

R.A.W.

A RADICAL APPROACH TO WOODSHEDDING



Book 1B: The R.A.W. Songbook

OLD TUNES FOR A NEW TIME

First Edition – St. Louis 2026

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This woodshedder's book belongs to:



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Foreword

by Ethan Wolfe

For a while now, I have struggled to shake the feeling that us barbershop harmony enthusiasts—a community that I have loved and been in and out of for nearly fifteen years—have only been eating at the crust of a bigger music. This journey started rightfully for me in David Wright’s “History of Barbershop” class, which I attended at Harmony University in 2014. But my personal unraveling really began when I read Dr. Gage Averill’s book *Four Parts, No Waiting* in 2019. The resources fed me with an honest history I had been hungry for, and I grew only more curious from there. Woodshedding started to seem like the answer.

I started working on this project with the mindset of a student, and little has changed as I write this letter. Working on the Radical Approach to Woodshedding has felt like drinking out of an educational firehose: we wanted to do this project right, and that has meant pushing ourselves to seek out resources we wouldn’t otherwise and constantly reevaluating the best way to do things. I hope every song selected for this book will make its purpose clear to you as you learn it, or relearn it. Your suggestions are welcomed.

This project is not done—in fact, by the nature of its mission, it cannot be completed. In the short-term, the folks who worked on both *Folk Methods For Barbershop* and *Old Tunes For A New Time* are going to continue to support and update them, and we want your help. If this project interests you, please reach out. There are a number of objectives we were not able to deliver on, simply because the scope and ambition of the project kept broadening, and the timeline for our first edition—one year from first organizing!—was so short. We also expect our materials to change after we get to use them with so many of you at the BHS International Convention in St. Louis. We look forward to improving our resources in a number of ways this year, and I want to communicate these planned improvements to you now.

In the short term, we have plans to increase access to our transcriptions, lessons, and exercises with a **web-based format**. We also plan to add a **guide to instruments** to our manual, which will be of service to woodshedding teachers. In the mid-range, we hope to revise our first books and provide higher quality, **better-cited historical context** for the music we print as well as clearer and **more helpful pedagogy**. Historical narrative matters, and we care to get it right.

We encourage our readers to think critically about what motivates people to write and sing songs, or even just choose to remember them. We look forward to the release of our second edition of these same books in Minneapolis next summer.

I want to take this opportunity to express my deepest gratitude to all of the friends turned collaborators who have met this project and its ideas with excitement, energy, and curiosity. I am ecstatic to think of what this seed of collaboration might grow into in the coming years. It is my dearest hope that all the bright minds and strong voices in our singing communities will come together to woodshed again, and make these resources better by becoming a part of them. There is a good reason why I have insisted that these two books not cost our singers a dime—because we are all owed this education we are now attempting to give ourselves.

I swell with pride at what we have accomplished in such a short time, and cannot wait to see where this approach to our music takes us from here, as this chorus of collaborators grows. Thank you, dear reader, for giving us, yourself, and this music a chance.

Ethan Wolfe
2026 Project Lead

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Popular Songs From A Younger America: Who Were We?



*Three coal miners of the Lorain Coal & Dock Company, Lorado, West Virginia. 1918.
Library of Congress, Prints and Photographs Division.*

Work, War, & Wanderers

At the turn of the nineteenth century, rail and telegraph lines had already begun to drape across the North American continent. People from around the world migrated to work on vast infrastructure projects, connecting and growing disparate American communities. Some immigrants would come to build an American music publishing industry in New York City. The birth of a coherent American media landscape was taking place.

Steady work demanded movement for all but the farmers and ranchers, and a melody could lighten the load. Many great American folk melodies echo still from the first cattle ranges on the Texas frontier and all across the West. These songs were sung by lonely voices accompanied simply by guitar or banjo, but their harmonic

foundation is something we still build on today.

On the rail lines, in the coal mines, timber yards, and halyards, nineteenth and twentieth-century laborers were confronted with uncertain futures and exploitative conditions. For many miners, wages could be spent only at company stores, making workers entirely dependent on their employers. The success of an American labor movement earning such victories as union negotiations and the five-day work week was at least due in part to the harmonious songs of tired, angry people, singing together: "*Come all of you good workers, good news to you I tell, of how the good old Union has come in here to dwell.*" The folk revivalists sing these tunes in 3- or 4-part harmony, and to an unparticular listener would appear to be woodshedded.

Across the centuries, we find songs of the American soldier. Some tunes are sung in their honor, some in protest of their deployment. Others, unrelated from the grim realities of war entirely, serve as a distraction. Imagine the young people of the North American continent in 1864, anxiously huddled around a campfire in misty Tennessee hills, singing and dreaming of a distant love like “Aura Lee.”

Many folks sang of a dear homeland far away. These could be concrete places like Killarney, Georgia, New York, or Scarborough. However, they could just as easily be about an imagined paradise on the Big Rock Candy Mountain, or more evocatively still, beyond the River Jordan. Dreams of home often guide the tunes of the early American.

The American Stage

At the dawn of the twentieth century in third spaces across the country—plank wood stages, lamp-lit carnival tents, on saloon pianos and in extravagant Victorian opera houses—chromatic harmony rang out. It was part of the character of a new spectrum of American music, and “quartettes” were an integral part of it, as minstrelsy and vaudeville would be top-billed formats for nearly a century.

The development of the phonograph was a major sea change in American media, and it was four-part vocal harmony that dominated this new kind of American consumer’s attention—the listener—with superior audio quality to the ragtime pianists. The commercial Golden Age of barbershop quartets is inextricable from the phonograph, as vocal harmony recordings for groups such as the Peerless Quartet, the American Quartet, and the Hutchinson Family Singers proliferated.

Even as recording technology grew more powerful, creating room for the era of big band music and swing orchestras, chromatic vocal harmony remained a flavor of both emerging jazz music and a new American stage: the silver screen. The dual stages of Broadway and Hollywood both drew on traditions of chromatic harmony.

Today, barbershop quartets can seek inspiration for their contest packages using melodies from Netflix shows and Hollywood musical films. We see contest packages featuring songs from *Crazy Ex-Girlfriend*, *Dear Evan Hansen*, and Bo Burnham’s *Inside*. Some might find it is unconventional to find barbershop arrangements from watching television. Not so—barbershop has been circling the American stage in all its forms since the red carpet was first unfurled.

Race Through American Music

“Blues could not exist if the African captives had not become American captives.”

-Amiri Baraka, “*Blues People*” (1963)

At the same time that millions of immigrants from all over the world were traveling far from their home country to become Americans, millions of Black Americans continued to be held in captivity, born into a system and a country that denied them their personhood.

Early in the history of chattel slavery on the American continent, it was independent Black churches that provided a node of identity for African

captives turned American captives. Beyond offering a space to worship, these churches have historically provided a source for liberation theology, diasporic community, and educational opportunities (it was in rural Southern Black churches that masses of formerly enslaved Black Americans would teach each other how to read around the time of Reconstruction—only 100 years before the Civil Rights Movement, and as a vanguard to the American public education system). Today, the lasting impact of Black sacred traditions on American music is undeniable. The Negro spiritual is a key backdrop for all American music that would come after. The blues would do the same once Black Americans had their freedom, and a secular life with a secular music could be imagined. And so, American pop music has, by and large, been shaped by representations of the Black experience, both honest and—as we will see—dishonest ones.

In the wake of the American Civil War, the reality on the ground was more complicated than racially-segregated media environments (though an emerging music industry was indeed well aware that free Black Americans might buy show tickets and phonograph records). Racial parody formed an integral part of mainstream American performing arts for over a century in the form of first minstrelsy and then vaudeville. The resulting songs, as we know, litter the popular literature of American folk music collections, classrooms, songbooks, and old barbershop music. Tropes and norms from minstrelsy are still visible today. It is important to acknowledge the widespread popularity of this music and its function to the white audience: usually, these racial caricatures were designed (and to an extent, still are) to help white Americans rationalize the enduring horrors and societal issues caused by chattel slavery, or at the minimum, provide an outlet for white sympathy. Often these performances simply gave an opportunity to be entertained by caricatures of Black people.

In contrast to the widespread parodies of Black Americans as found in minstrel and vaudeville acts, working-class and enslaved Black Americans from across the country were developing musical dialects that we now recognize as uniquely American styles, beginning with the country and delta blues. There is notable historical evidence that early barbershop quartets were harmonizing blues melodies, which resulted in novel barbershop chords we still use today, and so it is certainly our goal to highlight this music as part of barbershop history.

A Note On Song Selection

The songs we have selected for this book have been chosen for a variety of reasons: they may be useful for teaching musical concepts, have informative histories as popular culture, be widely familiar to barbershoppers, or chiefly, simply be fun to sing. All of our songs are included on their educational merit.

A couple of the songs included in this songbook were written in nineteenth or early twentieth century dialects of African-American Vernacular English (AAVE). These songs were penned, performed, and popularized by Black artists—a distinction that is crucial to us in differentiating from a song like “My Old Kentucky Home,” which belongs to the minstrel tradition of white authors giving voice to blackface characters. We believe that NOT including songs by artists like Bessie Smith would be the wrong choice, because it would perpetuate ignorance of Black foundations to American music history and the history of barbershop harmony.

All of that being said, it is always up to a performer to judge the appropriateness of a given song for them. It is the opinion of the R.A.W. collaborators that it would usually be in poor taste for a quartet of four white singers to perform a woodshedded arrangement of, say, “St. Louis Blues”, especially without historical context provided. This question of cultural responsibility demands dialogue. What we do with our history is what makes us. We can always return to the familiar question: what are we trying to preserve?

We hope you will learn and sing all of the songs in this book and that each one might teach you something new, even if you have already sung it before. We have done our best to represent this music honestly in our transcriptions, though admittedly, the heart of this music is flattened when put on the page, locked to the scale, and used to teach the 4⁷ chord... so it will be up to our readers to find ways to make the music speak.

ONE, FOUR, & FIVE

Most popular songs from American history can be satisfactorily harmonized in four parts with simple **1**, **4**, and **5⁷** chords. Many blues progressions use variations of each of these (see #7, “Backwater Blues”). Most traditional folk songs, oft-accompanied on guitar or banjo, use these pillar chords to adorn more acrobatic melodies—these are simple songs with ample opportunity for chromatic harmony (see #4, “Leave Her Johnny, Leave Her,” or #5, “Big Rock Candy Mountain”). Later in the book, you will see how these basic chords form the skeleton for improvised barbershop harmony (see # 14, “Sweet Adeline”).

1. Yes Sir, That’s My Baby (1925) - Gus Khan & Walter Donaldson

In the American imagination, this song has become synonymous with barbershop itself. In its heyday, the song was used as a musical exercise in a number of languages including Italian, Yiddish, Czech, Swedish, French, Russian, and Spanish. The story goes that when authors Donaldson and Kahn—both well-credited in the Tin Pan Alley printing houses—paid a visit to their friend and colleague Eddie Cantor. Eddie’s daughter had a wind-up toy that would play two notes over and over, and the songwriting duo were inspired to turn the pattern into a song: “Yes Sir, That’s My Baby” was born.

Like the wind-up toy, the melody is largely just $\wedge 5$ and $\wedge 6$. This simplicity is an excellent backdrop for learning about the dominant chord, and studying it will simplify chromatic harmony as our chord vocabulary increases. First of all, note that both the **1** and the **5⁷** chords can harmonize notes $\wedge 5$ and $\wedge 6$. The **1** chord (uses $\wedge 5$) can also be a **1⁶** (uses $\wedge 6$), and the **5⁷** (uses $\wedge 5$) can also be a **5⁹** (uses $\wedge 6$).

Tenor & Bari (PAI)

Do: $\wedge 1$ and 7

Mi: $\wedge 3$ and 4

Bass (NPI)

(1,5)(5,2)

Chords

Major **1 5⁷**

2. Go Tell Aunt Rhody (originated 1700s) - Folk

Tenor & Bari (PAI)

Do: ^1 and 7

Mi: ^3 and 4

Bass (NPI)

(1,5)(5,2)

Chords

Major **1 5⁷**

This song, along with “Yes Sir, That’s My Baby,” make up the two simple **1 & 5⁷** songs for this book. Practicing them will train you to hear tonic-dominant movement (^4 to ^3 and ^7 to ^1) and reinforce the sound in your ear. This is also a good opportunity to experiment with other harmonizations.

Unlike “Yes Sir, That’s My Baby,” the melody to “Go, Tell Aunt Rhody” outlines notes ^1 through ^4 in the major scale, with no ^6 and only a brief ^5. Harmony singers will need to be much more attentive to doubles in this song as compared to “Yes Sir, That’s My Baby,” as the melody crosses ^1 and ^3 repeatedly.

Other simple 1 & 5⁷ songs include: London Bridge, Twinkle Twinkle, Hot Cross Buns, Lightly Row, Row Your Boat, Itsy Bitsy Spider.

3. When The Stars Begin To Fall

(originated 1800s) - Spiritual

This popular hymn melody—also known as “My Lord, What A Morning”—originates from Black spiritual traditions, and has many possible harmonizations. It was likely first inspired by a hymn written by Rev. Richard Allen, the founder of the African Methodist Episcopal (AME) Church. Richard Allen was born into slavery on a Pennsylvania plantation in 1760.

We have included “When The Stars Begin To Fall” as a **1, 4, and 5⁷** song since this is its most basic harmonization, but it is common in many versions for the song to also include some minor chords, as well as the **2⁷**.

Tenor & Bari (PAI)

Do: ^2 176

Mi: ^2 34 5

Bass (NPI)

(1,5)(4,1)(5,2)

Chords

Major **1 4 5⁷**

4. Leave Her Johnny, Leave Her

(originated 1800s) - Sea Shanty

The pre-industrial seafaring life was grueling, no matter who you worked for. It is easy to imagine the exuberance of pulling into port at the end of a long voyage leading to the breakout of song:

"After the ship was made fast fore and aft, the last order from the mate was, 'Man the pumps, lads.' [...] The chanteyman would jump on top of the brake beams holding on to the chain topsail sheets with his hands, and if able to stand would tread down on the brakes with his feet as the pumps were being worked by the balance of the crew and start, 'Leave Her Johnny, Leave Her.'"

Tenor & Bari (PAI)

Do: $\wedge^2$ 176

Mi: $\wedge^2$ 34 5

Bass (NPI)

(1,5)(4,1)(5,2)

Scale Chords

Major **1 4 5⁷**

-Frederick Please Harlow, *Chanteying Aboard American Ships* (1870)

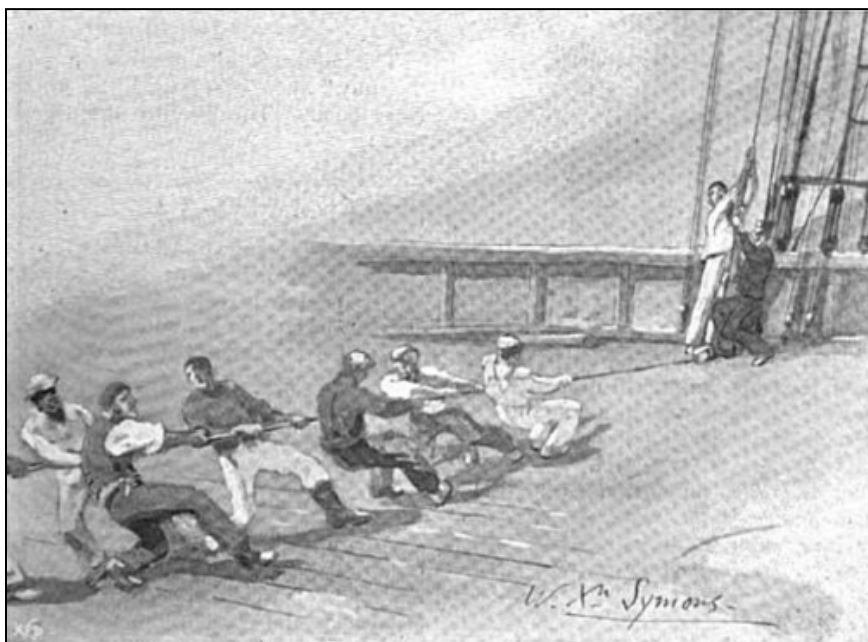


Illustration of sailors hauling on halyard, from an article on sailor chanteys. W. Symons, June 1900. Patterson, J.E. "Sailors' Work Songs."

5. Big Rock Candy Mountain (1928) – Harry McClintock

Tenor & Bari (PAI)

Do: $\wedge 2$ 176

Mi: $\wedge 2$ 34 5

Bass (NPI)

(1,5)(4,1)(5,2)

Scale Chords

Major **1 4 5⁷**

This song's vivid descriptions of a hobo's paradise, complete with cigarette trees and whiskey springs, calls to mind a parched traveler ambling down a dusty trail with a mind full of dreams. The song was originally recorded by Harry McClintock, who claims to have written it in 1895 based on his work on the railway as a child. Burl Ives later recorded a popular version with the lyrics changed to be more suitable for children. Since then, it has been recorded countless times and can be heard in restaurants, commercials, TV shows, and film.

6. Happy Birthday to You (1893) – Patty & Mildred Hill

“Happy Birthday to You” is one of the most recognized songs in the English language—if not the most recognized. Though claims for copyright ownership have been debated, this tune is most commonly attributed to Patty and Mildred J. Hill, a teacher and a musicologist sister duo. The melody is from a song by Mildred Hill, “Good Morning To All.”

Tenor & Bari (PAI)

Do: $\wedge 1 \downarrow$ to 6 (+ $\flat 7$)

Mi: $\wedge 2$ 34 5

Bass (NPI)

(1,5)(4,1)(5,2)

Scale Chords

Major **1⁷ 4 5⁷ 1**

7. Backwater Blues (1927) – Bessie Smith

Tr. & Br. (PAI)

Do: $\wedge 1 \downarrow$ to 6 (+ $\flat 7$)

Mi: $\wedge 2$ 34 5 + $\flat 3$

Bass (NPI)

(1,5)(4,1)(5,2)

Scale Chords

Major **1⁷ 4⁷ 5⁷**

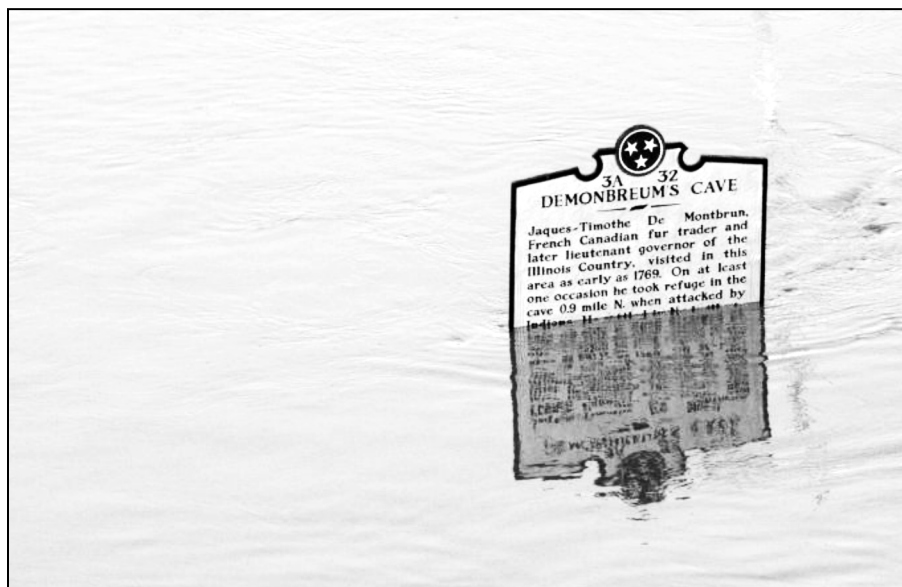
The year 1926 was a wet one in the Mississippi River basin. All year, many of its tributaries swelled to record-breaking volumes of water. The end of December brought over a week of torrential rain to Nashville, and by January of 1927, the Cumberland River had spilled over its fifty-six foot tall levees and into the city. Over 10,000 Nashvillians were rendered homeless, and millions in property damage were recorded as a result of the flood. Briefly, the Ryman

Auditorium served as a storm shelter for the displaced.

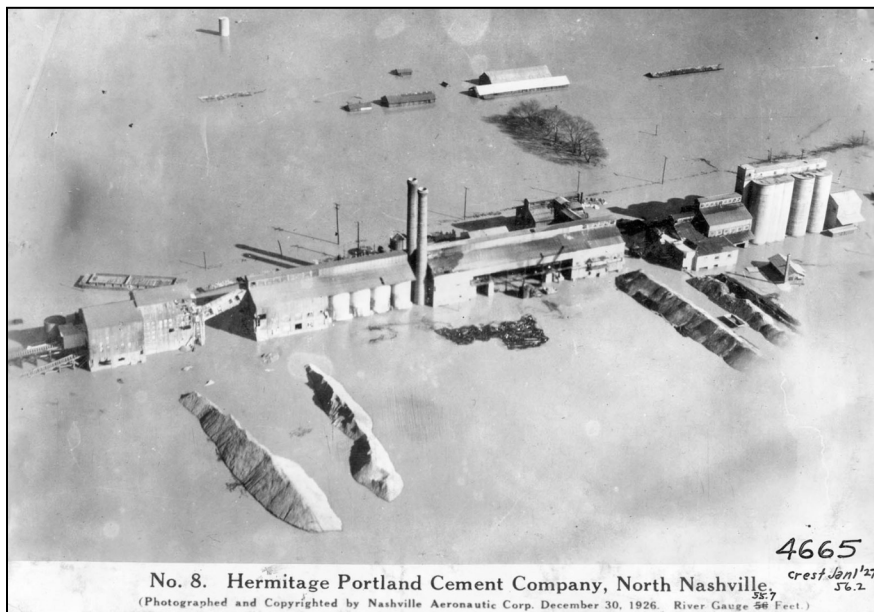
The famed blues pioneer Bessie Smith penned this iconic song in the aftermath of the Great Nashville Flood of 1927. It is a little-known song today, but has a resonant history, as Nashville would experience a similar historic flooding event less than 100 years later, in 2010.

“Backwater Blues” is a textbook example of the ‘classic blues’ form. The classic blues—as embodied by legendary blues women like Bessie Smith, Ma Rainey, and Memphis Minnie—follows a three-lined AAB verse form. This was a form that emerged out of many disparate and regional blues dialects which developed over the 19th century, and this popularized syntax would become a pillar of American music forms for centuries.

Also of note in this song is the use of blue notes (also known as the blues scale). This song can be satisfactorily harmonized with only the foundational 1⁷ 4⁷ 5⁷ chords... but early woodshedders would have relished these blue notes as opportunities to find interesting chords. It is worth a try!



*“Nashville Flooding at Demonbreum's Cave.” Tabitha Kaylee Hawk. May 3, 2010.
A sign marking the location of Demonbreum's Cave is nearly submerged.*



"Hermitage Portland Cement Company, North Nashville."
Photographed and Copyrighted by Nashville Aeronautic Corp. December 30, 1926.



"Flooding in Downtown Nashville." Photograph by Kaldari.
May 3, 2010.

1. Yes Sir, That's My Baby

Gus Kahn

Walter Donaldson

A-Section (8 bars)

Sol *La* *Sol* *La* *La* *Sol*
Yes sir, that's my ba - by.

Sol *La* *Sol* *La* *La* *Sol*
No sir, don't mean may - be.

Sol *La* *Sol* *La* *Mi* *Re*
Yes sir, that's my mi ba - by

1

Do
now. _____

A2

Yes, ma'am, we've decided.
No, ma'am, we won't hide it,
Yes, ma'am, you're invited now.

A3

Who for should she be, sir,
No one else but me, sir,
Yes, sir, that's my baby now.

2. Go Tell Aunt Rhody

Traditional American

Jean-Jacques Rousseau

Verse 1 (8 bars)

(3) 3̇ 3 2 1 1 2̇ 2 4 3̇ 2 1

(Mi) Mi Mi Re Do Do Re Re Fa Mi Re Do

Go tell Aunt Rho - dy, go tell Aunt Rho - dy;

5 5 4 3 3 3 2̇ 1 2 3 1̇

Sol Sol Fa Mi Mi Mi Re Do Re Mi Do

Go tell Aunt Rho - dy, the old gray goose is dead.

Verse 2

(The) one she's been savin',
 (The) one she's been savin';
 (The) one she's been savin',
 To make a feather bed.

Verse 4

(The) goslings are cryin',
 (The) goslings are cryin';
 (The) goslings are cryin',
 Because their mother's dead.

Verse 3

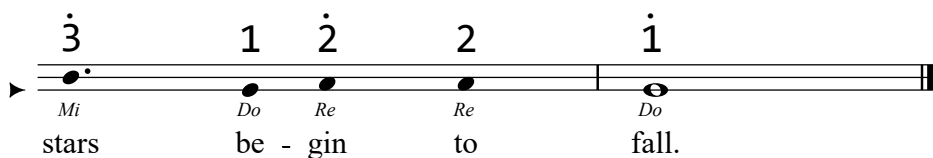
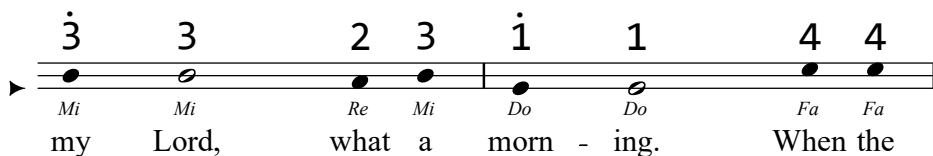
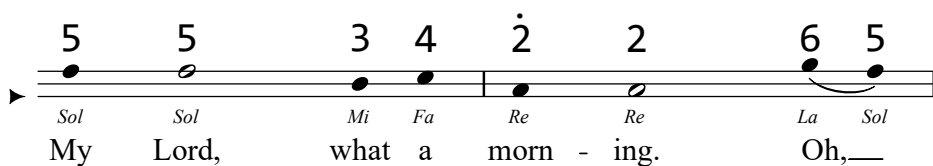
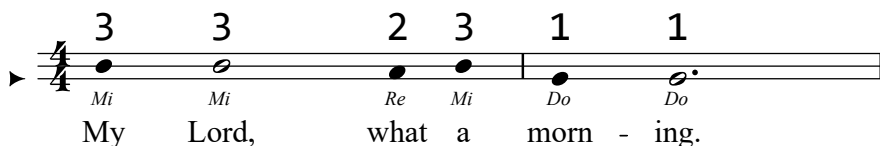
(She) died in the mill pond,
 (She) died in the mill pond;
 (She) died in the mill pond,
 Standing on her head.

Verse 5

Go tell Aunt Rhody,
 Go tell Aunt Rhody;
 Go tell Aunt Rhody,
 The old grey goose is dead.

3. When the Stars Begin to Fall

Spiritual





"Christ Church, New Orleans [between 1890 and 1901]." Library of Congress.

4. Leave Her Johnny

Sea Shanty

Verse

1 2 3 3 3 1 2 3 2 1 2̣ 2 2 1 3̣ 5 1 7

Do Re Mi Mi Mi Do Re Mi Re Do Re Re Re Do Mi Sol Do Ti

Oh, the times were hard and the wa - ges low. Leave her, John - ny, leave her. I

6̣ 6̣ 5̣ 3̣ 4̣ 4̣ 3̣ 1 2 3̣ 4 3 2 2̣ 1

La La Sol Mi Fa Fa Mi Do Re Mi Fa Mi Re Re Do

guess it's time for us to go, and it's time for us to leave her.

Chorus

2̣ 2̣ 2̣ 1 3̣ 5 1 7 6̣ 6̣ 6̣ 5̣ 5̣ 3̣ 3̣ 5̣

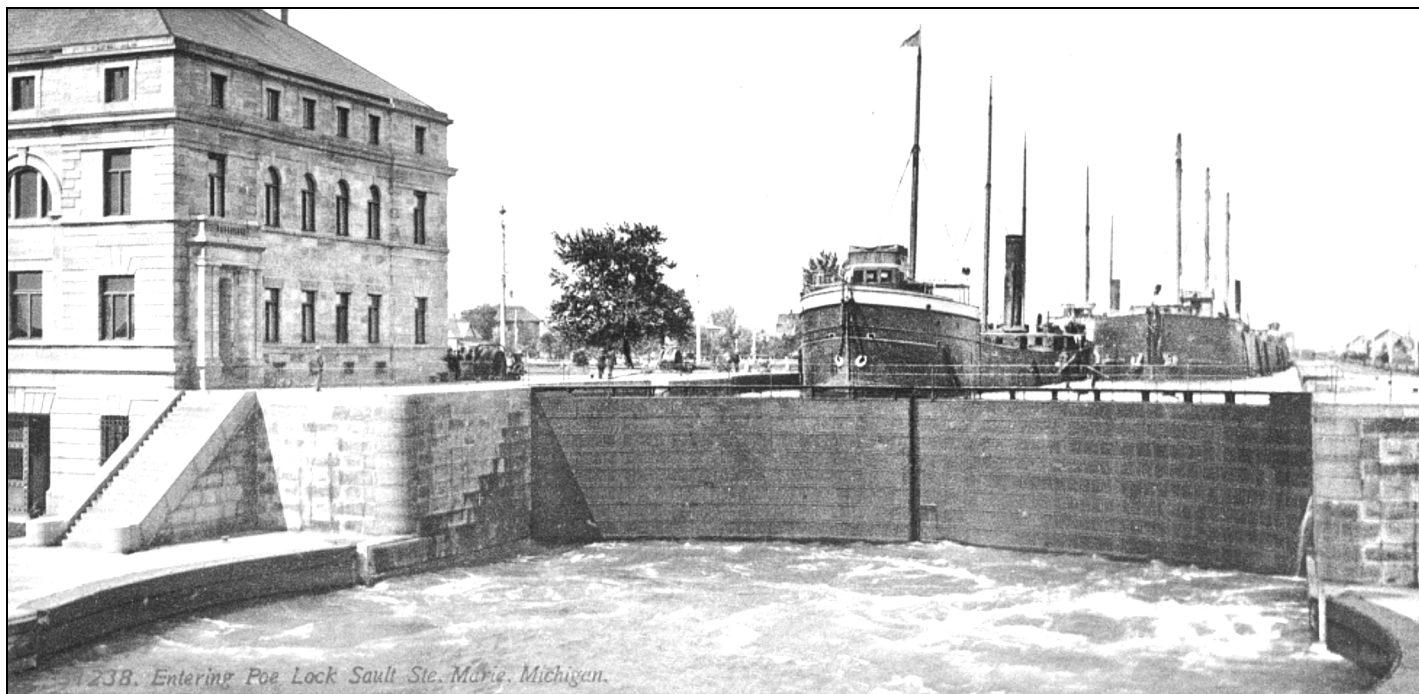
Re Re Re Do Mi Sol Do Ti La La La Sol Sol Mi Mi Sol

Leave her, John - ny, leave her Oh, leave her, John - ny, leave her For the

6̣ 6̣ 5̣ 3̣ 3̣ 4̣ 4̣ 3̣ 1 2 3̣ 3̣ 3̣ 2̣ 2̣ 1

La La Sol Mi Mi Fa Fa Mi Do Re Mi Mi Mi Re Re Do

voyage is done and the winds don't blow And it's time for us to leave her.



"Leaving the Poe Lock, Sault Ste. Marie, Michigan." ca 1900. Detroit Publishing Co. Library Of Congress.

5. Big Rock Candy Mountain

Harry McClintock

3 2 $\dot{1}$ 1 1 2 3 5 3 5 $\dot{6}$ 6 $\dot{1}$ $\dot{1}$

Mi Re Do Do Do Re Mi Sol Mi Sol La La Do Do

In the Big Rock Can - dy Moun - tains, there's a land that's fair and

$\dot{5}$ 5 5 $\dot{6}$ 6 $\dot{1}$ $\dot{1}$ $\dot{6}$ 5 5 5

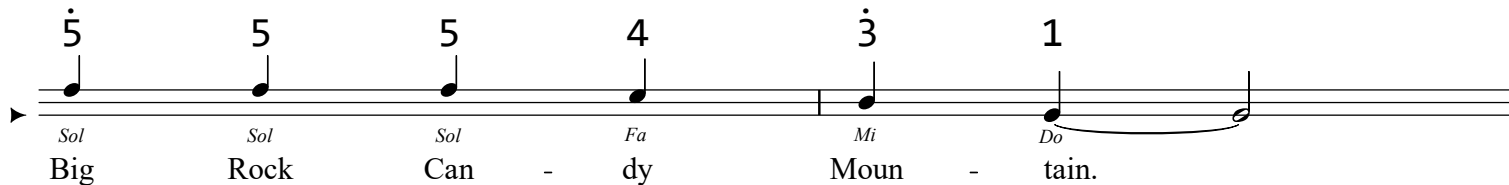
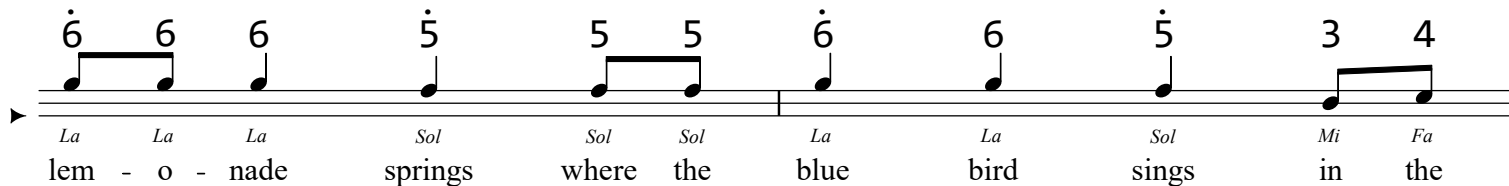
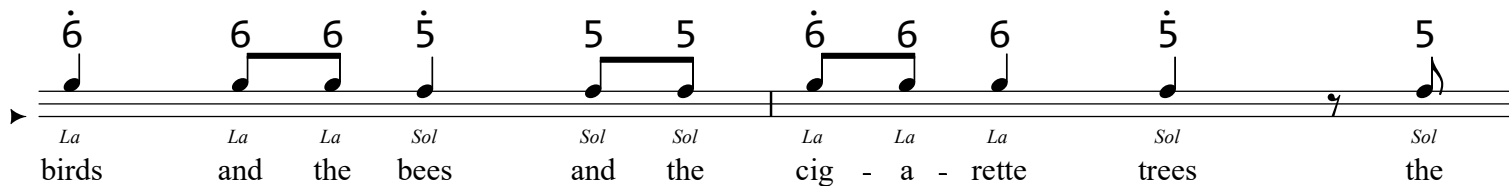
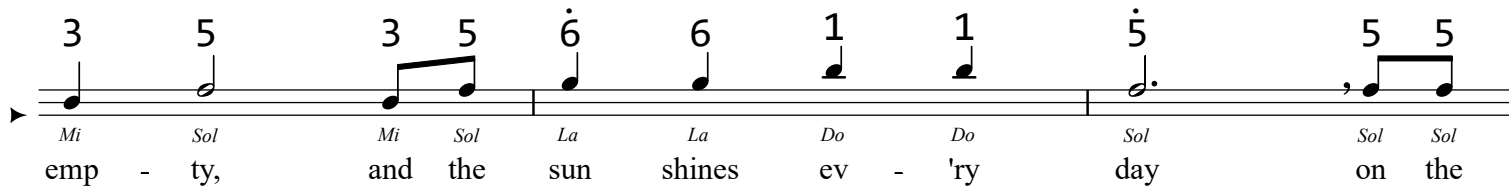
Sol Sol Sol La La Do Do La Sol Sol Sol

bright Where the hand - outs grow on bush - es, and you

$\dot{6}$ 5 4 3 $\dot{2}$ 3 2 $\dot{1}$ 1 1 2

La Sol Fa Mi Re Mi Re Do Do Do Re

sleep out ev - 'ry night, Where the box - cars all are



6. Happy Birthday

Patty & Mildred Hill

The musical score is written on two staves in 3/4 time. The first staff contains the first line of the song, and the second staff contains the second line. Solfège syllables are written below the notes, and fingerings are indicated by numbers 1-5 above the notes. A bracket under the 'La' note in the second staff indicates where to insert the celebrant's name.

First Staff:

- Notes: Sol (5), Sol (5), La (6), Sol (5), Do (1), Ti (7), Sol (5), Sol (5), La (6), Sol (5), Re (2), Do (1), Sol (5), Sol (5).
- Syllables: Hap-py, birth - day, to you, Hap-py, birth - day, to you, Hap-py.

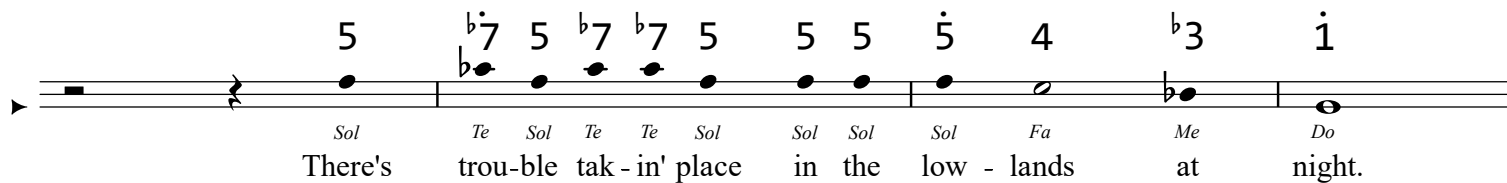
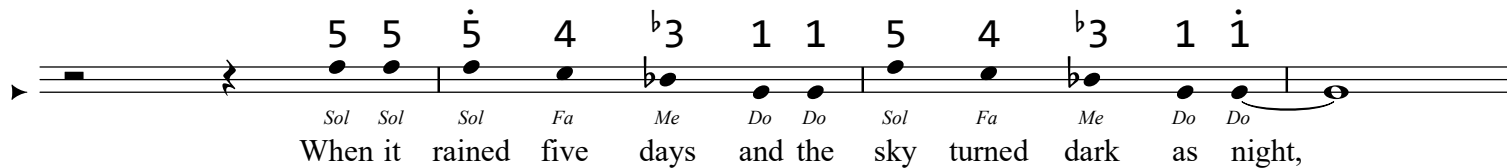
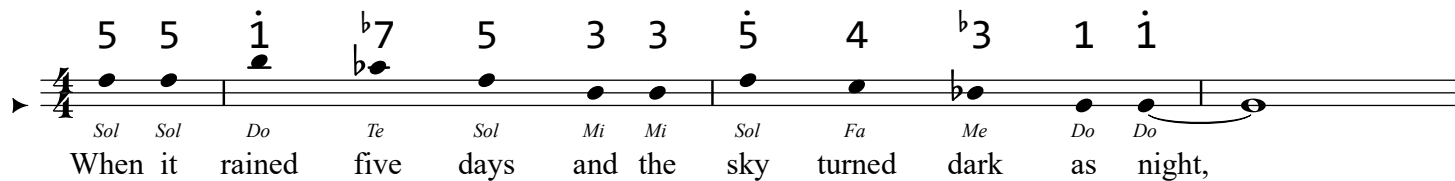
Second Staff:

- Notes: Sol (5), Mi (3), Do (1), Ti (7), La (6), Fa (4), Fa (4), Mi (3), Do (1), Re (2), Do (1).
- Syllables: birth - day, dear, *, Hap - py, birth - day, to you.

**Insert celebrant's name here.*

7. Backwater Blues

Bessie Smith



1. Yes Sir, That's My Baby

^(1,5)**Yes** sir, that's my baby. ^(5,2)**No** sir, don't mean maybe.

Yes sir, that's my baby ^(1,5)**now**. No ma'am, we won't hide it.

^(5,2)**Yes** ma'am, its decided. Yes ma'am, that's my baby ^(1,5)**now**.

2. Go Tell Aunt Rhody

^(1,5)**Go** tell Aunt Rhody, ^(5,2)**go** tell Aunt ^(1,5)**Rhody**; Go tell

Aunt Rhody that the ^(5,2)**old** gray goose is ^(1,5)**dead** :||

3. When the Stars Begin to Fall

^(1,5)**My** Lord, what a morning. My Lord, what a ^(5,2)**morning**.

Oh, ^(1,5)**my** Lord, ^(4,1)**what** a ^(5,2)**morning**. When the ^(1,5)**stars** be - ^(5,2)**gin** to ^(1,5)**fall**.

4. Leave Her Johnny

^(1,5)**Oh**, the times were hard and the wages low. ^(5,2)**Leave** her Johnny, ^(1,5)**leave** her.

^(4,1)I ^(1,5)**guess** it's ^(5,2)**time** for ^(1,5)**us** to ^(5,2)**go**, and its ^(5,2)**time** for us to ^(1,5)**leave** her.

^(5,2)**Leave** her, Johnny, ^(1,5)**leave** her. Oh, ^(4,1)**leave** her Johnny, ^(1,5)**leave** her.

For the ^(4,1)**voyage** is ^(1,5)**done** and the ^(5,2)**winds** don't ^(1,5)**blow**

And it's ^(5,2)**time** for us to ^(1,5)**leave** her.

5. Big Rock Candy Mountain

In the ^(1,5)**Big** Rock Candy Mountains, there's a ^(4,1)**land** that's fair and
^(1,5)**bright**. Where the ^(4,1)**handouts** grow on ^(1,5)**bushes**, and you ^(4,1)**sleep** out every
^(5,2)**night**. Where the ^(1,5)**boxcars** all are empty, and the ^(4,1)**sun** shines e'vry ^(1,5)**day**.
 on the ^(4,1)**birds** and the ^(1,5)**bees** and the ^(4,1)**cigarette trees**, the ^(1,5)**lemonade springs**
 where the ^(4,1)**bluebird sings** in the ^(5,2)**Big** Rock Candy ^(1,5)**Mountain**.

6. Happy Birthday

Happy ^(1,5)**birthday** to ^(5,2)**you**. Happy birthday to ^(1,5)**you**.
 ° ^(4,1) ^(5,2)
 Happy birthday. dear **YOU**, Happy **birthday** to **you**.

7. Backwater Blues

When it ^(1,5)**rained** five days and the ^(4,1)**sky** turned dark as ^(1,5)**night**,
 when it ^(4,1)**rained** five days and the sky turned dark as ^(1,5)**night**,
 there's ^(5,2)**trouble** takin' place in the ^(4,1)**lowlands** at ^(1,5)**night**.

THE RAGTIME PROGRESSION

When most people talk about “barbershop chords”, they are referring to some facet of the ragtime progression. This enduring feature of American chromatic harmony is characterized by circle of 5ths chord progressions and descending chromatic (*half-step*) lines. The ragtime progression can be found in blues, jazz, musical theater, gospel, and of course, ragtime. The songs in this chapter will teach you how to harmonize the requisite chromatic chords (namely 2⁷ 6⁷ and 3⁷). They will also give you some experience naming and singing the ragtime progression.

8. Red, Red Robin (1926) – Harry Woods

Along with “Heart Of My Heart”, this melody is great practice for harmonizing the 2⁷. Of note is the fact that the song can be sung with only the 5⁷, omitting the 2⁷ entirely, or the 2⁷ can be sung to preface the 5⁷. This is often the case with the 2 chords. It can sometimes be omitted completely, sometimes sung as a minor chord (2- or 2-⁷) or sung as a dominant 2⁷. Most barbershop singers will be familiar with the latter where ^#4 appears.

Tenor & Bari (PAI)

Do: ^#1 ↓ to 7

Mi: ^b3 ↑ to #4

Bass (NPI)

(1,5)(6,3)(2,6)(5,2)

Scale Chords

Major 1 6⁷ 2⁷ 5⁷

9. Heart Of My Heart (1899) – Andrew Mack

Tenor & Bari (PAI)

Do: ^#1 ↓ to 7

Mi: ^b3 ↑ to #4

Bass (NPI)

(1,5)(6,3)(2,6)(5,2)

Scale Chords

Major 1 6⁷ 2⁷ 5⁷

This is an excellent song for exposure to the 2⁷. Most barbershoppers also audiate some uses of the 6⁷. The 2⁷ will preface the 5⁷, and any use of the 6⁷ will preface a 2-, 2-⁷ or 2⁷. The chords on “say you’ll be mine forever” also move dominantly beginning with a 3⁷, which is perhaps the most common starting point for barbershop progressions. Compare the use of the 2 in this song against “Red, Red Robin” and “Aura Lee” on the following page.

10. Aura Lee (1861) – W.W. Fosdick & George Poulton

This melody is known by many people under many names. Though its origins are as a popular folk song during the American Civil War, it was also the setting for the Elvis Presley song “Love Me Tender” and has become a barbershop standard in its own right. It is easy to envision Civil War troops singing wistful songs about loves left at home. They might have accompanied their voices with banjos, harmonicas, guitars, and fiddles.

The verse to “Aura Lee” uses the major scale and **1**, **2(-)⁷**, and **5⁷**. The sweet simplicity of the melody lends to its memorable character and many possible harmonizations. It is an excellent song to practice the minor vs. dominant qualities that can be found with the **2(-)⁷** chord when it precedes a **5⁷**. It is also an excellent vehicle for practicing the **3⁷**: one of the most-deployed dominant chords in barbershop literature. In “Aura Lee,” **3⁷** moves to **6-**. This is a common use of the **3⁷**, outside of the classic ragtime progression.

Tenor & Bari (PAI)

Do: $\wedge^2$ 176 5 + #5

Mi: $\wedge^2$ 34 5

Bass (NPI)

(1,5)(2,6)(5,2)

(3,7)(6,3)

Scale Chords

Major **1** **2(-)⁷** **5⁷**
3⁷ **6-**



“Civil War veteran Sumner Flint Hartshorn [of the 12th Iowa Infantry, posing with drumsticks and drum].” Fort Donaldson. Taken between 1902–1919. Library Of Congress.

11. Give My Regards To Broadway (1904) – George M. Cohan

“Give My Regards To Broadway” is rife with nostalgic references to Tin Pan Alley and other current-day locations in New York City, such as 42nd Street and Herald Square. The song features heavy alternating use of the 2⁷ and 5⁷. The fundamental chords to this song are not complex, but they do move quickly, and the melody provides ample opportunity for chromatic harmonizations.

Tenor & Bari (PAI)	Bass (NPI)	Scale	Chords
Do: ^#1 ↓ to 7	(1,5)(6,3)	Major	1 6 ⁷ 2 ⁷ 5 ⁷
Mi: ^b3 ↑ to #4	(2,6)(5,2)		

Tenor & Bari (PAI)

Do: ^#1 ↓ to 6
Mi: ^3 ↑ to #5

12. Georgia On My Mind (1930) – Hoagy Carmichael & Stuart Gorrel

Bass (NPI)
(1,5)(5,2)
(3,7)(6,3)(2,6)

Scale	Chords
-------	--------

Major 3⁷ 6⁷ 2(-)⁷ 5⁷
1

Surprisingly to some, “Georgia On My Mind” is an old Tin Pan Alley song. Of course, it is now practically defined by Ray Charles’ 1960 rendition. To this day, it is the state song of Georgia.

The most characteristic element of the ragtime progression is circular dominant movement, beginning at the 3⁷, then moving to 6⁷, 2⁷, 5⁷, and finally 1. This common progression always results in chromatic harmony lines, snaking in the patterns ^2 #1 1 7 1, and ^#5 5 #4 4 3. This movement is perhaps the single most important progression to master as a woodshedder. In many songs, such as the ones earlier in the chapter, the ragtime progression will only start partway (either on 6⁷ or 2⁷).

The bridge of “Georgia On My Mind” departs to 6- and snakes back to 1 through a minor passage using the 3⁷ as the dominant of the minor 6-. (This progression also appears in the refrain of “Aura Lee.”)

13. Please Don't Talk About Me When I'm Gone (1930) – Sam H. Stept, lyrics by Sidney Clare

Tenor & Bari (PAI)

Do: $\wedge\#1 \downarrow$ to 6

Mi: $\wedge 3 \uparrow$ to $\#5$

Bass (NPI)

(1,5)(5,2)

(3,7)(6,3)(2,6)

Scale Chords

Major **3⁷ 6⁷ 2⁷ 5⁷ 1**

This song is another fantastic vehicle for practicing the ragtime progression. It is one of many Tin Pan Alley melodies that has lived on to have new life in places like films and barbershop contests.

14. Sweet Adeline (1903) – Harry Armstrong, lyrics by Richard Husch Gerard

“Sweet Adeline” is one of the rare melodies in our collection that is near synonymous with barbershop music. It does not have much of a musical existence outside of its relevance as a well-worn chestnut for quartetters. It was the inspiration for the name “Sweet Adelines International”, adopted by the still-operating women’s barbershop revivalist organization in 1945.



*Members of the Peerless Quartet posed behind a camera.
Ca. 1920, 1925. Bain News Service. Library Of Congress.*

Tenor & Bari (PAI)

Do: $\wedge 2176\ 5$

Mi: $\wedge 234\ 5 + \#4$

Bass (NPI)

(1,5)(4,1)

(5,2)(2,6)

Scale Chords

Major **2⁷ 5⁷ 1 4**

“Sweet Adeline” is a great opportunity to practice call-and-response technique, which is an extremely common form in especially vocal music. “Sweet Adeline” has endured as a fantastic song for woodshedding, in part because the call-and-response structure is built around the pillar chords of **1**, **4**, and **5⁷**. This architecture allows for many chromatic chords to be strung together during the response, connecting the pillar chords. Sigmund Spaeth once described it as “the Old Faithful of all harmonic geysers,” a particularly vivid way of describing its many opportunities for harmonization and variation. Most barbershoppers fill in the gaps with ragtime sharp chords such as the **3⁷**, **6⁷**, and **2⁷**. Use of the **3⁷** is hard to turn down, but is not required to satisfactorily harmonize the melody notes. Many, many, more chords can be used on a song like this.

THE PICTURE OF THE MONTH



Never has a story brought back so gloriously the good old days when flaming youth went to town on a bicycle-built-for-two—or more. That's Papa in the rumble-seat...but where's his shot-gun?



We'd like to take up the merrie olde custom of slipper-drinking ourselves—just to toast that grand trio of fun-makers—Hugh Herbert, Ned Sparks, Joe Cavethorn—and all the delicious dancing girls who are too numerous to name—but too sweet not to mention.

Ever whistle "Why Was I Born?", "Here Am I", and "Don't Ever Leave Me"? Well, this is the show that made them famous! Now you'll hear these and other great Jerome Kern hits sung and danced as never before—all because Warner Bros. finally lured dance-director Bobby Connolly of "Ziegfeld Follies" fame to Hollywood.



And while the orchids last, let's toss a load of them to irresistible Irene Dunne, and Donald Woods and Louis Calhern for their brilliant telling of a great love story; to Mervyn Le Roy for his superb direction; to Phil Regan for his delightful tenor; and to Jerome Kern and Oscar Hammerstein II for authoring December's grandest show!



For the Christmas Stockings of a Hundred Million Film Fans, We Give You Warner Bros.' Magnificent Picturization of the Stage Triumph That Made America Young Again—

IRENE DUNNE in "SWEET ADELINE"

Brought to the Screen After 63 Weeks—Count 'em, 63—on Broadway, With Its Immortal Melodies and Romance That Take Us Happily Down Memory Lane, Dashinglly Guided by Director MERVYN LEROY



Sweet Adeline (1934) film advertisement. Movie Mirror vol. 6
(Dec. 1934–May 1935)

8. When the Red Red, Robin Comes Bob, Bob, Bobbin' Along

Harry Woods

Chorus (32 bars)

1 2 3 3 3 2 1 2 2 2 1 7 1 2 3 1 2

Do Re Mi Mi Mi Re Do Re Re Re Re Do Ti Do Re Mi Do Re

When the red, red rob-in comes bob, bob, bob-bin' a - long, a - long, there'll be

3 3 3 2 1 2 2 2 1 7 1 5 5

Mi Mi Mi Re Do Re Re Re Re Do Ti Do Sol Sol

no more sob-bin when he starts sing-in' his old sweet song.

6 4 6 4 6 4 3 2 5 3 5 3 5 3 2 1

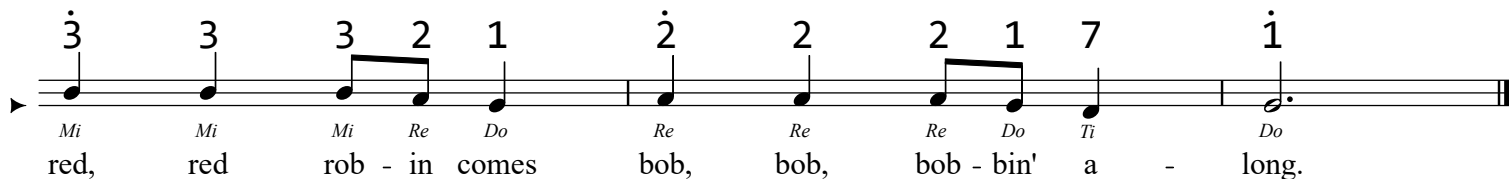
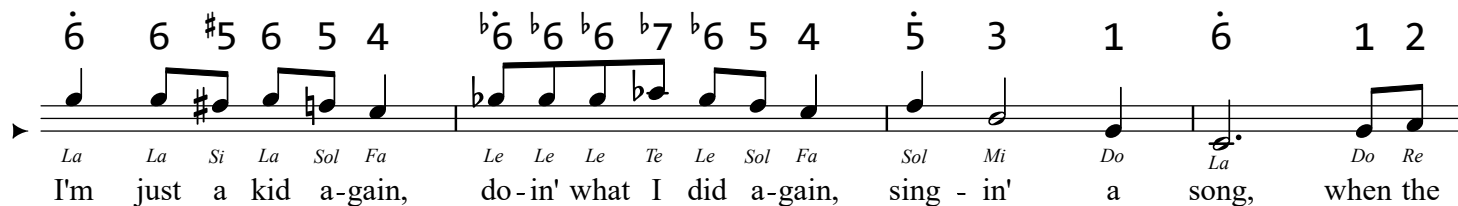
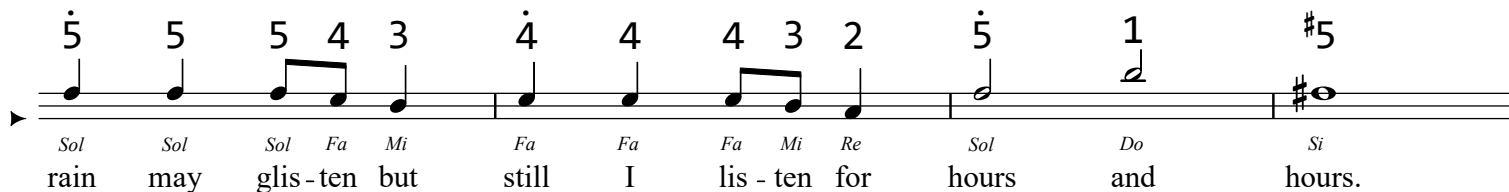
La Fa La Fa La Fa Mi Re Sol Mi Sol Mi Sol Mi Re Do

Wake up, wake up, you sleep - y head, Get up, get up, get out of bed,

3 1 3 1 3 1 7 6 2 3 4 5 6 3 2

Mi Do Mi Do Mi Do Ti La Re Mi Fa Sol La Mi Re

Cheer up, cheer up, the sun is red, Live, love, laugh and be hap - py!



9. Heart of my Heart

"Alice"

Andrew Mack

Chorus (32 bars)

Heart of my heart, I love you, Life would be naught with - out you.

Light of my life, my dar - ling, I love you, I love you.

I can for - get you nev - er, From you I ne'er can sev - er.

Say you'll be mine for - ev - er, I love you.

10. Aura Lee

W. W. Fosdick

George R. Poulton

Verse

5 1 7 1 2̇ 6 2 1̇ 7 6 7 1̇

Sol Do Ti Do Re La Re Do Ti La Ti Do

As the black - bird in the spring, 'neath the wil - low tree,

5 1 7 1 2̇ 6 2 1̇ 7 6 7 1̇

Sol Do Ti Do Re La Re Do Ti La Ti Do

Sat and piped, I heard him sing, prais - ing Au - ra Lee.

Chorus

3̇ 3 3̇ 3̇ 3 3̇ 3̇ 2 1 2 3̇

Mi Mi Mi Mi Mi Mi Mi Re Do Re Mi

Au - ra Lee, Au - ra Lee, Maid of gol - den hair,

3̇ 3 4 3 2̇ 6 2 2 1̇ 7 3 2 1̇

Mi Mi Fa Mi Re La Re Re Do Ti Mi Re Do

Sun - shine came a - long with thee, And swal - lows in the air.

11. Give My Regards to Broadway

George M. Cohan

Chorus

5 6 7 1 2 1̇ 7̇ 5 6 6 6 6 7 7 5̇

Sol La Ti Do Re Do Ti Sol La La La La Ti Ti Sol

Give my re - gards to Broad - way, re - mem - ber me to Her - ald Square, _____

5 6 7 1 6 7̇ 1 2 7 6 5 1̇ 6 7 1 2̇

Sol La Ti Do La Ti Do Re Ti La Sol Do La Ti Do Re

Tell all the gang at For - ty - Sec - ond street that I will soon be there; _____

5̇ 6 7 1 2 1̇ 7̇ 5 6 6 6 6 7 7 5̇

Sol La Ti Do Re Do Ti Sol La La La La Ti Ti Sol

Whis - per of how I'm yearn - ing, to min - gle with the old time throng, _____

3̇ #1 6 4 3 2̇ #1̇ 2̇ 1 2 1 3̇ 1 1̇ 2 1̇

Mi Di La Fa Mi Re Di Re Do Re Do Mi Do Do Re Do

Give my re - gards to old Broad - way and say that I'll be there e're long. _____

12. Georgia On My Mind

Stuart Gorrell

Hoagy Carmichael

The musical score is written on three staves in 2/4 time. Fingerings are indicated by numbers 1-5 above notes, and solfège syllables (Mi, Sol, La, Re, Do, Ti, Fa) are written below notes. The lyrics are written below the solfège syllables.

Staff 1:

- Measure 1: $\dot{3}$ 5 | *Mi Sol* | Geor-gia__
- Measure 2: $\dot{3}$ 2 | *Mi Re* | Geor-gia__
- Measure 3: $\cdot$ 3 6 5 3 | *Mi La Sol Mi* | The whole day
- Measure 4: $\dot{2}$ | *Re* | through,
- Measure 5: $\dot{1}$ 2 | *Do Re* | just an

Staff 2:

- Measure 6: $\dot{3}$ 5 $\dot{7}$ 6 | *Mi Sol Ti La* | old sweet song keeps
- Measure 7: $\dot{2}$ 1 | *Re Do* | Geor-gia
- Measure 8: $\dot{2}$ 2 | *Re Re* | on
- Measure 9: $\dot{3}$ | *Mi* | my
- Measure 10: $\cdot$ | | mind.
- Measure 11: $\dot{3}$ 5 | *Mi Sol* | Geor-gia__
- Measure 12: $\dot{3}$ 2 | *Mi Re* | Geor-gia__

Staff 3:

- Measure 13: $\cdot$ 3 6 3 | *Mi La Mi* | A song of
- Measure 14: $\dot{2}$ | *Re* | you
- Measure 15: 1 2 $\dot{3}$ 5 $\dot{7}$ 6 | *Do Re Mi Sol Ti La* | comes as sweet and clear
- Measure 16: $\dot{4}$ 6 $\dot{3}$ 3 | *Fa La Mi Mi* | as moon-light thru the
- Measure 17: $\dot{1}$ | *Do* | pines__

13. Please Don't Talk About Me When I'm Gone

Sidney Clare

Sam H. Stept

Chorus

Do Mi Sol Do Ti Mi Si Ti La Sol Fa Mi
Please don't talk a - bout me when I'm gone _____ Oh, hon - ey,

Mi Do Re Ri Mi La Sol La Mi Sol La Ti Do Mi Sol Do
though our friend-ship ceas - es, from now on; _____ And lis - ten, if you can't say

Ti Mi Si Ti La Sol Fa Mi Mi Do Re Mi La La Sol Mi Do
an - y-thing real nice, _____ It's bet - ter not to talk at all, is my ad - vice.



“[Stereoscopic image of] Herald Square, junction of Broadway and Sixth Avenue, north, showing Herald Building and elevated railway, N.Y. City, U.S.A.” 1902. Underwood & Underwood., Library Of Congress.

14. Sweet Adeline

Richard Gerard

Harry Armstrong

Verse (16-bar AABA)

"A" Melody

3 4 5 5 #4 5 6 1 1 2 3 1 3 4 3 3 2 #1 2 3 (5)

Mi Fa Sol Sol Fi Sol La Do Do Re Mi Do Mi Fa Mi Mi Re Di Re Mi (Sol) Do

A1. In the eve-ning when I sit a - lone a-dream-ing— of days gone by, love,— to me so (dear.)

A2. There's a picture that in fancy oft' appearing,
Brings back the time, love, when you were near.

"B" Melody

1 2 3 3 3 3 4 4 1 2 3 1 3 3 2 1 7 6 7 1 6 2

Do Re Mi Mi Mi Mi Fa Fa Do Re Mi Do Mi Mi Re Do Ti La Ti Do La Re

It is then I won-der where you are, my dar-ling, And if your heart to me is still the same.

A3. For the sighing wind and nightingale a-singing,
Are breathing only your own sweet name.

Chorus

3 2 5 1 1 7 #5 6 1 1 6 7 6 6 #4 5 3 2 5

Mi Re Sol Do Do Ti #Si La Do Do La Ti La La #Fi Sol Mi Re Sol

Sweet A-del - ine, my A - del - ine. At night, dear heart, for you I pine. In all my

1 1 7 #5 6 7 6 5 1 4 3 2 6 7 5 1

Do Do Ti #Si La Ti La Sol Do Fa Mi Re La Ti Sol Do

dreams, your fair face beams You're the flow - er of my heart, sweet A - del - ine.

8. Red, Red, Robin

When the ^(1,5)**red,** red, robin comes ^(2,6)**bob,** bob, ^(5,2)**bobbin'** ^(1,5)**along,** along, there'll be no more
 sobbing when ^(2,6)**he** starts ^(5,2)**singing** his ^(1,5)**old** sweet song: ^(4,1)**"Wake** up, wake up, you sleepy
 head, ^(1,5)**get** up, get up, get out of bed, ^(2,6)**cheer** up, cheer up, the sun
 is red. ^(5,2)**Live,** love, laugh and be happy. :||

9. Heart of My Heart

^(1,5)**Heart** of my heart I ^(5,2)**love** ^(1,5)**you,** ^(5,2)**life** would be ^(1,5)**naught** without ^(1,5)**you.**
^(6,3)**Light** of my life, my ^(2,6)**darling,** I love you, I love ^(5,2)**you.** :||

10. Aura Lee

^(1,5)**As** the blackbird ^(2,6)**in** the spring ^(5,2)**'neath** the willow ^(1,5)**tree** sat and piped I ^(2,6)**heard** him sing, ^(5,2)**praising** Aura ^(1,5)**Lee.**
^(1,6)**Aura** ^(3,7)**Lee!** ^(1,6)**Aura** ^(3,7)**Lee!** ^(1,6)**Maid** of golden ^(3,7)**hair,** ^(1,6)**Sunshine** came ^(2,6)**along** with thee and ^(5,2)**swallows** in the ^(1,5)**air.**

11. Give My Regards to Broadway

(1,5)				•	(5,2)	•			•	(1,5)	
Give	my	regards	to	Broad	- way,	remember	me	to	Herald	Square.	Tell
				(5,2)			(2,6)				(5,2)
all	the	gang	at	42nd	Street	that	I	will	soon	be	there.
(1,5)				•	(5,2)		•			(5,2)	
Whisper	of	how	I'm	yearn	-ing,	to	mingle	with	the	old	time
(1,5)	(6,3)				(2,6)	•	(2,6)	•			(1,5)
throng,	give	my	regards	to	old	Broad	-way,	and	say	that	I'll
	•	(5,2)	(1,5)								
be	there	ere	long.								

12. Georgia On My Mind

(1,5) (3,7) (6,3) (2,6) (5,2) (1,5) (6,3) (2,6) (5,2) (1,5)
Georgia, Georgia, the whole day **through,** just an **old** sweet **song** keeps **Georgia** **on** my **mind.**

(3,7) (6,3) (2,6) (5,2) (1,5) (6,3) (2,6) (5,2) (1,5)
Georgia, **Georgia,** a **song** of **you** comes as **sweet** and **clear** as **moonlight** **through** the **pin**es.

(1,6) (3,7) (1,6) (4,1) (6,3) (3,7) (2,6)
Other **arms** reach **out** to **me** **other** **eyes** smile **tenderly**

(6,3) (5,2) (1,5) (6,3) (2,5) (5,2)
Still in **peaceful** **dreams** I **see,** the **road** leads back to **you.**

13. Please Don't Talk About Me When I'm Gone

(1,5) (3,7) (6,3) (2,6) (5,2) (1,5)
Please don't talk **about** me when I'm **gone,** **Though** our friendship **ceases** from now **on.**

(5,2) (1,5) (3,7) (6,3) (2,6) (5,2) (1,5)
And listen, **If** you can't say **anything** real **nice,** It's better **not** to talk at **all,** that's my **advice.**

14. Sweet Adeline

In the ^(1,5)evening, when I ^(4,1)sit alone a-^(1,5)dreaming, of days gone by love, to ^{(5,2)*}me so ^(1,5)dear.
 There's a ^(1,5)picture, that in ^(4,1)fancy oft ^(1,5)appearing, brings back the time love, when ^(5,2)you were ^(1,5)near.
 It is then I wonder ^(4,1)where you are my ^(1,5)darling, and ^(2,6)if your heart to me is still the ^(5,2)same.
 For the ^(1,5)sighing wind and ^(4,1)nightingale a-^(1,5)singing, are breathing only your ^(5,2)own Sweet ^(1,5)name:

CHORUS

Sweet Adeline ^(1,5)(Sweet Adeline) My Adeline ^(4,1)(My Adeline)
 At night, dear heart ^(5,2)(At night, dear heart) For you I pine ^(1,5)(For you I pine).
 In all my dreams ^(1,5)(In all my dreams) Your fair face beams ^(4,1)(Your fair face beams)
 You're the ^(1,5)flower ^(4,1)of my ^(2,6)heart Sweet ^(5,2)Adeline ^(1,5)(Sweet Adeline) ^(1,5)•••**

* Wherever a section of lyrics is bolded leading to a (5,2), the ragtime progression can be applied. This is usually just to 2⁷, but longer expressions are possible. Experiment on your own.

** See the Swipe Glossary in *Folk Methods For Barbershop* for the typical cadence heard on this ending.

THE MINOR SOUND

What is the minor sound? In this section, we have placed songs that use a minor tonality—meaning they either use the minor scale, or use minor chords that don’t belong to the major scale within a major piece of music (i.e. the 4-⁶).

15. What’ll I Do (1923) – Irving Berlin

As with many popular American songs, “What’ll I Do” originates on Tin Pan Alley. While it was written in 1923, in the public imagination, it is probably best known for the renditions sung by Frank Sinatra in 1947 and later in 1962.

Tenor & Bari (PAI)	“What’ll I Do” has been sung countless times in barbershop contests, and there are several arrangements sung by well-known groups like the Boston Common and Platinum. “What’ll I Do” is a great teaching song for one of the most fundamental barbershop chords: the 4- ⁶ . Here, it rocks back and forth between the 4- ⁶ and the 1 throughout the verse, finally cadencing with a 5 ⁷ to 1.
Do: ^21765 + b6	
Mi: ^2345	
Bass (NPI)	
(1,5)(4,1)(5,2)	
Scale Chords	

Major 1 4-⁶ 5⁷

The 4-⁶ is one of the most versatile chords in barbershop literature, and one of the most used. It can imitate a dominant chord by moving to 1, it can act as a PRE-dominant, moving to the 5⁷, and it can act as an altered version of the 4, immediately following the 4. Really, it can show up almost anywhere. While 4-⁶ is seen very often in major keys, it is not native to the major scale, since ^b6 does not belong to the major scale. However, it does belong to our minor key, as the natural sixth chord of 4-, and as an inversion of the chord built off of ^2.

16. Scarborough Fair (1700s) – English Folk

This melody has a rich and long history in the English folk ballad tradition. It tells the story of a young man who entrusts a traveller going to a fair in the town of Scarborough with a series of challenges he wants presented to an ex-lover of his. The tasks are by their nature impossible, implying that there is nothing the woman could do to earn back the narrator's love.

Tenor & Bari (PAI)
Do: ^ 21 -7
Mi: ^ 345 6

Bass (NPI)
(1,5)(-7,4)

Scale Chords
Minor **1- 7**



"A Southwest View Of Scarborough, Engrav'd At the Expence of Mr. Tho Gentry" from Thomas Gent's History of Hull. First published 1735. Reprinted 1869. Wikimedia Commons.

17. Which Side Are You On? (1931) – Florence Reese

Tenor & Bari (PAI)	Bass (NPI)	Scale	Chords
Do: ^ 217 6 + -7 Mi: ^ 234 5	(1,5)(5,2)	Minor	1- 5⁷ 7

The hills of West Virginia were prime real estate for industrialists

of the nineteenth century. This song harkens from Harlan County, a place best known for being a hotspot of labor action and brutal violence against striking coal miners in what became known as the "Harlan County War" in 1931. The tune derives from the Baptist tune "Lay the Lily Low," and the lyrics were

composed by Florence Reece, spouse of locally prominent labor leader Sam Reece. The song was inspired by her harassment at the hands of Sheriff J.H. Blair in her home (as named in the song), who was being paid by the factory owners to intimidate the Reece family. Note how in minor, if the lowered ^7 (^-7) is used, the 5⁷ should be avoided, and the 7 used instead.



*“Kempton, West Virginia. Striking coal miners in front of the company store.”
Vachon, John. May 1939. Library of Congress.*

18. Wayfaring Stranger
(1800s) – African-American Spiritual

Tenor & Bari (PAI)

Do: ^175 + -7
Mi: ^2345

Bass (NPI)

(1,5)(-7,4)

Scale Chords

Minor **1- 3 6 5⁷**

Like many American spirituals, this tune is presumed to come out of the early Christian musical traditions of enslaved African American people. The first published reference to this song comes in 1858. The song was well-known for a time under a different name, the “Libby Prison Hymn”: a Union soldier imprisoned at the so-named Confederate prison along the James River in Richmond, VA had inscribed some of the lyrics there.



*I know dark clouds
will gather 'round me
I know my way
is rough and steep
But beauteous fields
lie just before me
Where God's redeemed
their vigils keep*

*“Interior of Libby Prison.”
October 17, 1863. Harry E. Wrigley. Virginia Historical Society.*

15. What'll I Do

Irving Berlin

Chorus (32-bar AABA)

"A" Melody



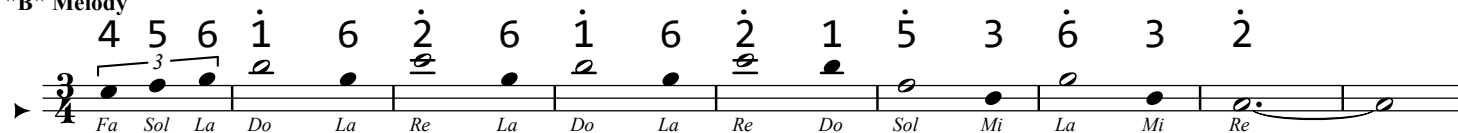
1 2 3 5 1 b6 1 5 6 4 5 3 4 2 2 3 2 1

Do Re Mi Sol Do Le Do Sol La Fa Sol Mi Fa Re Re Mi Re Do

A1. What'll I do, when you are far a - way, and I am blue, what'll I do?_____

A2. What'll I do, when I am wond'ring who is kissing you, what'll I do?

"B" Melody



4 5 6 1 6 2 6 1 6 2 1 5 3 6 3 2

Fa Sol La Do La Re La Do La Re Do Sol Mi La Mi Re

What'll I do, with just a phot - o - graph to tell my troub - les to?_____

A3. When I'm alone with only dreams of you that won't come true, what'll I do?

16. Scarborough Fair

English Folk

1 1 5 5 5 2 b3 2 1 5 b7 1 b7 5 6 4

3/4
Do Do Sol Sol Sol Re Me Re Do Sol Te Do Te Sol La Fa
Are you go-ing to Scar - bo-rough fair? Pars - ley, sage, rose - ma - ry, and

5 1 1 1 b7 5 5 4 b3 b7

Sol Do Do Do Te Sol Sol Fa Me Te
thyme. Re - mem - ber me to one who lives there

1 5 4 b3 2 1 b7 1

Do Sol Fa Me Re Do Te Do
She once was a true love of mine.

17. Which Side Are You On?

Florence Reece

Traditional

Verse (8 bars)

The verse consists of two staves of music. The first staff contains 8 bars of music with the following lyrics: "Come all of you poor wor - kers, good news to you I'll tell, of". The second staff contains 8 bars of music with the following lyrics: "Re Do Te Sol old un - ion has come in here to dwell." The notes are written on a five-line staff with a treble clef. The lyrics are written below the notes. The notes are: Sol, Do, Do, Do, Te, Do, Do, Te, Re, Do, Te, Sol, Do, Te. The notes are written on a five-line staff with a treble clef. The lyrics are written below the notes. The notes are: Re, Do, Te, Sol, Sol, Sol, Me, Sol, Sol, Fa, Re, Do. The notes are written on a five-line staff with a treble clef. The lyrics are written below the notes. The notes are: Re, Do, Te, Sol, Sol, Sol, Me, Sol, Sol, Fa, Re, Do.

Refrain (4 bars, repeated)

The refrain consists of two staves of music. The first staff contains 4 bars of music with the following lyrics: "Which side are you on?". The second staff contains 4 bars of music with the following lyrics: "Which side are you on?". The notes are written on a five-line staff with a treble clef. The lyrics are written below the notes. The notes are: Which, side, are, you, on?. The notes are written on a five-line staff with a treble clef. The lyrics are written below the notes. The notes are: Which, side, are, you, on?.

18. Wayfaring Stranger

Spiritual

Verse (16-bar AABA)

"A" Melody

A1. I am a poor way-far-ing stran-ger. Just trav'-ling through this world of woe

A2. There is no sickness, toil, nor danger.
In that fair land to which I go

"B" Melody

I'm go - in' home to see my moth - er I'm go - in' home, no more to roam.

A3. I'm just goin' over Jordan
I'm just goin' over home.

15. What'll I Do

What'll I ^(1,5)**do**, when ^(4,1)**you** are ^(1,5)**far** away and ^(1,5)**I** am ^(5,2)**blue**, what'll I ^(1,5)**do**?
 What'll I do, when ^(4,1)**I** am ^(1,5)**wond'ring** ^(4,1)**who** is ^(5,2)**kissing** **you**, what'll I ^(1,5)**do**? What'll
 What'll I ^(4,1)**do** with ^(4,1)**just** a ^(4,1)**photograph** to ^(1,5)**tell** my ^(5,2)**troubles** **to**?
 When I'm ^(1,5)**alone** with ^(4,1)**only** ^(1,5)**dreams** of ^(4,1)**you** that ^(1,5)**won't** come ^(5,2)**true**, what'll I ^(1,5)**do**? :||

16. Scarborough Fair

^(1,5)**Are** you going to ^(-7,4)**Scarborough** ^(1,5)**Fair**? ^(-7,4)Parsley, ^(1,5)sage, ^(-7,4)rosemary and ^(1,5)**thyme**.
 Remember me to ^(-7,4)**one** who lives there, ^(1,5)**She** once was a ^(-7,4)**true** love of ^(1,5)**mine**.

17. Which Side Are You On?

	(1,5)						•		(1,5)
Come	all	of	you	good	workers,	Good	news	to	I'll
	•				(1,5)		(5,2)		tell,
of	how	the	good	ol'	union	has	come	in	here
									to dwell.

REFRAIN

(1,5)					(5,2)		(1,5)
Which	side	are	you	on?	Which	side	are you on?

18. Wayfaring Stranger

I am a ^(1,5)**poor** wayfaring stranger Just travlin' [•]**through** this world of ^(5,2)**woe**.
There is no ^(1,5)**sickness** toil or danger in that bright ^{• (5,2)}**land** to which I ^(1,5)**go**. :||
I'm going ^(-6,-3)**there** to see my ^(-3,-7)**Father**, I'm going ^(-6,-3)**there** no more to ^(5,2)**roam**.

SKILL EXPRESSION

There is a good reason jazz musicians talk so reverently about going to “shed”: in order to use a new vocabulary, you have to practice expressing it. This short list of songs expects you to practice stringing together various chords you have learned and perhaps find your own unique harmonizations to some famous melodies.

19. After You’ve Gone (1918) – Turner Layton, lyrics by Henry Creamer

Many barbershoppers already know something about the harmony to this song—namely, that it requires a major 7th chord on the first note. (The notes to this major 7th 4 chord are ^4613.)

“After You’ve Gone” is a relatively old Tin Pan Alley tune, and as a part of the American Songbook, it has been covered by such jazz giants as Dinah Washington and Ella Fitzgerald. It continues to be played in jazz circles today—it is a favored song for the American musician. The harmonic rhythm in “After You’ve Gone” is relatively quick, which can present a challenge to woodshedders. Additionally, it uses circular dominant movement from the flat direction (4 to b7⁷) as well as ragtime movement starting at 6⁷, all within one progression. This song is a good vehicle for applying novel chords, so we encourage you to experiment with chords outside of the song’s glossary.

Tenor & Bari (PAI)	Bass (NPI)	Chords
Do: ^ 2 ↓ to 6	(1,5) (2,6) (5,2)	1 4 b7 ⁷ 5 ⁷
Mi: ^ 2 ↑ to #4	(3,7) (6,3)	6 ⁷ 2 ⁷

20. Dream A Little Dream Of Me (1930) – Fabian Andre, Wilbur Schwandt, lyrics by Gus Kahn

This jazz standard, which entered the public domain the year of printing our first edition, is perhaps best known today for the version sung and recorded by Ella Fitzgerald in 1963. This song is included both for its prominent place in American music history and for its repeated use of the $b6^7$ in the A section, which can be instructive. The $b6^7$ can be used as a substitute for any 2 chord that moves to 5^7 , but it can also be used to lead to 1 , like all the other flat-rooted chromatic chords. Following the $b6^7$, we encourage woodshedders to experiment with the $b2^7$ and finally, the $b3^7$. The $b7^7$ will already be familiar from our minor songs.

Tenor & Bari (PAI)	Bass (NPI)	Chords
Do: $\wedge 1 \downarrow$ to $b6$	(1,5) (2,6) (5,2)	$1 \ b6^7 \ 4^{-6}$
Mi: $\wedge 2 \uparrow$ to $\#4$	(3,7) (6,3)	$6^7 \ 2^7 \ 5^7$

21. St. Louis Blues (1927) – W.C. Handy

Bessie Smith’s only film appearance was in a cartoon set to this tune written by W.C. Handy. The film was released in 1929 but the song was several years older. Handy’s experiences traveling and performing throughout the United States helped to develop the blues into the style we hear today. W.C. Handy was instrumental in taking the blues from its regional ‘Delta blues’ origins to a kind of music that was appreciated across the nation.

There are three distinct sections to the “St. Louis Blues,” with the B section using the minor scale. Both the A and C sections follow a typical blues vocabulary, leaning on 1^7 , 4^7 , and 5^7 . Blues songs can be an excellent vehicle for experimenting with texture—i.e., what rhythmic effect you wish to create from four voices. You may want to use instrumental accompaniment patterns (bell chords, travis picking, etc.) or homorhythmic singing at appropriate moments.

Tenor & Bari (PAI)	Bass (NPI)	Chords
Do: $\wedge 1 \downarrow$ to $b6$	(1,5) (4,1)	$1 \ 4^7 \ 5^7$
Mi: $\wedge 2 \uparrow$ to 4	(5,2)	$1- \ 4-$



“St. Louis Cotton Club Band.” Photograph by Block Brothers Studio, ca. 1925. Missouri History Museum Photographs and Prints Collections.

22. How Ya Gonna Keep ‘Em Down On The Farm? (1919) – Walter Donaldson, lyrics by Joe Young, Sam M. Lewis

Tenor & Bari (PAI)

Do: $\wedge$ 1 to $b6$

Mi: $\wedge$ 2 to $\#4$

Bass (NPI)

(1,5) (4,1) (5,2)

Chords

1 4⁷ 5⁷ 1- 4-

This song represents a conservative outcry from the American public in the wake of the Great War and became a popular vaudeville song. Its narrative speaks to the concern many rural Americans had that the appeals of metropolitan European living—experienced while on combat tour—would keep young men from taking over the family farm after they had seen “Paree” (Paris).

Many of the notes in this erratic melody are expressions of a 1 chord. However, because there is so much activity in the melody, there are many opportunities for novel chords. Keep an eye out for the ragtime progression or opportunities to cross the clock.

23. I Got Rhythm (1930) – George Gershwin,
lyrics by Ira Gershwin

“I Got Rhythm” is one of the more consequential songs included in this songbook in terms of its impact on American music history. Its progression is iconic as the “rhythm changes” to jazz musicians, and it is an integral part of jazz history.

This song is placed in “Skill Expression” due to its iconic and rapid harmonic rhythm and matching syncopation. Singers may or may not find it a difficult song to harmonize, but it is certainly a song that is rife with opportunities for creativity and expression.

Tenor & Bari (PAI)
Do: ^ #1 ↓ to 6
Mi: ^ 3 ↑ to #5

Bass (NPI)
(1,5)(3,7)(6,3)
(2,6)(5,2)

Chords
1 3⁷ 6⁷ 2⁷ 5⁷

24. When The Saints Go Marching In (1800s) –
Spiritual

At the birth of jazz music, there was New Orleans. The cultural exchange that led to this music is too intricate for a paragraph. Of note is the instrument-permissive carnival culture of antebellum New Orleans, rare for the time and region among enslaved communities. Of course, the birth of jazz is tied in fate to barbershop music through great musicians like Louis Armstrong, who grew up woodshedding popular songs singing tenor in his quartet. “When The Saints Go Marching In” is probably most remembered for the version recorded by a young Louis Armstrong in 1938. This song can be such a variety of things; it’s not worth any warnings at this point. You know the song, so go for it, and name your chords as you go.

Tenor & Bari (PAI)	Bass (NPI)	Chords
Do: ^ 2 ↓ to b6	(1,5)(4,1)	1 4⁷ 5⁷
Mi: ^ 2 ↑ to #4	(5,2)	1- 4-

19. After You've Gone

Henry Creamer

Turner Layton

Chorus

La Do Re Mi Re Mi Re Mi Re Mi Sol La Ti La Ti La Ti La

After you've gone and left me cry-ing Af-ter you've gone there's no de-ny-ing

La Mi Mi La Re Re Sol La Sol Ti Sol La Sol Do Mi Sol

You'll feel blue, you'll feel sad You'll miss the dear-est pal you've ev-er had

La Do Re Mi Re Mi Re Mi Re Mi Sol La Ti La Ti La Ti La

There'll come a time, now don't for-get it There'll come a time when you'll re-gret it

4 3 2 #5 6 3 2 #2 3 1 2 #1 2 7

Fa Mi Re Si La Mi Re Ri Mi Do Re Di Re Ti

Some - day when you grow lone - ly Your heart will break like mine and

1 2 1 7 6 6 1 2 3 4 5 7 2 3 1

Do Re Do Ti La La Do Re Mi Fa Sol Ti Re Mi Do

you'll want me on - ly Af-ter you've gone, af-ter you've gone a - way_____

20. Dream A Little Dream Of Me

Gus Kahn

W. Schwandt and F. Andre

Half-Chorus

The musical score is written for a single melodic line in 3/4 time. It consists of four staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes, and solfège notation (Do, Re, Ti, La, Mi, Di, Sol) is placed above the notes. The first staff is labeled 'Half-Chorus'. The lyrics for the first staff are: 'Stars shi-ning bright a - bove you, Night bree-zes seem to whis - per "I love you,"'. The lyrics for the second staff are: 'Birds sing-ing in the syc - a - more tree, Dream a lit - tle dream of me.'. The lyrics for the third staff are: 'Say night-y night and kiss me, Just hold me close and tell me you miss me,'. The lyrics for the fourth staff are: 'While I'm a - lone and blue as can be, Dream a lit - tle dream of me.'. The solfège notation for the first staff is: 1̇ 7 1 7 6 1̇ 7̇ 1̇ 7 1 7 6 #1̇ 3 #1̇ b7 6. The solfège notation for the second staff is: 2̇ 1 2 1 6 2 1 b6 1 5̇ 6 1 2 3̇ 6 5̇. The solfège notation for the third staff is: 1̇ 7 1 7 6 1̇ 7̇ 1̇ 7 1 7 6 #1̇ 3 #1̇ b7 6. The solfège notation for the fourth staff is: 2̇ 1 2 1 6 2 1 b6 1 5̇ 6 1 2 b3̇ 2 1̇.

Stars shi-ning bright a - bove you, Night bree-zes seem to whis - per "I love you,"

Birds sing-ing in the syc - a - more tree, Dream a lit - tle dream of me.

Say night-y night and kiss me, Just hold me close and tell me you miss me,

While I'm a - lone and blue as can be, Dream a lit - tle dream of me.



"Meteor Shower, 1833." Adolf Vollmy. 1888.

21. St. Louis Blues

W. C. Handy

Verse 1

$\dot{3}$ $\dot{5}$ $\dot{3}$ $\dot{1}$ $\dot{5}$ $\dot{6}$ $\dot{1}$ $\flat\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{6}$ $\dot{1}$ $\dot{2}$
Mi Sol Mi Do (Si) La Do Me Re Do La Do Re

I hate to see_ (the) eve-ning sun go down._____ Hate to see_

$(\dot{6})$ $\dot{1}$ $\dot{2}$ $\flat\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{7}$ $\dot{2}$ $\dot{7}$ $\dot{5}$ $\flat\dot{3}$ $\flat\dot{3}$ $\flat\dot{3}$ $\dot{2}$ $\dot{1}$
(La) Do Re Me Re Do Ti Re Ti Sol Me Me Me Re Do

(the) eve-ning sun go down._____ Cause my ba-by,_____ he done left this town._____

Bridge

$\dot{5}$ $\dot{5}$ $\dot{5}$ $\dot{5}$ $\dot{5}$ $\dot{4}$ $\dot{4}$ $\sharp\dot{4}$ $\dot{5}$ $\flat\dot{3}$ $\dot{2}$ $\dot{4}$ $\dot{4}$
Sol Sol Sol Sol Sol Fa Fa Fi Sol Me Re Fa Fa

St. Lou-ie wo-man with her dia-mond rings_____ Pulls that

$\dot{4}$ $\dot{4}$ $\dot{4}$ $\sharp\dot{4}$ $\dot{5}$ $\dot{2}$ $\dot{1}$ $\dot{5}$ $\dot{5}$ $\dot{5}$ $\dot{5}$ $\dot{4}$ $\dot{4}$ $\sharp\dot{4}$ $\dot{5}$ $\flat\dot{3}$
Fa Fa Fa Fi Sol Re Do Sol Sol Sol Sol Fa Fa Fi Sol Me

man 'round by her a-pron strings._____ 'Twant for pow-der and for her store-bought

2 4 4 4 4 4 #4 5 2 1

Re hair, The man I love would not go no - where.

Fa Fa Fa Fa Fa Fi Sol Re Do

Refrain #2 3 1 #2 3 1 #2 3 1 #2 3 1

Got the St. Lou-ie blues just as blue as I can be,

Ri Mi Do Ri Mi Do Ri Mi Do Ri Mi Do

#2 3 2 1 6 1 2 b3 2 1 6 1 #2 3 1

That man got a heart like a rock cast in - to the sea.

Ri Mi Re Do La Do Re Me Re Do La Do Ri Mi Do

#2 3 5 #2 3 5 #2 3 4 #2 3 5 #2 3 1

Or else he would-n't have gone so far from me.

Ri Mi Sol Ri Mi Sol Ri Mi Sol Ri Mi Do

22. How 'Ya Gonna Keep 'Em Down On The Farm?

Joe Young & Sam M. Lewis

Walter Donaldson

Chorus

1 5 6 3 5 6 7̇ #6 7 5 7 #6 7 5 7 6̇

Do Sol La Mi Sol La Ti Li Ti Sol Ti Li Ti Sol Ti La

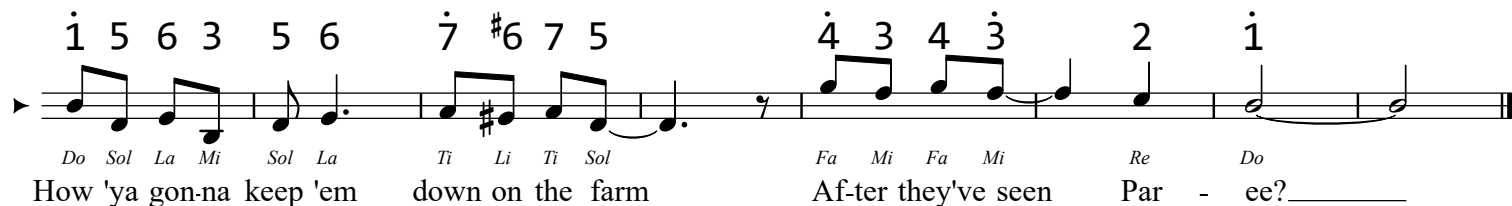
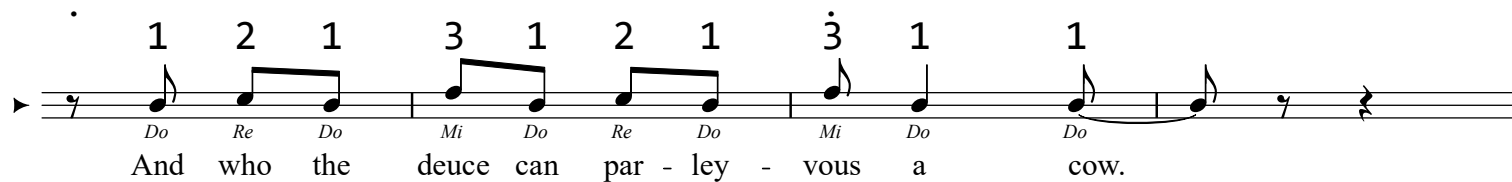
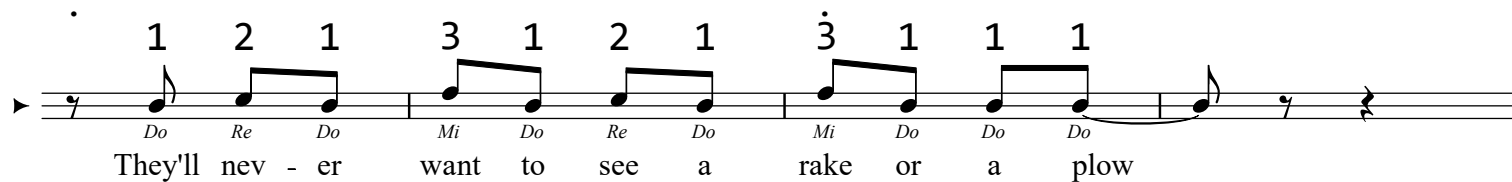
How 'ya gon-na keep 'em down on the farm Af-ter they've seen Par - ee?

1 5 6 3 5 6 #6 7̣ 1 #1 2 3̣ #2 3 2 2 3̣ #2 3 2̣

Do Sol La Mi Sol La Li Ti Do Di Re Mi Ri Mi Re Re Mi Ri Mi Re

How 'ya gon-na keep 'em a - way from Broad-way, jazz-in' a - round, and paint-in' the town?

1̇ 5 6 3 5 6 #6 7̇ 6 5 7̇ 6 5̇ 4 3̇
 Do Sol La Mi Sol La Li Ti La Sol Ti La Sol Fa Mi
 How 'ya gon-na keep 'em a - way from harm, That's a mys-ter - y.



23. I Got Rhythm

Ira Gershwin

George Gershwin

"A" Melody

5 6 1 2 2 1 6 5

Sol La Do Re Re Do La Sol

I got rhy - thm, I got mu - sic,

5 6 1 2 4 2 3 3 2 3 2 1

Sol La Do Re Fa Re Mi Mi Re Mi Re Do

I got my gal*, Who could ask for an - y-thing more?

A2. I got daisies in green pastures,
I got my gal, Who could ask for anything more?

"B" Melody

3 3 3 #4 3 3 3 6
 Mi Mi Mi Fi Mi Mi Mi La
 B1. Old Man Trou - ble, I don't mind him

2 2 2 3 2 2 2
 Re Re Re Mi Re Re Re
 You won't find him 'Round my door.

A3. I got starlight, I got sweet dreams,
 I got my gal, Who could ask for anything more?

* Alternatively, *man*

24. When the Saints Go Marching In

Spiritual March

1 3 4 5̇ 1 3 4 5 1 3 4 5 3 1 3

Do Mi Fa Sol Do Mi Fa Sol Do Mi Fa Sol Mi Do Mi

Oh, when the saints go march-ing in, Oh, when the saints go march - ing

2 3 3 2 1 1 3 5 5 5 4 3 4 5 3 1 2 1

Re Mi Mi Re Do Do Mi Sol Sol Sol Fa Mi Fa Sol Mi Do Re Do

in, Oh, how I want to be in that num-ber, When the saints go march-ing in.

Verse 2

Now when the sun refuses to shine
 Oh, when that sun refuses to shine
 Oh, how I want to be in that number
 When the sun refuse to shine

Verse 2

Now when that horn begins to blow
 Oh, when that horn begins to blow
 Oh, how I want to be in that number,
 When that horn begins to blow

Verse 3

Oh, when they march around the throne
 Oh, when they march around the throne
 Oh, how I want to be in that number,
 When they march around the throne

19. After You've Gone

(4,1) (1,5) (6,3)
After you've gone and left me crying, **After** you've gone there's no **denying**:

(2,5) (5,2) (1,5)
You'll feel blue, **you'll** feel sad **You'll** miss the dearest pal you've ever had.

(4,1) (1,5) (6,3)
There'll come a time, now don't forget it **There'll** come a time **when** you regret it.

(2,6) (6,3) (4,1) (1,5) (3,7) (6,3) •
Some -day when you grow **lonely**, **your** heart will **break** like mine and **you'll** want me **only**.

(1,5) (5,2) (1,5)
After you've gone, **after** you've gone **away**.

20. Dream A Little Dream

(1,5) (b6,b3) (5,2) (1,5) (6,3) • •
Stars shining bright **above** **you**, **Night** breezes seem to **whisper**, I **love** **you**.
 (2,6) (2,4) (2,6) (5,2) ||
Birds singin' in the **sycamore** tree; **Dream** a little **dream** of **me**. :||

21. St. Louis Blues

(1,5)
I hate to see the evenin' sun go down,

(4,1) (1,5)
Hate to see the evenin' sun go down,

(5,2) (4,1) (1,5)
Cus my baby, he done left this town.

(1,5) (5,2) (1,5)
St. Louis woman with her diamond rings, Pulls that man around by her apron strings.

(5,2) (1,5)
Twant for powder and for her store bought hair, The man I love would not gone nowhere.

(1,5)
Got the Saint Louie Blues; just as blue as I can be.

(4,1) (1,5)
That man got a heart like a rock cast into the sea

(5,2) (4,1) (1,5)
Or else he wouldn't have gone so far from me.

22. How Ya Gonna Keep 'Em Down On The Farm?

(1,5) **How** ya gonna keep **em** [•] **down** (5,2) on the farm, after they've seen Par - (1,5) **ee?**

How ya gonna keep em **a - way** from **Broad - way**; **jazzin'** around, and **paintin'** the town?

(1,5) • (5,2) (3,7)
How ya gonna keep em **a- way** from harm? That's a myste - **ry!**

(1,5) ° (4,1) (5,2)
They'll never want to see a rake or plow, and who the deuce can parlez -vous a cow?

(1,5) **How** ya gonna keep em **down** ^(5,2) **on the farm,** after they've seen Pa- ^(1,5) **ree?**

23. I Got Rhythm

(1,5)	(6,3)	(2,6) (5,2)	(1,5)	(6,3)	(2,6) (5,2)	(1,5)	•	(4,1)	•		
I	got	rhythm,	I	got	music.	I	got	my	man.	Who	could
(5,2) •		•	(1,5)		(6,3)	(2,6) (5,2)	(1,5)	(6,3)	(2,6) (5,2)		
ask	for	anything	more?	I	got	daisies,	in	green	pastures.		
(1,5)	•	(4,1)	•			(5,2) •		•	(1,5)		
I	got	my	man.	Who	could	ask	for	anything	more?		
(3,7)			(6,3)				(2,5)				
Old	Man	Trouble,	I	don't	mind	him.	You	won't	find		
	(5,2) •	•	(5,2)								
him	'round	my	door.								

24. When The Saints Go Marching In

$(1,5)$ $\circ$ $(5,2)$
 Oh, when the **saints** go marching in, Oh, when the saints go marching **in**,
 $(1,5)$ $\circ$ $(4,1)$ $\circ$ $(1,5)$ $\bullet$ $\bullet$ $(5,2)$ $(1,5)$
 Oh, how I **want** to be in that **number** when the **saints** go march- ing **in**.

NOTES

NOTES



Broadway - and the Woolworth
Building

1st trial proof printed.
by way
C. H. Pennell

"Broadway and the Woolworth Building" Signed in pencil with notes by artist Joseph Pennell. 1912. Library of Congress.

CHORD GLOSSARY

Dim. 7th (^o 7)	7^o #1^o7 b6 5 4 3 7 2 b7#1	#4^o7 6 b3#4 1
Triads	1 2- 3- 4 5 6- 5(6) 6 5 6 5 6 3 4 3 4 3 1 2 7 1 7 2 1	
Diatonic 7ths	1^Δ 2-⁷ 3-⁷ 4^Δ 5⁷ 6-⁷ 5 6 5 6 5 6 3 4 3 4 4 3 7 1 1 2 7 2 1	
Augmented (+)	1+ #5 3 1	4+ 5+ 6 5 4 #1 7 #2
6th Chords	1⁶ 5 6 3 1	4⁶ 5⁶ 6 5 4 3 1 2 7 2
		4-⁶ b6 4 1 2
Chromatic 7ths	7⁷ 1⁷ 2⁷ 3⁷ 4⁷ 6 5 6 #5 6 #4 3 #4 3 b34 7 #2 b7 1 1 2 7 2 1	6⁷ 5 6 3 #1
9th Chords	1⁹ 2⁹ 5 6 3 3#4 b7 1 2 1 2	4⁹ 5⁹ 6⁹ 5 6 5 6 5 6 b34 4 3 1 7 2 7#1
Flat- Rooted 7ths	b2⁷ b3⁷ b6 5 4 b3 7 b2 b7 b2	b5⁷ b6⁷ b7⁷ b5 b5b6 b6 b4 b3 4 b7 b2 1 b7 2

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