

Justin Marshall Riley

# 3-Note Tunes

## To Learn by Ear

*A rich collection of 7 tunes with strategies  
for helping your students to play by ear!*

**For Concert Band Instrumentation**

**Key of Concert B-flat**

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Dear Teacher,

Thanks for picking up a copy of *3-Note Tunes to Learn by Ear!* By far one of the best (and probably most rewarding) ways to improve your students' listening skills is to have them learn tunes by ear. For instrumental musicians, all you need to know to get started is 3 notes!

Thankfully, there are MANY folk tunes that use only 3 notes; *do*, *re* and *mi*. Within these pages you will find a small collection of these wonderful tunes, many of which have been around for hundreds of years, ready for your students to learn by ear. In this book, all tunes use Concert Bb for *do*.

Students will learn these tunes best when:

- 1) The teacher is comfortable SINGING these tunes using his/her/their voice for the students
- 2) The teacher is comfortable MODELING these tunes using a woodwind, brass or percussion instrument for the students

We encourage you to have these tunes and the body movements memorized before presenting them. Your students will have a much more engaging experience this way. However, we understand the daily demands of the band teacher, so we have printed each tune in full score for your reference so you can model them right from the page for your students and there is no need to transpose on the spot. There are also parts for each individual player, in case you want to use them for reading purposes later on or show the students what they look like after they've learned them.

If you do choose to distribute the parts for each student, be aware that, although ALL of these tunes are playable by ANY student who has mastered Concert Bb, C and D, the written rhythms for some (like *Dem Bones*) may look unfamiliar to your students while others will be much more familiar (like *Shoheen Sho*). These tunes were passed down orally for generations and, in some cases, never existed under the "constraints" of musical notation.

What follows are some suggestions on how to teach these tunes, but by no means should you feel obligated to use these techniques. Do what works best for you and your students.

We hope that you and your students will find *3-Note Tunes to Learn by Ear* a rewarding and educational experience. Our best to you all!

Sincerely,

A handwritten signature in blue ink that reads "Justin M. Riley". The signature is fluid and cursive, with a large loop at the end of the last name.

Justin Marshall Riley  
President and CEO  
Band Geek Dad Music

## **What this book IS and what it is NOT**

This book is supplementary. It is designed to help you as a teacher enhance what you are already doing in the classroom by incorporating some engaging ear-training activities. It is in no way meant to be a comprehensive beginning band curriculum, but rather ONE PART of a comprehensive beginning band curriculum. The activities in this book assume that your students have mastered “Hot Cross Buns” (or another 3-note tune found in beginning band methods) with the notes Concert Bb, C and D. Students need not have any experience with ear training, solfege or call and response activities prior to engaging in these activities. These activities can be used with beginner students, college students or any level in between.

## **How to use this book**

You will find two sample unit plans in this book:

- 1) Sample Lesson Sequence for Introducing the Preliminary Patterns
- 2) Sample Lesson Sequence for Unfamiliar Tunes

If your students have never been asked to play anything by ear or have not had any experience with solfege, start with the *Introducing the Preliminary Patterns* lesson sequence. If they have had the aforementioned experience, feel free to start with either the *Preliminary Patterns* OR the *Unfamiliar Tunes* lesson sequence.

## **Framework for Learning**

Below is a suggested framework for helping your students learn these tunes by ear. Feel free to use whatever works for you and your students. This framework will work in individual lessons, small group lessons, and full band classes.

1. **Learning the Tune**
  - a. Teacher SINGS the TEXT of the whole tune for students in the correct key.
  - b. Students SING the TEXT of the whole tune by rote (These 2 steps will take 2-4 lessons if the tune is unfamiliar).
2. **Learning the Patterns** - The tonal patterns included in this book should be taught in the form of call and response and in the following sequence:
  - a. Teacher SINGS the solfege of each pattern, one at a time; students echo the teacher with their voices after hearing each pattern.
  - b. Teacher SINGS solfege of each pattern, one at a time; students PLAY the pattern on their instruments after hearing each pattern.

- c. Teacher **PLAYS** each pattern on an instrument, one at a time; students **SING** solfege of the pattern after hearing each pattern.
- d. Teacher **PLAYS** each pattern on an instrument, one at a time; students **PLAY** the pattern back after hearing each pattern.
- e. **EXTENSION:** Teacher **PLAYS** these patterns using different styles, dynamics, articulations; students **PLAY** them back in the same way.
- f. Teacher may decide whether to introduce **ALL** patterns in one lesson, or only a few at a time.
- g. If students have difficulty with any of these steps, the teacher should go back and scaffold the previous step(s).

Call and Response Procedure for *Learning the Patterns* at a glance:

<b>Teacher</b>	<b>Students</b>
1. SINGS	SING
2. SINGS	PLAY
3. PLAYS	SING
4. PLAYS	PLAY

### 3. “Solfege-ing” the Tune

- a. Teacher **SINGS** the **TEXT** of a **PHRASE** of the tune, students **SING** the **SOLFEGE** of that phrase back.
- b. Teacher repeats step 3a for all phrases of the tune until the students are able to **SOLFEGE** multiple phrases sequentially and, eventually, **SOLFEGE** the whole tune.

### 4. Playing the Tune

- a. Teacher repeats step 3a but students **PLAY** each phrase and, eventually, the whole tune.

## Principles to keep in mind

- 1) **FOR, not WITH** - It is better to sing or play FOR the students, rather than WITH the students. This will help develop their musical independence.
- 2) **WHOLE Tune** - When students are learning to sing the tune, model the WHOLE tune (as opposed to phrase-by-phrase) to help develop musical memory.
- 3) **MOVEMENT Enhances Learning** - When singing the whole tune for your students, use prescribed body movements and ask students to mirror your movements while they listen. This will keep them engaged. You may use suggested body movements in this book or come up with your own. Some classes may need to be shown the movements apart from the tune prior to presenting the tune. **While singing or playing the patterns, be sure the students are moving to the beat.**
- 4) **UNITY vs. VARIETY** - When students are first learning the patterns, feel free to present them in the same order every lesson. When assessing students' ability to listen ONLY to the pattern presented, it is advisable to sing/play the patterns at random to be sure they are not simply remembering by rote.
- 5) **SOLOS are CRUCIAL** - After your students are familiar with the tune and patterns, it is CRUCIAL that they play individually at certain points, so that you may hear them and, more importantly, they hear themselves. If a student does not practice at home, or you don't teach in a program with individual or group lessons, this will be the ONLY time the student hears how they sound alone. This is a CRITICAL learning moment for each of your students. *NOTE: Do NOT force your students to play by themselves if they are not ready. Offer them the opportunity and, if they choose not to, don't get too mad.*

## Sample Lesson Sequence for Introducing the Preliminary Patterns

For some classes, it may be prudent to consolidate 2-3 lessons into one. For others, you may need to expand into additional lessons. An appropriate balance of repetition and variety is key.

For this sequence, you will only use the steps from item #2 under *Learning Framework*. Use only the *Preliminary Patterns* found on pages 12-15.

This lesson sequence also works great as a general warm-up.

### LESSON 1

1. Tell the students that they are going to be learning some new tunes by ear and that they need to know the names of 3 notes: *do*, *re* and *mi*. (This step is optional if you enjoy keeping your students guessing.)
2. Tell the students the fingering for *do* is the same as Concert Bb (C, G or F for respective transposing instruments). Ask them to show you the fingering. Glance at each student or section to make sure they have it correct. Offer help as necessary.
3. Tell the students the fingering for *re* is the same as Concert C (D, A or G for respective transposing instruments). Ask them to show you the fingering. Glance at each student or section to make sure they have it correct. Offer help as necessary.
4. Tell the students the fingering for *mi* is the same as Concert D (E, B or A for respective transposing instruments). Ask them to show you the fingering. Glance at each student or section to make sure they have it correct. Offer help as necessary.
5. Ask the students to show you the fingering for each tone, one tone at a time, glancing around the room to see how many have it correct. "Show me...DO." [Look around], "Show me...MI." [Look around] etc.
6. This may be where you want to end this first lesson. Otherwise, if students are picking it up quickly and are still engaged, feel free to move directly to LESSON 2.

## LESSON 2

1. Ask the students to show you the fingering for each tone, one tone at a time, glancing around the room to see how many have it correct. "Show me...DO." [Look around], "Show me...MI." [Look around] etc.
2. If students are attaching these syllables to the fingerings reasonably well, feel free to move on.
3. SING the SOLFEGE patterns, one at a time, asking your students to ECHO you with their voices after hearing each pattern showing the correct fingering for each tone.

## LESSON 3

1. SING the SOLFEGE patterns, one at a time, asking your students to ECHO you with their voices after hearing each pattern showing the correct fingering for each tone.
2. SING the SOLFEGE patterns, one at a time, asking your students to PLAY the patterns on their instruments after hearing each pattern.

## LESSON 4

1. SING the SOLFEGE patterns, one at a time, asking your students to ECHO you with their voices after hearing each pattern showing the correct fingering for each tone.
2. SING the SOLFEGE patterns, one at a time, asking your students to PLAY the patterns on their instruments after hearing each pattern.
3. PLAY the patterns, one at a time, asking your students to SING the SOLFEGE with their voices after hearing each pattern, showing the correct fingering for each tone.

## LESSON 5

1. SING the SOLFEGE patterns, one at a time, asking your students to PLAY the patterns on their instruments after hearing each pattern.
2. PLAY the patterns, one at a time, asking your students to SING the SOLFEGE with their voices after hearing each pattern, showing the correct fingering for each tone.
3. PLAY the patterns, one at a time, asking your students to PLAY the patterns on their instruments after hearing each pattern.

## LESSON 6

1. PLAY the patterns, one at a time, asking your students to PLAY the patterns on their instruments after hearing each pattern.
2. Repeat step 1 but with differing styles, dynamics, articulation, accents, rhythms, etc. Make it fun!
3. INDIVIDUAL ASSESSMENT IDEAS: Tell students that if you look at an individual while playing a pattern, that individual is to play that pattern back solo. Or put a prescribed list on the board so the students know who is next. Or listen to whole sections of instruments. You might do something like this:
  - a. Teacher plays
  - b. Whole Group echoes
  - c. Teacher plays
  - d. Individual echoes
  - e. Teacher plays
  - f. Clarinets echo
  - g. Etc. The point is to be able to assess students' ability to echo a variety of patterns on a more individual basis.
  - h. Hearing individual students in crucial before proceeding to subsequent steps.

**Sample Lesson Sequence for an Unfamiliar Tune**

For some classes, it may be prudent to consolidate 2-3 lessons into one. For others, you may need to expand into additional lessons. An appropriate balance of repetition and variety is key.

## LESSON 1:

*Learning the Tune*

1. SING the TEXT of the tune FOR (not with) the students a minimum of 4 times, asking them to mirror the movements you model as they listen.

*Learning the Patterns*

2. SING the SOLFEGE patterns, one at a time, asking your students to ECHO you with their voices after hearing each pattern showing the correct fingering for each tone.

## LESSON 2:

*Learning the Tune*

1. SING the TEXT of the tune FOR (not with) the students a minimum of 4 times, asking them to mirror the movements you model as they listen.

*Learning the Patterns*

2. SING the SOLFEGE patterns, one at a time, asking your students to ECHO you with their voices after hearing each pattern showing the correct fingering for each tone.
3. SING the SOLFEGE patterns, one at a time, asking your students to PLAY the patterns on their instruments after hearing each pattern.

## LESSON 3:

*Learning the Tune*

1. SING the TEXT of the tune FOR (not with) the students a minimum of 4 times, asking them to mirror the movements you model as they listen.
2. Tell the students it is their turn to SING the TEXT of the tune while displaying the movements. Have them do this a minimum of 4 times. Remember, do NOT sing with them!

*Learning the Patterns*

3. SING the SOLFEGE patterns, one at a time, asking your students to ECHO you with their voices after hearing each pattern showing the correct fingering for each tone.
4. SING the SOLFEGE patterns, one at a time, asking your students to PLAY the patterns on their instruments after hearing each pattern.
5. PLAY the patterns, one at a time, asking your students to SING the SOLFEGE with their voices after hearing each pattern, showing the correct fingering for each tone.

## LESSON 4:

*Learning the Tune*

1. SING only the first phrase of the tune (just to re-familiarize) and tell the students it is their turn to SING the TEXT of the WHOLE tune while displaying the movements. Have them do this a minimum of 4 times. Remember, do NOT sing with them!

*Learning the Patterns*

2. SING the SOLFEGE patterns, one at a time, asking your students to PLAY the patterns on their instruments after hearing each pattern. At this point, you may not need to go through each pattern.
3. PLAY the patterns, one at a time, asking your students to SING the SOLFEGE with their voices after hearing each pattern, showing the correct fingering for each tone.
4. PLAY the patterns, one at a time, asking your students to PLAY the patterns on their instruments after hearing each pattern. If they struggle with this, go back and scaffold the previous step(s)

*“Solfege-ing” the Tune*

5. SING the TEXT of one phrase of the tune, asking your students to SING the SOLFEGE of the phrase, showing the correct fingering for each tone.
6. If students struggle with step 5, you can try three things:
  - a. Make sure the tempo at which you present the patterns is consistent with the tempo of the tune/phrase and/or vice versa.
  - b. Instead of a whole phrase, try one measure at a time.
  - c. Go back and scaffold the previous step(s)
7. Repeat step 5 with each phrase of the tune.

## LESSON 5:

*Learning the Patterns*

1. PLAY the patterns, one at a time, asking your students to PLAY the patterns on their instruments after hearing each pattern. If they struggle with this, go back and scaffold the previous step(s)
2. INDIVIDUAL ASSESSMENT IDEAS: Tell students that if you look at an individual while you play a pattern, that individual is to play that pattern back solo. Or put a prescribed list on the board so the students know who is next. Or listen to whole sections of instruments. You might do something like this:
  - a. Teacher plays
  - b. Whole Group echoes
  - c. Teacher plays
  - d. Individual echoes
  - e. Teacher plays
  - f. Clarinets echo
  - g. Etc. The point is to be able to assess students’ ability to echo a variety of patterns on a more individual basis.
  - h. Hearing individual students in crucial before proceeding to subsequent steps.

*“Solfege-ing” the Tune*

3. SING the TEXT of one phrase of the tune, asking your students to SING the SOLFEGE of the phrase, showing the correct fingering for each tone.
4. Repeat step 3 with each phrase of the tune.
5. Repeat step 3 combining two adjacent phrases in sequence.
6. If step 5 is reasonably successful, try having the students solfege the whole tune.

## LESSON 6:

*“Solfege-ing” the Tune*

1. Ask the students to SING the TEXT of the WHOLE tune while displaying the movements one time through.
2. PLAY the WHOLE tune for the students, asking them to display the movements that went with the text. This will help them to make the connection from singing to playing.
3. Ask students to SOLFEGE the whole tune with the correct fingerings. Have them do this at least twice.
4. PLAY the WHOLE tune for the students again, this time asking them to “finger along” on their instruments.
5. Ask students to PLAY the WHOLE tune on their instruments! Have them do this at least twice.

Additional Notes

- You can use subsequent lessons to assess individuals or groups. Or, take it a step further: model it for them using different styles, articulations, dynamics, or even improvise. Feel free to reach out to [bandgeekdadmusic@gmail.com](mailto:bandgeekdadmusic@gmail.com) for more ideas!
- If you choose to teach all patterns from the beginning, it is not necessary to go through the process of re-teaching the patterns for the subsequent tunes.
- If you plan on having your students learn more than one tune from this book, it is a good idea to start the *Learning the Tune* process for the NEXT tune before you finish with the CURRENT one. There should always be overlap so that the students are continuously working on something familiar along with something new.
- If you are using this resource to teach reading, note that the student copies of tonal patterns do NOT have the syllable names in text form, only the musical notation. This is to encourage students to associate the sound of singing the syllable with musical notation rather than solfege displayed in text.



5

Fl. Ob. Bls. mi re do

Cl. Tpt. mi re do

A. Sx. B. Sx. mi re do

T. Sax. mi re do

F Hn. mi re do

Bsn. Tbn. Bar. mi re do

Tba. mi re do

6

Fl. Ob. Bls. do mi do

Cl. Tpt. do mi do

A. Sx. B. Sx. do mi do

T. Sax. do mi do

F Hn. do mi do

Bsn. Tbn. Bar. do mi do

Tba. do mi do

7

Fl. Ob. Bls. do mi re

Cl. Tpt. do mi re

A. Sx. B. Sx. do mi re

T. Sax. do mi re

F Hn. do mi re

Bsn. Tbn. Bar. do mi re

Tba. do mi re

8

Fl. Ob. Bls. re do re

Cl. Tpt. re do re

A. Sx. B. Sx. re do re

T. Sax. re do re

F Hn. re do re

Bsn. Tbn. Bar. re do re

Tba. re do re

9

10

Fl. Ob. Bls.  
re mi re  
re mi do

Cl. Tpt.  
re mi re  
re mi do

A. Sax. B. Sax.  
re mi re  
re mi do

T. Sax.  
re mi re  
re mi do

F. Hn.  
re mi re  
re mi do

Bsn. Tbn. Bar.  
re mi re  
re mi do

Tba.  
re mi re  
re mi do

11

12

Fl. Ob. Bls.  
re do re mi  
re mi re do

Cl. Tpt.  
re do re mi  
re mi re do

A. Sax. B. Sax.  
re do re mi  
re mi re do

T. Sax.  
re do re mi  
re mi re do

F. Hn.  
re do re mi  
re mi re do

Bsn. Tbn. Bar.  
re do re mi  
re mi re do

Tba.  
re do re mi  
re mi re do

Teacher	Students
1. SINGS	SING
2. SINGS	PLAY
3. PLAYS	SING
4. PLAYS	PLAY

# Preliminary Patterns

At a Glance  
Concert Pitch

1

Teacher: Sings or Plays

Students: Echo

do do do

2

Sim.

do re do

3

do re mi

4

mi re mi

5

mi re do

6

do mi do

7

do mi re

8

re do re

9

re mi re

10

re mi do

11

re do re mi

12

re mi re do

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Teacher	Students
1. SINGS	SING
2. SINGS	PLAY
3. PLAYS	SING
4. PLAYS	PLAY

# Duple Patterns

## Full Score

**1** Teacher: Sings or Plays

Flute, Oboe, Bells  
re do re re mi do

B♭ Clarinet, B♭ Trumpet  
re do re re mi do

Alto, Bari Saxophone  
re do re re mi do

Tenor Saxophone  
re do re re mi do

Horn in F  
re do re re mi do

Bassoon, Trombone, Baritone B.C.  
re do re re mi do

Tuba  
re do re re mi do

**2** Students: Echo

*Sim.*  
re do re do re mi

re do re do re mi

re do re do re mi

re do re do re mi

re do re do re mi

re do re do re mi

re do re do re mi

---

**3**

Fl. Ob. Bls.  
do do do do do do do mi mimi

Cl. Tpt.  
do do do do do do do mi mimi

A. Sax. B. Sax.  
do do do do do do do mi mimi

T. Sax.  
do do do do do do do mi mimi

F. Hn.  
do do do do do do do mi mimi

Bsn. Tbn. Bar.  
do do do do do do do mi mimi

Tba.  
do do do do do do do mi mimi

**4**

mi re mi do

mi re mi do

mi re mi do

mi re mi do

mi re mi do

mi re mi do

mi re mi do

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	9		10
Fl. Ob. Bls.			
	re re re re mi do do	mi mire re re do	
Cl. Tpt.			
	re re re re mi do do	mi mire re re do	
A. Sax. B. Sax.			
	re re re re mi do do	mi mire re re do	
T. Sax.			
	re re re re mi do do	mi mire re re do	
F. Hn.			
	re re re re mi do do	mi mire re re do	
Bsn. Tbn. Bar.			
	re re re re mi do do	mi mire re re do	
Tba.			
	re re re re mi do do	mi mire re re do	

Teacher	Students
1. SINGS	SING
2. SINGS	PLAY
3. PLAYS	SING
4. PLAYS	PLAY

# Duple Patterns

At A Glance  
Concert Pitch

1 Teacher: Sings or Plays Students: Echo

re do re re mi do

2 Sim.

re do re do re mi

3

do do do do do do do do mi mi mi

4

mi re mi do

5

do do do do re re mi

6

mi mi mi mi mi re do

7

mi re mi re mi re mi re do

8

do do do do mi do do

9

re re re re mi do do

10

mi mi re re re do

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Teacher	Students
1. SINGS	SING
2. SINGS	PLAY
3. PLAYS	SING
4. PLAYS	PLAY

# Triple Patterns

## Full Score

1 Teacher: Sings or Plays Students: Echo

2 Sim.

3 4

Flute, Oboe, Bells  
Bb Clarinet, Bb Trumpet  
Alto, Bari Saxophone  
Tenor Saxophone  
Horn in F  
Bassoon, Trombone, Baritone B.C.  
Tuba

Fl. Ob. Bls.  
Cl. Tpt.  
A. Sx. B. Sx.  
T. Sax.  
F. Hn.  
Bsn. Tbn. Bar.  
Tba.

mi re mi re mi re do  
mi re mi re mi re do  
mi re mi re mi re do  
mi re mi re mi re do  
mi re mi re mi re do  
mi re mi re mi re do  
mi re mi re mi re do

mi mi mi mi re do  
mi mi mi mi re do  
mi mi mi mi re do  
mi mi mi mi re do  
mi mi mi mi re do  
mi mi mi mi re do  
mi mi mi mi re do

do do do re re mi mi re  
do do do re re mi mi re  
do do do re re mi mi re  
do do do re re mi mi re  
do do do re re mi mi re  
do do do re re mi mi re  
do do do re re mi mi re

mi mi re mi do do  
mi mi re mi do do  
mi mi re mi do do  
mi mi re mi do do  
mi mi re mi do do  
mi mi re mi do do  
mi mi re mi do do

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5

Fl. Ob. Bls. do do do mi mi mi re re mi

Cl. Tpt. do do do mi mi mi re re mi

A. Sax. B. Sax. do do do mi mi mi re re mi

T. Sax. do do do mi mi mi re re mi

F Hn. do do do mi mi mi re re mi

Bsn. Tbn. Bar. do do do mi mi mi re re mi

Tba. do do do mi mi mi re re mi

6

mi mi mi do do do re re do

mi mi mi do do do re re do

mi mi mi do do do re re do

mi mi mi do do do re re do

mi mi mi do do do re re do

mi mi mi do do do re re do

mi mi mi do do do re re do

mi mi mi do do do re re do

Teacher	Students
1. SINGS	SING
2. SINGS	PLAY
3. PLAYS	SING
4. PLAYS	PLAY

# Triple Patterns

## At A Glance

1

Teacher:  
Sings or Plays

Students:  
Echo

mi re mi re mi re do

2

Sim.

mi mi mi mi re do

3

do do do re re mi mi re

4

mi mi re mi do do

5

do do do mi mi mi re re mi

6

mi mi mi do do do re re do

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# I. Shoheen Sho

## Body Movements to Enhance Student Learning

Perform these body movements (while standing if possible) and ask the students to mirror you while you sing the tune for them. When it feels appropriate, perform these movements to the beat of the music. When the students are ready to sing, ask them to perform the movements with the tune.

### **TEXT**

*Shoheen sho, baby boy,*

[Clasp your forearms together and rock them back and forth like you're rocking a baby.]

*Father's pride,*

[Puff out your chest and tap your chest with a fist 3 times.]

*Mother's joy.*

[Put your hands on your cheeks and smile as you sing this line.]

*Birdie sleeps*

[Put the palms of your hands together and place the back of one of your hands on the opposite cheek while tilting your head to one side like you are going to sleep.]

*In the nest.*

[Curve your fingers and thumbs and touch the left fingers and thumb with your right fingers and thumb forming a nest.]

*Sun doth sink, in the west.*

[Interlock your fingers putting your hands over your head, bringing them both down to one side of your body like the setting sun.]

# 3-Note Tunes To Learn by Ear

## I. Shoheen Sho

Irish Lullaby

$\text{♩} = 60$  Gently

Flute, Oboe, Bells

1. Shoheen sho,      ba - by boy,      fath - er's pride,      moth - er's joy.  
2. Do re mi      re do re      do re mi      re mi do

B♭ Clarinet, B♭ Trumpet

Alto, Bari Saxophone

Tenor Saxophone

Horn in F

Bassoon, Trombone, Baritone B.C.

Tuba

5

Fl. Ob. Bls.

Bird - ie sleeps      in the nest.      Sun doth sink      in the west.  
do re mi      re do re      do re mi      re mi do

Cl. Tpt.

A. Sax. B. Sax.

T. Sax.

F. Hu.

Bsn. Tbn. Bar.

Tba.

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## II. Pitter Patter

Perform these body movements (while standing if possible) and ask the students to mirror you while you sing the tune for them. When it feels appropriate, perform these movements to the beat of the music. When the students are ready to sing, ask them to perform the movements with the tune.

### **Pitter Patter**

*Pitter patter, pitter patter,*

[With 1-3 fingers, tap 8th notes like raindrops either on your head or on your other forearm held horizontally in front of your body.]

*Listen to the rain.*

[Lean to one direction and cup your hand to your ear as if you are listening.]

*Pitter patter, pitter patter,*

[Same as before.]

[Place your two index fingers parallel, right next to each other, above your head, and point them away from your body.]

*On my*

[Move your two index fingers apart from each other, one to the right, the other to the left, keeping them parallel.]

*window*

[Move both index fingers straight down to about waist level, keeping them parallel to each other and perpendicular to your body, and pointing forward.]

*Pane.*

[Bring your two index fingers back together at this lower level. You've just drawn a window.]

# II. Pitter Patter

Children's Folk Song

$\text{♩} = 60$  Gently

Flute, Oboe, Bells

1. Pit - ter pat - ter, pit - ter pat - ter, list - en to the rain.  
 2. Dropping, drop - ping, drop - ping, drop - ping, dropping on the ground.  
 3. Do re mi do do re mi do mi re do mi re

B♭ Clarinet, B♭ Trumpet

Alto, Bari Saxophone

Tenor Saxophone

Horn in F

Bassoon, Trombone, Baritone B.C.

Tuba

5

Fl. Ob. Bls.

Pit - ter pat - ter, pit - ter pat - ter, on my wind - ow pane.  
 Drip - ping, drip - ping, drip - ping, drip - ping, list - en to the sound!  
 do re mi do do re mi do mi mi re re do

Cl. Tpt.

A. Sax. B. Sax.

T. Sax.

F. Hn.

Bsn. Tbn. Bar.

Tba.

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### III. Riding in a Buggy

Perform these body movements (while standing if possible) and ask the students to mirror you while you sing the tune for them. When it feels appropriate, perform these movements to the beat of the music. When the students are ready to sing, ask them to perform the movements with the tune.

#### **Riding in a Buggy**

*Riding in a buggy, Miss Mary Jane, Miss Mary Jane, Miss Mary Jane.*

*Riding in a buggy, Miss Mary Jane*

[Make your hands into fists as if you're gripping a horizontal bar (like a baby buggy) or vertical fists (like reins for a horse). Walk or skip in place to the beat.]

*I'm a long way from home*

[Place your open hand, palm toward the floor, over your brow as if you're searching for your home.]

# III. Riding in a Buggy

Children's Folk Song

♩ = 104 Playfully

Flute, Oboe, Bells

1. Riding in a buggy, Miss Mar - y Jane, Miss Mar - y Jane, Miss Mar - y Jane.  
 2. Do do do do do do do do mi mi mi mi re re re re mi mi mi

B♭ Clarinet, B♭ Trumpet

Alto, Bari Saxophone

Tenor Saxophone

Horn in F

Bassoon, Trombone, Baritone B.C.

Tuba

5

Fl. Ob. Bls. Rid-ing in a bug-gy, Miss Mar - y Jane, I'm a long way from home.  
 do do do do do do do do mi mi mi mi mi re mi do

Cl. Tpt.

A. Sax. B. Sax.

T. Sax.

F. Hu.

Bsn. Tbn. Bar.

Tba.

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## IV. Mother, May I Go Out?

Perform these body movements (while standing if possible) and ask the students to mirror you while you sing the tune for them. When it feels appropriate, perform these movements to the beat of the music. When the students are ready to sing, ask them to perform the movements with the tune.

### **Mother, May I Go Out?**

*Mother, May I...*

[Fold your hands and move them gently up and down to the beat as if you're asking or begging.]

*...go out to swim?*

[Move your left hand in an arc from your head toward the class on "out." Do the same with your right hand on "swim." It's like you're swimming.]

*Yes, my darling daughter.*

[Place one hand on your hip and make a fist with your other hand holding it above the respective shoulder. Rock it up and down to the beat like a nodding head.]

*Hang your clothes on a hickory limb,*

[Hold one arm horizontally next to you like a tree branch. Grip your forearm with your other hand and pull down like you're hanging it there.]

*But don't go near the water.*

[Place one hand on your hip and wag your index finger on your other hand back and forth as if to say, "No, no, no."]

# IV. Mother, May I Go Out?

Children's Folk Song

♩ = 120 Playfully

Flute, Oboe, Bells

1. Mother, may I go out to swim? Yes, my dar - ling daugh - ter.  
 2. Do do do re re mi mi re mi mi re mi do do

B♭ Clarinet, B♭ Trumpet

Alto, Bari Saxophone

Tenor Saxophone

Horn in F

Bassoon, Trombone, Baritone B.C.

Tuba

5

Fl. Ob. Bls.

Hang your clothes on a hick - o - ry limb, but don't go near the wa - ter.  
 do do re re re mi mi mi re re mi mi re mi do do

Cl. Tpt.

A. Sax. B. Sax.

T. Sax.

F. Hu.

Bsn. Tbn. Bar.

Tba.

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## V. Long-Legged Sailor

Perform these body movements (while standing if possible) and ask the students to mirror you while you sing the tune for them. When it feels appropriate, perform these movements to the beat of the music. When the students are ready to sing, ask them to perform the movements with the tune.

### Long Legged Sailor

This is a “hand jive.” Students will eventually sit face to face with a partner. In the early stages, all students can sit facing the teacher and mirror the teacher’s movements.

*Did...*

[Pat both hands on your lap once]

*...you...*

[Clap hands once]

*...ever, ever, ever, in your (long)-legged life*

*Seen a (long)-legged sailor and his (long)-legged wife?*

[On each beat, alternate patting hands with your partner and clapping. On the word *(long)*, face your own hands toward each other with palms open and a large space in between, then return to the clap-pat pattern. The whole pattern starting on the first “*ever*” would be: Pat, clap, pat, clap, *(long)*, clap, pat, clap, *(long)*, clap, pat, clap, *(long)*, clap, pat.]

*No, I never, never, never, in my long-legged life*

*Saw a long-legged sailor and his long-legged wife*

[Repeat the same movements]

Subsequent verses can have the word *(long)* replaced with other words such as “short, tall, bow, etc.” The shape and movement of the hands on that word should visually represent the meaning of the word.

# V. Long Legged Sailor

Children's Folk Song

♩. = 160 Briskly

Flute, Oboe, Bells

1. Did you ev - er, ev - er, ev - er, in your long - leg - ged  
 2. No, I nev - er, nev - er, nev - er, in my long - leg - ged  
 3. Do re mi re mi re mi re do re mi mi mi

B♭ Clarinet, B♭ Trumpet

Alto, Bari Saxophone

Tenor Saxophone

Horn in F

Bassoon, Trombone, Baritone B.C.

Tuba

Fl. Ob. Bls.

life, see a long - leg - ged sail - or and his long - leg - ged wife?  
 life, saw a long - leg - ged sail - or and his long - leg - ged wife!  
 mi do re mi mi mi mi re do re mi re re do

Cl. Tpt.

A. Sax. B. Sax.

T. Sax.

F. Hn.

Bsn. Tbn. Bar.

Tba.

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## VI. Dem Bones

Perform these body movements (while standing if possible) and ask the students to mirror you while you sing the tune for them. When it feels appropriate, perform these movements to the beat of the music. When the students are ready to sing, ask them to perform the movements with the tune.

### Dem Bones

*Dem bones, dem bones, dem dry bones.*

*Dem bones, dem bones, dem dry bones.*

*Dem bones, dem bones, dem dry bones.*

[Simply clap on the offbeats here. All claps happen on “dem” and right after “dry.”]

*Now hear the word of the Lord.*

[Put your open hands up in the air and gently shake them in a praising way. It’s like “Jazz hands” but above your head.]

*The toe bone’s connected to the foot bone,  
The foot bone’s connected to the ankle bone,  
The ankle bone’s connected to the leg bone,  
[Simply tap each body part as it is sung.]*

*Now hear the word of the Lord.*

[Same as before.]

# VI. Dem Bones

James Weldon Johnson (1871-1938)

J. Rosamont Johnson

♩ = 96 Swung 16th Notes

Flute, Oboe, Bells

1. Dem bones, dem bones, dem dry bones, dem bones, dem bones, dem dry bones, dem  
2. Do do do do do mi do do re re re re mi do do

B♭ Clarinet, B♭ Trumpet

Alto, Bari Saxophone

Tenor Saxophone

Horn in F

Bassoon, Trombone, Baritone B.C.

Tuba

Fl. Ob. Bls.

bones dem bones, dem dry bones now hear the word of the Lord! The  
do do do do mi do do mi mi re re re do do

Cl. Tpt.

A. Sax. B. Sax.

T. Sax.

F. Hu.

Bsn. Tbn. Bar.

Tba.

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10

Fl. Ob. Bls.

Cl. Tpt.

A. Sax. B. Sax.

T. Sax.

F. Hn.

Bsn. Tbn. Bar.

Tba.

toe bone's connect-ed to the  
do do do do do do do do

foot bone, the  
mi do do

foot bone's connect-ed to the  
re re re re re re re re

an-kl bone, the  
mi mi do do

14

Fl. Ob. Bls.

Cl. Tpt.

A. Sax. B. Sax.

T. Sax.

F. Hn.

Bsn. Tbn. Bar.

Tba.

an-kl bone's connect-ed to the  
do do do do do do do do do do

leg bone now  
mi do do

hear the word of the  
mi mi re re re re

Lord!  
do

**[Blank Page]**

## VII. It's Me

Perform these body movements (while standing if possible) and ask the students to mirror you while you sing the tune for them. When it feels appropriate, perform these movements to the beat of the music. When the students are ready to sing, ask them to perform the movements with the tune.

### It's Me

NOTE: This tune can also be done as a call and response song, the line, "Standing in the need of prayer" being the response.

*It's me, it's me, it's me, O Lord,*

[March in place while gently patting your chest with your hand]

*Standing in the need of prayer.*

[Stand in place and fold your hands and bring them upward.]

*It's me, it's me, it's me, O Lord,*

[Same as before]

*Standing in the need of prayer.*

[Same as before]

*Not my mother, not my father...*

[Keep marching but hold your hand out, index finger pointing up, wagging it back and forth to the 8th note.]

*....but it's me, O Lord*

[March in place while gently patting your chest with your hand]

*Standing in the need of prayer.*

[Same as before]

*Not my sister, not my brother...*

[March in place while gently patting your chest with your hand]

*Standing in the need of prayer.*

[Same as before]

# VII. It's Me

African American Spiritual

♩ = 72 Praisingly

Flute, Oboe, Bells

1. It's me, it's me, it's me O Lord, standing in the need of prayer; It's  
2. Mi mi mi mi mi mire do do do do re re mi mi

B♭ Clarinet, B♭ Trumpet

Alto, Bari Saxophone

Tenor Saxophone

Horn in F

Bassoon, Trombone, Baritone B.C.

Tuba

Fl. Ob. Bls.

6  
me, it's me, it's me O Lord, standing in the need of prayer. Not my  
mi mi mi mi mire do do do do mi re do mi re

Cl. Tpt.

A. Sax. B. Sax.

T. Sax.

F. Hn.

Bsn. Tbn. Bar.

Tba.

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10

Fl. Ob. Bls.

Cl. Tpt.

A. Sax. B. Sax.

T. Sax.

F. Hn.

Bsn. Tbn. Bar.

Tba.

moth-er, not my fath-er, but it's me, O Lord, standing in the need of prayer; Not my  
 mi re mi re mi re mi re mi re do do do do re re mi mi re

14

Fl. Ob. Bls.

Cl. Tpt.

A. Sax. B. Sax.

T. Sax.

F. Hn.

Bsn. Tbn. Bar.

Tba.

sis-ter, not my broth-er, but it's me O Lord, standing in the need of prayer.  
 mi re mi re mi re mi re mire do do do do do mi re do



### **About the Composer**

Justin Marshall Riley was born in Milwaukee and raised in Madison, Wisconsin. He graduated from the University of Wisconsin - Stevens Point with a Bachelor of Music degree in Music Education. His primary teachers were Brian Martz, trombone; Scott Teeple, conducting; and Charles Rochester Young, composition. He taught band and general music for 6 years and worked in local TV broadcasting for 7 years. He now composes, arranges and produces music full time. He lives with his wife, 2 children and 2 dogs and cat in Jefferson, Wisconsin.

