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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 Fitler 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



# 2. FROG IN THE MEADOW \*

North Carolina



# 3. WASTIN' HIS TIME

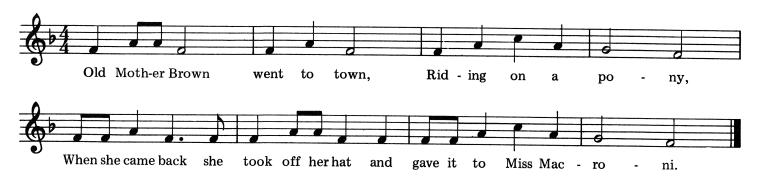
Florida



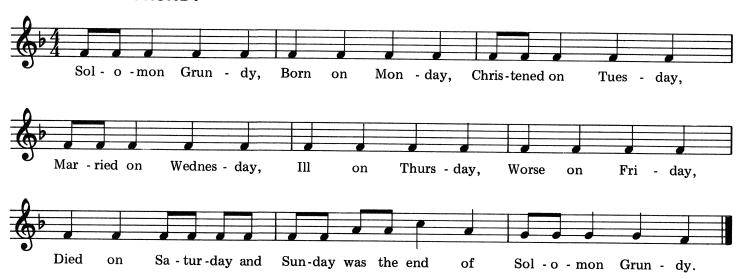


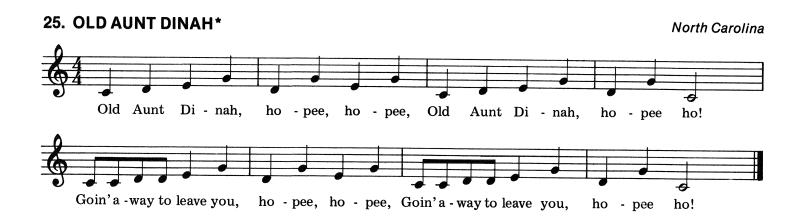
<sup>\*</sup> From *The Frank C. Brown Collection of North Carolina Folklore*, Vol. V. Reprinted by permission of the Publisher. Copyright 1962, Duke University Press, Durham, North Carolina.

## 23. OLD MOTHER BROWN



## 24. SOLOMON GRUNDY





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