

**GRADE 3  
SONGS**

### Grade 3

Alabama Gal  
Canoe Song  
Coffee Grows on White Oak Trees, MM  
Dinah  
Ding Dong, Digidigidong  
Don Gato, MM  
Ebenezer Sneezer, MAY  
Home on the Range, WOM  
Li'l Liza Jane, MM  
Michael Finnegan, MM  
Oh Suzanna, SM  
Old Texas, WOM  
Peace Like a River, MM  
Piñon, pirulín, MM  
Riding in the Buggy, SPM  
Sansa Kroma  
Sun Don't Set in the Morning, SPM  
You're a Grand Old Flag, MM

# ALABAMA GAL

We never thought much of this American playparty game as it appeared in books until we saw it danced by children at Pinewoods Camp Family Week (see OTHER RESOURCES). Since then we've found it to be one of the all-time great dances for children; they learn it quickly and dance it with gusto.

**Music:** Alabama Gal

**Formation:** Longways set for 6-8 couples

## Song:

Come through in a hurry  
Come through in a hurry  
Come through in a hurry  
Alabama Gal.

I don't know how, how  
I don't know how, how  
I don't know how, how  
Alabama Gal.

I'll show you how, how  
I'll show you how, how  
I'll show you how, how  
Alabama Gal.

Ain't I rock candy  
Ain't I rock candy  
Ain't I rock candy  
Alabama Gal.

Repeat the dance with a new top couple.

## Instructions:

First couple sashay down to the bottom of the set and back to the top. (16)

Right hand turn around partner. (8)

Left hand turn around partner. (8)

First couple cast off and all follow behind.  
First couple make a two hand arch at the bottom of the set. (16)

Second couple meet below the arch, take hands and go under the arch and back to place. All other dancers follow. (16)

# ALABAMA GAL

Musical notation for the song "Alabama Gal". The notation is written on two staves in G major (one sharp) and 2/4 time. The melody is simple and repetitive. The lyrics are written below the notes. The first staff has a chord 'E' above the first measure and 'A B' above the last two measures. The second staff has a chord 'E' above the first measure, 'A B E' above the last three measures, and 'Al - a - ba - ma Gal' below the notes.

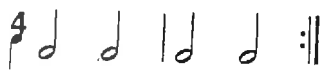
**Notes:** Great as a community dance to the live music of an old-timey band, this is also a wonderful dance for children to sing and dance on their own. You might try substituting a do-si-do for the right and left hand turns when doing the dance with younger children.

## A Paddling Song



Imagine you are paddling a canoe as you listen to this song. Dip the paddle into the water, then swing it back, ready for the next "dip."

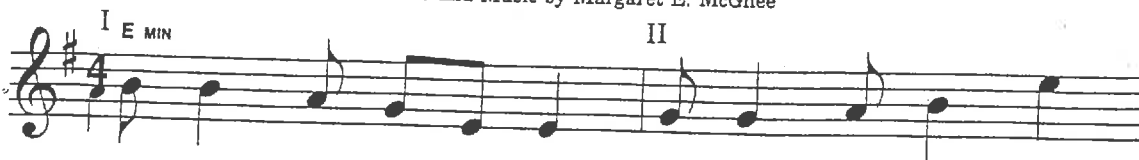
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Dip, swing; Dip, swing

## Canoe Song

Words and Music by Margaret E. McGhee



1. My pad - dle's keen and bright, Flash - ing with sil - ver.  
 2. Dip, dip and swing her back, Flash - ing with sil - ver.



Fol - low the wild goose flight, Dip, dip and swing.  
 Swift as the wild goose flies, Dip, dip and swing.

When you know the melody of "Canoe Song," sing it as a round with your classmates.

# Frontier Rhythms

In the frontier days of America, people danced for entertainment. Going to a dance was a way to meet neighbors and relax. Here's a frontier song you can still dance to today. **Listen** to "Coffee Grows on White Oak Trees."



Folk Song from the United States



CD 6-8

## Coffee Grows on White Oak Trees

### REFRAIN



Cof - fee grows on white oak trees.



The riv - er flows with hon - ey - o.



Go choose some - one to roam with you,



As sweet as m'las - ses can - dy - o.

LESSON  
**7**

# Playin' on the Old Banjo

**CONCEPT**

RHYTHM

**SKILLS**

LISTEN,  
COMPARE,  
COMPOSE

**LINKS**

VISUAL ARTS

Folk songs are a way that people can tell family and friends about good times through music. Some folk songs tell stories. Some are just for fun! "Dinah" is an American folk song. You can hear a banjo playing in this song. A banjo has five strings that are strummed or plucked. **Listen** for the banjo in the song "Dinah." Does the song tell a story, or is it just for fun?

**CD-ROM**

Use *World Instruments* CD-ROM to learn more about North American instruments.

Del McCoury Band

# Dinah



CD 7:8

Minstrel Song

F

do

No one in the house but Di - nah, Di - nah,

F B $\flat$  C F

no one in the house I know, I know; no one in the house but

F C F

Di - nah, Di - nah, play-in' on the old ban - jo.

# Four Sounds on a Beat

Rhythms come in many combinations.  
Here's a song with a new one!



CD 1-15

## Ding, Dong, Diggidiggidong

English Version Adapted by Margaret Murray

From Orff-Keetman, Orff-Schulwerk, Vol. 1

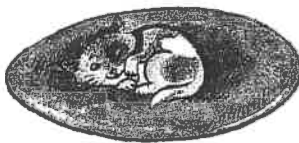
I C II

do

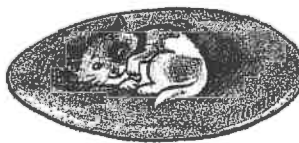
Ding, dong, dig-gi-dig-gi-dong, Dig-gi-dig-gi-dong, the cat she's gone.

Ding, dong, dig-gi-dig-gi-dong, Dig-gi-dig-gi-ding dang dong.

Which four syllables have four sounds on a beat?



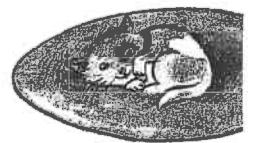
Ding,



dong,



dig-gi-dig-gi-



dong,

The rhythm that has four sounds on a beat looks like this:

**Sing** the song and point to the notes as you sing. Find each in the song.

**Sing** the song again with rhythm syllables as you clap the rhythm.

### Tune In

Folklore tells us cats have nine lives. Actually, their spines are very flexible, so they can twist to land on their feet and escape danger.



Add an accompaniment to this song.

Alto  
Glockenspiel

1' 5

Ding dong! Ding dong!

Detailed description: A musical staff in 2/4 time with a treble clef. It contains four notes: a quarter note on G4, a quarter note on B4, a quarter note on G4, and a quarter note on B4. The notes are grouped into two pairs, each with a fermata. Above the staff, '1'' is written above the first note and '5' above the second note. Below the staff, the lyrics 'Ding dong! Ding dong!' are written under each pair of notes.

Alto  
Xylophone

1

Cat is gone! Cat is gone!

Detailed description: A musical staff in 2/4 time with a treble clef. It contains six notes: a quarter note on G4, a quarter note on B4, a quarter note on G4, a quarter note on B4, a quarter note on G4, and a quarter note on B4. The notes are grouped into two pairs, each with a fermata. Above the staff, '1' is written above the first note. Below the staff, the lyrics 'Cat is gone! Cat is gone!' are written under each pair of notes.

Soprano  
Glockenspiel

Ding dong! Ding dong!

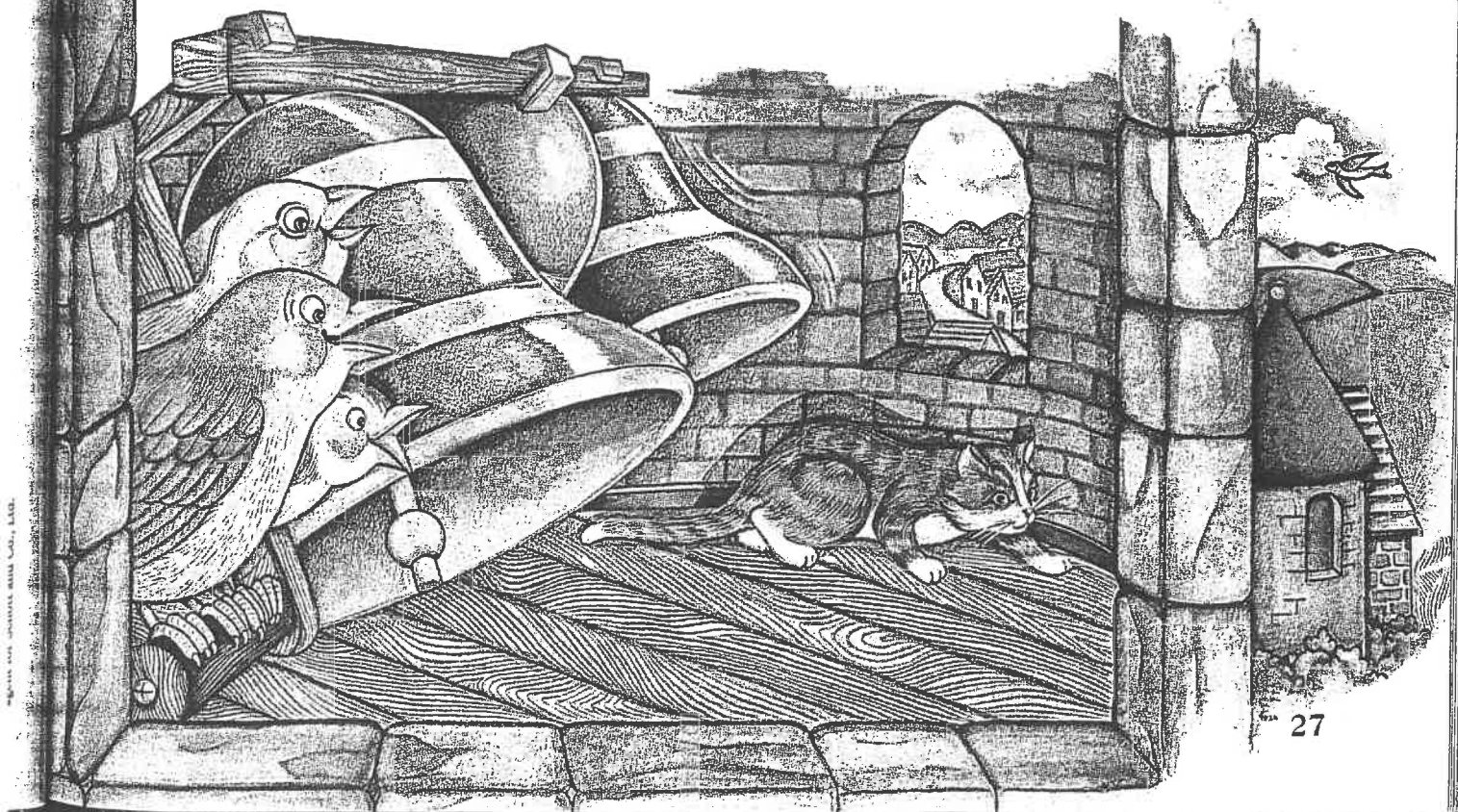
Detailed description: A musical staff in 2/4 time with a treble clef. It contains four notes: a quarter note on G4, a quarter note on B4, a quarter note on G4, and a quarter note on B4. The notes are grouped into two pairs, each with a fermata. Below the staff, the lyrics 'Ding dong! Ding dong!' are written under each pair of notes.

Soprano  
Xylophone

6

Ding dong! Dig - gy dig - gy dong.

Detailed description: A musical staff in 2/4 time with a treble clef. It contains six notes: a quarter note on G4, a quarter note on B4, a quarter note on G4, a quarter note on B4, a quarter note on G4, and a quarter note on B4. The notes are grouped into two pairs, each with a fermata. Above the staff, '6' is written above the third note. Below the staff, the lyrics 'Ding dong! Dig - gy dig - gy dong.' are written under each pair of notes.





# SING DON GATO'S TALE

You know that there are different kinds of songs, like spirituals, dance songs, and echo songs. "Don Gato" is a **ballad**. **Listen** for the surprise ending!

A **ballad** is a song that tells a story.



English Words by Margaret Marks

## Don Gato

Folk Song from Mexico

do

1. El se - ñor Don Ga - to es - ta - ba  
 1. Oh, Se - ñor Don Ga - to was a cat,

sen - ta - di - to en el te - ja - do  
 On a high, red roof Don Ga - to sat.

cuan - do le vi - nie - ron car - tas, mia - rra - miau,  
 He went there to read a let - ter, meow, meow, meow,

cuan - do le vi - nie - ron car - tas, mia - rra - miau,  
 Where the read - ing light was bet - ter, meow, meow, meow,

si que - rí - a ser ca - sa - do. —  
 'Twas a love note for Don Ga - to! —



## The Pattern in Rhythm

Look at the rhythm of each phrase of the song.  
Which phrases have the same rhythm?

*Con una gatita blanca,  
sobrina de un gato pardo,  
que no la había más linda, . . .  
que no la había más linda, . . .  
en las casas de aquel barrio.*

*Don Gato con la alegría,  
se ha caído del tejado;  
ha roto siete costillas, . . .  
ha roto siete costillas, . . .  
las dos orejas y el rabo.*

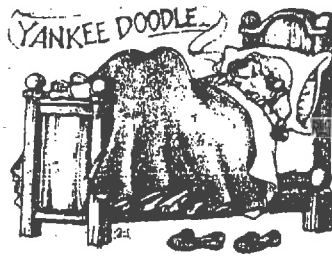
*A visitarlo venían,  
médicos y cirujanos;  
todos dicen que se muere, . . .  
todos dicen que se muere, . . .  
que Don Gato está muy malo.*

*El gatito ya se ha muerto,  
ya se ha muerto el buen Don Gato;  
a enterrar ya se lo llevan, . . .  
a enterrar ya se lo llevan, . . .  
todos los gatos llorando.*

*Cuando pasaba el entierro,  
por la plaza del pescado,  
al olor de las sardinas, . . .  
al olor de las sardinas, . . .  
Don Gato ha resucitado.*

2. "I adore you!" wrote the lady cat,  
Who was fluffy, white, and nice and fat.  
There was not a sweeter kitty, . . .  
In the country or the city, . . .  
And she said she'd wed Don Gato!
3. Oh, Don Gato jumped so happily,  
He fell off the roof and broke his knee,  
Broke his ribs and all his whiskers, . . .  
And his little solar plexus, . . .  
"¡Ay caramba!" cried Don Gato!
4. Then the doctors all came on the run  
Just to see if something could be done,  
And they held a consultation, . . .  
About how to save their patient, . . .  
How to save Señor Don Gato!
5. But in spite of ev'rything they tried,  
Poor Señor Don Gato up and died,  
Oh, it wasn't very merry, . . .  
Going to the cemetery, . . .  
For the ending of Don Gato!
6. When the funeral passed the market square,  
Such a smell of fish was in the air,  
Though his burial was slated, . . .  
He became re-animated! . . .  
He came back to life, Don Gato!

Follow the shape of the melody as you sing this song. The notes get higher with each measure and then quickly get lower end.



**Ebenezer Sneezer**

*Words and music by  
Lynn Freeman Olson*

C G7

E - be - nee - zer Sneez - er, Top - sy - tur - vy man,

C F

Walks up - on his el - bows Eve - ry - time he can,

C F

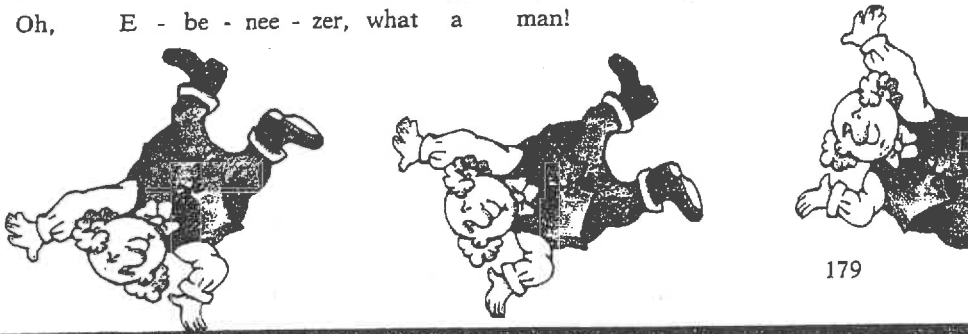
Dress - es up in pa - per Eve - ry - time it pours,

G7 C

Whis - tles "Yan - kee Doo - dle" Eve - ry - time he snores.

C G7 C

Oh, E - be - nee - zer, what a man!



**RE MUSIC TEACHING IDEAS**

Have the children describe the movement of the pitches. (The pitches go up, then down. All measures except the last two are made up of repeated pitches. The notes of the last two measures move down by steps or half steps.)

*Music and You*

© Macmillan, 1988.

When you know this song, sing it as a round. This will make the density of the music thicker. For an even thicker density, add the parts for bells or recorder to your singing.

# THE GHOST OF JOHN

WORDS AND MUSIC BY MARTHA GRUBB



**I**

Have you seen the ghost of John?

**II**

Long white bones with the skin all gone,

**III**

Oo, oo,

**IV**

Would - n't it be chil - ly with no skin on!

Melody Alone

Two-Part Round

Three-Part Round

Four-Part Round

Bells or Recorder

1. (4 times)

2. (4 times)

3. (4 times)

WOM

# Word of Music 3

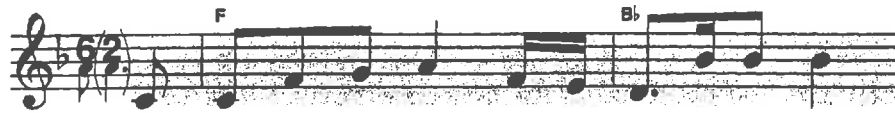
## A Home Out-of-Doors

If you traveled around the world, you would see all kinds of homes. This song tells about a home out-of-doors.

### Home on the Range

Intro. 4 meas.

American Cowboy Song



1. Oh, give me a home where the buf - fa - lo roam,  
2. How of - ten at night when the heav - ens are bright



Where the deer and the an - te - lope play, \_\_\_\_\_  
With the lights from the glit - ter - ing stars, \_\_\_\_\_



Where sel - dom is heard a dis - cour - ag - ing word,  
Have I stood there a - mazed and \_\_\_\_\_ asked as I gazed,



And the skies are not cloud - y all day, \_\_\_\_\_  
If their glo - ry ex - ceeds that of ours, \_\_\_\_\_

#### REFRAIN



Home, home on the range, \_\_\_\_\_

Where the deer and the an - te - lope play, \_\_\_\_\_

Where sel - dom is heard a dis - cour - ag - ing word,

And the skies are not cloud - y all day. \_\_\_\_\_

## Extending the Lesson

1. Focus attention on the phrases shown in the color boxes.
  - What do you notice about these phrases? (They look alike.)
2. Play the recording and have students sing only those phrases shown in the color boxes.
  - Can students *hear* that the color-box phrases sound alike?

### CLOSING B

3. Let students take turns singing the like phrases as a solo. The class will join in on the other phrases.

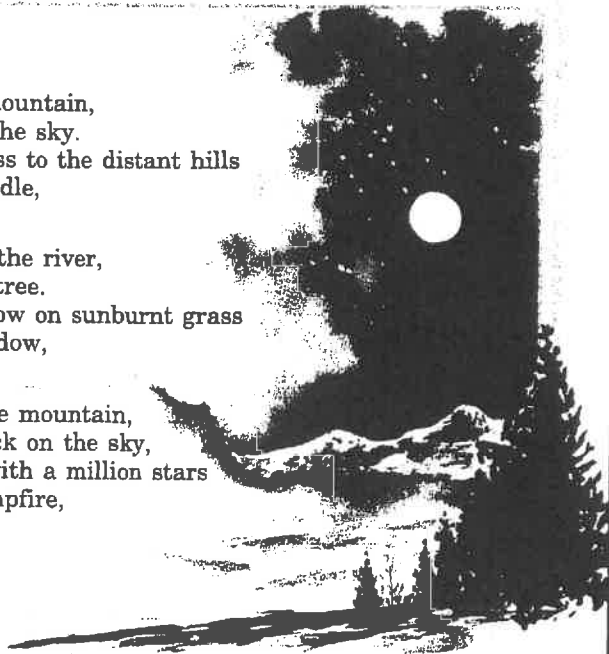
### Open Range

Prairie goes to the mountain,  
 Mountain goes to the sky.  
 The sky sweeps across to the distant hills  
 And here, in the middle,  
 Am I.

Hills crowd down to the river,  
 River runs by the tree.  
 Tree throws its shadow on sunburnt grass  
 And here, in the shadow,  
 Is me.

Shadows creep up the mountain,  
 Mountain goes black on the sky,  
 The sky bursts out with a million stars  
 And here, by the campfire,  
 Am I.

*Kathryn and Byron Jackson*



Music for Living 19

**Related Literature** Students may enjoy the following book:

- *The Cowboy Trade* by Glen Rounds (Holiday)—A direct account of life on the range.

# LESSON LINKS

For use after Unit 2, Lesson 2, pp. 72-75

## FOCUS Pitch/Pentatonic Scale

### OBJECTIVES

- Identify *so*, *la*, and high *do* and pentatonic scale
- Read pitches and rhythm of pentatonic melody containing syncopation

### MATERIALS

Recording Li'l 'Liza Jane CD8:21

### Resources

Resource Master R • 6 (practice)  
Orff Orchestration O • 19

### Technology

Music with MIDI: Li'l 'Liza Jane

## 1. Review syncopation with "Li'l 'Liza Jane" CD8:21. Have students:

- Listen to find the syncopated pattern. (♩ ♩ ♩) (third measure of each line)
- Find a rhythm they have not been using. (♩.) (Tell the students that the note is the length of a quarter note tied to a single eighth note—1½ beats.)
- Say the words of the song in rhythm.

## 2. Introduce *so* and *la* with "Li'l 'Liza Jane." Have students:

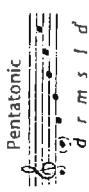
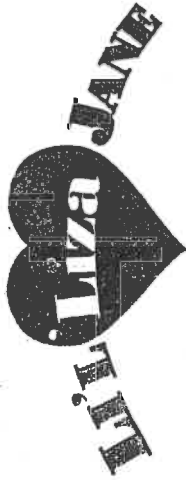
- Identify the tonal center of *do* in this song. (C) Remind students to look at the last note as a clue or the *do* indicator at the beginning.
- Discover a new pitch in Measures 1 and 2 (*so*) and in Measures 3 and 4 (*la*).
- Discover and sing two-measure segments that are the same.

## 3. Identify the pentatonic scale in the song. Have students:

- Identify pitch of last note in the song: (*do*)
- Read about the pentatonic scale.
- Sing the pitches of the last line of the song backwards. Discover that the line ends on high *do* (*do'*) and contains a complete pentatonic scale.

## Practice with the Pentatonic Scale

FIND new pitches and rhythms to read in this syncopated song. C D E C' and J.



Pentatonic  
do re mi so la do'

American Song

**Verse**  
Leader C

1. There's a gal in Bal - ti - more,  
2. Come, my love, and mar - ry me,  
3. If you'll come and be my own,  
4. We'll have chick - ens 'round our door,

Group F C

'Li - za Jane,  
'Li - za Jane,  
'Li - za Jane,  
'Li - za Jane,

**Leader**  
C

She's the one that I a - dore,  
I will take good care of thee,  
We'll eat ham and sweet corn pone,  
Brus - sels car - pet on our floor,

Group G7

'Li - za Jane.  
'Li - za Jane.  
'Li - za Jane.  
'Li - za Jane.

**Refrain**  
All C

O E - li - za, 'Li - za Jane,  
O E - li - za, 'Li - za Jane.

F C F C G7

A pentatonic (five-tone) scale is made up of five pitches. In this song, these pitches are: *do re mi so la do'*. A pentatonic scale may also include higher or lower pitches with the same syllable name. How many different pitch syllables do you find in this song? 5

do re mi so la do'  
C D E G A C

MM 3

Music Library

Songs to Read 377

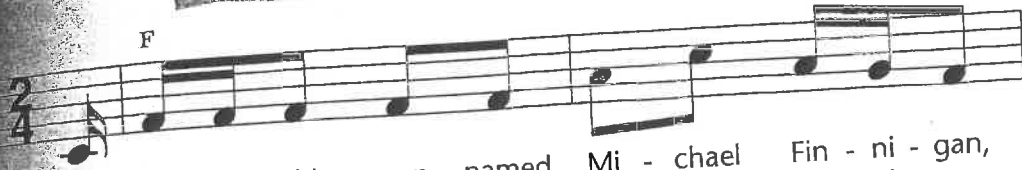
# A New Song

Learn a new song. **Listen** for the nonsense  
 in "Michael Finnigan," then **sing** along.

## Michael Finnigan

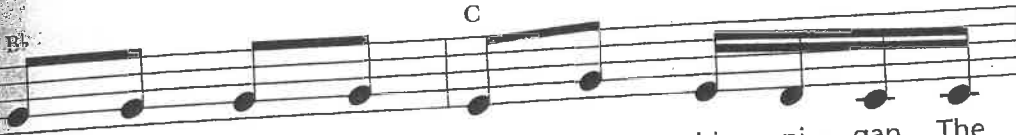
Traditional from the United States

F



1. There was an old man named Mi - chael Fin - ni - gan,  
 2. There was an old man named Mi - chael Fin - ni - gan,  
 3. There was an old man named Mi - chael Fin - ni - gan,

C



He had whis - kers on his chin - ni - gan, The  
 He went fish - ing with a pin - ni - gan, He  
 Climbed a tree and barked his shin - ni - gan, He

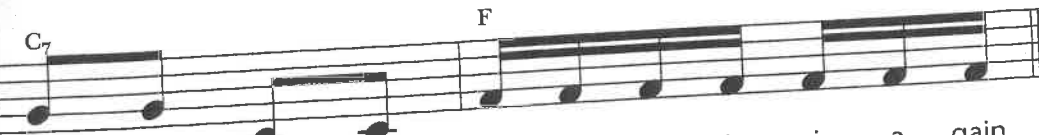
F



wind came up and blew them in a - gain,  
 caught a fish but dropped it in a - gain,  
 lost a - bout a yard of skin - ni - gan,

C<sub>7</sub>

F



Poor old Mi - chael Fin - ni - gan. Be - gin a - gain.

4. There was an old man named Michael Finnigan,  
 He grew fat and then grew thinnigan,  
 Then he died and had to begin again,  
 Poor old Michael Finnigan. Begin again.

MM, 3

### Special Challenge!

**Sing** "This Old Man" and "Michael Finnigan" as  
 partner songs. **Sing** one song with half of your class  
 while the rest of the class sings the other song.



# OH, SUSANNA

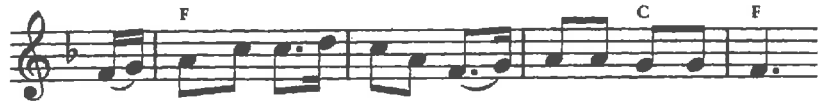


Words and Music by Stephen Foster

## Verse



1. I — come from Al - a - bam-a with my ban-jo on my knee.  
 2. I — had a dream the oth-er night, when ev'-ry-thing was still.



I'm — going to Loui-si - an - a, my — true love for to see.  
 I — thought I saw Su - san - na a - com-ing down the hill.



It — rained all night the day I left, the weath-er it was dry,  
 The — buck-wheat cake was in her mouth, the tear was in her eye.



The — sun so hot I froze to death, Su - san-na, don't you cry.  
 Says — I, "I'm com-ing from the South, Su - san-na, don't you cry."

## Refrain



Oh, Su - san - na, oh, don't you cry for me.



I — come from Al - a - bam-a with my ban-jo on my knee.

Share the Music

3

## LESSON LINKS

Use after Unit 5, Lesson 5, pp. 226–229

**Duration**  
**Objective** Identify whole notes and upbeats

**Materials**  
 CD: Old Texas  
**Resources**  
 Orff Master R•15 (practice)  
 Orchestration O•22 (Old Texas)

**Procedure** Introduce “Old Texas” CD. Identify notes and upbeats. Have children: read the words and discuss what the song is about. (A cowboy leaves Texas because there are ever large cattle ranges.)

Listen to the song, echoing each phrase. Use hand motions, moving their arms to show the duration of the whole notes.

Repeat the song again, patting the beat to measure how many beats the longest sounds are. Use hand motions tied to quarter notes; five beats) to echo the phrases. (Each line is a phrase.) Identify the phrases that begin with upbeats. Have children echo phrases begin with a 3-beat upbeat.)

Work with pitch syllables. Have children: Divide into two groups to sing the song, the second group starting one measure later than the first. Use hand motions to show the beat as they sing the song, standing and drawing arcs in the air on the whole notes tied to quarter notes.

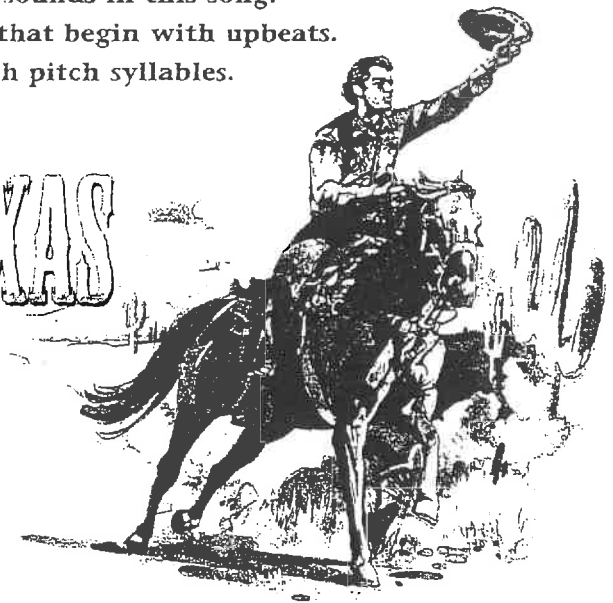
Use hand motions to show the pitch syllables, then sing the song in groups with pitch syllables.

### Finding Upbeats

USE these steps to learn this cowboy song:

- Move to the long sounds in this song.
- Find the phrases that begin with upbeats.
- Sing the song with pitch syllables.

# OLD TEXAS



Pentatonic

Oklahoma Cowboy Song

1. I'm going to leave \_\_\_\_\_ old Tex - as now, \_\_\_\_\_
2. They've plowed and fenced \_\_\_\_\_ my cat - tle range, \_\_\_\_\_
3. I've roped and tied \_\_\_\_\_ the dog - ies small, \_\_\_\_\_
4. I'm gon-na turn my back \_\_\_\_\_ on the Tex - as sky, \_\_\_\_\_
5. Say "A - di - os" \_\_\_\_\_ to the friends I know, \_\_\_\_\_

They've got no use \_\_\_\_\_ for the long-horn cow, \_\_\_\_\_  
 And the peo-ple there \_\_\_\_\_ are all so strange. \_\_\_\_\_  
 And lis-tened for \_\_\_\_\_ the coy - o - te's call. \_\_\_\_\_  
 We'll ride a - way, \_\_\_\_\_ old Paint and I. \_\_\_\_\_  
 I'll hit the trail \_\_\_\_\_ for Mex - i - co. \_\_\_\_\_

## MEETING INDIVIDUAL NEEDS

MOVEMENT: Old Texas



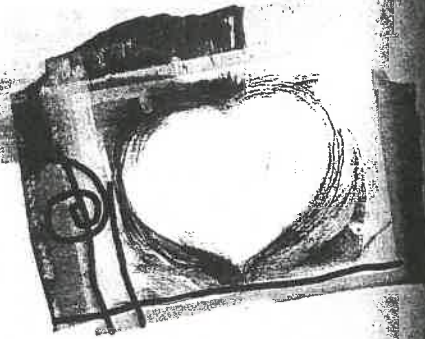
Have five groups each create a movement to express one verse. Each group in turn leads the singing and moving; the class sings the echoes and mirrors their movements.

ORFF: Old Texas

See O•22 in *Orchestrations for Orff Instruments*.

WOM

# Singing from the Heart



Music can help people express feelings. Spirituals are expressive folk songs, first sung by African Americans in the 1700s. **Listen** to "Peace Like a River." Think about the feelings expressed in this song as you **sing** along.

MM, 3



CD 8-13  
MIDI 23

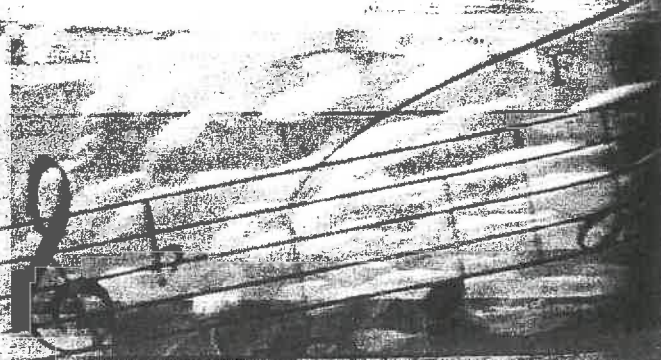
## Peace Like a River

*African American Spiritual*

do

1. I've got peace like a riv - er, I've got peace like a riv - er,

I've got peace like a riv - er in my soul.



## Signs of Peace

Learn to sign these words from "Peace Like a River." **Sing** the song as you **perform** the signs.



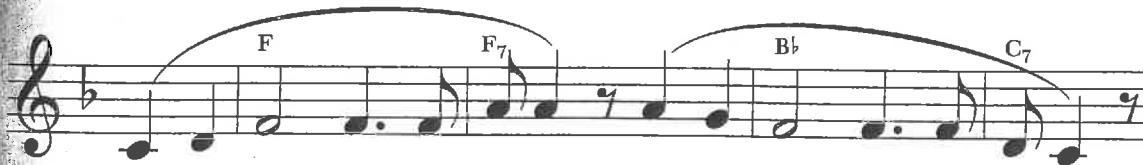
*peace*



*joy*



*love*



I've got peace like a riv-er, I've got peace like a riv-er,



I've got peace like a riv-er in my soul.

2. I've got joy like a fountain, (2 times)  
I've got joy like a fountain in my soul.  
I've got joy like a fountain, (2 times)  
I've got joy like a fountain in my soul.
3. I've got love like the ocean, (2 times)  
I've got love like the ocean in my soul.  
I've got love like the ocean, (2 times)  
I've got love like the ocean in my soul.



1.,2. 3.

riv - er in my soul. soul.  
 foun-tain in my soul.  
 o - cean in my

MM, 3

### Piñon, pirulín

English Words by Ellen Traeger

Folk Song from Central America  
 Arranged by John Girt

*Merrily*

2

1. Pi - ñon, pi - ñon, pi - ñon, pi - ru - lín, pi - ru - lín, pi - ru - le - ro. Pi - ñon, pi - ñon, pi -  
 1. My friend, my friend, my friend, pi - ru - lín, pi - ru - lín, pi - ru - le - ro. He plays u - pon the

1

ñon, pi - ru - lín, pi - ru - lín, pi - ru - lón. 2. Mi - guel, Mi - guel, Mi - guel, que la vuel - ta es - tá a la de -  
 flute, pi - ru - lín, pi - ru - lín, pi - ru - lón. 2. Mi - guel, Mi - guel, Mi - guel, to the right, to the right pick a

2

re - cha. Mi - guel, Mi - guel, Mi - guel, que la vuel - ta es - tá al re - vés.  
 part - ner. Mi - guel, Mi - guel, Mi - guel, to the left, to the left pick a friend.

Sing the song while patting the beat on your lap.

# Riding in the Buggy



CD 6:12

Verse  
D

Western Play-Party Song

A

do

Rid-ing in the bug-gy Miss Mar-y Jane, Miss Mar-y Jane, Miss

D

Mar-y Jane, Rid-ing in the bug-gy Miss Mar-y Jane, I'm a

D A D Refrain Gmaj7

long way from home. Who mourns for me, Who mourns for

A D A D

me, Who mourns for me, my dar-ling, who mourns for me?

**Ostinato** is the Italian word for stubborn. In music, an ostinato is a pattern that repeats without changing.

**Perform** this ostinato as an accompaniment for "Riding in the Buggy."

Hop on in. Take a bug-gy ride!

Pat the rhythm as you speak the pattern. How many claps occur on each of the four beats?

*Spotlight on Music 3*



*From Ghana:* **SANSA KROMA**  
(San-sa Kro-mah)

**ALL:** SANSA KROMA NE NA WU O OKYEKYER NKOKO MBA (4x)  
sah-sah kroh-mah nee nay wo o aw-chay chay koh-koh mah

*Translation:* Sansa, the hawk. You are an orphan, and so you snatch up baby chicks. (4x)

## ABOUT THE SONG AND GAME

In nature, an orphaned bird or animal must fend for itself in order to survive. For a hawk, survival includes wandering across the sky looking for smaller birds to snatch up for food. Akan children singing this song are reminded that if anything happened to their parents and they became orphans, they would not have to wander alone, frantically trying to provide for their own needs. They would be taken in by a relative or a family in their village.

A longer version of this song contains two more lines that translate, "You fly and roam about, an orphan." Children in Ghana frequently observe young hawks flying overhead in an apparent search for chicks to kill and eat. Although this is the natural course of events for an adolescent hawk, an observer may have interpreted it to mean that young hawks have no one to find food for them, and then added the words to describe the scene. There is also a sense of danger attached to the unattended baby chicks, innocent of the winged predator hovering just above them.

Kwasi Aduonum includes a variant of "Sansa Kroma" called "Sansa Akroma" in his dissertation, a wonderful collection of Ghanaian folktale songs. He classifies the song as a *mmoguo* song—a "song interlude" to be used by the audience or narrator at any point during the telling of a story which seems related in some way to the idea of this song." (This is discussed in more detail in the introduction to Section 3.)

In his version, a baby male eagle chases fowl instead of attending his own mother's funeral, because he thought he had to eat before going to the funeral, if he hoped to eat at all. Aduonum writes "this is a teasing song referring to those who are truant and who do not give proper attention to events or duties which need to be given a priority." (1980: p. 340)



# SANSA KROMA

An Akan Playground or Mmoguo Song

Stone passing pattern: ① X → X → X → X →  
 ② T T P - (clap) T T P -

Group I

To use as call and response → (All) [San - sa kro - ma] (L) Ne na wu o o - kye - kyer nko - ko mba  
 (Sah - sah croh - mah nee nay woo aw-chay - chay 'koh - koh - mah)

Group II

X → X → X → X →  
 T T P - T T P -

(All) [San - sa kro - ma] (L) Ne na wu o o - kye - kyer nko - ko mba

X → X → X → X →  
 T T P - T T P -

(All) [San - sa kro - ma] (L) Ne na wu o nko - ko mba

X → X → X → X →  
 T T P - T T P -

(All) [San - sa kro - ma] (L) Ne na wu o nko - ko mba

Bell

or  
 Bell

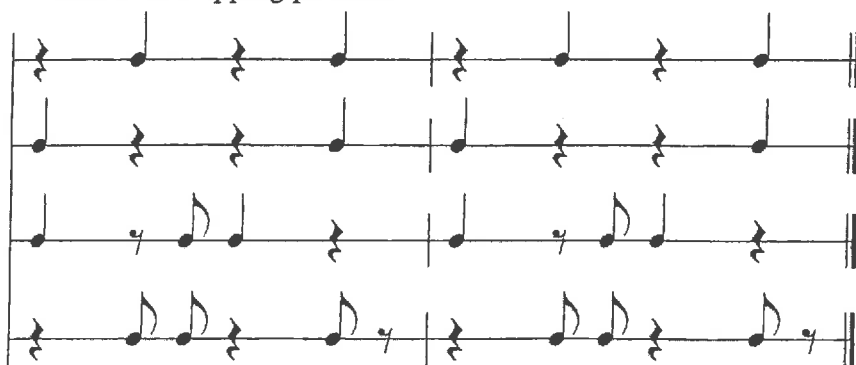
Key: X = Grab, → = Pass, T = Tap, P = Pass, - = Clap

## PLAYING THE GAME

1) The group sits in a circle, singing the song. A rock is passed around the circle on the ground, according to one of two possible patterns. In the first pattern the rock is grabbed on the first beat and passed low to the ground to the right on the third beat of each measure. In the second the child taps the rock on the ground on the first and third beat of the first measure. In the next measure the rock is passed on the first beat followed by a clap on the third beat. This pattern is repeated.

Body motions may be added to enhance the rhythm of the singing.

- Sway to the left and right on beats one and three, or on all four beats.
- Add a pattern of clapping and “pawing.” The paw is a commonly used gesture. First with one arm and hand reach out to paw the air in front of the singer, then repeat with the other arm. Clap on beats one and two, paw on beats three and four. The pattern is “clap-clap-paw-paw.”
- Additional clapping patterns:



2) A percussion and dance ensemble version of “Sansa Kroma” is easy to create.

- Assign a different type of percussion instrument to each clapping pattern.
- Select a group to dance while the others sing and play.
- Dancers begin standing in a circle, facing right. Backs are bent slightly, knees loose.
  - 1) Step forward with right foot.
  - 2) Tap once with right foot while shifting weight onto it.
  - 3) Step forward with left foot.
  - 4) Tap once with left foot while shifting weight onto it.
  - 5) Repeat these steps over and over in a one-two-three-four rhythm.  
(Think: “and-right-and-right, and-left-and-left”.)  
This carries the dancers forward in a counter-clockwise circle.
  - 6) While dancing, arms are bent at the elbows to suggest wings. “Wings” jut out rhythmically while stepping. Exaggerate the right “wing” by poking the elbow out farther and leaning the right shoulder into the circle more with each right foot step.

3) “Sansa Kroma” may be performed vocally in several ways:

- call-and-response as noted in the transcription.
- in unison
- primarily in unison except for the third measure in each line, when half the singers hold “wu-o” and half continue singing “Okyekyer”
- in two part harmony, as noted (Group I and II).

## The Form Is Set

All music has form. **Listen** to "Sun Don't Set in the Mornin'." How many sections do you hear? Are any of them the same? Which of these describes the form?

AAA ABA ABB

# Sun Don't Set in the Mornin'



CD 2:27

A

Virginia Folk Song

Bm

D

do Sun don't set in the morn-in', Sun don't set in the morn-in', Lord,

D A D

Sun don't set in the morn-in', Light shines round the world.

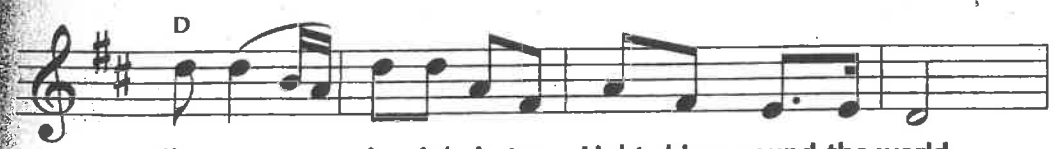
B

D

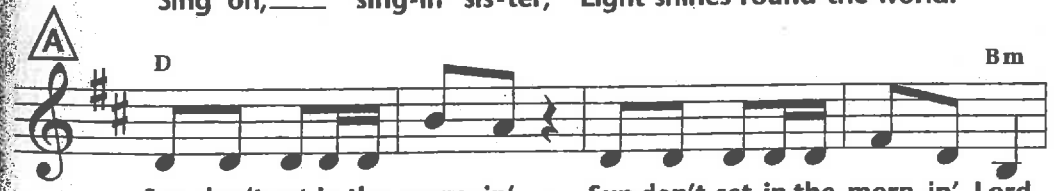
Sing on, sing-in' sis-ter, Sing on, sing-in' sis-ter

SPM,  
gr. 3

**THINK!**  
 Think about the songs and dances you know. Which have A and B sections?



Sing on, — sing-in' sis-ter, Light shines round the world.



Sun don't set in the morn-in', Sun don't set in the morn-in', Lord,

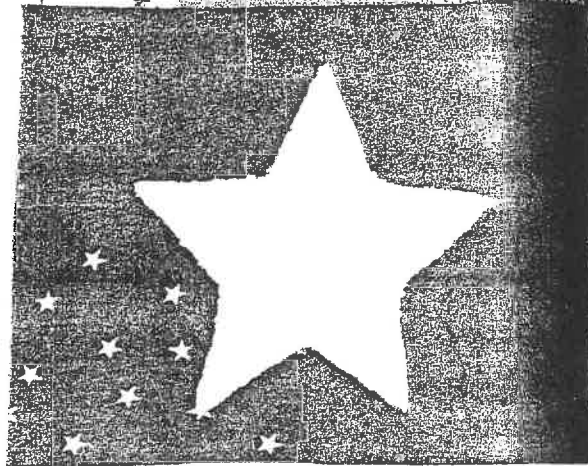


Sun don't set in the morn-in', Light shines round the world.

# SONGS FOR THE FLAG

Songs that express pride in our country are called patriotic songs. "You're a Grand Old Flag" is a famous patriotic song.

**Sing** the song and tap the steady beat. Then tap and say the rhythm of the first line. Which measure has a syncopated rhythm?



MM3



CD 9-8  
MIDI 24

## YOU'RE A GRAND OLD FLAG

Words and Music by George M. Cohan

do

You're a grand old flag, you're a high-fly-ing flag;

And for-ev-er in peace may you wave;

You're the em-blem of the land I love,

The home of the free and the brave.

# MUSIC MAKERS

## George M. Cohan

George M. Cohan (1878–1942) was born in Rhode Island. As a boy, he performed in his family's vaudeville act. He became famous in 1904 as a character named Yankee Doodle Boy in the musical *Little Johnny Jones*. His song "The Yankee Doodle Boy" was first used in that musical. He wrote "Give My Regards to Broadway" and the World War I song "Over There." He also wrote about twenty plays and musicals.



Singing America!

### Music Doodles

**Listen** for word clues that tell you this is a patriotic song.



CD 9-12

### The Yankee Doodle Boy

by George M. Cohan

This song was used in several musicals other than *Little Johnny Jones*.

Ev - 'ry heart beats true un - der red, white, and blue,

Where there's nev - er a boast or brag;

But should auld ac - quaint - ance be for - got,

Keep your eye on the grand old flag.