

A Concordance of Helen Creighton's *Songs and Ballads of Nova Scotia* for use with Gary S. Karpinski and Richard Kram's *Anthology for Sight-Singing*

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Traditional vocal music is a valuable resource for aural skills instruction. As undergraduate aural skills curricula typically focus on music of the so-called "Common Practice Period" and aspects of 20th and 21st century music, folk songs offer a nice counterbalance to an otherwise predominantly Western Fine Art Music-focused repertoire. Having served as an aural skills graduate teaching assistant for Gary S. Karpinski at the University of Massachusetts Amherst, I was impressed by his curriculum and the diverse music sources that he drew from to teach sight-singing skills. As some of the repertoire included folk songs from many parts of the world, including Canada, and more specifically Nova Scotia, I was inspired to consider how broadly Nova Scotian songs could be integrated within the framework of his undergraduate curriculum.

The music of Canada is already being taught to an increasingly global audience through the adoption of various Canadian provincial Department of Education curricula in international K-12 schools around the world. Although I teach at the university level, I also want to promote Canadian music, whenever possible.

Assessing music for its potential pedagogical value can be a lengthy and time-consuming ordeal. As such, many instructors will rely on anthologies of music compiled by devoted aural skills instructors who have devoted years (and decades) of their life to this task. Repertoire for collegiate sight-singing anthologies draw chiefly from either preexisting sources or specifically composed music. Examples of sight-singing anthologies relying on "synthetic" or pedagogically focused compositions include Benjamin, Horvit, and Nelson's *Music for Sight Singing*, 6th edition (2012), and Berkowitz, Frontrier, Kraft, Goldstein, and Smaldone's *A New Approach to Sight Singing*, 5th edition (2010). Anthologies drawing from pre-existing literature include Ottman and Rogers' *Music For Sightsinging*, 9th edition (2013), and Karpinski and Kram's *Anthology for Sight Singing* (2006). After using these four anthologies over the past twenty years, sometimes spanning multiple edi-

tions, I now prefer to use pre-existing music as singing materials to help immerse my students in repertoire they may encounter in their lives beyond my classroom.

This article offers a best-fit concordance of Helen Creighton's *Songs and Ballads of Nova Scotia* with the curricular topics outlined in Gary S. Karpinski and Richard Kram's *Anthology for Sight Singing*.¹ The central concepts of Karpinski's aural skills instruction are presented in *Aural Skills Acquisition* (Oxford, 2000) and his *Manual for Ear Training and Sight Singing* (Norton, 2006). Although Karpinski and Kram's anthology comprise over 1200 melodies spanning a diverse range of sources, I like to include additional materials to surprise my students with music not found in their anthologies.

This concordance serves as an example of how to draw from preexisting and accessible traditional music repertoires to augment the repertoire of an aural skills curriculum. Although a few of the song titles and lyrics of Creighton's 1930s-era collection may generate concern (see Fielding, 2011), educators can embrace problematic language as an opportunity to engage in critical pedagogy and discuss how culture has changed since the interwar period. For those more interested in a Kodály-tailored assessment of the pitch and rhythms, see Fielding (2010), "An Analytic Survey of Helen Creighton's *Songs and Ballads from Nova Scotia*", in *Alla Breve*, the Journal of the Kodály Society of Canada.

Helen Creighton's transcriptions are largely five-, six-, and seven-note scales, although some span three to eight pitches. Of the seven-note melodies, 57 span the major scale, three are Dorian, and one is Aeolian. The 56 hexatonic melodies largely adhere to the major scale, lacking either $\hat{4}$ or $\hat{7}$ and align with Bertrand Bronson's Lydian/Ionian or Ionian/Mixolydian hybrid modal labels (1969). Half of the 24 pentatonic melodies span the so-called "black-key" pentatonic (Do-Re-Mi-Sol-La). As many melodies possess characteristics of multiple curricular topics, I have classified them by the most advanced topic needed to execute the melody as a whole.

Songs and Ballads of Nova Scotia melodies, as grouped by the curricular topics of Gary S. Karpinski and Richard Kram's *Anthology for Sight Singing*

Ties and the Dotted Beat

- 24. Rich Counsellor
- 31. Bessie Beauty
- 98. Alphabet Song
- 140. Prince Edward Island Murder

Skips to $\hat{7}$ and $\hat{2}$ as Prefix Neighbors

- 7. Robin Hood's Progress to Nottingham
- 13. Turkish Rover
- 22. Jockey Said to Jinnie
- 25. Silvy
- 27. Broken Ring Song Fragment
- 46. Pretty Polly
- 61. Donald Munro
- 91. Old King Coul
- 111. *Saladins* Crew
- 116. Fox River Line
- 133. McCarthy's Song

Compound Meters

- 21. James McDonald
- 34. Female Sailor Bold
- 136. *Ocean Queen*

Quadruple Division of the Beat in Simple Meters

- 60. Crocodile Song
- 112. Coloured Girl from the South
- 141. Prisoner's Song (Oh it's hard to be)

The Dominant Triad

- 107. Canso Strait
- 147. Tacking of a Full-Rigged Ship Off Shore

Skips to $\hat{4}$ and $\hat{6}$ as Prefix Neighbors

- 1. False Knight Upon the Road
- 4. Lord Thomas and Fair Ellinor
- 5. Little Musgrave and Lady Barnard
- 9. Farmer's Curst Wife
- 10. Katherine Jaffray
- 11. Song of a Soldier
- 16. Butcher Boy
- 18. Villikens and His Dinah
- 19. Green Bushes
- 28. Broken Ring
- 32. Billy Taylor
- 39. Jack the Sailor
- 41. Jimmie and Nancy
- 42. Lily of the West
- 44. (2) Sailor Bold
- 48. Rose of Britain's Isle

- 57. Chanty Song (Soon we'll be)
- 69. Bonny Light Horseman
- 70. Drummer Boy
- 71. Erin Far Away
- 72. Napoleon's Farewell to Paris
- 78. Jessie Munroe (skip to 6̂ , but not as a prefix)
- 81. My Irish Polly
- 82. Paddy Backwards
- 83. Rambling Shoemaker
- 84. Since Love Can Enter an Iron Door
- 85. Song of the Croppy Boy
- 88. Whisky in the Jar
- 94. The Miller
- 95. Mush a Doody
- 99. American Woods
- 103. Banks of Newfoundland (1)
- 108. Captain Conrad
- 109. Charles G. Anderson
- 114. Dutchman's Song
- 119. Guysboro Song
- 121. Indian Song (2)
- 122. In the Month of October
- 125. Jolly Fisherman
- 126. Liverpool Girls
- 127. Loakie's Boat
- 128. Loss of the *Philosophy*
- 129. Louisiana Lowlands
- 130. Lumbering Boy
- 135. Meagher's Children
- 138. Peter Rambelay
- 139. Prentice Boy (To a New York trader)

Sextuple Division of the Beat in Compound Meters

- 30. Mantle So Green
- 37. Homeward Bound
- 47. Rambling Rover
- 66. Ye Gentlemen of England
- 67. Battle of Alma
- 74. Courtship of Willie Riley
- 80. Mary Nail
- 90. Me One Man
- 93. Three Men Went A-Hunting
- 97. The Gallant Huntsmen
- 104. The Banks of Newfoundland (2)
- 105. Barrack Street
- 106. Brigantine *Sinorca*
- 110. George Jones
- 113. *Cumberland's Crew*
- 117. The Ghostly Sailors
- 123. Irish Labourer
- 124. Joe Livermore
- 131. *Maggie Mac*
- 148. 'Twas in the Town of Parrsboro
- 149. *Unicorn*
- 150. Young Charlotte

Repeat Signs

- 33. Caroline and her Young Sailor Bold
- 56. Chanty Song (if you remove the repeat signs, use in Ties and the Dotted Beat)
- 64. Western Ocean
- 75. Doran's Ass
- 92. On This Hill (if you ignore the repeat sign, use as The Fifteen Major Keys)
- 118. Granite Mill (also Sextuple Division in Compound Meters)
- 120. Hanstead Boys (also usable for The Fifteen Major Keys)

The Subdominant Triad

- 38. It Is of a Rich Lady

Syncopation

- 43. Lion's Den
- 49. A Sailor Courted
- 52. Bay of Biscay Oh
- 144. The Seizure of the *E.J. Horton*
- 146. Sweet Fair Ella

Introduction to Voice Leading

- 15. Annie
- 44. (1) My Sailor Lad / Sailor Bold
- 145. Song of the Tangier Gold Mines (skip to 4̂, but not as a prefix neighbour)

The Leading-Tone Triad

- 10. Sweet Trinity; or The Golden Vanity

The Supertonic Triad

- 29. The Dark-Eyed Sailor

The Submediant Triad

- 3. Captain Wedderburn's Courtship
- 51. Young Indian Lass
- 55. Captain Glen
- 62. *Flying Cloud*
- 86. Tim Finnigan's Wake
- 87. Tom O'Neil
- 115. The Flemmings of Torbay
- 143. Sable Island Song (2)

The Mediant Triad

- 36. Gallant Brigantine
- 50. When I Was a Young Man (possible also: Other Seventh Chords)
- 58. *City of Baltimore*
- 63. Van Dieman's Land

Other Seventh Chords

- 53. Bold Princess Royal
- 65. Wild Rover
- 79. The Mantle of Green

The Modes

- 6. Bold Pedlar and Robin Hood
- 8. Sir Hugh; or The Jew's Daughter
- 26. When I was in my Prime
- 59. Come All Ye Old Comrades
- 68. Bonny Bunches of Roses (perhaps Successive Modulations as C/F are pitch centers)
- 77. Green Mossy Banks of the Lea
- 102. Bad Girl's Lament
- 132. The *Mary L. MacKay* (shifting pauses (C Mix/Bf Lydian), perhaps also for use with Successive Modulations)
- 134. McNab's Island
- 142. Sable Island Song (1)

Chromatic Passing Tones

- 14. Well Sold the Cow
- 137. On the Lakes of the Ponchartrain

Chords Applied to the Dominant

- 35. The Gay Spanish Maid (chromatic passing tone)

Melodic Sequence

- 1. Cruel Mother
- 89. It Was a Mouse
- 101. Back Bay Hill

Stepwise Chromatic Alterations

- 54. Captain Burke

Reading in Keys Other Than the Notated Key Signature

- 40. Jack Robinson
- 45. Prentice Boy
- 121. Indian Song (1)

Closely Related Modulation from the Major Mode

- 23. Quaker's Courtship

Distant Modulations

- 76. Down By the Tan-Yard Side (Major/parallel Mixolydian)

Successive Modulations

- 73. Casey's Whisky
- 96. Boston Burglar

Advanced Meter

- 20. I Wrote My Love a Letter (meter change)

The purpose of this article was to explore and present a curricular assessment of an historic collection of traditional Nova Scotian vocal music to show how this repertoire could be integrated into an aural skills curriculum that I highly respect. While aural skills curricula are numerous and varied, I hope that this

demonstrates one way that you could work to promote traditional vocal repertoires within an aural skills curriculum.

If you find melodies that you would like to include with your own teaching, I would urge you to confirm with your educational institution's guidelines

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Notes

¹ For those unfamiliar with this anthology of sight-singing repertoire, the progressively arranged listing of curricular topics is listed amongst Norton's online promotional materials (accessed November 2011): <http://books.wwnorton.com/books/detail-contents.aspx?ID=10729>.

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