Kwalwasser has stated:

"If I were asked to decide upon only one or two approaches as the basis of public school music education in America today, the first being rote work exclusively throughout the first six grades, done with artistry and musical charm; the second being the work from the first or second grade through the remaining four or five grades, with its part singing and futile technical training for all, I should unhesitatingly choose the former."

However, Gehrkens has said:

"The pupil ought to learn to read or he will be a musical illiterate, not being able by himself to "get at" the actual sound of a vocal or instrumental composition, and missing many things in all music that are forever hidden from those who have not achieved the power of compelling the staff to divulge its secrets."

Dykema and Cundiff concur.

"Since power to interpret the printed page is the only means of independence in selection of music and in its performance, our schools must provide for independent reading."

2. Gehrkens, Karl W. Music in the Grade Schools, Boston, Silver, Burdett and Company, 1943, p. 8
A very strong case for music reading has been put forth by Mursell \(^1\):

"It is clear that a competent mastery of the score is of great importance for participation in a diversified range of musical activities and experiences. While one may be a valuable member of a vocal ensemble without being able to follow the score, yet even here the ability to read is highly desirable. Sometimes students of the curriculum have contended that the teaching of notation should be given a very minor place in music education, and that it should be confined to those pupils who manifest special musical ability. The reason given is that most persons in adult life very rarely read music. Yet manifestly, if one of our chief purposes is to promote a widespread and vital musical amateurism, this objection will not carry weight. The power to read music with some facility and pleasure is a most important part of the equipment of the amateur. We should seek to establish the ability to "read music" in the ordinary sense of the phrase. Here the following standard is suggested: from the sixth grade onward the pupil should be able to read music that presents to him no serious technical difficulties, and to read it with facility sufficient to derive pleasure from the activity and to produce a musically intelligible result."

The chief criticism of music reading seems to be in the method of teaching. The method of teaching by the analysis of each note separately has been attacked by many music educators. As Mursell \(^1\) stated:

"It should be evident that the effective mastery of notation can add precision to all musical experience. Of course, if it is taught as so much grammar or formal theory, out of touch with any actual musical


\(^2\) Mursell, op. cit., P100, 101
background, such benefits will not be gained."

He further suggests:

"In all our direction of learning our primary aim must be to have the pupil attend to the significant elements of musical meaning, such as phrase, structure, harmonic content, rhythmic pattern, and the like. We know that with language the development of a reading mastery can be seriously compromised by an analytic approach—with the vernacular by concentration on separate letters, with foreign language by concentration on translation. In the same way the reading mastery in music is likely to be compromised if we insist upon the pupil's attending primarily to the detailed elements of the symbolism."

Gehrken's outlines one of the most common methods of teaching music reading, the observation or pattern song.

1. By rote, teach a number of pattern songs i.e. a good song with only easy and frequently used intervals.
2. Teach the same song by "sol-fa" syllables
3. Analyze the structure of the melody:
   a. two, three, or four beat measure
   b. measure the length of the long tones
   c. observe that some tones are high and some low
   d. discover phrase repetition by syllable repetition
4. Teach ten or twelve songs in the above manner.
5. Copy the first song on the board, or provide a chart.
6. Tell the children where "do" is and ask them to find familiar tone groups.
7. Have these familiar tone groups sung both by class and by individuals.
8. Let the teacher sing the syllables for the entire song, the children pointing.
9. Let the children sing the syllables, all pointing, the teacher standing aside.
10. Let the children sing "loo", still pointing.

1/ Gehrken's, op. cit. pp. 49-54
11. The words are presented by ear or by eye, and the children now sing the song for the sake of the musical enjoyment it affords.

12. From this point on— it is sung from time to time just for the sake of singing."

Grant presents a different method of teaching note reading. Following generally the "pattern song" idea, it does have some unique suggestions. Simple rhythms are taught before notation. Using the rhythm band, he suggests the following order in teaching rhythmic notation:

1. Playing first beat of measure in 2/4 or 3/4 time.
2. Drawing lines to correspond with what was played.
3. Playing both beats in piece in 2/4 or 3/4 time.
4. Playing 2/4 or 3/4 time with all instruments on first beat of each measure, soft instruments only on additional beats.
5. Drawing lines to correspond with step 4.
8. Lines and pulse-picture to correspond.
9. Playing 4/4 time with loud instruments on first beat, medium instruments on 1 and 3, soft instruments on all four beats.
11. Lines to correspond with step 9.
12. Notes to correspond with what was played in 2/4,

While the above approach to rhythmic notation is being taught, rote and "work songs" are sung. The following examples of "work songs" are given by Grant:

While the above approach to rhythmic notation is being taught, rote and "work songs" are sung. The following examples of "work songs" are given by Grant:

Their purpose is:

1. To introduce a vocabulary of frequently found groups of tones in an interesting musical manner, but without having to cup up any real, lovely songs for mere technical drill purposes.
2. To introduce the notation of pitch in a way that is meaningful to the child.
3. To get the children to understand what is meant by up and down in music, and that musical tones may repeat or may progress upward or downward.

The procedure for teaching "work songs" is:

1. Sing work-songs.
2. Add syllables as a second stanza; then sometimes substitute the neutral syllable "loo".
3. Act songs as to pitch (up-and-down movement with the hand.)
4. Act songs as to rhythm (duration) by clapping or walking.
5. Act songs as to pulse.
6. Act songs as to pitch and pulse combined.
7. Act songs as to rhythm and pulse combined.
8. Picture songs as to pitch (lines on blackboard).
9. Introduction of the staff.
10. Picture songs as to pitch with line on the staff. (This step is not essential, but it is useful as a brief connection between the preceding step and the one which follows.)
11. Use of notes in picturing pitch.
12. Use of notes in picturing pitch and rhythm.
13. Writing the work-songs and patterns beginning from any line or space, that is, in a number of keys.
14. Finding "do" from the key-signature.

Reading from books follows the final step listed above.

When any new rhythm or skip is taught, it is introduced either by a work song or a song which is already known by the children.
Crossley in her experimental program of music reading readiness delayed until the last half of the third grade the presentation music notation from a book. However "emphasis during the period of readiness was placed upon a basic vocabulary (of scalewise progressions and tonic skips). The children listened for these music words in rote songs, created melodies with the basic vocabulary, were trained to recognize them in any key and sing them from dictation."

A grade by grade comparison with a former program which had note reading from the first grade reveals the following outline of the experimental program:

Grade One
Note- One hundredsongs - simple and varied.
No class teaching - all work in small groups. Teaching of lower third - individual
Theory - In May
1. Scale by rote. Taught and sung individually.
   Aim: Security in use of singing voice for every child.

Grade Two
Rote Singing - About seventy-five songs. Group work as in Grade I.
Theory - January on.
1. Knowledge of staff
3. Singing from scale on staff

Grade Three
Rote Program - Fifty Songs
Theory. - 1. Review of Grade II
2. Singing from board notation based on vocabulary.


2/ Crossley, op. cit. pp. 2-3
Her inventory test to children in six third grade
classes was given in June of the school year.

Sub-test One - names of lines and spaces
Sub-test Two - identification of the adjacent positions
in the staff
Sub-test Three - recognition of quarter, half, dotted
half, and whole notes
Sub-test Four - knowledge of the value of quarter,
half, dotted half, and whole notes
Sub-test Five - finding "do" from key signature
Sub-test Six - A. identification of syllable names
of simple melody
B. placing note heads on the staff for
given syllables
Sub-test Seven - auditory and visual perception of
the twenty skips and progressions
Sub-test Eight - identification of single bar, double
bar, G clef, hold, and flat.

An individual test of sight singing was given based
on Sub-test Six A.

Among the conclusions reached by this survey test
were: 1./

1. The skills tested were well within the ability of
children of the primary grades.
2. The achievement was high, though formal skills had

1./ Crossley, op. cit. pp. 51-52
been delayed to Grade Three.

3. The individual singing test revealed approximately one-half of the children able to sing from notation with some ease and security. A study of the lower half of the group seems to indicate more need for the purely mechanical skill of reading syllables from the staff than for training from the standpoint of pitch and voice placement.

Myers 1/ has considered those pupils who lack thorough preparation for music reading.

"Getting aural, visual, and kinesthetic feeling has to be telescoped into less time and experience -- children have to acquire information and have to acquire feeling almost simultaneously with using it. Pre-requisites, however, are: (1) some awareness of and some ability to respond to duration symbols (through familiar songs); (2) knowledge of either syllables or number note names; and, (3) a concept of the line-space-line and space-space-space and line-line-line position of scale and triad tones on a staff. With these a basis, proceed in the following manner.

1. The teacher places on the blackboard staff a six or eight note pattern selected from a song for which children know note names.

2. While the teacher points to these notes, she sings the pattern several times; then, the children sing while watching the board.

3. The children find the pattern in melody in their books, "box" it with their index fingers, and sing it while looking at the notes. Children identify a repetition of notes by reading words under it and then singing note names and words.

4. The teacher suggests that the children (a) turn to page so-and-so, (b) find the identical pattern, (c) identify by reading words, (d) sing names and (e) words."

1/ Myers, op. cit. pp. 201-202
CHAPTER III

Material for Music Reading

The songs in this chapter have been drawn from five music reading books and from one collection of community songs. They have been arranged in order of difficulty as to rhythm and melodic line.

Group I - eight songs employing quarter, half, and dotted half notes, quarter and half rests. The skips are along the tonic, dominant, sub-dominant, and supertonic chords.

Group II - sixteen songs with eighth, quarter, half, and dotted half notes, quarter and half rests. The skips found in Group I plus the submediant chord.

Group III - nine songs with eighth, quarter, dotted quarter, half, and whole notes, eighth, quarter and half rest. The skips found in Group II.

Group IV - five songs using compound time with eighth, quarter, and dotted quarter notes, eighth rest. The skips found in Group I.

Preparatory Steps to the Reading of these Songs

1. Singing of familiar songs, making pupils aware of the duration of notes by:
a. having pupils clap or tap while singing  
b. questioning pupils as to number of claps given a particular note  
c. questioning pupils as to the physical characteristics of the note  
d. having pupils pick out notes of the same duration in the song  
e. having pupils point out notes of the same duration in a different song  
f. going through above steps for quarter, half, dotted half, and whole notes and rests  
g. referring to a familiar song when any new problem in time is encountered.

2. Singing of familiar songs, making pupils aware of skips and progressions by:  
a. questioning as to the relationship between the melodic line and the movement of their voices  
b. singing up and down the scale from the board  
c. pointing out tonic chord skips in the song and have pupils sing them by syllable (teacher sings first)  
d. switching to other songs having the tonic chord skips and have the pupils sing the skips  
e. pointing out the relative position of the tones in a tonic chord
f. going through above steps with dominant, sub-dominant, super-tonic, sub-mediant chord skips

g. singing the scale from the board during each music period

h. singing scale-wise progressions found in the song

i. encountering any difficulty in a new song, pupils should be referred to the same problem in a familiar song."

(Do not spend all music period on one song or on music reading. It is better to move on to another song after a short drill on a particular point, calling attention to that point in the next song.)
GROUP I
**WHISTLE, DAUGHTER, WHISTLE**

**Traditional**

```
\[\text{Whistle, daughter, whistle, And you shall}
```

```
\[\text{cow. I can't whistle, mother, be}
\]
```

```
\[\text{goat. I can't whistle, mother, Be}
\]
```

```
\[\text{have a pig. I can't whistle, mother, Be}
\]
```

```
\[\text{man. (whistle)----------- I've}
\]
```

```
\[\text{cause I don't know how.}
\]
```

```
\[\text{cause it hurts my throat.}
\]
```

```
\[\text{cause I am to big.}
\]
```

```
\[\text{just found out I can.}
\]
```

---

Armitage, Theresa; Dykema, Peter W.; Pitcher, Gladys
(Editors) *We Sing*. Boston: G. C. Birchard and Company,
1940, p. 8
FROM THANKFUL HEARTS

Jane Landon

French Tune

Sing for the world so spacious, sing for the

skies above. Sing, for our God is grace-

D.S. Warm was the time of growing,

-ious; sing, for His name is Love. Clear-

ing, sing, then, a song of praise.

was the time of sowing, Tender the April

days.

Armitage, Theresa; Dykema, Peter W.; Pitcher, Gladys; Stevens, David; Vandevere, J. Lillian (Editors) Our Land Of Song. Boston: C.C. Birchard and Company, 1942, p.18
UNDER THE SPREADING CHESTNUT TREE

Adapted by Sidney Rowe

Old English

spread
(touch)
(lean down)
(arms)

Underneath the spreading chestnut

(wave arms)
(in the air)

Eat-ting apple pie-- and drink-
tree, Mar-ma-lade and jam-- for you
Fa-ther tries to nap-- at half-
ing tea. Oh! what a pic-nic that lit-
and me. Oh! what a pic-nic for ev-
past three. "Oh! what a pic-nic for bus-
tle lunch would be;
ry ant and bee. Underneath the spread-
y flies," says he,

ing chest-nut tree.

Armitage, et. al. We Sing. op. cit. p.153
MISTRESS MORE

Traditional

Irish Game Song

1. Mistress More lives on the shore. She has
2. When the sailor comes a-shore, How they

daugthers three and four; Eldest one is twen-
rattle, how they roar; Happy then is Mis-

ty-four; Married to a sailor. Ba-loo,
tress More,

ba-loo, ba-loo bee, Ba-loo, ba-loo, ba-loo bee.

Ba-loo, ba-loo, ba-loo bee, Married to a

sailor.

Armitage, et. al. We Sing. op. cit. p.41
FATHER TEACH ME

Jane E. Leeson

Carl Maria Von Weber

Fa-ther, teach me day by-- day, Thy sweet

les-sons to o - bey; Sweet-er les-son can -

not-- be, Lov-ing Thee-- who-- first loved

me.

Armitage, et. al. We Sing. op. cit. p. 30
1. "Come to the barn-yard, Ol-ga, Chick-ens are there to be fed." "Why should I is there to be done." "Why should I the weeds have grown tall." "Why should I has start-ed I know." "Yes I will go there, Moth-er? I'd rath-er lie here in bed." sun." small." go:"

Armitage, et. al. We Sing. op. cit. p.36
Down in the valley, valley so
Hear the wind blow, dear, hear the wind

Ros-es love sun-shine, vio-lets love
Know I love you, dear, know I love

--- Hang your head o-ver, hear the
blow, --- Hang your head o-ver, hear the
dew, --- An-gels in heav-en know I
you, --- An-gels in heav-en know I

wind blow;---
wind blow;---
love you;---
love you;---

Build me a cas-tle for-ty feet high,
So I may see him as he rides by;
As he rides by, dear, as he rides by,
So I may see him as he rides by.
26.

David Stevens Spanish Folk Tune

1. Colum-bus was a sail-or and he
2. He sailed and sailed but vain-ly looked for
3. When hope and strength and for- ti - tude were
4. Colum-bus but thought 'twas In-dia but

could not rest. Because he thought that
signs of land; His crew be-came a
as-most spent; A float-ing branch re-
he was wrong; For he had found A-

In-di-a lay to-ward the west. Queen
dis-con-tent- ed, sul-len band: But
stored his faith and on he went. A
mer - i-ca, now great and strong. The

Is-a-bel-la gave him gold for ships
when they cried"O Ad - mi - ral, for-sake
shore-birds at the mast-head set his heart
land where sa-cred Free-dom lives and holds

and crew, And off he sailed in Au-
thy quest:" He Stern-ly bade them hold
a-glow, And then the look-out hailed
her away; And that is why we cel-

gust, Four-teen nine-ty-two,
their peace and still sailed west.
the deck and cried "Land - ho!"
em - brate Col- um - bus day.

Armitage, et. al. Our Land Of Song. op. cit. p.154
GROUP II
O GIVE THANKS

Traditional

English Round

0 give thanks, 0 give thanks, 0 give thanks

unto the Lord, for He is gracious and His

mer-cy endur-eth, endur-eth for-ev-

er.

Armitage, et. al. Music Everywhere. op. cit. p.9
THE LITTLE PIG

Traditional

Vermont Folk Song

1. There was an old woman and she had a little pig.
2. This little old woman fed the piggy on clover.
3. Now that is the story of the piggy and the dame.

He didn't cost much 'cause he wasn't
And when he died he died—
And which of the two was the most very big?

all over?

to blame?

Armitage, et. al. Our Land Of Song. op. cit. p.123
I've been to Harlem, I've been to Dover,

I've traveled this wide world all over,

Over, over, three times over, Drink what you have to drink and turn the glasses over. Sailing east, sailing west, sailing over the ocean, Better watch out

Armitage, et. al. We Sing. op. cit. p.39
when the boat begins to rock, or you'll lose your girl in the ocean.
1. Now the sons of the prophets were hard—
2. If they wanted a man to encourage
3. There were heroes in plenty and none
dy and bold, and were quite unac
age the van, or to serve as a
known to fame, who fought in the
customed to fear, but bravest of
bold can non cer, or storm a rem
ranks of the Czar, but none of more
all was a man, I am told, named Ab
doubt, they would set up a shout for Ab
fame than a man by the name of I—
dul el Bul Bul Ameer,
dul el Bul Bul Ameer,
unn Skiv it sky Shivar.

4. He could sing like Caruso, both tenor and bass,
He could play on the Spanish guitar; in fact
quite the cream of the Cossackite team was
Ivan Shrivitsky Shivar.

5. One day this bold Muscovite shouldered his gun and walked down the street with a sneer; he was looking for fun when he happened to run upon Avdul el Bul Bul Ameer.

6. Then this bold Mameluke drew his trusty chibouque, crying: "Send your regrets to the Czar," and with mur-d'rous intent he most suddenly went for Ivan Skivitsky Skivar.

7. On a stone by the banks where the Neva doth roll there is written in characters clear: "Oh stranger, remember to pray for the soul of Abdul el Bul Bul Ameer."

8. While a Muscovite maiden her vigil doth keep by the light of the cold Northern Star, and the name that she constantly shouts in her sleep is Ivan Skivitsky Skivar.
NIGHT-HERDING SONG

Traditional

Cowboy Song

1. Oh, slow up, do-gies, quit rov-ing
2. I've cir-cle-herd-ed and night-herd-
a-round; You have wan-dered and tram-pled
ed, too, But to keep you to-geth-er,

all o-ver the ground. O graze a-long
that's what I can't do; My horse is leg-
do-gies, and feed kind-a slow, And don't
wea-ry, and I'm aw-ful tired. But if you get

for-ev-er be on-- the go. Oh, move
a-way, I am sure to get fired. Bunch up lit-

slow, do-gies, move slow,-- Hi-o, hi-o, hi-o;
ttle do-gies, bunch up,--

Armitage, et. al. Music Everywhere. op. cit. p.113
Adapted by D.S. Eskimo Indian Tune

1. Now the night-y hunters, Bold ski-
2. Meat to store for winter; Long sun-
3. Fur to make our par-kas, Warm shea-

ful hunters, Come, bring-ing meat and fur,
less winters, None shall go hun-gry here,
by par-kas, None shall go shiv-ving here,

Wal-rus, seal and big fat bear.
Food we'll have to keep us well. Come the
Furs we'll have to keep us warm.

night-y hunters from the great white plain.

Armitage, et. al. We Sing. op. cit. p.38
JOHN PEEL

T.N. Graves

Old English

1. D' ye ken John Peel with his coat so gay, D' ye ken John--Peel at the break of day, D' ye ken John--Peel Bell--man* true, From a find to a check, when he's far, far a-way, With his hounds and his horn in the morning? Twas the sound of his horn bro't me from my bed, And the

2. Yes, I ken John Peel and his Ruby* too, And his Ran-ter* and Ring-wood* and from a check to a view, From a view to a death in the morning. Twas the sound Names of the hounds.
John Peel continued

Cry of his hounds which he oft-times led;

Peel's "view hal-oo!" would a-wak-en the
dead, or the fox from his lair in the

morn-ing.

Armitage, et. al. *Music Everywhere* op. cit. p.16
WHERE, O WHERE IS OLD ELIJAH

Traditional

1. Where, O where is old E-li-jah, Where, O where

is old E-li-jah, Where, O where is old E-li-

jah? Way down in the promised land.

2. He went up in a fiery chariot, He went up

in a fiery chariot, He went up in a fiery

chariot, Way down in the promised land.

3. By and by we'll go and see him, etc.
4. Where, O where is poor old Daniel? etc.
5. He went in a den of lions, etc.
6. By and by we'll go and see him, etc.

Armitage, et al. Our Land Of Song. op. cit. p. 20
1. I wish I was in Boston cit-y, Where all the girls they are so pret-ty, If I
didn't have a time 'twould be a pit-y
ev - 'ry--- drop should turn a mill,

Dis-cum-bib-a la-la boo, slow reel. Shool,

shool, shool-i-rool, Shool-i-shag-a-rack,

shool-a-bar-ba-cool. The first time I saw
silly bolly ool, Discum-bib-a la-la

boo, slow reel.

A LONG TIME AGO

Traditional

1. A hundred years is a long, long
2. They used to think that a pig could
3. They said the moon was--made of

time, o yes, oh! A hundred-- years
fly, o yes, oh! But you don't believe
cheese, o yes, oh! Now you can believe

is a long, long time,
it-- nor do I, A ver-y long time
it-- if you please,

a - go.

O NO, JOHN!

Traditional English Folk Song

1. On yon-der hill there stands a--maid-en,
2. My fa-ther was a Span-ish cap-tain,
3. 0 mad-am, in your face is beau-ty

Who she is I do not know; I'll go--
Went to sea a month a-go; First he--
On your lips red ros-es grow; Will you--

ask her hand in-mar-riage, She must
kissed me, then he--left me, Bade me
take me for your--hus-band, Mad-am

an-swer yes or no.
al-ways an-swer no. 0 no, John; no, John;
an-swer yes or no.

no, John, no

4. O mad-am, since you are so cruel, And that
you do scorn me so, If I may not be your

 husband Madam will you let me go? 0 no, etc.
5. 0 hark I hear the church bells ringing;
Will you come and be my wife? Or, dear
madam, have you settled To live single
all your life? 0 no, etc.

Armitage, et. al. Music Everywhere. op. cit. p.15
1. Oh, have you heard tell of sweet Bet-sy
2. They swum the deep rivers and clumb the
from Pike, Who crossed the wide prairies with old Uncle Ike, With two head
high peaks, They rolled thro' the coun-
ry with old Uncle Ike, With two head
try for many long weeks, Thro' all sorts
of cattle and one spotted hog; A
of misery, dry days and wet; If they
of cattle and one spotted hog; A
hadn't gone on, they'd be camp-in' there

dog?
yet.

Beattie, John W.; Wolverton, Josephine; Wilson, Grace V.;
Hinga, Howard (Editors) *American Singer, Book Six*, 2nd ed.,
GOOD NEIGHBOR

Traditional

German Tune

1. Good neighbor, pray lend me your lantern; I'll lend you my lantern with pleasure tonight; The sky is so cloudy the sky is so cloudy; And gladly go with you to stars give no light. My lambkins have help in your need; It's cold and it's

roamed from the flocks by the way, And rainy but I will not mind, For shepherd and I must find out where they neighbor tonight I shall always be

stay.

kind.

Armitage, et. al. We Sing. op. cit. p. 42
1. Up-on a tree a dick-y bird
2. Below him prowled a fur-ry black
3. He said "For dinner I shall have"
4. But all at once the dick-y bird

Sim sa-la-dim bam ba sa-la-du sa-la-dim,

Up-on a tree a dick-y bird sat.
Below him prowled a fur-ry black cat.
He said "For dinner I shall have you."
But all at once the dick-y bird flew.

Armitage, et. al. Our Land Of Song. op. cit. p.20
1. On Springfield Mountain there did dwell
2. This lovely youth one day did go

A lovely youth, I knowned him well--
Down to the meadow for to mow-i-ow

Ri too lee noo, Ri too lee aye, Ri too
lee noo, Ri too lee aye.

3. He scarce had mowed quite round the field
   When a pizen serpent bit his hee-e-eel, etc.

4. He raised his scythe and with a blow
   He laid the pesky serpent low-o-ow, etc.

Beattie, et. al. American Singer, Book Five. op. cit. p. 48
GROUP III
FAIREST LORD JESUS

Anonymous

1. Fair-est Lord Je-sus, Rul-er of all
2. Fair are the mead-ows, Fair-er still the
3. Fair is the sun-shine, Fair-er still the

na-ture, O Thou of God and
wood-lands, Robed in the bloom-ing
moon-light, And all the twin-kling

man the Son, Thee will I cher-ish,
garb of spring; Je-sus is fair-er,
star-ry host; Je-sus shines bright-er

Thee will I hon-or, Thou, my soul's
Je-sus is pur-er, Who makes the
Je-sus shines pur-er, Than all the

glo-ry, joy, and crown.
woe-ful, heart to sing.
an-gels, heav'n can boast.

Beattie, et. al. American Singer, Book Six. op. cit. p.28
Traditional Mountain Song

I HAD FOUR BROTHERS OVER THE SEA

1. I had four brothers
2. The first sent me cherries with-
3. The third sent a blanket with-

o-ver the sea.
out any stones. Per-ri mer-ri dic-tum
out any thread.

Do-mi-ne; The sec-ond sent a chick-
The fourth sent a book

ent un-to me.
en without any bones. Par-tum quar-tum

that could not be read.

Pe-re-di-cen-tum, Per-ri mer-ri dic-tum,

Do-mi-ne.
4. When the cherries are in blossom they have no stones. Per-ri mer-ri dic-tum Do-mi-ne; When the chicken's in the egg it has no bones. etc.

5. When the blanket's in the fleece it has no thread. Per-ri mer-ri dic-tum Do-mi-ne; When the book is in the press it cannot be read. etc.

Armitage, et. al. Our Land Of Song. op. cit. p.118
TONGUE TWISTERS

Anonymous

Old American Song

1. She stood at the gate a-wel-com-ing him in;
2. They say shoes and socks give Su-san quite a shock;
   They say shoes and socks give wel-com-ing him in;
   She stood at the gate Su-san quite a shock;
   They say shoes and socks a-wel-com-ing him in, That's not so give Su-san quite a shock,
   I wonder ver-y dif-fi-cult to say;
   if that's dif-fi-cult to say.

Armitage, et. al. We Sing. op. cit. p.72

Boston University
School of Education
Library
Anonymous

Sea Chantey

Cape Cod girls they have no combs, Heave a-

way, heave a-way! They comb their hair with
cod-fish bones, We are bound for Austral-ia!

Heave a-way my bуль-ly, bul-ly, boys, Heave a-way,

heave a-way! Heave a-way and don't you make a

noise, We are bound for Austral-ia!

2. Cape Cod boys they have no sleds, Heave a-way
heave a-way! They slide down hill on cod-fish
heads, We are bond for Australia! etc.

Armitage, et. al. Music Everywhere, op. cit. p.108
1. Pretty maid, come a-long! Don't you
2. Pretty Betty, don't fail, For I'll

hear the sweet song, Love-ly notes of the
carry your pail Safely home to your

night-ing ale flow? Don't you hear the
cot as we go. You shall hear the

fond tale of the sweet night-ing ale, As he

sings in the val-ley be-low,

As he sings in the val-ley be-low?

Armitage, et al. We Sing. op. cit. p.65
LEAVE HER, JOHNNY

Traditional  Sailor Chantey

1. I thought I heard the captain say,
2. "Just make her fast and pack your gear,
3. The sea was rough, the work was hard,

"Oh, leave her, John-ny, leave her

You can go a-shore and draw your pay
With her lines all fast along the pier,
From the Bristol dock to Brooklyn yard,

Oh, it's time for us to leave her."

Beattie, et. al. *American Singer, Book Five*. op. cit. p. 43
1. In Scarlet town where I was born There was a fair maid dwellin'; And ev'ry lad cried, "Well-a-day!" Her name was Barb'ry Allen.

2. 'Twas on a morn in early May, The green buds all were swellin'; Young William on his death-bed lay For love of Barb'ry Allen.

3. He sent his servant into town To call at Barb'ry's dwellin'; Said he, "My master sends for you If you are Barb'ry Allen."
4. Then slowly, slowly up she rose And slowly she came nigh him And said as by his form she stood, "My lad, I think you're dyin'."

5. He turned his face unto the wall, For death was in him dwellin', And said, "No better can I be Till I wed Barb'ry Allen."

6. When he was gone and in his grave, Her heart was sink with sorrow; She cried, "Oh, Mother, make my bed, For I will die tomorrow."

7. They placed her in the old churchyard, Young William's grave was nigh her; And from his mound a red rose grew, From hers a cruel briar.

8. The vines grew up the churchyard wall, Till they could climb no higher, All wrapped and turned in lover's knots, The rose around the briar.

Beattie, et. al. American Singer, Book Six. op. cit. p.30
Traditional

Reuben and Rachel

American Folk Song

1. Reu-ben, Reu-ben, I've been think-ing,
2. O my good-ness gra-cious, Ra-chel,

What a grand world this would be If the
What a dis-mal place 'twould be If the

men were all trans-port-ed far be-yond the
men were all trans-port-ed far be-yond the

North-ern Sea.
North-ern Sea.

THE BOLL-WEEVIL

Anonymous
Southern Song

1. O say, have you heard the latest, The

latest of the songs? It's about the little

boll-weevil, He pick up both feet and

CHORUS

gone, Jes' a-lookin' for a home Jes' a-look-

in' for a home.

2. That weevil he is an insect From Mexico,
they say, Come to try the texas climate,
An' he though he'd better stay, CHORUS

3. The first time I saw the weevil, He's settlin'
on the square, An' the next time when I
saw him He had all his family there, CHORUS
4. The farmer he took the weevil An' buried him the san', An' the weevil says to the farmer, "I can stand it like a man," CHORUS

5. The farmer he took the weevil An' put him on the ice, An' the weevil says to the farmer, "This is mighty cool an' nice," CHORUS

6. The last time I saw the weevil, He's settin' down for life, An' he had his aunt and uncle An' his cousin an' his wife, CHORUS

Armitage, et. al. Music Everywhere. op. cit. p.110
GROUP IV
RIO GRANDE

Traditional

1. O say, were you ever in Rio-
2. Yon Liverpool ladies, we'd have you

- o Grande? A-way---- Rio! It's
We're

there that the rivers run down gold-
bound for the South and, come on let

en sand, en sand,
us go, And we're bound for the Ri-o

Gran-de. And a-way to Ri-o! Oh,-- you

Ri o! So fare you well, my bon-nie young
girl, For we're bound for the Río Grande.

Armitage, et. al. Our Land Of Song. op. cit. p.63
DIALOGUE

Helen Fitch
Scottish Tune

Boys

1. Come out, the day is fair, Just wait and
2. I'll go and call for Jane. Go on! I'll

Girls

I'll be there. We'll talk a-while And
not com-plain. But Jane I know Will

All

walk a-while A-round the vil-lage square.
glad-ly go A-round the coun-try lane.

Boys

But come or we'll be late. You won't have
Yet still I wait, it's true. That's what I

long to wait. Why fuss and fret? It's
thought you'd do! No need to fret, It's

ear-ly yet, The clock is strik-ing eight.
ear-ly yet, I'd rath-er walk with you.

Armitage, et. al. Our Land Of Song. op. cit. p.34
1. In eigh-teen hun-dred and for-ty one
2. When we left Ire-land to come
3. It's "Pat, do this!" and "Pat, do that!"

I put me dor-du-roy britch-es on, I
And spent our lat-ter days in cheer, We
With-out a stock-ing or a hat, And

put me dor-du-roy Britch-es on To
left our home and fam-ily dear And
noth-ing but an old cra-vat While

work up - on the rail - way.
we worked on the rail - way
Pat works on the rail - way.

Beattie, et. al. American Singer, Book Five. op. cit. p.59
MY HORSES AIN'T HUNGRY

Traditional American Ballad

1. "My horses ain't hungry, they won't eat your hay, So fare you well, Polly, I'm going away; Your parents don't like me, they say I'm too poor, They say I'm not worthy to enter your door."

2. "I know they don't like you, but what do you care? You know I'm your Polly, you know I'm your dear. I know you're my Polly, I'm not goin' to stay, So come with me, Polly, we'll feed on the way."
3. "Yes, I will go with you; you're poor, I am told; It's you that I'm after, not silver or gold. With all our belongings, we'll ride till we come to some lovely cabin that we can call home.

4. "I hate to leave Mama, she treats me so kind, But I'll do as I promised that Johnny of mine; So fare you well, Mama, I'm leaving today; We'll off on our journey and feed on our way."

Beattie, et. al. American Singer, Book Five. op. cit. p. 57
LA CUISINIÈRE

English words by A.D.Z" 

French Canadian

1. A few words I will tell to you A-bout

la cui-si-nie re. A shep-herd-ess she al-

so is, And none was ev-er fair-er. In the

vil-lage are lads ga-lore Who dai-ly scheme

to pass her door; The large and the small,

The long and the short, The ligh t and the
2. One day there came a suitor fine With manners brave and courtly. So very much in love was he, He wished to marry shortly. "But you are not for me," said she, "Your ways and mine will never agree. For you have yours And I have mine. And I have mine. And I you have yours And you have yours. And I have mine. Hurrah for la cuisiniere!"
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