

### 3. Poetic structures

These rhymes are more likely to be longer than rhymes which are more urgent in nature, for example, count-out rhymes. Thus rhymes less than 4 lines in length are extremely rare, and extra verses are found in 24 sung examples. Interestingly, the spoken rhymes tend to be much shorter in length.

### 4. Rhyming and rhetorical variables

Like most rhymes from this collection, texts are likely to be end-rhymed (42 examples) rather than internally rhymed (10 examples). Unison rhyming, or consonance (6 examples) is scarce, but rhyming by assonance (31 examples) is common. Some frequent combinations are blood/slug, grave/grenades, top/lot, hallelujah/ruler and rat/back. The songs tend towards parallelism (35 examples) rather than repetition of single words (10 examples). The following example shows parallelism in the initial section of each line of the rhyme. This redundancy is echoed in the intonation patterns of the choral performance.

HSB 030: No more pencils no more books.

$\chi = 144$

C  $\frac{4}{4}$

No more pen-cils no more books,

No more tea-chers' dir-ty looks,

No more La-tin no more French,

No more sit-ting on a hard board bench.

In only four instances are whole lines repeated, only one refrain is found. This is mainly due to the high level of parallelism in the rhymes, which renders further redundancy unnecessary. Thus if one type of redundancy is used excessively in a group of rhymes, it is unlikely that other forms of redundancy will be frequently exploited.

### 5. Concatenations expansions and formal rituals

Since the rhymes are longer, and mostly borrowed from the adult genre, the types of concatenations found in games rhymes are rare. Six brief codas or tags are found, but no floating or additive texts are used, and formal ritualistic exchange is absent from all rhymes.

H8B 013: Kardi Kardi ana.

H8B 013

Boy: Kar-di kar-di a-na I had a squashed ba-  
na-na I threw it at the tea-cher, The  
tea-cher said "Come here." I said, "No  
fear," With a bot-tle of beer.

Original melody: IV  
III IV II II II  
II II II III  
III

The musical score consists of four staves. The first staff is in 3/4 time and contains the first line of the melody. The second staff is in 4/4 time and contains the second line of the melody, with a key signature change to two sharps (F# and C#). The third staff is in 4/4 time and contains the third line of the melody, with a key signature change to one sharp (F#) and a time signature change to 3/4. The fourth staff is in 3/4 time and contains the fourth line of the melody. The lyrics are written below the notes. The guitar tablature is written below the fourth staff, showing fret numbers for each note.

A noticeable feature in these adult created songs is repetition of rhythmic lines. Triple meter, rare in children's music, is found in three of the parodied tunes. Some of the children had difficulty in keeping time at cadence points as did the young performer of H8B 013, quoted above.

#### 6. Scansion and rhythmic variables

Most of the rhymes (37) are scanned in trochaic feet, but anapestic feet are found in the "Old Smokey" variants. Iambic and dactylic scanning are infrequent, and combinations of scanning are rarely used. Songs beginning with anacrusis are very common (31 examples).

#### 7. Melodic variables and patterning

In general, songs have a wider range and contain more diverse clusters of tones than the songs used for games, which tend to be chanted on a few tones.

Only one chant is tabulated. Extended clusters of five tones are found in 8 examples, with 10 examples using heptatonic clusters.

Most common are clusters of 6 tones (33 examples), which demonstrates the children's ability to choose relatively simple but highly lyrical songs to parody. As the Opies (1959) have suggested, "It is, perhaps, only to be expected that the most memorable verses should turn out to be the work of professional humorists and song-writers" (p.14). It is equally true that children often have the knack of choosing the most memorable verses and songs for parody, and that, when parodied, this material is likely to endure in the oral tradition. Contrary to the belief of some adults, many children have a high level of aesthetic perception.

Melodic redundancy is emphasised in the initial intervals, where 35 songs commence on repeated tones. Most examples (46) commence with repeated tones, but whole repeated lines of melody (4 examples) are uncommon.

Although children choose well-known songs to parody (most of the tunes are folk classics), these are not always chosen within the vocal ranges and capabilities of the performers, hence transcriptions show many inconsistencies with the original melodies.

To young children, the quality of one's singing is of little importance, and they do not always attempt to reproduce a melody accurately note for note. The tune, however popular, is an aid by which the performer can render some amusing lines and gain social mileage, hence the popularity of a melody does not necessarily imply a tuneful performance.

Whether all these melodies are suitable for youthful parody is doubtful. By adult standards, most of the tunes chosen are simple with simple intervals, restricted range, and little or no chromaticism. But it would be true to say that in general the more simple the melody the better the performance.

## 8. Conclusions

The distinguishing features of these rhymes might be summed up as follows:

Thematic content:	School and teachers
Medium:	Verbal violence
Performance mode:	Sung, choral
Type:	Parodies on traditional songs
Grade/Year level:	4+
Sex:	Both
Length of text:	Longer rhyme with verses
Rhyming:	End-rhymed, rhyming by assonance
Rhetorical devices:	Parallelism
Concatenations:	Rare: occasional codas
Scansion:	Trochaic, some anapestic feet
Anacruses:	Common
Vocal range:	6 tone clusters, sometimes extended
Melodic redundancy:	Repeated tones to commence song; Repeated tones throughout
General:	Show gradual movement towards adult structures in verse and melody



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