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A COMPARISON OF A SAMPLING OF FOLK SONGS FROM
THREE SCHOOL MUSIC SERIES WITH THE SAME
FOLK SONGS IN A FIELD COLLECTION

by

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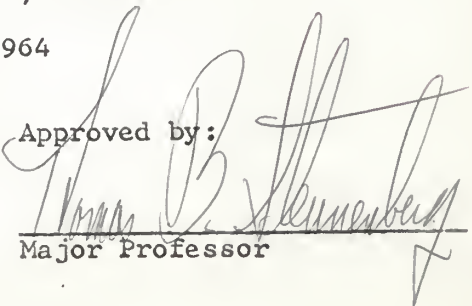
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INTRODUCTION

The purpose of this report was to find the similarities and dissimilarities of modality in a sampling of folk songs from three school music series and the same folk songs in a field collection. While melodic changes and rhythmic differences will be noted, they are very often a result of changes in the text material, an area which is far too great to be considered in this report.

The music presented to school children has been dominated by the conventional major and minor tonalities; but, in keeping with contemporary tendencies, music of a freer tonal structure seems to be found in the modern school music series. Strangely enough, the sources of this trend seem to be found in the more or less archaic folk songs in which modal influences still are found.

There are two main sources of folk music. The first, which, according to the Harvard Dictionary of Music has evolved since 1800, is thoroughly attuned to the conventional major and minor tonalities. This includes most of the German, French and Italian folk songs.

The second source of folk music, carried over from much earlier times, tends to be more or less modal. This includes folk music from the more isolated areas such as the American Appalachians, which is the area used in this report, where it was less affected by the contemporary nineteenth century influences.

Since folk music from these earlier sources is found in the newer school music series, it is the purpose of this report to find out if its particular color is preserved. This calls for matching these folk songs with their counterparts in a recognized field collection by which the modality, the melodic lines, and the rhythmic elements can be compared.

MATERIAL

The three school music series used in this report were ABC Music Series, published by American Book Company; Music For Living Series, published by Silver Burdett Company; and Our Singing World, published by Ginn and Company. The books for grades one through six were used from each of the three series. The reason for choosing these three music series was that the Music Education Department at Kansas State University uses only these series in their music education classes, and they are also the series used in the majority of Kansas schools.

The book containing the collection of folk songs used in this report was English Folk Songs from the Southern Appalachians, volumes I and II, collected by Cecil J. Sharp. The reason for choosing this collection was that it is deemed "... the most important ..." ¹ published field collection. A field collection contains the folk songs and their variants exactly as they were sung to and recorded by the collector. A field collection does not contain versions of folk songs which have been edited and arranged to form the collector's versions of the songs. Another reason for choosing Sharp's collection was that, to keep within the limitations of this report, only a sampling of the folk songs from the three music series which could be found in one field collection was to be used. Sharp's collection is comprised of two hundred seventy-

¹Bruno Nettl, An Introduction To Folk Music In The United States, Bibliographical Aids, p. 20.

three folk songs with nine hundred sixty-eight variant tunes. The folk songs which make up the sampling were found in Sharp's collection, and the number of variants in this collection offered a good selection for a comparison.

Aside from the Sharp collection, other field collections are these: American Folk Songs for Children by Ruth Crawford Seeger; Cowboy Songs by John A. and Alan Lomax; Folksongs of Alabama by Byron Arnold; Ozark Folksongs by Vance Randolph; Traditional Ballads of Virginia by Arthur Kyle Davis; White Spirituals of the Southern Uplands by George Pullen Jackson.

METHOD

Extensive lists of the folk songs in the books for grades one through six from the three school music series were made. The title, first line of the text, or general topic of the text of the folk songs on the lists were compared with the index of titles and the songs indicated in the Sharp book. A list was then made of the folk songs which are in both the Sharp book and one or more of the three music series.

These folk songs from the three school music series were compared with the version or variant(s)¹ in the Sharp book to find the similarities and dissimilarities between the modality, the melodic lines, and the rhythmic elements.

The folk songs are classified according to the mode of each of these folk songs from the three music series (here after referred to as Series). The modes are grouped into four sections: Pentatonic Modes; Hexatonic Modes; Heptatonic Modes: and Other Modes.

¹The word version is used throughout this report to connote that only one form of the folk song was found in the music series grade book and in the Sharp book, while the word variant is used throughout this report to connote that more than one form of the folk song was found in the Sharp book.

SCALES AND MODES

The endeavor has been to present the folk songs in this report as far as possible in accordance with the system of modal classification which Sharp adopted. Sharp's system of modal classification was applied to the folk songs in English Folk Songs from the Southern Appalachians by both Sharp and Maud Karpeles, who edited the collection.

Sharp explains his system of modal classification in the Introduction to the First Edition, 1917, and it is reprinted in the 1932 edition. Karpeles clarifies it in her Preface.

Of the tunes in this volume [Sharp's collection], some are pentatonic; others ... are hesitatingly hexatonic, or even heptatonic; while a few are frankly in the major mode, i.e. diatonic 7-note tunes in which no indication of a pentatonic origin can be traced.

The five pentatonic modes ... have been derived in the following way:

If from the white-note scale of the pianoforte the two notes E and B be eliminated we have the pentatonic scale with its two gaps in every octave, between D and F and between A and C. As in each one of the five notes of the system may in turn be chosen as tonic, five modes emerge, based, respectively, upon the notes C, D, F, G, and A. The gaps, of course, occur at different intervals in each scale, and it is this distinguishing feature which gives to each mode its individuality and peculiar characteristic.¹

...The hexatonic and heptatonic scales are given as derivatives of the pentatonic and ... they are formed by filling in the "gaps" which occur in the latter scales. This ... was done in two ways: by making the mediate note

¹Cecil J. Sharp, "Introduction to the First Edition, 1917", English Folk Songs from the Southern Appalachians, 1932 edition, p. xxxi and p. xxxiii.

of the upper gap either B^b or B[♯], the mediate note of the lower gap remaining constant as E[♯] in both cases. ...Sharp afterwards found it necessary to add to these two possible combinations a third, in which the lower gap of the pentatonic is filled by E^b and the upper by B^b. With this expansion of the system ... heptatonic tunes will be classified ... according to the position of the "weak" notes....

But since in a given tune it is often difficult to determine which are the "weak" notes, I [Karpeles] have refrained from making a decision, and accordingly this part of Cecil Sharp's scheme has not been applied to the hexatonic and heptatonic tunes which do not appear in the first edition.

The position of the tonic is more vital, because on that depends a good deal of the musical feeling of the tune. In most cases the position is obvious, but in a few others it has to be a matter of individual judgement. I [Karpeles] have given mine for what it may be worth, indicating it by the key-signature, and also by a superscription when--as often occurs-- the final note is not the tonic.¹

Sharp's system of modal classification is set out on Plate I exactly as it is in his book on page xxxii.

¹Maud Karpeles, "Preface", English Folk Songs from the Southern Appalachians, 1932 edition.

Plate I SCALE MODES

Mode 1. Mode 2. Mode 3.

Pentatonic: No 3rd. No 7th. No 2nd. No 6th. No 4th. No 7th.

Hexatonic a. No 7th. No 6th. No 4th.

Hexatonic b. No 3rd. No 2nd. No 7th.

Heptatonic a & b.

Ionian with B[♯]; Mixolydian with B[♭]. (1)* Dorian with B[♯]; Aeolian with B[♭]. (2)* Lydian with B[♯]; Ionian with B[♭]. (3)*

Mode 4. Mode 5.

Pentatonic No 3rd. No 6th. No 2nd. No 5th.

Hexatonic a. No 3rd. No 2nd.

Hexatonic b. No 6th. No 5th.

Heptatonic a & b.

Mixolydian with B[♯]; Dorian with B[♭]. (4)* Aeolian with B[♯]; Phrygian with B[♭].

*With the combination E[♭] and B[♭] the heptatonic scale will be —
 (1) Dorian, (2) Phrygian, (3) Mixolydian, and (4) Aeolian.

PENTATONIC MODES

The following folk songs from the three school music series are in one of the five Pentatonic modes. The folk songs are arranged in the order of the modes from one to five, and within each mode grouping in alphabetical order.

Plate II
"Riddle Song"
Series Version

Handwritten musical notation for the 'Series Version' of 'Riddle Song'. It consists of four staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. There are handwritten annotations: 'X*' above the first staff, 'X' above the second staff, 'X*' above the third staff, and 'X*' above the fourth staff. The piece concludes with a double bar line.

Sharp A Variant

Handwritten musical notation for the 'Sharp A Variant' of 'Riddle Song'. It consists of four staves in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The notation includes various note values and rests. There are handwritten annotations: 'X*' above the first staff, 'X' above the second staff, 'X*' above the third staff, and 'X*' above the fourth staff. The piece concludes with a double bar line.

"Riddle Song"

The "Riddle Song" in the ABC Music Series, "Music For Young Americans", Book 6, has the same title in the Sharp book. The Series version is called an American Folk Song from the Southern Highlands; the Sharp A variant was collected in Kentucky.

The Series version and the Sharp A variant have the same modality; Pentatonic, Mode 1.

There are five notes which differ in the melodic line of the Series version and the Sharp A variant. Three of these differences are caused by the addition of a note while the texts remain the same. The melodic line differences are marked by an X in the Series version and the Sharp A variant in Plate II.

There are three rhythmic figures which differ in the Series version and the Sharp A variant. All three differences are caused by the addition of a note while the texts remain the same. The rhythmic figures which differ are marked by an asterisk in the Series version and the Sharp A variant in Plate II.

Plate III
"The Riddle Song"
Series Version

Musical notation for the 'Series Version' of 'The Riddle Song'. It consists of four staves of music in G major (one flat) and 4/4 time. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody consists of quarter and eighth notes. The second staff contains a series of notes with 'X' and '*' markings above them, indicating specific intervals or accidentals. The third staff continues the melody with similar markings. The fourth staff concludes the piece with a double bar line.

Two empty musical staves, each consisting of five horizontal lines.

Sharp A Variant

Musical notation for the 'Sharp A Variant' of 'The Riddle Song'. It consists of four staves of music in A major (three sharps) and 4/4 time. The first staff begins with a treble clef, a key signature of three sharps, and a 4/4 time signature. The melody consists of quarter and eighth notes. The second staff contains a series of notes with 'X' and '*' markings above them. The third staff continues the melody with similar markings. The fourth staff concludes the piece with a double bar line.

"The Riddle Song"

"The Riddle Song" in the Music For Living Series, "Music Now and Long Ago", Book 3, has the same title in the Sharp book. The Series version is called a Folk Song From Kentucky; the Sharp A variant was collected in Kentucky.

The Series version and the Sharp A variant have the same modality; Pentatonic, Mode 1.

There are three notes which differ in the melodic line of the Series version and the Sharp A variant. One of these differences is caused by the omission of a note while the texts remain the same. The melodic line differences are marked by an X in the Series version and the Sharp A variant in Plate III.

There are four rhythmic figures which differ in the Series version and the Sharp A variant. Three of these differences are caused by a note being held for one beat and a half beat rest instead of the note being held through the rest. The fourth difference is caused by the addition of a note. The rhythmic figures which differ are marked by an asterisk in the Series version and the Sharp A variant in Plate III.

Plate IV
 "Hold On"
 Series Version

Musical notation for the "Series Version" of "Hold On". The score consists of three staves in 4/4 time, with a key signature of one flat (Bb). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. Above the notes are asterisks (*) and 'X' marks indicating specific series elements. The second staff contains the text "Not Present" in a dashed box above a measure. The third staff also contains "Not Present" in a dashed box above a measure.

Musical notation for the "Sharp Version" of "Hold On". The score consists of four staves in 4/4 time, with a key signature of two flats (Bb, Eb). The notation includes various rhythmic values and rests. Above the notes are asterisks (*) and 'X' marks. The second staff contains the text "N.P." in a dashed box above a measure. The fourth staff also contains "N.P." in a dashed box above a measure.

"Hold On"

"Hold On" in the Music For Living Series, "Music Now and Long Ago", Book 3, has the same title in the Sharp book. The Series version is called an American Folk Song; the Sharp version was collected in Kentucky.

The modality of the Series version is Pentatonic, Mode 2 (7th both # and \flat). The modality of the Sharp version is Pentatonic, Mode 2 (no 7th).

There are twenty-five notes which differ in the melodic line of the Series version and the Sharp version. Three of these differences are caused by the addition of two words. Four of these differences are caused by words differing between the texts. Two measures in the Series version are not present in the Sharp version, and two notes in the Sharp version are not present in the Series version. The melodic line differences are marked by an X, and the measures and notes not present are labeled so in the Series version and the Sharp version in Plate IV.

There are twenty-two rhythmic figures which differ in the Series version and the Sharp version. Five of these differences are caused by words differing between the texts. Three of these differences are caused by the meter change in the Sharp version. The rhythmic figures which differ are marked by an asterisk in the Series version and the Sharp version in Plate IV.

Plate V
 "The Derby Ram"
 Series Version

Musical notation for the "Series Version" of "The Derby Ram". It consists of three staves in G major (one sharp) and 6/8 time. The first staff has two measures with 'X' above the notes, labeled (a). The second staff has a measure with 'X' above the notes, labeled (b). The third staff has two measures with 'X' above the notes, labeled (c). The notation includes eighth and sixteenth notes, rests, and a double bar line at the end.

Sharp B Variant

Musical notation for the "Sharp B Variant" of "The Derby Ram". It consists of two staves in G major (one sharp) and 2/4 time. The first staff has two measures with 'X' above the notes, labeled (a). The second staff has two measures with 'X' above the notes, labeled (b). The notation includes eighth and sixteenth notes, rests, and a double bar line at the end.

Sharp A Variant

Musical notation for the "Sharp A Variant" of "The Derby Ram". It consists of three staves in G major (one sharp) and 2/4 time. The first staff has two measures with 'X' above the notes, labeled (a). The second staff has two measures with 'X' above the notes, labeled (b). The third staff has two measures with 'X' above the notes, labeled (c). The notation includes eighth and sixteenth notes, rests, and a double bar line at the end.

"The Derby Ram"

"The Derby Ram" in the Music For Living Series, "Music Around the World", Book 6, has the same title in the Sharp book. The Series version is called a Vermont Version; the Sharp A variant was collected in Tennessee and the Sharp B variant was collected in Kentucky.

The Series version and the Sharp A variant have the same modality; Pentatonic, Mode 3. The modality of the Sharp B variant is Hexatonic, with no 4th scale degree.

There are six notes which differ in the melodic line within the four measures that are the same as the Sharp A variant. There are two notes which differ within the four measures that are the same as the Sharp B variant. There are four measures that are completely different from both the Sharp A and B variants. The melodic line differences are marked by an X, and the measures that are the same are labeled (a), (b), and (c) in the Series version and the Sharp A and B variants in Plate V.

Rhythmically the Series version and the Sharp A and B variants are completely different. See Plate V.

Plate VI
"Eliza Jane"
Series Version

Musical notation for the "Series Version" of "Eliza Jane". It consists of four staves of music in G major (one sharp) and 3/2 time. The first staff is the melody. The second staff is a guitar accompaniment with 'x' marks above the notes in the second and third measures. The third and fourth staves are bass lines. The piece concludes with a double bar line.

Sharp C Variant

Musical notation for the "Sharp C Variant" of "Eliza Jane". It consists of four staves of music in G major (one sharp) and 3/2 time. The first staff is the melody. The second staff is a guitar accompaniment with 'x' marks above the notes in the second and third measures. The third and fourth staves are bass lines. The piece concludes with a double bar line.

"Eliza Jane"

"Eliza Jane" in the ABC Music Series, "Music For Young Americans", Book 2, has the same title in the Sharp book. The Series version is called a Kentucky Folk Song; the Sharp C variant was collected in Kentucky.

The Series version and the Sharp C variant have the same modality; Pentatonic, Mode 3.

There are four notes which differ in the melodic line of the Series version and the Sharp C variant. All four differences are not caused by words differing between the texts. The melodic line differences are marked by an X in the Series version and the Sharp C variant in Plate VI.

Rhythmically the Series version and the Sharp C variant are exactly the same. See Plate VI.

"Frog Went A-Courtin'"

"Frog Went A-Courtin'" in Our Singing World Series, "Singing Every Day", Book 4, is titled "A Frog He Went A-courting" in the Sharp book. The Series version is called a Mississippi Version; the Sharp D variant, first stanza only, was collected in Kentucky.

The Series version and the Sharp D variant have the same modality; Pentatonic, Mode 3.

There are nine notes which differ in the melodic line of the Series version and the Sharp D variant. Two of these differences are caused by the omission of a note because the words differ between the texts. The melodic line differences are marked by an X in the Series version and the Sharp D variant in Plate VII.

There are four rhythmic figures which differ in the Series version and the Sharp D variant. Two of these differences are caused by the omission of a note. The remaining two differences are caused by a note and a rest instead of the note being held through the rest. The rhythmic figures which differ are marked by an asterisk in the Series version and the Sharp D variant in Plate VII.

Plate VIII
"The Nightingale"
Series Version

Handwritten musical notation for the "Series Version" of "The Nightingale". It consists of three staves of music in treble clef, 6/8 time signature. The first staff begins with two rests. The second staff has a sharp sign and an 'X' above the final note of the second measure. The third staff ends with a double bar line.

Sharp R Variant

Handwritten musical notation for the "Sharp R Variant" of "The Nightingale". It consists of four staves of music in treble clef, 3/4 time signature, with a key signature of one sharp (F#). The first staff has a sharp sign and a 3/4 time signature. The second staff has a sharp sign and an 'X' above the final note of the second measure. The third and fourth staves end with a double bar line.

"The Nightingale"

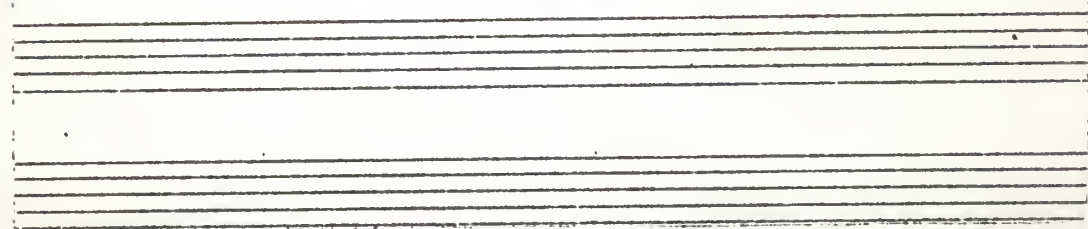
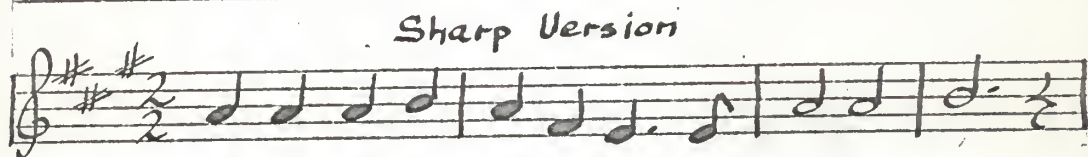
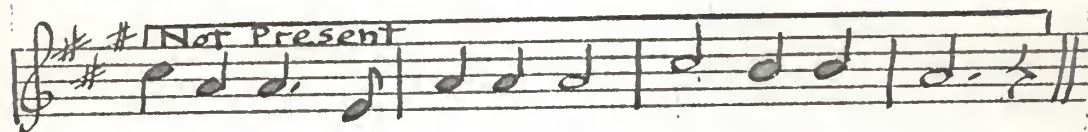
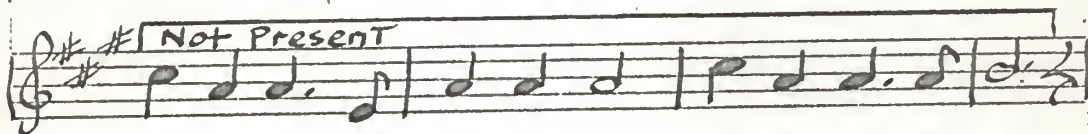
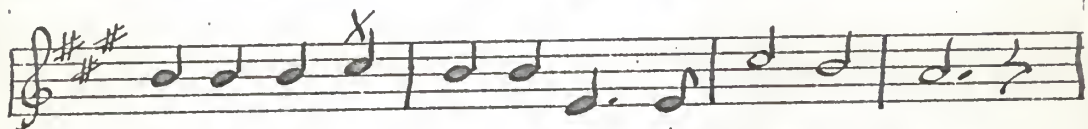
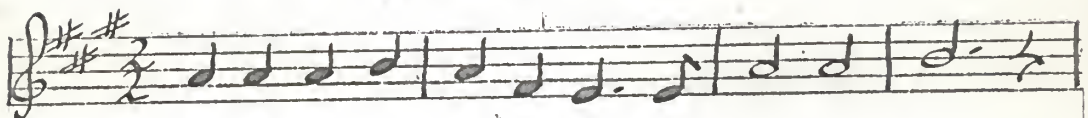
"The Nightingale" in the ABC Music Series, "Music For Young Americans", Book 6, has the same title in the Sharp book. The Series version is called a Kentucky Folk Song; the Sharp A variant was collected in Tennessee.

The Series version and the Sharp A variant have the same modality; Pentatonic, Mode 3.

There is one note which differs in the melodic line of the Series version and the Sharp A variant. This difference is caused by the addition of a word. The melodic line difference is marked by an X in the Series version and the Sharp A variant in Plate VIII.

There is one rhythmic figure which differs in the Series version and the Sharp A variant. This difference is caused by the addition of a word. The rhythmic figure which differs is marked by an asterisk in the Series version and the Sharp A variant in Plate VIII.

Plate IX
"Old Bald Eagle"
Series Version



"Old Bald Eagle"

"Old Bald Eagle" in the ABC Music Series, "Music For Young Americans", Book 1, has the same title in the Sharp book. The Series version is called an Appalachian Mountain Song; the Sharp version was collected in Kentucky.

The Series version and the Sharp version have the same modality; Pentatonic, Mode 3.

There is one note which differs in the melodic line of the Series version and the Sharp version. This difference is not caused by words differing between the texts. The second half of the Series version is not present in the Sharp version. The melodic line difference is marked by an X, and the measures not present are labeled so in the Series version and the Sharp version in Plate IX.

Rhythmically the first half of the Series version and the Sharp version are exactly the same. See Plate IX.

Plate X
"Sourwood Mountain"
Series Version

Musical notation for the 'Series Version' of 'Sourwood Mountain'. It consists of three staves in 2/4 time with a key signature of one flat (Bb).
Staff 1: (a) [Bb4] [Bb4] [Bb4] [Bb4] | [Bb4] [Bb4] [Bb4] [Bb4] | [Bb4] [Bb4] [Bb4] [Bb4] | [Bb4] [Bb4] [Bb4] [Bb4] | (b)
Staff 2: [Bb4] [Bb4] [Bb4] [Bb4] | [Bb4] [Bb4] [Bb4] [Bb4] | [Bb4] [Bb4] [Bb4] [Bb4] | [Bb4] [Bb4] [Bb4] [Bb4] | (c)
Staff 3: [Bb4] [Bb4] [Bb4] [Bb4] | [Bb4] [Bb4] [Bb4] [Bb4] | [Bb4] [Bb4] [Bb4] [Bb4] | [Bb4] [Bb4] [Bb4] [Bb4] | (d)

Musical notation for the 'Sharp A Variant' of 'Sourwood Mountain'. It consists of two staves in 4/4 time with a key signature of two sharps (F# and C#).
Staff 1: (a) [F#4] [F#4] [F#4] [F#4] | [F#4] [F#4] [F#4] [F#4] | [F#4] [F#4] [F#4] [F#4] | [F#4] [F#4] [F#4] [F#4] | (b)
Staff 2: [F#4] [F#4] [F#4] [F#4] | [F#4] [F#4] [F#4] [F#4] | [F#4] [F#4] [F#4] [F#4] | [F#4] [F#4] [F#4] [F#4] | (c)

Musical notation for the 'Sharp B Variant' of 'Sourwood Mountain'. It consists of two staves in 2/4 time with a key signature of two sharps (F# and C#).
Staff 1: [F#4] [F#4] [F#4] [F#4] | [F#4] [F#4] [F#4] [F#4] | [F#4] [F#4] [F#4] [F#4] | [F#4] [F#4] [F#4] [F#4] | (b)
Staff 2: [F#4] [F#4] [F#4] [F#4] | [F#4] [F#4] [F#4] [F#4] | [F#4] [F#4] [F#4] [F#4] | [F#4] [F#4] [F#4] [F#4] | (d)

"Sourwood Mountain"

"Sourwood Mountain" in the ABC Music Series, "Music For Young Americans", Book 5, has the same title in the Sharp book. The Series version is called a Southern Folk Song; the Sharp A variant was collected in Georgia and the Sharp C variant was collected in Kentucky.

The Series version and the Sharp A and C variants have the same modality; Pentatonic, Mode 3.

There are four notes (one measure) which differ in the melodic line in the Series version and the Sharp A and C variants. There are three measures that are exactly the same as the Sharp A variant. There are four measures that are exactly the same as the Sharp C variant. The melodic line difference is marked by an X, and the measures that are labeled (a), (b), (c), and (d) in the Series version and the Sharp A and B variants in Plate X.

There are four rhythmic figures which differ in the Series version and the Sharp C variant. There are four measures that are rhythmically the same as the Sharp A variant. There is one measure that is rhythmically the same as the Sharp A and B variants. The rhythmic figures which differ are marked by an asterisk in the Series version and the Sharp C variant in Plate X.

Plate XI
"Sourwood Mountain"
Series Version

Handwritten musical notation for the Series Version of "Sourwood Mountain". It consists of two staves in 2/4 time with a key signature of one flat (Bb). The first staff has a bracket labeled (a) over the first two measures and a bracket labeled (b) over the last two measures. The second staff has a bracket labeled (c) over the first four measures and a bracket labeled (b) over the last two measures. Various notes are marked with 'X' or '*X'.

Handwritten musical notation for the Sharp C Variant of "Sourwood Mountain". It consists of two staves in 2/4 time with a key signature of one sharp (F#). The first staff has a bracket labeled (c) over the first four measures and a bracket labeled (b) over the last two measures. The second staff has a bracket labeled (a) over the first two measures. Notes are marked with 'X' or '*X'.

Handwritten musical notation for the Sharp A Variant of "Sourwood Mountain". It consists of one staff in 4/4 time with a key signature of two sharps (F# and C#). A bracket labeled (b) is placed over the first two measures, with a '*X' mark above the second measure. The rest of the staff is empty.

"Sourwood Mountain"

"Sourwood Mountain" in the Music For Living Series, "Music Around the World", Book 6, has the same title in the Sharp book. The Series version is called a Kentucky Mountain Song; the Sharp C variant was collected in Kentucky and the Sharp A variant was collected in Georgia.

The Series version and the Sharp C and A variants have the same modality; Pentatonic, Mode 3.

There are eight notes which differ in the melodic line within the five measures that are the same as the Sharp C variant. There are two notes which differ within the two measures that are the same as the Sharp A variant. There are four notes (one measure) which differ from both the Sharp C and A variants. Four of these differences are caused by the omission of a word. Three of these differences are caused by the addition of a word. The melodic line differences are marked by an X, and the measures that are the same are labeled (a), (b), and (c) in the Series version and the Sharp C variant and A variant fragment in Plate XI.

There are seven rhythmic figures which differ within the five measures that are the same as the Sharp C variant. There are two rhythmic figures which differ within the two measures that are the same as the Sharp A variant. There are four rhythmic figures which differ from both the Sharp C and A variants. Four of these differences are caused by the omission of a word. Three of these differences are caused by the addition of a word. The rhythmic figures which differ are marked by an asterisk in the Series version and the Sharp C variant and A variant fragment in Plate XI.

Plate XII
Sourwood Mountain
Series Version

Handwritten musical notation for the 'Series Version' of 'Sourwood Mountain'. It consists of four staves of music in 2/4 time, each with a treble clef and a key signature of one flat (Bb). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. Above the notes, there are handwritten annotations: 'X' and '*X' (an asterisk followed by an X) indicating specific notes or chords. The first staff has annotations (a) and (b). The second staff has (a) and (b). The third and fourth staves have (c) and (b).

Handwritten musical notation for the 'Sharp C Variant' of 'Sourwood Mountain'. It consists of two staves of music in 2/2 time, each with a treble clef and a key signature of two sharps (F# and C#). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. Above the notes, there are handwritten annotations: 'X' and '*X' indicating specific notes or chords. The first staff has annotations (c) and (a).

Handwritten musical notation for the 'Sharp A Variant' of 'Sourwood Mountain'. It consists of one staff of music in 4/4 time, with a treble clef and a key signature of two sharps (F# and C#). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. Above the notes, there is a handwritten annotation: '*X' indicating a specific note or chord. The staff has annotation (b).

"Sourwood Mountain"

"Sourwood Mountain" in Our Singing World Series, "Singing Together", Book 5, has the same title in the Sharp book. The Series version is called a Kentucky Mountain Song; the Sharp C variant was collected in Kentucky and the Sharp A variant was collected in Georgia.

The Series version and the Sharp C and A variants have the same modality; Pentatonic, Mode 3.

There are thirteen notes which differ in the melodic line within the ten measures that are the same as the Sharp C variant. There are four notes which differ within the four measures that are the same as the Sharp A variant. There are eight notes (two measures) which differ from both the Sharp C and A variants. Seven of these differences are caused by the omission of a word. Six of these differences are caused by the addition of a word. The melodic line differences are marked by an X, and the measures that are the same are labeled (a), (b), and (c) in the Series version and the Sharp C variant and A variant fragment in Plate XII.

There are thirteen rhythmic figures which differ within the ten measures that are the same as the Sharp C variant. There are four rhythmic figures which differ within the four measures that are the same as the Sharp A variant. There are eight rhythmic figures which differ from both the Sharp C and A variants. Seven of these differences are caused by the omission of a word. Six of these differences are caused by the addition of a word. The rhythmic figures which differ are marked by an asterisk in the Series version and the Sharp C variant and A fragment in Plate XII.

Plate XIII
"The Squirrel"
Series Version
(B)

Musical notation for the first series version of "The Squirrel". It consists of four staves of music in treble clef, key signature of one sharp (F#), and 4/4 time signature. The first staff begins with a bracket labeled "(B)" above it. The second and third staves have an asterisk (*) above the final measure. The fourth staff ends with a double bar line.



Sharp A Variant

Musical notation for the Sharp A Variant. It consists of three staves of music in treble clef, key signature of one sharp (F#), and 4/4 time signature. The first staff has a "4" below the time signature. The second and third staves have an asterisk (*) above the final measure. The third staff ends with a double bar line.

Sharp B Variant

Musical notation for the Sharp B Variant. It consists of one staff of music in treble clef, key signature of one sharp (F#), and 3/2 time signature. A bracket labeled "(B)" is positioned above the first measure. The staff ends with a double bar line.

"The Squirrel"

"The Squirrel" in Our Singing World Series, "Singing Every Day", Book 4, has the same title in the Sharp book. The Series version is called an "Appalachian Mountain Folk Song, collected and arranged by Cecil J. Sharp"; the Sharp A variant was collected in Kentucky and the Sharp B variant was collected in Virginia.

The Series version and the Sharp A and B variants have the same modality; Pentatonic, Mode 3.

The melodic line of the Series version and the Sharp A variant are exactly the same. See Plate XIII.

There are two rhythmic figures which differ in the Series version and the Sharp A variant. There are two measures that are rhythmically the same as the Sharp B variant. The rhythmic figures which differ are marked by an asterisk, and the measures that are the same are labeled (B) in the Series version and the Sharp A variant and B variant fragment in Plate XIII.

Plate XIV
"What Are Girls Made Of?"
Series Version

Musical notation for the 'Series Version' of 'What Are Girls Made Of?'. It consists of three staves of music in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The first staff contains the first four measures of the melody. The second staff contains the next four measures. The third staff contains the final two measures, ending with a double bar line. Below these three staves are two additional empty staves.

Sharp A Variant

Musical notation for the 'Sharp A Variant' of 'What Are Girls Made Of?'. It consists of three staves of music in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The first staff contains the first four measures of the melody. The second staff contains the next four measures. The third staff contains the final two measures, ending with a double bar line. Below these three staves are two additional empty staves.

"What Are Girls Made Of?"

"What Are Girls Made Of?" in the ABC Music Series, "Music For Young Americans", Book 5, is titled "What are Little Boys Made Of?" in the Sharp book. The Series version is called an American Folk Song; the Sharp A variant was collected in Kentucky.

The Series version and the Sharp A variant have the same modality; Pentatonic, Mode 3.

The melodic line of the Series version and the Sharp A variant are exactly the same. See Plate XIV.

Rhythmically the Series version and the Sharp A variant are exactly the same. See Plate XIV.

HEXATONIC MODES

The following folk songs from the three school music series are in one of the five Hexatonic a. or Hexatonic b. modes. The folk songs are arranged according to the tone which is missing from one through seven. Within each mode grouping the folk songs are in alphabetical order.

Plate XV
"Every Night"
Series Version

Handwritten musical notation for the 'Series Version' of 'Every Night'. It consists of three staves of music in a 4/4 time signature with a key signature of one flat (B-flat). The first staff contains a melodic line with a star (*) above the final note and an 'X' above the penultimate note. The second staff contains a bass line with a star (*) above the final note. The third staff contains a series of notes, with stars (*) above the first five notes, and ends with a double bar line.

Sharp Version

Handwritten musical notation for the 'Sharp Version' of 'Every Night'. It consists of three staves of music in a 3/2 time signature with a key signature of one sharp (F-sharp). The first staff contains a melodic line with a star (*) above the final note and an 'X' above the penultimate note. The second staff contains a bass line with a star (*) above the final note. The third staff contains a series of notes, with stars (*) above the first five notes, and ends with a double bar line.

Four empty musical staves at the bottom of the page, arranged in two pairs.

"Every Night"

"Every Night" in the ABC Music Series, "Music For Young Americans", Book 3, is titled "Every Night when the Sun goes in" in the Sharp book. The Series version is called a Mountain Folk Song; the Sharp version was collected in North Carolina.

The Series version and the Sharp version have the same modality; Hexatonic, with no 4th scale degree.

There is one note which differs in the melodic line of the Series version and the Sharp version. This difference is not caused by words differing between the texts. The melodic line difference is marked by an X in the Series version and the Sharp version in Plate XV.

There are seven rhythmic figures which differ in the Series version and the Sharp version. Two of these differences are caused by a note and a rest instead of the note being held through the rest. The rhythmic figures which differ are marked by an asterisk in the Series version and the Sharp version in Plate XV.

Plate XVI
"The Tottenham Toad"
Series Version

Musical notation for the Series Version of "The Tottenham Toad". It consists of three staves of music in treble clef, with a key signature of two sharps (F# and C#) and a common time signature (C). The first staff begins with a common time signature. The second staff ends with a note marked with an asterisk (*). The third staff ends with a double bar line.

Sharp Version

Musical notation for the Sharp Version of "The Tottenham Toad". It consists of three staves of music in treble clef, with a key signature of one sharp (F#) and a 2/2 time signature. The first staff begins with a 2/2 time signature. The second staff ends with a note marked with an asterisk (*). The third staff ends with a double bar line.

"The Tottenham Toad"

"The Tottenham Toad" in Our Singing World Series, "Singing and Rhyming", Book 3, has the same title in the Sharp book. The Series version is called an "American Folk Song, collected and arranged by Cecil J. Sharp"; the Sharp version was collected in Virginia.

The Series version and the Sharp version have the same modality; Hexatonic, with no 4th scale degree.

The melodic line of the Series version and the Sharp version are exactly the same. See Plate XVI.

There is one rhythmic figure which differs in the Series version and the Sharp version. This difference is caused by using one note for a two syllable word instead of two notes. The rhythmic figure which differs is marked by an asterisk in the Series version and the Sharp version in Plate XVI.

Plate XVII

"Black Is the Color of My True Love's Hair"

Series Version

Handwritten musical notation for the "Series Version" of "Black Is the Color of My True Love's Hair". It consists of three staves of music in G major (one sharp) and 4/4 time. The first staff contains measures 1 and 2, with circled numbers (1) and (2) above the notes. The second staff contains measures 3 and 4, with circled numbers (3) and (4) above the notes. The third staff contains measures 5, 6, 7, and 8, with circled numbers (5), (6), (7), and (8) above the notes. The piece concludes with a double bar line.

Sharp Version

Handwritten musical notation for the "Sharp Version" of "Black Is the Color of My True Love's Hair". It consists of four staves of music in G major (one sharp) and 3/2 time. The first staff contains measures 1, 2, 3, and 4, with circled numbers (1), (2), (3), and (4) above the notes. The second staff contains measures 5, 6, 7, and 8, with circled numbers (5), (6), (7), and (8) above the notes. The third staff contains measures 9, 10, 11, and 12, with circled numbers (9), (10), (11), and (12) above the notes. The fourth staff contains measures 13, 14, 15, and 16, with circled numbers (13), (14), (15), and (16) above the notes. The piece concludes with a double bar line.

"Black Is the Color of My True Love's Hair"

"Black Is the Color of My True Love's Hair" in the ABC Music Series, "Music For Young Americans", Book 5, is titled "Black is the Colour" in the Sharp book. The Series version is called an American Folk Song; the Sharp version was collected in North Carolina.

The modality of the Series version is Hexatonic, no 6th. The modality of the Sharp version is Hexatonic, Mode 4, b (7th both # and ; no 4th).

The melodic line of the Series version has only eight notes which are the same as in the Sharp version. The notes which are the same are numbered (1), (2), (3), etc., in the Series version and the Sharp version in Plate XVIII.

Rhythmically the Series version and the Sharp version are completely different. See Plate XVIII.

Plate XVIII
 "Jackfish"
 Series Version

Musical score for "Jackfish" Series Version, consisting of four staves of music in G major (one sharp) and 4/4 time. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. Asterisks (*) and crosses (X) are placed above specific notes, likely indicating performance techniques or accents. The piece concludes with a double bar line and a repeat sign.

Sharp Version

Musical score for "Jackfish" Sharp Version, consisting of four staves of music in G major (one sharp) and 4/4 time. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. Asterisks (*) and crosses (X) are placed above specific notes, likely indicating performance techniques or accents. The piece concludes with a double bar line.

"Jackfish"

"Jackfish" in the Music For Living Series, "Music Now and Long Ago", Book 3, has the same title in the Sharp book. The Series version is called a Folk Song From the Southern Appalachians; the Sharp version was collected in Virginia.

The Series version and the Sharp version have the same modality; Hexatonis, with no 6th scale degree.

There are twelve notes which differ in the melodic line of the Series version and the Sharp version. Five of these differences are caused by the addition of a word. One of these differences is caused by the omission of a word. The melodic line differences are marked by an X in the Series version and the Sharp version in Plate XVIII.

There are eight rhythmic figures which differ in the Series version and the Sharp version. One of these differences is caused by a note and a rest instead of the note being held through the rest. One of these differences is caused by the addition of a rest and a word. One of these differences is caused by the omission of a word. Four of these differences are caused by the addition of a word. The rhythmic figures which differ are marked by an asterisk in the Series version and the Sharp version in Plate XVIII.

Plate XIX
 "Going to Boston"
 Series Version

Series Version

Sharp Version

Not Present

"Going to Boston"

"Going to Boston" in the ABC Music Series, "Music For Young Americans", Book 2, has the same title in the Sharp book. The Series version is called an American Folk Song; the Sharp version was collected in Kentucky.

The modality of the Series version is Hexatonic, with no 7th scale degree. The modality of the Sharp version is Heptatonic, Mixolydian.

There are sixteen notes which differ in the melodic line of the Series version and the Sharp version. One of these differences is caused by the omission of a word. The melodic line differences are marked by an X in the Series version and the Sharp version in Plate XIX.

There is one rhythmic figure which differs in the Series version and the Sharp version. This difference is caused by an omission of a word. The rhythmic figure which differs is marked by an asterisk in the Series version and the Sharp version in Plate XIX.

Plate XX
"Jacob's Ladder"
Series Version

Handwritten musical notation for the first series of "Jacob's Ladder". It consists of two staves in 3/4 time with a key signature of one flat (Bb). The first staff contains a sequence of notes with a circled '1' above the fourth measure. The second staff continues the sequence with circled numbers '2', '3', '4', '5', and '6' above the first five measures, ending with a double bar line.

Sharp Version

Handwritten musical notation for the "Sharp Version" of "Jacob's Ladder". It consists of four staves in 4/4 time with a key signature of one sharp (F#). The first staff has a circled '1' above the third measure and a bracket labeled "Not Present" above the last four measures. The second staff has a circled '2' above the eighth measure and a bracket labeled "Not Present" above the first six measures. The third staff has a bracket labeled "Not Present" above the first six measures. The fourth staff has circled numbers '3', '4', '5', and '6' above the first four measures, ending with a double bar line.

"Jacob's Ladder"

"Jacob's Ladder" in the ABC Music Series, "Music For Young Americans", Book 6, has the same title in the Sharp book. The Series version is called a Spiritual; the Sharp version was collected in North Carolina.

The modality of the Series version is Hexatonic, with no 7th scale degree. The modality of the Sharp version is Hexatonic, with no 6th scale degree.

The melodic line of the Series version has only six notes which are the same in the Sharp version. The notes which are the same are numbered (1), (2), (3), etc., in the Series version and the Sharp version in Plate XX.

Rhythmically the Series version and the Sharp version are completely different. See Plate XX.

Plate XXI
"Jacob's Ladder"
Series Version

Musical notation for the first series of "Jacob's Ladder". It consists of three staves of music in treble clef, 4/4 time. The first staff has a measure with a circled '1' above it. The second staff has a measure with a circled '3' above it. The third staff has measures with circled numbers '3', '4', '5', and '6' above them, ending with a double bar line.

Sharp Version

Musical notation for the "Sharp Version" of "Jacob's Ladder". It consists of five staves of music in treble clef, 4/4 time. The first staff has a circled '2' above the first measure and a circled '1' above the fifth measure, with a bracket labeled "Not Present" above the last three measures. The second staff has a circled '2' above the eighth measure, with a bracket labeled "Not Present" above the last three measures. The third staff has a circled '2' above the second measure, with a bracket labeled "Not" above the last three measures. The fourth staff has a bracket labeled "Present" above the first four measures. The fifth staff has measures with circled numbers '3', '4', '5', and '6' above them, ending with a double bar line.

"Jacob's Ladder"

"Jacob's Ladder" in Our Singing World Series, "Singing Together", Book 5, has the same title in the Sharp book. The Series version is called a Negro Spiritual; the Sharp version was collected in North Carolina.

The modality of the Series version is Hexatonic, with no 7th scale degree. The modality of the Sharp version is Hexatonic, with no 6th scale degree.

The melodic line of the Series version has only six notes which are the same in the Sharp version. The notes which are the same are numbered (1), (2), (3), etc., in the Series version and the Sharp version in Plate XXI.

Rhythmically the Series version and the Sharp version are completely different. See Plate XXI.

Plate XXII
"Lord Lovel"
Series Version

Handwritten musical notation for the 'Series Version' of 'Lord Lovel'. It consists of three staves in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. Above the notes, there are handwritten annotations: 'X' above the first measure of the first staff, and 'X X X *X X X X *X X' above the second staff, and 'X *X X *X' above the third staff. The piece concludes with a double bar line.

Sharp C Variant

Handwritten musical notation for the 'Sharp C Variant' of 'Lord Lovel'. It consists of three staves in treble clef with a key signature of one flat (F) and a 6/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. Above the notes, there are handwritten annotations: 'X' above the first measure of the first staff, and 'X X X *X X X X *X X' above the second staff, and 'X *X X *X X *X' above the third staff. The piece concludes with a double bar line.

"Lord Lovel"

"Lord Lovel" in the Music For Living Series, "Music Around the World", Book 6, has the same title in the Sharp book. The Series version is called an English Folk Song; the Sharp C variant was collected in Kentucky.

The Series version and the Sharp C variant have the same modality; Hexatonic, with no 7th scale degree.

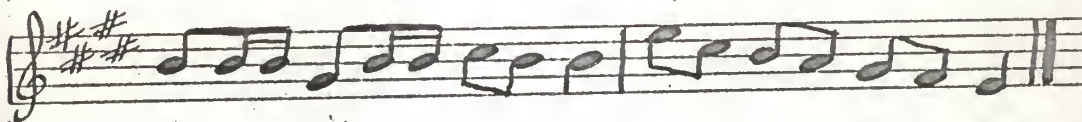
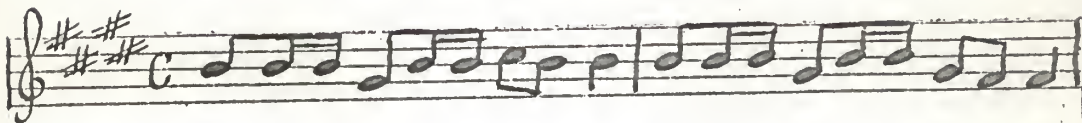
There are sixteen notes which differ in the melodic line of the Series version and the Sharp C variant. One of these differences is caused by the omission of a note. All sixteen differences are not caused by words differing between the texts. The melodic line differences are marked by an X in the Series version and the Sharp C variant in Plate XXII.

There are five rhythmic figures which differ in the Series version and the Sharp C variant. One of these differences is caused by the omission of a note. The rhythmic figures which differ are marked by an asterisk in the Series version and the Sharp C variant in Plate XXII.

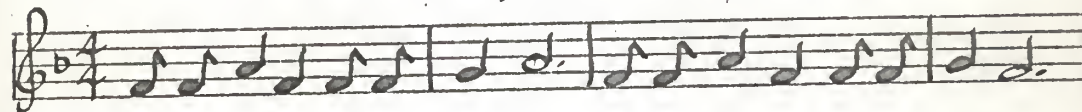
Plate XXIII

"What Will We Do With the Baby-O?"

Series Version



Sharp Version.



"What Will We Do With the Baby-0?"

"What Will We Do With the Baby-0?" in Our Singing World Series, "Singing and Rhyming", Book 3, is titled "What'll we do with the Baby?" in the Sharp book. The Series version is called an American Folk Song; the Sharp version was collected in Kentucky.

The modality of the Series version is Hexatonic, with no 7th scale degree. The modality of the Sharp version is Pentatonic, Mode 3.

The melodic line of the Series version and the Sharp version are completely different. See Plate XXIII.

Rhythmically the Series version and the Sharp version are completely different. See Plate XXIII.

HEPTATONIC MODES

The following folk songs from the three school music series are in one of the five Heptatonic modes. The folk songs are arranged in the order of the modes from one to five, and then by Church mode names in alphabetical order. Within each mode grouping the folk songs are in alphabetical order.

Plate XXIV
 "Billy Boy"
 Series Version

Musical notation for the "Series Version" of "Billy Boy". The piece is in G major (one sharp) and 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth and quarter notes. A bracket above the first three measures is marked with an 'X'. The second staff continues the melody, with a bracket above measures 4-6 marked '(a)' and a bracket above measures 7-8 marked '(b)'. There are asterisks above measures 4 and 5, and a bracket above measure 8 marked with an asterisk. The third staff continues the melody, with a bracket above measures 1-3 marked 'X X X' and a bracket above measures 7-8 marked 'X X'.

Sharp A Variant

Musical notation for the "Sharp A Variant" of "Billy Boy". The piece is in G major (one sharp) and 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth and quarter notes. A bracket above the first three measures is marked with an 'X'. The second staff continues the melody, with a bracket above measures 4-6 marked '(b)' and a bracket above measures 7-8 marked '(a)'. There are asterisks above measures 4 and 5, and a bracket above measure 8 marked with an asterisk. The third staff continues the melody, with a bracket above measures 1-3 marked 'X X X' and a bracket above measures 7-8 marked 'X X'.

"Billy Boy"

"Billy Boy" in the Music For Living Series, "Music Now and Long Ago", Book 3, is titled "My Billy Boy" in the Sharp book. The Series version is called an English Folk Song; the Sharp A variant was collected in North Carolina.

The modality of the Series version is Heptatonic, Mode 3, Ionian. The modality of the Sharp A variant is Hexatonic, Mode 3, b.

There are seven notes which differ in the melodic line of the Series version and the Sharp A variant. All seven differences are not caused by words differing between the texts. In the third phrase of the Series version the last two measures come before the first two measures in the Sharp A variant. The melodic line differences are marked by an X, and the third phrase differences are labeled (a) and (b) in the Series version and the Sharp A variant in Plate XXIV.

There are three rhythmic figures which differ in the Series version and the Sharp A variant. One of these differences is caused by a note and a rest instead of the note being held through the rest. One of these differences is caused by a one beat rest and a half beat note instead of the note first being sung on the rest and held for one and a half beats. The rhythmic figures which differ are marked by an asterisk in the Series version and the Sharp A variant in Plate XXIV.

Plate XXV
 "Ground Hog"
 Series Version

Musical notation for the "Series Version" of "Ground Hog". The piece is in 2/4 time and B-flat major. It consists of four staves. The first staff has notes marked with asterisks (*), and the second staff has notes marked with X's. The third staff has a bracketed section labeled "Not Present" over the final two measures. The fourth staff ends with a double bar line and repeat dots.

Sharp Version

Musical notation for the "Sharp Version" of "Ground Hog". The piece is in 3/2 time and B-flat major. It consists of three staves. The first staff has notes marked with asterisks (*), and the second and third staves have notes marked with X's. The third staff has a bracketed section labeled "Not Present" over the final two measures. The piece ends with a double bar line and repeat dots.

"Ground Hog"

"Ground Hog" in the Music For Living Series, "Music In Our Country, Book 5, has the same title in the Sharp book. The source for the Series version is Lonesome Tunes, H. W. Gray Company. The Series version is called a Kentucky Mountain Song; the Sharp version was collected in North Carolina.

The modality of the Series version is Heptatonic, Mode 3, Lydian. The modality of the Sharp version is Heptatonic, Aeolian.

There are seven notes which differ in the melodic line of the Series version and the Sharp version. All seven differences are not caused by the words differing between the texts. Four measures in the Series version are not present in the Sharp version, and the last measure in the Sharp version is not present in the Series version. The melodic line differences are marked by an X, and the measures not present are labeled so in the Series version and the Sharp version in Plate XXV.

There are five rhythmic figures which differ in the Series version and the Sharp version. Two of these differences are caused by words differing between the texts. The rhythmic figures which differ are marked by an asterisk in the Series version and the Sharp version in Plate XXV.

Plate XXVI
"Old Joe Clarke"
Series Version

Handwritten musical notation for the "Series Version" of "Old Joe Clarke". The piece is in G major (one sharp) and 2/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth and quarter notes. The second staff contains a measure with a sharp sign (#) above the first note and a measure with a sharp sign (#) above the second note. The third staff continues the melody. The fourth staff concludes the piece with a double bar line.

Sharp Version

Handwritten musical notation for the "Sharp Version" of "Old Joe Clarke". The piece is in G major (one sharp) and 2/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth and quarter notes. The second staff contains a measure with a sharp sign (#) above the first note and a measure with a sharp sign (#) above the second note. The third staff continues the melody. The fourth staff concludes the piece with a double bar line.

"Old Joe Clarke"

"Old Joe Clarke" in the ABC Music Series, "Music For Young Americans", Book 5, has the same title in the Sharp book. The Series version is called an American Folk Song; the Sharp version was collected in Virginia.

The Series version and the Sharp version have the same modality; Heptatonic, Dorian.

The melodic line of the Series version and the Sharp version are exactly the same. See Plate XXVI.

There is one rhythmic figure which differs in the Series version and the Sharp version. This difference is caused by a note and a rest instead of the note being held through the rest. The rhythmic figure which differs is marked by an asterisk in the Series version and the Sharp version in Plate XXVI.

Plate XXVII
Old Joe Clarke
Series Version

Musical notation for the 'Series Version' of 'Old Joe Clarke'. It consists of three staves of music in a 2/4 time signature with a key signature of one flat (Bb). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. Above the notes, there are handwritten annotations: 'X', '*', and 'b'. The first staff has annotations 'X * *', '* * X * *', and '* X * *'. The second staff has 'X XX X * * *' and '* * X XX'. The third staff has '* * *', '* X', 'X', and '*'. The piece concludes with a double bar line.

Sharp Version

Musical notation for the 'Sharp Version' of 'Old Joe Clarke'. It consists of four staves of music in a 2/4 time signature with a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. Above the notes, there are handwritten annotations: 'X', '*', and 'b'. The first staff has annotations 'X * *', '* * X * *', and '* X'. The second staff has '* * *', 'X XX X * * *', and '* * *'. The third staff has '* * X X * * *'. The fourth staff has '* X *'. The piece concludes with a double bar line.

"Old Joe Clarke"

"Old Joe Clarke" in the Music For Living Series, "Music In Our Country", Book 5, has the same title in the Sharp book. The Series version is called an American Fiddlin' Tune; the Sharp version was collected in Virginia.

The modality of the Series version is Heptatonic, Mixolydian. The modality of the Sharp version is Heptatonic, Dorian.

There are twelve notes which differ in the melodic line of the Series version and the Sharp version. Two of these differences are caused by the omission of a word. One of these differences is caused by the addition of a word. The melodic line differences are marked by an X in the Series version and the Sharp version in Plate XXVII.

There are nineteen rhythmic figures which differ in the Series version and the Sharp version. One of these differences is caused by the omission of a word. Two of these differences are caused by the addition of a word. Two of these differences are caused by a note being held for two beats instead of the note being held for one and a half beats and a half beat rest. The rhythmic figures which differ are marked by an asterisk in the Series version and the Sharp version in Plate XXVII.

Plate XXVIII
"Keemio Kimio"
Series Version

Musical notation for the 'Series Version' of 'Keemio Kimio'. It consists of five staves of music in G major (one sharp) and 2/4 time. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The first staff has two 'X' marks above the final two notes. The fifth staff ends with a double bar line and an asterisk above the final note.

Sharp A Variant

Musical notation for the 'Sharp A Variant' of 'Keemio Kimio'. It consists of four staves of music in G major (one sharp) and 2/4 time. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The first staff has two 'X' marks above the final two notes. The fourth staff ends with a double bar line and an asterisk above the final note.

"Keemio Kimio"

"Keemio Kimio" in the Music For Living Series, "Music Around the World", Book 6, is titled "The Frog in the Well" in the Sharp book. The source for the Series version is the Sharp book. The Series version is called a Folk Song From The Southern Appalachians; the Sharp A variant was collected in Virginia.

The Series version and the Sharp A variant have the same modality; Heptatonic, Major Mode.

There are two notes which differ in the melodic line of the Series version and the Sharp A variant. These two differences are not caused by words differing between the texts. The melodic line differences are marked by an X in the Series version and the Sharp A variant in Plate XXVIII.

There is one rhythmic figure which differs in the Series version and the Sharp A variant. This difference appears to be a misprint in the Series version. The rhythmic figure which differs is marked by an asterisk in the Series version and the Sharp A variant in Plate XXVIII.

OTHER MODES

The following folk songs from the three school music series are either in the Major mode, or not in any specific mode. Within each mode grouping the folk songs are in alphabetical order.

Plate XXIX
"The Bailiff's Daughter"
Series Version

Three staves of musical notation in G major (one sharp) and 2/2 time. The first staff contains five measures of music with asterisks above the notes. The second staff contains five measures with asterisks above the notes. The third staff contains three measures with an asterisk above the first measure, followed by a double bar line.

Sharp A Variant

Two staves of musical notation in A major (two sharps) and 2/2 time. The first staff contains five measures with asterisks above the notes. The second staff contains five measures with asterisks above the notes. A box labeled "Not Present" covers the middle two measures of the second staff.

Sharp B Variant

Two staves of musical notation in B major (two sharps) and 2/2 time. The first staff contains five measures with asterisks above the notes. The second staff contains five measures with asterisks above the notes. A box labeled "Not Present" covers the middle two measures of the second staff.

"The Bailiff's Daughter"

"The Bailiff's Daughter" in the Music For Living Series, "Music Around the World", Book 6, is titled "The Bailiff's Daughter of Islington" in the Sharp book. The Series version is called an Old English Ballad; the Sharp A variant and B variant were both collected in Kentucky.

The modality of the Series version is Major Mode. The modality of the Sharp A variant is Heptatonic, Ionian. The modality of the Sharp B variant is Hexatonic, with no 7th scale degree.

The melodic line of the Series version and the Sharp A and B variants are completely different. See Plate XXIX.

There are fourteen rhythmic figures which differ in the Series version and the Sharp A variant. Five of these differences are caused by words differing between the texts. There are twelve rhythmic figures which differ in the Series version and the Sharp B variant. Six of these differences are caused by words differing between the texts. The rhythmic figures which differ are marked by an asterisk in the Series version and the Sharp A and B variants in Plate XXIX.

Plate XXX
"Green Grow the Rushes"
Series Version

Intro. (1)* ** (2)* * * * * (3)* ** 1. (4)

Sharp A Variant

12. (12) 11. (9) (10)(11) 10.

(12) 9. (9) (10)(11) Band 6. Tand 5.

4. (7) (8) 3. * * * * 2. * *

* 1. (4) (5) (6)

Sharp D Variant

Intro. (1)* ** (2)* * * * * (3)* ** *

"Green Grow the Rushes"

"Green Grow the Rushes" in the Music For Living Series, "Music Around the World", Book 6, is titled "The Ten Commandments" in the Sharp book. The Series version is called an Ancient Folk Song; the Sharp A variant was collected in North Carolina and the Sharp D variant was collected in Kentucky.

The modality of the Series version is Major Mode. The modality of the Sharp A variant is Pentatonic, Mode 1. The modality of the Sharp D variant is Hexatonic, with no 6th scale degree.

The melodic line of the Series version has only nine notes which are the same as the Sharp A variant and three notes which are the same as the Sharp D variant Introduction. The Series version is in reverse order with the Sharp A variant. The notes which are the same are numbered (1), (2), (3), etc., and the phrases which correspond are numbered 1, 2, 3, etc., in the Series version and the Sharp A variant and D variant Introduction in Plate XXX.

There are nine rhythmic figures which differ in the Series version and the Sharp A variant. There are eleven rhythmic figures which differ in the Series version and the Sharp D variant Introduction. All twenty rhythmic figures which differ are caused by words differing between the texts. The rhythmic figures which differ are marked by an asterisk in the Series version and the Sharp A variant and D variant Introduction in Plate XXX.

Plate XXXI
"Speak Louder"
Series Version

Handwritten musical notation for the 'Series Version' of 'Speak Louder'. It consists of three staves of music in treble clef, with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The first staff begins with a repeat sign and ends with a double bar line. The second and third staves continue the melody. The notation includes quarter notes, eighth notes, and sixteenth notes. There are asterisks and 'X' marks above certain notes, likely indicating specific performance techniques or accents.

Sharp Version

Handwritten musical notation for the 'Sharp Version' of 'Speak Louder'. It consists of three staves of music in treble clef, with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The first staff begins with a repeat sign and ends with a double bar line. The second and third staves continue the melody. The notation includes quarter notes, eighth notes, and sixteenth notes. There are asterisks and 'X' marks above certain notes, likely indicating specific performance techniques or accents.

"Speak Louder"

"Speak Louder" in the ABC Music Series, "Music For Young Americans", Book 4, is titled "The Deaf Woman's Courtship" in the Sharp book. The Series version is called an American Folk Song; the Sharp version was collected in North Carolina.

The Series version and the Sharp version have no specific modality; with no 6th and no 7th scale degrees.

There are six notes which differ in the melodic line of the Series version and the Sharp version. Two of these differences are caused by the addition of a note while the texts remain the same. Two of the differences are also present when the phrase is repeated. The melodic line differences are marked by an X in the Series version and the Sharp version in Plate XXXI.

There are five rhythmic figures which differ in the Series version and the Sharp version. Two of these differences are caused by the addition of a note. Two of these differences are also present when the phrase is repeated. The rhythmic figures which differ are marked by an asterisk in the Series version and the Sharp version in Plate XXXI.

CONCLUSION

As was stated in the introduction, the main objectives of this report were to see if the modality of the folk songs used in the current school music series were retained without undue editorial modification. A study of the samplings show that this has, in general, been the case.

Changes in the melodic line and the rhythmic figures seem to be due mainly to differences in the text. These differences are no more than would be expected in folk songs which are sung with variations from community to community.

The retention of the modality is particularly important in that it demonstrates a definite tendency to incorporate music which is out of the conventional major and minor key tradition; that the ears of the children are being attuned to quite different interval patterns and scale forms than had been the case when practically all material was in the conventional scale forms.

In view of the fact that the conventional major-minor tonal patterns are seldom used in contemporary composition of an advanced order, it seems as though this modal feature is a healthy development; for it at least implants a freedom in regard to feeling the placement of the minor second in the melodic structure.

APPENDIX I

A GENERAL DISCUSSION OF FOLK SONG

Folk song may be defined as the musical repertory comprised of the poetry and music of groups whose literature is not perpetuated by writing and print, but through an oral-aural tradition.¹ This is a general definition because a definition of folk song per se can not be stated in a sentence or even in a paragraph. The folk songs of different origins do not necessarily have the same characteristics; some may be similar and some may be completely different. A history of the folk songs of different countries would help the reader to understand why a clear definition of folk song by itself is not possible. But it is possible to speak of folk song in general and to generalize on some of its characteristics

Many songs begin in a written form and are created by semi-trained or untrained composers, but if they pass into the oral-aural tradition for a sufficient time they can then be considered folk songs.² What is meant by a sufficient time can not be put into a set number of months or years because folk songs change in their performance through a process of "communal re-creation" as time passes. A sufficient time means the time it takes each folk song to pass through the process of "communal re-creation". The term "communal re-creation" was coined by Phillips Barry, and indicates that many anonymous persons shared in molding the songs into the versions that they have today.³

¹George Herzog, "Song: Folk Songs And The Music Of Folk Song", in Standard Dictionary of Folklore, Mythology, And Legend, p. 1032.

²Bruno Nettl, op. cit., p. 3.

³Ibid., p. 6.

None of the many variants of a folk song which are heard today are actually in their original forms, but, all of the variants are descended from one or a few of the original variants which were changed by the persons who learned them and passed them on to others. The variety of changes come about for various reasons: failure of memory, the desire to make changes and improvements, and to make the songs fit events or people or occasions which are familiar in its present environment. These changes apply to both the melody and the words. The melody and the words may stay together or they may act independently. This process never comes to an end as long as the tradition remains alive. This is the reason why folk songs are anonymous, and why they have no true owner.

The form and content of folk song is characterized by flexibility and variability of the tune as well as the text. The melodies which have spread over a single geographic area are likely to show considerable variation, and maybe even major differences, between the variants in different localities.

The folk songs used in this report were collected in Georgia, Kentucky, North Carolina, Tennessee, and Virginia. These states are five of the eight states which comprise the Southern Appalachian Mountains of North America. This area is one of the English communities that lies scattered throughout various parts of the world. "The words and the tunes in this Collection [Sharp's book] are typical and authentic examples of the beginnings and foundations of English literature and music."¹

¹Cecil J. Sharp, op. cit., Introduction, p. xxiv.

Sharp calls these folk songs ballads, songs, hymns, nursery songs, jigs, and play-party games. Broadly speaking, the distinction between the ballad and the song is that the ballad is a narrative song that is romantic in character and impersonal, and the song is far more emotional and passionate and it is usually the record of a personal experience. "It may be that some of the songs classified under Play-party Games are actually Jigs."¹

"Samuel Bayard believes that most of the songs in the Anglo-American tradition are descended from about fifty-five tunes If this is correct, American tradition has benefited enormously from communal re-creation..."² Outside of the Anglo-American tradition proper there are a number of song types which have become typical of American folk songs, but which are not very common in Britain. "The physical environment in America and the combination of the British and other cultures are responsible for some of the special American features in these songs."³ Examples are the humorous songs which are common in the American heritage. They often follow the tradition of tall tales, which are regarded as the most outstanding feature of the American folk narrative.

"...The music of folk songs tends to become more important to the members of the ethnic groups than the song texts and their functions. According to some informants, the quality of a tune is a greater factor in the survival of a song in America than are its words."⁴

¹Ibid., Preface, p. xviii.

²Bruno Nettl, op. cit., p. 48.

³Ibid., p. 51.

⁴Ibid., p. 66.

APPENDIX II

STATISTICAL CONCLUSION

The total number of folk songs used in this report is thirty. These folk songs are distributed among the three music series as follows:

ABC Music Series; 12 folk songs.

Grade Book 1.

- | | |
|---------------------|------------------------------|
| 1. "Old Bald Eagle" | -- Appalachian Mountain Song |
|---------------------|------------------------------|

Grade Book 2.

- | | |
|----------------------|-----------------------|
| 1. "Going to Boston" | -- Southern Folk Song |
| 2. "Eliza Jane" | -- Kentucky Folk Song |

Grade Book 3.

- | | |
|------------------|-----------------------|
| 1. "Every Night" | -- Mountain Folk Song |
|------------------|-----------------------|

Grade Book 4.

- | | |
|-------------------|-----------------------|
| 1. "Speak Louder" | -- American Folk Song |
|-------------------|-----------------------|

Grade Book 5.

- | | |
|---|-----------------------|
| 1. "Sourwood Mountain" | -- Southern Folk Song |
| 2. "Black Is the Color of
My True Love's Hair" | -- American Folk Song |
| 3. "Old Joe Clarke" | -- American Folk Song |
| 4. "What Are Girls Made
Of?" | -- American Folk Song |

Grade Book 6.

- | | |
|----------------------|--|
| 1. "Riddle Song" | -- American Folk Song from
the Southern Highlands |
| 2. "Jacob's Ladder" | -- Spiritual |
| 3. "The Nightingale" | -- Kentucky Folk Song |

Music For Living Series; 12 folk songs.

Grade Book 3.

1. "Jackfish" -- Folk Song from the Southern Appalachians
2. "Billy Boy" -- English Folk Song
3. "The Riddle Song" -- Folk Song from Kentucky
4. "Hold On" -- American Folk Song

Grade Book 5.

1. "Ground Hog" -- Kentucky Mountain Song
2. "Old Joe Clarke" -- American Fiddlin' Tune

Grade Book 6.

1. "Keemio Kimio" -- Folk Song from the Southern Appalachians
2. "Sourwood Mountain" -- Kentucky Mountain Song
3. "The Derby Ram" -- Vermont Version
4. "Lord Lovel" -- English Folk Song
5. "Green Grow the Rushes" -- Ancient Folk Song
6. "The Bailiff's Daughter" -- Old English Ballad

Our Singing World Series; 6 folk songs.

Grade Book 3.

1. "What Will We Do With the Baby-O?" -- American Folk Song
2. "The Tottenham Toad" -- American Folk Song, collected and arranged by Cecil J. Sharp.

Grade Book 4.

1. "Frog Went A-Courtin'" -- Mississippi Version
2. "The Squirrel" -- Appalachian Mountain Folk Song, collected and arranged by Cecil J. Sharp

Grade Book 5.

1. "Sourwood Mountain" -- Kentucky Mountain Song
2. "Jacob's Ladder" -- Negro Spiritual

There are four songs that are in more than one of the three music series. These folk songs are distributed among the three series as follows:

"Jacob's Ladder"

1. ABC Music Series, Book 6.
2. Our Singing World Series, Book 5.

"Old Joe Clarke"

1. ABC Music Series, Book 5.
2. Music For Living Series, Book 5.

"The Riddle Song"

1. ABC Music Series, Book 6.
2. Music For Living Series, Book 3.

"Sourwood Mountain"

1. ABC Music Series, Book 5.
2. Music For Living Series, Book 6.
3. Our Singing World Series, Book 5.

It was found that 21 of the folk songs from the three music series are in the same mode as the version or variant(s) in the Sharp book. There are 5 songs that are in different modes. There are 4 songs that are partially in the same mode and partially in a different mode or different mode number.

It was found that 4 folk songs from the three music series are exactly the same melodically as the version or variant(s) in the Sharp book. There are 2 songs that are completely different

melodically, and 2 songs that have only 6 notes that are the same, 1 song that has only 8 notes that are the same, and 1 song that has only 12 notes that are the same. There are the following number of note differences within the melodic lines of 20 folk songs:

1 note -- in 3 songs	8 notes -- in 1 song
2 notes -- in 1 song	9 notes -- in 1 song
3 notes -- in 1 song	12 notes -- in 2 songs
4 notes -- in 2 songs	14 notes -- in 1 song
5 notes -- in 1 song	16 notes -- in 2 songs
6 notes -- in 1 song	25 notes -- in 2 songs
7 notes -- in 2 songs	

It was found that 11 folk songs from the three music series have the same meter signature as the version or variant(s) in the Sharp book. There are 15 songs that have a similar meter signature. There are 4 songs that have a different meter signature.

It was found that 3 folk songs from the three music series are exactly the same rhythmically as the version or variant(s) in the Sharp book. There are 5 songs that are completely different rhythmically. There are the following number of rhythmic figures that are different within 22 folk songs:

1 figure -- in 5 songs	12 or 14 figures -- in 1 song
2 figures -- in 2 songs	13 figures -- in 1 song
3 figures -- in 1 song	19 figures -- in 1 song
4 figures -- in 3 songs	20 figures -- in 1 song
5 figures -- in 3 songs	22 figures -- in 1 song
7 figures -- in 1 song	25 figures -- in 1 song
8 figures -- in 1 song	

The folk songs from the three music series are in the following modes:

Pentatonic Modes.

Mode 1. -- 2 folk songs
 Mode 2. -- 1 folk song
 Mode 3. -- 10 folk songs

Hexatonic Modes.

No 4th -- 2 folk songs
 No 6th -- 2 folk songs
 No 7th -- 5 folk songs

Heptatonic Modes.

Mode 3. -- 2 folk songs
 Dorian -- 1 folk song
 Mixolydian -- 1 folk song
 Major -- 1 folk song

Other Modes.

Major -- 2 folk songs
 No 6th or 7th -- 1 folk song

The following is a list of the number of variants or versions in the Sharp book for each folk song from the three music series:

1 version -- 13 folk songs
 2 variants -- 3 folk songs
 3 variants -- 8 folk songs
 4 variants -- 2 folk songs
 5 variants -- 2 folk songs
 6 variants -- 1 folk song
 11 variants -- 1 folk song

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A COMPARISON OF A SAMPLING OF FOLK SONGS FROM
THREE SCHOOL MUSIC SERIES WITH THE SAME
FOLK SONGS IN A FIELD COLLECTION

by

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Introduction

The purpose of this report was to find the similarities and dissimilarities of modality in a sampling of folk songs from three school music series and the same folk songs in a field collection. While melodic changes and rhythmic differences will be noted, they are very often a result of changes in the text material, an area which is far too great to be considered in this report.

The music presented to school children has been dominated by the conventional major and minor tonalities; but, in keeping with contemporary tendencies, music of a freer tonal structure seems to be found in the modern school music series. Strangely enough, the sources of this trend seems to be found in the more or less archaic folk songs in which modal influences still are found.

There are two main sources of folk music. The first, which, according to the Harvard Dictionary of Music has evolved since 1800, is thoroughly attuned to the conventional major and minor tonalities. This includes most of the German, French and Italian folk songs.

The second source of folk music, carried over from much earlier times, tends to be more or less modal. This includes folk music from the more isolated areas such as the American Appalachians, which is the area used in this report, where it was less affected by the contemporary nineteenth century influences.

Since folk music from these earlier sources is found in the newer school music series, it is the purpose of this report to see if its particular color is preserved. This calls for matching these folk songs with their counterparts in a recognized field collection by which the modality, the melodic lines, and the rhythmic elements can be compared.

Material

The three school music series used in this report were ABC Music Series, Music For Living Series, and Our Singing World. The books for grades one through six were used from each of the series. The reason for choosing these three music series was that the Music Education Department at Kansas State University uses only these series in their music education classes, and they are also the series used in the majority of Kansas schools.

The book containing the collection of folk songs used in this report was English Folk Songs from the Southern Appalachians, volumes I and II, collected by Cecil J. Sharp. The reason for choosing this collection was that it is deemed "... the most important ..." ¹ published field collection. A field collection contains the folk songs and their variants exactly as they were sung to and recorded by the collector. Another reason for choosing Sharp's collection was that, to keep within the limitations of this report, only a sampling of the folk songs from the three music series which could be found in one field collection was to be used.

Method

Extensive lists of the folk songs in the first six grade books from the three music series were made. A list was then made of the folk songs which are in both the Sharp book and one or more of the three music series.

¹Bruno Nettl, An Introduction To Folk Music In The United States, Bibliographical Aids, p. 20.

These folk songs from the three music series were compared with the version or variant(s) in the Sharp book to find the similarities and dissimilarities between the modality, melodic lines, and rhythmic elements.

The folk songs are classified according to the mode of each of these folk songs from the three music series. The modes are grouped into four sections: Pentatonic Modes; Hexatonic Modes; Heptatonic Modes; and Other Modes.

Scales and Modes

The endeavor has been to present the folk songs in this report as far as possible in accordance with the system of modal classification which Sharp adopted. Sharp's system of modal classification was applied to the folk songs in English Folk Songs from the Southern Appalachians by both Sharp and Maud Karpeles, who edited the collection.

Conclusion

As was stated in the introduction, the main objectives of this report were to see if the modality, melodic lines, and rhythmic elements of the folk songs used in the current school music series were retained without undue editorial modification.

A study of the samplings show that from the modal standpoint, this has, in general, been the case.

Changes in the melodic lines and the rhythmic figures seem to be due mainly to differences in the text. These differences are no more than would be expected in folk songs which are sung with variations from community to community.

The retention of the modality is particularly important in that it demonstrates a definite tendency to incorporate music which is out of the conventional major and minor key tradition; that the ears of the children are being attuned to quite different interval patterns and scale forms than had been the case when practically all material was in the conventional scale forms.

In view of the fact that the conventional major-minor tonal patterns are seldom used in contemporary music, it seems as though this modal feature is a healthy development; for it at least implants a freedom in regard to feeling the placing of the minor second in the melodic structure.