



UNIQUE AND UNITED IN MUSIC

24 folk songs from 24 European countries



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The book presents songs from twenty-four European countries: sheet music and audio recordings, the context of the song, and recommendations for music teachers on how to extend the teaching of song. The publication was illustrated with student drawings.

The cover picture is a collaborative work of the 5th and 6th-grade students of Ergates Primary School in Cyprus.

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Foreword

“Singing has always seemed to me the most perfect means of expression” (Georgia O’Keefe).

“Singing is like a celebration of oxygen” (*Bjork*).

“The only thing better than singing is more singing” (Ella Fitzgerald).

As a long-standing member of the European Association for Music in Schools (EAS) <https://eas-music.org/>, one aspect of our annual conferences I’ve always enjoyed is the regular early morning vocal sessions. Singing with people - known and unknown to me, from countries across the world - has been a fabulous way to start each day. Other sessions led by Singing in Music Education (SiME), one of our 5 Special Focus Groups – <https://eas-music.org/special-focus-groups/>, also offer practical ideas and pedagogical insight into vocal music of all types, and the Student Forum always includes sharing songs from different countries <https://eas-music.org/students/>.

The European Association for Music in Schools (EAS) <https://eas-music.org/> is a music education network that connects teachers, teacher educators, researchers, students, musicians, and policy makers, in order to share knowledge and experience and to advocate for high quality music education that’s accessible to all young people. Its work is broad. Another EAS event that includes singing - now in its 3rd year - is the European Day of Music in School (EuDaMuS) which runs, annually, on 15th March <https://eas-music.org/eudamus/>. This (online) opportunity for students and teachers to come together to share musical experiences and to make music together, in 2023, attracted 10 thousands of students from 21 countries.

As current president of the EAS, I’m delighted to announce the creation of the “Unique and United in Music” songbook with associated audio recordings¹. This is a wonderful addition to the already strong singing tradition that is part of the work of the association. It is also a fine example of what is possible through strong collaboration. The editing team has worked closely with our EAS National Co-ordinators (NCs), who are key links to music education in each country <https://eas-music.org/about/national-coordinators/>. NCs and the SiME leader have then consulted with other colleagues to select a folk song that is representative of their country, and also to offer further learning and teaching ideas related to their song. Especial thanks are extended to the editing team for co-ordinating this work and to the students who’ve provided the beautiful artwork.

It’s timely that the songbook has come to fruition in Spring 2024, since the next EAS conference theme - for our conference in Dublin in June - is “Traditions in Transformation” <https://eas-music.org/2024-dublin/>. The “Unique and United in Music” songbook not only offers a means by which children, young people, and their teachers can learn about and enjoy traditional music from differing cultures: the resources can be inspiration for further, ‘transformed’, creative work.

As Maria Callas noted: “To sing is an expression of your being, a being which is becoming”. Enjoy ‘your becoming’, whether this is through singing these songs, or through other musical activities stimulated by “Unique and United in Music”!

Marina Gall

Dr Marina Gall
EAS President 2024

¹ This is also the theme of Eudamus 2024.

Introduction

Singing holds cultural and social significance in many countries. It allows people to convey their emotions, stories, and traditions through melody and lyrics, preserving and passing down cultural heritage. Singing brings people together. Whether it's in a school setting, community gatherings, or social events, singing fosters a sense of unity and connection among individuals. Singing in a specific language can reinforce a sense of identity and pride. It becomes a way for people to celebrate and promote their native languages, preserving linguistic diversity. Folk songs, ballads, and other forms of traditional music serve as a medium through which stories of the past are passed down to future generations, contributing to a collective understanding of a country's history. Even more, singing allows individuals to express their emotions uniquely and powerfully. Finally, singing has been linked to psychological and emotional well-being, helping individuals cope with stress, anxiety, and other emotions. For these and many other reasons, singing is central to music education in many countries.

In addition, teaching songs from other cultures is also important as it fosters global understanding and appreciation. However, the challenge, in this case, lies in music teachers often being unfamiliar with the diverse repertoires of other countries; thus, it could be immensely beneficial if music teachers from each country could select a folk song and propose activities, ensuring that the examples used represent their culture appropriately. The concept of such a book has been frequently discussed in recent years within the network of EAS National Coordinators and originated from this recognized need to address the music teachers' knowledge gap when trying to incorporate folk songs from various cultures into their music lessons. This year's European Day of Music in School (EuDaMuS) theme was a great initiative and opportunity to proceed with the book. Since 2022, the European Association of Music in School (EAS <https://eas-music.org/>) has invited all European students, teachers, and musicians to come together on 15 March to celebrate music education. And what better way to unite all of them than with singing? EuDaMuS has its own song, but we can never have too much music. Every country has a vast resource of songs that students sing from childhood throughout their lives. The idea of this book is to share the wonderful wealth of folk heritage, where music, culture, and education meet, to show how unique but united we are when it comes to music, to present the one song from the country and hope that students all over Europe will sing it with joy.

The songs for this book came from twenty-four European countries. A large number of people contributed to the book. Each country discussed which folk song to present in the book, what information should be given about the song, and what additional creative and musical activities could be offered to students in music lessons. This publication is, therefore, not just a collection of songs. It is also a presentation of the song's context, and ideas on how the song could be enriched by other activities: playing instruments, improvising, dancing, creating, etc. Finally, each country has also sent an audio recording of their song, which can be a starting point for the musical journey around Europe. The publication is illustrated with student drawings, which were created for the EuDaMuS celebration.

The book is addressed to all music teachers and students. The editors and contributors of the book have aimed not only to encourage students to sing a wide variety of folk songs but also to introduce the cultural traditions of the countries to enrich classroom life with creative musical activities; and above all, to cherish the music of our own and other nations and to enjoy singing.

Rūta Girdzijauskienė, Natassa Economidou Stavrou,
Benno Spieker, Demosthenes Dimitrakoulakos



A Happy Song, Marija Pagribna (7 years)

Die Ålm is kloanverdraht / The Ålm is a Bit Topsy-Turvy

3  Hol - djo - e - i - e - i, di - o - e - i - e - i, hol -

2  Die Ålm is kloan-ver-draht, die kloan-ver-drah-te Ålm, die Ålm is kloan-ver-draht, die

1  Die Ålm is kloan-ver-draht, die kloan-ver-drah-te Ålm, die Ålm is kloan-ver-draht, die kloan-ver-drah-te Ålm, die

B  Hå - e, hå - e, hå - e, hå - e,

6  djo - e - i - e - i, di - o - e - i - e - i, hol - djo - e - i - e - i, die Ålm.

2  kloan-ver-drah-te Ålm, die Ålm is kloan-ver-draht, die kloan-ver-drah-te Ålm, die Ålm.

1  Ålm is kloan-ver-draht, die kloan-ver-drah-te Ålm, die Ålm is kloan-ver-draht, die Ålm.

B  hå - e, hå - e, hå - e, die Ålm.

Die Ålm is kloanverdraht, die
kloanverdrahte Ålm (3x),
Die Ålm is kloanverdraht, die Ålm.

The Ålm is a bit topsy-turvy, the topsy-
turvy Ålm, (three times),
The Ålm is a bit topsy-turvy, the Ålm.

The song "*Die Älm is kloanverdraht*" is an alpine yodel. Yodelling is characterized by its major tonality and closely voiced polyphony. In yodelling, syllable chains are used without forming words, which often results in an unusual speech sound. Yodelling was once used for communication in alpine pastures. Nowadays it no longer fulfils this purpose and is merely a musical game. Yodelling is very demanding and does not allow any deviations from the norm or the intonation. Because of their vocal skills, yodellers hold a special position in Alpine folk music.




Most yodels consist of strings of syllables that do not form meaningful words. This example, however, clearly refers to an "*Älm*", which is something quite peculiar. In the Alps, an *Älm* refers to a high mountain pasture, usually above the tree line, which is used as a summer pasture for livestock. After the snow melts in the spring, the animals are let out onto the *Älm* and only return to their stables in early autumn. There are living quarters, stables, and utility rooms for people and animals on the *Älm* to protect them from frequent storms. The work on an *Älm* is strenuous, challenging and far from romantic. This yodel probably comes from an *Älm* in St. Lambrecht, Styria. Its lyrics poke a little fun at the conditions there because perhaps not everything there is "usual": it's all *kloanverdraht*—literally, "a little twisted".

How to use this song in a music lesson?

The yodel "*Die Älm is kloanverdraht*" is based on a main melody outlining broken chords (Part 1). This is joined in a staggered entrance by a second voice with the same text (Part 2). A high voice with classical yodel syllables, the so-called *Überschlag*, or falsetto line, is set above these parts (Part 3). The song can also be sung in four parts with a functional bass (Part B).

The charm of the piece comes from the staggered use of the first and second voices and from the corresponding hand signals. The song can be sung in unison by younger children. Depending on the level of the singers, more voices can be added. The yodel is suitable for all age groups and instrumentations (S, SA, SSAA, SAB, SSAB, etc.). For a classroom performance, arranging the singers into a circle would be ideal, but a classical choir formation is also possible. The song can be sung in a cappella or with guitar accompaniment.

Steps for rehearsing the yodel:

1. The teacher explains the content of the yodel. A short introduction to the history of alpine folk music will certainly contribute to the overall result. A photo of an alpine pasture could also be shown.
2. The teacher recites the text and makes the following hand signals*:
Älm =  (form a roof with both palms in front of the chest)
kloan =  (show a small distance between the index finger and thumb)
verdraht =  (roll both hands around each other in front of the chest)
3. The pupils repeat the text and the hand signals.

4. The teacher divides the pupils into two groups and practises the staggered entrance of the second part. Both groups reinforce the text again with hand signals.
5. Next, the main melody is practised with the broken chords. All pupils sing the first part in unison and make the accompanying hand signals.
6. As soon as everyone has mastered the main melody, practise the staggered entrances of the first and second parts. The hand signals are always performed together with the singing.
7. If possible, the high voice (Part 3) and the functional bass (Part B) can then be added. – The third part is only sung on syllables and also requires sufficient rehearsal time.

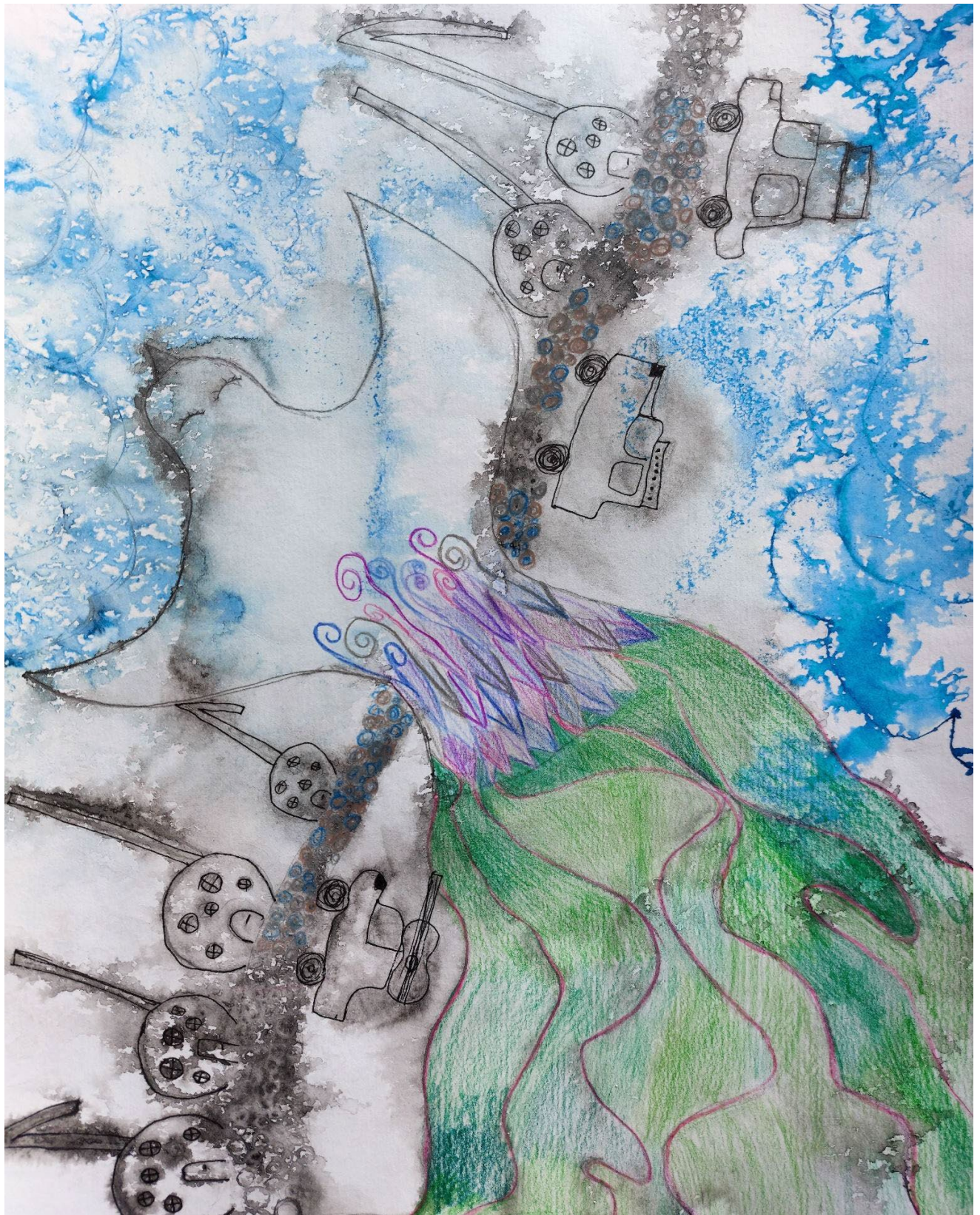
Suggestions for the performance of the yodel and further work in your class/choir

1. All pupils sing Part 1.
2. The pupils divide into two groups and sing Part 1 and 2 in staggered order.
3. The pupils divide into three groups and sing Part 1, 2 and 3 in staggered order.
4. The pupils divide into four groups and sing Part 1, 2, 3 and B in staggered order.
5. Part 1 starts the yodel a whole tone higher and all three other voices join in immediately.

Variation 1: The pupils do not sing one passage (muted), but only move their hands.

Variation 2: After you have rehearsed the main voice (Part 1) of the song, you could invite your pupils to create their own yodel. Students could invent a new (funny) lyric and three appropriate hand (and/or) body movements based on the melody and chords of the original yodel.

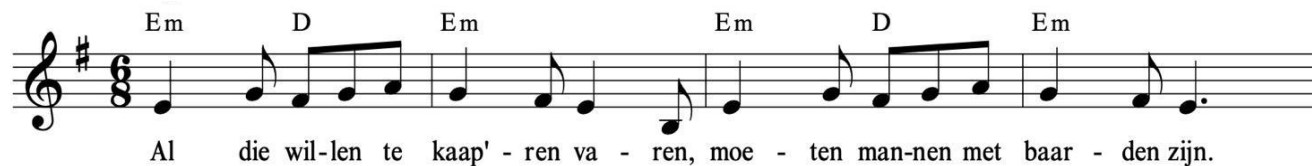
Variation 3: Let the pupils compare different performances of the yodel (e.g., on YouTube) and discuss the similarities and differences.



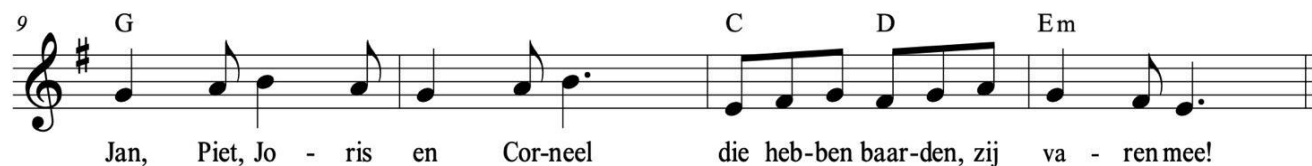
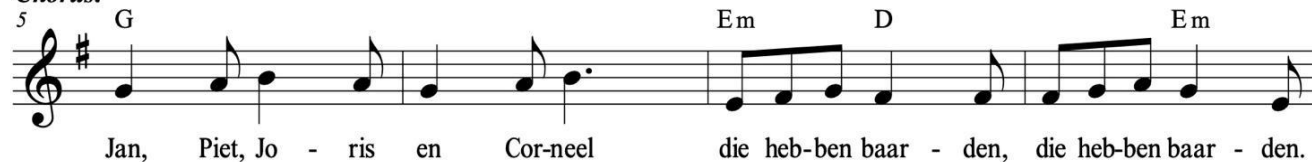
Flight of Music, Unė Sarulytė (9 years)



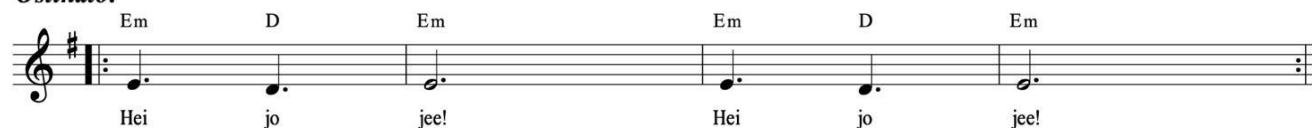
Al die willen te Kaap'-ren varen / All Those Who Want to Sail to Cape Town



Chorus:



Ostinato:



Al die willen te kaap'ren varen
Moeten mannen met baarden zijn

Chorus

Jan, Piet, Joris en Corneel
die hebben baarden, die hebben baarden
Jan, Piet, Joris en Corneel
die hebben baarden, zij varen mee!

Al die ranzige tweebak lusten
moeten mannen met baarden zijn

Chorus

Al die deftige pijpkens smoren
moeten mannen met baarden zijn

Chorus

Al die met ons de walrus killen
moeten mannen met baarden zijn

Chorus

All those who want to sail
must be men who have a beard.

Chorus

Jan, Piet, Joris and Corneel,
they all have beards, they all have beards.
Jan, Piet, Joris and Corneel,
They all have beards, they sail along!

All those who like rancid rusk
must be men who have a beard.

Chorus

All those who smoke fancy pipes
must be men who have a beard.

Chorus

All those who kill the walrus
must be men who have a beard.

Chorus

"Al die willen te kaap'ren varen" is a Belgian folk song from the 17th century. The song is a sea shanty, this means that it was sung to accompany the work on a large sailing ship. The 'shantyman' sung the verses and the crew sung the chorus. These lyrics are often about drinking, travelling, women or whale hunting. The lyrics of this shanty are telling you that you have to be tough and strong to be a sailor. The song is recommended for teaching to students aged 10 to 14 years.

How to use this song in a music lesson?

1. Let a soloist sing the verse and sing the chorus all together, like a traditional sea shanty.
2. Sing or play the ostinato as an accompaniment to the song. Use a basic accompaniment when you sing the song with the ostinato, repeat Em, D, Em, all the time.
3. Use simple movements to accompany the singing:
 - Verse: Hoist the sails with two hands
 - Chorus: Alternate with clapping (3 times) and hoisting the sails (3 times).
4. Make a folk dance in two opposite circles, one on the inside and one on the outside.
 - Verse: Make 3 steps to the right and 3 steps to the left.
 - Chorus: Clap hands with the person in front of you, afterwards hook in with your partner (right arm) and make a turn. Clap hands again and turn this time with the left arm hooked in.
 - Start again facing a new partner.
5. Do an individual instrumental improvisation (Orff or other instruments), each pupil can improvise 4 bars. Use the scale of E minor. Make the whole group play the ostinato (Em, D, Em) as an accompaniment.
6. Do a final performance where you combine various elements:
 - Sing the song like a sea shanty (1) accompanied by movement (3).
 - Play the ostinato and improvise with soloists (5)
 - Repeat the first verse and chorus of the song one last time with the ostinato as an accompaniment. (2)



I Can See Music, Emilija Tarasevičiūtė (9 years)



Zvijezda tjera mjeseca / The Star Chases the Moon

G Cm A⁷ D G Cm A⁷ D

Zvijezda tje-ra_ mje se - ca,_____ za go-ru ga o - tje - ra._____

9 Cm D⁷ Gm Cm Eb D

Za go-ri-com vo-di ca,___ na vo-di-ci cu-ri ca, bije-lo li-ce u - mi - va._____

Zvijezda tjera mjeseca,
za goru ga otjera.
Za goricom vodica, na vodici curica,
bijelo lice umiva.

The star chases the moon,
It chased it to the mountain.
At the mountain, there was water, by the water a
girl washing her fair face.

Daj mi malo vodice,
iz te bijele ručice.
Ne dam dragi ni kapi,
nek' ti duša iskapi,
zbog sinoćnje besjede.

Give me some water,
From that fair little hand.
I won't give you, my dear, a drop,
Let your soul be drained,
Because of last night's tale.

Zbog sinoćnje besjede,
i rumene jabuke.
Drugo j daješ rumene,
meni mladoj uvehle,
uvehla ti duša ta.

Because of last night's tale,
And rosy apples.
You give the rosy ones to another,
To me, you give the faded ones,
Let that soul of yours fade.

Sevdalinka is a type of indigenous, traditional Bosnian-Herzegovinian lyrical folk song with a unique musical expression, representing the most distinctive and beautiful cultural heritage of Bosnia and Herzegovina (BiH). Its people have preserved and nurtured it since the 16th century, confirming its enduring popularity. Most *sevdalinkas* are love songs, while some depict historical events in the history of Bosnia and Herzegovina. In this way, many *sevdalinkas* are unique remnants of Bosnian-Herzegovinian history and culture, highly significant for the country and its people. *Sevdalinka* has a long and rich tradition, being popular not only in Bosnia and Herzegovina but also in many countries in the region and Southeastern Europe. In the beginning, *sevdalinka* was a solo song without instrumental accompaniment. Later, it was performed with the plucked string instrument *saz*, and today it is also played with other solo instruments (accordion, violin) and various instrumental ensembles.

Sevdalinka has gone through various phases in its history, and modern performers often bring contemporary elements into their interpretations, combining traditional and modern sounds. This musical form plays a significant role in preserving the identity and cultural heritage of Bosnia and Herzegovina.

Part of the traditional folk songs in B-H are composed in the spirit of *sevdalinka*, and some, due to their value and beauty, are accepted by the people as *sevdalinkas*.

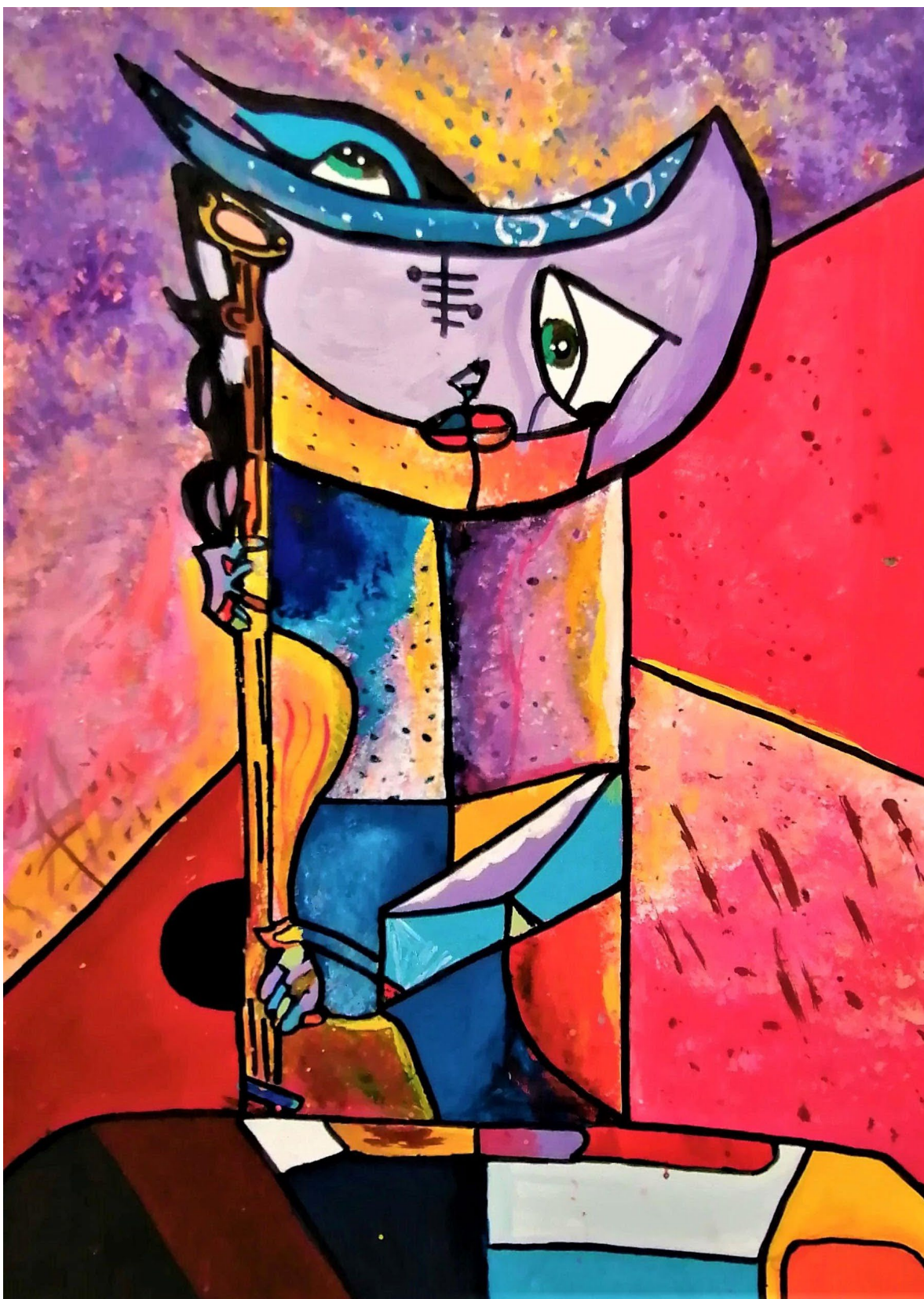
Zvijezda tjera mjeseca is one of the most popular traditional songs/*sevdalinkas* in the Bosnian-Herzegovinian tradition, performed by all well-known folk music singers in the country and the region. The continued popularity of the song is evidenced by the fact that new, modern arrangements are still being recorded, aiming to appeal to a younger audience. Additionally, a choral version of the song, arranged by Rešad Arnautović, a professor emeritus from the University of Sarajevo - Academy of Music, has been included in the curricula of schools in Bosnia and Herzegovina. The song is recommended for teaching to students aged 9 to 15 years.

How to use this song in a music lesson?

The song is typically performed in one voice, accompanied by an instrument, with arrangements also available for singing in two voices at a medium/faster tempo.

Some suggestions for performing the song:

1. Divide the class into two groups - boys and girls. Boys can sing the first verse and the first two lines of the second and third verses, while girls can sing the rest. Movements that complement the lyrics to a certain extent can be incorporated along with singing.
2. In addition to instruments and singing, rhythmic instruments (such as Orff instruments, specifically drums, tambourines, etc.) can be included, as well as clapping throughout the entire song or its choruses.
3. A large number of performances of the song are available online, in various arrangements and with different instruments. Explore and choose the one you like the most, and try performing the song with the students in that version.



Contemplation in Music, Karolina Petravičiūtė (16 years)

Plovi barka / The Boat Sail

mp



1. Plo - vi bar - ka, du - bo ko je mo - re
 2. Plo - vi bar - ka, i u bar - ci An - ka.
 3. Tvo - je o - ko, ko mo - re du - bo - ko.

4 *mf*



1.-3. An - ko, An - či - ce, du - šo, i sr - ce, mo - je.

Plovi barka, duboko je more
 Plovi barka, duboko je more
 Anko, Ančice
 Dušo i srce, moje.

The boat is sailing, the sea is deep
 The boat is sailing, the sea is deep
 Anko, Ancice
 My soul and heart.

Plovi barka i u barci Anka
 Plovi barka i u barci Anka
 Anko, Ančice
 Dušo i srce, moje.

The boat is sailing in the boat Anka
 The boat is sailing in the boat Anka
 Anko, Ancice
 My soul and heart.

Tvoje oko, ko more duboko
 Tvoje oko, ko more duboko
 Anko, Ančice
 Dušo i srce, moje.

Your eye is as deep as the sea
 your eye is as deep as the se
 Anko, Ancice
 My soul and heart.

The song Plovi barka is a traditional Croatian song from Dalmatia that talks about love. It was originally written for klapa, but the students played it on traditional Dalmatian musical instruments - mandolins, or sing. Klapa singing is traditional homophonic singing without instrumental accompaniment. The phenomenon of klapa singing is a continuous and relatively old phenomenon that was warned about by researchers and musicologists at the end of the 19th century. The tradition of klapa and klapa song, as we know it today, was formed in the middle of the 19th century, at a time when the cultural and musical identities of the Mediterranean towns on our coast and islands, especially in Dalmatia, were taking shape.

The lyrics of klapa songs are mostly about love, and they range from poetic, cheerful, optimistic, and humorous to overly sentimental lyrics. The specific atmosphere created by the entire text and chant in the Dalmatian klapa song requires freedom in the metrorhythmic design (parlando rubato way of performance). The repertoire of contemporary Dalmatian klapas, in the beginning, was

mainly characterized by love themes, and since the establishment of the Omis Festival, it has covered almost all aspects of contemporary life throughout Dalmatia.

Differences in the formal and organizational forms of klapa throughout history are significant, and three models of klapa are discussed: traditional (folk), festival, and today's (modern) klapa. The song is recommended for teaching to students aged 10 to 14 years.

How to use this song in a music lesson?

1. Perform the song in two voices, each voice separately, then together, two-voiced.
2. Play a song on the keyboard or boomwhackers, and add rhythm accompaniment (tambourine or maracas).
3. Explore a large number of different versions of the song, choose the one that the students like the most, and add a third deepest voice that can be added in such a way as to hold the pedal tone.



Flooded by Music, Ainė Matiušaitė (8 years)

Βαΐτσιβιτσέλλο / Vaitsivitsello



D D A D D D A

I e - yiae - ye - nni - sen af - kon i e - yiae - ye - nni - sen af -

6 D G D A

kon tzio pe - ti - nos ri - fou - i va - i - tsi - vi - tse - llo va - i - tsi - vi -

10 D G D A D

tso tzio pe - ti - nos ri - fou - i va - i - tsi - vi - tse - llo va - i - tsi - vi - tso

Η αίγία εγέννησεν αβκόν (x2)
τζί' ο πετεινός ριφούιν
βαίτσιβιτσέλλο βαίτσιβιτσό (x2)

I eyia eyennisen afkon (x2)
tzio petinos rifoui
vai tsivitsello vai tsivitso (x2)

The goat layed an egg
and the rooster a goat
vai tsivitsello vai tsivitso

Τζιαι βκήκα πάνω στη μηλιάν (x2)
να κόψω μian παττίχαν
βαίτσιβιτσέλλο βαίτσιβιτσό (x2)

Tzai fkika pano sti milian (x2)
na kopso mian pattiha
vai tsivitsello vai tsivitso (x2)

I climbed over an apple tree
To cut a watermelon
vai tsivitsello vai tsivitso

Να φάω 'γίω την ήμισην (x2) τζιαι
σου την παραπάνω
βαίτσιβιτσέλλο βαίτσιβιτσό (x2)

Na faw yio tin imisin (x2)
tzai sou tin parapanw
vai tsivitsello vai tsivitso (x2)

I will eat half of it
and you will eat the most vai
tsivitsello vai tsivitso

Τζι απ' όλα τα πετούμενα (x2)
μ' αρέσει το γαϊδούριν
βαίτσιβιτσέλλο βαίτσιβιτσό (x2)

Apola ta petoumena (x2)
maresi to gaidouri
vai tsivitsello vai tsivitso (x2)

From all the flying creatures I like I
like the donkey most
vai tsivitsello vai tsivitso

Τζί' είπες μας σίλια ψέματα (x2)
πε μας τζιαι μian αλήθειαν
βαίτσιβιτσέλλο βαίτσιβιτσό (x2)

Ipes mas shilia psemata (x2)
pe mas tzai mian alithkia
vai tsivitsello vai tsivitso (x2)

You told us one thousand lies, tell us
at least one truth
vai tsivitsello vai tsivitso

Τζί' ο ψύλλος εγονάτισεν (x2)
τζι εφίλαν την καμήλαν
βαίτσιβιτσέλλο βαίτσιβιτσό (x2)

O psillos egonatisen (x2)
tzai filan tin kamila
vai tsivitsello vai tsivitso (x2)

The flea knelt down
and kissed the camel
vai tsivitsello vai tsivitso

“Vaitsivitsello” is a humorous traditional children's song, widely enjoyed in both Cyprus and Greece. Here we present the Cypriot variation in the Cypriot dialect. The song narrates a series of playful and innocent lies that spark the imagination. For example, it describes a goat laying an egg and a rooster giving birth to a goat, alongside other fanciful scenarios such as climbing an apple tree to pick watermelons or a donkey being someone's favorite flying creature. The repeated phrases 'vai tsivitsello, vai tsivitso' in the song are playful nonsense words without any specific meaning. You could teach this song to students aged 5-12 years, differentiating the activities according to age and skills.

How to use this song in a music lesson?

1. “Vaitsivitsello” is a song in binary form, with each musical phrase repeated twice. Sing the song as the children are listening carefully and then teach it by rote, phrase by phrase. Enhance the repetitions with changes in dynamics, tempo, or rhythmic accompaniment, such as tapping the steady beat.
2. Introduce a choreography that mirrors the song's structure. The children stand face to face in two parallel lines. For the first phrase, they take five steps forward to the beat, pause, and then five steps backward and pause. During the second phrase, they should dance with a partner and switch directions when the phrase repeats.
3. Experiment with simple body percussion to accompany the singing. For part A start with a right foot stomp, left foot stomp, followed by three claps and a rest (repeat twice). For part B, start with a right stomp, a left stomp, a clap, and then repeat twice five alternately patting thighs in semiquavers and crochet (repeat twice).
4. Encourage children to come up with humorous, fictional stories and create their own lyrics for this song in your language.
5. You can teach an instrumental arrangement of the song, using accompaniment appropriate to the age of the children. Children can play the steady beat, or perform simple rhythmic ostinato, and for older children you can add a melodic ostinato, and the bordun on the strong beat. Below is a suggested orchestration. You can choose to perform only certain parts and you can replace suggested instruments with any other available.

Voice
 Glockenspiel
 Xylophone
 Claves
 Stamp

10
 Vo.
 Glock.
 Xyl.
 Clv.
 Sta.

17
 Vo.
 Glock.
 Xyl.
 Clv.
 Sta.



To Be in Music, Herkus Mockūnas (7 years)



Ach synku, synku / Oh Son, Son

Ach syn-ku, syn-ku, doma-li jsi? Ach syn-ku, syn-ku, doma-li jsi?

Ta - tí - ček se_ ptá, oral - li jsi? Ta - tí - ček se_ ptá, oral - li jsi?

Ach synku, synku, doma-li jsi?
 Ach synku, synku, doma-li jsi?
 Tatíček se ptá, oral-li jsi?
 Tatíček se ptá, oral-li jsi?

Oh son, son, are you at home?
 Oh son, son, are you at home?
 Daddy asks, have you plowed?
 Daddy asks, have you plowed?

Oral jsem, oral, ale málo.
 Oral jsem, oral, ale málo.
 Kolečko se mi polámalo.
 Kolečko se mi polámalo.

I plowed, I plowed, but not enough.
 I plowed, I plowed, but not enough.
 The wheel has broken to me.
 The wheel has broken to me.

Když se ti zlámalo, dej ho spravit.
 Když se ti zlámalo, dej ho spravit.
 Nauč se synečku hospodařit.
 Nauč se synečku hospodařit.

If it is broken, get it fixed.
 If it is broken, get it fixed.
 Learn to farm, son.
 Learn to farm, son.

The song "Oh Son, Son" is one of the most famous Czech national songs. It comes from the time when fields were still plowed manually, using a plow with horses. The song has a didactic character; it is educational and instructive. It tells the story of a boy who had the task of plowing a field. His father wonders how he managed to do it. The boy excuses himself by saying that he plowed, but not enough, because the wheel broke on his plow. His father advises him to have the wheel repaired so he can learn to farm. Problems should be solved, not left alone. That's not economical.

Tradition has it that "Oh Son, Son" was one of the most popular songs of the first Czechoslovak president, Tomáš Garrigue Masaryk (1850-1937). There is an audio recording from 1942, where the song is sung by Czech opera singer Jarmila Novotná with piano accompaniment by the president's son, Jan Masaryk (1886–1948). The song is also part of the fifty melodies played by

the chimes in the Basilica of St. Peter and Paul at Vyšehrad in Prague. The song and the suggested activities are recommended for students aged 8 to 11 years.

How to use this song in a music lesson?

The most common way to perform this song is by singing in unison at a slower tempo.

Some suggestions for performing the song:

1. The pupils divide into two groups, one group sings the 1st and 3rd verse, and the other group sings the vocal part of the "son", i.e. the 2nd verse, in the manner of a father-son conversation, call and response pattern in human communication. Then the groups switch.
2. The song is in three-quarter time, from the point of view of musical movement, it can be used as a basis for waltz dance practice.
3. The song can be accompanied by body percussion or using a bongo/drum for the 1st beat and e.g. maracas for the 2nd and 3rd beats.
4. The teacher may use piano accompaniment according to the example below (chordal figuration style).

The image shows a piano accompaniment for a song in 3/4 time, featuring a chordal figuration style. The music is written for a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The tempo is marked *p* (piano). The accompaniment consists of a repeating bass line and a melody in the treble clef. The bass line is a simple, rhythmic pattern of eighth and sixteenth notes, while the treble clef contains a melody of eighth and sixteenth notes. The chords are indicated by letters above the staff: D, Bm, Em, A7, D, D, Bm, G, D, A7, Em, A7, D, G, D, B7, Em, A7, D. The bass line is marked with 'Ped.' (pedal) and asterisks (*) to indicate the timing of the pedal points. The melody is marked with 'p' (piano) and 'p' (piano) to indicate the dynamics.



Music Shines in Many Colours, Deimantė Damaščiūtė (11 years)

Veere, päike / Let the Sun Roll



Veere, veere, päevakene
Veere, veere, päevakene

Chorus

elle-elle, leelo-leelo

Let the sun roll
Let the sun roll

Chorus

elle-elle, leelo-leelo

Veere, päeva, vettamööda
lase kase latva mööda!
Veere sinna, kus su veli
sõõri sinna, kus su sõsar.
Veli viie, versta taga
sõsar kuue kuuse taga
Seal sind hellalt hoietakse
kahe käe peal kannetakse
pannaks' padjule magama
kullasängi puhkamaie
hõbesängi hõljumaie.

Let it roll along the waters
let it roll along the top of the birch!
Let it roll to your brother
let it roll to your sister.
Brother is five miles away
sister is six fir trees away.
There you'll be kept tenderly
will be carried on two arms
will be put to sleep on pillows
to rest in a golden bed
to float in a silver bed.

Each line is a separate verse, the soloist leads it each time and the choir repeats the verse and sings the chorus each time.

The song "Veere, päike" is a runo song (Estonian regilaul) sung by shepherds. It is a folk song that originated from Kodavere. Kodavere is a region located in Tartu County, next to Lake Peipus.

The song "Veere, päike" consists of two parts: one of them is sung in the morning and the other one ("Veere, päike") is sung in the evening. The evening part was chosen for this book, because of the positive text of the song. The song is also a more popular one, than the morning song. "Veere, päike" has poetic lyrics, that refer to the shepherds longing for ending the day after working the whole day. The *elle-elle*, *leelo-leelo* have no meaning.

Runo song is a common tradition for Estonians and Finns, which may be thousands of years old. It is usually sung without accompaniment. It's based on repetition: the choir repeats the singer's words. In the lyrics, a repetition of ideas (with slight changes) is being used. For example: The

choir sings the repetition of the song without interruption -- the singers do not breathe at the same moment. The song has a simple melody which gives it an effect of meditation. For the real experience you have to sing along! The song and the suggested activities could be taught to students aged 6 to 10 years.

How to use this song in a music lesson?

1. The song can be sung with a lead singer (or singers) from the classroom and the repetition is followed by the choir (all the other students).
2. You can accompany the song with any instrument. On the recording, the students are playing single chime bars (D, E, F#) on the first beat on every bar. They change on the lyrics "Seal sind hellalt hoietakse" onto (C, D, E) and back to (D, E, F#). That is because the meaning of the lyrics changes.
3. You can add a body percussion to the song, marking the measure of the song. For example: snap, chest clap right hand, chest clap left hand. The body percussion should be soft since the song has a positive and gentle tone.
4. For a better feeling of the $\frac{3}{4}$ time signature you can move in a row, holding hands and marking the beat with feet. This movement is similar to the Estonian folk dance called labajalavalss. This dance is danced moving very steadily and creating different structures with the whole row (for example spiral, waves, gateways, etc.)
5. Another possibility is to stand in a circle, hold hands with each other, and swing from side to side while singing the song. An important mark is that the song starts on the 1st beat (not with the upbeat) as the feeling might occur.
6. The melody of the song can be played with a recorder, kannel (Estonian zither), or other instruments as an introduction or in between verses.



Music of Feelings, Martynas Bagdonas (18 year)



Kiiriminna / Kiiriminna

Cm Bb Eb Cm
 Täst se tul- lo___ sel- la- nen jouk- ko jot ei su- ru pai- na.

5 Cm Bb Eb Cm
 Ym- pä- ri maa- ta___ kul- ke- neet ja il- lo- sii on ai- na. Hei!

Chorus:
 9 Cm Bb Eb Cm
 Kii- ri- min-na kaa-ri- min-na kii- ri- min-na kai- raa kii- ri- min-na kaa-ri- min-na kai- raa.

13 Cm Bb Eb Cm
 Kii- ri- min-na kaa-ri- min-na kii- ri- min-na kai- raa kii- ri- min-na kaa-ri- min-na kai- raa!

Täst se tulloo sellanen joukko,
jot ei suru paina.
Ympäri maata kulkeneet,
ja illoisii on aina.

Chorus

Hei kiiriminna kaariminna
kiiriminna kairaa,
kiiriminna kaariminna kairaa.

Viispä meit' on soriata likkaa
ku juhannuksen kukka.
Heiliä läksimme etsimään,
ku entinen joutui hukkaan.

Chorus

Eipä tuo heilan vaihto tehne
miule yhtään pahaa.

Here's a merry crowd a-coming
that's not weighed by sorrow.
We have walked around the land,
and happiness we borrow.

Chorus

Hei kiiriminna kaariminna
kiiriminna kairaa,
kiiriminna kaariminna kairaa.

We're five lasses oh so pretty
like Midsummer flowers.
We went search for sweethearts
since we lost our old ones.

Chorus

Exchange of my beloved one
won't do me any harm.

Jos sais heilan paremman
ja vielä vähän rahhaa.

Chorus

Ei saa olla surunen,
vaan ilonen olla pittää.
Jos ei ole hyvä olla,
niin kehumalla lissää.

Chorus

If only I could get a better one
and some money too.

Chorus

You should not be sad, my friend,
be happy, life is good.
And if you are not feeling well,
then by praising more.

Chorus

The Finnish folk song Kiiriminna is a slightly humorous song about a group of women who go around the country looking for new halves. You could think of the song as a happy travel song. In the audio recording you can hear a violin, which is a typical Finnish folk music instrument among other string instruments.

The verses of the song contain old Finnish dialect words such as "heili", which means spouse. The words in the chorus (kiiriminna kaariminna..) have no purpose, or at least their meaning has not been found. The song and proposed activities could be taught to students aged 9-15 years.

How to use this song in a music lesson?

1. Body percussion. Use body percussion in the following steps:
 - Clap on the thighs on each beat.
 - Clap on the thighs on beat 1+3 and clap in the hands on beats 2+4.
 - Make a variation in the first two bars of the chorus: clap on the right thigh on beat 1, on the left thigh on beat 2, in both hands on beat 3 and leave a beat on beat 4.
 - Increase the tempo!
2. Soloists for the verses
 - Verses are repeated when they get shorter (verses 3-6). The soloist can sing first and others repeat; then the chorus together.
3. Second voice for the chorus
 - The most common way to perform this song is with two voices. The second voice comes along in the chorus.
4. Add instruments
 - Play a bourdon (C-G) on orff-instruments on beat 1, 2 and 3 as an accompaniment throughout the song.
 - Do an improvisation during the verse with the pentatonic scale of Bb (Bb, C, D, F, G).



Guitar Echoes, Laurynas Ambrozaitis (14 years)

Der Mond ist aufgegangen / The Moon has Risen

D A7 D G D Em A7 D F#7 Bm F#m G D A7 D F#7

 1. Der Mond ist auf - ge - gan - gen, die gold - nen Stern - lein pran - gen am
 2. Wie ist die Welt so stil - le, und in der Dämm - rung Hül - le so
 3. Seht ihr den Mond dort ste - hen? Er ist nur halb zu se - hen, und
 5 Bm F#m G D A Bm A7 D G D Em A7 D F#7

 Him - mel hell und klar: der Wald steht schwarz und schwei - get, und
 trau - lich und so hold! Als ei - ne stil - le Kam - mer, wo
 ist doch rund und schön. So sind wohl man - che Sa - chen, die
 9 Bm F#m G D A7 D F#7 Bm F#m G D Em A7 D

 aus den Wie - sen stei - get der wei - ße Ne - bel wun - der - bar.
 ihr des Ta - ges Jam - mer ver - schla - fen und ver - ges - sen sollt.
 wir ge - trost be - la - chen, weil uns - re Au - gen sie nicht sehn.

Der Mond ist aufgegangen,
 Die goldnen Sternlein prangen
 Am Himmel hell und klar:
 Der Wald steht schwarz und schweiget,
 Und aus den Wiesen steigt
 Der weiße Nebel wunderbar.

Wie ist die Welt so stille,
 Und in der Dämmerung Hülle
 So traulich und so hold!
 Als eine stille Kammer,
 Wo ihr des Tages Jammer
 Verschlafen und vergessen sollt.

Seht ihr den Mond dort stehen?
 Er ist nur halb zu sehen,
 Und ist doch rund und schön.
 So sind wohl manche Sachen,
 Die wir getrost belachen,
 Weil unsre Augen sie nicht sehn.

The moon has risen
 The golden stars are shining
 In the sky bright and clear:
 The forest stands black and silent,
 And from the meadows rises
 The white mist wonderfully.

How the world is so still,
 And in the twilight envelope
 So pleasant and so lovely!
 As a silent chamber,
 Where you of the day's misery
 Shall sleep away and forget.

Do you see the moon standing there?
 It is only half visible,
 And yet it is round and beautiful.
 Some things are like that,
 That we can safely laugh at,
 Because our eyes do not see them.

“Der Mond ist aufgegangen” is a German “evening song” based on the poem “Abendlied” by northern German poet Matthias Claudius. With music by J.A.P. Schulz, it has become part of the modern folk song canon and is also found in many Christian hymnals. It is sung as a lullaby for children, and both older and younger generations know it very well. The song can be taught in one voice but also in four voices, depending on the level of the class. A piano accompaniment is particularly helpful. The song is recommended for teaching to children aged 9-15 years.

How to use this song in a music lesson?

1. Many students may be unfamiliar with the German language. However, the melody of the piece is quite approachable. Begin by using simple syllables such as “loo.” After singing the melody a couple of times, ask the students what kinds of feelings or memories are invoked. What might the text be about? The German text (or a translation in the classroom language) can be brought in afterwards.
2. Try asking students to identify the phrasing of the song. It’s important to sing every phrase in one breath and to draw a slur over the first three phrases as well as the second three phrases.
3. Next, you can bring in the German text. Make sure to articulate all the consonants (these are very important for German language) while nevertheless connecting the words with a beautiful legato.
4. A simple accompaniment is recommended, such as playing homophonic block chords with the melody or a simple eight-note broken chord pattern on a piano or guitar. A more advanced class can figure out which chords and accompaniment fit better to this calm evening song. E. g., they can play two notes of every chord as eight-notes.



Swinging in the Sound of Bells, Izabelė Vilimaitė (12 years)



Pano stin Kounia / On the Swing

C F C F G C
 Pa - nostin kou - nia ka - tsa - ne tsi - ki - tsi - ki - tse - la tsi - ki - tsi - ki - tso
 Te - se - ra fri - dia san spa - thia

5 C G C G C
 te - sse ra mav - ra ma - tia rom - pom - pom ka - le rom pom pom
 kai thio ko - rmia ri - gha - ta

Pano stin kounia katsane
 tsiki tsiki tsela, tsiki tsiki tso
 tessera mavra matia
 rom pom pom kale rom pom pom

On the swing they sat
 tsiki tsiki tsela, tsiki tsiki tso
 four black eyes
 rom pom pom kale rom pom pom

Tessera frydhia san spathia
 tsiki tsiki tsela, tsiki tsiki tso
 kai dhyo kormia righata
 rom pom pom kale rom pom pom

Four eyebrows like swords
 tsiki tsiki tsela, tsiki tsiki tso
 and two royal bodies
 rom pom pom kale rom pom pom

This is a Greek folk song, originally from the island of Lesbos, but sung on many islands of the Aegean sea and elsewhere. It used to accompany the custom of the swing that used to take place on the Monday after Easter, which is called New Week (the week following Easter Day). It designates the coming of spring and the flourishing of nature. The custom of the swing (based on a rope hung from trees) reminds us of the blooming of Easter. It was mainly a girl's custom, and an occasion for young boys and girls to meet. The custom of the swing, also known in ancient Athens as the ritual of Aiora, was also part of Anthesteria, a Dionysiac festival in Athens, a celebration for the coming of spring.

The song is based on couplets, a usual practice in the music of the Aegean islands, that enable people to improvise with the lyrics. It can be sung by two groups in antiphony. The parts "tsiki tsiki tsela, tsiki tsiki tso" and "rom pom pom kale rom pom pom" are echomimetic syllables. The song and the proposed activities can be taught to students aged 7 to 12 years.

How to use this song in a music lesson?

Some suggestions for using the song in the music class:

1. Learn to sing the song verses while standing in a circle, facing inside the circle. Accompany the lyrics with rhythmic movements. Phrase A: (Two full steps to the right, clockwise) *Pano stin kounia katsane*: step with the right foot - step with the left foot, step with the right foot - step with the left foot on every second beat metre/ Chorus (or bridge): *tsiki tsiki tsela, tsiki tsiki tso*: body percussion patschen-patschen-chest-chest, patschen-patschen-clap, while standing, Phrase B: *tessera mavra matia*: two full steps to the left (anti-clockwise)/ Chorus (or bridge): *rom pom pom kale rom pom pom*: slight bending of the knees/ turning to the right and click, slight bending of the knees/ turning to the left and click. Repetition of the same movements in the second verse.
2. Sing the song in couples: the couples are asked to invent identical movements representing the movement of the swing and/or rhythmic clapping and body music for the *tsiki tsiki tsela*, and *rom pom pom* parts.
3. Sing the song while adding various rhythmic and melodic ostinato by tonic and non-tonic percussion instruments on the echo-mimetic syllables: *tsiki tsiki tsela, tsiki tsiki tso* and *rom pom pom, kale rom pom pom*. Students can learn to play the song on the keyboard or any other traditional instrument.
4. Students stand in a circle and are invited to accompany the song with melodic ostinati and bordun (C-F-C-F-G-C, C-G-C-G-C). Each student is asked to improvise on their turn, during the echomimetic syllables "*tsiki tsiki tsela, tsiki tsiki tso*", or "*rom pom pom kale rom pom pom*" while they sing the verses of the song in between. Improvisation can be performed by one student while the others keep the beat on their feet. Each subsequent improvisation is performed by another student.
5. Students are invited to discuss the picture below, depicting the two girls in a swing from a music iconography source (Attic hydria, mid-5th century BC). They are invited to find spring custom songs in their musical traditions or traditions of other countries, or songs associated with the swing custom. They are invited to draw scenes from the song and make an exhibition of drawings based on the song.



Fig. 1 – Berlin, Antikensammlung F2394. Attic red-figure hydria, dating from the mid-5th century BC, picturing two girls and a swing. From Rosokoki, A. (1995). *Die Erigone des Eratosthenes, Eine kommentierte Ausgabe der Fragmente*. Universitätsverlag C. Winter, Heidelberg.



My Eyes Can Hear Music, Gustė Šimkutė (8 years)



Ó, be szerencsés vagyok / Oh, How Lucky I Am

Ó, be sze-ren-csés va-gyok hogy út - ja - im nem na-gyok.

A szom - széd - ba bal - la - gok, ba-bám mel - lett mu-la - tok.

Ó, be szerencsés vagyok,
hogy útjaim nem nagyok.
A szomszédba ballagok,
babám mellett mulatok.

Oh, how lucky I am,
That my paths are not long,
I walk to my neighbor,
I revel by my sweetheart.

Gyere Gyergyótölgyesbe,
Ott a világ közepe!
Ott termik a tulipán,
Csukros-bukros majorán.

Come to Gyergyótölgyes,
There's the centre of the world!
Tulips bloom there,
Bouquets of marjoram abound.

Gyere rózsám a kútra,
Adj egy csókot az útra,
Én es egyet, te egy más,
Úgy nem csaljuk meg egymást!

Come, my rose, to the well,
Give a kiss on the way,
You and I, one each,
Then we won't cheat on each other!

The folk song *Oh, How Lucky I Am* is a great example of a Hungarian love song. There are two plants mentioned in the text: tulip and marjoram. The tulip symbolizes naturalness, playfulness and joy and it is – together with the marjoram – characteristic of 19th century Szekler (a Hungarian subgroup in Székely Land in Romania) love symbolism. In Hungarian folk art, tulips replaced lilies entering our country in the 16th century in the garden of Boldizsár Batthyány. Few know that he was a famous botanist of his time with whose help, tulips were brought to Holland and eventually became its national flower! Within a century it became a beloved flower in peasant gardens – and in love songs. This specific folk song was collected some time between 1907 and 1911 in Gyergyó, Transylvania. The discovery of the pentatonic songs of the Szekler people living here marks a turning point in the Hungarian music history. These Szekler folk songs opened up a new path, a new homeland for our artistic music, which was under strong foreign influence. They found a new and unique voice, one of their own. That's why Zoltán Kodály (one of the greatest collectors of these songs) refers to this otherwise ancient 'new sound' as the 'undeniable wonder deer (a

mythical animal of the Hun-Magyar people) of the Hungarian people', 'the musical seed that is connected to the origin of the Hungarian people'. Its existence celebrates our own existence: this 'musical seed is a more splendid proof than any blood lineage – the Hungarianness is still alive. The song is recommended for teaching to students aged 10 to 14 years.

How to use this song in a music lesson?

As a one-voice piece it is normally sung without any accompaniment but in order to facilitate singing, piano or guitar chords may be used as suggested in the score.

Some suggestions with the song:

1. In the course of learning the song, first clap the rhythm, then try to sing with solfège syllables. When everybody is confident with the rhythm and the melody you can learn to sing with the lyrics.
2. Sing the first verse according to the rhythm of the score then listen to the other two verses. What changes can you recognize in the rhythm? The changes are the result of a unique feature of Hungarian folk songs: the adaptive rhythm. Adaptive rhythm is the phenomenon where, in certain *tempo giusto* melodies, two adjacent quarter-length notes transform into 'sharp' or 'elongated' rhythms adapting to the syllabic length of the text, which may vary in the different verses.
3. It is important to know the difference between pentatonic and heptatonic music. Use this song so that the students have to name those solfège syllables that are included in pentatonic music (do, re, mi, sol, la). Additionally, students can determine the ABC notations to the pentatonic music in this specific song in Bb major.
4. Collect further pentatonic songs from international music history (eg. *Amazing Grace* but more modern pieces as well such as *Cotton Eyed Joe* (Rednex) or the even more recent *Roar* by Katy Perry).



Musician, Milda Šulskytė (11 years)



Beidh Aonach Amárach / There Will Be a Fair Tomorrow

Beidh ao - nach a - má - rach i gCon - tae an Chláir, Beidh
 ao - nach a - má - rach i gCon - tae an Chláir, Beidh
 5 ao - nach a - má - rach i gCon - tae an Chláir, Cén
 7 mhaith dom é? Ní bheidh mé ann! A

Chorus

9 mháith - rín, an lig - fidh tú chun ao - niagh mé? A
 11 mháith - rín, an lig - fidh tú chun ao - naigh mé? A
 13 mháith - rín, an lig - fidh tú chun ao - naigh mé? A
 15 mhuir - nín ó, ná héil - igh é!

Text

Verse 1

Beidh aonach amárach i gContae an Chláir (x3). Cén mhaith dom é? Ní bheidh mé ann.

Pronunciation

Verse 1

Beg a-noch ah-maw-roch ee gun-thay on chlar (x3). Cane whi dum a? Nee vay may un.

Translation

Verse 1

There will be a fair tomorrow in County Clare (x3). What good is it to me? I won't be there.

Chorus

A mháithrín, an ligfidh tú chun
aonaigh me? (x3). A mhuirín-o ná h-
éiligh é.

Verse 2

Níl tú a deich nó a haon-déag fós.
(x3). Nuair a bheidh tú trí-déag, beidh
tú mór.

Verse 3

Táim-sé i ngrá le gréasaí bróg (x3)
Mura bhfaigh mé é, ní bheidh mé beo.

Verse 4

B'fhearr liom féin mo ghréasaí bróg
(x3). Ná oifigeach airm faoi lásaí óir.

Chorus

Ah wha-her-een un lig-ee too hun
a-nig may? (x3). Ah voor-neen-o,
nah hay-lig ay.

Verse 2

Neel too ah deh no ah hayn-jay-ig
faws (x3). Noor ah vay too tree-
jay-ig, bay too more.

Verse 3

Tam-shay in n-graa le gray-see
brohg (x3). Mur-a why may a, nee
vay may byaw.

Verse 4

Bar lum fayn maw gray-see brohg
(x3). Nah oyfi-gaw air-um fwee
lah-see ore.

Chorus

Mother, will you let me go to the
fair? (x3). My dearest one,
please don't ask.

Verse 2

You are not yet ten nor eleven
years old (x3). When you are
13, you will be big.

Verse 3

I'm in love with the cobbler (x3)
If I don't get him, I can't live on.

Verse 4

I prefer my cobbler (x3). (I prefer
him) to an army officer with
golden braid.

Beidh Aonach Amárach is a well-known song that most children learn in primary school. A 'Fair' is a type of market that was very common in rural Ireland in the past.

In this song, a young girl pleads with her mother to let her go to the fair in County Clare (a county in the southwest of Ireland). Her mother tells her that she is too young to go but that she will be able to go when she is 13. The young girl tells how she is in love with the cobbler rather than with the army captain. Very often children from poor families did not have any shoes and maybe the young girl saw some lovely shoes in the window of a shoemaker's shop. Like many traditional Irish songs, we don't know when the song was composed or who composed it but the 'love debate' element and the repeated text would indicate that it has roots in the *troubadour* tradition which spread to Ireland from 12th-century France.

Typical of many traditional Irish music this song is hexatonic (*d-r-m-f-s-l-d'*). The form is Verse (A A' A B) and Chorus (C C' C B). The song is recommended for teaching to students aged 10 to 13 years.

How to use this song in a music lesson?

1. As the chorus returns between each verse, teach the chorus first so that the students can sing the chorus each time while the teacher sings the verses. Teaching could be by rote or from score – depending on the level of the students.
2. To overcome the language issue, some verses may be 'lilted' (i.e. instead of the text sing the melody using the words *diddle-dee* with the *di* being sung on the strong beat).
3. Students could experiment with and decide on appropriate dynamics e.g. each phrase in the chorus could be sung a little louder and more intensity to show the girl pleading with her mother.
4. The song also works in canon (at one bar distance) without accompaniment.

5. Add actions to the song:

Form two circles, one inside the other. Students in the outer circle face inwards, and students in the inner circle face outwards. Each student stands in front of a partner.

Verse

Bar 1: Beat 1: Clap own hands once / Beat 2: clap partner's right hand (with own right hand) twice / Beat 3: Clap own hands once / Beat 4: Clap partner's left hand (with own left hand) twice.

Bar 2: Beat 1: Clap own hands once / Beat 2: Tap own right shoulder with right hand followed by left shoulder with left hand for each eighth note / Beat 3: Clap own hands once / Beat 4: Clap partner's both hands together once.

Bars 3 & 4: Repeat bars 1 & 2

Bars 5 & 6: Repeat bars 1 & 2

Bar 7: Beat 1: Tap right thigh with right hand / Beat 2: Tap left thigh with left hand / Beats 3: Clap right hand with the person on the right and left hand with person on the left simultaneously. (no action on beat 4)

Bar 8: Beat 1: Tap right thigh with right hand / Beat 2: Tap left thigh with left hand / Beat 3: Clap both hands with partner (opposite) No action on beat 4

Chorus*

Bars 9 & 10: With partner (opposite) link right arm with right arm and step around each other coming back to original position

Bars 11 & 12: As bars 9 & 10 but link with left arms instead.

Bars 13 & 14: As bars 9 & 10

Bars 15: All students take one step to the right with right leg (beats 1&2) / Bring left leg beside right leg (beats 3&4). Each person is now facing a new partner.

Bar 16: Clap own hands twice (beats 1&2) / Clap partner's hands (a type of 'high-five' gesture)

* Actions in the chorus are similar to those of a Ceilí dance

6. Students could create arrangements of the song using instruments and/or voices. This could consist of adding some body percussion, percussion instruments, melodic instruments, etc. Older students (13 years) could be encouraged to compose a 'walking bass' harmony, which is often used when accompanying *céili* music (Irish dance)

Go briomhar (Lively)

Beidh ao-nach a-má rachi gContae an Chláir Beidh ao-nach a-má-rach i gCon-tae an Chláir, Beidh ao-nach a-má-rach i gCon-tae an Chláir, Cénmhaith dom é? Ní bheidh mé ann!

Ao - nach, ao - nach. Con - tae Chláir _____ Ao - nach, ao - nach, Bheidh mé ann.

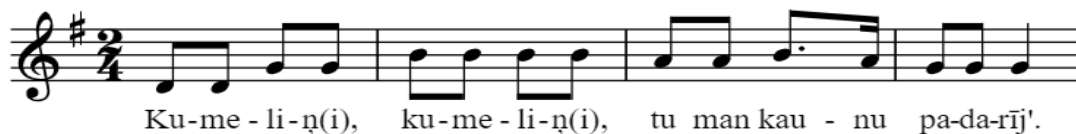


I am Fiddling, Patricija Bieliauskaitė (10 years)



Kumeliņ(i), kumeliņ(i) / Foal, foal

G D7 G



D A7 D



Kumeliņi, kumeliņi,
Tu man kaunu padarīj'.
Trādi rīdi rallallā
Tu man kaunu padarīj'.

Foal, foal,
You put me to shame
Trādi rīdi rallallā
You put me to shame.

Tev kājiņa paslīdēja,
Man nokrita cepurīt'.
Trādi rīdi rallallā
Man nokrita cepurīt'.

Your foot slipped
My hat fell off
Trādi rīdi rallallā
My hat fell off.

Man nokrita cepurīte
Daiļu meitu pulciņā.
Trādi rīdi rallallā
Daiļu meitu pulciņā.

My hat fell off
In the group of beautiful girls
Trādi rīdi rallallā
In the group of beautiful girls.

Kas godīga mātes meita,
Paceļ manu cepurīt'.
Trādi rīdi rallallā
Paceļ manu cepurīt'.

An honest and nice mother's daughter
Would pick up my hat.
Trādi rīdi rallallā
Would pick up my hat.

Bet kas tāda vīzdegune,
Ne ar kāju nepasper.
Trādi rīdi rallallā
Ne ar kāju nepasper.

A grumpy and not nice one
Wouldn't even kick my hat.
Trādi rīdi rallallā
Wouldn't even kick my hat.

Kumeliņi, kumeliņi,
Tu man kaunu padarīj'.
Trādi rīdi rallallā
Tu man kaunu padarīj'.

Foal, foal,
You put me to shame
Trādi rīdi rallallā
You put me to shame

This well-known Latvian folk song is also a fun singing game for students aged 3 - 8 years. It tells the story of a young lad. His foal slipped in front of a group of young ladies and the young lad's hat fell off. He was ashamed as girls were laughing at him.

Singing combines the music and language areas across the cortex of the brain, lighting it up. Musical games include movements and engaging kinesthetic learning. What's in your body sticks in your brain! Singing games are played with a group to develop a sense of belonging. Combining music with movement is a powerful learning tool that creates memories that will last for a lifetime. Singing games are often passed from generation to generation orally so there can be different regional versions. Sometimes the tunes are a little different, and there may be additional verses or motions.

How to use this song in a music lesson?

Game description:

All children stand in a circle and join their hands. One person is in the middle of the circle.

Bar 1 - 4: Children form in the circle holding their hands and walk to the right. The one stands in the middle (this is the best for younger children) or walks inside the circle in the opposite direction of the big circle.

Bar 5 - 8: Children in the circle stop moving around, stand, and clap their hands to the beat of the song. The one child in the middle invites another child from the big circle, they join their right elbows and spin around in the circle, skipping. It is suggested that the second part (bars 5 - 8) of the song is performed faster than the first part (bars 1 - 4).

When repeated, two children in the middle of the circle change direction and also change elbows - now they spin joining left elbows.

The big circle still stands and children just clap hands.

As the song goes on, the child who was picked to dance now stays in the middle. The game repeats over and over again. If you are dealing with a large group of students and your circle of students is large, there can be many students in the middle instead of just one. The game would still be the same, but students inside the circle would make a small circle. Both circles would spin in different directions. For the spinning part, students would still choose someone from the big circle to dance with.

Some suggestions for performing the song:

- 1) Singing game as mentioned above;
- 2) Add rhythm accompaniment using claves or any other classroom percussions available:

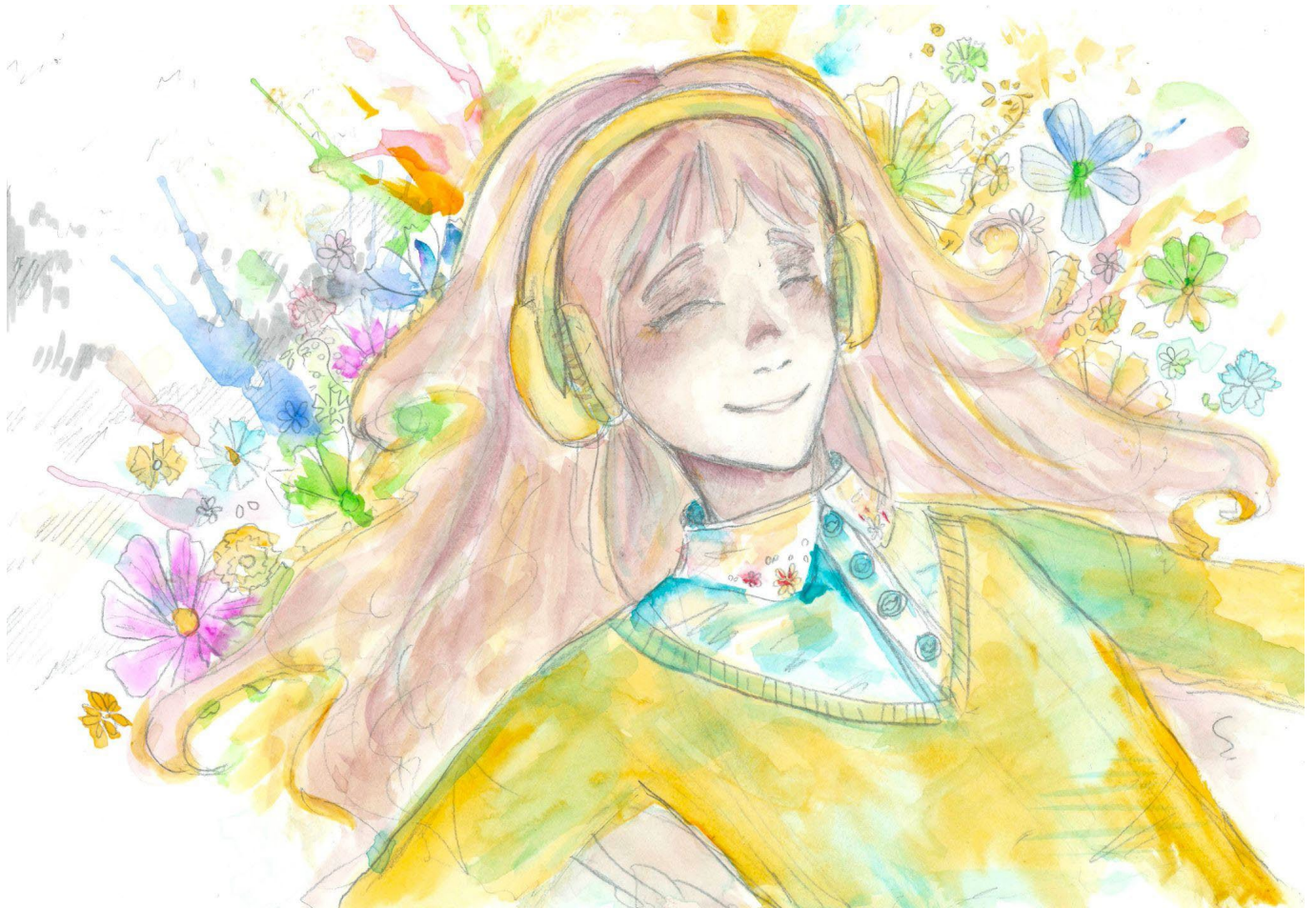


This rhythm accompaniment is just a suggestion, feel free to invite your students to create any rhythm accompaniment in 2/4 time.

- ### 3) Add boomwhackers' accompaniment:



- 4) Play the tune on the recorder.
- 5) Illustrate the song visually.
- 6) Use the voice recording and add body percussion. Invite students to create body percussion scores. Divide the class into groups of 4, let students create their own version of body percussion, and then ask each group to present their work to others.
- 7) Use the voice recording to discuss tempo changes with your students.



Music Liberates and Fills us with Light, Emilė Štaraitė (14 years)



Aš pasėjau linelius / I Have Planted Lines

Aš pa-sė-jau li - ne-lius tè-vu-žė-lio dva - re - ly, ri - tin do - bil, ri - tin do - bil,

ri - tin do - bil ja, ri - tin do - bil, ri - tin do - bil, ri - tin do - bil ja.

Aš pasėjau linelius tėvužėlio dvarely
Ritin dobil, ritin dobil, ritin dobil ja

I planted the lines in my father's farmhouse
Ritin dobil, ritin dobil, ritin dobil ja

Ir išdygo lineliai tėvužėlio dvarely
Ritin dobil, ritin dobil, ritin dobil ja

The lines grew up in my father's farmhouse
Ritin dobil, ritin dobil, ritin dobil ja

Ir užaugo lineliai tėvužėlio dvarely
Ritin dobil, ritin dobil, ritin dobil ja

The lines grew up in their father's farmhouse
Ritin dobil, ritin dobil, ritin dobil ja

Ir pražydo lineliai tėvužėlio dvarely
Ritin dobil, ritin dobil, ritin dobil ja

The lines blossomed in my father's farmhouse
Ritin dobil, ritin dobil, ritin dobil ja

Ir nupjoviau linelius tėvužėlio dvarely
Ritin dobil, ritin dobil, ritin dobil ja

I cut the lines of my father's farmhouse
Ritin dobil, ritin dobil, ritin dobil ja

Ir parvežiau linelius tėvužėlio dvarely
Ritin dobil, ritin dobil, ritin dobil ja

I brought the lines to my father's farmhouse
Ritin dobil, ritin dobil, ritin dobil ja

The Lithuanian folk song "I Have Planted Lines" tells the story of how linen is planted, grown, how it blossoms, is being harvested and brought home. Each verse tells a different phase in the life of a linen. The chorus (ritin dobil ...) is a combination of ancient Lithuanian words that have no specific meaning. In the audio recording, the song is accompanied by the traditional Lithuanian string instrument kanklės.

Linen is a traditional Lithuanian plant used for sewing clothes, and weaving tablecloths and bed linen. Linen towels we used as decorations in Lithuanian households and were given as gifts on special occasions. White linen tablecloths were used for festive tables, while coloured cloths with

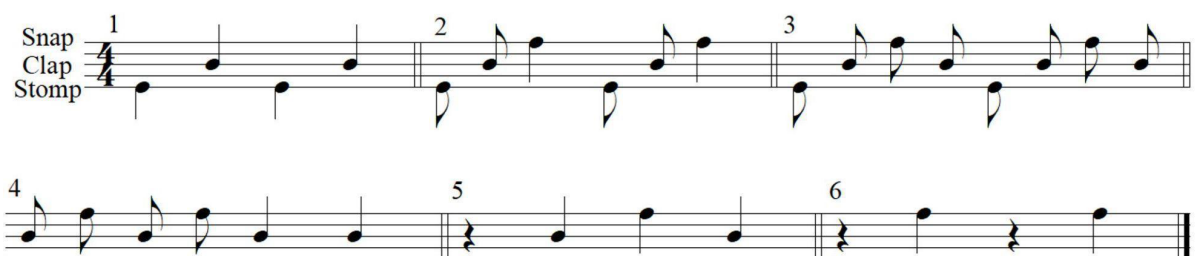
ornaments were used for everyday occasions. Flax seeds and the oil pressed from them were, and still are commonly used in Lithuanian cuisine and everyday life. Lithuanians believed that linen had a special power to protect against evil spirits. Lithuanians appreciated the special qualities of this plant; its cultivation and processing cycles are objects of various myths, games, fairy tales, and songs, which have survived to this day.

How to use this song in a music lesson?

The most common way to perform this song is with one or two voices. Traditional Lithuanian way of singing the second voice is usually a third below, and it is also common to clap or stomp a quarter note at the end. Although the form of the song is simple, it is appropriate for students of all ages - from the youngest to the most advanced.

Some suggestions for performing the song:

1. When singing different verses, use movements to represent the action of the lyrics: *I planted* - the planting of linen is represented, *the lines grew up* - the growth is shown with the hands, *the lines blossomed* - the blossoming is shown, etc. Encourage children to create movements for the text. Such a representation with movement is more appropriate for younger students.
2. Sing verses in the usual way. For the chorus (ritin doobil ...), add body percussion or a rhythmic ostinato accompaniment in quarter and eighth notes. The accompaniment can be the same all the time or different in each verse. The six examples below can be used for a performance with body percussion. These rhythms can also be used for playing with percussion instruments. Use the rhythms in different orders. For example, use a different rhythm for each chorus, or make your own rhythmic accompaniment for the four bars of the chorus. This creative task can be done in pairs or groups.



3. The verse is sung by the pupils freely marching in the classroom. By the end of the verse, pupils have to find a couple. During the chorus, students accompany the singing with body movements (clapping, clicking, squatting) in pairs. Accompaniment patterns can be created in advance or spontaneously.
4. Use the audio recording of the song for instrumental improvisation. During the verse, everyone plays the same rhythm with body percussion or rhythmic instruments (use one of the rhythm examples above). On each chorus, individual students improvise.



Concert in the Old Town, Rūta Ambrutyte (12 years)



't si vill schéi Rousen an der Stad / There are many beautiful Roses in the City

G C/G G D⁷ G C/G G D⁷

9 'tsi vill schéi Rou-sen an der Stad, 'tass keng déi men-gem Id - di geet
G G[°] G D⁷ G D G/D D A⁷ D D⁷

17 Mee hei, bei deem ver-loos-se-ne Pad, do ass et, wou meng Blimm-che steet
G G[°] G C/G G D⁷ G

25 An dat bass du, meng hier - zeg Séil - chen, an dat bass du, du mai Ka-priss.
G[°] G C/G G

29 An dat bass du, meng Bësch - vi - éil - chen,
Em Am/C G/B Am G/D D⁷ G

an dat bass du main aart - lecht Liss

't si vill schéi Rousen an der Stad
't ass keng, déi mengem Idee geet
Mä hei, bei deem verloossene Pad
Do ass et wou meng Blimmche steet

Chorus

An dat bass du, meng hierzeg Séilchen
An dat bass du, du mäi Kapriss
An dat bass du, meng Bëschviélchen
An dat bass du, mäin aartlecht Liss

't si vill schéi Kanner an der Welt
si sinn all wiert geléift ze ginn
't ass nëmmen eent, wat mir gefällt
een eenzegt, wat ech gier gesinn

There are many beautiful roses in the city
None of them correspond to my taste
But here, at his abandoned path
It is here where my little flower grows

Chorus

And that is you, my charming spirit
And that is you, my caprice
And that is you, my forest violet
And that is you, my cute lily

There are many beautiful children in the world
They are all worthy of love
There is only one that I like
Only one, that I like to see

The Luxembourg folk song “Rousen” was composed by Dicks (Edmond de la Fontaine) (1823 – 1891), who is known to be the national poet of Luxembourg. In addition, he is one of the most prominent writers, playwrights, and lyricists of Luxembourg, who also was a composer. “Rousen” is a song from “Op der Joucht” (On the Hunt), one of Dick’s operettas from 1870, which is about the main character Victor (the hunter) asking a farmer for permission to marry his daughter. The song “Rousen” is about Victor singing about the girls he loves as a flower. He does not compare her to a rose, as the title might imply, but rather to the colorful wildflowers encountered in a forest. His ideal love interest is not an elegant and sophisticated woman living in the capital city but rather a country girl who is charming because of her natural grace and beauty. The song idealizes the simplicity and closeness to the nature of country life.

How to use this song in a music lesson?

This song is commonly performed either as a solo or in a group setting, often in unison, either a cappella or with piano accompaniment. It is also used with guitar or accordion as accompaniment.

Some suggestions for learning and performing the song may include:

* It will be up to the teacher to decide what activities will work best for the level of their classes. Various opportunities have been provided to work across both primary and secondary-level students.

1. As a starting point, before learning the song with a teacher, it may be helpful for students to complete a thinking routine (I see, I think, I wonder), in which students write down their thoughts about the song (lyrics and music) on post-its, and then have the students partner up with a peer to share their ideas. Volunteers can then share their thinking with the entire class. This can be a very effective way to include students in the learning process from the very beginning.
2. As students begin to learn how to sing the song, it may be helpful to do some interval training, singing intervals of 2^{nds}, 3^{rds}, 4^{ths}, 5^{ths}, and 6^{ths}, in the key of G, to help students focus on the relationship between the notes/intervals used in the song, which will in turn help to improve intonation.
3. The song may be sung with much rubato, so students and teachers can experiment with performing different versions that are not in a strict tempo. There are several recordings to listen to on YouTube.
4. As younger students may have less experience singing songs in $\frac{3}{4}$, it could be interesting to include some simple body percussion patterns to feel the music better (clap, touch right collar bone, touch left collar bone, as an example). Students could be asked to create a simple dance to go along with the body percussion as well.
5. Besides using accompanying instruments such as the piano, guitar, or accordion, teachers can use a variety of instrumentalists and mixed ensemble settings to either perform the song in an accompaniment role or simply perform an instrumental version. Recorders can

be used with younger students and if the original melody is too difficult, slight alterations can be made to the melody using alternative chord tones that go with the accompaniment.

6. Within the given accompaniment chords, it may be interesting for some vocal ensembles to create a homophonic setting for the song, instead of singing it in unison. SATB or SSA settings may be of interest to pursue, along with just singing in 3rds (2 parts)..
7. As for the given chordal accompaniment, it can be an interesting idea to remove the chords and ask students to figure out or create their own chords for each bar. For younger students, teachers can provide students with 3-4 chords to choose from. Students can then sing the song with their chosen chords to see if they have a preference, and students can be asked to explain why they prefer one version over another. Students can do this activity on keyboards, acoustic pianos, or even with electronic media individually or in groups. Classes can do this together as well with the teacher playing the new chords on a keyboard or piano. It can be interesting to then perform the original version alongside the newly created version by students



Sounding City, Urtė Čepaitė (12 years)



Tekla voda na valove / Water Flowed in Waves



Tekla voda na valove,
Oj, javore zelen bore.

Water flowed in waves,
Oh, maple tree and green pine.

Kud je tekla, đe se đela?
Oj, javore zelen bore.

Where did it flow, where did it go?
Oh, maple tree and green pine.

Popili je morni konji,
Oj, javore zelen bore.

Thirsty horses drank the water,
Oh, maple tree, green pine.

Morni konji i svatovi,
Oj, javore zelen bore.

Thirsty horses and wedding guests,
Oh, maple tree and green pine.

"Tekla voda na valove / Water flowed in waves" is a typical Montenegrin song that belongs to the corpus of traditional wedding songs. Montenegrin folk songs usually have a small tonal range and end on the second scale degree, as is the case in this song. The lyrics of the first verse change, while the second verse is constantly repeated, in each stanza. This makes the song easy to memorize and perform.

Montenegro is a mountainous country, as its name suggests (Montenegro - Black Mountain), so in the old days, if the bride lived in another village, the wedding procession travelled a long time from one village to another. In this song, the wedding procession stopped to rest by a river or spring (water which is flowing in waves) to quench their thirst. Since at that time they rode horses, the horses also needed to rest and drink water. This song has several versions with a larger number of verses, which represents a kind of improvisation with words created over time. The song is recommended for teaching to students aged 9 to 12 years.

How to use this song in a music lesson?

The most common way to perform this song is in unison, a cappella. It is also possible to perform it with instrumental accompaniment.

Some suggestions for performing the song:

1. The song can be performed by a soloist with a group of singers. The first verse is performed by a soloist (*Tekla voda na valove*), and a group of singers repeats (*Oj javore zelen bore*) and same approach is followed until the end of the song.
2. Add body percussion or a rhythmic ostinato accompaniment in quarter and eighth notes. The first verse of the stanza is performed with a different accompaniment, while the second verse is accompanied by the same one, as is the case with the lyrics of the song. Suggestions for body percussion: clapping hands in quarter, clicking fingers in two eighths, slapping knees in two quarters. Suggestion for rhythmic ostinato: quarter, two eighths, two quarters, quarter rest.
3. Pupils can create a small dramatization using movements to express the content of the song. They can also make a choreography by making a circle and in the middle of the circle choose two pupils who will dance bouncing in the position of the right foot in front of the left, like in traditional Montenegrin dance which one can find on YouTube.
4. On YouTube, one can also find videos of this song with a traditional way of singing where the singers are in Montenegrin folk costumes, so pupils can comment on what they have noticed. A version with instrumental accompaniment can also be found and pupils can compare the two versions and note the differences in interpretation.
5. If there is a traditional wedding song from the pupils' country of origin, two songs can be taught in class, so students can compare and discuss the different cultural contexts.



Vibrations of Nature, Vilija Rimkutė (16 years)



Kråkevisa / The Crow Song

Og man-nen han gjekk seg i ve - da skog. Hei, fa - ra i ve - da skog. Då
satt der ei krå-ke i lun-den og gol. Hei, fa - ra. Fal - tu ril - tu ral - tu ra.

Og mannen han gjekk seg i vedaskog
Hei fara, i vedaskog
Då satt der ei kråke i lunden og gol
Hei fara, faltu riltu raltu ra.

The man went into the forest for wood
Hey fara, the forest for wood
A crow sat in the grove and cawed
Hey fara, faltu riltu raltu ra.

Og mannen han spende sin boge for kne
Hei fara, sin boge for kne
Så skaut han den kråka så ho datt ned
Hei fara, faltu riltu raltu ra.

He tightened his bow against his knee
Hey fara, against his knee
And shot the crow so she fell down
Hey fara, faltu riltu raltu ra.

Av skinnet så laga han tolv par skor
Hei fara, han tolv par skor
Det beste paret, det gav han til mor
Hei fara, faltu riltu raltu ra.

He made twelve pair shoes of the skin
Hey fara, of the skin
He gave his mother the best of the pairs
Hey fara, faltu riltu raltu ra.

Av augo så laga han stoveglas
Hei fara, han stoveglas
Og nakken han hengde på kyrkja til stas
Hei fara, faltu riltu raltu ra.

The eyes he turned into window glass
Hey fara, window glass
The neck adorned the chapel walls.
Hey fara, faltu riltu raltu ra.

Og den som 'kje kråka kan nytta so
Hei fara, kan nytta so
Han er'kje verd ei kråke å få
Hei fara, faltu riltu raltu ra.

A man who can't use a crow like this
Hey fara, a crow like this.
He isn't worthy to get a crow
Hey fara, faltu riltu raltu ra.

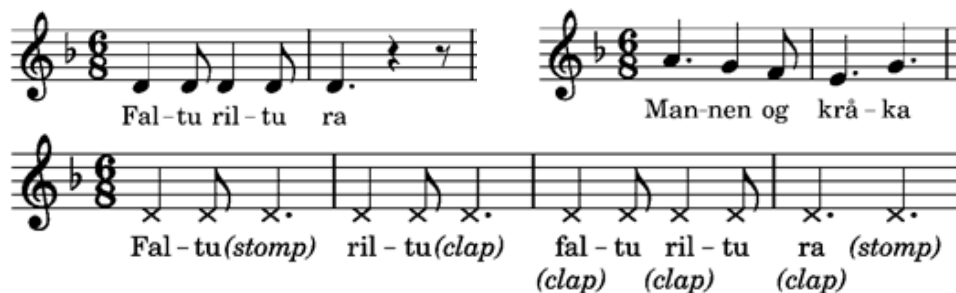
These are a few of the many verses of “The Crow Song”, where a man shoots a giant crow and makes very good use of it. The song stems from the medieval age and is a good example of a kind of folk songs called jocular ballads (skjemteviser). Many of these songs are about animals, such as this one. The crow is a mythological animal in the Nordic countries, and as with many of

the Norwegian folk songs, this song is also known in other Nordic countries. The words “hei fara, faltu riltu raltu ra” have no meaning. The song is popular in Norway both in schools and among professional musicians. The song and the suggested activities are recommended for teaching to students aged 8 to 15 years.

How to use the song in schools?

The song is most commonly sung a cappella or with guitar, piano or ukulele. In addition, here are a few suggestions:

1. Alternate between a solo singer and the full class. The soloist sings lines 1 and 3 as written above, while the class/choir sings the lines beginning with “hey fara”.
2. Sing it with a drone to make it sound medieval! A fifth (D and A) is also good and can be played rhythmically for variation, e.g. on xylophone or metallophone.
3. Add rhythm instruments! A combination of a drum on the 1st and 4th beat, and a lighter percussion instrument (e.g. tambourine) on all eights will make a good groove. Instruments can also be used to emphasize parts of the story through sound effects. A kazoo can sound like a crow!
4. Add movements or dramatize it! The song tells a story, show it! Objects can be added as well.
5. Sing the song with ostinati, both melodic and rhythmic! Below are a few suggestions, but the possibilities are endless.





Music for Falling Leaves, Rasa Jarašiūnaitė (9 years)



Czerwone jabłuszko / Red Apple

Em B B Em

Cze - rwo - ne ja - błu - szko prze - kro - jo - ne na krzyż.

5 Em B B Em

Cze - mu ty, dzie - wczy - no krzy - wo na mnie pa - trzysz?

9 Em B Em

Gę - si za wo - dą, ka - czki za wo - dą, u - cie - kaj dzie - wczy - no bo cię po - bo - dą.

13 Em B Em

Ja ci bu - zi dam, ty mi bu - zi - dasz, ja cię nie wy - dam, ty mnie nie - wy - dasz.

17 G D B

Ma - zu - rek, ma - zu - re - czek, o - be - rek, o - be - re - czek,

21 Em B Em

Ku - ja - wiak, ku - ja - wia - czek, to się śmie - je, to znów pła - cze.

Czerwone jabłuszko przekrojone na krzyż.
Czemu ty,
dziewczyno krzywo na mnie patrzysz?

Red apple cut crosswise.
Why do you,
girl look at me crookedly?

Chorus

Gęsi za wodą, kaczki za wodą,
uciekaj dziewczyno, bo cię poboda.

Chorus

Geese after water, ducks after water,
Run away girl, they'll beat you up.

Ja ci buzi dam, ty mi buzi dasz,

I'll give you a kiss, you'll give me a kiss,

ja cię nie wydam, ty mnie nie wydasz.

I won't give you away, you won't give me away.

Mazurek, mazureczek, oberek, obereczek,
Kujawiak, kujawiaczek,
to się śmieje, to znów płacze.

Mazurka, mazurka, oberek, oberek,
Kujawiak, kujawiak, kujawiak,
it's laughing, it's crying again.

The Red Apple song is based on three out of five Polish national dances – kujawiak, mazur and oberek. Kujawiak is a dance that originated in the Kujawy region. Its melody is sad and sorrowful, and its rhythm is smooth and calm. The dance is in triple meter and it has a slow tempo. It is also known as 'sway' or 'cradle'. Pairs of dancers turn quietly and slowly sway. Mazur is a lively and energetic dance. It has a fast tempo and a lively rhythm in triple meter. It originated in the Mazovia region. Oberek is the fastest Polish national dance. It has a cheerful melody and is in triple meter. In the countryside it used to be referred to as 'obertas', which was a reference to fast turns performed by dancers. The song is recommended for teaching to students aged 10 to 13.

How to use this song at a music lesson?

In working on a song, there are two stages to be distinguished:

1. Introduction of the song:
 - Presentation of the song in Polish by the teacher;
 - The teacher reads the words of the song to children, discussing the content and translating the song;
 - Teacher discusses the nature of the melody and other details of the song.
2. Proper learning of the song:
 - Teacher says individual lines rhythmically and slowly, according to the musical notation - students repeat;
 - Teacher sings successive phrases - students repeat;
 - Consolidation of more difficult passages, repeating several times;
 - Joint attempt to sing the whole song - paying attention to melody and correct rhythm and diction.

Some suggestions for performing the song:

1. One may perform it with piano accompaniment. Piano accompaniment should constitute a harmonic basis, based on major chord functions. It is advisable to add the voice.
2. One may try to show the expression and emotion. To effectively express emotions, students should understand the meaning of lyrics. Analyzing the words and the feelings associated with them will allow them to convey the emotions in the song more authentically. Supporting students to explore different aspects of artistic expression while singing can lead to a more complete and convincing performance.
3. One may perform it with an easy choreography (dance). Play "In the rhythm of kujawiak". Perform the dance figures of the kujawiak to the song Red Apple. While singing the verse, stand with your feet apart with your hands on your hips. Sway slightly to the right and to the left, always transferring your body's weight to "one" in the next bar. Sing the chorus while clapping the rhythm of the quarter notes. Instead of clapping, you can emphasize the rhythm of the chorus by adding a simple percussion accompaniment (tambourine for one, drum for two, three).



I See Music, Goda Ryliškytė (14 years)



Canção da Vindima / Grape Harvest Song

1. Não seme dá que vin - di - mem, vi - nhas que eu já vin - di - mei

9 Não seme dá que outros lo - grem Ai, a - mores que eu re - jei - tei.

Não se me dá que vindimem,
vinhas que eu já vindimei.
Não se me dá que outros logrem,
ai, amores que eu rejeitei.

I don't like that they're harvesting,
vines that I've already harvested.
I don't like others to succeed,
oh, loves that I have rejected.

Fui um ano à vindima,
Pagaram-me a trinta réis.
Dei um vintém ao barqueiro,
ai, fui pra casa com dez réis.

I went to the grape harvest one year,
I was paid thirty réis.
I gave a vintém to the boatman,
oh, I went home with ten réis.

Pela folha da videira,
conheço eu a latada.
Faço-me desatendida,
ai, a mim não me escapa nada.

Through the leaf of the vine,
I know the trellis.
I make myself unattended,
oh, I don't miss a thing.

Estou debaixo da latada,
nem à sombra, nem ao sol.
Estou ao pé do meu amor,
ai, não há regalo maior.

I'm under the trellis,
neither in the shade nor in the sun.
I'm next to my love,
oh, there's no greater treat.

“Não se me dá que vindimem” is a traditional Portuguese song from Beira Baixa, a former province of the Central region of Portugal. It is a work song related to the grape harvest, in which the theme of love is present. The lyrics of the song express the singer's indifference to the grape harvest and the loves he has rejected. The song also describes the experience of working in the grape harvest, where the singer was paid thirty *réis*, gave a *vintém* to the boatman, and came home with ten *réis* (*réis* and *vintém* are an old form of currency in Portugal that is no longer in use). The song ends with the singer declaring that he doesn't care if others harvest the vineyards

he has already harvested or if they succeed in the loves he has rejected. The song is recommended for teaching to students aged 10 to 15 years.

How to use this song in a music lesson?

1. Text and Rhythm:

- With the audio version of the melody and accompaniment, identify the binary division using body movements. It's suggested that students refer these movements to picking grapes.
- Clap the rhythmic cell that predominates in the song:



2. Melody and form

- Identifying melodic phrases without text: the teacher sings the first verse of the song (1. "I don't mind being harvested") and asks the children to listen, without reproducing it). The same process with the second verse (2. "vines that I've already harvested") for the third and fourth verses. As the teacher sings, they indicate the verses 1, 2, 3 and 4 with their fingers.
- The teacher repeats the process reproducing the song, phrase by phrase, and this time the children sing along.
- The children sing the whole song.

3. Creation:

- Compose/improvise in small groups a body percussion rhythm for the song.

4. Know more:

- Listen to interpretations of the song and identify similarities or differences in terms of instruments, voices, musical genre, tempo, and form, among others:
 - <https://www.youtube.com/watch?v=xuifPIOe4S0>
 - <https://www.youtube.com/watch?v=DKAxEVJuj6U>
 - <https://www.youtube.com/watch?v=H6Pk390cU6o>
- Research other songs that explore the theme of the grape harvest.
- Explore with the children the concept of a work song, assuming that it is typically a rhythmic a cappella song sung by people while they work at an often-repetitive physical task.



In the Land of Music, Liepa Prušinskaitė (8 years)



Ajde Jano / Come on, Jana

Dm C F
 Aj - de Ja - no ko - lo da i - gra - mo. Aj - de Ja - no,
 6 Gm Dm Gm Dm B \flat C Dm F
 aj - de du - šo, ko - lo da i - gra - mo! Aj - de Ja - no,
 12 Gm Dm Gm Dm B \flat C Dm
 aj - de du - šo, ko - lo da i - gra - mo!

Ajde Jano, kolo da igramo!
 Ajde Jano, ajde dušo, kolo da igramo!
 Ajde Jano, ajde dušo, kolo da igramo!

Come on, Jana, let's dance the kolo!
 Come on, Jano, come on honey,
 Let's dance the kolo. 2x

Ajde Jano, konja da prodamo!
 Ajde Jano, ajde dušo konja da prodamo!
 Ajde Jano, ajde dušo, konja da prodamo!

Come on, Jana, let's sell the horse!
 Come on, Jano, come on honey,
 Let's sell the horse. 2x

Da prodamo, samo da igramo.
 Da prodamo, Jano dušo, samo da igramo.
 Da prodamo, Jano dušo, samo da igramo.

We sell it, just so we can dance.
 We sell it, Jano honey,
 Just so we can dance. 2x

Ajde Jano, kuću da prodamo!
 Ajde Jano, ajde dušo, kuću da prodamo!
 Ajde Jano, ajde dušo, kuću da prodamo!

Come on, Jana, let's sell the house!
 Come on, Jano, come on honey,
 Let's sell the house. 2x

Da prodamo, samo da igramo.
 Da prodamo, Jano dušo, samo da igramo.
 Da prodamo, Jano dušo, samo da igramo.

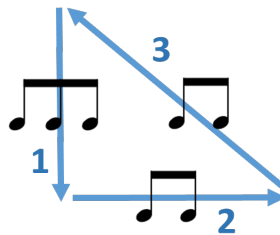
We sell it, just so we can dance.
 We sell it, Jano honey,
 Just so we can dance. 2x

"Come on, Jana" is a folk song from the south of Serbia, which was written, according to old books, three and a half centuries ago. It talks about how material things are not important in life, but the most important thing is joy and fun. The singer invites his girlfriend Jana to drop everything

so they can sing and dance. American band “Faith no more” covered this Serbian song. It's interesting that a world-famous rock band from the USA chose this song to cover it, and they were motivated by the mixed beat (that's what we call beats whose counting units don't have the same duration). Mixed rhythm in a rock version is not so common. “Come on, Jana” is performed with a kolo, which is a South Slavic circle dance. It is inscribed on the UNESCO List of Intangible Cultural Heritage for Serbia. The circle dance “kolo” is usually performed amongst groups of at least three people and up to several dozen people. Dancers hold each other's hands or each other's waists. They form a circle, a single chain or multiple parallel lines. The song is recommended for teaching to students aged 9 to 15 years.

How to use this song in a music lesson?

1. The beat of this song is three-part, but irregular, mixed, divided into three eighths for the first part of the beat, and two eighths for the other two parts of the beat (3+2+2).



This rhythm is characteristic of the south of Serbia. The rhythm (impulse) of the song calls for dancing. There is no specific choreography for the dance, but the body moves only to this rhythm. Students can improvise the choreography, as they feel.

2. The song can be sung in unison, and the choirs sing the first verse in unison. Later, it expands to two voices and in some places to three voices. If it is sung polyphonically, the main melody is the highest voice.

Some suggestions for performing the song:

1. Rehearsing the rhythm is performed by parlato solmization or using a neutral syllable (ta, la, na...) with appropriate hand movements, ticking to 3. Only when it is properly practiced, it is moved to the text, the same parlato.
2. When the rhythm is mastered, it is moved to the melodic performance. The song can be sung with musical ornaments, entering from above the notes making an improvisational melodic thriller.
3. In addition to instruments and singing, rhythmic instruments (such as Orff instruments, specifically drums, tambourines, etc.) can be included.
4. At the end of the lesson, students can also illustrate the composition.



Music of Silence, Martynas Macevičius (9 years)



Tota Hel'pa / That Hel'pa

Dm G Dm G B \flat A 7 Dm
 1. To - ta Hel' - pa, to - ta Hel' - pa, to je pek - né me - sto,
 len - že má - lo, len - že má - lo švár - nych chlap - cov je - sto.
 2. Za Ja - níč - kom, za Ja - níč - kom by som ne - pla - ka - la,
 za Ďu - rič - kom, za Ďu - rič - kom Du - naj pre - plá - va - la.

9 B \flat C 7 F Dm Gm C 7 F A 7
 Čo - ho je - sto, to - ho je - sto, nie po mo - jej vô - li,
 Du - naj, Du - naj, Du - naj, Du - naj, aj to ší - re mo - re,

17 Dm G Dm G B \flat A 7 Dm
 len za jed - ným, len za jed - ným sr - dieč - ko ma bo - lí.
 len za te - bou, len za te - bou, po - te - še - nie mo - je.

Verse 1

Tota Hel'pa, tota Hel'pa, to je pekné mesto.

Verse 1

That Hel'pa, that Hel'pa, is a nice town.

Verse 2

Lenže málo, lenže málo
švárnych chlapcov jesto.

Verse 2

But only few, but only few
bonny boys are there.

Verse 3

Čoho jesto, toho jesto, nie po mojej vôli,

Verse 3

What it is, that it is, not by my will,

Verse 4

len za jedným, len za jedným
srdiečko ma bolí.

Verse 4

just for one, just for one,
my heart aches.

Za Janíčkom, za Janíčkom by som neplakala,
za Ďuričkom, za Ďuričkom.
Dunaj preplávala.
Dunaj, Dunaj, Dunaj, Dunaj,
aj to šíre more,
len pre teba, len pre teba, potešenie moje.

For Janíček, for Janíček, I would not cry,
for Ďuriček, for Ďuriček.
I would cross the Danube.
Danube, Danube, Danube, Danube,
even the wide sea, only for you, only for you,
my dearest pleasure.

The Slovak folk song "That Heľpa" originates in Central Slovakia. It is sung by a young woman, who sings about Heľpa, the town located in Central Slovakia. She says that the town is very nice, but there are only a few handsome bonny men, and none of them she likes. However, she is in love with only one young man – Ďuriček. She would not cry for any of these young men, such as Janíček, but for Ďuriček, she would swim through Danube, the big river at the border of Slovakia and Hungary. If it was necessary, she would even cross the sea, just to be with her love, her pleasure.

The song describes a big love between a young woman and a young man. The young woman would give up many things just to be with her love. She would leave her home in Slovakia, cross the river Danube, or if necessary, even the sea. In the past, many young men left Slovakia to find work abroad, especially in the United States, which is across the ocean from Europe. In this song, the sea means the Atlantic Ocean. The song is recommended for teaching to students aged 8 to 12 years.

How to use this song in a music lesson?

1. The song can be sung in one voice (in more advanced classes in two voices, having the second group singing a second voice a third below the soprano voice).
2. It is very common to implement dance elements into singing – this song is in 2/4 measure and requires the polka dance movement (step, sashay). Polka is a pair dance. The lead holds his partner in classic ballroom position: with his left hand, he holds the follower's right hand, and he puts his right hand on the follower's back. The basic steps are for the lead as follows: left foot forward, right foot forward, left foot forward and right foot forward past the left (here your feet meet together). The follower executes the same steps, but her feet are reversed (the lady's first step is a step back with the right foot). After learning the basic steps, you can incorporate turns, side steps or hops.

Some suggestions for performing the song:

1. Sing the song with correct rhythm and melody. First, clap the rhythm, then proceed to learn the lyrics and add it to clapping and afterwards, learn the melody. You can use solfège syllables or solfège hand signs to learn the song melody.
2. Once the song is learned, you can add stomping on the first beat in each measure, walking or hopping to the beat and eventually, do the polka dance steps.
3. Split the classroom into two sections and play the echo game: the Verse 1 (8 measures) is sung by one group in forte, and the Verse 2 – the melody repetition on different words, by the second group in piano. The Verses 3 and 4 (measures 9 - 24) are sung by all children.
4. Ask children which three words they would like to "erase" from the song. Then, have them replace those words with simple syllables "na-na-na" and sing the song. Then, ask the

children to choose three more words and replace them with "pa-pa-pa" and sing the song again, with six "erased" words. Then ask them to choose three more words and replace them with only rhythmic motives (without singing). Gradually add more "erased" words until the song is completely wordless, but the rhythm/melody will stay unchanged.

5. Use accompaniment variations: split the classroom into several groups, and let each group create a different type of rhythmic accompaniment: using clapping, tapping on the bench, or finger-snapping. The groups can be switched in each strophe. If you have Orff instruments available, you can use simple ostinato accompaniment, simple rhythmic repeating motives played on simple instruments (bars, bells, triangle, glockenspiel, egg shakers, etc.,) or other creative motives developed by children (for example you can start with hitting the triangle on the first beat in each measure, then add the egg shakers on the first and the third beat, and afterward add the bars sounding on each beat).
6. Accompany children while singing on a harmony instrument. Ask children about the woman's feelings. Play the song a couple of times and ask the children to draw a picture showing the song's mood. Then, have children use their body movements to express the feelings of the young woman.
7. Teach children the conducting gesture (2 beats). Choose one child to be a conductor and split the class into two groups. The conductor will show when each group should sing.
8. Instead of the town Heľpa and the river Danube, ask children about their town and rivers nearby and have them replace Slovak geographical nouns with them. Also, you can replace the Slovak first names with your local names.



The Music of my Soul, Dovydas Gabalis (16 years)



Snoč' pa dav' je slanica padla / Yesterday Evening the Frost Fell

Snoč' pa dav' je sla - nica pa - dla na ze - le - ne tra - vni - ke, je vso tra - vco

6 po - mo - ri - la, vse te žla - htne ro - ži - ce, vse te žla - htne ro - ži - ce.

Snoč' pa dav' je slanica padla
na zelene travnike,
je vso travco pomorila,
vse te žlahtne rožice,
vse te žlahtne rožice.

Yesterday evening the frost fell
on the green meadows,
destroyed all the grass,
all those noble flowers,
all those noble flowers.

Men' pa ni za rož'ce moje,
če jih slanica pomori,
men' je le za dekle moje,
če me ona zapusti,
če me ona zapusti.

I don't care about my flowers,
if the frost destroys them,
I care only for my girl,
if she leaves me,
if she leaves me.

Prav na sredi moj'ga srca
ena rožica cveti.
Če jo ne boš zalivála,
se gotovo posuši,
se gotovo posuši.

Right in the middle of my heart
one flower is blooming.
If you don't water it,
it will surely wither,
it will surely wither.

S čim jo bodem zalivála,
nimam vinca ne vodé,
jaz jo bodem zalivala
s svoj'mi grenk'mi solzami,
s svoj'mi grenk'mi solzami.

What I'll water it with,
I have no wine or water,
I'll water it
with my bitter tears,
with my bitter tears.

The Slovenian folk song "Yesterday Evening the Frost Fell" tells the story of the love between a boy and a girl, which must be nurtured so that it does not wither away, as it did with the grass and flowers that were destroyed by frost. In the audio recording, the song is accompanied by the traditional Slovenian instrument named the diatonic button accordion. The song is recommended for teaching to students aged 9 to 14 years.

How to use this song in a music lesson?

The most common way to perform this song is with one or two voices. The traditional Slovenian way of singing the second voice is usually a third below. The song is suitable for students in upper primary school, secondary schools, university students, and adults.

Some suggestions for performing the song:

1. Divide into two groups (girls, boys) and sing the verses with one voice in the following order: 1. girls and boys, 2. boys, 3. girls, 4. girls.
2. Sing in two voices – girls higher, boys lower, or vice versa, or combine the verses in one voice, then again in two voices.
3. Add body percussion or a rhythmic ostinato accompaniment in the quarter. The accompaniment can be the same all the time or different after each verse. Creating a rhythmic accompaniment can be a creative task for groups.
4. You can accompany the song with piano, or accordion or use the audio recording of the song. For the introduction and conclusion, play the whole song without singing.



Flower Choir, Gabija Ramanauskaitė (8 years)



Daar komen twee spinnetjes aan / There, Two Little Spiders Come

Daar ko - men twee spin-ne-tjes aan, krie-bel krab-bel, krie-bel krab-bel, krie-bel

krab - bel. De een heet Piet en de an - de - re Daan, krie - bel

krab - bel, krie - bel krab - bel, krie - bel krab - bel. Ffffft! Weg is Piet.

Ffffft! Weg is Daan. Daar ko - men ze, daar ko - men ze, daar ko - men ze weer

aan, krie - bel krab - bel, krie - bel krab - bel, krie - bel krab - bel, krie - bel krab.

Daar komen twee spinnetjes aan,
Kriebel krabbel, kriebel krabbel, kriebel krabbel.

There, two little spiders come,
Tickle scribble, tickle scribble, tickle scribble.

De een heet Piet en andere Daan,
Kriebel krabbel, kriebel krabbel, krabbel krabbel.

One's name is Piet, and the other's name
Daan,
Tickle scribble, tickle scribble, tickle scribble.

Ffffft! Weg is Piet.
Ffffft! Weg is Daan.

Ffffft! Piet is gone.
Ffffft! Daan is gone.

Daar komen ze, daar komen ze,
Daar komen ze weer aan,
Kriebel krabbel, kriebel krabbel, krabbel krab.

Here they come, here they come,
Here they come again,
Tickle scribble, tickle scribble, scribble scratch.

'Daar komen twee spinnetjes aan' is a song for two- till four-year-olds. Parents or caregivers can sing the song for their children and run their fingers over the child like the walking of little spiders.

The composer of the song is unknown. It ended up in the songbook *Klankkleur* (Gehrels Music Education, 2005) by oral tradition. Children learn to sing (parts of) the song by playing the song with their parents or caregivers. Also, children aged 4-5 years can sing this song in kindergarten (primary school in The Netherlands). However, it is more a song sung for children than a song that young children sing themselves. The singing is usually done in a cappella. Nowadays teachers, parents, and caregivers often use recordings as an accompaniment to their singing. Being able to accompany yourself on a guitar or ukulele has certainly added value to the atmosphere in the group.

How to use this song in a music lesson?

1. The two little spiders are depicted by the children's or caregivers' hands. The fingers are the legs. The children allow the spiders to walk imaginary over their entire body, while the song is sung. The little spiders are then blown away, the hands disappearing from the children's backs. Finally, their hands emerge again ('Here they come again').
2. If the game and the song are known, the children can also let the little spiders tickle each other. Make it a pleasant touch without poking or pushing hard. The children will follow the good example of the teacher. This game encourages body awareness, fine motor skills, and social development of young children.



Flooded Notes, Emilė Gridziuškaitė, Gabrielius Kvedaras (9 years)



Drunken Sailor

Dm C7 F Am7 Dm
 1. What shall we do with a drun-ken sai - lor? What shall we do with a drun-ken sai - lor?

5 Dm C
 What shall we do with a drun - ken sai - lor? Ear - ly in the mor - ning.

7 CHORUS Dm C
 Way hay and up she ri - ses Way hay and up she ri - ses

9 Dm C7 F Am7 Dm
 Way hay and up she ri - ses Ear - ly in the mor - ning.

'Drunken Sailor' sometimes called 'What Shall We Do With The Drunken Sailor?' is a traditional British sea shanty from the early nineteenth century. 'Shanty' possibly comes from the word English word 'Chant' or the French word 'Chanter' meaning to sing.

A sea shanty is an example of a traditional work song sung by groups of sailors to accompany rhythmic work on board a merchant ship. This work might be hauling ropes or raising the sails. Singing would relieve the boredom of the task.

'Drunken Sailor' is in the Dorian mode, which is a mode common to many English folk songs. It is based on a scale that has a flattened third and a flattened seventh degree. To hear the Dorian scale in the key of 'Drunken Sailor' start on the note D on a keyboard and then play all the white notes up to the D above.

The song appears in different versions in folk song collections from England, Ireland, and America. It has a simple verse-chorus structure and uses just four chords Dm-C7-F-Am7. This makes it straightforward for both teachers and young people to improvise or compose counter melodies and harmonisations to the song. It is particularly suitable for students in the 8-13 age range.

How to use this song in a music lesson?

As with all shanties, confident singing is key to a successful performance of a 'Drunken Sailor'. It should be sung using mainly the chest voice and with a heavy and determined vocal sound. Some suggestions for performing the song:

1. Learn as a unison song. Once the children can sing the song confidently, either teach or ask them to improvise harmonies at the words 'Hey Ho'.
2. Add body percussion or rhythmic ostinato to the chorus. The teacher can model examples in the first instance but then encourage the children to create their own. An example of body percussion can be found at <https://www.kodalycrafts.com/post/what-shall-we-do-with-a-drunken-sailor> (Ferris, 2021).
3. The audio version of the song can be used as the basis for instrumental performances and improvisations. Teachers might model how to compose/improvise counter-melodies against the chord progression (this is best done aurally) for the children then to do the same.
4. Children can compose or improvise their own songs and instrumental music using the same chord sequence as 'Drunken Sailor'.

List of audio recordings

- Austria: *Die Älm is kloanverdraht / The Älm is a Bit Topsy-Turvy*. Students' Choir of the Music Middle School Kötschach-Mauthen.
- Belgium: *Al die willen te Kaap'-ren varen / All Those Who Want to Sail to Cape Town*. Marianne Appermont (vocal), Bert Appermont (arrangement).
- Bosnia and Herzegovina: *Zvijezda tjera mjeseca / The Star Chases the Moon*. Dunja Gelineo-Kajević (vocal), Nermin Ploskić (piano).
- Croatia: *Plovi barka / The Boat Sails*. Choir of Primary School Meje, Split (conductor Marko Čupić).
- Cyprus: *Βαϊσιβιτσέλλο / Vaitshivitsello*. Elena Papageorgiou (vocal, santouri), Kyriacos Markoullis (lute).
- Czech Republic: *Ach synku, synku / Oh Son, Son*. Dagmar Sedláčková (vocal), Marek Sedláček (piano).
- Estonia: *Veere, päike / Let the Sun Roll*. 2nd grade students of Tallinn Jakob Westholm Gymnasium.
- Finland: *Kiiriminna / Kiiriminna*. Verna Nurmiraanta (lead vocal), Ida Kanerva (vocal, violin).
- Germany: *Der Mond ist aufgegangen / The Moon has Risen*. Carl Kanowsky (vocal).
- Greece: *Pano stin Kounia / On the Swing*. 2nd, 3rd and 6th grade students of the 19th Primary School of Acharnes, Attica, Zacharias Zachoulis (music teacher, recording and arrangement).
- Hungary: *Ó, be szerencsés vagyok / Oh, How Lucky I Am*. Stefánia Márton (vocal).
- Ireland: *Beidh Aonach Amarách / There Will Be a Fair Tomorrow*. Aodhán Gavigan (vocal), Emma Gorman (vocal), Mollymay Hayes (vocal), Sinead Paglinawan (vocal), Julia Quinn, Zita Schuster (vocal), Ellen O'Brien (traditional flute), Clíodhna Regan (piano).
- Latvia: *Kumeliņ(i), kumeliņ(i) / Foal, foal*. Ruta Kanteruka (vocal, piano).
- Lithuania: *Aš pasėjau linelius / I have planted linen*. Jonė Girdzijauskaitė-Pocienė (vocal, Lithuanian string instrument kanklės).
- Luxembourg: *'t si vill schéi Rousen an der Stad / There are many beautiful Roses in the City*. International School of Luxembourg Middle School Choir (conductor James Libbey), Fron Wolter (accordion).
- Montenegro: *Tekla voda na valove / Water flowed in waves*. Anton Lekočaj (vocal, piano), Teodora Čalić (vocal), Elena Peruničić (vocal).
- Norway: *Kråkevisa / The Crow Song*. Bendik Fredriksen (producer, guitar, vocal), Nora Brodtkorb (lead vocal, percussion), Magnus Børve (vocal, percussion), Magdalin Rebekka Ranveig Fjordholm (vocal, percussion), Kristoffer Sirevåg Jensen (vocal, percussion), Fritz Flåmo Eidsvaag (double bass, vocal), Hanne Kihlman Evang (vocal), Hanne Rinholm (vocal).
- Poland: *Czerwone jabłuszko / Red Apple*. Katarzyna Tamulis (vocal).
- Portugal: *Canção da Vindima / Grape Harvest Song*. Teresa Cordeiro (choir director), Francisca Cordeiro (vocal), Henrique Marinho (vocal), Leonor Rodrigues (vocal), Luísa António (vocal), Luísa Gomes (vocal), Luna Esteves (vocal), Maria Tereso (vocal), Maria Melita (vocal), Miguel Perdigão (vocal), Miguel Almeida (vocal), Tomás Jorge (vocal), Tomás Lourenço (vocal).
- Serbia: *Ajde Jano / Come on, Jana*. Ivana Usar (vocal),
- Slovakia: *Tota Hel'pa / That Hel'pa*. Mária S. (vocal, piano).
- Slovenia: *Snoč' pa dav' je slanca padla / Yesterday Evening the Frost Fell*. Tina Bohak Adam (vocal, accordion).
- The Netherlands: *Daar komen twee spinnetjes aan / There, Two Little Spiders Come*. Leo Aussems (arrangement), Herman van Doorn (vocal).
- United Kingdom: *Drunken Sailor*. Francis Mallon (vocal, guitar).

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