North Jersey School Music Association
Region I of the NJMEA
Professional Development, Oct. 8, 2018

MAKING REPERTOIRE COME ALIVE IN THE GRADES PK-5 MUSIC CLASSROOM

9:30 – 11:45 a.m.; 1:15 – 3:30 p.m.

REPERTOIRE PACKET

DR. JILL TRINKA, CLINICIAN
Coastal Carolina University, Conway, SC
jtrinka@coastal.edu

ALPHABETICAL ORDER

Bingo	Hickety Tickety Bumblebee	Pumpkin, Pumpkin
Bluebells, Cockle shells	Hinx, Minx	Push the Business On
Bought Me a Cat	Jean, Jean	Ring Around the Rosies
Bow, Bow, O Belinda	John, the Rabbit	See-Saw, Up and Down
Bow, Wow, Wow	Lady, Lady	Singing School
Cedar Swamp	Left, Left	Skating Away
Chickama Craney Crow	Mix a Pancake	Teddy Bear
Comberland Long 8	Naughty Kitty Cat	Tideo
Come My Love	Noble Duke of York	Toembai
Cut the Cake	Oliver Twist	Up, Down
Down Came a Lady	On the Mountain	Wallflowers
Engine, Engine	Pauper Sum Ego	We Are Dancing in the Forest
Frosty Weather	Paw Paw Patch	When I First Came to the Land
Hello	Pease, Porridge Hot	Yellow Bird
Here Comes a Bluebird		

© J. Trinka, 2018. Do not reproduce without permission.

R.S.P. = B,-D

♩. , ♩ = 104-160

BINGO

New England
Game Song

s, l, t, (d) r m f

6/8 s, There | d d d d d | d d d d d | t, d r t, | s, name,

s, There | r r r r r | r r r r r | d r m r | d name.

2/4 m B - d I - | f m r N - G - O, | r B - t, I - | m r d N - G - O,

m B - d I - | f m r d N - G - O, and | t, s, l, t, Bin-go was his | d d name - o.

GAME: Walking circle, hands joined.

Meas. 1 - 4: circle left
Meas. 5 - 8: circle right
Meas. 9 - 10: all take 4 steps to the center
Meas. 11- 12: all take 4 steps back
Meas. 13- 16: repeat action for Meas. 9-12

At the end of the song, all players drop hands, stop walking, and spell out "BINGO" as follows:

"B" - clap own hands in front of self
"I" - clap own hands behind self
"N" - clap own hands in front of self
"G" - clap own hands behind self
"O" - jump up in the air as high as possible

Begin the song again, but increase the tempo slightly. Subsequent repetitions should get even faster.

Trinka. Vol. 2

BLUE BELLS, COCKLE SHELLS

RSP = G-B
Sung: ♩ = c. 60 Spoken: c. 100
Sung: Sing-songy; Spoken: Energetically

Jump Rope Game
Illinois
m sl

2/4 s Blue | m bells, | s s m cock - le shells, | s s m l Ee - vy, l - vy, | s s m o - ver - head,

m My | s s m m Moth -er said that | s s m m I was born in | Spoken: Jan -u- ar - y, | Feb- ru- ar - y,

March, | Ap-ril, | May | June, | Ju - ly, | Au-gust,

Sep- tem-ber, | Oc- to- ber, | No - vem-ber, | De- cem-ber!

Jump Rope Game: Sung section uses a half-swing of the rope. The full overhead twirl begins on "overhead." Twirlers may stay with full twirl or return to half-swing until the spoken section. At this point the twirling speeds up to "salt and pepper" (fast twirl) and the jumper jumps out on their birthday month.

Classroom: Children swing arms in and out of the circle. On "overhead" they swing arms overhead and back to half-swing of their arms. Tempo speeds up at the spoken section as children now clap the beat as they recite the months of the year. They sit or squat on their birthday month, or line up at the door, go to seats, stand, etc.

J. Trinka Collection 1976

TRINKA.NJSMA.10.8.19

©Trinka,2018. Do not reproduce without permission.

BOUGHT ME A CAT

R. S. P. = B,- D

♩ = 96, Freely

Arkansas
Cumulative Animal

s, (d) r m s

2/4 1. Well, I 2. Then I 3. So, I | s, s, bought me a cat hen duck and the | d d d r m m cat pleased hen duck me, | r m d I | d d m m s s fed my cat hen duck un - der | m r r d yon-ders tree,

1. The | d d cat went | r m r fid-dle-I- | d fee, | r m r fid-dle-I- | d fee.

2. The | 3/4 d d hen went | m s m s chip-sy chop-sy, | 1/4 s, s, and the | 2/4 d d cat went | r m r fid-dle-I- | d fee, | r m r fid-dle-I- | d fee.

3. The | 3/4 d d duck went | m s m s slish-y slosh-y, The | d d hen went | m s m s chip-sy chop-sy, | 1/4 s, s, But that

2/4 d cat | d went | r m r fid-dle-I- | d fee, | r m r fid-dle-I- | d fee.

4. Pig:
5. Dog:
6. Cow: mooo
7. Sheep: baaa
8. Horse:
9. etc.

Children enjoy making the animal sounds as authentically as possible. Actions for the first three verses are:

"fiddle-i-fee" - as if playing a fiddle
"chipsy chopsy" - vertical chopping motions with hands
"slishy sloshy" - feet and hands splashing through water

Trinka, Vol. 2

BOW, BOW, OH, BELINDA

R.S.P.
♩ = 100-112
Gaily

New England Song and Dance
s l,t,drmfs

2/4 d Bow, | d bow, | m s m d oh, Be - lin - da, | r Bow, | r bow, | t, r t, s, oh, Be - lin - da,

d Bow, | m bow, | m s m d oh, Be - lin - da, | s f m r Won't you be my | d d part - ner?

FORMATION: Two lines facing each other (longways set). From top, boys on right, girls on left.

ACTION:
1. Partners take 4 steps forward and acknowledge partner, then take 4 steps back to place.
2. Right hand turn, oh, Belinda, etc.
3. Left hand turn, oh, Belinda, etc.
4. Two hand turn, oh, Belinda, etc.
5. Do-si-do, oh, Belinda, etc.
6. Swing your partner, oh, Belinda, etc.
7. Promenade down, oh, Belinda, etc. Top couple sashays to foot of set and all step to top.

Collected by Carol Quimby Heath from Dudley Laufman, Feb. 1, 1975, New Haven, CT. This is a simple contra dance and a good one to introduce children to some contra dance figures.

J. Trinka Collection

BOW-WOW-WOW

SSP = D
RSP = C-D
♩ = 108-132

Singing Game: Circle

(d) r m s l

2/4 | | | | | | | |
d d. d m m m m
Bow - wow - wow! Who's dog art thou?

s s s l s m d m r d
Lit-tle Tom-my Tin-ker's dog! Bow - wow - wow! (Jump!)

FORMATION: Single circle of partners: Boy-girl, boy-girl. Partners face each other around the entire circle. All boys will progress one way, all girls the other. Girls should be on boy's right.

OR

Small square of four couples. Boys = X; Girls = O. Girl on boy's right.

X OX O
O X
XO

ACTION:

Meas. 1-2 All take four steps in place rt, lt, rt, lt.

Meas. 3-4 Clap once, shake pointed index finger three times, other hand on hip. clap shake shake shake

Meas. 5-6 Partners join two hands. Walk four steps in a circle to exchange places with each other. Partners hold hands until the end of the phrase, facing each other. step step step step

Meas. 7-8 Partners drop hands and take three steps in place while facing each other. On the fourth beat jump one half-turn around to face a new boy/girl. step step step jump.

Game continues around the circle/square until all players have returned to their original partners.

CHICKAMA CRANEY CROW

Southern Afro-American Game Song

S.S.P. = G
R.S.P. = D-F#
♩ = 108

s, l, (d) m s l

6/8 d d d d d d d l, s,
Chick - a - ma, chick - a - ma Cra - ney Crow,

d d d d d d l, s,
Went to the well to wash his toe,

d d d d d d m l s m s m s
When he got there his chick-en was gone, what time, old witch?

Spoken: x ONE! x ONE, x TWO! x ONE, x TWO, x THREE! etc.

GAME: One child (witch) hides. All other children (chickens) line up behind the leader (Chickama Craney Crow). Each child rests his hands on the shoulders of the person in front of him.

1. Chickama Craney Crow and the chickens march around in front of the witch's hiding place, singing in a taunting manner.
2. At the words, "What time, old witch?" the witch rushes out from her hide-out, seizes a chicken, takes it to her hiding place, and calls out "ONE!"
3. The game is resumed from the beginning. The witch seizes a second chicken, calling out "ONE, TWO!" The game continues until half of the chickens have been captured.
4. The witch then draws a line on the ground (or places handkerchief on the ground). The witch and the crow, and their respective chickens engage in a tug-of-war.

TRINKA VOL. 2

CEDAR SWAMP

Kentucky play party

2/4 s s d' d' d' l s m s s l d' l s
'Way low down in the ce - dar swamp, Wat - er's deep and mud - dy,

s s d' d' l l s s m d m s m r d
There I met a pret-ty lit-tle miss, There I kissed my hon - ey.

d d d d d l, l, d d d d r m d d d d d l, l, d d r r d
Swing a la-dy up and down, swing a la-dy home, Swing a la-dy up and down, swing a la-dy home.

2. Built my lady a big fine house, built it in my garden.
Put her in and she jumped out, Fare thee well, my darlin'.

3. Blackeyed girl is mad at me, blue-eyed girl won't have me,
If I can't get the one I love, I guess I'll never marry.

4. The older she gets the prettier she gets, I tell you, she's a honey.
Makes me work all through the week and get stove wood on Sunday.

FORMATION: Longways 6-8 couples per set suggested, not required.
ACTION: Verse: top couple sashey to foot and back.
Chorus: top couple sing cast down respective sides of set while all couples right and left elbow swing (8 beats each).

TRINKA VOL. 2

COMBERLAND LONG EIGHT

FORMATION: Proper Contra.
NUMBER OF COUPLES: 4-6 couples, numbered 1-4, 1-5, or 1-6.
DANCE: Collected by Carol Quimby Heath from Dudley Laufman on February 1, 1975, in New Haven, CT. Revised dance directions and music selection by Jill Trinka.

A1 (16 beats) Single cast: Girl leads girl's line around to right, down to bottom and up to place while boy leads his line left, in the same manner. Partners join hands in promenade position (left to left and right to right hands) as they meet at the bottom, then promenade up the center.

A2 (16 beats) Double cast: Using promenade position, the top couple leads all couples around and down the left (boy's) side and back up to place.

B1 (16 beats) Couples 1 and 2 join hands to make a small circle. Couples 3 and 4 do same, as do 5 and 6. If there are 5 couples, then couple 5 circles alone. Each circle goes left 8 beats, then circles right 8 beats.

B2 (16 beats) Top couple sasheys (8 beats) to bottom as all move up to the top. All right arm swing (OR just top couple) for 8 beats and return to place.

MUSIC: AABB form with 16 beats in each section. Medley: "Denis Murphy's Polka/ The 42 Cheque/John Ryan's Polka" performed by Planxty, *The Planxty Collection*. Shanachie Reocrds 79012, 1979.

©Trinka,2018. Do not reproduce without permission.

COME, MY LOVE
(Liza Jane)

RSP = E-flat-G
♩ = c. 110
Merrily

American Folk Song
drm sl d'

4/4 m m r d m s s | l s m s
1. Come, my love, and go with me, Li'l Li – za Jane,

m m r d m s s | m m r d
We'll go down to Ten - ne - see, Li'l Li - za Jane.

Chorus:
d' s l s | l s m s
Oh, E - li – za, Li'l Li - za Jane,

d' s l s | m m r d
Oh, E - li - za, Li'l Li - za Jane,

2. I've got a house in Baltimore, Li'l Liza Jane,
Street car runs right by my door, Li'l Liza Jane.

3. I've got a house in Baltimore, Li'l Liza Jane,
Brussels carpet on my floor, Li'l Liza Jane.

4. I've got a house in Baltimore, Li'l Liza Jane,
Silver door plate on my door, Li'l Liza Jane.

Clapping game with partner: (Begin with each clap = quarter note)
Clap own hands, clap right partner – own – left partner
Clap own – clap palms with partner, clap backside of hands with partner, clap palms.
This sequence repeats throughout the song (verse and chorus).
When players are comfortable with the sequence, change to each clap = eighth note.

Originally found in Erdei, P and Komlos, K. *150 American Folk Songs*. New York: Boosey and Hawkes, 1974: 45, under "Liza Jane." There are numerous Orff accompaniments and vocal ostinato available.

J. Trinka Collection 1982

CUT THE CAKE

RSP = F-A
♩ = c. 126
Energetically, with controlled beat

Singing Tag game
drmfsl d'

4/4 s m s m l s | d' s s s s
Clap your hands to – geth – er, give your-selves a shake!

s m s m l s | s f m r d
Make a hap – py cir - cle, then you cut the cake. Kshhhh!

FORMATION: Circle, hands joined, walking beat. Cake Cutter walks around inside circle.
ACTION: All sing song. On the final beat, the cake cutter slices through the joined hands two players, who the race around the outside of the circle – shaking hands when they meet – back to their vacated spaces. Cake cutter stands with outstretched palms, facing the vacated space awaiting the tag of his hand (fist bump/high five, etc.) by the winner of the race. Winner is the new Cake Cutter.

Learned from Lois Sackrider in New Haven, CT, 1978. My adaptation of the game and final bea

J. Trinka Collection 1983

TRINKA.NJSMA.10.8.19

©Trinka,2018. Do not reproduce without permission.

DOWN CAME A LADY
Lord Daniel's Wife

TSP = F#
RSP = E-G
♩ = 132

Singing Game; Survival of Child Ballad No. 81

s, l, (d)r m

2/4 d d d m m d d d
Down came a la – dy, down came two,

d d d m m m d m d l, s, d
Down came Lord Dan -iel's wife and she was dressed in blue.

2. Down came a lady, down came two,
Down came Lord Daniel's wife and she was dressed in purple.

3. Down came a gentleman, down came two,
Down came Lord Daniel's man and he was dressed in a white shirt with red stripes.

4. Down came a lady, down came two,
Down came Lord Daniel's wife and she was dressed in a pink dress with a lace collar on it.

5. Down came a gentleman, down came two,
Down came Lord Daniel's man and he was dressed in black tennis shoes with yellow lightning bolts on the sides of them.

Used with very young children, this song is excellent for color identification and for providing individual attention to each child. The final word or improvised text is sung on do. One can also substitute "Lord Daniel's wife" for the child's name, e.g., "Down came Miss Nancy Reed and she was dressed in green."

FORMATION: Circle, hands joined. One child in center.
ACTION: All circle right and sing. On the final word, the child in the center points to a child and sings the name of the color that child is wearing. The chosen child leaves the circle and walks the opposite way around the outside of the circle. Continue singing until each child has been selected to leave the circle and join hands with those walking outside the circle, thus forming a new circle. During the final performance, all children point to the child in the center and sing the name of the color he is wearing.

Trinka.Vol.3

ENGINE, ENGINE

♩ = c. 30-176; c. 88
Gally

Mother Goose

2/4 En - gine, en – gine, num – ber nine, Roll – ing down Chi - ca - go line.

See it spark-le, see it shine, En - gine, en - gine, num- ber nine.

Possibilities for skill development among pre-schoolers and kindergarteners are seemingly endless with "Engine, Engine." An "engineer" can lead the class in stepping the beat, saying "woo-woo" in head voice to get the train moving. Children can identify and perform a slow beat as the train is leaving the station and faster as it picks up speed. They can also identify and perform quieter/softer if the train is far away and louder as the train gets nearer. In later grades children can compose melodies using *sp* and *ml*, for example, demonstrating a particular form – aaaa, abab, aaab, etc.

My 4-yr. old nursery school students in Austin, TX (1984) added:
Spaceship, spaceship, number nine. Flying through the air so fine.
See it sparkle, see it shine. Spaceship, spaceship, number nine.

In 2017, my graduate students at Coastal Carolina University in Conway, SC added two more verses:
Fire truck, fire truck, number nine, Speeding down Chicago line.
Hear the siren, hear it whine, Fire truck, fire truck, number nine.

Sailboat, Sailboat, number two, Sailing on the ocean blue.
See the sails and see the crew, Sailboat, sailboat, number two.

J. Trinka Collection 1978

FROSTY WEATHER

S. S. P. = F#
R. S. P. = G-A
♩ = 100
Briskly

Irish Game Song

(d)r m s l

2/2 s m r d s m r d
Fros - ty weath - er, Snow - y weath - er,

s s s s | s mm r d
When the wind blows, We all go to - geth - er.

x x x x | x x x x
Three steps back and one, two, three.

GAME: (Trinka Version)

Circle formation, hands joined, walking beat.

Measure three: All stop and face center, walking beat in place.
Measure four: All walk to center of circle; four steps, the fourth of which brings both feet together.
Measure five and six were added by me as a means of returning to the circle's original shape.

Trinka, Vol. 3

Here Comes a Bluebird

2/4 | s s l | s m | s s l | s m | d | r r r r | d m | d
Here comes a | blue - bird | in through my | win - dow, | Hey, | did-dle-dum-a- | day, day, | day.

s s s l | s m | s s s l | s m | d | r r r r | d m | d
Take a lit-tle | part - ner, | tap him on the | shoul-der, | Hey, | did-dle dum-a- | day, day, | day.

. . . scratch him on the back. . . *. . . rub him on the tummy . . .* *. . . tap him on the cheek . . . .*

Trinka, Vol. 1

HICKETY TICKETY BUMBLE BEE

R.S. P. = G-A
♩. = 80-94
Crisply and with energy, but in control of beat

Pitch Matching game
m sl

6/8 | s s s m m m | s s m | s s m l | s s m
Hick-et-y Tick-et-y | Bumb-ble bee, | Can you sing your | name to me?

Child: s m
Thom-as

Class: s m (echo)
Thom-as

Get a bumblebee finger puppet. T. "flies" around the room (or circle) walking the beat and singing. Land on a child's shoulder on "me?" Child sings name; class echo-sings. When children are familiar with the procedure and song, let one child "fly" around the room.

From Leigh Ann Mock Garner, Minneapolis, MN, 2005.

J. Trinka Collection

HINX, MINX

Mother Goose

With much drama and freedom

♩ = c. 52-60

2/4 | Hinx, | minx, the | old | winks! |

The | fat be - | gins to | fry! | tess! |

♩ = c. 96

There's | 3/4 no | bo-dy | home | but | Jump - ing | Joan,

Slower

| Fath - er, | 4/4 Moth - er, | and | 3/4 I. |

BOO!

TRINKA VOL. 3

JEAN, JEAN

Traditional counting and sequencing memorization rhyme

♩ = c. 86 decreasing to c. 40
Gaily, to start

2/4 | Jean, | Jean, | dressed in green. | Went down- town to | eat Ice cream. |

How man-y scoops | did she eat? | One. | One, two. ||

One, | two, | three. || Etc.

Seated circle. Pat beat on knees. After the first iteration, ask children what flavor of ice cream the first scoop should be. If you have a rhyme picture card with five scoops of different colored ice cream flavors, then you can systematically have the children identify what flavor goes with the particular color. This rhyme can progress to ten scoops and beyond; each iteration of the rhyme is performed more slowly as Jean gets full of ice cream scoops!

Withers, Carl. Collector. *Counting-Out Rhymes.* New York: Dover. 1970: 37. Originally published New York: Oxford, 1946, as *Counting Out.*

J. Trinka Collection 1978

JOHN, THE RABBIT

Mississippi

TSP = C#
RSP = A_1-D
♩ = 112-120

s, l, (d) r m f s

Call: | Response: | Call: | Response:

2/4 | s, Oh, | d d John, the | r m rab-bit, | d d Yes, Ma'am! | s, s, Had a | d d might-y | r m hab - it, | d d Yes, Ma'am!

s, s, Jump-in' | d d in my | r m gar-den, | d d Yes, Ma'am! | s, s, Cut-tin' | d d down my | l,s, s, cab - bage, | d d Yes, Ma'am!

s, My | d d fresh to - | l,s, s, ma - toes, | d d Yes, Ma'am! | s, My | d d sweat po - | l,s, s, ta - toes, | d d Yes, Ma'am!

d And | s f if I | r m live, | d d Yes, Ma'am! | d To | s f see next | r m fall, | d d Yes, Ma'am!

d I | d d d ain't gon-na | r m have, | d d Yes, Ma'am! | d No | m d r d cot-ton at | all, | d d Yes, Ma'am!

Trinka, Vol. 3

LADY, LADY

Connecticut Lullabye

(d) r m f s

TSP = G
RSP = G-B
♩. = 48
Gently

6/8 | s La - | m dy, | s La - | m dy, | r Buy | r a | s broom for my | s s | m ba - | d by. ||

f Sweep | f it | r low, | m Sweep | m it | s high, | f Sweep | f the | r cob - | r webs | m out | m of | m the | s sky, ||

s La - | m dy, | s La - | m dy, | r Buy | r a | s broom for my | s s | m ba - | d by. ||

Trinka, Vol. 3

LEFT, LEFT

Walking Chant

♩. = 116

6/8 | Left, | Left, I | left my wife | and | for-ty nine kids, |

the | old | grey mare and the | pea - nut stand do | ya | 3/8 think I did |

6/8 Right, | Right, | Right from the | 3/4 coun-try where I come from, |

2/4 Hay foot, straw foot, | shift by gol-ly, ||

Repeat ad infinitum, gradually increasing tempo.

Trinka, Vol 1

TRINKA.NJSMA.10.8.19

©Trinka,2018. Do not reproduce without permission.

MIX A PANCAKE

♩ = 60-110
With good vocal inflection

Poem by Christina Rosetti

2/4 Mix a pan - cake, | stir a pan – cake, | Pop it in a | pan.

Fry a pan - cake, | toss a pan – cake, | Catch it if you | can.

Make up actions to depict the text. When the poem and action are very familiar, work on steady beat and inner hearing, having all children clap together precisely on "pop" and "catch." Individual children can recite and act out each of the two-beat actions.

Childcraft Volume I: Poems of Early Childhood. Chicago: Field Enterprises. 1949: 64.

J. Trinka Collection: 1976

NAUGHTY KITTY CAT

P.S.P.: B-flat = so
R.S.P.: A - C' = so

American adaptation of a Hungarian children's song

d r m f s l

♩ = c. 96
Crisply

2/4 Naugh - ty kit - ty | cat! (mew) | You are ver - y | fat! (mew)

You have but - ter | on your whisk - ers, | naugh - ty kit - ty | cat! (mew)

1. mew
2. grrr
3. ?

On the recording of this song the singing game is sung three times to illustrate possibilities for variation in the parenthetical mews (higher voice, small kitten mewing; lower voice, larger cat growling, and no sound, for making up your own sound).

FORMATION: Circle, hands joined. One player, the cat, stands in the middle. Another player, the old lady or old man, walks outside the circle.

ACTION: All sing the song while walking the beat around in a circle; center player performs the mews.
At the end of the song, all circle players raise joined hands to form arches. The old lady/man chases the cat, in and out and 'round about until caught.

Trinka, Vol. 4

OLIVER TWIST

R. S. P. = G-B-flat
♩. = 116-120
Lively

Action Song
m s l

6/8 O - li - ver Twist, You | can't do this, so | what's the use of | try - ing.

Touch your knees. | Touch your toes. | Clap your hands and a - | round you go.

FORMATION: Circle.
ACTION: (Trinka) Initial exposure: T. perform one action on the beat per repetition. P.'s imitate.
Subsequent exposures: T. performs actions on the beat to start. T. sings:

m s s m
"It's *Tim - my's* turn."

Timmy performs an action on the beat for everyone else to imitate. T. progresses around the circle, singing the interlude after each performance of the song, naming the next child.

TRINKA.NJSMA.10.8.19

©Trinka,2018. Do not reproduce without permission.

THE NOBLE DUKE OF YORK

SSP = B
RSP = G-B
♩ = 116-132

Play Party: Line

m, s, (d) r m f

2/4 Oh, the no - ble Duke of York, | He had ten thou-sand men,

He marched them up to the top of the hill and marched them down a - gain.

2. Oh, and when they were up they were up, and when they were down they were down,
And when they were only half-way up they were neither up nor down.

3. Oh, a-hunting we will go, a-hunting we will go,
We'll catch a fox and put him in a box and never let him go.

FORMATION: Contra formation (One line boys, one line girls, facing each other) 6-9 couples.

ACTION: Verse 1: Top couple sashey (sideways gallop) down the center of the lines and back to the the top of the set. All players sing.

Verse 2: Top couple joins hands and swings rapidly down the middle to the foot of the set where they remain and make an arch. (Couple may also choose to walk, sashey or skip.)

Verse 3: Second couple lead their respective lines down the outside to the arch. They join hands as they meet, go through the arch made by the first couple, and walk back up to their old positions. Couple #2 is now the top couple.

Ending: The game repeats until the last couple is the head couple. During the singing of the third verse of this last repetition, each couple makes an arch in turn above the first arch (made by the top couple) until the last couple comes under all the arches and makes the last arch at the head of the set. This ends the play party.

Extra lines may need to be sung for the third motive while the last couples are coming under the arch:

We'll catch a fish and put him in a dish
" " " goat " " " " " boat
" " " mouse " " " " " house

Trinka, Vol 1

PAW-PAW PATCH

Trinka, Vol 3

Midwest Play Party

TSP = E
RSP = D-G
♩ = 116-120

s, l, t, (d) r m f s l

2/4 Where, oh where, is | pret-ty lit-tle Ma - ry, | where, oh, where is | pret-ty lit-tle Ma - ry

Where, oh where, is | pret-ty lit-tle Ma - ry, | Way down yon-der in the | paw - paw patch.

2. Come on, boys, | let's go find her, | Come on, boys, | let's go find her,

Come on, boys, | let's go find her, | Way down yon-der in the | paw - paw patch.

3. Pick-in'up paw-paws | put'em in your pock-et, | pick-in'up paw-paws | put'em in your pock-et,

1 Pick-in'up paw-paws | put'em in your pock-et, | Way down yon-der in the | paw - paw patch.

FORMATION: Contra, two lines of partners (boys on left, girls on right), no more than eight couples per set. All face partners (or top of set).

ACTION: Verse 1: Top girl skips down the outside of the girls' line, up the outside of the boys' line, and back to place.

Verse 2: Top girl leads entire boys' line down the outside of girls' line and back to place.

Verse 3: (Option A) Single cast to bottom of set (boys turn and walk left, girls turn and walk right), where the top couple makes an arch and all other couples join hands at the bottom of the set, go through the arch, and file to places in the set. New top girl (or boy*) begins action for verse 1.
(Option B) Double cast right (partners use promenade position to file down the outside of the girls' line) and back up to original places. As the second girl (or boy) in the set begins action for verse 1, the original top couple sashays to the bottom of the set.

PAUPER SUM EGO

♩ = c. 60
R. S. P. = F#-B
With hushed wonder

3-part Latin canon
d sltd'r'm'

4	d'	s	l	s	d
4	Pau –	per	sum	e –	go.
	d'	t	d'	r'	m'
	Ni –	hil	ha –	be –	o.
	m'	r'	d'	t	d'
	Cor	me –	um	da –	bo.

This simple and beautiful canon is THE Trinka family canon. Dad taught this to us when we were young. All of us (seven kids and Mom and Dad) sang it every Christmas season to the recipients of our family Christmas cookie tins, which we delivered on Christmas Eve around the Oak Park, Riverside, and North Riverside communities on the West Side of Chicago. We still sing it every time the family gathers – after Dad's memorial service, during every family reunion, and my siblings asked me to teach it to the congregation as part of Mom's memorial service.

A translation of the text is: I am poor; I have nothing; I give you my heart.

The notation above is as we sing it; my sibs prefer G-*do*. The canon appears in C'-*do* in Bolkovac and Johnson's *150 Rounds of Singing and Teaching* (New York: Boosey & Hawkes, 1996: 41) in 3/2, which has a lovely lilt to it. I still prefer the longer final syllable of each line.

J. TRINKA COLLECTION 2013

PEAS, PORRIDGE HOT

♩ = c. 126

Mother Goose Rhyme

Peas, por-ridge hot.

Peas, por-ridge cold.

Peas, por-ridge in the pot,

Nine days old.

2. Some like it hot.
Some like it cold.
Some like it in the pot,
Nine days old.

RING AROUND THE ROSIES

RSP: A-B
♩ = c. 112-132
Cheerfully

Traditional Singing Game
d m sl

6/8	s	s	m	l	s	m	m	s	s	m	l	s	m		
	Ring	a – round	the	ro -	sies,	a	pock –	et –	ful	of	po –	sies,			
	s	m		s	m	m	s		s		d				
	Ash	– es,		ash	– es,	we	all		fall		down!				

2. The king has sent his daughter to fetch a pail of water. Ashes, etc.
3. The cow are in the meadow eating buttercups. Thunder, lightening, we all jump up!

J. Trinka Collection 1976

TRINKA.NJSMA.10.8.19
©Trinka,2018. Do not reproduce without permission.

RSP = E♭-F
♩ = c. 96

PUMPKIN, PUMPKIN

Halloween
drm sl

2/4	d	m	d	m	d	m	s								
	Pump-kin,		Pump-kin,		round	and	fat								
	s	s	s	l	s	m	d	r	m	r	d				
	Turn in-to a		jack-o-lan-tern		just	like	that!								

alternate notation!

PUSH THE BUSINESS ON

English Singing Game

TSP = C#
RSP = C-D#
♩ = 138-144

s, l, t, (d) r m f

6/8	s,	d	d	s,	s,	l,	l,	s,	s,	d	d	r	r	m	d d
	We'll	hire	a	horse	and	steal	a	rig,	and	all	the	world	will	dance	a jig,
	m	m	m	m	f f f	f	r	d	d	t,	t,	d			
	We	will	do	what	ev-er we	can	to	push	the	busi –	ness	on.			
s,	d	d	d	d	d	s,	r	r	r	r	r				
To	push	the	busi –	ness	on,	to	push	the	busi –	ness	on,				
s,	m	m	m	m	f f f	f	r	d	d	t,	t,	d			
And	we	will	do	what	ev-er we	can	to	push	the	busi –	ness	on.			

FORMATION: Circle of partners, girl on boy's right, facing center.

ACTION:
Beats 1 – 16: Join hands and side-step (slip, sashay) clockwise.
Beats 17 – 20: Face partner and clap partner's hands three times.
Beats 21 – 24: Turn half way around and clap corner's hands three times.
Beats 25 – 32: Turn to face partner; join hands or elbow swing one and one half turns, leaving original girl on boy's left.

Repeat until original partners are together again.

TRINKA, Vol. 3

SEE-SAW, UP AND DOWN

RSP = G-B
♩ = 32-40
Slowly, Plaintively

Nursery Action Song
m s

2/4	s	m	s	s	m	s	s	m	m	s	s	m
	See –	saw,	up and down,			in the sky and				on the ground.	

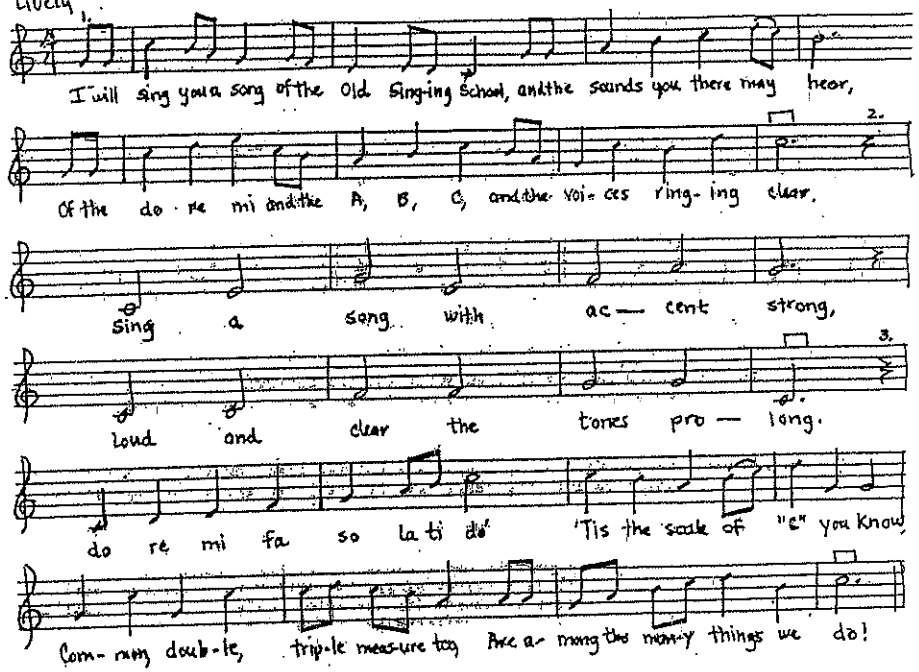
Seated circle with room for all to extend arms like a see-saw. Begin singing and tilt body to the lef to bring left hand to the floor on "see-." Tilt body to the right and land right hand on floor on "saw." Tilt back and forth on the beat. Children also enjoy thinking up different ways of moving their bodies to show "up" and "down."

New Haven Kodály Program Song Collection. Unpublished.

♩=126-158

The Singing School

Lively



TEDDY BEAR

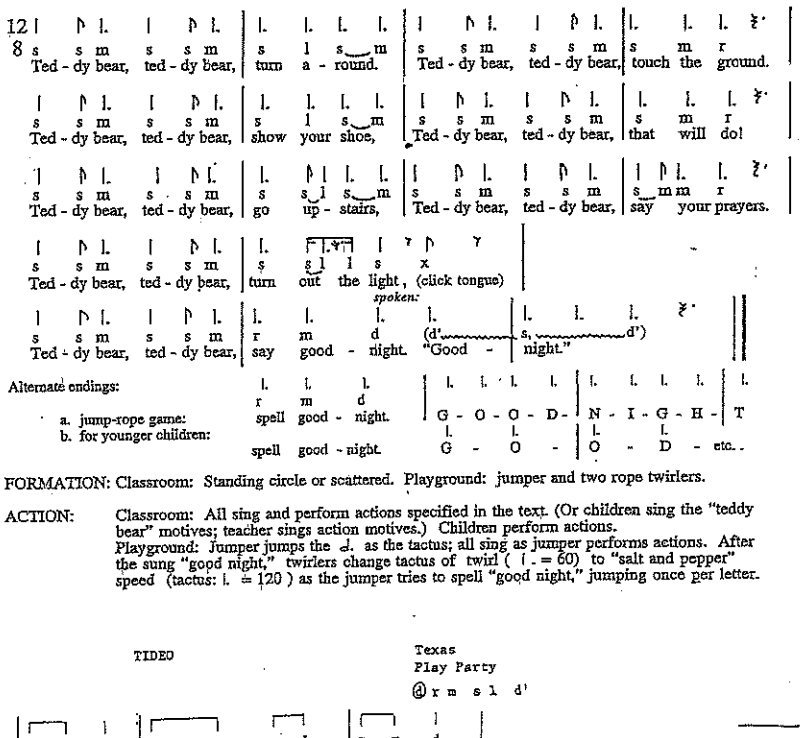
P.S.P.: B-flat = so
R.S.P.: G# - C' = so

Illinois jump-rope game

d r m s l
Trinka, Vol. 4

♩. = 60

Playfully



Alternate endings:

a. jump-rope game: r m d spell good - night. G - O - O - D - N - I - G - H - T
b. for younger children: spell good - night. G - O - O - D - etc.

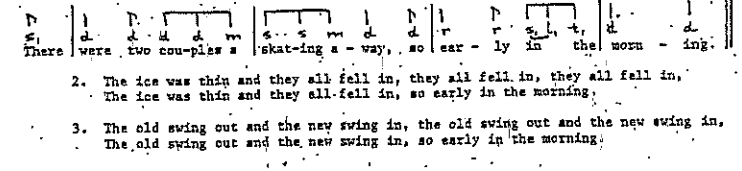
FORMATION: Classroom: Standing circle or scattered. Playground: jumper and two rope twirlers.

ACTION: Classroom: All sing and perform actions specified in the text. (Or children sing the "teddy bear" motives; teacher sings action motives.) Children perform actions.
Playground: Jumper jumps the d. as the tactus; all sing as jumper performs actions. After the sung "good night," twirlers change tactus of twirl (♩. = 60) to "salt and pepper" speed (tactus: ♩. = 120) as the jumper tries to spell "good night," jumping once per letter.

SKATING AWAY

SSP = D
RSP = B♭-C
♩. = 108-120

New England Play Party
Single Circle
s,l,t,ⓓ r m s



2. The ice was thin and they all fell in, they all fell in, they all fell in,
The ice was thin and they all fell in, so early in the morning.

3. The old swing out and the new swing in, the old swing out and the new swing in,
The old swing out and the new swing in, so early in the morning.

FORMATION: Single Circle. Partners are not required, except for two couples who step into the center of the circle to start the play party.

ACTION:

Verse 1: The two couples in the center form a right hand star. [The two men join right hands; ladies join right hands above the men's hands and at right angles.] While everyone sings the first verse, the two couples skip clockwise (to the left) while the circle players skip counterclockwise (to the right).

Verse 2: The two couples in the center change to a left hand star and skip in the opposite direction. The circle players also reverse direction.

Verse 3: Each of the center players selects a new player from the circle (Boy chooses girl, girl chooses boy). Old and new players join both hands and swing around twice in place. The old player retires to the circle; the four new players remain in the center for the next round. Circle players stand still and clap the beat during this verse. (A two-finger clap is recommended so as not to cover up the singing.)

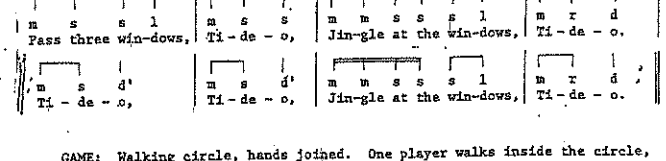
Trinka, Vol. 1

TIDEO

R.S.P. = D-G
♩ = 116-126

Texas
Play Party

ⓓ r m s l d'



GAME: Walking circle, hands joined. One player walks inside the circle, in the opposite direction during the verse.

At the end of the verse, the center player chooses a partner. The couple enters the center of the circle, join both hands (or lock wrists), lean back, and spin each other around ("sailing the ship"). Elbows must be straight. This is a game of trust! Meanwhile, the outside circle stops walking and claps the beat. The chosen player becomes the new center player when the verse is sung again.

ALTERNATE FORMATION AND ACTION

Trinka, Vol. 2

FORMATION: Double circle of partners: Inside circle facing out, outside circle facing in. (Partners face each other.)

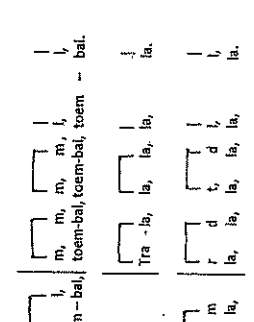
ACTION:

"Pass one window."	All take a step right to face a new partner.
"Ti-de-o"	Pat own thighs, clap own hands, clap partner hands.
"Pass two windows"	All take another step right to face another new partner.
"Ti-de-o"	Pat own thighs, clap own hands, clap partner hands.
"Pass three windows"	All take another step right.
"Ti-de-o"	Pat own thighs, clap own hands, clap partner hands.
Chorus:	Stay in place. Repeat "Tideo" action two times.
	"Jingle at the window" Pat each syllable on alternating thighs, but clap on "window."
	Repeat "Tideo" action for last Tideo. Chorus repeats.

TOEMBA!

Israeli Round
m, l,l,drmf l

RSP = E-flat - G
♩ = 126
Energetically


Toem-bai, toem-bai, toem - bai, toem-bai, toem-bai, toem - bai.
Tra - la - la, la, la,

UP, DOWN

P.S.P.: G# = so
R.S.P.: F#-B-flat = so

Halloween make-believe

m s l

♩ = c. 69
Spookily

2/4 | s Up, | m down, | s s s all through the | m town, |

s s s s Run-ning through the | l streets | l l in my | s s s gran-ny's night - | m gown. |

s s s s Scar-ing all the | m dogs, | x "BOO!" | s s s s Scar-ing all the | m cats, | x "BOO!" |

Ad infinitum

s s s s Scar-ing all the | l mice | l l in the | s s old men's | m hats. | s s An' it's ||

FORMATION: Circle, or free movement, scattered positions.

ACTION: Create actions to depict the text. Tiptoe beat, arms up to start, going to crouched position in phrase 1 to reflect text; spin or turn, then run the rhythm during "running through the streets;" retract and pounce in phrase 3; return to tiptoe beat during phrase 4.

TRINKA vol 4

WALLFLOWERS

Irish Singing Game

TSP = A
RSP = F#-B
♩ = 126

d r m s l

2/4 | s Wall - | m d flow-ers, | s Wall | m d flow-ers, | s s l s Climb-in' up so | m high, |

s s m d May I catch the | s m d mea - sles and | r r r m r nev-er, ne - ver | d die. |

s s s l Let's all go to | s m d Mag-gie's (Rob-ert's) house, | s s l s She has no re - | m m la - tions, |

s s s l She can kick and | s m d r point her toe and | m m m r r wave to the con-gre - | 3/4 d ga - tion. ||

3/OR 4 s s s s s l | 2/4 s m d r turn his back and | m m m r r wave to the con-gre - | d d ga - tion. ||

FORMATION: Circle, hands joined; one child in center.
ACTION: All walk around in a circle. The child in the center is named in the third phrase, and acts out the fourth phrase. [While younger children typically kick in a subdued manner, older children enjoy kicking as high as possible. The kick can become another game in itself.]

Trinka, vol 3

WHEN I FIRST CAME TO THIS LAND

Trinka, Vol 4

Cumulative hardship

P.S.P.: E-flat = do
R.S.P.: C# - F = do

Traditional German tune; text by Oscar Brand

s, t, d r m f s l (d')

♩ = 90
With humor

4/4 | d When m I s first s came l to l this s land, | f I f was m not d a d wealth - r y r man. |

d So m I s got s my - l self l a s shack, m and | f I r did d what t, I d could. |

s, And s, I | r call f my m shack, r break t, my d back. |

d But m this s land s was l sweet l and s good m and | 2/4 f I r did d what t, I | 4/4 d could. ||

r t, d

2. When I first came to this land, I was not a wealth - y man.
So I got myself a cow, and I did what I could.
And I call my cow, no milk now. I call my shack, break my back,
But this land was sweet and good, and I did what I could.

3. When I first came to this land, I was not a wealthy man.
So I got myself a duck, and I did what I could.
Now I call my duck, out of luck. I call my cow, no milk now.
And I call my shack, break my back,
But this land was sweet and good, and I did what I could.

4. So, I got myself a wife, and I did what I could.
Now I call my wife, run for your life!
I call my duck, out of luck.
I call my cow, no milk now.
And I call my shack, break my back.
But this land was sweet and good and I did what I could.

5. So I got myself a son....
And I call my son, my work's done.
I call my wife, run for your life!
I call my duck out of luck.
And I call my cow, no milk now.
I call my shack, break my back.
But this land was sweet and good,

m and | f I r did d what t, I | d d could. ||

YELLOW BIRD, YELLOW BIRD

RSP: A-B
♩ = c. 120
Cheerfully

Singing Game
drm sl d'

2/4 | s Yel - s low m bird, | s yel - s low m bird, | s through l my | s win l - | m dow. ||

d' Oh, | s John - s ny, m I'm | r ti - | d red. ||

GAME: One child dons a yellow bird finger puppet and walks around the outside of the circle, tapping the beat on each shoulder of each child in the circle. On "Oh," he stops, stands still, and taps the beat on that child's shoulder to the end of the song, substituting the child's name for "Johnny." The child with the bird puppet may also walk in between raised arms forming arches, stop on "Oh," substitute that child's name, and then give the puppet to the new person. Variations are endless.

New Haven Kodály Program Song Collection (Unpublished)

WE ARE DANCING IN THE FOREST

RSP: G-B
Sung ♩ = c. 80;
Sung: Cheerfully; Spoken: Freely

Chase Game
m sl

2/4 | s We s are l dan - l cing | s in s the m fo - m rest, | s While s the l wolf l is | s far s a - m way, |

s Who s knows l what l will | s hap - s pen m to m us, | s if s he l finds l us | s at s our m play. ||

Group: "Wolf, are you there?" Wolf: "Yes, I'm *getting my nails done.*" (*eating spaghetti*; etc.)
3 times: third time, wolf: "Yes, and I'm coming to get you!" Wolf chases children, or sneaks up on someone and says "I'm here!"

Eisen A. and Robertson, L. *An American Methodology*. Lake Charles, LA: Sneaky Snake. 1996:343.

TRINKA.NJSMA.10.8.19

©Trinka,2018. Do not reproduce without permission.