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*Frontispiece*: Children of the Key School, Annapolis, Maryland,  
in Orff Schulwerk classes of Brigitte Warner.

*Other photographs*: Children of the Taggart School and at Fidler  
Square, Philadelphia, Pennsylvania. Photographed by Harriet  
Dougherty.

## FOREWORD

Pentatonic songs are based on a scale using only five notes, usually those remaining in the diatonic scale when the fourth and seventh degrees are omitted, corresponding to the black keys on a piano. Songs of many primitive cultures are frequently pentatonic, as well as those of certain countries such as Scotland and China and those improvised by children around the world. In the United States, pentatonic melodies are especially common among Indian songs, spirituals, and songs of the southern Appalachians.

In recent years pentatonic folksongs have found a new place in music education. International leaders, especially Zoltán Kodály of Hungary and Carl Orff of Germany, have urged that children's early musical experience be based on the singing of pentatonic folksongs of their own countries. Such melodies, without half-steps, provide the best foundation for the development of musicianship while simultaneously introducing them to various aspects of their national heritage. Pentatonic melodies also lend themselves easily to simple settings for instruments children can play themselves, such as xylophones, glockenspiels, metallophones and recorders.

For this collection "pentatonic" has been interpreted freely to include a number of songs using less than five tones since these are especially useful for the training of young children or beginning recorder players. A few melodies with ornamental passing tones have also been included. The songs are arranged according to pitch compass, ranging from unison to 12th. Within each section they are grouped according to melodic structure. To facilitate their adaptation to Orff instruments, all have been written in keys requiring only an F# or Bb in addition to the notes of the C scale, but they may well be sung unaccompanied in other keys. The songs within a 3rd have all been notated with B, A, G for beginning recorder players, but for singing, lower pitches might be more suitable.

An attempt has been made not only to bring together many pentatonic songs as an aid to teachers, but to discover unfamiliar material or lesser known versions of well-known songs. Several non-English American songs have been included, and although translations have been provided the foreign texts—with one exception—are simple enough for children to sing. Any changes made are acknowledged in the notes; in most cases these were necessary substitutions for outmoded and possibly offensive words. In subject matter and musical complexity the songs range from those suitable for children aged five or six to those for children aged twelve or even older.

Special thanks are due to those who contributed to this collection in various ways: to Brigitte Warner, Sarah Goldstein and Peggy Peach, whose outstanding teaching gave the original impetus for the research; to the children and teachers, especially Patricia Rafuse, of the Capitol Hill Day School of Washington, D.C. who helped try out so many of the songs; to Miriam Carp for her special interest over a long period of time; to Jane Lenel for much advice; to Alfred Finch for assistance in research and preparation of the copy; to my husband, S. Sydney Bradford, for immense help in various ways, including research guidance; to Brigitte Warner and Harriet Dougherty for the use of photographs of children they have worked with; and to Grace Nash, without whose encouragement and support this collection would not have reached its final form.

# 1. CHARLIE OVER THE WATER

New York

Char - lie o - ver the wa - ter, Char - lie o - ver the sea, \_\_\_\_\_

Char - lie catch a black - bird, Can't catch me!

The musical notation is in 6/8 time, featuring a melody with eighth and quarter notes. The lyrics are written below the notes.

# 2. FROG IN THE MEADOW \*

North Carolina

Frog in the mead-ow, Can't get him out;\_ Take a lit - tle stick and stir him a - bout.\_

The musical notation is in 2/4 time, featuring a melody with quarter and eighth notes. The lyrics are written below the notes.

# 3. WASTIN' HIS TIME

Florida

Old man there, sit - tin' on the log, Was - tin' his time, Was - tin' his time.

The musical notation is in 2/4 time, featuring a melody with quarter and eighth notes. The lyrics are written below the notes.

# 4. AIN'T GONNA RING NO MORE

Alabama

Ring, ring the big bell, Ain' gon - na ring no more,

Fill me a poc - ket be - fore I go, It ain' gon - na ring no more.

(handclaps throughout)

The musical notation is in 2/4 time, featuring a melody with quarter and eighth notes. Handclaps are indicated by 'x' marks above the notes. The lyrics are written below the notes.

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### 23. OLD MOTHER BROWN

Old Mother Brown went to town, Riding on a pony,  
When she came back she took off her hat and gave it to Miss Mac - ro - ni.

The musical notation for 'Old Mother Brown' is written on two staves in 4/4 time. The key signature has one flat (B-flat). The melody consists of quarter and eighth notes.

### 24. SOLOMON GRUNDY

Sol - o - mon Grun - dy, Born on Mon - day, Chris - tened on Tues - day,  
Mar - ried on Wednes - day, Ill on Thurs - day, Worse on Fri - day,  
Died on Sa - tur - day and Sun - day was the end of Sol - o - mon Grun - dy.

The musical notation for 'Solomon Grundy' is written on three staves in 4/4 time. The key signature has one flat (B-flat). The melody consists of quarter and eighth notes.

### 25. OLD AUNT DINAH\*

*North Carolina*

Old Aunt Di - nah, ho - pee, ho - pee, Old Aunt Di - nah, ho - pee ho!  
Goin' a - way to leave you, ho - pee, ho - pee, Goin' a - way to leave you, ho - pee ho!

The musical notation for 'Old Aunt Dinah' is written on two staves in 4/4 time. The key signature has one flat (B-flat). The melody consists of quarter and eighth notes.

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