

Making Music Praying Twice is committed to providing music that is spiritually edifying to families, but also promotes music competence and supports brain growth in growing children. Rooted in research-based early childhood music education, this album is more than a CD, but a curriculum of music, carefully balanced with various tonalities and meters, featuring musicians from around the world and a “family” of vocalists to encourage your family to sing along!

GOOD DAY Based on “Good Night Ladies” by EP Christy (1847), this is a great ritual to sing at the beginning of the day or to introduce music time! The song shifts meters from 4/4 to 3/4 and at the same time shifts focus from one another to the Lord with Psalm 51:17. *Thumb Piano: Akua Yeboah • Udu/Sticks/Cajon: John Daneluk • Vocals: Erin Ruane, David Valla, Anya Daneluk*

HIS EYE IS ON THE SPARROW This time-tested African American spiritual embodies the spirit of Christ’s words in Mt 6:24-34. Children must experience soulful music at a young age if they will be able to master the subtleties of it later in life. *Piano and Hammond b3 Organ: Mark Brown • Bass: Juan Antonio • Vocals: Patty Hetherington*



HELLO MY BABY This fun Howard and Emerson tune takes us back to 1899. As the mother and child take turns, little ears begin to understand musical phrasing. The “doo doo doo’s” are key, as research has shown that it is vital for young children to sing with nonsense words, known as “vocables.” *Guitar: Fred Campbell • Clarinet: Brian Campbell • Trap set: John Daneluk • Bass: Juan Antonio • Vocals: Katherine and Katya Daneluk*

FROG WENT A-COURTIN’ Our version of this classic American folk song uses the lesser-known melody in a Mixolydian tonality. It is vital to introduce young children to a balance of Major, minor, and other, unusual tonalities in their earliest years. *Banjo: Troy Engle • Jaw Harp/Guiro/Sticks: John Daneluk • Bass: Juan Antonio • Vocals: Ira Barth, Roseann Sicola, Caroline Haskins, Aoife Flaherty*

AHG-DOOM BAHG-DOOM This rhyme allows a child to focus on learning rhythm without tone. Rhythm and tonal development are actually separate skill sets. The “ahg-doom, bahg-doom” vocables are original to the Indian nursery song on which it was based. *Vocals: John, and Katherine Daneluk*

WHAT CHILD IS THIS? (GREENSLEEVES) Whether you know this as a beloved Christmas Carole or the traditional Celtic tune, children benefit from the unusual Dorian tonality, the simple “loo” vocables, and the challenge to move busy little bodies to the slower, smoother tempo. *Harp: Devon Haupte • Recorder: Kris Lamb • Tonbak: John Daneluk • Vocals: Lynn Hilary*

THE STONEMASON Based on a rural Japanese work song in a Ritusen Pentatonic tonality, The Stonemason focuses on the building themes of the Gospels, focusing on a strong foundation in Christ, and the humility needed to be God’s hands. Let the percussion of stones and hammers inspire you in creative drumming. *Stones: John Daneluk • Vocals: David Valla, PJ Livesley*

BORI BAP This Korean nursery rhyme about boribap, a dish of barley rice, can inspire rhythmic play with all our favorite foods as well as instrument play with all your pots and pans! Learning to invent new lyrics to songs is an important first step on the road to composition. *Pots and Pans/*

Mixing Stick/Udu: John Daneluk • Vocals: Michela Vaccaro, Katherine, Gus, and Katya Daneluk

MY PADDLE Singing in a round is often a child’s first success in part singing. This traditional Native American song from Canada introduces both a round and an ostinato, which is a simple repeating part, in this case, “Dip, dip and swing.” *Shaker: John Daneluk • Bass: Juan Antonio • Vocals: Lynn Hilary, Marek Daneluk, David Valla*

AMERICA THE BEAUTIFUL Passing on patriotic music is a powerful way to teach our children to love and pray for our country. How better than with Samuel Ward and Katherine Lee Bates’ classic song! *Piano: Mark Brown • Vocals: Marek Daneluk, Patty Hetherington, David Valla*

AIN’T GONNA GRIEVE MY LORD NO MORE This traditional African American song has been reinvented with Zydeco accompaniment. This call-and-response style of music is excellent in promoting musical development in young children.

Accordion: Kay Begheyn • Trap set/Triangle/Washboard: John Daneluk • Bass: Juan Antonio • Vocals: Roseann Sicola, Ira Barth, Marek Daneluk

THE KID ON THE MOUNTAIN This traditional Irish slip-jig is in a 9/8 meter, which is a bit like a triple meter (three sets of three). The vocables (nonsense words) are both beneficial for music development and culturally significant for Celtic music. *Fiddle: Nathan Nasby • Tin Whistle: Kris Lamb • Bodhran: Seamus Kearns • Vocals: Lynn Hilary*

THE KING SHALL COME WHEN MORNING DAWNS Originally called Morning Song, attributed to Elkanah Kelsay Dare (1782-1826) with traditional Greek lyrics translated by John Brownlie in Hymns of the Russian Church, 1907, this is a beautiful, historical example of minor music. Children sometimes struggle to move and sing to a slower tempo, so be sure to dance and sing with your children. Modeling is necessary for learning in little children. Always model rather than instruct. *Guitar: Fred Campbell • Vocals: Lynn Hilary*

PITAT ME MAMO This traditional Bulgarian dance represents an atypical meter which we want children to experience while the brain is first developing. The lyrics are simplified vocables based on the original Bulgarian lyrics. These vocables are meant to mimic the repetitive syllables of family names, “Momma, Dadda, Baby.” *Accordion: Kay Begheyn • Frame Drums: John Daneluk • Bass: Juan Antonio • Vocals: Lynn Hilary, David Valla*

RIDE ON JESUS, RIDE This traditional African-American spiritual presents another kind of call-and-response. Children benefit from the phrasing, the repetition, and by learning to “rest” when taking turns. The a cappella treatment is culturally appropriate, but also important as an example because children best develop pitch by learning to sing unaccompanied. *Vocals: Patty Hetherington, David Valla, Anya and Marek Daneluk*

CHANANA This traditional Botswana tune presents a mixed meter along with traditional instrumentation, including thumb piano and the signature Botswana

whistle. The fun vocables are reminiscent of the original Botswana lyrics. *Thumb Piano: Akua Yeboah • Udu/Shaker/Whistle: John Daneluk • Vocals: Katherine and Marek Daneluk*

PAA, TUHOD, BALIKAT, ULO This popular nursery song from the Philippines reflects the European influences of England and Spain on the Asian Islands. *Piano: Mark Brown • Cajon/Shaker/Bells: John Daneluk • Whistle: Kate Daneluk • Vocals: Katya Daneluk, and Lynn Hilary*

POPCORN We wrote this piece to isolate rhythm with an unusual meter (5/4). Part of the fun is making up your own verses about different noises. Creating new lyrics to familiar songs leads to using familiar musical elements to create new songs and ultimately original compositions. *Rhythm Sticks/Shakers/Whistle: John Daneluk • Vocals: Katherine and Katya Daneluk*

TAKE ME OUT TO THE BALLGAME This familiar song is a part of the American culture and is a superb example of triple meter. *Hammond b3 Organ: Mark Brown • Vocals: Marek Daneluk, David Valla, Patty Hetherington*

A LA UNA YO NACI We’ve adapted this Sephardic song, to tell a funny story of a baby who learned to sing, dance and play the guitar within hours of her birth. Hearing music in the language of its origin is good for a child’s language development, but also keeps the style of the music in context. *Guitar: Udi Glaser • Bass: Juan Antonio • Cajon/Shaker: John Daneluk • Recorder: Kris Lamb • Vocals: Patty Hetherington*

SANCTUS Gregorian Chant does for tonal development what spoken rhyme does for rhythm. It isolates tone without a defined meter. Sanctus is the Latin of the Holy Holy which is found in Isaiah 6:3 and Mark 11:9:10. *Vocals: Lynn Hilary*

GOD BLESS A ritual to end the day or music time, *God Bless* mirrors our opening ritual, *Good Day*. We conclude with a traditional chant-style prayer from Psalm 30:5 and Psalm 34:2, reminding us why we sing and pray. *Banjo: Fred Campbell • Bass: Jeff Mulany • Vocals: Erin Ruane, David Valla, Anya Daneluk*