

# LITERATURE AND MUSIC

*as Resources for Social Studies*

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## PREFACE

This book is to help those concerned with children find richer ways of aiding them in becoming good citizens of the U.S.A. and good citizens of the world.

In a child's house of life, he begins to learn most easily in an intimate situation. As he accumulates experience, learning becomes easier and more challenging in a variety of situations and with a variety of interests. As the child deepens and widens his own experiences, vicarious experience and imagination give new dimensions to his learning.

Mankind's expressions in poetry, song, and story offer rich resources for a child's learning and understanding of facts and information and relating them to himself and his living. For this reason we have lived both in the present and in the past, seeking to understand man and his living through the best forms of his creative activity.

Part of the book was written in Chapel Hill, North Carolina, at the edge of the Triassic basin, said to be the oldest piece of land in North America. Was it a red bird or an ancient bird that one saw winging its way across the sky?

Part of it was written in Evanston, Illinois, on the shore of Lake Michigan. Was that sound of water just waves lapping the sandy shore? Or were there overtones of the voice of an Indian, a voyageur, or Jean Baptiste Pointe de Sable, who started the little settlement that one day would become Chicago; or undertones carrying the sound of trains and planes going in and out of the nearby city?

Part of it was written in California, high in the San Jacinto mountains — one of the younger mountain ranges of North America — amid giant granite boulders, with the sound of wind soughing through old ponderosa pines. Was it only the song of the wind we heard, or were there overtones of Father Serra's voice or the gay singing of a Spanish don; or undertones carrying the hum of the industry developing in the nearby City of the Angels? All these sights and sounds — the old and the new — have gone into the writing; for it is through the ancient as well as the modern that we find our true selves.

Our debt to people also is great. There is not space to name all those whose interests and selections have been helpful to us in gather-

ing this material—the children with whom we have shared books and music in schools everywhere, the teachers in workshops and classes, the parents who have listened because they, too, care about rich, creative living. We do wish, however, to extend special thanks to the following: to Max Krone, not only for his counsel but for his patient endurance; to Ataloo of Los Angeles, California; to James and Martha Tippet of Chapel Hill, North Carolina; to Leland B. Jacobs of Teachers College, New York; to Ruth Strickland of Indiana University, Bloomington, Indiana; to Dorothy McCuskey of Bowling Green University, Ohio; to C. N. and Gertrude Stokes of Oak Lane Country Day School and Temple University, Philadelphia, Pennsylvania; to Katherine Waller of Evanston, Illinois; to Josephine Mitchell of Artesia, California; to Ann Bolin of San Diego, California; to Sidney and Genevieve Fox of The Children's Music Center, Los Angeles, California; to Josef Marais and Miranda of Hollywood, California; to Edgar Ewing of the University of Southern California, Los Angeles, California; to Alice Galloway of Evanston, Illinois; to Mina Perham of Sparta, Wisconsin; and to Eleanor Henshaw, who gave good counsel and patiently typed the manuscript.

RUTH TOOZE  
BEATRICE PERHAM KRONE



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LITERATURE AND MUSIC  
*as Resources for Social Studies*

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## Introduction

To evolve and maintain a free, democratic way of life is not an easy process, if we honestly believe that in a democracy men not only are free to make choices but also must accept the results of their choices testing their decisions while they are learning and living. Economically this means men in a democracy are free to choose their own way of working, of earning a living. Politically it means they are free to choose who shall lead them. Philosophically it means they respect the individual enough to give him the privilege of choice. Ethically and religiously it entitles each individual to freedom of conscience, freedom to worship his own God. Those who live in a democracy and appreciate the values of freedom gradually grow to desire like opportunity for all men. This desire may grow strong enough so that eventually they are willing to share responsibility for helping to build a world that offers the democratic way of life to all men.

Our American democracy is functioning in an era of great strife, an era remarkable for sharp ideological differences, wide variation in standards of living, tremendous economic competition, and wars, both hot and cold. It is developing during the time of the greatest and most rapid growth in science in the history of mankind — growth which means not only numerous changes in practical living but also greater knowledge of how a human being grows and learns. Then, too, the growth in communications facilities — the most rapid in all history — means an increasingly interdependent world.

Social studies are at the core of the education of a citizen adequate to live in such a world. Their function is helping each individual to understand himself and how he came to be as he is; to understand other people of the world and how they came to be as they are; and to discover ways in which all people may live together happily. He may arrive at such understanding most easily through knowing people as families, neighbors, communities, wherever or whenever they live; through discovery of their ways of life and their ideals as expressed in their literature, music, and arts. This human approach to social studies offers dynamic motivation for learning and living, both now and as the child grows to maturity.

The immediate goals are to help the learner to think independently, critically, constructively; to develop initiative and ingenuity in attacking problems; to make choices and accept the responsibility for seeing

a thing through; to plan with others much that concerns the welfare of all of them; to relate what he does to the whole learning situation of his group; to find joy and satisfaction in what he does as an individual and as a group member. These are also goals for a good citizen of a democratic society.

The growing, learning child is more likely to achieve these goals in an environment in which he is free to move around, has access to many kinds of resources, and has the love and trust of his teacher and other members of his group. As he learns through life situations, he discovers similar life situations recurring in all times, in all places. Thus the business of learning to live and living to learn takes on vital meaning for each child.

For this democratic process to survive, it must also be creative. Those with ears to the ground sense today in America, deep underneath all the ferment and unrest, a ground swell of cultural rebirth, a renewed faith in creative living as good living.

It is not like anything known before because it is on such a scale of participation that past standards do not apply. If it succeeds it will be the creation, by its own members, of a national community in which energy is more and more shifted from material and practical anxieties to the doing of things for the sake of greater human experience. It will be the recapture by a whole people of the primitive wisdom that industrialism has almost destroyed. In this new phase, wisdom will use industry as the servant of a better life. We shall be doing things for their own sake, which means for the developing experience they give, for the demands they make on personalities for greater power and sensitiveness. It is part of our recovered wisdom to *know* that we live not to pile up comfort or ornaments, but for the quality of experience itself.\*

Fritz Eichenberg says in a recent Pendle Hill pamphlet entitled *Art and Faith*:

The normal child is born with every quality a creative human needs. He has imagination — freedom to rise above earthbound rationality. He has perception, grasping the essence of a thing seen for the first time. He has insight — feeling the vibration of human emotions before they become visible. He has enthusiasm — applying himself freshly and eagerly to each new task. He has spontaneity — reacting to life and its steadily changing aspects. The child is also able to concentrate on essentials without being side-tracked by the countless distractions of everyday life. All these qualities are the basic ingredients of creative man which we must try to preserve or recapture.†

Hughes Mcarnes with his rich experience with children also has

\* Lyman Bryson, *The Next America* (New York: Harper and Bros., 1952), p. 1.

† Fritz Eichenberg, *Art and Faith* (Wallingford, Pennsylvania: Pendle Hill Publications, 1952), p. 144.

long encouraged us to see the basic significance and necessity for creative living. His books, *Creative Youth* and *The Creative Adult*, are invaluable for a full understanding of this concept. He both challenges us and shows us the way when he says:

... my further belief is that this education of the creative self is the open door to a wise and peaceful way of life and that if widely employed, it might even be the hope of a tortured world.\*

This way of living and learning creatively through vital experience which stems and develops from the child's own needs and interests and those of other human beings does not ignore factual knowledge or areas of interest. In order to understand himself and others, the child needs to know much about the past and about other people in other places; but he learns all this much more eagerly and better understands its value to himself if his knowledge evolves steadily from his own needs and expanding interests.

This book, then, will discuss the music and literature — as well as books about them — of those who have built our America and of the people in other countries of the world — their music, poetry, tales, stories, the forms they created to express their needs and satisfy their desires. Folk music, folk lore, and folk art are a preservation of those things which the people of the world hold dear. They are keys to understanding a way of life of a people, a sort of “distilled essence” of their values and experiences. To know these well is to know the people who made them. Hence, folk music, folk dances, folk lore, and folk art offer a unique social instrument for understanding and sharing all of life.

The book is not a course of study, nor is it concerned with teaching techniques of music or reading. It is essentially concerned with the highest cultural expressions of mankind as a key to understanding how and why men are as they are today.

As Joel Joseph Keith said:

Books are more than words,  
More than birds'  
brightness, more than a song,  
they last long.  
When the covers close  
Wisdom grows.  
Every thought is root,  
leaf and fruit.  
Every good page turned  
is love learned.

— from *The Saturday Review*.

\* Hughes Mearns, *The Creative Adult* (New York: Doubleday and Co., 1940).



And whether you "Sing a Song of Sixpence," or hear King Cole calling "for his fiddlers three," or with Eleanor Farjeon find that "Six green singers there be at my door," or like Whitman hear the music of the spheres, music is sorrow and joy, life and love, melody and rhythm coming from all people to all people.

So the children who discover the largesse of life in books and music and who live in and through and with them are likely to grow more easily and fully into good citizens of a free democratic world. They grow naturally from I-centered persons to other-centered persons, from human beings to humane beings, when learning comes from knowing mankind at his creative best and expressing themselves at their creative best.

During the years children are in school, from the fourth grade on, they widen their horizons to include the whole world. They also extend those horizons into the past in order to understand better the nature of the present. As they reach junior high school, they should be interested in getting below the surface of events to motives, meanings, and relationships. Learning through knowing people — families, neighbors, communities — practiced in the primary grades, should be continued in this process of extending horizons.

It is rewarding to explore the lives of people through their arts. When this is done, children often discover similarities in cultures because it is easy to establish a common ground of understanding through emotional channels. A growing child understands himself better and learns to cope with his problems more adequately and express his desires more beautifully as he comes to realize how people in all times, in all places, have had to solve similar problems, as they, too, adapted themselves to a constantly changing environment.

#### History

All down the ages  
Like a great tide,  
Commoners walking  
Where noblemen ride,  
Now in the sunshine  
And now in the shade  
People move onward  
While History's made.\*

— from *Eleanor Farjeon's Poems for Children*.

Because we live in the United States of America, much of our study will deal with the development of this country; but in a curriculum really designed to develop world-minded citizens, the study of other peoples will include their history as well as their present-day living.

\* Reprinted by permission of the publisher, J. B. Lippincott Company. Copyright, 1951, by Eleanor Farjeon.

Only if this is so can real understanding of their attitudes and thinking develop.

Such understanding comes easily through good family stories. Short stories about China, such as *Wu and Lu and Li*, prepare younger children for the thrilling account of modern China's agricultural and educational problems in *Su Mei's Golden Year*, which they will read in the upper grades. The charming stories of the Mexican families of *Juanita* and *Pedro of Olvera Street* will easily lead children into a real concern over educational problems in a modern village like that described in *The Village That Learned to Read*. Andrewshek and Auntie Katushka of *Poppy Seed Cakes* introduce us to plenty of children's fun; and Miska Petersham's brightly colored Hungarian pictures have meaning far beyond their gaiety and colors — all of which leads right into that wonderful portrait of Hungarian life in *The Good Master*. Thus, stories old and new become a source of true companionship with many kinds of people.

Music is another means to better understanding of ourselves as a nation and of other peoples of the world. Folk songs and folk dances are, as much now as they were in the past, ours to enjoy fully. They are beautiful and interesting in themselves. Like family stories, they also serve as windows into the life of the people of the countries from which they come. You feel the hard pull of a Russian boatman in "The Volga Boatmen's Song," just as you feel the tenderness of a French mother singing the lullaby, "Fais Do Do." There also is much music to know, composed by individual musicians in the past and in the present.

In a good classroom there will also be much creativity, stimulated by such music and books. Children will make maps, murals, pictures, perhaps even weave and work in clay as people in all countries everywhere did in the past. They will make up some of their own rain chants, "wagon wheels a-rolling" songs, whatever fits their interest. They may create their own dances, basing them upon certain nationalistic styles or rhythmic patterns they have learned. Dressed in appropriate costumes, they will recreate the traditional dances taught by members of their own communities.

It is important to have resources covering a wide range of interests, a wide range of abilities — songs easy to sing and songs of more intricate rhythmic and melodic design; stories easy to read, longer stories and biographies presenting real life situations. These fit varying levels of ability and meet varying emotional needs.

Some patterns followed in Social Studies curricula and textbooks have often designated certain cultures as primitive, simple, and therefore to be studied in second or third grade. Indian, Eskimo, and the

## 6. INTRODUCTION

Dutch are among those which have been so labeled. What of the Incan and Mayan cultures of the ancient Indian? Are these not to the Indian what the Greek is to our culture? Actually, the Dutch and the peoples of their Far East possessions are as highly developed culturally as many European peoples. The beauty of Javanese dancing and silverwork is beyond description.

To study in such a way as to fix labels that actually give false, or at least inadequate, impressions and information is unfair to both the student and the nation so treated. It is seldom possible to generalize, and dangerous to try to do, so. Every culture has wide ranges of achievement and interest.

School systems vary in the order in which they present to the student American history, old world backgrounds, civics, and current affairs. Many texts are used. Some link geography and history together, some separate them. Some use units of work such as pioneers, Indians, explorers, seekers after freedom, other cultures in America, our home town, our state. Others do not use units at all in their planning.

Some study the world, taking history in chronological order; others follow the geographic pattern of continents. Some study peoples according to their importance to life in these United States. Some use concepts such as communication, transportation, growth of freedom, man's use of his hands, around which to organize their study, thus cutting across all geographic boundaries and historic events.

Consequently, it was hard to choose a way of presenting these book and music resources for social studies so that they would meet the needs of all these ways of organizing study. We hope the way we have chosen will make this book easy for teachers to use in finding resources for special subject needs at varying grade levels.

Section I deals with the United States of America, from days before Columbus to the present, from Alaska to Florida. The books and music of successive periods are presented, as well as those of different regions and different groups of people.

Section II deals with the other peoples of the world, taking them by continents. This means that Greek history will be found under Greece; Roman history under Italy; ancient Egyptians under Egypt in Africa; Mediaeval England under Great Britain.

The closing section is about building a better world.

The resources given for each country, place, or era are at varying levels, so that teachers and children in grades four to nine will find all the resources for their topic — whether it be the English or the Japanese, or South Africa or pioneer America — listed together and may choose according to their needs. More advanced readers in the

middle grades may need more mature books and be glad to find them listed here. Slower learners and readers in the upper grades may be grateful for the titles of easy-to-read stories about the very subject they are studying. And who can exactly grade a song, a poem, or a folk tale?

Here, then, are many keys to many doors that open rooms full of riches of many kinds, the riches of the cultural lives of the people of this good earth. We have tried to omit no country — no matter how small. Each is important in today's world even if it may not be discussed in a given text in history or geography. Your choice is as wide as the world, and, in the cultural resources, as wide as the cultures themselves. For some countries and eras there is far more material available than could possibly be presented in one book of this kind; for others, there is at present very little.

The books discussed in the following chapters do not constitute complete bibliographies about the subject, era, or area being studied, an impossible thing to give in a book of this size. The books chosen are all good to live with. Most of them are currently in print. Occasionally an out-of-print book is given if it is likely to be easily available in libraries.

The books and songs discussed in the text are listed with their sources on pp. 126-55, 386-448, and 456-57. The songs are easy and fun to sing. They were selected for their interest, their musical worth, and their value for social studies. One wonderful thing about many songs is that they appeal to children of all ages, and therefore are not necessarily limited to any grade level. Chords have been added to many of the songs in this book so that children and teachers may play their own accompaniments. Wherever special instruments like the stringed psaltery or percussion instruments would be appropriate, they, too, have been suggested. The instruments best adapted to classroom use where pianos are not available are the autoharp and harmolin.

Recordings are valuable aids both for learning songs and for hearing music artistically performed. But many recordings are made by companies that are not always familiar to teachers. In addition, the shift from the old speed, 78 revolutions per minute, to  $33\frac{1}{3}$  and 45 has been confusing. Consequently, every school will find it valuable to have a catalog of the long-playing records now on the market. Here are two excellent ones:

*Schwann Long Playing Record Catalog* (issued monthly)  
 Concert Hall Society, Inc.  
 250 W. 57th Street  
 New York 19, New York

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Sam Goody, *The Long Player*, September, 1953  
Long Player Publications, Inc.  
Box 346  
New York, New York

Both sources include all the LP (Long Playing) recordings of Victor, Decca, Columbia, Folkways, and other American and European companies.

The use of museums, doll collections, libraries — both of books and music, record collections, and back numbers of the *National Geographic* is strongly recommended.

Schools could often use the resources of their homes and families far more than they do. A grandmother from Sweden or Czechoslovakia or Italy or Greece or Mexico may have beautiful clothes she has brought from the old country, pictures, pottery, all sorts of treasures. Perhaps father or older brother was in the service in Japan, Germany, or the Far East and has brought back pictures, dolls in costume, jewelry, figurines, linens, all sorts of wonderful things to see and feel, from the countries themselves. Utilizing such resources offers an excellent opportunity to know children's backgrounds and to develop good home-school relationships.

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PART I

**Growing Up as  
a Citizen of the U.S.A.**

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## I AM AN AMERICAN\*

*Elias Lieberman*

*I am an American*

My father belongs to the Sons of the Revolution  
My mother, to the Colonial Dames.  
One of my ancestors pitched tea overboard in Boston Harbor;  
Another stood his ground with Warren;  
Another hungered with Washington at Valley Forge.  
My forefathers were America in the making:  
They spoke in her council halls;  
They died on her battlefields;  
They commanded her ships;  
They cleared her forests.  
Dawns reddened and paled.  
Stanch hearts of mine beat fast at each new star  
In the Nation's flag.  
Keen eyes of mine foresaw her greater glory:  
The sweep of her seas,  
The plenty of her plains,  
The man-hives in her billion-wired cities.  
Every drop of blood in me holds a heritage of patriotism.  
I am proud of my past.  
*I am an American.*

*I am an American*

My father was an atom of dust,  
My mother was a straw in the wind,  
To his serene majesty.  
One of my ancestors died in the mines of Siberia;  
Another was crippled for life by twenty blows of the *knout*.  
Another was killed defending his home during the massacres.  
The history of my ancestors is a trail of blood  
To the palace-gate of the Great White Czar.  
But then the dream came —  
The dream of America.  
In the light of the Liberty torch  
The atom of dust became a man  
And the straw in the wind became a woman  
For the first time.  
"See," said my father, pointing to the flag that fluttered near,  
"That flag of stars and stripes is yours;  
It is the emblem of the promised land.  
It means, my son, the hope of humanity.  
Live for it — die for it!"  
Under the open sky of my new country I swore to do so;  
And every drop of blood in me will keep that vow.  
I am proud of my future.  
*I am an American.*

\* From *Paved Streets*, by Elias Lieberman (Boston: Cornhill Co., 1918). Copyright 1918, 1946 by the author.



An American citizen has roots in prehistoric ages and branches touching the skies of the future. Social studies concerned with helping an American child understand how and why he is as he is go all the way back to prehistoric times, with more intensive coverage of the later periods, beginning with discovery days.

American history and geography generally are studied during three of the six years from fourth through ninth grade. In the earlier grades emphasis is put upon the more dramatic aspects, such as discovery and pioneering. Later more consideration is given to the people who steadily moved the frontier three thousand miles westward across a continent, and to the development of understanding of the influence of the nature of the land upon the people, as well as of the people upon the land. During the junior high grades, more consideration is given to the basic concepts and principles of democracy and freedom and the American struggle to keep them alive, to the growth of science, industry, and communication.

Through all of this study of our evolving society, a good way of understanding is to relive the exciting adventures of explorers, discoverers, pioneers, farmers, workers, captains of industry, teachers, authors, musicians. Through warm, human, realistic stories or biographies that make men and their times come alive, through the folk stories and songs that stem from their lives, through music — from the congregational singing of the Pilgrims to modern music festivals — we may know our heritage and ourselves. The cultural development of the American people is many-sided, beautiful, exciting. To become aware of the American people's artistic expression in books, music of every form, and dancing can be a challenging adventure as well as meaningful learning experience for every child in a classroom in America today.

So, let's discover America as never before. Let us, in every classroom, not only know but truly feel what it means to be growing up in America, to be a citizen of the United States of America, to share in the responsibility of keeping it a land where life is free, where life is beautiful, where all may live "the more abundant life."

Oh beautiful for patriot dream  
That sees beyond the years  
Thine alabaster cities gleam  
Undimmed by human tears.  
America! America!  
God shed his grace on thee,  
And crown thy good with brotherhood  
From sea to shining sea.

— from *America the Beautiful*, by Katherine Lee Bates

Perhaps then children will sing this last verse of "America the Beauti-

ful" with more fervor and a deeper awareness of its real meaning and implications.

There are many books and song collections which are valuable as background resources for the whole study of America. Some of them have helped us in the preparation of this book, as they will help teachers and children. It would mean much if many of these could be available in the classroom for weeks at a time.

### THE LAND ITSELF AND SPECIAL REGIONS

			Grade Levels*
Bennett, Hugh M.	<i>This Land We Defend</i>	Longmans	5-8
Fenton, C. L. and M.	<i>The Land We Live On</i>	Doubleday	5-8
Holling, Holling C.	<i>Paddle to the Sea</i>		
	(Great Lakes)	Houghton	5-8
	<i>Tree in the Trail</i> (Southwest)	Houghton	5-8
	<i>Minn of the Mississippi</i>		
	(Mississippi Valley)	Houghton	5-8
Melbo, Irving P.	<i>Our Country's National Parks</i>		
	(Books I and II)	Merrill	6-10
Pyne, Mabel	<i>Little Geography of the United States</i>	Houghton	3-6
Quinn, Vernon	<i>Picture Geography of the United States</i>	Lippincott	4-7
Shippen, Katherine S.	<i>Great Heritage</i>		
	(natural resources)	Viking	6-9

### SPECIAL REGIONAL SERIES

Gilchrist, Marie	<i>The Story of the Great Lakes</i>	Harper	5-8
Hark, Ann	<i>The Story of the Pennsylvania Dutch</i>	Harper	5-8
Lambert, Clara	<i>The Story of Alaska</i>	Harper	5-8
McClintock, Marshall	<i>The Story of the Mississippi</i>	Harper	5-8
	<i>The Story of New England</i>	Harper	5-8
McNeer, May	<i>The Story of California</i>	Harper	5-8
	<i>The Story of the Great Plains</i>	Harper	5-8
	<i>The Story of the Southern Highlands</i>	Harper	5-8
	<i>The Story of Florida</i>	Harper	5-8
	<i>The Story of the Southwest</i>	Harper	5-8

### THE GROWTH OF THE UNITED STATES

Coy, Harold	<i>First Book of Presidents</i>	Watts	3-6
Hartman, Gertrude	<i>These United States and How They Came to Be</i>	Macmillan	6-10

\* The grade levels given indicate spread of interest level. Reading levels are generally near the lower grade given. (A book marked 5-7 is likely to be hard fifth or easy sixth grade level, 6-8 is likely to be hard sixth.) If a wide span such as 4-9 is given, as in the case of a few informative books, the reading level is usually near the middle grade.

			Grade Levels
Heal, Edith	<i>First Book of America</i>	Watts	3-5
Kohl and Nisenson	<i>Your America</i> (revised edition, 1953)	World	5-9
McConnell, Jane and Burt	<i>First Ladies</i>	Crowell	6-9
	<i>Presidents of the U.S.A.</i>	Crowell	6-9
McFall, Chrystie	<i>Our Country America</i>	Macmillan	4-9
Mitchell, Lucy S.	<i>North America</i>	Macmillan	6-9
Shippen, Katherine	<i>Passage to America</i>	Harper	6-10
Stewart, Marguerite	<i>We, the American People</i>	John Day	7-10
	<i>Presidents and First Ladies</i>	John Day	7-10

#### OUR GOVERNMENT

Elting, Mary	<i>We Are the Government</i>	Doubleday	6-9
Hartman, Gertrude	<i>The Making of a Democracy</i>	John Day	7-10
Holisher, D. and G. Beckel	<i>Capitol Hill: The Story of Congress</i>	Schumann	6-10
Turner, Mina	<i>Town Meeting Means Me</i>	Houghton	4-6
Witty, Paul and J. Kohler	<i>You and the Constitution of the United States</i>	Children's	5-9

#### ABOUT OUR HERITAGE

Foster, Genevieve	<i>Birthdays of Freedom</i>	Scribner	5-8
Lawson, Robert	<i>They Were Strong and Good</i>	Viking	4-7
	<i>Watchwords of Liberty</i>	Viking	4-7
Petersham, Maud and Miska	<i>An American ABC</i>	Viking	4-7
	<i>America's Stamps</i> (1847-1947)	Macmillan	5-8

#### POETRY

Benét, Rosemary and Stephen V.	<i>America</i>	Farrar & Straus	5-10
Henry, Ralph and Lucile Pannell	<i>My American Heritage</i>	McNally	5-10
Sandburg, Carl	<i>The People Yes</i>	Harcourt	7-10
Whitman, Walt	<i>Leaves of Grass</i>	Doubleday	7-10
Wood, Ray	<i>Fun in American Folk Rhymes</i>	Lippincott	3-6

#### MUSIC

Black, Eleanora and Sidney Robertson	<i>Gold Rush Song Book</i>	Colt	
Boni, M. and M. Lloyd	<i>Fireside Book of Favorite American Songs</i>	Simon & Schuster	

Brockway, Howard, and Lorraine Lyman	<i>Lonesome Tunes</i> (Kentucky mountains)	H. W. Gray
Browne, C. A.	<i>Stories of Our National Ballads</i>	Crowell
Carmer, Carl	<i>America Sings</i> <i>Songs of the Rivers of America</i>	Knopf Farrar & Rinehart
Coleman, Satis, and Adolph Bregman	<i>Songs of American Folks</i>	John Day
Davis, A. K.	<i>Traditional Ballads of Virginia</i>	Harvard
Downes, O. and Elie Siegmeister	<i>Treasury of American Song</i>	Knopf
Hausman, R.	<i>Sing and Dance with the Pennsylvania Dutch</i>	E. B. Marks
Howard, John Tasker	<i>Our American Music</i>	Crowell
Kinscella, Hazel G.	<i>History Sings</i>	Univ. Pub.
Larkin, M. and H. Black	<i>Singing Cowboy</i>	Knopf
Linscott, Eloise H.	<i>Folk Songs of Old New England</i>	Macmillan
Lomax, Alan and John	<i>Folk Song: U.S.A.</i>	Duell, Sloane & Pearce
Lomax, John	<i>Cowboy Ballads</i> <i>Cowboy Songs and Frontier Ballads</i>	Macmillan
Lummis, Charles	<i>Spanish Songs of Old California</i>	Macmillan
Luther, Frank	<i>Americans and Their Songs</i>	G. Schirmer
Lyons, John H.	<i>Stories of Our Patriotic Songs</i>	Harper
Niles, John Jacobs	<i>Songs of the Hill Folk</i>	Vanguard
Ritchie, Jean	<i>Swapping Song Book</i>	G. Schirmer
Sandburg, Carl	<i>American Song Bag</i>	Oxford
Scott, Tom	<i>Sing of America</i> (composed songs of tall heroes)	Harcourt
Secger, Ruth C.	<i>American Folk Songs for Children</i>	Crowell
Sharp, Cecil	<i>English Folk Songs from Southern Appalachian Mountains</i>	Doubleday
Siegmeister, E.	<i>Work and Sing</i>	Oxford
Siegmeister, E. and Olin Downes	<i>Treasury of American Song</i>	Wm. R. Scott
Spach, Sigmund	<i>Read 'em and Weep</i>	Knopf
Thomas, J. and J. Leeder	<i>The Singin' Gatherin'</i>	Arco Pub.
Wehrman, Henri	<i>Creole Songs</i>	Silver Burdett Philip Wehrlein, Ltd., New Orleans, La.
Wheeler, Opal	<i>Sing for America</i>	Dutton
Wilson, H. R.	<i>Songs of the Hills and Plains</i>	Hall McCreary

## Chapter I

# AMERICA BEFORE COLUMBUS

### *Prehistoric America*

What was the land of the farm where you now live, or your Main Street, or your city yard, like, millions of years ago? Do you live near the Triassic Basin? Were the mountains near you once level? Was the prairie under water? What sort of plants or trees were there? What kinds of birds flew across the sky? What giant creatures roamed in dense forests or by the water? Were there any human beings here? Often we wonder, what was here first? How did America begin?

*Prehistoric America*, by White, and *America Before Man*, by Baity, tell how this continent evolved, went through ice ages, tossed up mountains to be smoothed and worn by glaciers, emerged with vast plains, rivers flowing to the sea, and shores bordering both the Pacific and Atlantic oceans.

### *Indians*

Before the days of the white man in America, nearly a million Indians lived in the forests, plains, and deserts of what is now the United States of America. Many physical traits seem to indicate they

were of Mongolian origin. Perhaps the Bering Straits were narrower centuries ago than they are now. It could be that some of the more adventurous Asiatics crossed those straits and made their way down to what is now the United States and spread over it, each group developing different characteristics, so that their nations differ from each other in language and customs almost as much as the nations of Europe. No one really knows exactly where they came from and how they got to all the places where they lived before the fifteenth century, when the white man first settled here.

*The First Book of Indians* gives general background for a knowledge of what Indians really are like. For maturer readers, *Baity's Americans Before Columbus*, which includes the Indians of both North and South America, reveals the amazing heights of their cultural growth.

Many Indian tribes have kept some of the ways of their ancestors. This is especially true of some of the rituals. Their age-old rituals were accompanied by songs, chants, and dances. A few recordings of certain Indian ceremonies that have changed little through the centuries are available today. Probably the healing ritual — the "Yei-Bi-Chai"<sup>1</sup> of the Navajo tribes of the Southwest, the "Mountain Spirits Dance"<sup>2</sup> of the Apache, and the "Harvest Dance"<sup>3</sup> of the Zuni are among the oldest rituals. They are still performed in New Mexico and Arizona today.

Listening to these may help you to get the feel of Indian life in the long, long past. To sit under a starlit New Mexican sky and see the Indians themselves solemnly perform these rituals is the way to really feel it, of course. Since all of us cannot be there, perhaps we can set the stage by reading a bit from *Americans Before Columbus*. Then, half-close our eyes, think ourselves on the desert in the still of the night. Listen for the drum setting the rhythm. Hear the chant starting. Feel the rhythm of feet, of bodies. Play the record a second time; we are there. The Indian beauty is a very part of us.

The sun and moon and stars were almost gods to the Indian of earliest times. Indian songs of greeting at the beginning and close of the day are very beautiful. Here are good songs to sing:

"Wakonda"<sup>4</sup>

"Penobscot Song of Greeting"<sup>5</sup>

"Sun Worshipers," a Zuni song<sup>6</sup>

*Songs and Stories of the American Indians*,<sup>7</sup> by Albert Gale, is interesting for children to sing and read by themselves. *Rhythms of the Redman*<sup>8</sup> will be helpful to teachers in developing background and understanding.

<sup>1</sup> The reference figures used throughout Part I refer to the Music Bibliography on pp. 144-155.

Sonia Bleeker's books describe the various Amerindian tribes, telling where they lived, how they lived, sometimes including information about their present status. Eventually this will be a full storehouse of information about all the Indian nations of North America. To date, these are the ones she has described:

*The Apache Indians, Raiders of the Southwest*  
*The Sea Hunters, Indians of the Northwest*  
*The Cherokee, Indians of the Mountains*  
*The Crow Indians*  
*The Delaware Indians*  
*Indians of the Longhouse, the story of the Iroquois*

In *The Story of the Totem Pole* Ruth Brindze tells the story of how Indians of the Northwest, without a written language, carved their history and legends on giant, red cedars.

Every tribe told stories of how the earth was formed, of the beginnings of man, of animals, of man's ways. There is a great mass of Indian folk literature, much of it in museums and university libraries, and at the Bureau of Indian Affairs in Washington, D.C. A few collections which children will enjoy, particularly if read aloud, are these:

*Tales of the Cheyennes, by Penny*  
*When Coyote Walked the Earth, by Running (Northwest)*  
*Nine Tales of Coyote, by Martin (Northwest)*  
*Nine Tales of Raven, by Martin (Northwest)*

Many of these tales have fine possibilities for dramatization.

*Dark Arrow*, by Mulcahey, takes us back to the fifteenth century in New Mexico. *Indian Saddle Up*, by Balch, tells the story of the first time an Indian mounted a horse. *The Great White Buffalo*, by McCracken, takes us into what is now the Dakotas, long before the days of white men. *Sunrise Island*, by Baker, takes us into the far Northwest before the white man came.

In all these are high adventure and real excitement to challenge children, especially boys. There are many more stories of the Indians of those early days, each characteristic of the tribe it concerns. Here are a few of the best for children to read and reread. Those who do may come to identify themselves with these Indians and so gain a better perspective in understanding them.

Coryell	<i>Indian Brother, colonial Maine</i>
Dunsing	<i>Swamp Shadows, Seminole in Florida</i>
Coatsworth	<i>Sword of the Wilderness, Abenaki in Maine</i>
Bronson	<i>Rogue's Valley, Rogue River, Oregon</i>

Hunt	<i>Michel's Island</i> , Mackinac, Michigan
Nevin	<i>Captive of the Delawares</i> , Pennsylvania
Shippen	<i>Light Foot</i> , Iroquois

There are exciting, vital, human biographies of some of the great Indian chiefs:

Averill	<i>King Philip</i> , last of the Narragansett chiefs
Coblentz	<i>Sequoya</i> , Cherokee who developed Indian alphabet and writing
Garst	<i>Joseph of the Nez Percés</i> <i>Sitting Bull</i>
Johnson	<i>Cochise: Great Apache Chief</i>
McSpadden	<i>Indian Heroes</i> , twelve great chiefs
Parke	<i>Red Jacket: Last of the Senecas</i>
Wyatt	<i>Cochise</i> <i>Geronimo</i>

The Indian is still an important citizen of America; there will be a whole section devoted to the Indian in modern life later on, as we consider the various cultural groups in the United States.



## Chapter 2

# EXPLORATION DAYS

Probably the first explorers to set foot on this land were Norse Vikings from Norway and Denmark. One Viking of whom we have authentic written history is Leif Ericson. There are many exciting accounts to read. Janeways' *The Vikings*, the story of Eric the Red and his son Leif, is one of the Landmark books. Other fine accounts of his voyages are:

*Leif Ericson, Explorer*, by Weir

*Leif Ericson, First Voyager to America*, by Shippen

Perhaps nothing will give children so vivid a sense of what Vikings looked like, what their ships were like, as the beautiful lithographs in the d'Aulaires' *Leif the Lucky*. There is one picture of young Leif holding the prow of a new ship that is unforgettable. The child who grows up knowing that picture is as lucky as Leif himself. Children might like to know that the Norwegians pronounce his name, "Lafe."

During the next period of exploration, the eleventh to fifteenth centuries, explorers and adventurers of all sorts, in search of a shorter route to India, in search of new lands, in search of gold, sailed forth from Spain, Portugal, Italy, France, Holland, and England. Have the

children read *Vast Horizons*, by Lucas, which covers the years 1073 to 1588, when the Spanish Armada was wrecked. Two books easier to read, both with colorful pictures, are *America Begins*, by Dalglish, and *And There Was America*, by Duvoisin. For maturer readers, Duvoisin's *They Put Out to Sea* is a stimulating account.

In *America Begins* children will meet Marco Polo, who went from Venice to far Cathay — then under the power of Genghis Khan — where he found a civilization and culture far ahead of his own in Europe. Suggest that the children read more about him in the Landmark book by Walsh, *The Adventures and Discoveries of Marco Polo*. Another interesting one is *The Story of Marco Polo*, by Price. Mature readers will be enthralled by Komroff's *Marco Polo*. Some teachers may enjoy reading aloud parts of the delightful *Messer Marco Polo*, by Donn Byrne.

*Spice and the Devil's Cave* and *Spice Ho!*, both by Hewes, tell of the struggle between Spain and Portugal to control the route to India and the spice trade. Bailey's *Argosies of Empire* and *Sea Hawks of Empire* tell more of this adventuring on the high seas.

Often, as children read history, they wish they could have been there. So, Louise Andrews Kent tells the story of a lad who had the great privilege of going to the Far East with Marco Polo. Children will go, too, as they read *He Went with Marco Polo*.

Christopher Columbus sailed from Spain in the autumn of 1492 with three small sailing ships — the Nina, the Pinta, and the Santa Maria. About five weeks after they left the Canary Islands, they landed on the island of San Salvador, thinking they had landed on an outpost of India. *Ship Boy with Columbus*, by Meadowcroft, an easy-to-read story, and *He Went with Christopher Columbus*, by Kent, both tell the Columbus story from the point of view of a young person very like the child who reads the story.

Lawson's *I Discover Columbus* is a very amusing tale, good for reading aloud. Some other interesting books about Columbus that are easy to read, are: *Christopher Columbus*, by Graham; *Story of Christopher Columbus*, by Baker; *Voyages of Christopher Columbus*, by Sperry; and *Columbus and His Brothers*, by Hogeboom. For mature readers, two exciting adventures of discovery may be had in reading *Columbus Sails*, by Hodges, and *Columbus, Finder of the New World*, by Syme.

## Chapter 3

# COLONIAL DAYS

### *Jamestown Colony and Virginia*

By the 1600's, the English were also seeking the new land. Cavaliers settled in Virginia and Pilgrims in New England. Sebastian Cabot explored the Atlantic coast from Newfoundland down to Virginia in 1498. Sir Walter Raleigh started a colony on Roanoke Island; another 143 colonists established Jamestown; others sent over by Cecil Calvert, Lord Baltimore, started a colony north of the Potomac that came to be known as Maryland.

Captain John Smith, from Lincolnshire, was a good leader for the Jamestown Colony. His whole career is so exciting that these books about him offer thrilling adventure to all who read:

*Captain John Smith: Lad from Lincolnshire*, by Holberg  
*The Sword and the Company, the Whole Story of Captain John Smith*, by Leighton.

His experience with the Indian princess, Pocahontas, is one of the

most colorful episodes in American history. These books tell that story:

*Pocahontas and Captain John Smith*, by Lawson  
*The Story of Pocahontas*, by Graham

The romantic story of the gay cavalier, Sir Walter Raleigh, is a favorite. The best biographies of him will be enjoyed by maturer readers:

*Sir Walter Raleigh*, by Baker  
*The Shepherd of the Ocean: Sir Walter Raleigh*, by Norman  
*Sir Walter Raleigh*, by Trease

The colonists brought with them the songs, ballads, and dances they had loved in old England, many of them songs of knights, lords and ladies, and the life of Merry England rather than the simpler life of the new land. Thus, fine old English balladry and singing games and dances became the basis of a constantly growing body of Anglo-American folk music now largely concentrated in the southern mountains of Virginia, North Carolina, and Kentucky.

Probably the best known of all the ballads in our country today is "Barbara Allen," an old ballad from England and Scotland, sung and sung in this new land. There are over two hundred versions of this song, found in many song collections. One of the best is in *Sing Out*.<sup>1</sup> There may be a particular version in your own community better known to you than this. If so, sing it! It is always interesting to discover the many ways an old song survives.

Ballads, then as now, were often concerned with thwarted love or jealous lovers. In "Lord Thomas and Fair Eleanor,"<sup>2</sup> the young man obeys his mother's orders and marries the "brown girl" who has a house and many lands, instead of the "fair lady" whom he really loves, but who is poor.

"Fair Margaret and Sweet William"<sup>3</sup> and "Lord Randall"<sup>4</sup> still live on in song. The Lord lost his title in democratic America and became plain "John Bramble"<sup>5</sup> in one version of the old ballad.

"The Wraggle Taggle Gypsies"<sup>6</sup> is probably the best known of many gypsy ballads. "Black Jack Davie"<sup>7</sup> or "The Gypsy Laddie" is another.

All of these ballads are excellent for choral reading and dramatizing. A fine group of ballads (words only) may be found in *The Magic Circle*, a book of poems and ballads for upper grades collected by Louis Untermeyer, pages 235 to 267; in *An Inheritance of Poetry*, by Adshead and Duff, pages 118 to 167. *Dramatized Ballads with Musical Accompaniments* and the *Saucy Sailor and Other Dramatized Ballads*, both by Tobbitt and White, include both words and music.

Another type of folk music was brought to our shores when the first slave ship arrived from Africa in 1619. The chants of these Negroes must have sounded much like the native African songs that can still be heard in Africa today. Gradually these chants developed into work songs sung to ease the Negroes' heavy burdens, and spirituals promising release from their downtrodden existence. A fuller discussion of the Negro's contribution to American music comes later in the book.

Two of the favorite dance tunes of the Virginia colonists were "Sellinger's Round"<sup>8</sup> and "Sir Roger De Coverly."<sup>9</sup> "Sellinger's Round," one of the oldest traditional English folk dances, is danced by school children today. The early Virginians danced the Virginia Reel to both of these melodies.

## Sir Roger De Coverly

Autoharp  
or Piano: G G G D7 D7 D7

G G G G G D7

G C G D7 D7 D7 etc.

May Day celebrations, carried over from the old English custom, continued to flourish in the Virginia colony. Both "Sellinger's Round" and "Sir Roger de Coverly" were known to have been played by four fiddlers for dancing at the May Day festivities in 1727. Such goings-on were frowned upon by the Puritans in Massachusetts Bay Colony.

Fiddles were used for dancing, but a keyboard instrument, known as the virginal, was imported from England for the enjoyment of early Virginia families. Genteel young ladies were taught to play on it such beautiful old airs as "Greensleeves." This tune will be familiar because it is often sung as a Christmas carol with the words "What Child Is This?"<sup>10</sup> In our own day, a famous composer has made a beautiful orchestral arrangement of this melody.<sup>11</sup>

# Greensleeves

(Excerpt)

Old English

Piano or Harmolin:

e min. D Maj.

e min. B7 e min.

D Maj. e min. B7 e min.

## New England

The Mayflower landed in Plymouth in 1620, with its sturdy group of Pilgrims seeking freedom to worship in their own way in the new land. There are many interesting stories of the Pilgrims. *The First Year*, by Meadowcroft, gives an authentic picture of their hardships and courage in meeting them.

*The First Thanksgiving*, by Barksdale, and *The First Adventure*, by Coatsworth, are appealing, lively stories of real children. *The First Adventure* is based upon the first recorded adventure of a white child in Plymouth, as found in a Plymouth diary.

Hall-Quest's *How the Pilgrims Came to Plymouth*; Coblenz' *The Bells of Leyden Sing*, a realistic story of the sailing of the Mayflower from Holland and its landing in Massachusetts; Daugherty's *Landing of the Pilgrims*, a stirring version in the Landmark series; Daringer's *Pilgrim Kate*; all these give children a vivid chance to identify with the Pilgrim children and young people.

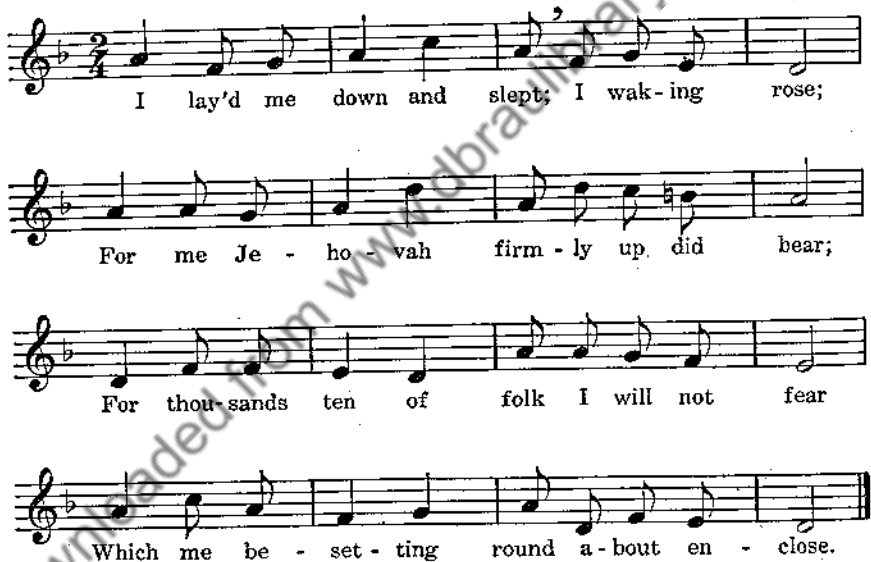
There are many more good stories about the Pilgrims and the early life of Plymouth, many more than there is space to present. This will be true for all of the history of our country. There are literally hundreds of authentic stories that make our history come alive through their vivid, exciting, moving stories of real people whose lives went into the great adventure of the making of a democracy. This might be a good time to read parts of Hartman's book *The Making of a Democracy*, for background of ideals and goals.

While the Pilgrims were waiting in Holland to set sail for the new

land, one of their members, Peter Ainsworth, wrote some hymns and collected others in a book known as *The Ainsworth Psalter*, which the pilgrims brought with them from Holland. Ainsworth composed the music for this hymn, using words from the Third Psalm.<sup>12</sup> It is easy to understand how the singing of such a song would bring strength and courage to a little band of colonists beset by many dangers in their new land. Their songs were their prayers. An interesting recording by the Haydn Society of Boston contains Psalms from the *Ainsworth Psalter*, some old English madrigals, and excerpts from Governor William Bradford's speeches.<sup>13</sup>

## Psalm III

Ainsworth Psalter



I lay'd me down and slept; I wak-ing rose;

For me Je - ho - vah firm - ly up, did bear;

For thou-sands ten of folk I will not fear

Which me be - set - ting round a - bout en - close.

By the year 1640 the Puritans were using the *Bay Psalm Book*, which was printed in Boston, the first book to be printed in New England. Many editions appeared later. The ninth edition, published in 1698, contained two-part melodies, printed in diamond-shaped notes.

"Low Dutch Tune"<sup>14</sup> is an arrangement of the Twenty-third Psalm which begins, "The Lord is my shepherd, I shall not want." Another one we still sing is "York,"<sup>15</sup> with a text based upon the Seventy-third Psalm.

Many tunes were named from the villages of New England where they were written by itinerant deacons who traveled about to improve the singing in churches. These singing teachers were often composers,

for church music was one channel which New England morality permitted them for self-expression!

The best-known of all, which was sung by the Pilgrims and which millions of Americans love to sing today, is "Old Hundred,"<sup>16</sup> a hymn based upon the One Hundredth Psalm. One can imagine the Pilgrims' reading of this wonderful old Psalm, followed by the singing of the hymn:

Make a joyful noise unto the Lord, all ye lands  
 Serve the Lord with gladness; come before His presence with singing.  
 Enter into His gates with thanksgiving and into His courts with praise;  
 Be thankful unto Him, and bless His name.

## Old Hundred

Bay Psalm Book

Make ye a joy - ful sound - ing noyse un -  
 to Je - ho - vah all the earth: serve  
 yee Je - ho - vah with glad - ness: Be -  
 fore His pres - ence come with mirth.

This is the way the song looked in the *Bay Psalm Book*. Notice the old spelling of some of the words. The rhythm indicated here is slightly different from the way it is usually sung in Protestant churches today.

It is important to know that psalmody, the singing of these psalms, was not just "Sunday music" for the people. It was folk song, community singing material, the recreational and educational music of the time, as well as the congregational singing in the churches.

There is an excellent recording of the songs of the *Bay Psalm Book*, in which the "lining out" process is clearly illustrated.<sup>17</sup> Valuable, informative notes are included on the cover of the record.



Lack of enough printed psalm books and regular leaders meant that often the singing in the churches was not good. In an effort to correct this situation, songs were printed in three-part harmony in some newer books. This meant that people who did not know how to read music had to be instructed; so traveling deacons went about teaching the people how to master the art of singing in parts. Singing Schools were established for this purpose. They soon became a social as well as a religious factor in the lives of the people. Moreover, a new profession was started to meet all these needs, that of music teaching.

MERRY MOUNT. Other people besides pilgrims soon came to settle in New England. One group were those who settled in a colony near Boston called Merry Mount. Hawthorne tells of this colony in his *Twice Told Tales*.

Although psalmody was the usual form of group and congregational singing in colonial America, groups also sang folk songs, ballads, and singing games, which they had loved in England. Dance tunes were not favored by the Plymouth colonists. It is recorded that certain of their members were completely horrified when the people of Merry Mount gathered to celebrate May Day with traditional gaiety and mirth. Miles Standish was sent to cut down the maypole and arrest Thomas Morton, their leader. The old "Cornish May Song"<sup>18</sup> could have been one of the songs the colonists were ordered to stop singing, since it is one of the oldest maypole dance tunes.

Two contemporary American composers, Howard Hanson and Rossitter G. Cole, have written operas based upon the Merry Mount incident. In both operas there are scenes that feature the maypole dance, with traditional English folk tunes.

PROVIDENCE, RHODE ISLAND. Roger Williams, a preacher, settled with some Puritans near Massachusetts Bay. Because he disagreed with the Pilgrims in some of their religious beliefs and accused them of granting freedom only to those who worshipped as they did, the Puritans banished him from the Massachusetts Bay Colony. There are two very interesting biographies of him for mature readers: *Lone Journey, the Life of Roger Williams*, by Eaton, and *Pilgrimage to Freedom, Story of Roger Williams*, by Norton and Cournos.

Anne Hutchinson, banished from the same colony for similar reasons, founded Newport and Portsmouth, which later united with Providence to form the colony of Rhode Island. Sonia Daugherty gives a vivid picture of her high courage and loyalty to her convictions, as one of the biographies in *Ten Brave Women*.

So the colonies grew. Soon many kinds of people were becoming established in the "new" England. Naturally they brought with them

## Cornish May Song

Lively

Old English



1. Ye Hel-ston maid-ens, gath-er dew While yet the morn-ing  
 2. With song and dance, in fes-tive band, Each hap-py lad may



breez-es blow; The fair-y rings are fresh and new, Then  
 lead his lass, With mirth-ful smiles and hand in hand, O'er



cau-tious mark them as you go. A - rise, a - rise, A -  
 ev -'ry thresh-hold free-ly pass. Care, get thee hence, from



wake to joy, The sky-lark hails the dawn of May.  
 Hel-ston fly! For mirth rules here the morn of May.

their English ways and their music, which included nursery songs, folk songs, and ballads, which they taught to their children. These were probably such traditional favorites as "Go Tell Aunt Rhody"<sup>19</sup> and "Frog He Would A-Wooing Go."<sup>20</sup>

*The Dutch in New Amsterdam*

When Hendrik Hudson returned from his explorations on the American continent in 1609, the Dutch West India Company granted land in New Netherlands to everyone who founded a settlement with at least fifty persons over fifteen years of age. Many patroons settled such grants. Peter Stuyvesant started New Amsterdam. The English captured it in 1664 and changed its name to New York, but Dutch roots were deep. There are many New York families today with old Dutch names. Later, some of the Dutch moved westward, establishing strong centers such as Holland in Michigan.

Both the colorful pictures and the lively text of *Wooden Shoes in America*, by Maloy and Dalglish, picture the early Dutch settlers

vividly. *The Wishing Pear* is a charming story by Coatsworth of a little girl's gift of a pear tree to Peter Stuyvesant. An historical marker marks the place where it once grew in New York.

Dilliard has a group of books, for children a little older, of life in early New Amsterdam and old Flatbush:

*Twins of Old Flatbush*

*A Farm for Juliana*

*Working Boy of New Netherlands*

Girls will enjoy Gale's *Katrina Van Ost and the Silver Rose*, a story of New Amsterdam in 1638.

Malvern has a fine group of historic romances for mature readers:

*Anne Lawrence of Old New York* (about 1626)

*Eric's Girls* (about 1626)

*Jonica's Island* (the Vandervoorts about 1660)

Older girls will also greatly enjoy *Lysbet, a Romance of Old New York*, by Choate and Curtis. There is an interesting biography of *Peter Stuyvesant*, by Holland.

The Dutch colonists brought songs, ballads, dances, and children's games from old Amsterdam to New Amsterdam. One of these is the traditional tune, "We Gather Together to Ask the Lord's Blessing." Folk songs from many countries include among them at least one foot-riding song, for this is a game fathers all over the world play with their babies. "Trip-A-Trop A Tronjes" <sup>21</sup> is a beloved Dutch one. It is interesting to note that the colloquial Dutch phrase at the end has been retained. It means, "as big as his father."

"Rosa" <sup>22</sup> is a charming song from the New Amsterdam colony; its simple, gay rhythm and melody are characteristic of a time when life was much simpler in that area than it is now.

Chapter 27 of Frank Luther's *Americans and Their Songs* <sup>23</sup> gives a vivid account of the music in early New Amsterdam.

### *Penn in Pennsylvania*

Another group of people—the Quakers or the plain people, who were being persecuted in England for their religious beliefs—sought refuge in New England; but the Puritans drove them out. One of them, William Penn, received a land grant along the west side of the Delaware river. Penn was one of the few colonists who knew the land really belonged to the Indians and paid them for it. Here he and the Quakers, also known as Friends, built the City of Brotherly Love, Philadelphia.

# Trip-a-Trop a Tronjes

Dutch

Autoharp: F Trip-a-trop to Tron-jes, B $\flat$  Up and down and F o-ver,

The pigs are in the bean patch, The cows are in the

F clo-ver. C7 The ducks are in the F wa-ter place,

The C7 calf is in the F long grass: F So big my

*rit.*  
F ba-by is, C7 Pop-pe-jay F vas.

*William Penn, Founder and Friend*, by Haviland, is an understanding story of this great man. A Friend of Philadelphia today, Elizabeth Janet Gray, wrote a fine life of this early leader of the Society of Friends, called *Penn*.

## Swedish in Delaware

Not too far away, in Delaware, the Swedes started a tiny new colony. There is little remaining evidence of this colony, because the Dutch colonists absorbed it. The really large numbers of Scandinavians did not come to America until the nineteenth century.

In *Elin's Amerika*, Marguerite de Angeli tells a sweet story of a

little girl in this colony. The authentic pictures in color are charming and especially interesting for details of dress.

*The Spanish in Florida and in the Southwest*

Actually, in the period of worldwide exploration of the sixteenth and seventeenth centuries, Spain was more powerful than England. The Spanish were the first to conquer Mexico and South America. St. Augustine, Florida, was founded in 1565, and is often said to have been the first city in the United States. In the fifteenth century adventurers seeking gold and padres seeking to convert the Indians went north from Mexico into the southwest part of our country, especially New Mexico and California.

*The Butterfly Shawl*, by Dawson, and *Cavalcade to California*, by Summers, are exciting stories of these days. *Tomas and the Red Headed Angel*, by Garthwaite, is a dramatic story of the friendship of a headstrong Spanish girl — who was no angel — and an Indian boy who served her.

Mrs. Bauer's *California Rancho Days* gives an accurate picture of the early Spanish in California. Her *California Mission Days* pictures the famous missions built by Father Junipero Serra. Bolton tells Father Serra's story well in *Father Junipero Serra*. Leo Politi's *Mission Bell* tells the story with charming text and exquisite illustrations in color.

Charles Lummis collected some of the early California songs, which may go back to these very early days. This collection is one to be sure to use. "Papa Quelele"<sup>24</sup> is a mournful song of the death of a hawk, so universal in appeal that children everywhere love it.

In all pioneer settlements shoes are very important. "The Shoemaker Song"<sup>25</sup> expresses the same concern many a child has in ordering his shoes. How true to life is the chorus expressing irritation over the shoemaker's failure to make the right kind:

Confound that old shoemaker  
How he fooled me though.  
He made me up the shoeses  
But not the duckbill toe.

Songs of love and romance, such as "The Hammock" ("La Hamaca")<sup>26</sup> were favorites.

The padres who established missions and pueblos taught the Indians many things, for they were teachers as well as priests. Wherever they established missions, they taught the Indians to sing, and so left behind them a fine heritage of Old Spanish folk tunes and hymns. One of these songs was an early morning hymn called, "Alabado," meaning

a hymn of praise sung to the sacrament. It is reminiscent of the Gregorian music heard in many Catholic churches today. An excellent recording has been made of *Folk Songs of California and the Old West*, which contains several of the foregoing songs.<sup>27</sup>

### *The French in Canada and Louisiana*

The French started colonies in Canada, especially in the eastern part. Voyageurs started down the Mississippi. The French took over much of the land west of the Mississippi, most of which was sold to the United States in the Louisiana Purchase.

Champlain, for whom Lake Champlain in New York is named, explored the St. Lawrence. Two good books to read about him are *Champlain of the St. Lawrence*, by Syme, and *Champlain: Northwest Voyageur*, by Tharp.

Syme has also written interestingly of La Salle in *La Salle of the Mississippi*. The landmark title, *La Salle and the Grand Enterprise* (1680's), is by Nolan.

*Michel's Island* is a very well-told story of a French family of Mackinac Island up in Michigan. Tallant tells the exciting story of the pirates of these French colonies that grew up around New Orleans, in *Pirate La Fitte and the Battle of New Orleans*.

The French Acadians came over the border from Canada into Maine and Vermont. Some of them went all the way down to Louisiana. We probably know the Acadians best through Longfellow's poem, *Evangeline*.

The Acadians in the south lived in rural districts and came to be called "Cajuns." They brought with them their ballads, many of them songs of the trials of love. There is a collection of songs of the deep South called *Creole Songs*.<sup>28</sup> They are delightful melodies, with texts in French "patois," with English translations. One children love to sing is "Pau' Piti Momzel' Zizi" (Sweet and Dear Momzel Zee-Zee).

The "Cajuns" loved the accordion for their accompaniments; thus, many of their songs seem to have the rhythm of the push and pull of the accordion. A good recording to hear is Virgil Thompson's *Acadian Songs and Dances* from *The Louisiana Suite*.<sup>29</sup>

The French voyageurs who journeyed down the Mississippi from Quebec brought with them the songs of old France. Unlike the English settlers, these hardy trappers and soldiers did not bother to change any of the original texts to fit their new life in a new country, but were happy with the irresistible rhythm and gaiety of the songs they had learned in childhood, which they sang lustily as they paddled down the rivers. "Roll, My Ball" ("En Roulant Ma Boule")<sup>30</sup> is a good

one, its rhythm and mood very well suited to the vigorous work of a river man. "The Voyageur,"<sup>31</sup> a song of French-Canadian origin, expresses the mood and purpose of these early traders.

## The Voyageur

French Canadian

Harmolin: e min. Ho! for the life of a voy - a - geur,

e min. Ho! for the haunts of the game and fur! We drive a - long the

b min. old ca - noe And e min. comb the bank for the beav - er.

— from *Northland Songs #1* by John Murray Gibbon.  
Copyright by Gordon V. Thompson Limited.

From the cold of Canada in the far north to the gentle southland at the delta of the Mississippi, the French made their impact on this country.

## Chapter 4

# THE COLONIES GROW, 1700-1770

During the next century the colonies grew rapidly both in population and extent of land. The great men who were to lead in founding the United States as a free, independent nation were born, George Washington, Thomas Jefferson, John Adams, James Madison, James Monroe, Benjamin Franklin, and others.

Cities like Charleston in the Carolinas developed into real cultural centers. The first song recitals in America took place there in the 1730's. In the Virginia which Washington, Jefferson, Madison, and Monroe knew, life was gentle and the fine arts flourished in the daily living of the people.

### *Williamsburg*

Williamsburg became a beautiful colonial city. The restored Williamsburg of today enables visitors to see just what it looked like and how people lived there in the early days. A beautiful picture book, *St. George's Day in Williamsburg*, by the Hurds, is especially valuable for its charming but also authentic illustrations.

### *The Plain People of Pennsylvania*

Up in Pennsylvania, many Germans were settling, especially Moravians. These people became known as the Pennsylvania Dutch



(Deutsch). Marguerite de Angeli's *Skippack School* describes a typical Pennsylvania school of this period. Her *Thee Hannah* is a charming story of a Quaker family in Philadelphia.

Baron Stiegel set up his glass works. Stiegel glass is today still one of the most beautiful kinds of glassware in the world. *Jeremy Pepper*, by Rogers, tells the lively experiences of one of the apprentices in the glass works.

Despite their plain dress, the Quakers, Mennonites, Amish, and other so-called "plain" people decorated their homes and dishes with colorful designs. Even the "Hex" marks on their barns, designed to ward off witches and evil influences, became fascinating geometric designs which may still be seen on barns in eastern Pennsylvania.

Music was an important part of the daily lives of the German colonists in Pennsylvania. As early as 1730 the first book of German hymns was published in this country. In 1741 the Moravian Brethren, refugees from Germany and Switzerland, settled in Bethlehem, Pennsylvania. They loved music and every day held a singing hour called *Singstunde*. Skilled musicians were employed to instruct the people in singing and in the forming of instrumental ensembles. Some say that Bethlehem was the first truly musical community in America because its people worshipped God in music, worked and played to music, taught it to their children.

Later in the century they had such instruments for their enjoyment as the spinet, piano, and organ. Their composers wrote chamber music for strings, following the pattern of Haydn and Mozart on the continent. These works reveal freshness and real beauty, but only recently have they become available on recordings.<sup>1</sup>

Bethlehem, Pennsylvania, on Christmas Eve in 1740, was surrounded by Indians who were planning to attack it. But when the Indians heard the choir of brass instruments from the loft of the little meeting house, and the majestic strains of a Bach chorale ringing out over the countryside throughout the night, they fled in terror. The author-illustrator, Katherine Milhous, tells this story in *Snow over Bethlehem*. The custom of having a brass choir play old chorales at Christmas time has continued in the city of Bethlehem to this day and has spread to many other parts of our country, becoming a beautiful and honored tradition in many communities, truly a part of our cultural heritage.

Such a song as "Now Thank We All Our God" ("*Nun Danket*")<sup>2</sup> might have been one of the hymns heard in the early days of the Pennsylvania settlements.

One of the Pennsylvania Dutch folk songs, "Johnny Schmoker,"<sup>3</sup> which has come down to us, will be enjoyed equally by children and

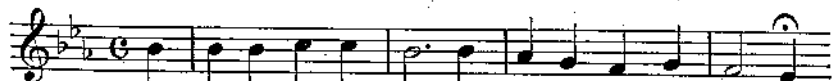
# Now Thank We All Our God

M. Rinkart

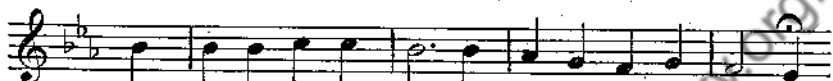
Translation by

C. Winkworth

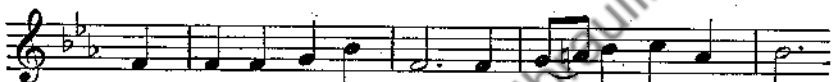
J. Cruzer



1. Now thank we all our God with hearts and hands and voice - es,  
 2. O may this bounteous God thro' all our life be near us,



Who wondrous things hath done, In whom His world rejoice - es.  
 With ever joyful hearts And blessed peace to cheer us,



Who from our mother's arms hath blessed us on our way  
 And keep us in His grace, And guide us when perplexed,



With countless gifts of love, And still is ours to - day.  
 And free us from all ills, In this world and the next.

3. All praise and thanks to God  
 The Father now be given.  
 The Son and Him who reigns,  
 With them in highest heaven;  
 The one eternal God,  
 Whom earth and heaven adore,  
 For thus it was, is now,  
 And shall be evermore.

adults, especially when sung with motions imitating all the instruments. The song with German and English text is given in *Sing and Dance with the Pennsylvania Dutch*.<sup>4</sup>

Other songs in this book range from beautiful, old, Amish hymns to the humorous "Daughter Will You Marry"<sup>5</sup> and "The Cutting Bench" ("Die Schnitzelbank"),<sup>6</sup> with descriptions of play parties, rounds, singing games and folk ballads. The interesting text is full of fascinating details about the history and daily lives of the "plain people" who came to live in Pennsylvania.

*Benjamin Franklin*

Benjamin Franklin was born in Boston, but went to live in Philadelphia. There he published his *Poor Richard's Almanac* (after which he was often known as Poor Richard) and opened the first public subscription library. By 1763 there were 23 libraries from Maine to Georgia.

There are many fine biographies of this genius, who became so vital a figure in American life. Have fun reading aloud Lawson's *Ben and Me*, a refreshing account of Poor Richard told by a mouse who lived in his fur hat! *Benjamin Franklin*, by Meadowcroft, and *Ben Franklin Scientist*, by Ross, are lively accounts of this lively man.

High school students and adults will enjoy these three:

*Poor Richard*, by Daugherty

*Ben Franklin of Old Philadelphia*, by Cousins

*That Lively Man Ben Franklin*, by Eaton

*New England*

All kinds of people contributed to New England's rapidly expanding life. Children were sent over from England as bound (bond) servants. Some moving stories are written about these children:

*Calico Bush*, by Fields, about a bound girl in Maine about 1743

*The Land He Loved*, by Emmett, the story of a bound boy who came from England to the New England colonies

*The Crimson Shawl*, by Choate and Curtis, about a bound girl in a Puritan family

*Keepsake Ring*, by Daringer, the story of a bound girl's flight to Boston in the late 1600's

Life, however, grew less rugged in the New England colonies as time went on. Harvard College was started in 1636 and grew steadily. An artist, John Copley, lived in Boston. Coatsworth has a delightful story of John Copley's growing up in Boston, called *Boston Bells*.

Meig's *Covered Bridge* is laid in Maine; *Jared's Blessing*, by Woodward, in Connecticut; Longstreth's *Hideout*, in Concord, Massachusetts; Best's *Border Iron*, on the New York-Massachusetts border; *Beppe Marlow an Island Girl*, in North Carolina.

It is easy to see from the folk songs popular at this time, "The Little Pig,"<sup>7</sup> "The Sow with the Measles,"<sup>8</sup> "The Tunc the Old Cow Died On,"<sup>9</sup> "Grandma Grunts,"<sup>10</sup> that this was an agricultural nation. "Jolly Old Roger,"<sup>11</sup> "Jeffery, James and John,"<sup>12</sup> and "The Girl I Left Behind Me,"<sup>13</sup> are other songs reminiscent of England. In the book of Ver-

mont Folk Songs and Ballads, there are more good folk songs of this period. "The Derby Ram,"<sup>14</sup> one of the most popular songs, is just exaggerated nonsense. This song originated when a man in prison was promised his liberty if he could compose a song in which there was no word of truth.<sup>15</sup>

## The Derby Ram

Vermont Folk Song

As I went down to Der-by, All on a sum-mer's day,  
The wool on that sheep's back, sir, It reached un-to the sky,  
The horn on this sheep's head, sir, It reached un-to the moon,

'Twas there I saw the big-gest sheep 'Twas ev-er fed on hay.  
The eag-les built their nests there, I heard the young ones cry.  
A man went up in Feb-ru-ar-y And nev-er came down till June.

### REFRAIN

And sing tith-er-y i re-our-y ann, Sing tith-er-y i o. day.

"Lavender's Blue,"<sup>16</sup> "The Old Woman and the Pedler,"<sup>17</sup> "Sweet Kitty Clover,"<sup>18</sup> are songs brought over from England, popular then and now. "Maple Sweet,"<sup>19</sup> which described the activities of a maple sugar camp in New England, is indigenous to the new country.

In another popular folk song of this early period, "Whistle, Daughter, Whistle,"<sup>20</sup> the mother offers the daughter certain prizes, which the daughter refuses until the final stanza when the mother offers her a husband. Then the daughter learns to whistle in a hurry!

Another favorite song of early colonial America is "The Birds' Court-ing Song,"<sup>21</sup> filled with a kind of homely philosophy and practical information that parents may have thought it necessary to teach to children at one time.

The Maine version of the old ballad of "Lord Lovell"<sup>22</sup> has always been popular, and is thought to be based upon an actual incident in

## Birds' Courting Song

Early American



\* G G G G  
 1. Hi! says the black-bird sit-ting on a chair,  
 Chorus: Tow di ow di dil do dum,  
 2. Hi! says the blue-jay as she flew bat,  
 3. Hi! says the lit-tle leath-er winged



G G G D7 G  
 Once I court-ed a la-dy fair  
 Tow di ow di dil do day,  
 If I was a young man I'd have two;  
 I will tell you the rea-son that,



G G G G  
 She proved fick-le and turned her back,  
 Tow di ow di dil do dum,  
 If one proved fick-le and chanced for to go,  
 The rea-son that I fly by night



e min. e min. e min. D7 e min.  
 And ev-er since then I've dressed in black.  
 Lol lol di di dil do day.  
 I'd have a new string to my bow.  
 Is be-cause I've lost my heart's de-light.

4. Hi! says the little mourning dove,  
 I'll tell you how to regain her love  
 Court her night and court her day,  
 Never give her time to say, "Oh, nay."
5. Hi! says the woodpecker, sitting on a fence,  
 Once I courted a handsome wench,  
 She proved fickle and from me fled,  
 And ever since then my head's been red.
6. Hi! says the owl unto the crow.  
 I will tell you why you're hated so,  
 Ever since old Adam was born,  
 It's been your trait to pull up corn.
7. Hi! says the swallow sitting on a barn,  
 Courting, I think, it is no harm,  
 I pick my feathers and sit up straight,  
 And hope every young man will chose his mate.

the life of an old English family. Some of you may know the Virginia version, or one of several other variants of this song. There is a recording available.<sup>23</sup>

A number of singing games which belong to this period are still played today. "Three Dukes A-Riding"<sup>24</sup> and "Paper of Pins"<sup>25</sup> are familiar. One not quite so familiar is "Lucy Lockett,"<sup>26</sup> in which the action is like the game of "Drop the Handkerchief." It is sung to the tune of "Yankee Doodle."

"Miss Jennie Jones"<sup>27</sup> is a singing game in which Miss Jennie takes sick and dies rather quickly. All sorts of questions are asked by one group and answered by another. The climax of the game comes when one group asks, "What are we going to bury her in?" At this point, the corpse jumps up and runs after the screaming players.

We still sing the old Christmas song, "Twelve Days of Christmas,"<sup>28</sup> which grew from the custom of testing one's lover by asking him to bring gifts that were extremely hard to get.

Castletown (or Castleton), Vermont, was famous in colonial days for its pewter, wood carving, and beautiful weaving. In *The Blue Cat*, Catherine Coblentz has told the story of how Zeruah might have come to weave a blue cat into one corner of her piece of tapestry. A blue cat is a very special cat, born only once in a blue moon. In order to find a home, a blue cat has to learn the river's song and then find someone with a hearth who can also learn and remember the song. It is a song still to be learned by blue children (red and white ones, too), as well as blue cats!

Sing your own song,  
 Sing your own song.  
 Out of yesterday a song comes  
 It goes into tomorrow.  
 Sing your own song.  
 With your life fashion beauty,  
 This, too, is the song.  
 Riches will pass and power.  
 Beauty remains.  
 Sing your own song.  
 All that is worth doing, do well.  
 Sing your own song.  
 Certain and round be the measure,  
 Every line be graceful and true.  
 Time is the mold, time the weaver,  
     the carver,  
 Time and the workman together,  
 Sing your own song.  
 Sing well, sing well.

— from *The Blue Cat of Castle Town*, copyright 1949, Catherine Cate Coblentz and Longmans, Green and Co., Inc.

Arts and many crafts flourished also in early New England. In *Children of the Handicrafts and Tops and Whistles*, Caroline S. Bailey has described many of the useful and beautiful things made in colonial days, from pewter dishes to wooden toys. Children with great manual skill and interest in crafts will enjoy not only reading Maginley's *Historic Models of Early America* but also making many of the models described in it.

The importation of a pipe-organ in 1700 marked a real milestone in our musical development. From that time on there was a steady succession of imported and colonial-made instruments in the colonies. In 1732 a ballad opera was given in Boston. In 1741 chamber music was being played in the Moravian settlement in Pennsylvania. In 1750 the *Beggar's Opera* opened in New York. Two years later an orchestra was employed to accompany another performance of that same famous opera. The lyrical "Lass with the Delicate Air," by the English composer Arne, was being sung. Theatres were being built for special performances of ballad operas, plays, and masques.

In 1759 Francis Hopkinson composed "My Days Have Been So Wonderous Free,"<sup>29</sup> the first song to be composed by an American. Francis Hopkinson, who was a good friend of George Washington and Thomas Jefferson, was one of the signers of the Declaration of Independence, as well as the first Secretary of the Navy and a distinguished American man of affairs. His song was popular and enjoyed by the men of his time.

Another song of that same year (1759) was "Brave Wolfe,"<sup>30</sup> a ballad inspired by Montcalm's defeat and the capture of Quebec. It was printed on broadsides and distributed widely.

### *The French and Indian Wars*

In New England life was rigorous and severe. Indians were still near; England and France were struggling over the Ohio country. The French and Indian wars started during this restless time. Several exciting stories have been written about these French and Indian wars:

- The Long Portage*, by Best
- Black River Captive*, by Lathrop
- Hickory Limb*, by Hubbard
- River of Wolves*, by Meader

### *Westward Expansion*

At last the Peace of Paris was signed in 1763. France ceded Canada and all land east of the Mississippi except New Orleans to England;

and New Orleans and the Louisiana Territory to Spain. Spain ceded Florida to England.

In the West, Pere Marquette and Pike explored the Mississippi; Daniel Boone, Kentucky; George Rogers Clark, the western reserve. Children may really go exploring with Marquette, Pike, and others in these books:

*As the Crow Flies*, by Meigs (Pike's exploration of the Mississippi — 1700's)

*Traders North*, by MacArthur (the early traders in the Northwest — late 1600's)

*The Exploration of Pere Marquette*, by Kjelgaard (along the Mississippi — late 1600's)

While families trekked westward, the ferment of resentment and desire for freedom and independence grew from Maine to Georgia. Teachers may get excellent background for this era by reading Conrad Richter's short novel, *The Trees*.

In *By Wagon and Flatboat*, Meadowcroft takes a family down the Ohio. Steele takes pioneers down the Genessee River in *The Buffalo Knife* and *Wilderness Journey*. Skinner's *Becky Landers*, *Frontier Warrior* is a stirring tale of wilderness life. Many were the families which journeyed from North Carolina to Boone's Kentucky, which at that time included all of what is now Tennessee and Kentucky. Go with them in Meadowcroft's *On Indian Trails with Daniel Boone*; Caudill's *Tree of Freedom*, the thrilling story of the Venable family; McMeekin's *Journey Cake*; and Sutton's *Jemima, Daughter of Daniel Boone*.

### *Daniel Boone*

Good introductions to Daniel Boone are the brief picture story by Esther Averill called *Daniel Boone*, and *Story of Daniel Boone*, by Steele, a Signature book. The next three biographies of this intrepid pioneer will interest adults as well as high school young people.

*Daniel Boone: Opening of the Wilderness*, by Brown

*Daniel Boone*, by Daugherty

*Fighting Frontiersman, Daniel Boone*, by Bakeless

### *Thomas Paine*

Many of the leaders in the founding of the new nation grew up in Virginia. Did their easier life there encourage more reading, more thinking about the future of their country? How did the influence of Tom Paine become so powerful? We can be sure his works were known and loved by Thomas Jefferson. It is important to know this man, Paine,



who so influenced the philosophy of our founding fathers. A good book to help young people know him is *His Country Was the World*, by Hawthorne. Paine's song, "The Liberty Tree," written in 1765, was popular at this time.

### George Washington

There are many books about these founding fathers through which we really may come to know them as people. Even nine-year-olds will read Eaton's *Washington: The Nation's First Hero*. Distinguished illustrations as well as lively, authentic narration make both Foster's *George Washington* and Judson's *George Washington* good reading.

Eaton's *Leader by Destiny* is for older children, and interprets the man and his times, giving thought to the influence of his times upon him, as well as to his influence upon his times.

Foster's *George Washington's World* sets the world stage for this era. It gives world background which illumines one's whole comprehension of these exciting years of America's growing. Although children in junior high school are most likely to read it, the excellent illustrations make it of interest to all ages. Many chapters, too, are good for reading aloud in all grades.

"Young George Washington"<sup>31</sup> is a song appropriate to sing. The text is set to one of the well-known and beloved melodies of this period, *Greensleeves*.

### Thomas Jefferson

Judson's *Thomas Jefferson* and Van Loon's *Thomas Jefferson* are good introductions to this gifted lawyer, farmer, musician, and inventor, who wrote our Declaration of Independence. Sheehan's *Thomas Jefferson*, Hutchin's *Thomas Jefferson*, and Lisitzky's *Thomas Jefferson* all tell his life story vividly for older children.

The wives of these great leaders wielded influence, too. *First Ladies*, by McConnell, tells their stories in brief, lively fashion, beginning with Martha Washington. Mrs. Vance has helped us to know Martha Washington and Patsy Jefferson, in *Martha, Daughter of Virginia* and *Patsy Jefferson of Monticello*.

A composed song about Thomas Jefferson is found in *Music Everywhere*.<sup>32</sup>

### William Billings

About the middle of the eighteenth century, a child was born who was destined to become an important musical figure in the history of our country. As a young man he began writing his tunes on the wall of his shop where he was learning the tanner's trade. He wrote with chalk upon the hides he was supposed to be tanning. His interest in

music was so great that he finally became a professional musician. He composed many songs, six books of them, but he also taught singing, rehearsed church choirs, and introduced the use of the pitchpipe. His song called "Europe"<sup>33</sup> was an effort to encourage unity between America and Europe.

Billings wrote a song which captured the imagination and spirit of the American patriots during the war. He called it "Chester"<sup>34</sup> after a town, a custom common at this time. This song is both religious and patriotic and was sung fervently by the soldiers in camp and by people in towns and in their homes.

There is a recording by the Boston "Pops" Orchestra of an orchestral piece built from this song.<sup>35</sup> As children listen, it is easy for them to catch much of the fervor which the song aroused. It finally becomes so strong that they may, at certain points, want to sing the melody along with the orchestra as it reaches the climax.

Billings also wrote some beautiful spiritual songs. One of these, a four-part round, is called "Thus Saith the High and Lofty One."<sup>36</sup>

Examples of songs and instrumental music of other composers of eighteenth-century America are available in *Landmarks of Early American Music*.<sup>37</sup>

The continuous strain of these years just prior to the Revolutionary War was constantly reflected in the songs people were singing. Many were familiar tunes with new words based upon incidents that fired the tempers of colonial Americans. These texts were distributed by means of broadsides, or printed sheets, so that they reached all communities as quickly as possible. "The Liberty Song,"<sup>38</sup> written in 1768, was an example of new words (by John Dickinson) put to an old tune called "Hearts of Oak."

All through the thirteen colonies colonial Americans were singing their songs of faith, of home and family, songs of love for their new country, and more and more they were singing songs of protest against the way their new country was being treated. One such song, borrowed outright from the English, was called "Free America." It was set to the familiar tune of "The British Grenadiers."<sup>39</sup>

That seat of science, Athens, and earth's proud mistress, Rome,  
Where now are all their glories? We scarce can find a tomb.  
Then guard your rights, Americans, nor stoop to lawless sway,  
Oppose, oppose, oppose, oppose, for North America!

The year 1770 saw the tension between England and her American colonies still mounting. This was the year the fashion in music began to change from English to American. The number of topical songs from this period led one writer to say: "The Revolution was fought almost as bitterly with popular songs as with ammunition."<sup>40</sup>

## Chapter 5

# REVOLUTIONARY DAYS, 1770-1800

### *The Revolutionary Struggle*

Although the Revolution started at Bunker Hill, near Boston, New York, New Jersey, Virginia and the Carolinas were all a part of the great struggle. There is only space to list a few of the more than a hundred excellent stories of this revolutionary period.

*Johnny Tremaine*, by Forbes (the Boston Tea Party)

*America's Paul Revere*, by Forbes (Boston)

*Early American: Paul Revere*, by Pace (Boston)

*Haym Solomon, Son of Liberty*, by Fast (Philadelphia)

*Betsy Ross and the Flag*, by Mayer (Philadelphia)

*America's Ethan Allen*, by Holbrook (Vermont)

*Matchlock Gun*, by Edmonds (New York)

*Guns in the Forest*, by Lancaster (Burgoyne)

*Smoking Hoof*, by Robertson (Ticonderoga)

*Jared's Island*, by de Angeli (New Jersey about 1780)

*John Paul Jones Fighting Sailor*, by Sperry (about 1772)

*Story of John Paul Jones*, by Vinton (about 1772)

*Joel, a Novel of Young America*, by Kubie (a Jewish boy comes to America in 1775)

*Rebel Siege*, by Kjelgaard (North Carolina)

*The Swamp Fox, Francis Marion*, by Brown (the Carolinas and Florida)

*Silver for General Washington*, by Meadowcroft (New York, Pennsylvania, and New Jersey)

*Forge for Heroes*, by Hungerford (Pennsylvania)

*Winter at Valley Forge*, by Mason (Pennsylvania)

*The Crystal Cornerstone*, by Beers, set in Valley Forge, Pennsylvania, is the moving story of Washington's critical time when his men—sick, weary, and discouraged—were almost ready to desert him, and of how he met them, talked with them, and inspired them to maintain their loyalty, saying, "It is your right to go, I entreat you to stay." They stayed, and the war ended with the surrender of Cornwallis in 1781.

"The American Hero,"<sup>1</sup> or "Bunker Hill" (1775), has been called the Yankee war-hymn of the Revolution. It describes the hopes and fears of the rebellious colonies after their first encounter with the British; it was sung in camps, churches, and at public meetings. "The Riflemen of Bennington"<sup>2</sup> is another song of this period, more rhythmic in its appeal.

## The American Hero

Nathaniel Niles

Andrew Law



The most famous song to come out of the Revolutionary War was "Yankee Doodle." At this time, our thirteen colonies did not have a "national song" nor even a flag. The melody of "Yankee Doodle" was known for some time before it became a popular hit with the American soldiers. They said of the tune,

It suits for feasts, it suits for fun,  
And just as well for fighting.

No one is sure where the title came from, but it is thought that the word "Yankee" is the Indian corruption of the word "English." "Doodle" was a term of derision meaning "half-wit" or fool. The British sang it as an insult to the American troops, who did not look like a well-trained army at all. What they lacked in appearance, however, they more than made up for in their remarkable skill in handling their rifles, and in their dogged determination to become free and independent. "Yankee Doodle" somehow expressed the spirit of these early American soldiers, and they took it over with enthusiasm.

A song which must have appealed much more to the women of the time was "Johnny Has Gone for a Soldier,"<sup>3</sup> an adaptation of a beautiful old Irish folk song, "Shule Agra." Brandon Hill in the original becomes Butternut Hill in the American version. This is a good example of the way in which folk songs are often remade to fit new times and new purposes.

### *Lafayette*

One of the most colorful figures in this revolutionary period was the young French general, Lafayette, who came to Washington's aid. There are good stories of his gallantry.

*Lafayette, Friend of America*, by Graham

*The Youngest General*, by Gottschalk

The motives, ambitions, ideals, and sacrifices made, all take on real meaning for boys and girls as they live with the people themselves in stories and songs like these. They feel a part of this slowly developing nation, which was not born without struggle and suffering.

### *The Constitution and Early Days of Independence*

Now came the great task of drafting a constitution. Dorothy Canfield Fisher gives an excellent account in *Our Independence and the Constitution*. Schachner presents a vital picture of the man Alexander Hamilton and his work in establishing the first United States Bank in *Alexander Hamilton, Nation Builder*.

The wife of John Adams, Abigail, is another wife who was a real asset to her husband. Sonia Daugherty, in her book *Ten Brave Women*, has told a story of Abigail's courage at home while John was away at the Continental Congress's.

Dolly Madison set high standards for the White House in Washington, which was growing into a city of many cultural interests. Morgan's *Mistress of the White House* gives a charming picture of her.

A most interesting book to read about how people lived, what they

# Johnny Has Gone for a Soldier



Chords: a min. E7 a min. E7 C Maj.  
 Sad I sit on But-ter-nut Hill, Who could blame me,



C Maj. a min. a min.  
 cry my fill? And ev-'ry tear would turn a mill,



a min. E7 a min.  
 John-ny has gone for a sol-dier.

— from *Folk Song: U.S.A.* Adapted, arranged, and copyright, 1947, by John A. and Alan Lomax. By permission of Duell, Sloan & Pearce, Inc., publishers.

wore, what they made, and what they used at this time is Langdon's *Everyday Things in American Life, 1776-1876*.

The eighteenth century ended with the singing of sacred dirges to the memory of George Washington, composed by Oliver Holden, who also wrote the "Coronation Hymn" ("All Hail the Power of Jesus' Name"). The "Liberty Songs" which had so heartened the people in their struggle for independence were still sung, but now were associated with real people, rather than incidents, in songs such as "Adams and Liberty" and, in 1801, "Jefferson and Liberty."

During the first 150 years of our development, Americans expressed the ideals and beliefs upon which this country was founded in the beautiful hymns and folk songs brought from the mother countries. Time and again, the love for their new country and their feeling of patriotism were expressed in both vocal and instrumental music. The labor which had gone into the forging of a new country was accompanied by singing.

## Chapter 6

# THE COUNTRY GROWS, 1800-1850

In the early 1800's talk among groups of men in the streets of Washington centered around the Burr-Hamilton duel in which Hamilton was killed, the amazing work Noah Webster was doing on that fabulous dictionary of his, the latest news from the Barbary Wars, and how long were pirates going to keep up such raiding! There was plenty of excitement. Feel it, too, in reading: *Plenty of Pirates: Tales of the Barbary Wars*, by Meg, and *The Barbary Pirates*, by Forester.

### *Louisiana Purchase*

In 1803, Thomas Jefferson arranged the Louisiana Purchase of over a million square miles of land west of the Mississippi. Tallant tells of this tremendous transaction in *The Louisiana Purchase*.

### *Lewis and Clark*

In 1804, Lewis and Clark made the first overland journey all the way to the Pacific. *Of Courage Undaunted* is the appropriate title Daugherty gives to his dramatic illustrated story of these two dauntless pioneers. Neuberger's *The Lewis and Clark Expedition* is another stirring account. Davis' *No Other White Men* is a tale of their journey that should not be missed.

"Lewis and Clark"<sup>1</sup> is an attractive, composed song with text by Rosemary and Stephen Vincent Benét, music by Richard Donovan. Glee clubs enjoy it, and it is effective in unison.

A group of five songs, "Thomas Jefferson," "The Great Adventure," "Sacajawea," "Sacajawea's Song," and "Bold Were the Hearts," under the heading of *The Lewis and Clark Expedition*<sup>2</sup> make an interesting musical dramatization of this great adventure.

Pioneering takes not only courage but ingenuity, adaptability, skill in making use of the several resources at hand. All of these factors are important in character-building today as then, but our present fully gadgeted life does not give today's children opportunity and scope to develop them as did the early days; so perhaps some identification with pioneer children has personal significance far deeper than the acquiring of background and information.

At the beginning of the nineteenth century Americans sang a rollicking song of English origin called "In Good Old Colony Times."<sup>3</sup>

### *Mountain Folk*

Although many families on the east coast had amassed wealth, there were still plenty of people with nothing to lose and everything to gain by answering the call of the West, where new land, new opportunity beckoned. Also, immigrants from the British Isles kept pouring into this country. Finding the east coast well settled, they pushed westward across Pennsylvania. The mountains deflected some southward, where they settled the valleys and mountain areas of the Appalachians and the Blue Ridge. Shut in by the mountains, there they stayed.

These are the English, Scotch, and Irish who have made little change in the pattern of their life since leaving their home country, and who have also kept alive many of their old ballads. Some of them are tragic tales such as "The Golden Vanity"<sup>4</sup> and "The Barbadoes Lady."<sup>5</sup>

The old theme of the lazy wife who refuses to work for "shaming of her gentle kin" is the theme of another old favorite, "The Wee Cooper O' Fife."<sup>6</sup> The solution is fun: the clever cooper goes to his wool-pack, puts an old skin over his wife's back, and gives her a good thrashing, singing

It's I'll no thrash ye, for your proud kin,  
But I will thrash my ain sheep-skin.

The mountain folk have kept alive a rich store of children's nursery rhymes and songs, such as "The Frog and the Mouse,"<sup>7</sup> "A Frog Went A-Courting,"<sup>8</sup> "The Fox Jumped Up,"<sup>9</sup> and many others, which they still sing, and so do we!



## In Good Old Colony Times

Adapted by Americans  
from an old English ballad

Chords: G D7 G G

1. In good old col - o - ny times When  
2. The first he was a mil - ler And the  
3. Now the mil - ler he stole corn, And the

G D7 G G D7

we were un - der the king Three ro - guish chaps fell  
sec - ond he was a weav - er, And the third he was a  
weav - er he stole yarn, And the lit - tle tai - lor stole

G B7 C D7 G

in - to mis - haps Be - cause they could not sing!  
lit - tle tai - lor, Three ro - guish chaps to - geth - er:  
broad - cloth for To keep these three rogues warm:

G D7 G G D7

Be - cause they could not sing, Be - cause they could not  
Three ro - guish chaps to - geth - er, Three ro - guish chaps to -  
To keep these three rogues warm, To keep these three rogues

G G D7

sing, Three ro - guish chaps fell  
geth - er, And the third he was a  
warm, And the lit - tle tai - lor stole

G B7 C D7 G

in - to mis - haps Be - cause they could not sing!  
lit - tle tai - lor, Three ro - guish chaps to - geth - er.  
broad - cloth for To keep these three rogues warm.

4. The miller got drown'd in his dam,  
The weaver got hung in his yarn,  
And the devil clapp'd his claw on the little tailor  
With the broadcloth under his arm.

Love lyrics, like "Down in the Valley"<sup>10</sup> and "The Lonesome Dove,"<sup>11</sup> are popular with young and old. A collection called *Lonesome Tunes*<sup>12</sup> contains many of these fine regional folk songs. "He's Gone Away"<sup>13</sup> is hauntingly beautiful, and everyone will enjoy listening to a recording of it.<sup>14</sup>

There are play party songs like "Weevily Wheat,"<sup>15</sup> with its reference to "Charlie," who is supposed to have been Bonnie Prince Charlie. "Skip to My Lou"<sup>16</sup> (the term "Lou" is "sweetheart" in Tennessee) is another.

The answering-back songs, full of rather bashful courtship and humor or boy-girl dialogues, were entertainment at parties on all frontiers. One of the more familiar ones is "Billy Boy";<sup>17</sup> another, "The Deaf Woman's Courtship." The "Swapping Song"<sup>18</sup> is an old favorite, too.

## The Deaf Woman's Courtship

Man Traditional

Auto-harp 1. Old wo-man, old wo-man, Are you fond of card - ing?

Woman

Speak a lit - tle loud - er sir, I'm ver - y hard of hear - ing.

2. M. Old woman, old woman, Are you fond of spinning?  
W. Speak a little louder, sir! I'm very hard of hearing.
3. M. Old woman, old woman, Will you darn my stocking?  
W. Speak a little louder, sir! I'm very hard of hearing.
4. M. Old woman, old woman, Will you let me court you?  
W. Speak a little louder, sir! I just begin to hear you!
5. M. Old woman, old woman, Don't you want to marry me?  
W. O, my goodness gracious me! I think that now I hear you!

### War of 1812

But the logs were scarcely set in western log cabins when two fiery leaders, Henry Clay and John Calhoun, led the United States into another war with Britain. Soldiers again were on the march, this time for three long years. The American story of the naval battles in this war is found in the song, "Ye Parliament of England."<sup>19</sup>

Sperry's *Storm Canvas* and *Black Falcon*, Meader's *Who Rides in*

*the Dark?* and Howard's *Candle in the Night* are stirring tales of this War of 1812.

THE STORY OF THE STAR-SPANGLED BANNER. In *A Flag for the Fort*, Carl Carmer tells a wonderful story about the siege of Fort McHenry by the British in 1814, when the large flag made by Caroline and her mother for General Bricker was raised at a critical moment.

Francis Scott Key was a lawyer who had gone aboard a British ship to arrange for a client of his, a British prisoner, to be released. Knowing that a battle was to be fought that very night, the authorities kept both Americans on board. The battle began, and all night long bombs fell on Fort McHenry. When the two men discovered "by the dawn's early light" that the stars and stripes were still flying over the Fort, Key found an old envelope and quickly wrote of his joy and relief, in the words of the "Star-Spangled Banner" to be sung to the tune, "To Anacreon in Heaven." The story is also told in *Stories of Our American Patriotic Songs*.<sup>20</sup>

### River Trade

This was also the period of expanding river trade. Boats steadily bore their loads of families down the Ohio to the Mississippi, up the Missouri to new opportunity in the west. Crawford's *Hello the Boat* and Meadowcroft's *Wagon and Flatboat* are vivid stories of journeying down the Ohio from Pittsburgh to Cincinnati. *Dancing Tom* is a delightful little tale of a lively pig on a Mississippi riverboat. Nolen's *Cowhide Trunk* tells the story of a young girl's trip to Cincinnati.

Trappers and traders flourished in the northwest. Read of them in Daugherty's *Trappers and Traders of the Far West* and in Meig's *Willow Whistle*.

Carl Carmer writes beautifully about the *Songs of the Rivers of America*.<sup>21</sup> Two popular songs of the husky stevedores who unloaded the river boats were "Rollout! Heave Dat Cotton"<sup>22</sup> and "The Boatman's Dance."<sup>23</sup>

*Steamboatn' Days*<sup>24</sup> is a teacher's book of information on this era, in which the calls (soundings) of the rivermen are recorded. The most famous of these soundings was "Mark Twain." All will enjoy listening to the *Roustabout Songs*<sup>25</sup> as sung by the famous baritone, Conrad Thibault.

The rivermen were fond of a song called "Cumberland Gap,"<sup>26</sup> in which they sang of the very first inhabitants of that area, "the panther, skunk and bear and fox."

STEPHEN FOSTER. Stephen Foster loved to spend many hours on the wharves of Cincinnati on the Ohio, watching activities there. One of

his songs, "The Glendy Burke,"<sup>27</sup> refers to a river boat named the "Glen D. Burke," which picked up passengers on its way down the river to Louisiana.

Out of these hours of seeming idleness he created songs that expressed the very heart of people's feeling and action, and these became the songs of the people moving west. "Oh Susanna"<sup>28</sup> was the theme song of the forty-niners.

Foster wrote many songs that everyone loves, songs that have not only a feeling of this time, but also a universality of appeal. Some of those we love best are:

"My Old Kentucky Home," from *Together We Sing*, p. 32

"Old Folks at Home," *ibid.*, p. 33

"Jeannie with the Light Brown Hair," *ibid.*, p. 87

"Old Dog Tray," from *Songs of Stephen Foster*, p. 75

"Old Black Joe," *ibid.*, p. 61

"Camptown Races," from *Together We Sing*, p. 132

"Beautiful Dreamer," *ibid.*, p. 100.

The University of Pittsburgh, the home of the Stephen Foster Memorial, has published an excellent collection of Foster's songs for school and general use.<sup>29</sup> There is a new recording of instrumental versions of Foster's songs made by the American Recording Society.<sup>30</sup>

*Stephen Foster and His Little Dog Tray*, by Opal Wheeler, is an understanding story of Foster's life appropriate for children in third and fourth grades. So, too, is Catherine Peare's *Stephen Foster: His Life*. Claire Purdy tells his life story in a most interesting way for older readers in *He Heard America Sing*.

#### *Minstrel Shows (1830-1880)*

In 1811 the first steamboat traveled the length of the Mississippi river—a great event, for it linked the north with the south more closely than ever before. By the middle of the century there were a thousand boats on the river, including the "floating palace" excursion boats. The northerners who traveled down south heard and liked the music of the Negroes, both laborers and entertainers. Their interest helped in popularizing the form of entertainment which became the Minstrel Show.

Individual entertainers had used the black-face type of performance long before this time. As far back as 1799 a singer had appeared on a Boston stage singing "The Gay Negro Boy," playing his own banjo accompaniment. But in 1830 Thomas ("Daddy") Rice made a tremendous success of his "Jim Crow" song. From this time on he was

known as the "father of American minstrelsy." It is said that he was watching an old Negro named Jim Crow shuffling and jumping to his own song when he got the idea of imitating Jim. He invented a step known as "rockin' the wheel," which is referred to in the song "Jump Jim Crow."<sup>31</sup> In the refrain, we have:

Wheel about and turn about and do jis' so,  
Eb'ry time I wheel about I jump Jim Crow.

The "Jim Crow" dance became a fad very quickly. All kinds of entertainers took it up. Then, about the time of the depression of 1842 when some actors were out of work, a small group of them got together to make music with a violin, a banjo, a tambourine, and a pair of bones. They worked out a routine together, which became known as the "Minstrel Show." The men sat in a single row with "Mr. Interlocutor" in the center and "Mr. Tambo" (from the tambourine which he played) and "Mr. Bones" (who, of course, played the bones) on either end. Dialogue, songs, and jokes formed the body of the show, and each performer had a chance to show off his talent and individuality. Three popular songs of the minstrel singers were "Old Dan Tucker,"<sup>32</sup> "Zip Coon,"<sup>33</sup> and "Polly-Wolly Doodle."<sup>34</sup>

Probably the most famous minstrel song of all is "Dixie," composed by Dan Emmett, one of the original "Big Four" of minstrelsy. It was composed as a "walk-around" for one of the shows when the troupe was badly in need of a new and refreshing tune. The tune was immediately popular. It is said that President Lincoln heard it in Chicago and liked it very much.

Sometimes a song, gay or sentimental, but in any case striking enough to stir the hearts of men, becomes associated early in its career with violent events in a nation's life, and later passes into the familiar realm of household music, retaining no trace of its former political significance in the minds of those who sing it.<sup>35</sup> Such a song is our beloved "Dixie."

The minstrel show is a product purely of this country, with no outside influences. From a one-man entertainment it grew into a forty-man troupe show, and finally into a super-colossal extravaganza, popular all over the country. It spread to England, also. It began to decline toward the latter part of the nineteenth century and early in the twentieth century it had become a thing of the past.

One of the important musical contributions of the minstrel show was that it not only inspired many of Stephen Foster's songs but later became one of the means through which his songs became known to the American public.

*Whaling Days and Clipper Ships*

Because sea battles were more successful than land battles in the War of 1812, the years following were a time of greatly expanding sea trade. Whaling ships from prosperous Nantucket and New Bedford, Massachusetts, sailed the high seas.

*Downright Dency*, by Snedeker, *Captain Ramsey's Daughter*, by Torjesen and Adams, and *Danger to Windward*, by Sperry, offer true adventure around Nantucket and the whalers.

One of the most popular folk heroes, Old Stormalong, grew out of whaling adventures. Herman Melville based his novel, *Moby Dick*, on the legends of Stormy and the white whale. An excellent version of the old tall tale to read, to tell, to dramatize is Shapiro's *How Old Stormalong Captured the Mocha Dick*. Another is Malcolmson's *Mister Stormalong*.

The songs of the men on whaling ships were different from other sea chanteys. Two good songs to sing are "Whaling Song" in *Folk and Art Songs*,<sup>36</sup> and "Thar She Blows,"<sup>37</sup> a composed song.

American Clipper ships were sailing to Chinese and other world ports. The sailors were singing chanteys for the short haul and the long haul, and forecastle songs for their own amusement and recreation. "Haul on the Bowline,"<sup>38</sup> which John Masfield believes was used in England in the days of Henry VIII, is a good chanty.

This is a good time to read his poem "Sea Fever" and other poems in *Sea Poems and Ballads*. Boys especially will like them. A choral speaking group will enjoy doing some of them.

Sailors sang another type of chanty when weighing the anchor. Because this operation was a longer and more involved process, the songs which accompanied it were also longer and more developed musically. Capstan chanteys were divided into two classes, "outward bound" and "homeward bound" songs. "Rio Grande"<sup>39</sup> is a good example of an "outward bound" song. Some of these capstan chanteys, like "Shenandoah,"<sup>40</sup> are quite beautiful.

Sailors had not only work songs, but also forecastle (foc'sle) songs, which they sang for their own amusement. These had a wide variety of themes. There were narrative ballads like "The Coasts of High Barbary"<sup>41</sup> (where pirates molested the shipping trade); "The Golden Vanity,"<sup>42</sup> which tells the tragic tale of a cabin boy who saves his ship from a pirate vessel; and songs in praise of the girls at home or in foreign ports, like "A-Roving"<sup>43</sup> and the "Cape Cod Chanty."<sup>44</sup>

Singing was not the only type of music enjoyed and used on board the sailing vessels, for it is recorded that many ships at first employed

accordionists and fiddlers. As the work became more complex, however, the sailors reverted to songs and sang a *cappella*.

Before the Clipper Ship trade with the Orient got under way, American packet ships were plying their trade with English ports. One of these shipping lines ran between New York and Liverpool. It was called the Black Ball Line, and the old chantey, "Blow the Man Down,"<sup>45</sup> is one of the songs of the sailors who worked on it.

Many more songs of American sailors are to be found in music books, for music was an important part of this occupation. Many a first mate of a crew was chosen because of his ability to sing the leader's part well, for the singing of songs regulated the movements of the work and influenced the spirit in which it was carried on.

"Barnacle Bill, the Sailor,"<sup>46</sup> a song about a sailor off duty, is a fun song children will enjoy singing. Two songs of the Clipper Ship days, "Blow Boys, Blow"<sup>47</sup> and "A Yankee Ship and a Yankee Crew,"<sup>48</sup> have the rhythm and swing so characteristic of sea chanties.

Whalers and clipper ships and ho! for the life of a sailor! Day's *Joshua Slocum, Sailor*, is a thrilling tale of a whaling voyage. No one has made life aboard a clipper ship so real as Jennings in *Clipper Ship Days*.

These recordings will be interesting to hear:

*Deep Sea Shanties and Whaling Ballads* (General, 20)

*Singing School Series Recordings* (Victor, SS 17)

*Songs of the Sea*, Album IV; sung by Burl Ives (Encyclopædia Britannica)

*Sea Chanties* ("Shenandoah," "Rio Grande," and others); sung by Leonard Warren (Victor, MO-1186)

*There She Blows* (authentic whaling story) (Young Peoples Records, 426)

### *Waterways on Canals and the Great Lakes*

It took six years to build the Erie Canal, which was opened in 1825. Meadowcroft's *Along the Erie Towpath* and Adams' *The Erie Canal* tell that dramatic story.

It was not long before the canal was filled with barges and the songs of the "canawlers," who drove their mules along the towpaths towing the barges. The most famous song of these is "The Erie Canal."<sup>49</sup> "Buffalo Gals"<sup>50</sup> is another song of the canal boatmen, good for dancing and good for singing, easily harmonized and easily accompanied. (Two chords on the piano or autoharp will do for the entire song.) "The Erie"<sup>51</sup> is a song which appeared at the time of the completion of the canal.

There were work songs sung by the men working on the Great Lakes, too, such as "The Bigerlow"<sup>52</sup> and "Red Iron Ore,"<sup>53</sup> a ballad of a crew that sailed the E. C. Roberts to Escanaba, Michigan, to get ore. Holling's *Paddle-to-the-Sea* gives a vivid portrait of life on the Great Lakes.

### *Andrew Jackson*

In 1829, rugged, red-headed Andy Jackson became President of this vast, expanding nation. In Mrs. Foster's fine initial biographies of presidents, her *Andrew Jackson* has special vigor. Meadowcroft has caught Jackson's spirit in her *Story of Andrew Jackson*. Nolan's *Andrew Jackson* and Vance's *The Jacksons of Tennessee* are portraits of the Jacksons written with singular understanding of their problems.

### *Westward, Ever Westward*

People and more people ever moved west, following the Santa Fe trail to the great Southwest, the Oregon trail to the great Northwest and the Mormon trail to Utah.

But white men had been in the Southwest for over 200 years. Santa Fe, New Mexico, was established by the Spaniards in 1610 and Tucson, Arizona, in 1776. However, it was the establishing of the Santa Fe trail as an emigrant trail from Missouri and Illinois that really opened the Southwest. Holling's beautiful pictures, illuminating text, and sketches in *Tree in the Trail* will take every child there. Read also Adams' *Santa Fe Trail*.

Good music to convey the mood of the southwest are these records: *Grand Canyon Suite*,<sup>54</sup> by Ferde Grofé; *Rodeo*,<sup>55</sup> by Aaron Copland; and *Death Valley Suite*,<sup>56</sup> by Ferde Grofé.

Stephen Austin and his colonists opened up Texas. Carleton Beals tells his dramatic story in *Stephen Austin: Father of Texas*.

DAVY CROCKETT. Davy Crockett joined Daniel Boone in pioneering into Kentucky, the Ozarks, and finally Texas. A fine biography is Rourke's *Davy Crockett*. The stories of his exploits grew so tall that his legendary life is almost better known than his real life. Shapiro's *Yankee Thunder* is a legendary life of this hero who boasted he could "whip his weight in wild cats." But don't miss reading aloud the ringing, swinging prose of Meridel Le Sueur's *Chanticleer of Wilderness Road*. This should inspire dramatization, drawing murals, and much creative activity.

Hall-Quest's *Shrine of Liberty: The Alamo* tells of the story of the tragic loss of the fort in the fight between Texas and Mexico in



which Davy Crockett lost his life and became a national hero overnight.

**SAM HOUSTON.** Sam Houston led the Texans to victory. The next year at San Jacinto Texas became a republic, with Sam Houston as President. *Sam Houston, Fighter and Leader*, by Wright, and *Sam Houston, the Tallest Texan*, by Johnson, are two very good accounts of his exciting life.

*Gabriel Horn*, by Holt, *Texas Star*, by Meadowcroft, *Johnny Texas* and *Johnny Texas on the San Antonio Road*, both by Hoff, are other truly exciting stories of early Texas, where, as Johnny felt, "life was exciting and good like fresh bread and butter when you are hungry."

"Remember the Alamo" <sup>57</sup> is a song to sing as children relive these dramatic days of opening up the great Lone Star State.

**THE OREGON TRAIL AND THE SANTA FE TRAIL.** It was really the great emigration of 1843 that established the Oregon Trail to the Northwest. Most of the outfitting of the thousands of covered wagon caravans was done in Independence, Missouri. Great names like Whitman, Jim Bridger, and Wild Bill Hickock are remembered. Live with them as you read:

- Children of the Covered Wagon*, by Carr
- Tree Wagon*, by Lampman (plants, trees, and seeds to Oregon)
- On to Oregon*, by Morrow
- Marcus and Narcissa Whitman*, by Daugherty (Oregon)
- Narcissa Whitman: Pioneer of Oregon*, by Eaton
- To Heaven on Horseback: Narcissa Whitman*, by Cranston (Oregon)
- Custer's Last Stand*, by Reynolds
- Pike of Pike's Peak*, by Baker
- Wild Bill Hickok Tames the West*, by Holbrook
- Western Star: Story of Jim Bridger*, by Allen

Go west in more reading! Read *Drusilla*, the story of a girl who lost her beads but gained a friend on the long trip to Minnesota in a covered wagon; *Susannah, the Pioneer Cow*, on the trail to Iowa; *Here Comes the Peddler*, in which Pa buys a length of challis with rosebuds on it and a doll with curls for his two little girls who had had only clothes made of sacking and cornhusk dolls in their remote California mountain home; meet the families in these stories:

- Penny Lavender*, by Sackett (frontier Minnesota)
- Hearthstone in the Wilderness*, by Berry (western New York)
- River Circus*, by Lathrop (Mississippi)

**THE MORMONS.** Another trail was established by the Mormons, who

paralleled the Oregon trail to Fort Bridger, where they turned southwest to the Great Salt Lake.

In 1848, Brigham Young set out from the Missouri River to take a group of his Mormons along the trackless desert sands to Salt Lake City. He asked one of the men, Brother William Clayton, to compose a song that would cheer the weary pioneers on their way. What confidence and renewed faith these words of his song, "Come, Come Ye Saints,"<sup>58</sup> inspired in those sturdy pioneers:

Come, come ye saints  
 No toil nor labor fear  
 But with joy wend your way,  
 Though hard to you  
 This journey may appear.  
 Grace shall be as your day;  
 'Tis better far for us to strive  
 Our useless cares from us drive;  
 Do this and joy your hearts shall swell!  
 All is well! All is well!

A recording of Mormon songs has been made by Folkways.<sup>59</sup> Jim Kjelgaard tells their brave story in *The Coming of the Mormons*.

There are so many stories of the great westward movement, but there is only room to mention a few of the best. This is a good time to encourage children to explore the historic fiction section of the school and public library.

MARK TWAIN. Samuel Clemens was born in Hannibal, Missouri, and spent his childhood along the Mississippi. The call of the boatmen, "mark twain," became the pseudonym under which he wrote his memorable stories of childhood along the Mississippi, *Tom Sawyer* and *The Adventures of Huckleberry Finn*.

Later, he was with Bret Harte in California. Up above Sonora, they call a section of the mother lode of the early gold country, Twain-Harte country. Teachers will enrich their own background by reading Bret Harte's stories, *The Jumping Frog of Calaveras* and others. These stories are also fun to read aloud to children.

AUDUBON. John James Audubon, the American woodsman, was born in the West Indies in 1785 of French parentage. He became devoted to his adopted land, the United States, with a genuine passion. After an extraordinary life of many difficulties and vicissitudes, he began to paint the birds he knew and loved in the swamps of the Mississippi Valley, the forests of the Ohio, the rich coastal lands of North Carolina. Posterity has romanticized him both as naturalist and artist.

His *Birds of North America* was originally published as a set of 435 plates. Now they have been reproduced in a beautiful, large

book published by Macmillan, and a small popular edition published by Doubleday. Catherine Peare tells the story of Audubon's life in an easy-to-read biography, *John James Audubon*.

**PLAY PARTIES AND DANCING.** The pioneers took their fiddles with them, because fiddles could be easily carried in the big chests which contained their household goods. They played dance tunes for their social functions, spelling bees, and all occasions. Many of these dance tunes had song texts into which were worked the directions for doing the dance. Such were "Old Brass Wagon,"<sup>60</sup> "Shoot the Buffalo,"<sup>61</sup> "Pop Goes the Weasel,"<sup>62</sup> and "Paw Paw Patch."<sup>63</sup> Some of the songs which were danced by early pioneers have now been recorded at the instigation of Mr. Henry Ford for *Old Time Dancing*.<sup>64</sup> These records include "Pioneer Song," "Captain Jinks," "Irish Washerwoman" and others. Some of the good play party songs are "Sweetheart Out A-Hunting,"<sup>65</sup> "Goin' to Boston,"<sup>66</sup> and "Cindy."<sup>67</sup>

There are recordings of folk games in a series called *The World of Fun Records*.<sup>68</sup> Excellent descriptions of a number of singing games and directions for playing them are found in *Hullabaloo*,<sup>69</sup> by Richard Chase.

"Wait for the Wagon" and "The Old Gray Mare"<sup>70</sup> are typical of this midnineteenth century. These two songs, with autoharp accompaniment, fiddle if you have one, hand clapping, foot-tapping, and whistling, make good fun for any group to perform just as they were done long ago.

**KIT CARSON.** Kit Carson went west with Fremont and became one of the famous trail-blazers to the west. There are many good stories of his exciting adventures. Read these:

*Story of Kit Carson*, by Collier (for younger readers)

*Kit Carson, Mountain Man*, by Bell

*Kit Carson Trail Blazer and Scout*, by Garst

**CALIFORNIA GOLD RUSH.** In 1848 gold was discovered in California and the greatest migration in history reached its height in the next two years, as hordes of people rushed to the gold mines, hoping for great fortunes. The "fabulous forties" these years were often called. Read and find gold, too:

*California Gold Rush*, by McNeer

*The Golden Trail*, by Evernden

*Golden Footlights*, the story of Lotta Crabtree who entertained the miners, by Jackson

*Rogue's Valley*, by Bronson, gold in Oregon

There were still struggles with the Indians on the plains. Young's

*Rock River Rangers* is a vivid tale of pioneers and Indians. Two excellent stories of the brave general Custer are: *Custer's Last Stand*, by Reynolds, and *Custer, Fighter of the Plains*, by Garst.

### *Folk Music and the Westward Movement*

As these new frontiers opened in the west, folk music was always a part of the life of the people. These folk songs often depict the characteristics and the daily activities of our ancestors better than some written histories.

The songs that "broke the silences," however, were more often parodies on the tunes already familiar. They were songs to a new future, full of confidence, bravado, humor, and exaggeration. Two examples of new songs made from old tunes are "Sweet Betsy of Pike"<sup>71</sup> and "The Song of the Kansas Emigrants."<sup>72</sup> The former was an old English ballad, originally,

A wealthy old merchant in London did dwell,  
He had a young daughter, an uncommon fine gal. . . .

The second one is based on the melody of "Old Lang Syne," with words by John Greenleaf Whittier:

We cross the prairie as of old our fathers crossed the sea,  
To make the West as they the East the homestead of the free.

The pioneers sang of their experiences, of Indian fights, buffalo, possum, and coon hunts. They sang of their hunting dogs, for a good hunting dog was a valuable possession. The words of "Old Blue" describe the dog and the treed possum:

Got that possum up a 'simmon tree,  
Looked at that possum, possum growled at me.

Whether the gold-seekers took the overland route or went by ship around Cape Horn, it still took them weeks of traveling, and songs accompanied them on their long, tiresome journey. "Seein' the Elephant"<sup>73</sup> (seein' the world) was a song about a New England adventurer. "Sailing for San Francisco," sung to the tune of "Pop, Goes the Weasel," tells of the trials of those who went by boat.

You go aboard the leaky boat,  
And sail for San Francisco  
You've got to pump to keep afloat  
You've got that, by jingo!

Some of the songs were songs of homesickness such as "Days of Forty-Nine"<sup>74</sup> and "The Unhappy Miner."<sup>75</sup> Others were lively and jolly, like the parodies sung to the Stephen Foster melodies. In fact,

the song "Oh Susanna" has been called the theme song of the forty-niners:

I came from Salem City,  
With my washbowl on my knee,  
I'm going to California  
The gold-dust for to see.

"Hangingtown Gals,"<sup>76</sup> "Clementine,"<sup>77</sup> "Sacramento,"<sup>78</sup> and "Hanging Out the Linen Clothes"<sup>79</sup> are other "social songs of the forty-niners."

From the museum of the Wells Fargo Bank in San Francisco comes the song of "The California Gold Diggers."<sup>80</sup>

LUMBERJACK SONGS AND TALES. Lumbering as an industry was carried on from Maine to Pennsylvania, and in the forests of Michigan, Minnesota, and Wisconsin; by the middle of the nineteenth century it had reached the height of its importance. The workmen went off into the forest to cut timber for this rapidly growing America. After their work was over for the day, they sang of their experiences, their hardships, their food, their hopes and sorrows with a song such as "The Shantyman's Life."<sup>81</sup> The term "shantyboy" comes from the French word *chanter*, meaning to sing. The shantyboy who was held in high esteem as a minstrel sang *about* his work, not during it.

Thus the lumberjack songs are different from sailor songs, for they were not intended to lighten the labor nor to keep men together in a steady rhythm. "Once More A-Lumbering Go,"<sup>82</sup> a lumberjack song from Michigan, will convey some of the exhilaration which goes with "ranging the wild woods over." From Wisconsin come the songs "Driving Saw Logs on the Plover"<sup>83</sup> and "The Shanty Boy and the Pine."<sup>84</sup> Some of the songs are true narratives, telling incidents of famous log jams, such as "The Jam on Gerry's Rocks."<sup>85</sup>

"Canaday-i-o"<sup>86</sup> is an old English sea chantey with lumberjack words set to it. It comes from Maine, where sailors sometimes gave up seafaring and became landlubbers.

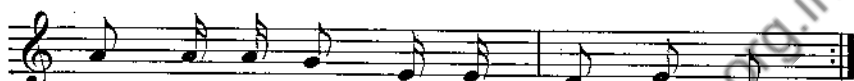
"The Woodsman's Alphabet"<sup>87</sup> is packed with fascinating information. It can be accompanied very simply on an autoharp. Another lumberjack song is "The Oxen Song."<sup>88</sup> Recordings of the loggers' songs have been included in an album called *Shanties and Loggerman's Songs*.<sup>89</sup>

There seem to be no folksongs about the greatest lumberjack of them all, Paul Bunyan! However, there are composed songs.<sup>90</sup> There are many versions of the Paul Bunyan legend. One of the best is a terse, dramatic version called *Ol' Paul*, by Glen Rounds. Wadsworth's *Paul Bunyan and His Great Blue Ox*, is another good version. Rockwell Kent's distinguished illustrations enhance Esther Shephard's *Paul*

## The California Gold Diggers



Chords: C C C C  
 We've formed our band, and we're all well manned to  
 Where the gold - en ore is rich in store, on the



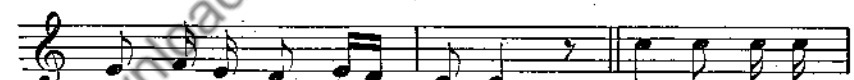
F C G7 C  
 jour - ney a - far to the prom - ised land.  
 banks of the Sac - ra - men - to shore.



C C C C G7 C  
 Then ho, boys, ho! To Cal - i - for - nia go. There's



C G7 C F  
 plen - ty of gold in the world, we're told, on the



C G7 C F F  
 banks of the Sac - ra - men - to. Heigh - ho! and a -



F F C C C G7 C  
 way we go, dig - ging up the gold on the Fran - cis - co.

— by permission of the Wells Fargo Bank  
 History Room, San Francisco.

*Bunyan*. Perhaps the finest edition is the one by Harold Felton, *Legends of Paul Bunyan*, with strong, dramatic illustrations by Richard Bennett.

**MINER'S SONGS.** Mining for coal, at first a side line in this country, carried on by the farmers on their own land, grew into a full-fledged and independent industry by the middle of the nineteenth century. Many of the immigrants who came from the British Isles, especially from Wales, went into the mines of America. So, too, did the Poles and other northern Europeans. Along with their skills and knowledge of mining, they brought their songs and culture. They settled in the Appalachian mountain areas, especially in Pennsylvania and West Virginia.

"My Sweetheart's the Mule in the Mines"<sup>91</sup> is a recreational song which is now a favorite of the miners. Other songs of the miners to enjoy are "Down in the Coalmine,"<sup>92</sup> "The Broken Shovel,"<sup>93</sup> and "Down, Down, Down."<sup>94</sup>

The Polish miners kept alive their folk songs and dances. The Welsh kept alive their festivals known as *Eisteddfods*, some of which are still held in Pennsylvania.

**WHITE SPIRITUALS.** During this era, great religious revivals swept the land, especially in the South. Hymns close in feeling to the Negro spiritual became very popular. They were often called "White Spirituals." Some of these hymns are based upon secular folk songs or ballads, or were composed in folk idiom. "Jesus Walked This Lonesome Valley"<sup>95</sup> and "How I Love My Home,"<sup>96</sup> two of the best-known ones, are still favorites today. The text of the latter is adapted from the original spiritual, "Mothers Have a Home," referring, of course, to a heavenly home.

Two other beautiful white spirituals are "Goin' Over Jordan"<sup>97</sup> and "Wondrous Love."<sup>98</sup> Both have been recorded and are well worth learning as part of a permanent repertory of folk songs.

Some singing schools continued well into the nineteenth century. Itinerant musicians traveled from one community to another conducting rehearsals for the improvement of church music. An example of one of their songs is "Distress,"<sup>99</sup> a white spiritual still enjoyed today for its lovely melody and contemplative text.

### *Cultural Aspects of this First Half of the Nineteenth Century*

Sometimes in thinking of the development of this first half of the nineteenth century such emphasis is placed upon the westward movement, the increase in immigration, the tremendous changes due to inventions and the beginnings of industry, and growing uneasiness

over the slave issue that we forget the fact that concert music and operas, literature, and art played a great part in everyday living. As families long established in eastern cities accumulated wealth and traveled abroad, many of them had leisure for the cultural side of life.

Longfellow, Lowell, Whittier, and Poe were writing their poetry that was to live on in the minds and hearts of all Americans. Emerson published his *Essays* in 1841, essays which contain some of the finest thought any American philosopher has ever expressed.

*Lays of the New Land*, by Simon, will introduce the background and lives of these early American poets so that children may read their poetry with far greater enjoyment.

Although singing schools satisfied musical needs in colonial days, by the nineteenth century oratorio societies began to develop, along with a desire to hear the music people knew was being heard in Europe. *The Beggar's Opera*, a ballad opera, was imported from Europe in 1750, only 20 years after its original London production. Grand opera was performed as early as 1810 in New Orleans. About 15 years later, New York launched its first successful season of grand opera with Rossini's *Barber of Seville*.

Distinguished musicians began to come over from Europe to give recitals. Ole Bull, the great Norwegian violinist, visited America five times during his life, delighting American audiences and making a real contribution to America's musical growth. The story of his exploits in Europe and in this country, especially his efforts to establish in Pennsylvania a Utopian community for Norwegian emigrants, make fascinating reading in Sara C. Bull's *Ole Bull: A Memoir*.<sup>100</sup>

The song for which he was most famous was "The Chalet Girl's Sunday,"<sup>101</sup> sometimes called "Sunday."<sup>102</sup> The song was originally written for the violin. Later a well-known Norwegian poet, Jorgen Moe, wrote words for it.

Some European artists must have been pioneer spirits at heart, too, for shortly after the forty-niners reached California musicians began to appeal to get their share of the gold. One concert pianist took his grand piano along with a shipload of adventurers and was so successful in collecting gold dust for fees (he also did a little panning on the side) that, in 1867, he built a fine concert hall in Sacramento!

In 1850 Phineas T. Barnum, founder of the traveling circus and a master of ceremonies and promoter par excellence, brought Jenny Lind, "The Swedish Nightingale," to this country. She proved to be one of the great sensations of all time. She spent two years in America (1850-1852), reaped a fortune, won thousands of admirers, both because of her unusually beautiful voice and her winning personality.



She was probably one of the finest ambassadors of goodwill that her own, or any, country ever had.

As is the custom today, a national figure often got his or her name attached to all kinds of household commodities (for a price, of course). In the later nineteenth century, Jenny Lind's name was familiar in every home and community:

If you step into a grocer's  
(Upon my word 'tis true!)  
There is Jenny Lind's Lump Sugar,  
And Jenny's Cocoa, too.

Although she sang operatic airs and classical art songs, she always included many of the old songs of her homeland. One of her favorites was called "When I Was Seventeen."<sup>103</sup> Her audiences loved to hear her sing "The Last Rose of Summer,"<sup>104</sup> which she often sang as a closing encore.

An American composer, Louis Gottschalk, gave successful concerts and composed some piano pieces that every young girl who took piano lessons learned to play: "The Dying Poet," "The Maiden's Prayer," and "The Last Hope." A recent recording has been made of Gottschalk's *Cakewalk Ballet Suite*,<sup>105</sup> delightful to listen to.

It was believed by many that America, still a wilderness culturally speaking, was not yet capable of producing first-rate artists, and that for a singer or instrumentalist to be really good, he must have a foreign-sounding name and have had his training in Europe.

Families sang at home around the piano in the parlor. There were families who went on the stage, too, as singing groups, much as the famous Trapp family does in our own time. Two of the famous singing families in the nineteenth century were the Hutchinsons and the Bakers. The Hutchinsons started about 1839, and in 1880 the second generation were still going strong. They gave concerts in our country and then went on European tours, singing the sentimental ballads of that era. Their success stimulated other quartets and quintets that were soon touring the States.

An important year to remember whenever we think of our great patriotic songs is 1831, for in that year Dr. Samuel Smith wrote the text for "America" using the tune of "God Save the King," familiar both in England and America. The song was sung in Boston for a special children's party on the Fourth of July.

Around the middle of this century, a German violinist, who became an American citizen, wrote a stirring hymn known as "Keller's American Hymn."<sup>106</sup> The first and third stanzas are as full of meaning for us today as they were at the time when Mathias Keller wrote it.

## Keller's American Hymn

M. K.

Mathias Keller



Chords: F

1. Speed our Re - pub - lic, O B $\flat$  C7 F  
 2. Rise up, proud ea - gle, rise up to the high, clouds,



C7 C7 F C7 C  
 Lead us in path - ways of jus - tice and right;  
 Spread thy broad wing o'er this fair west - ern world!



F C7 F C7  
 Rul - ers as well as the ruled, one and all,  
 Fling from thy beak our dear ban - ner of old!



F B $\flat$  F C7 F  
 Gir - dle with vir - tue the ar - mor of might!  
 Show that it still is for free - dom un - furled!



F B $\flat$  g min. F C7 F  
 Hail! three times hail to our coun - try and flag!  
 Hail! three times hail to our coun - try and flag!



C7 C7 F C7  
 Rul - ers as well as the ruled, one and all,  
 Fling from thy beak our dear ban - ner of old!

In 1838 Lowell Mason of Boston convinced a school board that music belonged in the program of the public schools. He was a great organist, composer, and conductor, who made a significant contribution to both school and church music. He was also the composer of some of the finest hymns we sing today, such as "My Faith Looks Up to Thee"<sup>107</sup> and "Nearer My God to Thee."<sup>108</sup>

Thus America grew in land, in people, in story, song, and music.

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## Chapter 7

# THE WAR BETWEEN THE STATES, 1860-1868

Commodore Perry opened trade with Japan in 1854. Vail developed an electric locomotive. Steelmaking was invented. All these wrought great changes in communication, in patterns of living.

### *The Pony Express*

Increasing need of communication across the whole country was met in 1860 by the establishment of a Pony Express with 190 relay stations, stretched across the country at ten-mile intervals, where changes of horse and rider were made. The completion of the telegraph line from coast to coast in 1861 ended the usefulness of the Pony Express, but it was one of the most colorful dramatic episodes in our country's growth.

Ride, ride, ride west with the Pony Express in *Riding the Pony Express*, by Bulla; *The Pony Express*, by Adams, and *The Pony Express Goes Through*, by Driggs.

*Lincoln*

Soon after delegates from the Southern Rights Associations of South Carolina went on record in favor of a dissolution of the Union, a tall, young lawyer in Illinois began to be known. He and Stephen Douglas held public debates over the issue of slavery while running for Congress.

Harriet Beecher Stowe's *Uncle Tom's Cabin* stirred feelings about slavery into violence, both in the North and South. Come to know her in *Victorian Cinderella*, by Jackson.

Soon after Lincoln's inauguration as President, shots were fired on Fort Sumter and four years of tragic struggle between the northern and southern states ensued. Lincoln issued the Emancipation Proclamation in 1863. Lincoln was a very humble, discouraged man as he spoke by the Gettysburg battlefield in honor of those who had given their lives there. He felt, as he bowed his head in final prayer, that his words had not been adequate, but what he said has lived on as one of the great speeches of all time. Four days after Lee's surrender to Grant in April, 1865, Lincoln was assassinated and Andrew Johnson became President, facing all the issues of reconstruction.

Skelton's *Riding West with the Pony Express* gives a vivid picture not only of the pony express but also of Lincoln's election. In Henry's *Lincoln*, by Neyhart, the reader goes with Henry to the great day of a debate between Douglas and Lincoln in Freeport, Illinois. The warm, human side of Lincoln, as well as his delightful sense of humor, is brought out in these stories of Lincoln and children:

*Martin and Abraham Lincoln*, by Coblenz

*Lincoln's Little Correspondent*, by Pauli (how a letter from a little girl encouraged him to grow a beard to help cover his homely face)

Genevieve Foster's *Abraham Lincoln's World* gives a wonderful sense of what America was like in the mid-nineteenth century, as a part of the whole world picture. Again, her drawings are a great asset in clarifying children's understanding.

There is not space even to list all the Lincoln books. This is a time for children to explore the Lincoln section of library shelves. Perhaps 25 children will bring 25 books to the room, each anxious to share some particularly interesting episode in Lincoln's life.

One will read a bit from Le Seuer's *The River Road* and know that Abe Lincoln swung an axe during part of his growing years. One of the girls will find *Nancy Hanks of Wilderness Road*, and everyone will understand the fineness of that pioneer woman. Some will bring

Foster's *A. Lincoln* and Judson's *Abraham Lincoln, Friend of the People*. As they read the latter one, they will feel that the title is deserved. One of the boys will like the vigorous action of the illustrations in Daugherty's *A. Lincoln*. An older child will want to share some of Carl Sandburg's *Abe Lincoln Grows Up*. Maybe the group will want to do a special program using selections from Paulmier's fascinating anthology of Lincoln facts and stories called *Abe Lincoln*.

A child who likes to work in clay or is especially interested in sculpture will particularly enjoy Hubbard's *Vinnie Ream and Mr. Lincoln*, the story of the girl whose statue of Lincoln stands in Washington.

Some people say more has been written about Lincoln than any man in all history. If so, it is not just because he was a great man, but perhaps because he was so humble, so simple, so close to the hearts of people, a man whom everyone feels could be his friend.

### *The Underground Railway*

Undoubtedly, it was due to Lincoln's courage that the slaves were freed. During the years before the war and the early years of the war many slaves escaped to the north with the aid of sympathizers who established refuges for hiding along the way. The Quakers were especially active in this work, which came to be known as the underground railway.

"Follow the Drinking Gourd" is a song of the underground railway. The "Drinking Gourd" means the Big Dipper, and the song gives directions to follow the Big Dipper over certain mountains, through valleys, northward ever northward. Listening to the recording of this song is an interesting experience.<sup>1</sup>

Meadowcroft's *By Secret Railway* is an exciting story of a group in Chicago. Swift's *Railroad to Freedom* is a longer story of the whole movement. *North Winds Blow Free*, by Howard, is a wonderful novel for young people, about a family who move from Michigan to a new center in Canada being developed as a refuge where Negroes might begin a life of freedom. Anna Curtis, a Quaker, tells ten moving stories of these "risky deeds of love" in *Stories of the Underground Railroad*.

As might be expected, the interpretation of this whole struggle varies greatly in the northern, southern and border states. It is good for children to read of Lincoln, Lee, Grant, and John Brown and try to understand both sides.

Good stories of young people in both the north and the south at that time are Whitney's *Step to the Music*, about a Staten Island family; Gray's *Jane Hope*, about a charming girl in Chapel Hill, North Carolina, in 1865; Hayes' *Green Peace*, about the Howcs in Boston.

Music played an important role in this war between the states, both what the soldiers sang and what the home folks sang. "The Battle Hymn of the Republic"<sup>2</sup> was one of the most famous songs to come from this time of tumult, of malice and bitterness. Julia Ward Howe heard the old gospel hymn tune sung with the words, "John Brown's body lies a mouldering in his grave," while she and her husband were visiting a detachment of Union soldiers on the outskirts of Washington. When she arrived back home, she decided to write words to the stirring tune she had heard and wrote this wonderful hymn with its hope for a united people.

"Dixie,"<sup>3</sup> a song originally written for a minstrel show, became a most popular song in the South and is still sung everywhere. Its nostalgia and lively melody and rhythm made it so popular with soldiers, it soon became the marching song of the Confederate Army. "The Bonnie Blue Flag,"<sup>4</sup> another song of the South, tells the story of the secession.

George F. Root was a professional musician of this time. When President Lincoln issued his second call for volunteers, Root composed "The Battle Cry of Freedom,"<sup>5</sup> with its stirring lines:

Yes, we'll rally 'round the flag boys,  
We'll rally once again,  
Shouting the battle cry of Freedom

"Tramp, Tramp, Tramp, the Boys Are Marching,"<sup>6</sup> is another song composed by Root at this time. It is easy to imagine the boys singing around the campfires such songs as "Tenting Tonight"<sup>7</sup> and "Just Before the Battle, Mother."<sup>8</sup>

"When Johnny Comes Marching Home"<sup>9</sup> was actually known during these war years, but it did not become a national "hit" until it was resurrected in 1898 during the Spanish-American war. It was extremely popular then and has remained popular ever since, both as a song and more recently as an instrumental composition.<sup>10</sup>

*Sing for America*, by Opal Wheeler, gives interesting accounts of how many of these songs came into being. The beautiful illustrations by Gustaf Tenggren help in visualizing backgrounds for the songs.

Recordings have been made of the songs sung by both sides during this struggle to preserve the union.<sup>11</sup>

What were the battles of this war really like? Very different from the ones of today. Kantor's *Gettysburg*, Pratt's *The Monitor and the Merrimac*, Kantor's *Lee and Grant at Appomattox*, are so real that as children read, they are carried away to the very scenes of these books. Nolan's *Story of Ulysses S. Grant* is a good portrait of this rugged northern general. A good way to begin to know the wonderful Robert

E. Lee is through Commager's *America's Robert E. Lee*. Then read the fine horse story by Downey, *A Horse for General Lee*; then Eaton's *Lee, the Gallant General* and Vance's *The Lees of Arlington*. And there are still more on the shelf.

This is a good time to read aloud and perhaps dramatize parts or all of Stephen Vincent Benet's *John Brown's Body*. The song about John Brown's body is one nearly everyone knows. Nolan has written a good life of *John Brown*, who was, of course, a real person.

A good recording to hear is *The Lincoln Portrait* by Aaron Copland,<sup>12</sup> as well as the deeply moving record, *The Lonesome Train*.<sup>13</sup> Hearing these can be not only a meaningful listening experience but a powerful culmination of the study of this great struggle for a united country. Notes come with the recording of *The Lonesome Train* and the text is given. Somehow this record is not just sad and tragic. Both words and music contain the essence of all the ideals for which Lincoln lived and died. Many people, especially at that time, felt his death was a great tragedy. Perhaps it really was not. Perhaps, like Moses, he had fulfilled his mission, and others had to work out the changing pattern of a nation indivisible.

Wars never really solve problems; they only dramatize them. The struggle opens the way for working out a solution of the issues involved. Keeping alive old resentments does not really help. Trying to understand them — those on both sides — does help. Then, out of such understanding may come awareness of each other's attitudes and the nature of the contribution each side can make to the development of our nation.



## Chapter 8

# AFTER THE WAR BETWEEN THE STATES, 1868-1890

### *The Transcontinental Railroad*

The south recovered slowly from the war and worked out a new economy not dependent upon the service of slaves, but it was a long, slow process. The north developed industrially, its cities growing rapidly as they manufactured more and more goods and shipped more and more products. Actually, the many states were becoming more truly "united" states.

As new states came into the Union, the need for a transcontinental railroad became increasingly apparent. Finally it was finished in 1869. With telegraph wires humming across the country, rails carrying goods from New York to San Francisco, a cable stretching across the Atlantic, steamships crossing the ocean, the United States entered a new era of fortune.

Nathan's *Building of the First Continental Railroad* is a vivid account of this great undertaking, completed when the Union Pacific going west met the Central Pacific going eastward.

The men who laid the tracks for the transcontinental railroad were often chosen for their ability to sing well, for the head track-layer used his song in a declamatory manner to give directions to his crew.

The loading and unloading of railroad ties and rails was heavy work and required concerted effort, aided by the rhythm of work songs.

"Chicka-Hanka"<sup>1</sup> and "The Track Lining Chant"<sup>2</sup> are both dynamic songs. Large groups of immigrant Irish worked on the laying of these tracks. One of the songs these good-natured workers sang is "Pat on the Railway,"<sup>3</sup> with traditional Irish lilt and wit, plus a jovial nonsensical refrain, "Fili-mee-oo-re-i-re-ay." "Drill Ye Tarriers, Drill"<sup>4</sup> has the rhythm and swing of a traditional work song and is usually included with the railroad songs of this period. Actually it was composed by one Frank Harding at the time when New York City was a perfect beehive of activity, when street car lines and apartments, as well as railroads, were being built there.

Two other railroad songs are "I've Been Working on the Railroad"<sup>5</sup> and "Rock Island Line."<sup>6</sup>

From the west came the song "The Railroad Cars Are Coming."<sup>7</sup>

The Great Pacific railway  
For California hail  
Bring in the locomotive  
Lay down the iron rail.

"She'll Be Comin' Round the Mountain"<sup>8</sup> is a kind of hillbilly version of a white spiritual called *The Chariot*.

Tall tales, legends, and songs grew up about railroad workers. One of the most famous was the song "Casey Jones," about an engineer, John L. Jones, who was nicknamed "Casey" because he was born in Cayce, Kentucky. He worked for the Illinois Central on the run from Memphis, Tennessee, to Canton, Mississippi. Irwin Shapiro tells the amusing and exciting tale of his famous run in *Casey Jones and Locomotive Number 638*. Carl Carmer gives the song and story in *America Sings*,<sup>9</sup> as does John Lomax in *Folksong: U.S.A.*<sup>10</sup>

The story of the powerful John Henry, chosen to see whether mechanical power or human labor was more efficient when his boss brought the first steam drill to the Big Bend Tunnel of the C & O in West Virginia, is told by Shapiro in *John Henry and His Double-Jointed Steam Drill*, and by Felton in *John Henry and His Hammer*. Briefer versions of legend and song are in collections of American folk songs or folk lore, such as *America Sings* and *Tall Tale America*. The book of songs, *Work and Sing*,<sup>11</sup> contains a good version of "John Henry."

### *Bell and Edison*

Bell invented the telephone, and by 1878 over 3,000 telephones had been connected in the United States. In the same seventies, Edison

invented his kinoscope and talking machine. Such rapid communication facilities, opportunity to see and hear what people far away were doing, paved the way for the modern world of swift airplane travel and amazing television coverage of man's activities all over the world.

There are many stories of these years that make them live again for the reading child. *Mr. Bell Invents the Telephone*, by Shippen, and *The Talking Wire*, by Stevenson, are excellent stories of Alexander Graham Bell.

*The Story of Thomas Alva Edison*, by Meadowcroft, and *Thomas Alva Edison: Inventor*, by Garbedian, give fine portraits of the wizard of electricity.

### *Authors and Musicians*

On the east coast lived two women whose writings were to influence Americans greatly, Louisa Alcott and Emily Dickinson. *Little Women* and *Little Men*, as well as most of the rest of Louisa Alcott's books, have become classics of family life of this time. Cornelia Meigs tells her story in *Invincible Louisa*.

A very different person was the shy recluse, Emily Dickinson, whose poems are now so well known and loved. Meet her in Jean Gould's *Miss Emily*. A lesser known but charming poet was Celia Thaxter. Anne Molloy gives a wonderful picture of the early part of her life at a lighthouse in *Celia's Lighthouse*.

Great musical events took place. The waltz king, Johann Strauss, visited America in 1872. One of the most famous of his waltzes is *The Blue Danube*. There are good recordings of it to listen to. Several texts that are fun to sing have been written to the melody.<sup>12</sup> And, of course, it is a joy to waltz to.

Leopold Damrosch founded the New York Symphony Society in 1878 and Major Higgins the Boston Symphony in 1881. The Metropolitan Opera House opened in 1883. Many famous musicians, pianists, violinists, and singers gave concerts.

*The Atlantic Monthly* was founded, and many famous authors flourished in this period of the "flowering of New England."

### "O Pioneers!"

In the Middle West everything — from circuses to steel mills; from farms to giant cities — grew mightily. Here are some especially good stories about this part of America.

Laura Ingalls Wilder's *Little House in the Big Woods* is the first of eight stories of the Ingalls family's life in Wisconsin, Kansas, Minnesota, and the Dakotas. It is a fine saga of a typical midwestern

pioneer family. *Caddie Woodlawn* by Brink is another appealing Wisconsin story. *Coppertoed Boots*, by de Angeli, and *Caroline and Her Kettle Named Maude*, by Mason, picture life in Michigan. *The Wabash Knows the Secret*, by Frierwood, *The Boy Who Had No Birthday*, by Hunt, *Appleseed Farm*, by Douglas, take one back to Indiana; *Drusilla*, by Brock, and *Oh Susannah*, by Holberg, to Minnesota; *The Wonderful Year*, by Barnes, and *Gravel Gold*, by Carr, to Colorado; *Winter on the Johnny Smoker* and *Treasure on the Johnny Smoker*, by Comfort, down the Mississippi; *Buffalo Gold*, by Wyatt, to Kansas; *Thunderhead Mountain* and *Crosswind Canyon*, both by Hubbard, and *The Jumping Off Place*, by McNeely, to the Dakotas.

From the Middle West in about 1870 appeared an amusing song calling attention to the fact that "the farmer is the man that feeds them all." If there are droughts, and crops are not good, or if the crop is a bumper one, the farmer "buys on credit till the fall" when his harvesting is done. This song, called "The Farmer Comes to Town," is found in Eli Siegmeister's interesting and useful book, *Work and Sing*,<sup>13</sup> and in the *Treasury of American Song*.<sup>14</sup>

Corn-husking parties not only helped to get the corn husked but became important social events. Singing helped the work along.

An interesting recording is Virgil Thompson's "The Plow That Broke the Plains."<sup>15</sup> It is an excerpt from the score written for a film on "Soil." The piece introduces such familiar melodies as "Goodbye, Old Paint," "Streets of Laredo," and "Git Along Little Dogies."

"A Shuckin' of the Corn"<sup>16</sup> is a folk song the Middle Westerners loved, as well as "When You and I Werc Young, Maggie" and "Sweet Genevieve." As circuses visited more and more towns, the "Daring Young Man on the Flying Trapeze" became popular.

The growth of popular music is closely tied in with the development of theatres in our country. During the late nineteenth century, a song-and-dance man named Tony Pastor made popular the famous song, "Drill Ye Tarriers, Drill." Pastor was a lusty singer who sang topical songs of the day, composed around the current murders, kidnappings, fires, war, elections, and other incidents and events, just as topical songs about the news of the day have been sung by troubadours, minstrels, calypso singers, and folk singers in all countries, in all ages.

The variety show was not patronized to any great degree by "respectable women" until Tony Pastor conceived the idea of giving away door prizes. At that time these consisted of coal, flour, dress patterns, tinware, and other useful items. (Our modern movies and radio programs must have taken a tip from Tony Pastor.) By 1881 the "Variety

Show" had become vaudeville, and famous theater folk went on tours throughout the country, taking with them the songs of the day and making them popular wherever they went. Tony Pastor was called the "Father of Vaudeville." Other famous theater personages of this time include Lillian Russell, Nat Goodwin, the team Weber and Fields.

**BARBERSHOP QUARTETS.** It was at the community mill, where farmers came to have their grain ground, that a farmer could pick up a fiddle and while away several happy hours, fiddlin' popular dance tunes. In towns and cities, this need for music was met at local barbershops, where men could harmonize the popular songs of the day. Today, there has been a revival of enjoyment of barbershop quartets.

Some of their favorite songs were, and still are, "Dear Old Girl," "Down by the Old Millstream," "In the Shade of the Old Apple Tree," "School Days," "By the Light of the Silvery Moon," and "Sweet Adeline." It is said that this latter song was so named because the authors wanted something to rhyme with "for you I pine," and thought of the most famous "Adeline" of the day, Adeline Patti, then making her farewell concert tour of the country. David Ewen has included some of these favorites in his interesting book, *Songs of America*.<sup>17</sup>

**FARM SONGS.** Although there are very few American farm songs that can technically be called work songs, the Negroes who worked on southern plantations picking cotton sang many amusing and beautiful songs. Two of these are "Pick A Bale O' Cotton"<sup>18</sup> and "Cotton Needs Pickin'."<sup>19</sup>

Another song that is sung wherever cotton is picked is about the pest, "The Boll Weevil," that was always "lookin' for a home."<sup>20</sup>

### *George Washington Carver*

A slight, Negro boy, born a slave, who loved all growing things, George Washington Carver, became one of our great scientists. White's *George Washington Carver*, Mean's *Carver's George*, and Graham's *Dr. George Washington Carver* all tell the wonderful story of this man's rising to great heights over tremendous obstacles.

### *Cowboys, Cattle, and the Chisholm Trail*

Texas cattlemen had a hard time after the Civil War. *Texas Trail Drive*, by Garst, is not only a dramatic story of the struggles to evade cattle pirates but a poignant story of a boy who had to win the trust of his father, a problem faced by many an adolescent. Johnson's *New Town in Texas* is laid in 1872, as is Clarke's *Little Dude*, a very exciting story of one of the first schools in Texas. Pecos Bill is the tall-tale

## Cotton Needs Pickin'

Refrain

Lively

Traditional Negro Work Song



Chords: Oh, de  $F$  cot - ton needs pick - in' .  $F$  so bad!



$Bb$  Cot - ton needs pick - in'  $F$  so bad!  $F$  Cot - ton needs pick - in'



$G7$  so bad, Goin' to  $F$  pick all  $C7$  o - ver dis  $F$  field.

hero of the Texas range. Peck's *Pecos Bill and Lightning* is a good version with which to begin. The Felton *Pecos Bill* and the Bowman *Pecos Bill* are excellent full versions.

Legends and songs grew up about the famous Chisholm trail to the north. (Then, as now, cattle were important to Texas.) The song "The Old Chisholm Trail,"<sup>21</sup> tells of the experiences of cattlemen driving a herd north to Abilene, Texas, or Dodge City, Kansas. It is found in *Together We Sing* and many song collections.

Good recordings to listen to are *Cowboy Ballads*,<sup>22</sup> sung by Cisco Houston. In addition to "Chisholm Trail," he sings "Old Paint," "Sweet Betsy from Pike," and "The Dying Cowboy."

Cattle raising in Texas produced the "American Cowboy." His work was divided into phases, taking care of the cattle on the range in the winter and driving them along the trails to market in the spring. Music was his companion in both seasons. On the range, he sang to quiet his herds at night. "The Night Herding Song"<sup>23</sup> is a lullaby to a whole herd of cattle, especially the little dogies. On the trail he sang "Git Along, Little Dogies,"<sup>24</sup> "Red River Valley,"<sup>25</sup> and "Kansas Line,"<sup>26</sup> a song of the hardships of life "way over on the Pecos Stream."

"Goodbye, Old Paint"<sup>27</sup> is a farewell to a cowboy's best pal, his horse. "Goin' to Leave Old Texas Now"<sup>28</sup> is a farewell to his community and has all the nostalgia of "Home, Sweet Home." "The Big

Corral" and "Curtains of Night" are also favorites; they can be found in a book of song arrangements called *Songs of Hills and Plains*.<sup>29</sup> The song, "O Bury Me Not on the Lone Prairie"<sup>30</sup> is as much a personal expression of emotion as it is a narrative.

Singing at night around a campfire on the range or at the ranch was one of the cowboy's social activities. Those who couldn't sing well, according to one old-timer, "just sorter hummed, putting in words now and then." "My Home's in Montana" is one of those songs which would be just right around the campfire. This is one of four cowboy melodies used by the American composer, Morton Gould, in his composition, *Cowboy Rhapsody*.<sup>31</sup> A recording of this has been made and will provide good listening for any group.

These cowboys were often European immigrants, adventurers, and second-generation pioneers. Sometimes their songs were parodies on European folk songs, or adaptations of them. For this reason, some of their songs have a familiar air about them. Many a cowboy had a great facility for improvising verses to familiar tunes, as well as to original ones.

From the songs he sang, it is quite possible to reconstruct the life of the American cowboy, his work, his loneliness, his joy in riding the range, his love for his horse, his girl and his "Home on the Range."<sup>32</sup> The latter is probably the most universally loved of the cowboy songs.

An excellent book of western songs and lore is *Cowboy Jamboree*.<sup>33</sup> Here are 20 songs with accompaniments, illustrations, and enlivening explanation. Be sure to read the foreword by Carl Carmer.

The "Wild West" is now part of our national tradition. The old-time cowboy has passed from "reality to romance." The old-time roundups and trail riding are no longer necessary, modern transportation being what it is. But the music of the old days remains a part of the cultural heritage of our country.

## Chapter 9

# THE GAY NINETIES

### *The Electrical Era*

The closing decade of the nineteenth century marked the beginning of the "electrical era," which changed the whole pattern of work and home living; and the development of the horseless carriage, which changed the whole pattern of transportation. Life was becoming more comfortable; this decade is often referred to as "The Gay Nineties."

Theater, orchestra concerts, and recitals by great musicians flourished in all big cities. A real sense of leisure, such as characterized this Victorian era in England, permeated American living. There was a definite concern with the place of the arts in everyday living, an awareness of the significance of our cultural growth.

There are several beloved stories of the nineties. *Roller Skates* by Ruth Sawyer, gives a vivid picture of New York City. It rings so true that she must be the Lucinda of the stories. Rose Wilder Lane, daughter of Laura Ingalls Wilder, takes us to the Dakotas in *Let the Hurricane Roar*.

Maude Hart Lovelace not only recreates life in a Minnesota small town of the nineties and early part of the twentieth century, but endears those girls to girls today in her *Betsy Tacy* stories.



*The Chicago World's Fair*

The Columbian Exposition in 1893 in Chicago brought families from all over the country to see exhibitions of all the artistic and industrial achievements of America up to that time. It was in 1893 that Ford made his first automobile, and in 1895 that Selden patented his gasoline automobile. In 1896 Marconi patented wireless telegraphy. Soon followed invention of the caterpillar tractor, the vacuum cleaner, the electric iron. Life grew easier and gayer.

*Dvorak*

Dvorak visited America at this time, spending some of his time in Iowa. Here he wrote the *New World Symphony*.<sup>1</sup> In it is reflected much American folk music. There are excellent recordings of it. Children enjoy picking out its familiar rhythmic motifs. It is truly a symphony of the "New World" America was creating.

*Popular Songs*

This was an era of singing, in the home, on the stage, at school, at play. Choirs, choruses, and quartets flourished everywhere. A song would sweep the whole country, even in those days long before the era of radio and television. Many of these songs were sentimental. In most of them, both melody and rhythm were easy to sing.

"Daisy Bell,"<sup>2</sup> often called "Bicycle Built for Two," was composed at the time when bicycling was a favorite pastime as well as a means of transportation. "Carry Me Back to Old Virginny"<sup>3</sup> and "In the Evening by the Moonlight" were both composed by James Bland who was once a Negro page in the House of Representatives. One of the very sentimental favorites was "I'll Take You Home Again, Kathleen."

"Clementine"<sup>4</sup> is one of the nonsensical songs which grew out of the good times of a San Francisco art colony. "Sidewalks of New York" was first known on the east coast, but became popular throughout the country.

One of the great favorites was "On the Banks of the Wabash," by Paul Dresser, who ran away from school to become a member of a Medicine Show and later of a Minstrel troupe. He was a brother of the famous novelist, Theodore Dreiser.

A composer of this period, Ernest R. Ball, wrote three well-known songs which are still sung today, "Love Me and the World Is Mine," "Mother Machree," and "When Irish Eyes Are Smiling." They became especially popular because of the tenor, John MacCormack, who loved to sing them. Another Irish singer, Chauncey Alcott, made famous the song, "My Wild Irish Rose."

"After the Ball," one of the sentimental songs, was such a hit tune at the time of the Columbia Exposition in 1893 that Sousa (the great band leader) wrote a letter to the composer, Charles K. Harris, saying that his band got tired of playing it "by popular request"! Sousa was at the height of his popularity during this period.

### *Edward MacDowell*

Edward MacDowell (1861-1908) was the first American composer to attract national and international attention. He did not particularly attempt to express the spirit of his times, but he was influenced by American folk culture. The story of his life is found in many sources.<sup>5</sup> Opal Wheeler's *Edward MacDowell's Cabin in the Pines* tells it well for young readers.

One of MacDowell's best-known works is his *Indian Suite*, which includes the well-known "From an Indian Lodge."<sup>6</sup> The themes are not actual Indian themes, but are in the style of Indian music. From his *Woodland Sketches* come two of his most beloved compositions, originally written for the piano: "To a Wild Rose" and "To a Water Lily."<sup>7</sup> He wrote other collections of short piano pieces, such as *New England Idylls*, *Sea Pieces*, and *Fireside Tales*, of which "Br'er Rabbit"<sup>8</sup> is one of the favorites.

### *The Spanish-American War*

In 1898 Hawaii was annexed to the United States as a territory. That same year, the blowing up of the battleship *Maine* in Havana Harbor started a war with Spain. As a result of this struggle, the United States acquired the Philippines, Puerto Rico, Guam, and Wake Island.

So, the turn of the century saw the boundaries of the United States widening to include islands of both the Pacific and the Atlantic Oceans. Actual possession of these, plus the added responsibility they brought, thus tended to make America more world conscious as it entered the twentieth century.

## Chapter 10

# THE TWENTIETH CENTURY

### *Changes and Growth*

In less than three hundred years the United States grew from a few families to a great nation. With doors open to the world it welcomed all who sought freedom, land, opportunity in the new world. But selfishness and greed also entered into the picture, as men, eager for wealth and power, exploited human labor, forest land, oil lands, and water power. Tycoons of industry, huge companies, and trusts controlled the growth of business and industry.

At the beginning of the twentieth century Theodore Roosevelt's ideas of democracy and fair play started legislation and other actions to meet conditions which had evolved from our general *laissez faire* policies: suits against big trusts and laws controlling them; regulation of railroads; reclamation of water power, forest, grazing lands, and mineral resources for the people to whom they belonged; protection of foodstuffs, by insistence on standards of purity, freedom from adulteration, and inspection of packing plants. To know Theodore Roosevelt, read Meadowcroft's *Story of Theodore Roosevelt*, Foster's *Theodore Roosevelt*, and Judson's *Theodore Roosevelt, Fighting Patriot*.

Soon the Department of Commerce was established and a National Conservation Commission appointed.

Building the Panama Canal to facilitate transportation from the Atlantic to the Pacific was a great engineering feat, as well as a great struggle against the malaria of the low, wet country. Considine's *The Panama Canal* tells the story of Goethals and his achievement.

All this set the pace for both the improvements and the conflicts which still characterize the United States way of life and which are part of the struggle to develop true democracy.

Here are portraits of great men of industry and business: two fine portraits of Henry Ford, Caldwell's *Henry Ford* and Neyhart's *Henry Ford*; *Harvey Firestone*, the story of the manufacturer of rubber and automobile tires, by Lief; *Giant of the Yards*, *Gustavus Swift*, the story of the meat packing industry, by Neyhart.

Here are portraits of a great scientist: *Albert Einstein*, his life story and his theory of relativity, by Peare; *Albert Einstein*, by Levinger.

*In the Big Time*, by Bakeless, contains true stories of the great entertainers of this century.

Of particular interest to adolescents is *On Our Way*, by Patterson — collection of stories selected from autobiographies of many types of successful Americans, telling of a particular turning point in their lives which occurred during adolescence.

### Characteristic Stories

Now, let children cross our country, meeting boys and girls like themselves on farms, in 4-H clubs, in cities, north, east, south, and west.

#### ON THE FARM

*Farm Boy*, by Gorsline

*A Place for Peter*, by Yates (Vermont)

*Show Lamb*, by Wriston (Vermont)

*This is My Heritage*, by Schmidt (Colorado)

*Tim's Fight for the Valley*, by Bailey (TVA)

#### ON THE RANCH

*My Friend Flicka*, by O'Hara (Wyoming)

*Peter's Pinto*, by Buff (Utah)

*Half Pint*, by Wilson (Wyoming)

#### IN THE MOUNTAINS

*The Beatinest Boy*, by Stuart (Kentucky)

*This Boy Cody*, by Wilson (Tennessee)

*Children of the Great Smoky Mountains*, by Justus (Tennessee)

*Robin on the Mountain*, by Simon (Ozarks)

*Hill Doctor*, by Skidmore (Blue Ridge)

#### IN THE CITY

*Sarah*, by Bro

*Shaken Days*, by Garthwaite (San Francisco earthquake and fire)

#### HERE AND THERE AND EVERYWHERE

*Start of the Trail*, by Rich (guide in the Maine woods)

*Granite Harbor*, by Bird (moving from Texas to Southern Wisconsin)

*Outlaws of the Sourland*, by Robertson (New Jersey)

*Ronnie and Don*, by Rountree (California)

*Spurs for Antonia*, by Eyre (California)

*Crissy at the Wheel*, by Lawrence (Michigan)

*Jareb*, by Powell (Georgia)

*Big Doc's Girl*, by Medearis (Oklahoma)

*Rodeo*, by Rounds (West)

*The Yearling*, by Rawlins (Florida)

Children will find many poems to enjoy in the poetry of Robert Frost, Robert P. Tristram Coffin, Edna St. Vincent Millay, Stephen Vincent and Rosemary Benét, Langston Hughes, Countee Cullen, and Walt Whitman. Many are in anthologies. Individual collections of the poems of each of these should be easily available to all children.

#### Popular Music

Characteristic advancements of the twentieth century have been reflected in its popular music. The development of the automobile industry was reflected in such songs as "The Lady Chauffeur," "In My Merry Oldsmobile," and "The Little Old Ford It Rambled Right Along." The troubles which often accompanied joy-riding in these days are suggested in "He'll Have to Get Under, Get Out and Get Under."

"Singing in a Trolley Car" is a song which people enjoyed when trolley cars were still common means of transportation.

The first motion picture was shown in California early in the twentieth century. The movies ("flickers") grew out of the development of electricity in this country. Two popular songs, named after two heroines in these early movies, were "Poor Pauline" and "Mickey, Pretty Mickey."

By 1922 America had the player piano, the phonograph, and the radio. All of these wonderful inventions helped people to "get the

music *when* you want it." All these inventions made great changes in the singing, listening, and buying habits of American families.

There are some homes in which children are very much aware of the economic problems in our country. They understand the significance of such songs as "Leven Cent Cotton and Forty Cent Meat,"<sup>1</sup> "Don't Let Your Watch Run Down,"<sup>2</sup> and "Which Side Are You On?"<sup>3</sup> The latter song is of the labor unions.

The music of Jerome Kern, Vincent Youmans, Cole Porter, Rodgers and Hammerstein, and others has had a tremendous influence on today's young Americans and their parents. Such songs as "Old Man River,"<sup>4</sup> "Without a Song,"<sup>5</sup> and "The Surrey with the Fringe on Top"<sup>6</sup> may very well become the folk songs of the future.

There is a tremendous span between the sweetly sentimental popular ballad of the latter years of the nineteenth century and the popular song which developed in the twentieth century. The shift from the emphasis on melody, simple rhythm, and simple harmonic patterns to complex rhythms, lush and colorful harmonies, and more complicated melodies was due to the advent of ragtime.

The term "ragtime" is believed to have come from a clog-dance, called "ragging," done by Negroes from the New Orleans area. By 1911, Irving Berlin's song, "Alexander's Ragtime Band," started a new era in popular music in America.

**DANCING.** Isaac Goldberg wrote, "Ragtime sent new currents of energy into our feet." This was true; when ragtime became popular, it launched a new dance craze in America. The schottische and polka and waltz were popular up through the first decade of the 1900's, but the advent of ragtime brought on foxtrots and one-steps. The new dances required less exertion than the earlier dances and everybody, young and old, learned them.

Recently, there has been a remarkable upsurge of interest in group dancing. There are folk dance festivals all over our country. Thousands of dancers are realizing that folk dancing is not only fun, but also healthful exercise and a fine antidote for nervous tensions.

**THE SYMPHONY ORCHESTRA.** Another thrilling development which came to a climax at the turn of the century, and which has greatly affected the lives of boys and girls and grown-ups in all the years since that time, was the establishment of the modern symphony orchestra. Orchestral concerts were sponsored in our country by community groups in the early years of the nineteenth century, but no permanent orchestra was established until 1842, when the New York Philharmonic Society was founded. Several famous men have been associated with our great orchestras: Leopold Damrosch, his son, Dr.

Walter Damrosch, Theodore Thomas, and in our own time, Leopold Stokowski and Dimitri Mitropoulis.

Early in the twentieth century symphony orchestras were established and flourished in most of the larger American cities: St. Louis, Boston, Cincinnati, Pittsburgh, Los Angeles, Philadelphia, Minneapolis, and San Francisco. In more recent years other cities have established their own orchestras.

Many boys and girls today have the opportunity and privilege of hearing the world's great orchestral music at Children's and Young People's Concerts. Some symphony orchestras have left the concert stages of the large cities to travel the highways and byways of America to bring music to isolated communities. An orchestra assembled for just this purpose travels over the entire state of North Carolina. Through radio broadcasts, symphonic music may be heard in the remotest districts.

Many public schools have organized school orchestras. The thousands of parents and school boards who provide the financial support for instrumental music in our schools are well aware of its importance in the lives of American boys and girls.

**BANDS.** The history of band music in America is exciting and full of interest. It begins back in the times of the Dutch, German, and Swedish colonists. Unlike the Puritans and Quakers in New England and Pennsylvania, who forbade the use of instruments at their meetings, the Dutch, Germans, and Swedes brought their instruments with them from the old country. They used them, too, for we have this written account:

The first band in New York City consisted of four sturdy Dutch citizens who played the trumpet, flute, violin and drum. They gave a free concert every Saturday afternoon at Bowling Green to crowds of one hundred or more people. This was in the 1630's. A few years later, seven younger, better-looking men made up a rival band. They played louder and became more popular.<sup>7</sup>

Little German bands flourished in other communities. The United States Marine Corps organized a fife and drum corps in 1775 for the purpose of heartening the revolutionists. The colorful story of the Marine Band serenading a 750-pound *cheese*, and 27 years later again serenading a "Mammoth Cheese" weighing 1,400 pounds, is told in *Great Bands of America*.<sup>8</sup>

Civilian bands came into the limelight when Patrick Gilmore arrived in Boston from Ireland. In 1869 he produced the most colossal musical extravaganza this country had ever witnessed.<sup>9</sup> Gilmore is considered the composer of "When Johnny Comes Marching Home."<sup>10</sup>

John Phillip Sousa, "The March King," has left a legacy of thrilling marches such as "Washington Post,"<sup>11</sup> "Semper Fidelis,"<sup>12</sup> "El Capi-

tan,"<sup>13</sup> and most popular of all, "The Stars and Stripes Forever."<sup>14</sup>

Probably the most famous band leader during the middle of the twentieth century was Edwin Franko Goldman. At the age of 17 he was chosen by Dr. Walter Damrosch to play solo clarinet in the Metropolitan Opera orchestra. Later, he organized the Goldman Band in New York City and initiated the wonderful summer evening concerts of great music that were free to all people. Edwin Franko Goldman, composer of the popular march, "On the Mall"<sup>15</sup> will long be remembered as "the maker of music for the masses."

Famous bands have made a great contribution to the musical life of our nation. But we must not forget the thousands of school, community, and other amateur bands found in so many small towns and crowded neighborhoods throughout our country today. They, too, have made a real contribution and are continuing to do so, for they give more pleasure to more people, both for the participators and the listeners, than almost any other musical agency.

**TIN PAN ALLEY.** Tin Pan Alley was the name given to the popular song industry, which set out to sell popular songs in America, around the turn of the century, by "song plugging" and engaging special performers to introduce the newest songs. Early examples of such Tin Pan Alley hits were "A Bird in a Gilded Cage"<sup>16</sup> and "Let Me Call You Sweetheart."<sup>17</sup>

**GEORGE GERSHWIN.** George Gershwin (1898-1937) who was a song plugger in the days when Tin Pan Alley was flourishing, soon became known as a song writer; for many of the Broadway musical shows were his. He and his brother, Ira, who wrote the lyrics, produced successful theater music. Their collaboration finally culminated in the Negro folk opera, *Porgy and Bess*.<sup>18</sup>

Gershwin's symphonic works include *Rhapsody in Blue*,<sup>19</sup> commissioned by Paul Whiteman, *Piano Concerto in F*, commissioned by Walter Damrosch in 1925 for the New York Symphony Orchestra, and *An American in Paris*,<sup>20</sup> also written at the request of Dr. Damrosch. Today these are all well-known and a part of standard orchestral repertory. David Ewen's *George Gershwin* is an interesting story of his brief, dramatic life.

**BLUES.** Just before World War I a Negro composer, W. C. Handy, wrote "Memphis Blues" and established what was called a "blues" style. This was not new, for it was derived from the "sorrow songs," or laments over their troubles which Negroes have sung in some form ever since they were brought to this country. Later Mr. Handy wrote "St. Louis Blues."<sup>21</sup> One writer, David Ewen, says this piece was:

... a decisive force in the evolution of our popular music. It formed a bridge from ragtime to jazz. It is possible that jazz might



not have emerged at all, in the form that it did emerge, if Handy had not written that classic.<sup>22</sup>

**JAZZ.** Jazz is the Negro's instrumentalized form of the blues. As a song, the blues are generally sung by individuals, a personal expression. But jazz is a collective expression, with each individual of the group of instrumentalists improvising around the theme and its underlying harmony, but always maintaining the basic rhythm.

Jazz was the offspring of ragtime. Three men are especially remembered for their work in "making a lady of jazz." Each one was an artist in his own field: George Gershwin who composed the melodies, Ferde Grofé who orchestrated them, and Paul Whiteman who gave such polished performances of them. The combined efforts of these three men gave us jazz music in the symphonic style, the most outstanding example of which is probably the *Rhapsody in Blue*. Duke Ellington and Louis Armstrong are favorite Negro performers of the 1950's.

Other contemporary composers have made use of the elements of jazz in its finest forms. Instrumental examples are Igor Stravinsky's *Ragtime*,<sup>23</sup> William Grant Still's "Blues" from *The Lenox Avenue Suite*,<sup>24</sup> and Debussy's "Golliwog's Cakewalk."<sup>25</sup>

Some of the art music being composed during the 1920's reflected the activities and art forms of twentieth-century America. John Alden Carpenter was a good business man as well as a good composer. His piece, called *Skyscrapers*,<sup>26</sup> describes some of the noisy phases of city life which are part of the building of these great structures. He also wrote *Krazy Cat*, which critics said "transferred jazz to respectable company."

**CHORAL GROUPS.** Fine choral groups have helped to mold the musical taste of twentieth-century America. Through their concert appearances and their radio and television programs, everybody has the opportunity of listening to Robert Shaw's Chorale, Hall Johnson's Choir and Fred Waring's Pennsylvanians.

**FOLK MATERIAL IN COMPOSED MUSIC.** The music of a great composer often has its roots in the folk culture of the country from which the composer came. Here are a few examples of music by American composers who use actual folk material, or a folk-like idiom, or attempt to show some phase of American life in their music.

#### CAILLIET, LUCIAN

*Pop Goes the Weasel*; Boston "Pops" (Victor, 4397)

*Arkansas Traveler and Turkey in the Straw*; Boston "Pops" (Victor, 22131)

## CARPENTER, JOHN ALDEN

*Skyscrapers* (Victor, M 130)*Adventures in a Perambulator* (Victor, M 238)

## COPLAND, AARON

*Lincoln Portrait* (Columbia, ML 2042)*Appalachian Spring* (Vanguard, 439)*Rodeo Ballet Suite* (Victor, LM-32)*Billy the Kid, Ballet Suite* (excerpts) (Columbia, ML 2167)

## COWELL, HENRY

*Tales of Our Countryside* (Columbia, X 235)*Stephen Foster Albums* (Victor, M 727)

## GERSHWIN, GEORGE

*Rhapsody in Blue* (Columbia, ML 4026)*Porgy and Bess: a Symphonic Picture* (Decca, 4051; Columbia, ML 2019)*An American in Paris* (Columbia, ML 4026)

## GOULD, MORTON

*Cowboy Rhapsody* (Columbia, 4218)

## GROFÉ, FERDE

*Grand Canyon Suite* (Columbia, M 463 Victor, 36095)*Mississippi Suite* (Victor, 35859)*Death Valley Suite* (Capitol, LP A 271)

## GUION, DAVID

*Turkey in the Straw* (Victor, 4390)*Sheep and Goats Walking to Pasture* (Victor, 24532)

## HADLEY, HENRY S.

*"Singing of Gettysburg Address," Singing Youth* (C. C. Birchard Company), p. 10

## HANSON, HOWARD

*"Tis An Earth Defiled" from Merrymount* (Victor, 7959)

## HARRIS, ROY

*When Johnny Comes Marching Home* (Victor, 8629)

## KERN, JEROME

*Scenario for Orchestra, Show Boat Themes* (Victor, M 906)*Mark Twain, Portrait for Orchestra* (Columbia, ML 2046)

MCBRIDE, ROBERT

*Fugato on a Well-Known Theme* (Vanguard, VRS 505A)

SIEGMEISTER, ELIE

"Saturday Night Barn Dance" (*Ozark Set*) (Columbia, ML 2123)

SOWERBY, LEO

*Irish Washerwoman* (Victor, 22131)

STILL, WILLIAM GRANT

*Lenox Avenue* (Blues) (Victor, 27411)

*Afro-American Symphony* (Columbia, 11992 D; New Records, 105)

THOMPSON, VIRGIL

*The Plow That Broke the Plains* (Victor, M 1116)

*Five Portraits* (Columbia, X 255)

*Louisiana Suite* (Decca, DL 8616)

In what an age of privilege, opportunity and challenge, the child of the twentieth century grows up.

## Chapter II

# HAWAII AND THE ISLAND POSSESSIONS

### Hawaii

The United States no longer is just the 48 states of a part of the North American continent. It has acquired a few island possessions and the big, north country of Alaska.\*

Hawaii is a territory — for which statehood is being considered — of 20 islands in the North Pacific. Some of the most famous volcanoes in the world are on these islands. The mild climate, with temperatures ranging from about 60 to 88 degrees, makes it the home of beautiful, luxurious flowers and fruits, easy living, seaside resorts, and water sports. Pineapples, cane sugar, coffee, molasses, bananas, hides, sisal, and wool are produced in quantity.

There are few native Hawaiians left. Its population of over 400,000 is descended from American, Spanish, Portuguese, Chinese, Japanese, Korean, Puerto Rican, and Filipino families.

O'Neill's *Picture Story of Hawaii* and Shim's *Children of Hawaii* are good descriptions of these islands. There also are good descriptions in *Your America* (p. 168) and *Oceania. Maui's Summer*, by Bare, is a delightful picture-story of geographic information about Hawaii. Von Tempski's *Pam's Paradise Ranch* gives an authentic picture of a typical ranch.

Some interesting Hawaiian myths and legends are *Calabash of Winds*, in which a young boy learns the songs and chants he would use to call up the winds when they are needed; *The Singing Stick*, a story of the Pied Piper; *The Heart of the Hibiscus*, the legend of the princess who pricked her finger as she tried to sew a pistil into the heart of a flower.

\* Since Alaska is much like Canada, the two have been discussed together in a later chapter. See pp. 168-171.

Since the Hawaiians had no written language, all their history was handed down by word of mouth. They have a gift for poetic expression, and so they chanted this history. These chants were called *meles*. There were many varieties, such as chants of praise, of prayer, of love, of glorification of kings.

These *meles* were presented in two ways: by unaccompanied, monotonous intoning of the words, which was called the *oli*; or by a dance with song accompaniment. The latter form called for songs with a greater range of melody than the two- or three-toned *oli* chant. This combination of song and dance was called the *hula*. Arm and hand movements were used to convey in motion certain ideas, such as the waves against the shore, the moon rising, and others.

Here is a native "Hawaiian Chant,"<sup>1</sup> sung in unison to the accompaniment of the small calabash called *uli-uli*. The *uli-ulis* are gourd rattles adorned at the tip of the handle with bright feathers. The little seeds inside the gourds give much the same effect as the Mexican maracas or Indian rain rattles.

The Hawaiian song which the world knows and loves best is "Aloha Oe" ("Farewell to Thee"),<sup>2</sup> composed by Queen Liliuokalani. She was inspired to write it after she had witnessed a young Hawaiian

## Hawaiian Chant

*Na Hala O Nane*

Traditional

Chords: B $\flat$  F7 B $\flat$  F7 B $\flat$  B $\flat$  B $\flat$  F7 B $\flat$

He a - lo - ha na ha la, e -- a, e --- a. e -- a, e --- a.

O Na - u -- e i ke kai; e -- a, e --- a. e -- a, e --- a.

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Mrs. Charles E. King.

girl saying farewell to her lover. It now has a very special place in the hearts of people everywhere, as a song of greeting and parting.

Beautiful "Na Lei O Hawaii" ("Song of the Islands")<sup>3</sup> is loved by all Hawaiians, for whom it has much the same meaning as "America the Beautiful" has for us. "Kanike"<sup>4</sup> is a song and interpretive dance that children will enjoy working out.

The composer of the "Hawaiian National Song"<sup>5</sup> is Henry Berger, called "The Father of Hawaiian Music." He was a captain in the King's Royal Hawaiian Band in the latter part of the nineteenth century.

Other Hawaiian songs are "The Hawaiian Night"<sup>6</sup> ("Boat Song"), "A Prayer of Shipwrecked Men,"<sup>7</sup> and "Beautiful Kahana."<sup>8</sup> "Queen

of the Night" <sup>9</sup> is a lovely, two-part song. Chords for the ukelele have been added to the accompaniment. A very helpful collection of Hawaiian songs for school use is called *Aloha Songs*.<sup>10</sup>

Hawaiian musical instruments add to the charm of the music. Drums and uli-ulis are commonly used. Other instruments are the ukelele and the guitar, introduced into the Islands from the Madeira Islands by Portuguese sailors in 1879. A few years later, an Hawaiian school boy discovered it made a very pleasing effect to run a comb over the strings of a guitar with one hand while plucking the strings with the other. This is how the Hawaiian guitar originated.

*Heeia* <sup>11</sup> is one of the best of the Hawaiian recordings for schools. It is used as the accompaniment to the Hawaiian Stick Dance.

There is a charming custom in Hawaii of presenting visitors and friends with beautiful wreaths of flowers, known as *leis*, when they arrive or leave the Islands. Tradition says that this custom was brought from India by ancient Polynesians. The *leis* are symbols of hospitality and friendship. Practically every kind of flower that grows in the Islands is used in making them.

In Hawaii, May Day is Lei Day, when the people of the Islands pay tribute to the profusion of beautiful flowers. Floral contests in making *leis* are an important part of the celebration.

*Aloha*—thus, the Hawaiian says "hail" and "farewell."

### *Other Island Possessions*

Other islands are under the jurisdiction of the United States: the Samoan Islands in the South Pacific, important particularly for their copra yield; Guam, Wake, and Midway Islands in the Pacific, important as strategic airplane bases; the Virgin Islands in the West Indies, important for their raw sugar; Puerto Rico, an island of the Greater Antilles between the Atlantic Ocean and the Caribbean Sea, where there are rich mineral deposits, and from which we import beautiful embroidered cottons, linens, and silks.

Any books about Polynesia will give a good idea of the characteristic life on these islands of the Pacific. Try Armstrong Sperry's *Call It Courage*, the story of a chieftain's son who had to learn not to fear the water; his *Cocounut the Wonder Tree* and *One Day with Manu*. In *He Sailed with Captain Cook*, Borden gives a vivid account of Captain Cook's explorations and discoveries in the Polynesian Islands.

The "Samoan Boat Song" <sup>12</sup> is a good song to know. It is antiphonal in style, and has a sturdy rhythm.

Songs from Hawaii, the Philippines, Tahiti, and the Fiji Islands are included in an excellent recording for schools called *Folk Songs of Our Pacific Neighbors*.<sup>13</sup>

## Chapter 12

# THE NEGRO IN AMERICA

### *Introduction*

It is not easy to tell adequately the story of the Negro in our country because it is hard to make modern children understand how moral people once brought human beings to this country and kept them as slaves. The low economic level at which the Negro was forced to live, the lack of opportunity for education, kept him at a low stage of development. The rise to a better place in the present total cultural pattern of America is a long, slow pull.

Today, as is true of other groups, there are still some Negroes in the south who live crudely; there are many who are living better every day because of education and greater opportunity for economic independence; there are fine schools and colleges and fine teachers; there are increasing numbers who own their own farms and farm well; there are an increasing number in mills and factories supporting their families well; there are an increasing number of lawyers, doctors, and men in all professions.

Today in the north, there are a few Negroes who live crudely; there are thousands of Negroes in industry in big cities like New York,

Detroit, and Chicago; Negroes go to all schools from elementary schools to colleges and succeed according to their ability; many Negroes are in professions; many Negroes are highly successful as entertainers, actors, orchestral players, and singers.

Negroes now live in every state of the union. Negro men are in our armed services and have nobly carried their share of fighting and service. Negroes work in almost every area now, as individual human beings recognized for their ability and the measure to which they can assume responsibility.

### History

The *First Book of Negroes*, by Langston Hughes, is an objective introduction to the Negroes of America. Arria Bontemps' *Story of the Negro* is a significant recent book for mature readers, invaluable for building better understanding.

*North Star Shining*, by Hildegard Swift, is a beautiful, poetic history of the Negro in the United States. Not only should every Negro child read it to understand himself and realize his heritage and his great contributions to American life, but every other child should read it so that he, too, may understand.

Perhaps the best realization of what it meant to the Negroes to be taken from their African homes will come from the book, *Amos Fortune*, by Yates, the story of an African prince, captured by the slave traders, who was fortunate enough to land in New England and quickly gain his freedom in the Quaker family in which he lived.

### Biographies of Distinguished Negroes

Frederick Douglass edited a paper called *North Star*, which was a powerful force in freeing the slaves. *There Was Once a Slave; Story of Frederick Douglass*, by Graham, tells his story. Miss Graham's story of *Phyllis Wheatley* is a moving portrait of this courageous woman.

Mary McLeod Bethune's hard work toward establishing a college for Negroes in Florida and her significant contribution to the United Nations conference after World War II are told about in *Mary McLeod Bethune*, by Catherine Pearce.

One of the great American Negroes is Dr. George Washington Carver who was born a slave, a weak, sickly child. He overcame all obstacles and became a great scientist. There are several good stories of his life: Graham and Lipscomb's *Dr. George Washington Carver* and Means' *Carver's George* are two of the best.

Shirley Graham, one of the authors of *Dr. George Washington Carver*, is today a distinguished writer for young people. Her biog-



raphies of great people of her own race are truly outstanding. Besides the books about Dr. Carver, Frederick Douglass, and Phyllis Wheatley, she has written the fascinating story of *Jean Baptiste Pointe de Sable*, the Negro from Santo Domingo who started the settlement on Lake Michigan which later became the great city of Chicago; and *Your Most Humble Servant*, the interesting story of the astronomer, Benjamin Benneker.

One of the great men of our time is Ralph J. Bunche, who has received the Nobel peace prize and is making a rich contribution to the cause of world peace. Kugelmass tells his story in *Ralph J. Bunche*.

Bontemps' *We Have Tomorrow* introduces children to a group of successful Negroes, not all of them necessarily great, who are engaged in various fields of endeavor. Richardson's *Great American Negroes* gives brief, stirring accounts of great Negro leaders.

There are many fine children's books about Negroes, far more than can be mentioned here. Charlemae Rollins, a Chicago librarian, has written an excellent brochure on Negro literature — entitled *We Live Together* — which contains evaluations of all children's books of value and interest in this field.

### Stories

In selecting books about Negroes, the teacher should ascertain that the stories have validity in and of themselves. The characters should appeal to the reader as people rather than as Negroes. Also, it is important that stories do not stereotype the Negro as a menial servant, or as end man of a minstrel show, or as a person who speaks in a dialect not clearly understandable.

Sometimes in their efforts to achieve the dignity and worth they deserve, Negroes have leaned over backward in evaluating books and in repudiating their African heritage. The recent collections of African folk tales, however, are significant and enjoyable for all children. As *Aesop's Fables*, Greek myths, and Indian lore explain the cultures from which they came, African folk tales explain the African's concepts of man's origin, his values, and so on. They are humorous, lively, and among the finest folk lore of mankind.

*Waikaima and the Clay Man*, by Kalibala and Davis (Uganda)

*Koos, the Hottentot*, by Josef Marais (S. Africa)

*The Cowtail Switch and Other Stories*, by Courlander (W. Africa)

Here are some good stories of city children:

*Two Is a Team*, by Beim

*My Dog Rinty*, by Tarry

*Nappy Has a New Friend*, by Hogin  
*My Happy Days*, by Shackelford  
*Bright April*, by De Angeli  
*Melindy's Medal*, by Faulkner  
*Call Me Charlie*, by Jackson  
*Steppin' and Family*, by Newell  
*Sad-Faced Boy*, by Bontemps

Here are some good stories of children who live in the country:

*Lady Cake Farm*, by Hunt  
*Araminta*, by Evans  
*Skid*, by Hayes  
*Junior*, by Lattimore  
*Tobe*, by Sharpe  
*Lucky Mischief*, by Burgwyn  
*On the Dark of the Moon*, by Lang

There are many, many more that are good reading, including some about Negroes in other parts of the world, such as *Jamaica Johnny*, by the Haders, and *Mocha the Djuka*, by Neilson.

### Poetry

There are distinguished authors voicing the longings and aspirations of their people, as well as writing realistically of their struggle, both in prose and poetry. Children will want to read the poems of Paul Lawrence Dunbar, Countee Cullen, Langston Hughes, and James Johnson, which may be found in many anthologies and in individual collections of the poems of each poet. Langston Hughes strengthens his people and everyone, as he writes:

Hold fast to dreams  
 For if dreamers die  
 Life is a broken-winged bird  
 That cannot fly.\*

### Theater

The Negro has risen to great heights in the theater in *Green Pastures*, *Porgy and Bess*, *Carmen Jones*, *A Member of the Wedding*, *Lost in the Stars*; in the dance with Katherine Dunham and her distinguished dance troupe; in the band with Duke Ellington and others.

### Music

When the Negroes came to this country, they brought with them

\* Reprinted from *The Drain Keeper* by Langston Hughes, by permission of Alfred A. Knopf. Copyright 1932 by Alfred A. Knopf.

their African song heritage and their innate desire to sing. When they went to work in fields or with hammers, they accompanied the rhythmic motions of their work with songs and chants. Some men were hired especially because of their fine voices and their ability to "lead off" with a song, which was answered by the group in a refrain. This "set the pace" for the workers, and the employers knew that more work was accomplished because of the swing and the heartening effect of the song.

When night came and the Negro workers had a chance to rest and relax, they sang their beautiful spirituals or danced to more primitive and rhythmic "shouts." Singing and dancing had a syncopated rhythm.<sup>1</sup> They used a five-tone scale, typical of many African and American-Negro melodies. African songs are characteristically sung in thirds and sixths, suggesting a primitive harmony; but the rich, lush harmonies of Negroes here in this country are peculiarly their own style. Because of the relationship between American Negro music and the African, we have coined a term that is used considerably today, "Aframerican music."

**SPIRITUALS.** It was in 1879 that America discovered that it possessed some of the most beautiful folk songs of the world, Negro spirituals. Fisk University of Nashville, Tennessee, needed money to restore rooms that had been used as barracks for soldiers. George White, in charge of music there, took his well-trained choir on a money-raising tour through the North. Despite all his training in classical songs, the choir often lapsed back into the simple spirituals they had sung since they were children. Everyone loved these songs, so strangely moving, beautiful, spiritual.

J. Rosamond Johnson and others have collected many of them. Fisk, Tuskegee, and Hampton Institute choirs still sing them. Arna Bontemps' *Chariot in the Sky* tells the thrilling story of these jubilee singers.

Spirituals were originally group songs. The preacher, or often a member of the congregation, would lead off with a line, the congregation repeating it as a refrain. The texts expressed deep yearnings, such as "I want to go to Heaven," or were based upon Bible verses.

The spirituals vary greatly in their moods and range from the very moving, sorrowful, and deeply religious songs to the ecstatically joyous and highly rhythmic type. The first group includes songs about the Crucifixion, such as "Were You There,"<sup>2</sup> a song of profound religious exultation; "Jacob's Ladder"<sup>3</sup> and "Nobody Knows the Trouble I See,"<sup>4</sup> songs of sorrow and trials; "Go Down Moses"<sup>5</sup> and "Swing Low, Sweet Chariot,"<sup>6</sup> songs of hope for deliverance from oppression.

All of these songs have long melodic lines and are usually sung at slow tempo, with dignity, and in a deeply moving manner. One of the most joyous songs is "My Lord, What a Morning."<sup>7</sup>

Shorter melodic lines, faster tempo, and more highly syncopated rhythms are characteristic of such spirituals as "I Got Shoes,"<sup>8</sup> "Sit Down, Sister,"<sup>9</sup> "Climbin' Up the Mountain,"<sup>10</sup> and "Rock-A My Soul."<sup>11</sup> "Trampin'"<sup>12</sup> is a spiritual expressing hope for a better life to come.

ROLAND HAYES. Roland Hayes, one of America's distinguished concert singers and interpreters of Negro songs, has contributed several songs to a collection suitable for upper grades, called *Adventures in*

## 'Trampin'

Negro Spiritual

Chords: F F F C7 F  
I'm tramp-in', tramp-in', Tryin' to make heav-en my home,

*Fine*  
F G7 F C7 F  
I'm tramp-in', tramp-in', Tryin' to make heav-en my home.

F B $\flat$  F  
1. I've nev-er been to heav-en but I've been told,  
2. Some-times I'm up some-times I'm down,

F C7 F F  
Tryin' to make heav-en my home, That the streets up there are  
Some-times my soul feels

*D.C.*  
G7 F C7 F  
paved with gold, Tryin' to make heav-en my home,  
heav'n-ly bound,

*Singing*.<sup>13</sup> The selections are fresh in the sense that they are not as well-known as many of the spirituals. In "Don't Mind What Satan Say"<sup>14</sup> we are warned that "Satan he wears a mighty loose shoe." "I Can't Stay Away"<sup>15</sup> is dedicated to the great Artist, Marian Anderson.

In Mr. Hayes' excellent book, *My Songs*,<sup>16</sup> he tells how important it is to have the true meaning of the song expressed as the words of the spirituals are being sung.

OTHER TYPES OF SONGS. Shouts, or ring-shouts, were sung and danced to spirituals and involved rhythmic hand-clapping as well.

Among the Negro work songs, there are several of the "John Henry"<sup>17</sup> variety. These are punctuated on the third beat with an ejaculation that marks the time when the workers come down with their hammers, thus:

This ol' hammer, uh! Jumpin' hammer, uh!  
This ol' hammer, uh! Drivin' hammer, uh!

There were also songs of the railroad track liners. The train became a symbol of release, taking the Negro away from his troubles, in such a song as "Git on Board Little Chillun."<sup>18</sup>

Singing games and children's songs are common. "Sally Go Round the Sun"<sup>19</sup> is a favorite. Negro women sang and rocked their babies to sleep with a lullaby such as "All the Pretty Little Horses."<sup>20</sup>

Two especially lovely Christmas songs, "Rise Up Shepherd"<sup>21</sup> and "Go Tell It on the Mountain,"<sup>22</sup> are folk carols, joyous in mood. Mr. John W. Work, Sr., head of the Music Department of Fisk University, has composed a very tender Christmas carol with genuine folk quality, "What You Goin' to Name Him?"<sup>23</sup>

In a little handbook collection, *Songs of Many Nations*,<sup>24</sup> there are 12 good Negro spirituals.

"Lift Every Voice and Sing,"<sup>25</sup> by G. Rosamond Johnson, is the stirring Negro anthem.

INSTRUMENTAL MUSIC. We have discussed ragtime and jazz in another section of this text, as developments in the music of our country. Since these influences are so important a part of the contribution of the Negro to our national culture, they are worth special consideration here.

The same instinct for pulsing rhythms that is found in Negro songs is carried over into their use of instruments. On the plantations, the Negroes used a banjo for their accompaniment, along with whatever percussion instruments they could invent. As they moved into the cities and became acquainted with such instruments as the trumpet, clarinet, and trombone, they quickly adapted themselves to these and

became proficient in playing them. It was natural for them to begin to play in groups. With their innate talent for improvisation, a new kind of instrumental music was created. We call it "jazz."

This form is characterized by blues harmony "breaks" (improvisational passages), which come when the melody is sustained at certain points, and by a regular underlying rhythm of four beats to a measure.

Boogie Woogie is a later development with a faster tempo and eight beats to the measure instead of four, using a rolling bass pattern against a melody. The melody is generally widely separated from the bass melodic accompaniment. Those teachers who work with boys and girls of adolescent age will do well to learn to distinguish between some of these styles in order to meet the students on their home ground. It is hardly necessary to list any examples, since students will know plenty of them.

Famous composers and arrangers include Nathaniel Dett, whose "Juba Dance" <sup>26</sup> is a favorite for listening. Mr. H. T. Burleigh, arranger of the spiritual, "Deep River," <sup>27</sup> also is a fine composer. William Grant Still is a contemporary American composer of excellent symphonic works, <sup>28</sup> as well as an arranger of Negro songs.

Fine choral organizations, some of them world-famous, are helping to spread the culture of the American Negro throughout the world. The Hall Johnson Choir is one.

#### *List of Recordings of Negro Music*

"Go Down Moses"; sung by the Tuskegee Quartet (Victor, 20518)

"Nobody Knows the Trouble I've Seen" (Follett Educational Records, 2205)

*Selections from Porgy and Bess* (Negro Folk Opera, by Gershwin)

*Negro Religious Songs and Services*, Folk Music of the U.S. (Library of Congress Records, Album X)

#### NEGRO SPIRITUALS

"Joshua Fit de Battle of Jericho," "Bye and Bye," "Walk Together Chillun," the Hall Johnson Choir (Victor, 4460)

"Deep River," "Dere's No Hidin' Place Down Dere," "Ev'ry Time I Feel de Spirit," sung by Marian Anderson (Victor, 2032)

"I Got a Mule," "I know a City Called Heaven," the Hall Johnson Choir (Victor, 4497)

*Spirituals; Howard University Choir* (Key Recording, LP 12)

*Marian Anderson Sings Spirituals*; "Nobody Knows the Trouble I See"; "Ride On, King Jesus"; "Hear de Lam's A-Cryin'"; "Sinner, Please"; "Honor, Honor"; "My Lord, What a Morn-

ing"; "Soon-A Will Be Done"; "Were You There?"; "On Ma Journey"; "De Gospel Train" (Victor Album, LM 110)

*Negro Spirituals Sung by Dorothy Maynor*; "I Couldn't Hear Nobody Pray"; "Were You There?"; "Nobody Knows de Trouble I've Seen"; "In Dat Great Gittin' Up Morning"; "Rise Up, Shepherd, an' Foller"; "Ole-Time Religion"; "Steal Away to Jesus"; "Go Tell it on de Mountain" (Victor Album, MO-879; 78 rpm)

Downloaded from [www.dbraulibrary.org.in](http://www.dbraulibrary.org.in)

## Chapter 13

# THE INDIANS IN AMERICA

The word "Amerindian" is a contraction of the term "American Indian" and is in common use today.

There is an Indian population in 46 states and Alaska. In the *World Book Encyclopedia*, on page 3721, is an excellent chart showing the distribution of the most important present-day tribes in the United States, giving valuable information about the size of the population of each tribe, original and present locations, and the general culture group to which each belongs.

Clark Wissler's *Indians of the United States* and *The American Indian* are books recommended for teachers to read for general background. The environment of each group of Indians has largely influenced the customs, habits, and occupations of the tribe. Their songs and dances, arts and crafts, reflect these environments and modes of living.

There are 56 different language classifications among the Indians of our country. There are many differences in their rituals and ceremonies, symbolism and songs, myths and legends, arts and crafts. Yet with all the variations, there is a basic unity in their contributions to our civilization which clearly marks them as "Indian."

In presenting Indian ways of living, traits and characteristics, dances and songs, arts and crafts, we realize how dangerous it is to generalize.



Indian individuals, Indian tribes, differ as do all individual human beings in all nations. The books mentioned below portray the characteristics and ways of living of many Indians of various tribes. Through them you will also come to know some of their best expressions in song, dance, arts, and crafts.

The location of many of the tribes today, together with a glossary of terms that are commonly used in the study of Indians, is found in *Songs and Stories of the American Indians*,<sup>1</sup> a book children in the intermediate grades can read for themselves. Another interesting one is *The First Book of Indians*, by Brewster. The designs illustrated are typical of each tribe represented. Holling's *Book of Indians* is about those tribes that live in forest, desert, and plains regions. Another valuable source is Solomon's book of *Indian Crafts and Indian Lore*.

There are excellent books about Indians of many tribes which are good to read. *In My Mother's House*, by Ann Nolan Clark, tells the way of life, in the home, in the plaza, in the fields, in the mountains, of the Tesuque Indians in New Mexico. Mrs. Clark, an artist with words, has taken the expressions of the children themselves and put them into poetic prose. The book is illustrated by the distinguished Indian artist, Herrera. The text of the following song is taken from the book. The melody was composed to fit the words, and is not an Indian song.

This book, *In My Mother's House*,<sup>2</sup> and Bulla's *Eagle Feather*, a Navajo family story, are easy enough for third- and fourth-grade reading. *Waterless Mountain*, by Armer, is a sensitive story of Navajo background that brings out the Indian's love of beauty.

*Little Navajo Bluebird*, also by Ann Nolan Clark, is a beautifully told story of the conflict between two generations. This is a common human problem that arises in the Indian family when the children go off to school and learn another pattern of living. This is a universal experience; hence the story has meaning for children far beyond its interest as an Indian story.

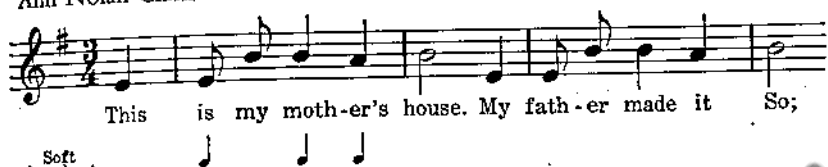
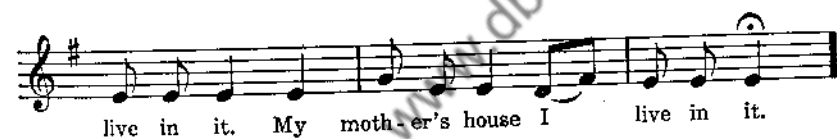
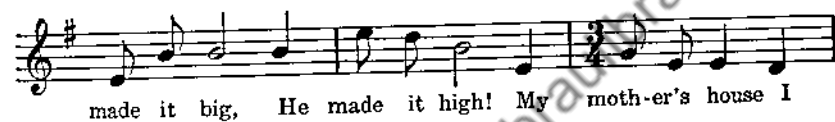
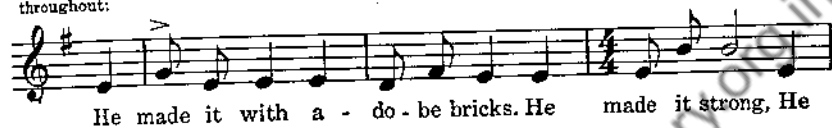
*Dancing Cloud* is a Navajo story by Conrad and Mary Buff, about an Indian boy and his name. A good book of Hopi background in Arizona is Harrison's *Komoki of the Cliffs*. These four are good books about the Pueblo Indians: *Indians on Horseback* and *Indians of Four Corners*, both by Marriott; *I Am A Pueblo Indian Girl*, by E-Yeh-Shu re; and *Chi-Wee*, by Moon.

Two good books about the Seminole Indians in Florida are *Jo Panther* and *Swamp Chief*, both by Ball. *Younger Brother*, by Simons, is Cherokee; *Indian Drums Beat Again*, by McGuire, is Ojibway (Chipewewa). *Lost Children of the Shoshones* is a thrilling story by Nevin.

## My Mother's House

Ann Nolan Clark

B. P. K.

Soft  
drumbeat  
throughout:

from *In My Mother's House*, by Ann Nolan Clark (New York: Viking Press, Inc.).

(The Shoshones live in sections of the western states of Idaho, Nevada, Utah, and California.) A good Indian story about the Northwest is *Moccasin Trail*, by McGraw.

There are an increasing number of fine books that will give teachers a good understanding of what Indians are really like. Children will find the pictures extremely interesting and valuable. Here are six:

*Navajo Weaving*, by Charles Avery Amsden (University of New Mexico Press)

*Maria: The Potter of San Ildefonso*, by Alice Marriott (University of Oklahoma Press)

*The Hopis: Portrait of a Desert People*, by Walter C. O'Kane (University of Oklahoma Press)

*Navajo Means People*, by E. Z. Vogt and Clyde Kluckhohn (Harvard University Press)

*Indian Pueblo World*, by E. L. Hewett and Bertha Dutton (University of New Mexico Press)

*Treasure In the Dust*, by Frank C. Hibben (Lippincott)

*Masked Gods*, by Frank Waters, published by the University of New Mexico Press, is a recent book, of real significance, that gives a philosophical background and interprets the Indian's important place in the world today.

The Indians of the eastern part of our country were woodsmen. The Plains Indians were hunters. The Pueblo Indians were, and still are, corn planters. The Navajos in the Southwest are desert dwellers and shepherds. The Indians of the Northwest are fishermen. The five civilized nations of Oklahoma are farmers and business and professional people. They have merged into the cultural pattern of American life probably more than any other group.

The weaving of rugs and making of pottery is the special art of the desert Indians of the Southwest. The designing and making of jewelry is one of the fine arts of the Navajo and Zuni. Baskets are made by the Pimas. Sand paintings are religious symbols of the Indians of the Southwest. The wonderfully carved and painted totems are peculiar to the Indians of the Northwest. Without tools, the carving of the totems would never have developed as it has today. Beadwork developed when the white men traded beads to the Indians. Some of these arts are older than others.

There is as much variety in Indians' arts and crafts as in their modes of living. What they do with their hands depends upon the resources around them. The woodsmen are experts in sculpture and carving in wood. Indians in the Middle West do beautiful quill and bead work. They are expert in leather work, as one can see from their beautiful costumes of tanned hides adorned with beaded embroidery. The silver work of eastern Indians resulted from their contact with the English, and the silver work of the southwestern Indians was learned from the Mexicans.

The Indians have given much to the white man. The Iroquois Peace League, often called the original blueprint of the Constitution of the United States, is but one of the ideas of democratic government for which we are indebted to the American Indians. Irrigation of land and the cultivation of many foods, such as corn, squash, beans, and peanuts, were known to the Indians. In fact, four-sevenths of the staple foods of the world were known to and used by them. This knowledge was shared with the white men by the Amerindians.

Approximately 500 plants, roots, barks, and flowers that are used in medicine today were first used as medicinal herbs by the Indians.

Indian women today continue to carry on many of the activities of their ancestors, corn grinding, weaving blankets, rugs, and baskets, and making pottery. Nursing, teaching, and the practice of law and

medicine are some of the professions which young Indian women are entering today.

Many Indian men, as in olden days, are farmers and shepherds, fishermen, and hunters. More recently they have become silversmiths, leather workers, and artists. One well-known Indian artist is Beatie Yazz. *Spin A Silver Dollar*, by Alberta Hannum, tells the story of the little eight-year-old Indian boy who was encouraged to draw and paint in a back room of the Wide Ruins trading post. He served his country well, as so many Indian youths did, in World War II. Exhibits of his art are sent all over this country and have been shown in England and France as well.

Some of the outstanding leaders in all professions and trades are Indians. Indian students, both young men and women, are enrolled in high schools, vocational schools, colleges, and universities, and are finding new ways of working and new patterns of living.

Erna Fergusson has written a wonderful introduction to her book on Indian dances, *Dancing Gods*. It gives a good background for understanding some of the religious significance of the ancient dances. At the same time we are made to realize how important it is that these dances be preserved as art forms, even though the religious significance may have disappeared.

### Songs

Indians are a singing people. They have a song for almost everything they do. Often their songs have religious significance. Songs and dances are an integral part of ceremonies and rituals. For this reason, they are difficult to perform by themselves, outside of their natural settings.

The Indians recognize an all-pervasive spirit, which is referred to as "Wakonda, the Great Spirit." Through their songs and dances, the Indians communicate with this spirit and with the forces of nature; through music, they find healings for illness and disease. The great "Medicine Sings" of the Navajos are notable examples of their prayers to the Great Spirit for the healing of the sick.

Indians sing when they are happy. On page 112 is the "Navajo Happy Song."<sup>3</sup> The traditional way of singing it is to sing it three times, each time increasing the tempo. The drum accompaniment continues throughout the song.

Listen to a chorus of Indian children singing a "Song of Happiness,"<sup>4</sup> accompanying themselves on a drum and a harmonica!

Indian mothers sing to their babies. Grandmothers sing to their children's children. Two lullabies from Northern Michigan are called "Cradle Song"<sup>5</sup> and "Lullaby."<sup>6</sup> They have been recorded by Mr.

## Navajo Happy Song

With strong rhythm

Hi yo, hi yo ip si ni yah, Hi yo,

Drumbeat throughout:

hi yo ip si ni yah, Hi yo, hi yo ip si ni yah,

last time

Hi yo, hi yo ip si ni yah! ip si ni yah! (shout)

— recorded by Marguerite Twohy in New Mexico. Reprinted from *The Ditty Bag* by Janet E. Tobitt.

Albert Gale, who spent many years collecting songs among various Indian tribes in this country. "Wi-Um" is another beautiful lullaby.<sup>7</sup> It was collected from the Pueblos by the well-known musician, Thurlow Lieurance, and has been arranged by him.

Indians have endured privations, disease, and disaster, and have eased their pain through songs such as "Lonely Is the Hogan."<sup>8</sup>

Many Indians are deeply religious and feel closely related to nature. "Thither Go I"<sup>9</sup> is a Navajo "mountain chant," a paean of deep joy and gratitude. It has religious significance and the dignity of the mountain itself.

Indians have songs of hunting, of courtship, of home life, of occupation. "The Corn Grinding Song"<sup>10</sup> is an occupational song. The canoe song, "My Bark Canoe,"<sup>11</sup> could be found only where there are rivers and forests. Two songs, "The Sun Worshipper's Song"<sup>12</sup> and "The Sunset Song,"<sup>13</sup> are typical of the desert regions. Hunting songs and "The Buffalo Dance" song are performed by the Plains Indians. "The Molock Song"<sup>14</sup> is a song about hunting elk that comes from the Quileute Indians in the State of Washington.

### Dances

Most Indian dances are accompanied by singing. Many are ritual-

## Lonely Is the Hogan

Navajo

Soft drumbeat throughout:

Lone - ly is the ho - gan, the birds are still

No more the wild flow - ers bloom on the hill

White up - on the me - sa the win - ter snow

Cold blows the wind through the can - yon be - low

1. O lone - ly is the ho - gan. 2. is the ho - gan. 3.

— words and transcription by Dr. Derrick Norman Lehmer.

istic in nature, and the expression of a group in some ceremony. Some of these rituals are prayers for rain. In the old days, there were prayers for victory over enemies. Sometimes the dancers wear masks, as in the Katchina dances of the Hopi Indians. These dances have a very special meaning.<sup>15</sup> Wearing a mask is thought to enable the dancer to communicate with the gods more easily.<sup>16</sup> Beautiful colored illustrations of these traditional dances, photographs of many other ceremonies, and excellent information about Indians, past and present, may be found in many copies of the *Arizona Highways* magazines.

Long ago, some of the hunters would put on animal skins and animal masks for dances before the hunt. They moved rhythmically, imitating the animals and birds they wished to hunt. These dances developed into the ritual dances, such as Buffalo Dance, the Deer Dance, the Eagle Dance, and others. It is very important to realize the

# Mountain Chant

(Thither Go I)

Navajo

Thith-er go I, Thith-er go I,

Drumbeat throughout:

Chief of all moun-tains, Thith-er go I.  
Liv-ing for - ev - er, Thith-er go I.

Bless - ings - be - stow - ing Thith - er go I,

I, Thith - er go I.

— from *The Indians' Book* by Natalie Curtis Burlin, by permission of copyright owner Paul Burlin.

significance of the Indian's feeling of relationship to animals; Indians think of animals as their brothers. The purpose of the hunt was not to kill animals but to sustain the life of the people.

The Eagle Dance is performed today in numerous pueblos. A soaring eagle is believed to have close contact with sky powers. Therefore, the dancers imitate the bird by perching, hovering, swooping, and soaring.

Indians also dance to entertain themselves and their friends, and some of these social dances have come down to us along with the ritual dances. The Squaw Dance<sup>17</sup> is done by groups of men and women. Couples form a line, which moves slowly in the same direction to the singing of men's voices. It is an unforgettable experience to see and hear this dance being performed, especially at night by moonlight. The dance often continues for hours.

The Butterfly Dance,<sup>18</sup> a ceremonial of the Hopi tribe, is another

couple dance. The musicians, who do all the singing and playing of the rattles and large drums, are all men. The singing of the men follows the beat of the drum. The dance is mostly for the unmarried maidens of the tribe. Each girl selects a partner, and each girl must have a chance to dance, but she dances only once. She holds a feather, which she shakes as she moves back and forth in line. The feather is significant because it comes from the American eagle, which signifies power. Her partner carries a rattle or brass bells, which he jingles in time to the music.

Some of the dances in which Indian children participate are the Duck Dance<sup>19</sup> and the Rabbit Dance.<sup>20</sup> The Hoop Dance,<sup>21</sup> which is always an exhibition of great skill, is performed by young boys as well as young men. The number of hoops they carry (usually from one to four) depends upon the skill of the dancer.

It is impossible to describe here all the Indian dances. A good source of information about them is Mason's *Dances and Stories of the American Indian*. Here are given in detail descriptions and figure drawings of group dances from the Chippewas, Plains Indians, Cherokees, and Southwest tribes. Dramatic story dances, comedy dances, mask and hoop dances are expertly explained and illustrated. There are also beautiful photographs in this book.

Julia Buttree's book on *The Rhythm of the Redman* has long been an authoritative source of information for dances and the songs which accompany them.

### Games

Indians like to play games and find many occasions for doing so. The old and the young join in the sports and games of the villages. Some games require skill and endurance. Others are games of rivalry and chance.

The women and girls enjoy games of chance. In the "Moccasin Game," the player hides a small bone or shell under a mat in the sand, or in a moccasin of one of the players. Another player has to guess where it was hidden. Directions for playing this and other games are given in *Children's Games From Many Lands*.<sup>22</sup>

### Poems

Indians are poetic in their ideas and use of words. A poem that expresses their love of beauty in the world around them is the "Night Chant."<sup>23</sup> This chant makes us realize how much the Indian feels that his real home is the great outdoors:



House made of dawn  
 House made of evening light,  
 House made of the dark cloud . . .  
 Dark cloud is at the house's door,  
 The trail out of it is dark cloud,  
 The zigzag lightning stands high upon it . . .  
 Happily may I walk.  
 Happily, with abundant showers, may I walk.  
 Happily, with abundant plants, may I walk.  
 Happily, on the trail of pollen, may I walk.  
 Happily may I walk.  
 May it be beautiful before me.  
 May it be beautiful behind me.  
 May it be beautiful below me.  
 May it be beautiful above me.  
 May it be beautiful all around me.  
 In beauty it is finished.

—from *Patterns and Ceremonials of Indians of the Southwest*, by Moskowitz and Collier, published by E. P. Dutton Co. Translation by Washington Matthews.

### *Festivals*

The inter-tribal festivals held today in various parts of the country are the big events of the year for many Indians. Here they meet old friends and discuss tribal affairs. Here, too, they bring the best of their arts and crafts to show to each other. Here they see and hear and participate in the finest performances of their ceremonial dances and songs. These festivals help to preserve many of the beauties of their traditional customs, and help to increase understanding between the Indians and the thousands of non-Indians who attend them.

One of the most famous of these festivals in our country is the one held each year at Gallup, New Mexico. It has been a yearly event each August since 1922. Another, equally spectacular, is held at Anadarko, Oklahoma.

*Unto These Hills* is a beautiful, historic pageant performed each year in the Great Smoky Mountains near Cherokee, North Carolina. The story stems from the government's moving the five civilized tribes of the southeast to the Oklahoma territory, a move often called "The Trail of Tears." The pageant centers around the brave sacrifice of one Cherokee chief who gave his life that a few of his people might remain in the Carolina mountains.

### *Indian Leaders, Past and Present*

Among the private and government schools that have contributed much to the development of Indian leadership are Bacone College

at Muskogee (Oklahoma), Chilocco and Sequoyah (Oklahoma), Haskell Institute (Kansas), Chemawa (Oregon), Carlisle (Pennsylvania), and Sherman Institute (California).

Indians, too, have their Washingtons, Jeffersons, and Lincolns. There have been many famous chieftains and tribal leaders in the past: Tecumseh, Chief Joseph, Logan, King Phillip, Sacajawea, Massasoit, Hiawatha, Pocahontas, Sitting Bull, and Pontiac.

There are also outstanding Indians in our own time: Ataloo — Chickasaw — nationally known folklorist, lecturer, writer and educator; Ruth Muskrat Bronson — Cherokee — author, teacher, and administrator; Charles Curtis — Kaw — Vice President of the United States during the Hoover Administration; Henry Roe Cloud — Winnebago — educator, administrator, adviser to the U.S. government on Indian affairs; Ohiyesa (Charles Eastman) — Sioux — tribal leader, physician, and author, honored by many scientific and social organizations in the United States and abroad; N. B. Johnson — Cherokee — tribal leader, lawyer, Supreme Court judge in Oklahoma; Lushanya — Chickasaw — concert and opera star; Pejawah (Fred Cardin) — Cree-Quapaw — nationally known composer and conductor; D'Arcy McNickle — Flathead — writer and administrator; Maria and Marjorie Tallchief — Osage — solo ballerinas with the Ballet Russe de Monte Carlo; Te Ata — Chickasaw-Choctaw — dramatist and folklorist; Houston Tee Hee — Cherokee — lawyer, administrator in state and national governments; Jim Thorpe — Sac and Fox — world-famed athlete; Muriel Wright — Choctaw — historian and author; Arthur Parker — Seneca — curator of the Rochester Museum, writer and scientist; Maria — New Mexico Pueblo — famous potter of San Ildefonso; Datsalala — Washoe — poet and basket maker; Pop Chalee — Taos — painter.

### *The Influence of Indian Music on American Composers*

Three American composers who have used Indian melodies and Indian-like themes in their compositions are Charles Cadman, Thurlow Lieurance, and Charles Skilton. The song, "From the Land of the Sky Blue Water," and an opera based on Indian themes, *Shanewis*, are the two most familiar works of Mr. Cadman. Lieurance's best-known songs are probably the "Waters of Minnetonka," a love song, and the lullaby, "Wium," from his collection titled *Nine Indian Songs*. Skilton is best known for his *Suite Primeval*.

Two other collectors and arrangers of Indian songs are Carlos Troyer and Homer Grunn.

### RECORDS OF INDIAN MUSIC

*Indian Songs of the Southwest*, available at Navajo Music Co.,

Winslow, Arizona:

"Yei-Be-Chai" (Navajo)

"Navajo Squaw Dance" (oldest and best known)

"Butterfly Dance" (San Juan)

"Dance of the Corn Maidens"

"Harvest Dance Song" (Laguna)

"Corn Grinding Song" (Laguna)

"Komanchee" (Zuni)

"Circle Dance" (Navajo)

"Horse-Tail Dance Song" (Taos)

Thurlow Lieurance; "By the Waters of Minnetonka" (Victor, C 27; Columbia, 35986)

"Sunrise Call" (Zuni) and "Lover's Wooing" (Zuni) (Victor, 20983)

Laura Boulton, *Indian Music of the Southwest* (Victor, Vol. I, P 49)

*Indian Album*, (Victor, Elementary School Library)

*Album Songs of the Southwest* (Candelario)

*Album of Sioux and Navajo Songs and Dances*, recorded by Willard Rhodes (Ethnic Folkways Library, 117 West 46th Street, New York 19)

*Music of the American Indian* (13 songs) (Victor, Album E 89)

#### CHILDREN'S MATERIAL

Densmore, Frances, *Indian Action Songs* (Boston: Birchard)

*Folk and Art Songs*, Book II (Boston: Birchard)

Gale, Albert, *Songs and Dances of the American Indians* (Chicago: Kjos Music Co.)

Gest, Elizabeth, *North American Tunes for Rhythm Orchestra* (Boston: Boston Music Co.)

Lieurance, Thurlow, *Singing Children of the Sun* (Philadelphia: Presser). Indian songs for unison singing.

*Merry Music* (Boston: Birchard)

*Our First Music* (Boston: Birchard)

## Chapter 14

# OTHER CULTURES IN AMERICA

One of the most interesting things about the United States is that it is not made up of a homogeneous group of people. The Indians were here first. Then came people from Europe. Then were brought people from Africa. More people came from Europe; then people came from Asia; then more people from Europe, from the Near East, from the islands of the sea.

We have been studying this land of mountains, plains, and prairies, and the people who are creating on them a democratic nation. We have dealt with the Indian and the Negro in special sections. It would be most interesting to consider the other cultural groups: when they came and why; what they did first in America; how they influenced the parts of the country where they settled; how much of their old heritage they keep alive in their homes, in their songs, in their celebration of Christmas, in special festivals; distinguished Americans whose parents were born in other countries; the people entering America today.

There is not room in this book to follow all these avenues through in detail, valuable as it would be. There are hundreds of books about all these cultures in America, about various regions. There is a wealth

of music of their forbears, a wealth of arts and crafts brought from the "Old Country." Maybe some day this will all be gathered together because it is so important to understand this making of one nation out of many.

### *Stories of Various Regional and Ethnic Groups*

Lois Lenski has pictured children and families and patterns of living vividly in her books:

- Strawberry Girl*, strawberry picking in Florida
- Blue Ridge Billy*, the Blue Ridge Mountains
- Boom Town Boy*, oil in Oklahoma
- Cotton in My Sack*, cotton picking in Arkansas
- Texas Tomboy*, a girl who loves horses
- Prairie School*, the great blizzard of 1949 in the Dakotas
- Bayou Suzette*, Louisiana Bayou country
- Judy's Journey*, Atlantic coast migrant crop gatherers

A recent group of novels for young people is the *Land of the Free* series. In each novel the characters are from a group from some foreign land who now live in America, often of the second or third generation:

- Seven Beaver Skins*, by Berry (Dutch in New York)
- Watergate*, by Best (Irish on the Erie Canal)
- Chariot in the Sky*, by Bontemps (Negro Jubilee singers)
- The Oak's Long Shadow*, by Burt (Basque shepherds in Idaho)
- The Last Fort*, by Coatsworth (French voyageur)
- Door to the North*, by Coatsworth (Norwegians in fourteenth-century America)
- Climb a Lofty Ladder*, by Havighurst (Swedish in Minnesota)
- Song of the Pines*, by Havighurst (Norwegians in Wisconsin)
- Beckoning Hills*, by Gage (Italians in California)
- Seek the Dark Gold*, by Lundy (Scottish fur traders of the Northwest)
- Tidewater Valley*, by Lundy (Swiss in Oregon)
- Colt of Destiny*, by Malkus (Spanish missions in California)
- Silver Fleece*, by Means (Spanish in New Mexico)
- Footprints of the Dragon*, by Oakes (Chinese who came to work on the Union Pacific Railroad)
- Desert Harvest*, by Oakes (Japanese in California)
- Sign of the Golden Fish*, by Robinson (Cornish in Maine)
- I Heard of a River*, Singmaster (Germans in Pennsylvania)

For a little younger group, Clara Ingram Judson has written fascinating stories of these different cultural groups:

*They Came from Sweden*

*They Came from France*

*They Came from Scotland*

*Michael's Victory, They Came from Ireland*

*Lost Violin, They Came from Czechoslovakia*

*Green Ginger Jar, They Came from China*

It can be very interesting to study our nation in terms of all these people who are building America "from sea to shining sea."

In a school in an Idaho city, one day, there were children of 15 nationalities and three races, whose teacher thought it difficult to teach American history. A visiting storyteller told stories of Europeans, others of Americans, and then said: "One of my grandparents came from Sweden, another from Germany. Where did yours come from?"

Up they jumped. "My grandmother came from Germany, too."

"My grandfather came from Greece."

"My grandparents came from Norway."

"My grandparents came from Russia."

"My grandfather came from Russia."

"My grandfather came from Japan."

More and more! Then a little Chinese boy in the front row said, as he hooked his fingers in his loose suspenders holding up too-large pants, "I, myself, was born in China, but you wouldn't know about that. It's too old. It's too old."

In the back row sat five Indian boys, inarticulate as so often they are. Finally one of them stood and said:

"My father was born in Idaho.

"His father was born in Idaho.

"His father was born in Idaho.

"His father was born in Idaho.

"His father was born in Idaho.

"As long as there *were* fathers."

America's color and variety, strength and courage come from a heterogeneous people. The whole world builds America.

It would be interesting to follow one group. Let us take the Scandinavians. Vikings came as early as the fourteenth century to Greenland and to "Vinland" (probably the New England coast). *Door to the North* and other books previously mentioned about the Vikings and Leif Ericson tell of their adventures.

But the Scandinavians came in great numbers in the middle of the nineteenth century and settled largely in the Middle West. *They Came from Sweden* is the story of a family in Wisconsin and Minnesota in 1856. *Climb a Lofty Ladder* tells of a Swedish family in Minnesota in the 1800's.

Maw's two fine books, *Nikoline's Choice* and *Nikoline's Academy*, give a heart-warming picture of a Danish family in Utah. The daughter, Nikoline, struggles to decide which is more important to her, Denmark or her new home, America. Her experiences in the academy make it clear that she becomes a good Danish-American.

*Song of the Pines* is an exciting story of a Norwegian family who work in the forests in Wisconsin, a fine picture of lumbering as well as of Norwegian Americans. *Karen* is another Norwegian girl who struggled to become truly American.

These people brought their arts and crafts, dances and songs with them, their festivals and celebration of Christmas and other holidays. In many Swedish homes, the oldest daughter still comes to the dining room on the morning of St. Lucia's Day, December 10, wearing a crown of lighted candles, ready to serve all the members of the family. There are lutefisk and fruit soup on Christmas Eve.

Certain towns in Wisconsin and Minnesota have homes built in Swedish style. Midwest cities are full of Swedish bakeries, whose good breads and coffee cakes are bought not only by Swedish-Americans but by many other people.

There are special celebrations of Scandinavian origin. Solvang is a Danish community in California that celebrates annually a colorful festival of Danish songs and dances.

Many of the Scandinavians are farmers, but there are distinguished citizens in all the professions, in business, in the fine arts. Modern Swedish architecture has a great influence on American architecture.

Many homes cherish their modern Swedish silver and glass. Many celebrate Christmas by decorating with the bright red candle holders, straw angels, and little figurines from Sweden. Scandinavian culture, old and new, is a powerful, vital influence in America today.

So, one might go with the Swiss in Wisconsin and Oregon; the Poles in New York and Chicago; the Irish in Boston, Ohio, Chicago, and San Francisco; the Germans in Milwaukee, St. Louis, and Cincinnati; the Dutch in New York and Michigan; the Czechoslovakians in New York, Cleveland, and Chicago; the Chinese in New York, Portland, and San Francisco; the Mexicans in New Mexico, Texas, and California; and all the rest of the nationalities.

There are many stories about all these people that children will

enjoy as stories, and that will extend children's horizons by introducing them to all kinds of people. The songs and dances of all these people are in collections that should be used. Their arts and crafts influence our clothes, our homes — inside and out — and contribute to the rich variety of American living.

There are several stories of some of the more recent newcomers, the DP's, or displaced persons, whose lives modern warfare has so disrupted. They have a special kind of gratitude to America for the chance to make a new home. They are likely, in their deep appreciation of freedom, to make a contribution of special quality, which, in turn, may help us cherish our freedom the more.

*Joe Pole, American*, by Hayes, is the story of a Polish DP who made his way slowly but surely in his school. *Land and the Water*, by Person, is a story of a Latvian family's skill in the swamplands of Mississippi. *A Chance to Belong*, by Jacobs, is a story of a courageous Czechoslovakian family. *Wooden Locket* by Lide and Johansen, is a heart-warming story of a Polish family in Alabama.

#### *Songs, Dances, and Special Celebrations*

Many songs and dances are still used by the descendants of the people who settled in special sections of our country.

In Louisiana, "M'sieu Bainjo"<sup>1</sup> is a gay dance song of African rhythm in the Patois. "Salongadou"<sup>2</sup> is a haunting song of a woman who has lost her child.

The Swiss in New Glarus, Wisconsin, continue to carry on their festivals, using the old Alp horn, singing such songs as "Vreneli"<sup>3</sup> and "Hol di-ri-di-a"<sup>4</sup> ("Weggis Song"). They perform the play *William Tell* annually on Labor Day. In the Swiss chalet of the Hotel Bismark in Chicago, guests receive an attractive, illustrated booklet telling the story of the Swiss hero, William Tell.

In Chinatown, in San Francisco, Los Angeles, and New York, the holiday of modern China, Double Ten, is celebrated on the tenth day of the tenth month with many traditional customs: fireworks, feasting, and parades with dragons and banners. The music of old and new China may be heard at this time.

Children in Bethlehem, Pennsylvania, observe "The Children's Love Feast" as part of their Christmas celebration, just as their forefathers did. They sing the fine old hymns, "Come, Ye Redeemed of the Lord"<sup>5</sup> and "In Dulci Jubilo,"<sup>6</sup> as children have been taught to sing them for generations.

Welsh *Eisteddfods* are held in Pennsylvania and California. The Welsh still sing "March of the Men of Harlech,"<sup>7</sup> one of the finest



of their traditional melodies. "Deck the Halls with Boughs of Holly,"<sup>8</sup> so beloved by them, is very popular at Christmas time with many other Americans.

In Wales, it was a traditional custom to decorate the mines with holly or evergreens at Christmas time. At Grass Valley, California, in 1940, the descendants of Welsh immigrants observed this time-honored custom by singing Cornish Christmas carols from a gold mine, 2,000 feet below the ground.

Wedding celebrations of the Polish-Americans have been shortened to a two- or three-day festivity to meet the American way of life, but the traditional dances are used and the old songs are still sung. The cry, "She is still ours," is heard today in Polish-American weddings in Chicago, on the Minnesota Iron Range, or wherever there are Poles.

The Czechs in Iowa and Nebraska still have their *Sokol* groups. They sing "Stodola Pumpa,"<sup>9</sup> dance the polka to "Tancuj"<sup>10</sup> ("Czech Dance Song"), and keep alive their lovely Christmas songs.

The Mexican-Americans in the southwest have retained some of their songs and dances. "Las Posadas,"<sup>11</sup> at Christmas is as beautiful to non-Spanish-speaking peoples as it is to Spanish-speaking people. "Cielito Lindo,"<sup>12</sup> is universal in its appeal as a gay love song, but it sounds best when sung with guitar accompaniment by the people who knew it first.

The Greek-Americans in Florida carry on an old, old custom at the Epiphany ceremony in Tarpon Springs. The procession wends its way through the streets down to the water's edge, as the people sing the traditional songs learned from their fathers and grandfathers. Children and grownups dance to "Miserlou."<sup>13</sup>

Also in Florida, a Dutch-American gave to his home town of Lake Wales a singing Tower and Sanctuary reminiscent of a happy childhood in Holland. Folk songs of all nations, "The Netherlands Hymn,"<sup>14</sup> and art music may be heard by those who seek sanctuary there.

The St. Patrick's Day parades in New York City and Philadelphia may be sponsored by groups of Irish-Americans, but they are enjoyed by all. "Wearing o' the Green"<sup>15</sup> is one of the traditional tunes one always hears the bands playing. "MacNamara's Band"<sup>16</sup> is a more recent hit.

In the Appalachian country and in Tennessee and Kentucky the old songs of the Anglo-Saxons are still sung at a *Singin' Gatherin'*.<sup>17</sup> John Jacob Niles and Susan Reed are known to many thousands of Americans because of their singing of such universal favorites as "I Wonder as I Wander," "Little Mohce," and "Barbara Allen." "Sourwood Mountain"<sup>18</sup> is sung, danced, and whistled today as gustily as it was in the days of the early settlers.

The Swedish farmers in Minnesota, Wisconsin, and the Dakotas have learned, from their ancestors in the homeland, songs like "The Happy Plowman."<sup>19</sup>

In sections of the country where Polish farmers live, one hears the song "Father Cuts the Hay."<sup>20</sup> Another song which expresses the strength and determination of these farmers is called "Men of the Soil":

Giants of the earth, at last we rise to claim our own,  
Who is there denies our right to reap where we have sown?

For more than 400 years this country has been growing into one of the greatest nations of the world because people care about democracy and freedom.

People came long ago.  
People kept on coming.  
People come today —  
White, black, yellow; three basic races.  
Bronze, red, brown, tan; skin has many hues.  
All give their bodies in hard work and toil.  
All give their hearts in kindness and tenderness.  
All give their minds in knowledge and understanding.  
All give their spirits in loyalty and devotion.

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## Book List for Part I: Growing Up as a Citizen of the U.S.A.

### CHAPTER 1

<i>Prehistoric Days</i>			<i>Grade Levels*</i>
Baity, Elizabeth			
Chesley	<i>America Before Man</i>	Viking	8-10
White, Anne Terry	<i>Prehistoric America</i>	Random House	6-9
 <i>Indians in Early America</i>			
Averill, Esther	<i>King Philip</i>	Harper	6-9
Baity, Elizabeth	<i>Americans Before Columbus</i>	Viking	8-10
Baker, Charlotte	<i>Sunrise Island</i>	McKay	6-9
Balch, Glen	<i>Indian Saddle Up</i>	Crowell	6-9
Bleeker, Sonia	<i>The Apache Indians</i>	Morrow	5-9
	<i>The Cherokee</i>	Morrow	5-9
	<i>Indians of the Longhouse</i>	Morrow	5-9
	<i>The Sea Hunter</i>	Morrow	5-9
	<i>The Delaware Indians</i>	Morrow	5-9
	<i>The Crow Indians</i>	Morrow	5-9
Brewster, Benjamin	<i>First Book of Indians</i>	Watts	4-6
Brindze, Ruth	<i>Story of the Totem Pole</i>	Vanguard	5-9
Bronson, Lynn	<i>Rogue's Valley</i>	Lippincott	6-9
Coatsworth, Elizabeth	<i>Sword of the Wilderness</i>	Macmillan	5-7
Coblentz, Catherine	<i>Sequoya</i>	Longmans	6-9
Coryell, Hugh	<i>Indian Brother</i>	Harcourt	6-8
Dunsing, Dee	<i>Swamp Shadows</i>	Longmans	6-8
Garst, Shannon	<i>Chief Joseph of the Nez Perces</i>	Messner	7-10
	<i>Sitting Bull</i>	Messner	7-10
Hunt, Mabel L.	<i>Michel's Island</i>	Lippincott	6-8
Johnson, Enid	<i>Cochise: Great Apache Chief</i>	Messner	7-10
Martin, Frances	<i>Nine Tales of Coyote</i>	Harper	5-7
	<i>Nine Tales of Raven</i>	Harper	5-7
McCracken, Harold	<i>The Great White Buffalo</i>	Lippincott	6-8

\* For an explanation of these grade levels, see note on page 13.

<i>Indians in Early America (cont.):</i>		<i>Grade Levels</i>	
McSpadden, J. W.	<i>Indian Heroes</i>	Crowell	6-9
Mulcahy, Lucille	<i>Dark Arrow</i>	Coward	6-8
Nevin, Evelyn	<i>Captive of the Delawares</i>	Abingdon	5-7
Parke, Arthur C.	<i>Red Jacket, Last of the Senecas</i>	McGraw	6-8
Penny, Grace J.	<i>Tales of the Cheyennes</i>	Houghton	5-8
Running, Corinne	<i>When Coyote Walked the Earth</i>	Holt	5-8
Shippen, Katherine	<i>Lightfoot</i>	Viking	6-8
Wyatt, Edgar	<i>Cochise</i>	Whittlesey	5-9
	<i>Geronimo</i>	Whittlesey	5-9

## CHAPTER 2

*Exploration Days*

Bailey, Ralph E.	<i>Argosies of Empire</i>	Dutton	6-9
	<i>Sea Hawks of Empire</i>	Dutton	6-9
Baker, Nina B.	<i>Story of Christopher Columbus</i>	Grosset	4-6
Byrne, Donn	<i>Messer Marco Polo</i>	Century	Adult
Dalglish, Alice	<i>America Begins</i>	Scribner	4-6
D'Aulaire, Edgar and Ingri	<i>Leif the Lucky</i>	Doubleday	3-5
Duvoisin, Roger	<i>And There Was America</i>	Knopf	4-6
	<i>They Put Out to Sea</i>	Knopf	6-9
Graham, Alberta P.	<i>Christopher Columbus</i>	Abingdon	5-7
Hewes, Agnes D.	<i>Spice and the Devil's Cave</i>	Knopf	6-8
	<i>Spice Hol</i>	Knopf	6-8
Hodges, Walter C.	<i>Columbus Sails</i>	Coward	6-8
Hogeboom, Amy	<i>Columbus and His Brothers</i>	Lothrop	5-7
Janeway, Elizabeth	<i>The Vikings</i>	Random House	6-8
Kent, Louise Andrews	<i>He Went with Marco Polo</i>	Houghton	6-9
	<i>He Went with Chris- topher Columbus</i>	Houghton	6-9
Komroff, Manuel	<i>Marco Polo</i>	Messner	7-10
Lawson, Robert	<i>I Discover Columbus</i>	Little	5-7
Lucas, Mary S.	<i>Vast Horizons</i>	Viking	7-10
Meadowcroft, Enid	<i>Ship Boy with Columbus</i>	Crowell	4-6
Price, Christine	<i>Story of Marco Polo</i>	Grosset	4-6
Shippen, Katherine	<i>Leif Eriksson</i>	Harper	6-8
Sperry, Armstrong	<i>Voyages of Christopher Columbus</i>	Random	5-8

<i>Exploration Days (cont.)</i>		<i>Grade Levels</i>	
Syme, Ronald	<i>Columbus, Finder of the New World</i>	Morrow	5-7
Walsh, Richard	<i>The Adventures and Discoveries of Marco Polo</i>	Random	6-9
Weir, Ruth	<i>Leif Ericson, Explorer</i>	Abingdon	5-7

## CHAPTER 3

*Jamestown Colony and Virginia*

Baker, Nina B.	<i>Sir Walter Raleigh</i>	Harcourt	7-10
Graham, Alberta	<i>The Story of Pocahontas</i>	Grosset	4-6
Holberg, Ruth L.	<i>Captain John Smith: Lad from Lincolnshire</i>	Crowell	5-7
Lawson, Marie	<i>Pocahontas and Captain John Smith</i>	Random	5-7
Leighton, Margaret	<i>The Sword and the Compass</i>	Houghton	6-9
Norman, Charles	<i>The Shepherd of the Ocean: Sir Walter Raleigh</i>	McKay	6-9
Trease, Geoffrey	<i>Sir Walter Raleigh</i>	Vanguard	6-9

*New England: Plymouth and Rhode Island*

Barksdale, Lena	<i>The First Thanksgiving</i>	Knopf	4-6
Coatsworth, Elizabeth	<i>First Adventure</i>	Macmillan	3-5
	<i>Away Goes Sally and Other Tales</i>	Macmillan	5-7
Coblentz, Catherine	<i>Bells of Leyden Sing</i>	Longmans	5-7
Daringer, Helen	<i>Pilgrim Kate</i>	Harcourt	7-9
Daugherty, Sonia	<i>Ten Brave Women</i>	Lippincott	7-9
Eaton, Jeannette	<i>Lone Journey: Life of Roger Williams</i>	Harcourt	7-10
Hall-Quest, Olga	<i>How the Pilgrims Came to Plymouth</i>	Dutton	5-7
Hartman, Gertrude	<i>The Making of a Democracy</i>	John Day	7-10
Hawthorne, Nathaniel	<i>Twice Told Tales</i>	Houghton	7-10
Meadowcroft, Enid	<i>The First Year</i>	Crowell	4-6
Norton, S. and J. Cournos	<i>Pilgrimage to Freedom: Story of Roger Williams</i>	Holt	7-10

*New Amsterdam*

Choate, F. and E. Curtis	<i>Lysbet, a Romance of Old New York</i>	Lippincott	6-9
Coatsworth, Elizabeth	<i>The Wishing Pear</i>	Macmillan	4-6

*New Amsterdam (cont.):*

Grade Levels

- |  |   |            |          |
|--|---|------------|----------|
| Dalgleish, Alice and<br>Lois Maloy                 | <i>Wooden Shoes in<br/>America</i>                          | Scribner   | 4-6      |
| Dilliard, Maud E.                                  | <i>Twins of Old Flatbush</i>                                | Dutton     | 6-8      |
|  | <i>A Farm for Juliana</i>                                   | Dutton     | 6-8      |
|  | <i>Wishing Boy of New<br/>Netherlands</i>                   | Dutton     | 6-8      |
|  | <i>Katrina Van Ost and<br/>the Silver Rose</i>              | Putnam     | 6-8      |
| Gale, Elizabeth                                    | <i>Peter Stuyvesant</i>                                     | Messner    | 7-9      |
| Holland, Rupert S.<br>Malvern, Gladys              | <i>Ann Lawrence of Old<br/>New York</i>                     | Messner    | 6-8      |
|  | <i>Eric's Girls</i>   | Messner    | 6-8      |
|  | <i>Jonica's Island</i>                                      | Messner    | 6-8      |
| <i>Pennsylvania</i>                                |   |            |          |
| Gray, Elizabeth J.<br>Haviland, Virginia           | <i>Penn</i>   | Viking     | 7-9      |
|  | <i>William Penn Founder<br/>and Friend</i>                  | Abingdon   | 5-6      |
| <i>Swedish in Delaware</i>                         |   |            |          |
| DeAngeli, Marguerite                               | <i>Elin's America</i>                                       | Doubleday  | 4-6      |
| <i>The Spanish in the Southwest</i>                |   |            |          |
| Bauer, Helen                                       | <i>California Mission Days</i>                              | Doubleday  | 5-9      |
|  | <i>California Rancho Days</i>                               | Doubleday  | 5-9      |
| Bolton, Ivy  | <i>Father Junipero Serra</i>                                | Messner    | 7-10     |
| Dawson, Grace S.                                   | <i>The Butterfly Shawl</i>                                  | Doubleday  | 6-9      |
| Garthwaite, Marion                                 | <i>Tomas and the Red-<br/>Headed Angel</i>                  | Messner    | 6-9      |
|  | <i>The Mission Bell</i>                                     | Scribner   | 4-6      |
| Politi, Leo  | <i>Cavalcade to California</i>                              | Oxford     | 6-8      |
| Summers, Richard A.                                |   |            |          |
| <i>French in Canada, Middle West and Louisiana</i> |   |            |          |
| Hunt, Mabel L.                                     | <i>Michel's Island</i>                                      | Lippincott | 6-8      |
| Longfellow, Henry W.<br>Nolan, Jeannette           | <i>Evangeline</i>   | Houghton   | all ages |
|  | <i>LaSalle and the Grand<br/>Enterprise</i>                 | Random     | 6-8      |
| Syme, Ronald                                       | <i>LaSalle of the Missis-<br/>sippi</i>                     | Morrow     | 6-9      |
|  | <i>Champlain of the St.<br/>Lawrence</i>                    | Morrow     | 6-9      |
| Tallant, Robert                                    | <i>Pirate Lafitte and the<br/>Battle of New<br/>Orleans</i> | Random     | 6-9      |
|  | <i>Champlain: Northwest<br/>Voyageur</i>                    | Little     | 6-9      |

## CHAPTER 4

<i>The Colonies Grow, 1700-1770</i>		Grade Levels	
Averill, Esther	<i>Daniel Boone</i>	Harper	4-6
Bailey, Carolyn S.	<i>Children of Handcrafts</i>	Viking	5-8
	<i>Tops and Whistles</i>	Viking	5-8
	<i>Fighting Frontiersman</i>	Morrow	6-9
Bakeless, John	<i>Border Iron</i>	Viking	6-9
Best, Herbert	<i>The Long Portage</i>	Viking	6-9
	<i>Daniel Boone</i>	Random	
Brown, John Mason		House	6-10
		Viking	7-10
Caudill, Rebecca	<i>Tree of Freedom</i>	Lippincott	6-9
Choate and Curtis	<i>The Crimson Shawl</i>	Macmillan	4-6
Coatsworth, Elizabeth	<i>Boston Bells</i>	Longmans	5-8
Coblentz, Catherine	<i>The Blue Cat</i>	Random	
Cousins, Margaret	<i>Ben Franklin of Old Philadelphia</i>	House	6-8
		Harcourt	6-9
Daringer, Helen F.	<i>Keepsake Ring</i>	Viking	6-9
Daugherty, James	<i>Poor Richard</i>	Viking	6-9
	<i>Daniel Boone</i>	Doubleday	5-7
	<i>Skippack School</i>	Doubleday	5-7
DeAngeli, Marguerite	<i>Thee Hannah</i>		
	<i>Washington, the Nation's First Hero</i>	Morrow	4-6
Eaton, Jeannette	<i>That Lively Man,</i>		
	<i>Benjamin Franklin</i>	Morrow	7-10
	<i>Leader by Destiny</i>	Morrow	7-10
	<i>Land He Loved</i>	Macmillan	6-8
Emmet, Elizabeth	<i>Calico Bush</i>	Macmillan	6-8
Field, Rachel	<i>George Washington</i>	Scribner	5-7
Foster, Genevieve	<i>George Washington's World</i>	Scribner	7-10
	<i>Beppy Marlowe</i>	Viking	6-9
Gray, Elizabeth J.	<i>His Country Was the World</i>	Longmans	7-10
Hawthorne, Hildegarde	<i>Hickory Limb</i>	Macmillan	6-8
Hubbard, Margaret Ann	<i>St. George's Day in Williamsburg</i>	Doubleday	3-5
Hurd, Edith T.	<i>Thomas Jefferson</i>	Longmans	6-9
	<i>George Washington</i>	Wilcox & Follett	6-8
Hutchins, Frank		Wilcox & Follett	6-8
		Wilcox & Follett	6-8
Judson, Clara	<i>Thomas Jefferson</i>		
		Random	
Kjelgaard, Jim	<i>The Explorations by Pere Marquette</i>	House	6-9
		Random	
Lathrop, Wes	<i>Black River Captive</i>	House	6-9
Lawson, Robert		Little	4-7

<i>The Colonies Grow, 1700-1770 (cont.):</i>		<i>Grade Levels</i>	
Lisitzky, Gene	<i>Thomas Jefferson</i>	Viking	7-10
Longstreth, T. M.	<i>Hideout</i>	Macmillan	6-9
MacArthur, Wilson	<i>Traders North</i>	Knopf	6-9
McConnell, Jane & Burt	<i>First Ladies</i>	Crowell	6-9
McMeekin, Isabel	<i>Journey Cake</i>	Messner	6-8
Maginley, C. J.	<i>Historic Models of Early America</i>	Harcourt	6-8
Meader, Stephen	<i>River of Wolves</i>	Harcourt	6-8
Meadowcroft, Enid	<i>Benjamin Franklin On Indian Trails with Daniel Boone</i>	Crowell	5-7
Meigs, Cornelia	<i>By Wagon and Flatboat The Covered Bridge As the Crow Flies Snow over Bethlehem The Trees</i>	Crowell	5-7
Milhous, Katherine	<i>Jeremy Pepper</i>	Macmillan	5-7
Richter, Conrad	<i>Ben Franklin Scientist</i>	Macmillan	5-7
Rogers, Frances	<i>Thomas Jefferson</i>	Scribner	5-7
Ross, Frank J.		Knopf	Adult
Sheehan, Vincent		Lippincott	6-9
		Lothrop	6-8
		Random House	6-9
Skinner, Constance	<i>Becky Landers, Frontier Warrior</i>	Macmillan	6-9
Steele, William	<i>Story of Daniel Boone Buffalo Knife Wilderness Journey</i>	Grosset	5-7
Sutton, Margaret	<i>Jemima, Daughter of Daniel Boone</i>	Harcourt	6-8
Vance, Marguerite	<i>Martha, Daughter of Virginia Patsy Jefferson of Monticello</i>	Harcourt	6-8
Van Loon, Hendrik	<i>Thomas Jefferson</i>	Scribner	6-8
Woodward, Hildgard	<i>Jared's Blessing</i>	Dutton	6-9
		Dutton	6-9
		Dodd	6-8
		Scribner	4-6

## CHAPTER 5

*Revolutionary Days, 1770-1800*

Beers, Lorna	<i>The Crystal Cornerstone</i>	Harper	6-8
Brown, Marion M.	<i>The Swamp Fox</i>	Westminster	7-10
DeAngeli, Marguerite	<i>Jared's Island</i>	Doubleday	5-7
Edmonds, Walter D.	<i>The Matchlock Gun</i>	Dodd	5-8
Fast, Howard	<i>Haym Solomon, Son of Liberty</i>	Messner	7-10
Fisher, Dorothy C.	<i>Our Independence and the Constitution</i>	Random House	6-10
Forbes, Esther	<i>America's Paul Revere Johnny Tremaine</i>	Houghton	5-8
Gottschalk, Fruma	<i>The Youngest General</i>	Houghton	6-10
		Knopf	6-8



<i>Revolutionary Days, 1770-1800 (cont.):</i>		<i>Grade Levels</i>	
Graham, Alberta P.	<i>Lafayette, Friend of America</i>	Abingdon	5-7
Holbrook, Stewart	<i>America's Ethan Allen</i>	Houghton	5-8
Hungerford, Edward	<i>Forge for Heroes</i>	Wilcox & Follett	7-9
Kjelgaard, Jim	<i>Rebel Siege</i>	Holiday	6-8
Kubie, Nora B.	<i>Joel: A Novel of Young America</i>	Harper	6-9
Lancaster, Bruce	<i>Guns in the Forest</i>	Longmans	7-10
Langdon, William C.	<i>Everyday Things in American Life, 1776-1786</i>	Scribner	6-12
Mason, Van Wyck	<i>Winter at Valley Forge</i>	Random House	6-8
Mayer, Jane	<i>Betsy Ross and the Flag</i>	Random House	5-8
Meadowcroft, Enid	<i>Silver for General Washington</i>	Crowell	5-7
Morgan, Helen L.	<i>Mistress of the White House</i>	Westminster	6-9
Pace, Mildred M.	<i>Early American</i>	Scribner	5-7
Robertson, M.	<i>Smoking Hoof: Ticonderoga</i>	Oxford	6-8
Schachner, Nathan	<i>Alexander Hamilton</i>	McGraw	6-9
Sperry, Armstrong	<i>John Paul Jones, Fighting Sailor</i>	Random House	6-9
Vinton, Iris	<i>Story of John Paul Jones</i>	Grosset	4-6

## CHAPTER 6

*The Country Grows, 1800-1850*

Adams, Samuel H.	<i>The Erie Canal</i>	Random House	6-9
	<i>The Santa Fe Trail</i>	Random House	6-9
Allen, Merritt P.	<i>Western Star: Story of Jim Bridger</i>	Longmans	6-9
Audubon, John James	<i>Birds of America</i>	Macmillan and/or Doubleday	All ages
Baker, Nina Brown	<i>Pike of Pike's Peak</i>	Harcourt	7-10
Beals, Carleton	<i>Stephen Austin</i>	Whittlesey	6-8
Bell, Margaret E.	<i>Kit Carson Mountain Man</i>	Morrow	6-8
Berry, Eric	<i>Hearthstone in the Wilderness</i>	Macmillan	6-8
Bronson, Lynn	<i>Rogue's Valley</i>	Lippincott	6-9

<i>The Country Grows, 1800-1850 (cont.):</i>		<i>Grade Levels</i>	
Carner, Carl	<i>A Flag for the Fort</i>	Messner	4-6
	<i>America Sings</i>	Messner	5-9
Carr, Mary Jane	<i>Children of the Covered Wagon</i>	Crowell	5-7
Coatsworth, Elizabeth	<i>Dancing Tom</i>	Macmillan	3-5
Collier, Edmund	<i>Story of Kit Carson</i>	Grosset	5-7
Cranston, Paul	<i>To Heaven on Horseback</i>	Messner	7-9
Crawford, Phyllis	<i>Hello the Boat!</i>	Holt	6-8
Daugherty, James B.	<i>Of Courage Undaunted Trappers and Traders of the Far West</i>	Viking	6-9
		Random House	6-9
	<i>Marcus and Narcissa Whitman</i>	Viking	6-9
Davis, Julia	<i>No Other White Men</i>	Dutton	6-9
Dawson, Grace S.	<i>The Butterfly Shawl</i>	Houghton	5-8
Day, Beth	<i>Joshua Slocum, Sailor</i>	Houghton	5-8
Eaton, Jeannette	<i>Narcissa Whitman: Pioneer of Oregon</i>	Harcourt	7-9
Evernden, Marjorie	<i>Golden Trail</i>	Random House	6-8
Felton, Harold	<i>Legends of Paul Bunyan</i>	Knopf	6-9
Forrester, C. S.	<i>The Barbary Pirates</i>	Random House	6-9
Foster, Genevieve	<i>Andrew Jackson</i>	Scribner	4-6
Garst, Shannon	<i>Kit Carson</i>	Messner	7-10
	<i>Wild Bill Hickok</i>	Messner	7-10
	<i>Custer, Fighter of the Plains</i>	Messner	7-10
Hall-Quest, Olga	<i>Shrine of Liberty: the Alamo</i>	Dutton	6-8
Hoff, Carol	<i>Johnny Texas</i>	Wilcox & Follett	5-7
	<i>Johnny Texas on the San Antonio Road</i>	Wilcox & Follett	5-7
Holbrook, Stewart	<i>Wild Bill Hickok Tames the West</i>	Random House	6-9
Holling, Holling C.	<i>Paddle-to-the-Sea</i>	Houghton	4-9
	<i>Tree in the Trail</i>	Houghton	4-9
Holt, Felix	<i>Gabriel Horn</i>	Dutton	6-8
Howard, Elizabeth	<i>Candle in the Night</i>	Morrow	6-10
Jackson, Phyllis	<i>Golden Footlights: Lotta Crabtree</i>	Holiday	7-10
Jennings, John	<i>Clipper Ship Days</i>	Random House	6-8
Johnson, William	<i>Sam Houston, the Tallest Texan</i>	Random House	6-8

*The Country Grows, 1800-1850 (cont.):*

Grade Levels

Kjelgaard, Jim	<i>The Coming of the Mormons</i>	Random House	6-9
Lampman, Evelyn	<i>Tree Wagon</i>	Doubleday	6-8
Lathrop, Wes	<i>Keep the Wagons Moving</i>	Random House	6-9
	<i>River Circus</i>	Random House	6-9
McNeer, May	<i>California Gold Rush</i>	Random House	6-9
Malcolmson, Anne	<i>Mister Stormalong</i>	Houghton	5-9
Mason, Miriam	<i>Susannah the Pioneer</i>	Macmillan	3-5
	<i>Cow</i>	Macmillan	3-5
Meader, Stephen	<i>Who Rides in the Dark?</i>	Harcourt	6-9
	<i>The Fish Hawk's Nest</i>	Harcourt	6-9
	<i>Clear for Action</i>	Harcourt	6-9
Meadowcroft, Enid	<i>By Wagon and Flatboat</i>	Crowell	5-7
	<i>Texas Star</i>	Crowell	5-7
	<i>Along the Erie Towpath</i>	Crowell	5-7
	<i>Story of Andrew Jackson</i>	Grosset	5-7
Meg, Elizabeth	<i>Plenty of Pirates</i>	Putnam	6-9
Meigs, Cornelia	<i>Willow Whistle</i>	Macmillan	6-8
Moody, Marion McCook	<i>Here Comes the Peddler</i>	Holiday	3-5
Morrow, Honore	<i>On to Oregon</i>	Morrow	7-10
Neuberger, Richard	<i>The Lewis and Clark Expedition</i>	Random House	6-9
Nolan, Jeannette	<i>Andrew Jackson</i>	Messner	7-10
Nolen, Eleanor W.	<i>Cowhide Trunk</i>	Oxford	5-7
Peare, Catherine	<i>John James Audubon: His Life</i>	Holt	4-6
	<i>Stephen Foster: His Life</i>	Holt	4-6
Purdy, Claire Lee	<i>He Heard America Sing</i>	Messner	7-10
Reynolds, Quentin	<i>Custer's Last Stand</i>	Random House	6-8
Rounds, Glen	<i>Of Paul</i>	Holiday	5-8
Rourke, Constance	<i>Davy Crockett</i>	Harcourt	6-9
Sackett, Rose	<i>Penny Lavendar</i>	Macmillan	6-8
Shapiro, Irwin C.	<i>Yankee Thunder</i>	Messner	6-9
	<i>How Old Stormalong</i>		
	<i>Captured the Mocha Dick</i>	Messner	5-8
Shepard, Esther	<i>Paul Bunyan</i>	Harcourt	6-9
Simon, Charlie	<i>Lays of New Land</i>	Dutton	6-8
Snedeker, Caroline	<i>Downright Dency</i>	Doubleday	6-8

<i>The Country Grows, 1800-1850 (cont.):</i>		<i>Grade Levels</i>	
Sperry, Armstrong	<i>Danger to Windward</i>	Winston	6-9
	<i>Storm Canvas</i>	Winston	6-9
	<i>Black Falcon</i>	Winston	6-9
Tallant, Robert	<i>The Louisiana Purchase</i>	Random	6-9
Torjesen, Elizabeth and Adrienne Adams	<i>Captain Ramsay's Daughter</i>	Lothrop	6-8
Twain, Mark	<i>Tom Sawyer</i>	Grosset	All ages
	<i>The Adventures of Huckleberry Finn</i>	Grosset	All ages
Vance, Marguerite	<i>The Jacksons of Tennessee</i>	Dutton	7-10
Wadsworth, W.	<i>Paul Bunyan and His Great Blue Ox</i>	Doubleday	6-8
Wright, Frances	<i>Sam Houston, Fighter and Leader</i>	Abingdon	5-7
Young, Ben T.	<i>Rock River Rangers</i>	Abelard	6-9

## CHAPTER 7

*War between the States, 1860-1868*

Adams, Samuel H.	<i>The Pony Express</i>	Random House	6-9
Benét, Stephen V.	<i>John Brown's Body</i>	Farrar & Straus	6-12
Bulla, Clyde	<i>Riding the Pony Express</i>	Crowell	3-5
Coblentz, Catherine	<i>Martin and Abraham Lincoln</i>	Children's	3-5
Commager, Henry S.	<i>America's Robert E. Lee</i>	Houghton	5-8
Curtis, Anna	<i>Stories of the Under- ground</i>	Island	5-8
Daugherty, James B.	<i>A. Lincoln</i>	Viking	6-10
Downey, Fairfax	<i>A Horse for General Lee</i>	Scribner	5-7
Driggs, Howard R.	<i>The Pony Express Goes Through</i>	Lippincott	6-9
Eaton, Jeannette	<i>Lee the Gallant General</i>	Morrow	4-6
Foster, Genevieve	<i>Abraham Lincoln Abraham Lincoln's World</i>	Scribner	4-6 7-10
Gray, Elizabeth J.	<i>Jane Hope</i>	Viking	7-9
Hayes, Marjorie	<i>Green Peace</i>	Lippincott	6-9
Howard, Elizabeth	<i>North Winds Blow Free</i>	Morrow	7-10
Hubbard, Freeman H.	<i>Vinnie Ream and Mr. Lincoln</i>	Whittlesey	7-10
Jackson, Phyllis	<i>Victorian Cinderella</i>	Holiday	7-10
Judson, Clara	<i>Abraham Lincoln, Friend of the People</i>	Wilcox	6-9

*War between the States, 1860-1868 (cont.):*

Grade Levels

Kantor, MacKinlay	<i>Gettysburg</i>	Random House	6-9
	<i>Lee and Grant at Appomattox</i>	Random House	6-9
LeSeuer, Meridel	<i>Nancy Hanks of Wilderness Road</i>	Knopf	5-9
	<i>The River Road, Story of Abraham Lincoln</i>	Knopf	6-9
Meadowcroft, Enid	<i>By Secret Railway</i>	Crowell	6-8
Neyhart, Louise	<i>Henry's Lincoln</i>	Holiday	4-6
Nolan, Jeannette	<i>John Brown</i>	Messner	7-10
	<i>Story of Ulysses S. Grant</i>	Crosset	5-8
Pauli, Hertha	<i>Lincoln's Little Correspondent</i>	Doubleday	4-6
Paulmier, Hilah	<i>Abe Lincoln, an Anthology</i>	Knopf	6-10
Pratt, Fletcher	<i>The Monitor and the Merrimac</i>	Random House	6-9
Sandburg Carl	<i>Abe Lincoln Grows Up</i>	Harcourt	6-9
Skelton, Charles L.	<i>Riding West with the Pony Express</i>	Macmillan	6-8
Stowe, Harriet Beecher	<i>Uncle Tom's Cabin</i>	Coward	8 and up
Swift, Hildegard H.	<i>Railroad to Freedom</i>	Harcourt	6-9
Vance, Marguerite	<i>The Lees of Arlington</i>	Dutton	7-10
Wheeler, Opal	<i>Sing for America</i>	Dutton	All ages
Whitney, Phyllis	<i>Step to the Music</i>	Crowell	7-10

## CHAPTER 8

*After the War between the States, 1868-1890*

Alcott, Louisa M.	<i>Little Women</i>	Little	6-8
Barnes, Nancy	<i>The Wonderful Year</i>	Messner	6-8
Bowman, James C.	<i>Pecos Bill</i>	Whitman	6-9
Brink, Carol R.	<i>Caddie Woodlawn</i>	Macmillan	5-7
Brock, Emma	<i>Drusilla</i>	Macmillan	3-5
Carr, Harriet H.	<i>Gravel Gold</i>	Farrar & Straus	6-9
Clark, Idena M.	<i>Little Dude</i>	Farrar & Straus	6-9
Comfort, Mildred	<i>Winter on the Johnny Smoker</i>	Morrow	5-8
	<i>Treasure of the Johnny Smoker</i>	Morrow	5-8
DeAngeli, Marguerite	<i>Copper Toed Boots</i>	Doubleday	5-8
Douglas, Emily Taft	<i>Appleseed Farm</i>	Abingdon	4-5

<i>After the War between the States, 1868-1890 (cont.):</i>		<i>Grade Levels</i>	
Felton, Harold	<i>John Henry and His Hammer</i>	Knopf	6-9
	<i>Pecos Bill</i>	Knopf	6-8
Frierwood, Elizabeth H.	<i>The Wabash Knows the Secret</i>	Doubleday	6-8
Garbedian, H. G.	<i>Thomas Alva Edison: Inventor</i>	Messner	6-10
Garst, Warren	<i>Texas Trail Drive</i>	Farrar & Straus	6-9
Could, Jean	<i>Miss Emily</i>	Houghton	7-10
Graham, S. and G. D. Lipscomb	<i>Dr. George Washington Carver</i>	Messner	6-10
Holberg, Ruth	<i>Oh Susannah</i>	Doubleday	5-8
Hubbard, Margaret	<i>Crosswind Canyon</i>	Macmillan	6-9
	<i>Thunder Head Mountain</i>	Macmillan	6-9
Hunt, Mabel Leigh	<i>The Boy Who Had No Birthday</i>	Lippincott	4-6
	<i>Little Girl with Seven Names</i>	Lippincott	4-6
Johnson, Siddie Joe	<i>New Town in Texas</i>	Longmans	5-7
McNeely, Marian Hurd	<i>The Jumping-Off Place</i>	Longmans	6-8
Mason, Miriam	<i>Caroline and Her Little Kettle Maud</i>	Macmillan	3-5
Meadowcroft, Enid	<i>The Story of Thomas Alva Edison</i>	Grosset	4-6
Means, Florence C.	<i>Carver's George</i>	Houghton	6-9
Meigs, Cornelia	<i>Invincible Louisa</i>	Little	6-9
Molloy, Anne	<i>Celia's Light House</i>	Houghton	6-9
Nathan, Adele	<i>The Building of the First Transcontinental Railroad</i>	Random House	6-9
Peck, Leigh	<i>Pecos Bill and Lightning</i>	Houghton	4-8
Shapiro, Irwin	<i>Casey Jones and Locomotive #638</i>	Messner	5-8
	<i>John Henry and His Double-jointed Steam Drill</i>	Messner	5-8
Shippen, Katherine	<i>Mr. Bell Invents the Telephone</i>	Random House	6-8
Stevenson, O. J.	<i>The Talking Wire</i>	Messner	6-9
White, Anne Terry	<i>George Washington Carver</i>	Random House	6-9

*After the War between the States, 1868-1890 (cont.):* Grade Levels

Wilder, Laura Ingalls	<i>The Little House in the Big Woods</i> (There are 7 other titles in this saga of pioneer life.)	Harper	5-8
Wyatt, Geraldine	<i>Wrong Hand</i> <i>Buffalo Gold</i>	Longmans Longmans	6-9 6-9

## CHAPTER 9

*The Gay Nineties*

Lane, Rose Wilder	<i>Let the Hurricane Roar</i>	Longmans	6-12
Lovelace, Maud Hart	<i>Betsy Tacy</i>	Crowell	4-6
Sawyer, Ruth	<i>Roller Skates</i>	Viking	5-8
Wheeler, Opal	<i>Edward MacDowell's Cabin in the Pines</i>	Dutton	5-7

## CHAPTER 10

*The Twentieth Century*

Bailey, Ralph E.	<i>Tim's Fight for the Valley</i>	Dutton	7-9
Bakeless, Katherine	<i>In the Big Time</i>	Lippincott	7-10
Bird, Dorothy M.	<i>Granite Harbor</i>	Macmillan	6-9
Bro, Marguerite H.	<i>Sarah</i>	Doubleday	7-12
Buff, Mary and Conrad	<i>Peter's Pinto</i>	Viking	4-6
Caldwell, Cy	<i>Henry Ford</i>	Messner	7-10
Considine, Bob	<i>The Panama Canal</i>	Random House	6-9
Deutsch, Babette	<i>Walt Whitman</i>	Messner	7-10
Ewen, David	<i>The Story of George Gershwin</i>	Holt	7-10
	<i>The Story of Arturo Toscanini</i>	Holt	7-10
Eyre, Katherine	<i>Spurs for Antonia</i>	Oxford	6-8
Foster, Genevieve	<i>Theodore Roosevelt</i>	Scribner	4-6
Garthwaite, Marian	<i>Shaken Days</i>	Messner	6-8
Gorsline, Douglas	<i>Farm Boy</i>	Viking	7-9
Harlow, Alvin F.	<i>Andrew Carnegie</i>	Messner	7-10
Judson, Clara	<i>City Neighbor, Jane Addams</i>	Scribner	5-7
	<i>Theodore Roosevelt, Fighting Patriot</i>	Wilcox	5-8
Justus, May	<i>Children of the Great Smoky Mountains</i>	Dutton	5-7
Lawrence, Mildred	<i>Crissy at the Wheel</i>	Harcourt	6-8
Levinger, Elma E.	<i>Albert Einstein</i>	Messner	7-10
Lief, Alfred	<i>Harvey Firestone</i>	Whittlesey	7-10
Meadowcroft, Enid	<i>The Story of Theodore Roosevelt</i>	Grosset	5-7

<i>The Twentieth Century (cont.):</i>		Grade Levels	
Medearis, Mary	<i>Big Doc's Girl</i>	Lippincott	7-12
Neyhart, Louise	<i>Henry Ford</i>	Houghton	7-10
	<i>Giant of the Yards</i> (Gustavus Swift)	Houghton	7-10
O'Hara, Mary	<i>My Friend Flicka</i>	Lippincott	6-12
Patterson and others	<i>On Our Way</i>	Holiday	7-10
Peare, Catherine	<i>Albert Einstein</i>	Holt	7-10
Powell, Miriam	<i>Jareb</i>	Crowell	6-9
Rawlings, Marjorie K.	<i>The Yearling</i>	Scribner	6-12
Rich, Louise D.	<i>Start of the Trail</i>	Lippincott	7-9
Robertson, Keith	<i>Outlaws of the Sourland</i>	Viking	6-8
Rounds, Glen	<i>Rodeo</i>	Holiday	6-8
Rountree, Lester	<i>Ronnie and Don</i>	Viking	5-7
Schmidt, Sarah L.	<i>This Is My Heritage</i>	Abelard	7-10
Simon, Charlie May	<i>Robin on the Mountain</i>	Dutton	5-7
Skidmore, Hubert	<i>Hill Doctor</i>	Doubleday	6-9
Stuart, Jesse	<i>The Beatinest Boy</i>	Whittlesey	5-8
Wilson, Jeanne	<i>Half Pint</i>	Westminster	5-7
Wilson, Leon	<i>This Boy Cody</i>	Watts	5-7
Wriston, Hildreth	<i>Show Lamb</i>	Abingdon	5-8
Yates, Elizabeth	<i>Mountain Born</i>	Coward	5-8
	<i>A Place for Peter</i>	Coward	5-8

## CHAPTER 11

*Outside Possessions*

Bare, Arnold Edwin	<i>Mani's Summer</i>	Houghton	4-6
Borden, Charles	<i>He Sailed with Captain Cook</i>	Crowell	6-8
Nisenson and Kohl	<i>Your America</i>	World	6-9
O'Neill, Hester	<i>Picture Story of Hawaii</i>	McKay	4-6
Shinn, Alida	<i>Children of Hawaii</i>	McKay	4-6
Sperry, Armstrong	<i>Call It Courage</i>	Macmillan	5-8
	<i>Cocoanut Tree</i>	Macmillan	5-7
	<i>One Day with Manu</i>	Gadman's	3-5
Von Tempski, Armine	<i>Pam's Paradise Ranch</i>	Dodd	6-8
	<i>Oceania</i>	Holiday	6-9

## CHAPTER 12

*The Negro in America*

Beim, Jerrold	<i>Two Is a Team</i>	Harcourt	2-4
Bontempts, Arna	<i>We Have Tomorrow</i>	Houghton	7-9
	<i>Story of the Negro</i>	Knopf	7-9
	<i>Sad-Faced Boy</i>	Houghton	4-6
	<i>Chariot in the Sky</i>	Winston	6-10
Burgwyn, Mebane	<i>Lucky Mischief</i>	Oxford	5-8
	<i>River Treasure</i>	Oxford	6-8



*The Negro in American (cont.):*

Grade Levels

Courlander, Harold	<i>Cowtail Switch and Other Stories</i>	Holt	5-8
DeAngeli, Marguerite	<i>Bright April</i>	Doubleday	5-7
Evans, Eva Knox	<i>Araminta</i>	Putnam	4-6
	<i>Jerome Anthony</i>	Putnam	4-6
Faulkner, Georgene	<i>Melindy's Medal</i>	Messner	4-6
	<i>Melindy's Happy Summer</i>	Messner	4-6
Graham, Shirley	<i>The Story of Phyllis Wheatley</i>	Messner	7-10
	<i>There Was Once a Slave: Frederick Douglass</i>	Messner	7-10
	<i>Jean Baptiste Pointe de Sable</i>	Messner	7-10
	<i>Your Most Humble Servant: Benjamin Banneker</i>	Messner	7-10
Graham, Shirley and George D. Lipscomb	<i>Dr. George Washington Carver</i>	Messner	7-10
Hader, Berta and Elmer	<i>Jamaica Johnny</i>	Macmillan	4-6
Hayes, Florence	<i>Skid</i>	Houghton	6-8
Hogan, Inez	<i>Nappy Has a New Friend</i>	Dutton	2-4
Hughes, Langston	<i>The First Book of Negroes</i>	Watts	5-8
Hunt, Mabel	<i>Ladycake Farm</i>	Lippincott	5-7
Jackson, Jesse	<i>Anchor Man</i>	Harper	6-8
	<i>Call Me Charley</i>	Harper	6-8
Kalibala and Mary Goudl Davis	<i>Waikaima and the Clay Man</i>	Longmans	5-7
Kugelmass, J. Alvin	<i>Ralph J. Bunche</i>	Messner	7-10
Lang, Don	<i>On the Dark of the Moon</i>	Oxford	5-7
Lattimore, Eleanor	<i>Junior</i>	Morrow	4-6
	<i>Bayou Boy</i>	Morrow	4-6
Marais, Josef	<i>Koos the Hottentot</i>	Knopf	5-7
Means, Florence C.	<i>Carver's George</i>	Houghton	6-9
	<i>Shuttered Windows</i>	Houghton	6-9
Neilsen, Frances	<i>Mocha the Djuka</i>	Dutton	5-7
Newell, Hope	<i>Steppin' and Family</i>	Oxford	4-6
Peare, Catherine	<i>Mary McLeod Bethune</i>	Vanguard	7-10
Richardson, Ben	<i>Great American Negroes</i>	Crowell	6-9
Shackleford, Jane	<i>My Happy Days</i>	Associated	3-5
Sharpe, Stella G.	<i>Tobe</i>	Univ. North Carolina	2-5

<i>The Negro in American (cont.):</i>		Grade Levels	
Swift, Hildegard	<i>North Star Shining</i>	Morrow	6-10
Tarry, Ellen and Marie H. Ets	<i>Hezekiah Horton</i>	Viking	3-5
	<i>My Dog Rinty</i>	Viking	3-5
Taylor, Margaret	<i>Jasper, the Drummin' Boy</i>	Viking	3-5
Yates, Elizabeth	<i>Amos Fortune, Free Man</i>	Aladdin	6-9

CHAPTER 13

<i>The Indian in America</i>			
Abicta (E-yeh-Shure)	<i>I Am a Pueblo Indian Girl</i>	Cadmus	4-6
Armer, Laura Adams	<i>Waterless Mountain</i>	Longmans	6-8
	<i>Swamp Chief</i>	Holiday	6-8
Ball, Zachary	<i>Jo Panther</i>	Holiday	6-8
	<i>Dancing Cloud</i>	Viking	4-6
Buff, Conrad and Mary	<i>Eagle Feather</i>	Crowell	3-5
Bulla, Clyde C.	<i>In My Mother's House</i>	Viking	3-7
Clark, Ann Nolan	<i>Little Navajo Bluebird</i>	Viking	6-8
	<i>Indians, Indians, Indians</i>	Watts	6-8
Fenmer, Phyllis	<i>Komoki of the Cliffs</i>	Scribner	6-8
Harrington, Iris L.	<i>Hoshiki, the Navajo</i>	Random House	6-8
Holling, Holling C.	<i>Book of Indians</i>	Platt & Munk	5-8
	<i>Paddle to the Sea</i>	Houghton	4-9
Le Seuer, Meridel	<i>Sparrow Hawk</i>	Knopf	6-9
McGraw, Eloise	<i>Moccasin Trail</i>	Coward	7-10
McGuire, Frances	<i>Indian Drums Beat Again</i>	Dutton	6-8
	<i>Indians of Four Corners</i>	Crowell	6-8
Marriott, Alice	<i>Indians on Horseback</i>	Crowell	6-8
	<i>Hominy</i>	Macmillan	3-5
Mason, Miriam	<i>Chi-Wee</i>	Doubleday	6-8
Moon, Grace	<i>Lost Children of Shoshones</i>	Westminster	5-7
Nevin, Evelyn C.	<i>Trail of the Little Paiute</i>	Lippincott	5-7
	<i>Saddle for Hoskie</i>	Abingdon	4-6
O'Moran, M.	<i>Red Streak of the Iroquois</i>	Children's	6-8
	<i>Antelope Boy</i>	Macrae	5-7
Pack, Elizabeth	<i>Chia and the Lambs</i>	Macrae	5-7
	<i>Buffalo Harvest</i>	Holiday	6-8
Parker, Arthur	<i>Book of Indian Crafts and Indian Lore</i>	Harper	6-10
Phelps, Margaret	<i>Younger Brother</i>	Dutton	5-8
	<i>Little Eagle</i>	Cadmus	3-5
Rounds, Glen			
Salomon, Julia			
Simon, Charlie May			
Sperry, Armstrong			

## CHAPTER 14

<i>Other Cultures in America</i>		Grade Levels	
Allen, Merritt P.	<i>New Broom Experiment</i>	Longmans	7-9
Angelo, Valenti	<i>Paradise Valley</i>	Viking	6-8
	<i>Bells of Blecker Street</i>	Viking	6-8
Baker, Charlotte	<i>Necessary Nellie</i>	Coward	4-6
Beard, Charles	<i>Our Foreign Born</i>		
	<i>Citizens</i>	Crowell	6-10
Beim, Lorraine	<i>Across the Bridge</i>	Harcourt	5-7
Benedict, Steve	<i>Gabee of the Delta</i>	Abingdon	4-6
Berry, Erick	<i>Seven Beaver Skins</i>	Winston	7-10
Best, Herbert	<i>Watergate</i>	Winston	7-10
Bontemps, Arna	<i>Chariot in the Sky</i>	Winston	7-10
Bulla, Clyde	<i>Johnny Wong of</i>		
	<i>Chinatown</i>	Crowell	4-6
Burt, Elliot W.	<i>The Oak's Long</i>		
	<i>Shadow</i>	Winston	7-10
Clark, Marjorie	<i>Poppy Seed Cakes</i>	Doubleday	3-5
Coatsworth, Elizabeth	<i>Door to the North</i>	Winston	7-10
	<i>The Last Fort</i>	Winston	7-10
Dahl, Borghild	<i>Karen</i>	Random	
		House	6-10
Dana, Dorothea	<i>Sugar Bush</i>	Holt	6-8
DeAngeli, Marguerite	<i>Up the Hill</i>	Doubleday	5-7
	<i>Henner's Lydia</i>	Doubleday	5-7
	<i>Thee Hannah</i>	Doubleday	5-7
Edell, Celeste	<i>A Present from Rosita</i>	Messner	6-8
Edwards, Cecile P.	<i>Party for Suzanne</i>	Abingdon	5-7
Estes, Eleanor	<i>Hundred Dresses</i>	Harcourt	5-7
Evans, Eva Knox	<i>Tim's Place</i>	Putnam	6-10
Gage, Joseph H.	<i>Beckoning Hills</i>	Winston	7-10
Gates, Doris	<i>Blue Willow</i>	Viking	5-8
Grey, Eve	<i>Elsa's Secret</i>	Doubleday	5-7
Havighurst, Walter	<i>Climb a Lofty Ladder</i>	Winston	7-10
	<i>Song of the Pines</i>	Winston	7-10
Hayes, Florence	<i>Joe Pole New American</i>	Houghton	6-9
Hunt, Mabel Leigh	<i>Double Birthday</i>		
	<i>Present</i>	Lippincott	4-6
Jacobs, Emma Atkins	<i>A Chance to Belong</i>	Holt	6-9
Jones, Elizabeth			
	<i>Maminka's Children</i>	Macmillan	4-6
Orton	<i>Shoo Fly Pie</i>	Knopf	5-8
Jordan, Mildred	<i>They Came from</i>		
	<i>Sweden</i>	Houghton	5-8
Judson, Clara Ingram	<i>They Came from France</i>	Houghton	5-8
	<i>They Came from</i>		
	<i>Scotland</i>	Houghton	5-8
	<i>Petar's Treasure</i>	Houghton	5-8

<i>Other Cultures in America (cont.):</i>		<i>Grade Levels</i>	
Judson, Clara Ingram	<i>The Green Ginger Jar, They Came from China</i>	Houghton	5-8
	<i>The Lost Violin, They Came from Bohemia</i>	Houghton	5-8
Kingman, Lee	<i>The Rocky Summer</i>	Houghton	5-8
Krumgold, Joseph	<i>And Now Miguel</i>	Crowell	6-10
Lampman, Evelyn	<i>Elder Brother</i>	Doubleday	5-7
Lenski, Lois	<i>Blue Ridge Billy</i>	Lippincott	5-8
	<i>Bayou Suzette</i>	Lippincott	5-8
	<i>Boom Town Boy</i>	Lippincott	5-8
	<i>Cotton in My Sack</i>	Lippincott	5-8
	<i>Judy's Journey</i>	Lippincott	5-8
	<i>Strawberry Girl</i>	Lippincott	5-8
	<i>Texas Tomboy</i>	Lippincott	5-8
	<i>Prairie School</i>	Lippincott	5-8
Lide and Johansen	<i>The Wooden Locket</i>	Viking	4-6
Lundy, Jo	<i>Tidewater Valley</i>	Winston	7-10
	<i>Seek the Dark Gold</i>	Winston	7-10
McClelland, Isabel	<i>Ten Beaver Road</i>	Holt	6-8
Malkus, Alida S.	<i>Colt of Destiny</i>	Winston	7-10
Maw, Margaret	<i>Nikoline's Choice</i>	Oxford	7-10
	<i>Nikoline's Academy</i>	Oxford	7-10
Means, Florence C.	<i>Silver Fleece</i>	Winston	7-10
	<i>Teresita of the Valley</i>	Houghton	7-10
Musgrave, Florence	<i>Mary Lizzie</i>	Houghton	5-7
	<i>Herodia</i>	Scribner	5-7
Oakes, Vanga	<i>Footprints of the Dragon</i>	Winston	7-10
	<i>Desert Harvest</i>	Winston	7-10
Papashvily, George and Helen	<i>Anything Can Happen</i>	Harper	6-12
Person, Tom	<i>Land and the Water</i>	Farrar & Straus	6-8
Politi, Leo	<i>A Boat for Peppi</i>	Scribners	3-5
Robinson, Mabel	<i>Sign of the Golden Fish</i>	Winston	7-10
Seckar, Albina	<i>Zuska of the Burning Hills</i>	Oxford	6-9
Shippen, Katherine	<i>Passage to America</i>	Harper	7-12
Singmaster, Elsie	<i>I Heard of a River</i>	Winston	6-10
Stewart, Marguerite	<i>We, the American People</i>	Day	7-9
Taylor, Sydney	<i>All-of-a-kind Family</i>	Wilcox & Follett	5-8
Tunis, John R.	<i>All American</i>	Harcourt	7-9
	<i>Keystone Kids</i>	Harcourt	7-9
Uchida, Yosika	<i>New Friends for Susan</i>	Harcourt	5-7
Wong, Jade Snow	<i>Fifth Chinese Daughter</i>	Harper	7-10
Worth, Katherine	<i>The Middle Button</i>	Doubleday	6-8

## Music List For Part I: Growing Up as a Citizen of the U.S.A.

### CHAPTER 1

1. "Yei-Bi-chai," *Indian Music of the Southwest*; Santa Fe, New Mexico (Candelario, 485).
2. "Mountain Spirits Dance," *Indian Music of the Southwest*; Santa Fe, New Mexico (Candelario, 481).
3. "Harvest Dance," *Indian Music of the Southwest*, Vol. I (Victor, 90-P).
4. "Wakonda," *Singing Youth* (Boston: Birchard, 1937), p. 35.
5. "Song of Greeting," *Sing It Yourself*, ed. Dorothy Gordon (New York: Dutton, 1936), p. 7. Penobscot.
6. "Sun Worshippers," *Singing Youth*, p. 94.
7. Albert Gale, *Songs and Stories of the American Indian*, ed. the Kronos (Chicago: Kjos Music Co. 1949).
8. Julia Buttrees, *Rhythm of the Redman* (New York: A. S. Barnes, 1930).

### CHAPTER 3

1. "Barbara Allen," *Sing Out* (Boston: Birchard), p. 39.
2. "Lord Thomas and Fair Eleanor," *Novello School Songs*, ed. Cecil Sharp (London: Novello & Co.) song no. 1267. For another version of this song, see Frank Luther, *Americans and Their Songs* (New York: Harper, 1942), p. 21.
3. "Fair Margaret and Sweet William," *Americans and Their Songs*, p. 20.
4. "Lord Randall," *The Magic Circle*, ed. Louis B. Untermeyer (New York: Harcourt), p. 235.
5. "John Bramble," *Sing of America*, arr. Tom Scott (New York: Crowell, 1947), p. 43.
6. "The Wrangle Taggle Gypsies," *Together We Sing*, Vol. II (Upper Grades) (Chicago: Follett Music Co.), p. 104.
7. "Black Jack Davie," *American Folk Songs*, ed. B. L. Lunceford and L. Stringfield (New York: Carl Fischer, Inc.), p. 4.
8. "Sellinger's Round," traditional.
9. "Sir Roger De Coverly," traditional.
10. "What Child is This?" *Together We Sing* (Upper Grades).
11. "Greensleeves," arr. Vaughan-Williams (London Records).
12. "Psalm III," *Americans and Their Songs*, p. 2.
13. *Music of the Pilgrims* (Haydn Society, HSL 2068).

14. "Low Dutch Tune," *Ye Old New England Psalm Tunes* (Boston: Oliver Ditson, 1930), p. 3.
15. "York": *Singing America*, ed. Zanzig (Boston: Birchard), song no. 116; M. Boni and N. Lloyd, *Fireside Book of Favorite American Songs* (New York: Simon & Schuster), p. 314.
16. "Old Hundred," *Singing Every Day* (New York: Ginn), p. 73.
17. *Early American Psalmody*; the Margaret Dodd Singers (New Records, Inc., 141 E. 44 St., New York; NRLP 2007). See also *Early New England Psalmody* (New York: Stephen Day Press, 1940), p. 108.
18. "Cornish May Song," traditional.
19. "Go Tell Aunt Rhody," *Folk Songs of Old New England*, ed. E. Linscott (New York: Macmillan, 1939), p. 207.
20. "Frog He Would a-Wooing Go," *Folk Songs of Old New England*, p. 199.
21. "Trip-a-Trop a Tronjes," *Americans and Their Songs*, ed. Luther (New York: Harper, 1942), p. 7.
22. "Rosa," *Treasury of American Song*, ed. E. Seigmeister and O. Downes (New York: Knopf), p. 31; also, *Songs to Sing with Descants*, arr. the Kronos (Chicago: Kjos Music Co.), p. 21.
23. *Americans and Their Songs*, ed. Frank Luther (New York: Harper, 1942).
24. "Papa Quelêlê," *Spanish Songs of Old California*, ed. Charles Lummis (Los Angeles: G. Schirmer).
25. "The Shoemaker Song," *Spanish Songs of Old California*, ed. Charles Lummis (Los Angeles: G. Schirmer), p. 10.
26. "The Hammock," *Spanish Songs of Old California*; also found in *Music Everywhere* (Boston: Birchard, 1944), p. 141.
27. *Folk Songs of California and the Old West* (Bowman Records, 5415 Crenshaw Blvd., Los Angeles 43). This album includes: "Papa Quelêlê," "La Hamoca," "El Zapatero," "Linen Clothes," "Alabado," "A Miwok Indian Air," "Las Mañanitas," and others.
28. *Creole Songs*, ed. Henri Wehrmann (New Orleans: Philip Werlein, Ltd., 605 Canal St.).
29. *Louisiana Suite* (Decca, DL 9616).
30. "Roll, My Ball," *Our Land of Song* (Boston: Birchard), p. 147.
31. "The Voyageur," *Northland Songs No. 1*, ed. John M. Gibbon (Toronto: Gordon V. Thompson, Ltd).

## CHAPTER 4

1. Moravian Quartet recordings, from Music in America Series (New Records).
2. "Now Thank We All Our God," *Music Everywhere* (Boston: Birchard), p. 176. A three-part vocal arrangement. It could, however, be used with a brass choir of instruments if desired.
3. "Johnny Schmoker," *Singing Every Day* (New York: Ginn, 1950), p. 7.
4. "Johnny Schmoker," *Sing and Dance with the Pennsylvania Dutch*, ed. Ruth Hausman (Philadelphia: Edward B. Marks Corp., 1953), p. 72.
5. "Daughter Will You Marry?" *Sing and Dance with the Pennsylvania Dutch*, p. 57.

6. "The Cutting Bench," *Sing and Dance with the Pennsylvania Dutch*, p. 75.
7. "The Little Pig," *Our Land of Song* (Boston: Birchard), p. 123.
8. "The Sow with the Measles," *Singing Every Day*, p. 29.
9. "The Tune the Old Cow Died On," *New Music Horizons*, Bk. 5 (New York: Silver Burdett), p. 35.
10. "Grandma Grunts," *Sing It Yourself*, ed. Dorothy Gordon (New York: Dutton), p. 31.
11. "Jolly Old Roger," *Sing Out* (Boston: Birchard), 41.
12. "Jeffery, James and John," *Sing Out*, p. 42.
13. "The Girl I Left Behind Me," *Songs to Sing With Descants*, arr. the Krones (Chicago: Kjos Music Co.), p. 18. Used as a descant with "Yankee Doodle."
14. "The Derby Ram," *Vermont Folk Songs and Ballads*, ed. H. Flanders (New York: Stephen Day Press, 1931), p. 100.
15. *Vermont Folk Songs and Ballads*, p. 100.
16. "Lavender's Blue," Linscott, *Folk Songs of Old New England* (New York: Macmillan), p. 29.
17. "The Old Woman and the Pedler," *140 Folk Songs* (Boston: E. C. Schirmer, 1921), p. 59.
18. "Sweet Kitty Clover," Linscott, *Folk Songs of Old New England* (New York: Macmillan, 1939), p. 286.
19. "Maple Sweet," *Folk Songs of Old New England*, p. 238.
20. "Whistle, Daughter, Whistle," *Our Land of Song* (Boston: Birchard), p. 8.
21. "The Birds' Courting Song," *Our Land of Song*, p. 8.
22. "Lord Lovell," *Folk Songs of Old New England*, p. 233.
23. "Lord Lovell"; sung by Frank Warner (Electra, EKL 3).
24. "Three Dukes A-Riding," *Hullabaloo and Other Singing Games*, ed. Richard Chase (New York: Houghton, 1949), p. 16.
25. "Paper of Pins," *New Music Horizons*, p. 148.
26. "Lucy Lockett," traditional.
27. "Miss Jennie Jones," *Music Everywhere* (Boston: Birchard, 1944), p. 106.
28. "The Twelve Days of Christmas," *Singing America* (Boston: Birchard), song no. 105.
29. "My Days Have Been So Wondrous Free," *Americans and Their Songs* (New York: Harper), p. 31.
30. "Brave Wolfe," *Treasury of American Song*, ed. Elie Siegmeister (New York: Knopf), p. 31.
31. "Young George Washington," *On Wings of Song* (New York: Ginn), p. 54.
32. "Thomas Jefferson," *Music Everywhere*, p. 129.
33. "Europe," *Landmarks of Early American Music* (Los Angeles: G. Schirmer), p. 80.
34. "Chester," *Sing Out* (Boston: Birchard), p. 16.
35. "Chester" (Victor, 4502).
36. "Thus Saith the High and Lofty One," *Great Songs of Faith*, arr. the Krones (Chicago: Kjos Music Co.), p. 25.
37. R. F. Goldman and R. Smith, ed. *Landmarks of Early American Music* (New York: G. Schirmer, 1943).

38. "The Liberty Song," *Treasury of American Song*, p. 56.
39. "The British Grenadiers," *Americans and Their Songs*, p. 37.
40. David Ewen, *Songs of America* (Boston: Ziff-Davis, 1937), p. 5.

## CHAPTER 5

1. "The American Hero," *Landmarks of Early American Music*, ed. R. F. Goldman and R. Smith (New York: G. Schirmer), p. 90.
2. "The Riflemen of Bennington," *Let Music Ring* (Boston: Birchard, 1949), p. 8.
3. "Johnny Has Gone for a Soldier," *Folk Song: USA*, ed. John and Alan Lomax (New York: Duell, Sloane & Pearce), p. 117.

## Recordings

- Psalms from the Ainsworth Psalter, Early American Psalmody*; Dodd Singers (New Records, 2007).
- Instrumental Music in Colonial Times* (New Records). Chamber Music. *Songs of the Colonies*; sung by Burl Ives (Encyclopedia Britannica Series, Historical America in Song, Album 1).
- Songs of the Revolution*, (Encyclopedia Britannica Series, Historical America in Song, Album 2).
- Ballads of the Revolution*; sung by Wallace House (Folkways, FP 5001).
- Folk Songs and Ballads* (Anglo-American); sung by Susan Reed (Victor, MO-1107).
- Folk Songs and Ballads* (Barbara Allen and Others), sung by Susan Reed (Victor, MO-1086).

## CHAPTER 6

1. "Lewis and Clark," *New Music Horizons*, Bk. 6 (New York: Silver Burdett) 1953, p. 64.
2. "The Lewis and Clark Expedition," *Music Everywhere* (Boston: Birchard), pp. 129-32.
3. "In Good Old Colony Times," *Singing America*, ed. A. Zanzig (Boston: Birchard), song no. 1.
4. "The Golden Vanity," *Sing Out* (Boston: Birchard), p. 39.
5. "The Barbadoes Lady," *Together We Sing* (Chicago: Follett Music Co.), p. 114. (Upper grades.)
6. "The Wee Cooper O'Fife," *Together We Sing*, p. 119. (Upper.)
7. "The Frog and the Mouse," *Together We Sing*, p. 112. (Upper.)
8. "A Frog Went A-Courting," *Together We Sing*, p. 110. (Upper.)
9. "The Fox Jumped Up," *Music for Early Childhood* (New York: Silver Burdett), p. 87.
10. "Down in the Valley," *Together We Sing*, p. 92. (Upper grades.)
11. "The Lonesome Dove," *Music for Early Childhood* (Boston: Silver Burdett), p. 46.
12. *Lonesome Tunes*, ed. Brockway and Lyman (New York: H. W. Gray & Co., 1916).
13. "He's Gone Away," *Let Music Ring* (Boston: Birchard), p. 23.
14. "He's Gone Away," *The Singing School* (Victor, Album E 101).
15. "Weevily Wheat," *New Music Horizons*, Bk. 5, p. 125.



16. "Skip to My Lou," *Very Easy Descants*, arr. the Krones (Chicago: Kjos Music Co.), p. 16.
17. "Billy Boy," *Together We Sing* (Lower Grades) (Chicago: Follett Music Co.).
18. "The Swapping Song," *Collection of Folk Songs*, Vol. I, ed. F. Botsford (New York: G. Schirmer), p. 23.
19. "Ye Parliament of England," *Fireside Book of Favorite American Songs* (New York: Simon & Schuster), p. 270.
20. John H. Lyons, *Stories of Our American Patriotic Songs* (New York: Vanguard).
21. Carl Carmer, *Songs of the Rivers of America* (New York: Farrar & Rhinehart, 1942).
22. "Rollout! Heave Dat Cotton," *Sing Out* (Boston: Birchard), p. 10.
23. "The Boatman's Dance," *Sing Out*, p. 8.
24. Mary Wheeler, *Steamboatin' Days* (New Orleans: Louisiana State University Press, 1944).
25. *Roustabout Songs* (Decca, A-451).
26. "Cumberland Gap," *Sing Out*, p. 43.
27. "The Glendy Burke," *Sing Out*, p. 119; also in *Together We Sing*, p. 54.
28. "Oh Susanna," *Together We Sing*, p. 120. (Upper grades.)
29. Earhart and Birge, ed. *Songs of Stephen Foster* (Pittsburgh: University of Pittsburgh Press, 1951).
30. S. C. Foster: "Village Festival" and "Minstrel Songs of the 19th Century"; from the recording series *200 Years of American Music* (American Recording Society, 15).
31. "Jump Jim Crow," *Americans and Their Songs*, Luther (New York: Harper), p. 79.
32. "Dan Tucker," *Fireside Book of Favorite American Songs* (New York: Simon & Schuster), p. 308.
33. "Zip Coon," *New Music Horizons*, Bk. 5 (New York: Silver Burdett), p. 128.
34. "Polly-Wolly Doodle," *Singing Every Day* (New York: Ginn), p. 8.
35. *Music of the New World*, NBC Inter-American University of the Air Handbook, Vol. II, 16.
36. "Whaling Song," Armitage, *Folk and Art Song* (Boston: Birchard).
37. "Thar She Blows," *Music in the Air* (Boston: Birchard), p. 142.
38. "Haul on the Bowlin'," *Singing Every Day*, p. 37.
39. "Rio Grande," *Singing America*, ed. A. Zanzig (Boston: Birchard, 1941) p. 2. This song with different stanzas is also called "Away for Rio" and may be found in *Together We Sing*, p. 56.
40. "Shenandoah," *Singing America*, song no. 12.
41. "The Coasts of High Barbary," *Fireside Book of Folk Songs*, ed. Boni and Lloyd (New York: Simon & Schuster), p. 166.
42. "The Golden Vanity," *New Music Horizons*, Book 6, p. 92.
43. "A-Roving," *Music Everywhere* (Boston: Birchard), p. 75.
44. "Cape Cod Chantey," *Music Everywhere*, p. 108.
45. "Blow the Man Down," *Our Third Book of Descants*, arr. the Krones (Chicago: Kjos Music Co.), p. 30.
46. "Barnacle Bill, the Sailor," *Music Everywhere*, p. 31.

47. "Blow Boys, Blow," *Singing Every Day*, p. 37.
48. "A Yankee Ship and a Yankee Crew," *Our Third Book of Descants*, p. 38.
49. "The Erie Canal," *Living Songs*, ed. Glenn Gildersleeve (New York: Carl Fischer, Inc.), p. 10; *Our Land of Song* (Boston: Birchard, 1944); p. 114; *New Music Horizons*, Book 5 (New York: Silver Burdett, 1946), p. 98.
50. "Buffalo Gals," *Sing Out* (Boston: Birchard), p. 8; *More Descants and Easy Bases*, arr. the Kronos (Chicago: Kjos Music Co.), p. 33.
51. "The Eric," *Fireside Book of Favorite American Songs*, p. 282.
52. "The Bigerlow," *Music Everywhere*, p. 112.
53. "Red Iron Ore," *New Music Horizons*, Book 5, p. 114.
54. *Grand Canyon Suite* (Victor, 36095).
55. *Rodeo* (Victor, LM32).
56. *Death Valley Suite* (Capital, L-271).
57. "Remember the Alamo," *Americans and Their Songs*, ed. Luther (New York: Harper, 1942), p. 93.
58. "Come, Come Ye Saints," *Americans and Their Songs*, p. 120.
59. *Mormon Songs* (Folkways, FP-36).
60. "Old Brass Wagon," *Music Everywhere*, p. 105.
61. "Shoot the Buffalo," *New Music Horizons*, Book 5, p. 177.
62. "Pop Goes the Weasel," *Singing Every Day*, p. 50.
63. "Paw Paw Patch," *Singing Every Day*, p. 51.
64. "Old Time Dancing," *Sing Out*, pp. 28-37. See "America Goes Dancing."
65. "Sweetheart Out A-Hunting," *Singing America*, song no. 6.
66. "Goin' To Boston," *Singing America*, p. 15.
67. "Cindy," *More Descants and Easy Bases*, p. 8.
68. Folk Games, *World of Fun Records*, M 104, M 107, M 112.
69. *Hullabaloo*, ed. Richard Chase (New York: Houghton, 1949).
70. "Wait for the Wagon," *Descants to Trios*, arr. the Kronos (Chicago: Kjos Music Co), p. 21.
71. "Sweet Betsey of Pike," *On Wings of Song* (New York: Ginn), p. 130.
72. "Song of the Kansas Emigrants," *Rivers of America*, ed. Carl Carmer (New York: Rinehart) p. 148.
73. "Scem' the Elephant," *Sing Out*, p. 154.
74. "Days of Forty-Nine," *Gold Rush Song Book*, ed. E. Black and S. Robertson (San Francisco: Colt Press), p. 55.
75. "The Unhappy Miner," *Gold Rush Song Book*, p. 2.
76. "Hangtown Gals," *Americans and Their Songs*, p. 132.
77. "Clementine," *More Descants and Easy Bases*, p. 24.
78. "Sacramento," *Singing America*, song no. 3.
79. "Hanging Out the Linen Clothes," *American Song Bag*, ed. Carl Sandburg (New York: Harcourt), p. 117.
80. Dr. Roy Frechburg, "California Gold Diggers," *Musical Resources of the Pacific Southwest Region*, unpublished Ph.D. thesis, Stanford University, 1946, p. 236.
81. "The Shantyman's Life," *Let Music Ring* (Boston: Birchard), p. 27.
82. "Once More A-Lumbering Co.," *New Music Horizons*, Book 5, p. 100.
83. "Driving Saw Logs," *Sing Out*, p. 146.

84. "The Shanty Boy and the Pine," *Sing Out*, p. 147.
85. "The Jam on Gerry's Rocks," *Folk Song: U.S.A.*, ed. John and Alan Lomax (New York: Duell, Sloane & Pearce), p. 170.
86. "Canaday-i-o," *Music Everywhere*, p. 112.
87. "The Woodsman's Alphabet," *Folk Songs of Old New England* (New York: Macmillan, 1939) p. 236.
88. "The Oxen Song," *Fireside Book of Favorite Songs*, p. 250.
89. Folkways, FP-19. Shanties and loggemen's songs.
90. "Paul Bunyan," *Our Land of Song* (Boston: Birchard, 1944), p. 110.
91. "My Sweetheart's the Mule in the Mines," *Child's Book of Folklore*, M. Emrich and G. Korson (Dial Press), p. 21.
92. "Down in the Coalmine," *Sing Out*, p. 151.
93. "The Broken Shovel," *Let Music Ring*, p. 26.
94. "Down, Down, Down," *Music Everywhere*, p. 104.
95. "Jesus Walked This Lonesome Valley," *Singing America*, p. 17; also *Great Songs of Faith*, ed. the Krones (Chicago: Kjos Music Co.), p. 41.
96. "How I Love My Home," *Music Round the Year* (Chicago: Follett Music Co.), p. 157.
97. "Goin' Over Jordan," *Together We Sing*, p. 160.
98. "Wondrous Love," *Together We Sing*, p. 161.
99. "Distress," *Sing Out*, p. 133.
100. Sara Bull, *Ole Bull: A Memoir* (New York: Houghton, 1883).
101. "The Chalet Girl's Sunday," *Songs of the North*, ed. V. H. Stub (Philadelphia: Oliver Ditson), p. 4. In English and Norwegian.
102. "Sunday," *Sing Out*, p. 84.
103. "When I Was Seventeen," *Music of Many Lands and Peoples* (New York: Silver Burdett), p. 20.
104. "The Last Rose of Summer," *New Music Horizons*, Book 6, p. 32.
105. *Cakewalk Ballet Suite* (Decca, ML 4616).
106. "Keller's American Hymn," *Golden Book of Community Songs* (Chicago: Hall-McCreary, 1923), p. 14.
107. "My Faith Looks Up to Thee," *Fireside Book of Favorite American Songs*, p. 282.
108. "Nearer My God to Thee," *Fireside Book of Favorite American Songs*, p. 174.

## CHAPTER 7

1. "Follow the Drinking Gourd," sung by The Weavers (Decca, DL 5285). Also available from Young People's Recordings (YPR).
2. "The Battle Hymn of the Republic," *Fireside Book of Favorite American Songs* (New York: Simon & Schuster, 1952), p. 145; also found in *Great Songs of Faith*, arr. the Krones (Chicago: Kjos Music Co.), p. 42.
3. "Dixie," *Living Songs*, ed. Glenn Gildersleeve and J. Smith (New York: Carl Fischer, Inc.), p. 85.
4. "The Bonnie Blue Flag," *Fireside Book of Favorite American Songs*, p. 142.
5. "The Battle Cry of Freedom," *Twice 55 Song Book* (Boston: Birchard), p. 8.
6. "Tramp, Tramp, Tramp," *Twice 55 Song Book*, p. 7.
7. "Tenting Tonight," *Fireside Book of Favorite American Songs*, p. 150.

8. "Just Before the Battle, Mother," *Fireside Book of Favorite American Songs*, p. 153.
9. *Songs to Sing with Descants*, ed. the Kronos (Chicago: Kjos Music Co.), p. 38.
10. "When Johnny Comes Marching Home" (Victor, 8629).
11. *Songs of the North and South*, Vol. II, sung by Burl Ives (Encyclopedia Britannica Series); *Songs of the North and Songs of the South*, sung by Frank Luther (Decca).
12. Aaron Copland, *The Lincoln Portrait* (Columbia, ML 2042).
13. Robinson and Corwin, *The Lonesome Train* (Decca, DL 5054).

## CHAPTER 3

1. "Chicka-Hanka," *Music Everywhere* (Boston: Birchard), p. 50.
2. "The Track Lining Chant," *Work and Sing*, ed. E. Siegmeister (New York: Wm. R. Scott, 1944), p. 75.
3. "Pat on the Railway," *Singing America* (Boston: Birchard), song no. 11.
4. "Drill Ye Tarriers, Drill," *Sing Out* (Boston: Birchard), p. 153.
5. "I've Been Working on the Railroad," *Sing Out*, p. 152.
6. "Rock Island Line," *Songs to Grow On*, ed. B. Landeck (New York: Marks-Sloane), p. 90.
7. "The Railroad Cars Are Coming," *American Song Bag*, ed. Carl Sandburg (New York: Harcourt), p. 358.
8. "She'll Be Coming Round the Mountain," *American Song Bag*, p. 372.
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11. "John Henry," *Work and Sing*, p. 68.
12. "The Blue Danube," *The American Singer* (New York: American Book), p. 154.
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16. "A Shuckin' of the Corn," *Singing America*, p. 13.
17. *Songs of America*, ed. David Ewen (Boston: Ziff-Davis, 1948).
18. "Pick a Bale o' Cotton," *Singing Down the Road* (New York: Ginn), p. 5.
19. "Cotton Needs Pickin'," *Singing America*, song no. 28.
20. "The Boll Weevil," *Folk Song, U.S.A.*, p. 69.
21. "Old Chisholm Trail," *Together We Sing* (Chicago: Follett Music Co.), p. 50.
22. *Cowboy Ballads* (Folkways, FP 22).
23. "The Night Herding Song," *Together We Sing*, p. 50.
24. "Git Along, Little Dogies," *Together We Sing*, p. 51.
25. "Red River Valley," *Singing America*, song no. 5.
26. "Kansas Line," *New Music Horizons*, Book 5 (New York: Silver Burdett), p. 121.

27. "Goodbye, Old Paint," *On Wings of Song* (New York: Ginn), p. 50.
28. "Goin' to Leave Old Texas Now," *Together We Sing*, p. 53.
29. "The Big Corral" and "Curtains of Night," *Songs of Hills and Plains*, ed. H. R. Wilson (Chicago: Hall, McCreary Co.).
30. "O Bury Me Not," *Songs of America*, ed. D. Ewen (New York: Ziff-Davis).
31. "Cowboy Rhapsody" (Columbia, ML 4218, LP).
32. "Home on the Range," *Descants and Easy Basses*, ed. the Krones (Chicago: Kjos Music Co.), p. 1. Combined with "My Home's in Montana" as a descant.
33. H. W. Felton, *Cowboy Jamboree* (New York: Knopf).

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1. *New World Symphony*; The Philadelphia Orchestra, Eugene Ormandy conducting (Columbia, ML 4023).
2. "Daisy Bell," *Singing Time*, ed. R. Heller and W. Goodell (Chicago: Hall, McCreary Co.), p. 150.
3. "Carry Me Back to Old Virginny," *Singing Time*, p. 27.
4. "Clementine," *More Descants and Easy Basses*, ed. the Krones (Chicago: Kjos Music Co.), p. 24.
5. H. Barbour and W. Freeman, "Edward MacDowell," *A Story of Music* (Boston: Birchard), pp. 259-63.
6. "From an Indian Lodge" (Musical Sound Books Recordings, MSB 4).
7. "To a Water Lily" (Musical Sound Books Recordings, MSB 3).
8. "Of Br'er Rabbit" (Musical Sound Books Recordings, MSB 2).

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1. "Leven Cent Cotton," *Singing Together* (New York: Ginn), p. 55.
2. "Don't Let Your Watch Run Down," *Singing Together*, p. 63.
3. "Which Side are You On?" *Work and Sing*, ed. E. Siegmeister (New York: Wm. R. Scott), p. 90.
4. "Old Man River" (Columbia, ML 4048); also Victor, LM 9002.
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6. Rogers and Hammerstein, "Surrey with the Fringe on Top," *Oklahoma*, sheet music.
7. Alberta Powell Graham, *Great Bands of America* (New York: Nelson 1951), p. 12.
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10. "When Johnny Comes Marching Home," *Songs to Sing With Descants*, arr. the Krones (Chicago: Kjos Music Co.), p. 38.
11. "Washington Post" (Columbia, CL 6228).
12. "Semper Fidelis" (Columbia, CL 6228).
13. "El Capitan" (Victor, M 3014, LP).
14. "Stars and Stripes Forever," Hollywood Bowl Pops Orchestra (Decca, 4049).
15. Beatty, McConathy and Morgan, "On the Mall," *Music Highways and Byways* (New York: Silver Burdett), p. 144. Words and accompaniment included; informational notes on composer, and short excerpt from band score.

16. Sigmund Spaeth, "A Bird in a Gilded Cage," *Read 'Em and Weep* (New York: Arco), p. 20.
17. "Let Me Call You Sweetheart," *Read 'Em and Weep*, p. 20.
18. Gershwin: *Porgy and Bess* (Victor, M 999).
19. *Rhapsody in Blue* (Columbia, ML 4026). Also recorded by Capital, H 302.
20. *An American in Paris* (Columbia, ML 4026). Also Capital, H 301.
21. "St. Louis Blues," *Fireside Book of Favorite American Songs*, ed. M. Boni and N. Lloyd (New York: Simon & Schuster), p. 119.
22. David Ewen, *Songs of America* (Boston: Ziff-Davis), p. 232.
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3. "Song of the Islands," *Hawaiian Melodies*, p. 6.
4. "Kanike," *New Music Horizons*, Book 5 (New York: Silver Burdett), p. 4.
5. "Hawaiian National Song," *Hawaiian Melodies*, p. 30.
6. "The Hawaiian Night," *American Singer*, Book 5 (New York: American Book), p. 185.
7. "A Prayer of Shipwrecked Men," *New Music Horizons*, Book 6, p. 149.
8. "Beautiful Kahana," *On Wings of Song* (New York: Ginn), p. 133.
9. "Queen of the Night," *Music Everywhere*, p. 11.
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12. "Samoa Boat Song," *New Music Horizons*, Book 6, p. 140.
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2. "Were You There," *Fireside Book of Favorite American Songs* (New York: Simon & Schuster), p. 264.
3. "Jacob's Ladder," *Fireside Book of Favorite American Songs*, p. 130. *Together We Sing* (Chicago: Follett Music Co.) has an arrangement for older students to sing in parts.
4. "Nobody Knows," *Fireside Book of Folk Songs*, ed. Boni and Lloyd (New York: Simon & Schuster, 1947), p. 302.
5. "Go Down Moses," *More Descants and Easy Bases*, ed. the Krones (Chicago: Kjos Music Co.).
6. "Swing Low, Sweet Chariot," *Fireside Book of Folk Songs*, p. 310.
7. "My Lord, What a Morning," *Fireside Book of Folk Songs*, p. 314.
8. "I Got Shoes," *Songs of Freedom*, ed. Davison et al. (New York: Houghton), p. 39.
9. "Sit Down, Sister," *Fireside Book of Folk Songs*, p. 312.

10. "Climbin' Up the Mountain," *From Descants to Trios*, arr. the Kronos (Chicago: Kjos Music Co.), p. 10.
11. "Rock-a My Soul," *Fireside Book of Favorite American Folk Songs*, p. 306.
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15. "I Can't Stay Away," *Adventures in Singing*, p. 76.
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19. "Sally Go Round the Sun," *Together We Sing*, p. 79.
20. "All the Pretty Little Horses," *Our Land of Song*, p. 122.
21. "Rise Up Shepherd," *Together We Sing*, p. 194.
22. "Go Tell It on the Mountain," *Descants and Easy Bases*, ed. the Kronos (Chicago: Kjos Music Co.), p. 22.
23. "What You Goin' to Name Him?," *Together We Sing*, p. 195.
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25. J. R. Johnson: "Lift Every Voice" (New York: Edward B. Marks Corp.). Octavo. Published for four-parts.
26. "Juba Dance," *Music and Romance*, ed. Gertrude Kinscella (Camden, N. J.: R.C.A. Victor), p. 120. Recorded by Victor 21750.
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3. "Navajo Happy Song," *The Ditty Bag*, ed. Janet E. Tobbitt (New York: Girl Scouts of America).
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6. "Lullaby," *Songs and Stories of the American Indian*, p. 38.
7. "Wi-Um," *Indian Songs*, ed. Thurlow Lieurance (Philadelphia: Presser).
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9. "Mountain Chant," *The Indians Book*, ed. Natalie Curtis (New York: Harper).
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11. "My Bark Canoe," *Collection of Folk Songs*, Vol. I, ed. Botsford (New York: G. Schirmer), p. 13.
12. "The Sun Worshiper's Song," *Twice 55* (Boston: Birchard), song no. 82.

13. "The Sunset Song," *More Descants and Easy Bases*, arr. the Krones (Chicago: Kjos Music Co.), p. 12.
14. "The Molock Song," *Songs and Stories of the American Indians*, p. 27.
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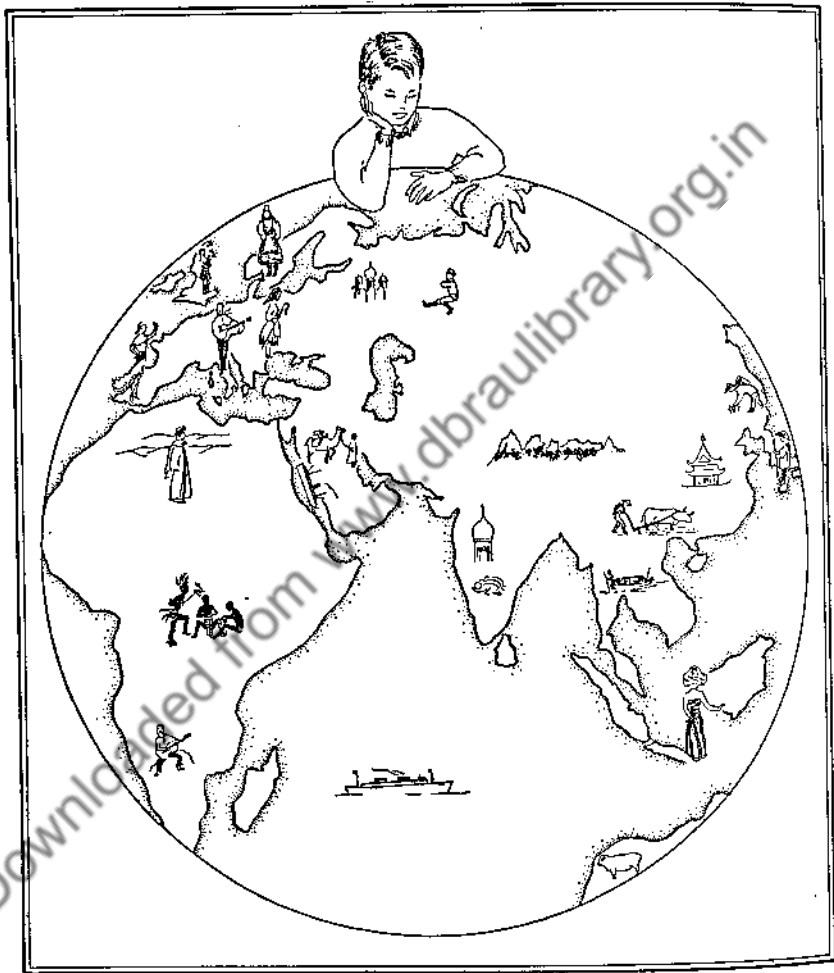
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7. "Men of Harlech," *Twice 55* (Boston: Birchard), song no. 133.
8. "Deck the Halls," *Descants for Christmas*, p. 42.
9. "Stodola Pumpa," *Our First Songs to Sing with Descants*, arr. the Krones (Chicago: Kjos Music Co.), p. 19.
10. "Czech Dance Song" ("Tancuj"), *Songs to Sing with Descants*, arr. the Krones (Chicago: Kjos Music Co.), p. 5.
11. "Las Posadas," *Inter-Americana*, arr. the Krones (Chicago: Kjos Music Co.), p. 36.
12. "Cielito Lindo," *Music Everywhere* (Boston: Birchard), p. 44.
13. "Misirlou" (Columbia, 7217 F).
14. "Netherlands Hymn," *Music of Many Lands and Peoples* (Boston: Silver Burdett), p. 1. Also called "Thanksgiving Hymn."
15. "Wearing o' the Green," *Singing Youth* (Boston: Birchard), p. 117.
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17. J. Thomas and J. Leeder, *Singin' Gatherin'* (Boston: Silver Burdett, 1939).
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19. "The Happy Plowman," *Sing Along the Way* (Delaware, Ohio: Co-operative Recreation Service), p. 28.
20. "Father Cuts the Hay," *Sing Along the Way*, p. 29.



PART II

**Growing Up as  
a Citizen of the World**

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Although some of mankind—especially those influenced by the teachings of great moral and spiritual leaders such as Confucius and Jesus—have been concerned with the brotherhood of man for several thousand years, there never has been a time in history when men all over the earth have been so interdependent as now. It was never so essential, therefore, that children be educated to be world-minded. By a world-minded citizen, we mean one who puts loyalty to his own country first. He knows and respects other peoples everywhere, and feels that each individual on this earth is entitled to a full, rich life in terms of his own needs and aspirations. We need to develop citizens aware of all the richness and variety of life on this globe, working to give opportunity to themselves and their neighbors to develop their capacities to full measure. Today, those neighbors include all people everywhere.

America has been built by people from all over the world, and the struggles of the current years have thrust the United States, as a nation, into a position of leadership. Our children have a complex heritage, but they will best serve themselves, their families, their country, their world, if they are well informed about all the peoples of this world. They must know something about their forebears and their contemporaries who came from Europe, Asia, and Africa to build America, as well as about the people who now live in Europe, Asia, and Africa.

Through the creative arts children can learn that people are much the same everywhere. Nanka's and Jacob's problems are like those of American children. Mothers and fathers are much the same the world over. Boys and girls in Sweden, Pakistan, and Liberia also must find ways to make a living. Songs lighten the load.

Everywhere people fall in love, and that means sometimes sorrow, sometimes happiness. We understand our own joys and sorrows as we read of others in similar situations, or sing to relieve our feelings. Let's go round the world!

In our study we shall find mountains and valleys, rivers and oceans, rich land and poor land, farmers and factories, villages and great cities. Quinn's *Pageant of the Seven Seas* is a good introduction to these. So, too, is Burns's *World Full of Homes*.

We shall find people, people everywhere, neighbors to know and love as we love ourselves. Hartman's *Builders of the Old World* tells of some of the more outstanding people we will want to know, as does *Twelve Citizens of the World*, by Kenworthy.

Want some fun? Just to see how much you and your children know about where all sorts of things we use every day come from, look inside *Who Gave Us?* by Gekiere, and see how many answers you know before turning each page.

The first chapters in this part deal with our immediate neighbors, north and south: first those who live in Canada, then those who live in Mexico and Central and South America.

The next chapters are about the land and peoples of Europe: Great Britain, the Scandinavian countries, Germany and Austria, the Low Countries of Holland and Belgium, France, Switzerland, Spain and Portugal, Italy, Poland, Czechoslovakia, the Balkan states, Russia, and Greece.

Then, we shall move to the Near East: Iraq, Iran, Lebanon, Israel, the Arab lands, and the Armenian people in all of this area. Next, we shall consider countries in Asia: China, Japan, Korea, India, Pakistan, Siam, Burma, Ceylon, and Indonesia. Then, Australia and the islands of the Far Pacific.

Finally, we shall become acquainted with Egypt, both ancient and modern, and North and South Africa. We hope that when we have completed our study, we shall feel that no longer can we call Africa a "dark continent."

So, ho! for faraway places! and, Hi! neighbor!

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## Chapter 15

# PREHISTORIC MAN

What we know about prehistoric man, scientists and archaeologists have reconstructed from skeletons, bones, imprints on rocks found in the earth, and findings in caves and buried cities.

There are several interesting accounts to read. A good one is *Man's First Million Years*, by Lucas. Others which describe primitive animals interestingly are *Life Through the Ages*, by Knight, and *Life Long Ago*, by Fenton.

There are three very interesting stories of the Cro-Magnon man: *Graven with Flint*, by Coe; *The Bewitched Caverns*, by Rienow; and *The Dark Pool*, also by Rienow.

*The First Bow and Arrow*, by Stone, tells a likely story of how the first bow and arrow developed from need. *The First Men in the World* is a fascinating account of primitive days by Anne Terry White. Her *Prehistoric America* is another very thrilling account of the first men in our country. Martin's *Monsters of Old Los Angeles* is a wonderful account of the La Brea tar pits.

The discovery of pictures of animals scratched on the walls of a

cave in Altamira, Spain, was probably the finding of the first efforts of man at art expression. The recent discovery of the Lascaux caves in southwestern France is told with authenticity and excitement in *The Caves of the Great Hunters*, by Hans Baumann. The marvelous paintings and drawings made some 20,000 years ago along with the story of man's early struggles for survival make real the indomitable spirit of prehistoric man.

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# The Western Hemisphere

## Chapter 16

### NEIGHBORS TO THE NORTH

#### A. CANADA

Canada is a land of three cultures, the French and English added to that of the first Indian dwellers. The French influence is still strong around Quebec where Frenchmen first settled, the British dominant over the rest of the land. Canada is now a free member of the British Commonwealth.

Children get a clear-cut picture of Canada as they read Bonner's up-to-date account, *Canada and Her Story*. Older children will get much more information from Peck's *Pageant of Canadian History*. Strack's *Crossing Canada* gives a feel of the variety and vastness of the country, as does Bice's *Across Canada*. Ross's *Land and People of Canada* has excellent photographs with a good account of how Canada has developed. Quinn's *Picture Map of Canada* is especially valuable for locating where certain products are grown.

Mary Bonner's *Made in Canada* is a fine account of Canadian arts and crafts. Like the others in this "made in" series, it is almost a cultural history of the country.

Two collections of folktales show Indian influence: Gilham's *Beyond the Clapping Mountains* and Hooke's *Thunder in the Mountains*.

Here are a few interesting stories of early days of the French settlers:

Dwight	<i>Drums in the Forest</i> , Quebec in 1686
Phillips	<i>Gay Madelon</i> , Quebec in 1800
Brill	<i>Madeleine Takes Command</i> , Madame de Vercheres in Montreal in 1692

And there are vivid true to life stories of children living in Canada today:

Kingman	<i>Pierre Pigeon</i>
De Angeli	<i>Petite Suzanne</i>
Hogeboom	<i>Treasure in Gaspery</i>

There are many exciting stories of all sorts of adventures in all parts of Canada, far more than there is room to list, but here are a few of the best:

Arason	<i>Golden Hair</i> , Iceland
	<i>Smoky Bay</i> , Iceland
Meador	<i>Trap Lines North</i>
Medary	<i>Edra of the Islands</i> , Bay of Fundy
Sauer	<i>Fog Magic</i> , Nova Scotia
Buchan	<i>Lake of Gold</i>
Carr	<i>Young Mac of Fort Vancouver</i> , 1832
Van Stockum	<i>Canadian Summer</i>
Dinwoodie	<i>Storms on the Labrador</i>
Cook	<i>Bells on Finland Street</i> (Finns in Canada, too)
Bunce	<i>Here Comes the School Train</i>
Pinkerton	<i>Windigo</i> (Friendship with Indians)

One of the most colorful groups of men in North America is the Royal Canadian Mounted Police. Their story is exciting. *The Scarlet Force*, by Longstreth, and *Royal Canadian Mounted Police*, by Neuberger, make many a boy long to wear the scarlet coat, too.

There is beautiful music from all three cultures, the English being least unique since it is much like English songs of England and America.

Of the many Indian songs, "I Travel On"<sup>1</sup> from Vancouver Island is a canoe song with characteristic pulsing rhythm.

Sir Ernest MacMillan, eminent Canadian composer and conductor, in collaboration with Marius Barbeau has collected excellent melodies from British Columbian tribes. His *Three Songs of the West Coast*<sup>2</sup> are beautiful. They include the ceremonial "Spirit Song" and "Stop All This Idle Chatter," and the lullaby "Na Du Na Du Du." Like so many other lullabies throughout the world, it is a mother's expression of what she hopes her child will do and become when he is grown—in this case, a



great fisherman and hunter like his father and his grandfathers. "Moon of Wintertime"<sup>3</sup> is a beautiful Indian carol.

Because of the strength of both the French and the English cultural influences, Canada has two national anthems: "O Canada"<sup>4</sup> is sung in Quebec and the eastern provinces, "The Maple Leaf Forever"<sup>5</sup> in most of the rest of Canada.

The French brought with them the peasant songs and folk songs they had loved in France, and sang them often as they took up their new life as farmers, woodsmen, trappers, and voyageurs. "Rowing Song"<sup>6</sup> was sung by a boatman on his return to his waiting beloved.

## Rowing Song

(*V'la l'Bon Vent*)

Translation by B. P. K.

French Canadian

Refrain

*V'la l'bon vent, V'la l'jo-li vent, V'la l'bon vent ma*  
Here's good wind, Here's a fair wind, Here's good wind, and

*mie m'ap-pel-le, V'la l'bon vent, V'la l'jo-li vent,*  
love is call-ing, Here's good wind, Here's a fair wind,

*Fine (Solo)*  
*V'la l'bon vent ma mie m'at-tend. And stand ing there be-*  
Here's good wind to take me home. smil ing as we

*D.C. al Fine*  
neath the pine tree love is wait-ing there I know.  
swift ly row, my

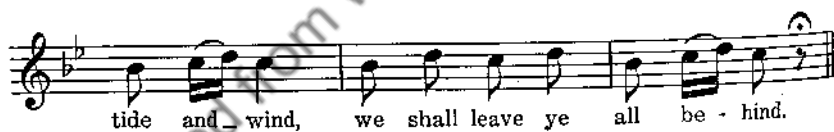
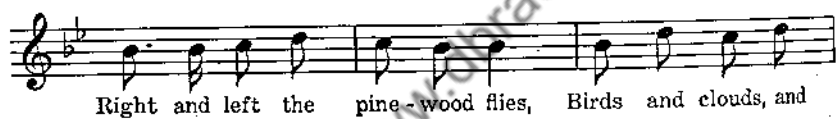
"Donkey Riding"<sup>7</sup> is a song stevedores sang as they loaded their donkey engines. The "Paddling Song"<sup>8</sup> is a song voyageurs loved to sing in praise of their swiftly gliding canoes.

Another song very well-known in French Canada was originally a work song called "A La Claire Fontaine." In American song books it is called "By the Clear Running Fountain"<sup>9</sup> and "Hard by the Crystal

# Paddling Song

Voyageur

French Canadian



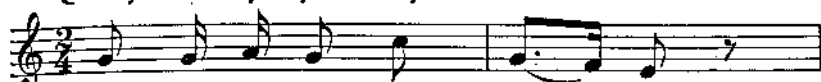
— from *Northland Songs No. 1* by J. Gibbon,  
copyright Gordon V. Thompson Ltd.

# Vive la Canadienne!

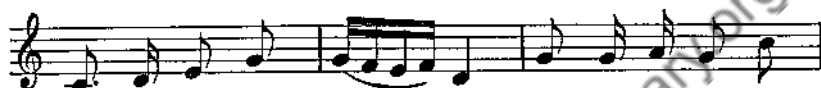
(Long Live the Canadian Girl)

French Canadian Folk Song

Quickly and very rhythmically



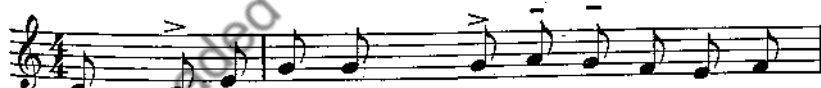
C C  
Vi - ve la Ca - na - dien - ne!  
(Long live the Ca - na - dian girl)



C G7 C  
Vo - le mon coeur, vo - le! Vi - ve la Ca - na -  
(Fly my heart, fly!)



C G7 C C  
dien - ne, Et ses jo - lis yeux doux! doux!  
(And those beauti-ful soft eyes!)



Et ses jo - lis yeux C C C  
doux, doux, doux, Et ses jo -



C F C C C  
lis yeux doux, Et ses jo - lis yeux doux, doux, doux,



Et C C F C  
ses jo - lis yeux doux.

*D.C. al Fine*

Fountain."<sup>10</sup> There is a charming mill song called "Hark to the Mill-Wheel."<sup>11</sup> Two other favorite songs are the familiar "Alouette,"<sup>12</sup> fun song, par excellence; and "La Cuisiniere,"<sup>13</sup> the "Queen of the kitchen" song.

Three additional songs from French Canada are "The Bellringer,"<sup>14</sup> "Boule's Ball,"<sup>15</sup> and "Vive la Canadienne."<sup>16</sup> In the Botsford collection of folk songs is an old ballad, "Fair Isabeau Was Walking."<sup>17</sup> Another from the same source is one of feminine contrariness, called "A Change of Mind."<sup>18</sup> "Marianne Goes to the Mill"<sup>19</sup> and "Boat Maiden"<sup>20</sup> are both typical, as is the Christmas carol "Shepherdess, Whence Come You?"<sup>21</sup>

Some recordings to hear are: "La Cuisiniere" and "Boule's Ball," Victor set P-55; "O Canada" from the Victor set 2170; and "Call of the Seal" (Eskimo chant), Victor 22329.

Many of the English folk songs well-known in the United States are also sung in Canada. "Twas a Canadian Boy,"<sup>22</sup> sometimes also called "A Canadian Wayfarer,"<sup>23</sup> is the song of a lad homesick for the lakes and forests of his home.

A very beautiful color film-short called *The Loon's Necklace*\* is available through school audio-visual departments. It is a striking dramatization of an old Indian legend from the Canadian Northwest. All characters wear authentic Indian masks. This film is one of the most interesting sources for the study of the cultural background of Canada.

## B. ALASKA

Long, long ago the Bering Strait was much narrower than it is today. It may well be that Mongolians crossed easily and wandered down over the North American continent. The American land to which they first came is now the vast peninsula known as Alaska.

A Russian named Bering discovered this land first in 1841. MacDonald tells of these early explorations in *Bering's Potlatch*. (The word "potlatch" is often used to denote a gift which may be taken back.)

Now an important part of the United States, Alaska is a strategic military base because it is the land nearest to Asia.

O'Neill's *Picture Story of Alaska* serves as a beginning introduction to the country. Striking photographs add much to the story of Alaska told by Stefansson in *Here Is Alaska. Within the Circle*, also by Stefansson, describes land near the Arctic circle.

During World War II, the great Alaskan highway was built to facilitate moving military supplies up there. Douglas Coe's *Road to Alaska* tells of that great engineering achievement.

Sled dogs are much used to carry supplies and aid over the ice and

\*Encyclopedia Britannica Films.

snow during the long winter. Several Americans who have lived in Alaska have written exciting stories of these dogs. Here are some every child will enjoy reading:

Machetanz	<i>Pannuck the Sled Dog</i> <i>Rick of High Ridge</i>
O'Brien	<i>Silver Chief, Dog of the North</i> <i>Return of Silver Chief</i> <i>Silver Chief to the Rescue</i> <i>Valiant</i>
Darling	<i>Baldy of Nome</i>
Kjelgaard	<i>Snow Dog</i> <i>Kalak of the Ice</i>
Lathrop	<i>Juneau, Sleigh Dog</i>

There are many books about the Eskimos who live in Alaska and in the far north. A good introduction is Brewster's *First Book of Eskimos*. Another simple but authentic beginning book is Copland's *True Book of Little Eskimos*.

Fine Eskimo tales of real Eskimo boys and girls that take their readers on high adventure are books such as these:

Creekmore	<i>Lokoshi, An Eskimo Boy</i>
Doone	<i>Nuvat the Brave</i>
Freuchen	<i>Eskimo Boy</i>
Illingworth	<i>Pete of Ice Bay</i>
Lipkind	<i>Boy with Harpoon</i>
Macmillan	<i>Etuk, the Eskimo Hunter</i>
Washburn and Anauta	<i>Children of the Blizzard</i>
Hayes	<i>Eskimo Hunter</i>
Helmericks	<i>Oolak's Brother</i>

Nutchuk is an Eskimo who achieved a reputation in the United States for his piano playing. With the writer, Alden Hatch, he has told his story in *Son of the Smoky Sea* and *Back to the Smoky Sea*.

There are other fine stories of Alaskan adventure:

Pinkerton	<i>Hidden Harbor</i> (exciting homesteading)
Schmeltzer	<i>The Long Arctic Night</i> (the Barent's expedition)
Gilbert	<i>Arctic Venture</i>
Osgood	<i>Yukon River Children</i> (gold in Alaska)
Bell	<i>Pirates of Icy Straits</i> <i>Watch for a Tall White Sail</i> <i>The Totem Casts A Shadow</i> <i>Ride Out the Storm</i>

Older girls will especially enjoy these last three romantic stories.

Brewster calls Eskimos "the laughing people," pointing out how cheerful they are. Songs are often sung in celebration of a successful hunt. Drums vigorously accompany the singing. The Eskimo's music, like himself, is rigorous and straightforward. Often there is repetition.

"Long I Gaze Across the Snow,"<sup>24</sup> is the song of a woman who waits for her loved one to return from a hunting expedition.

The "Little Eskimo"<sup>25</sup> was written to an Eskimo tune, as was another song called "The Hunter's Return."<sup>26</sup> Two Eskimo songs are "With My Bow"<sup>27</sup> and "In the Ice."<sup>28</sup>

## Long I Gaze Across the Snow

Eskimo

Long I gaze a - cross the snow When my love is

Drum accompaniment throughout

gone: For the days and nights are lone - ly when the

hunt - ers - thru' the storm - y ice - flakes make their way:

Food I shall pre - pare, for my loved one when he

*rit.*

com - eth home a - gain: Will he come? will he?

*slowly*

In Alaskan villages today, one of the dances usually done after a whale feast, called *Dancing on Air*, is performed by holding a big walrus skin with hand-holes on the edges and tossing the "dancer" up into the air. The dancer must keep his balance and land on his feet each time, singing as he dances! The one who dances the *highest* in the air is the winner.

The Eskimos look forward to the appearance of the sun after long periods of darkness. Their celebration of the "triumph of light over darkness" is more important to them than Christmas is to us. When the sun's first rays appear the Eskimos joyfully clap their hands, laugh and sing a sun song.

Alaska, geographically part of Canada but politically part of the United States; Alaska, a land now critically important to the military; Alaska, a land of great potential in agriculture, fur raising, and many other fields—Alaska may well become again a bridge between East and West of real significance.

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## Chapter 17

# NEIGHBORS TO THE SOUTH

### A. MEXICO

The Indians who lived in Mexico and Central and South America before the fifteenth century reached great heights in their cultural development—especially the Incas in Peru, the Mayas in Central America and the Aztecs in Mexico. In *Americans Before Columbus*, Chesley Baity gives a fascinating picture of these early Indian civilizations. In Chapter V of *New Found World* Katherine Shippen gives a beautiful picture of the Aztec civilization.

In *The Mexican Story*, May McNeer and Lynd Ward begin with these ancient days and come down to the present, with striking pictures and interesting text.

One of the most important gods of the Aztecs was Quetzalcoatl, the Feathered Snake. He was worshipped as god and king with elaborate ceremonials.

Songs and dances were a very important part of the solemn celebrations, which were held twice each month in honor of two different gods. The people practiced the dances for each coming festival in order to please their gods. Whistle flutes and drums were used in these cere-

monials. The Indians, having only jungle resources, used the skins of snakes and wild animals in making these drums. Human skulls served as resonators for many of the drums, and human leg bones were the rasps—gruesome ancestors of the harmless, notched sticks that today form an important part of every rhythm band's equipment. The people burned incense and danced around statues of the gods while musicians played shell horns and drums.

## Song to the Sun (Xtoles)\*

Ancient Mayan

Recorded by Amalia Millán

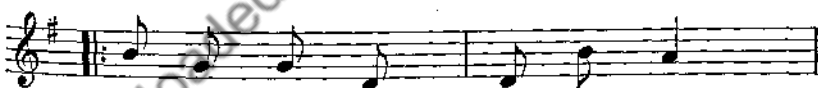


Let us all adore the sun,  
Phonetics: Ko nesh Ko - nesh, pa lay shen,

Steady drumbeat accompaniment throughout



Praise to thee, praise to thee, Great God One. Great God One. —  
Shee-koo-bean, Shee-koo-bean, Yo-koal keen. Yo-koal keen. —



For his pow'r, life - giv - ing One,  
Ko - nesh co - nesh pa - lay shen,



Let us praise, let us praise, Fa - ther Sun.  
Shee - koo - bean, Shee - koo - bean, yo - koal keen.

\* Pronounced "shtó-lace."

— from *Folksongs of Mexico*. Used by permission of the publisher,  
Neil A. Kjos.

One song that remains today as a remnant of the ancient Mayan civilization is "Song to the Sun." It has been said, "One of the first

objects to be deified in man's struggle to understand his environment, and to control it, is the sun."

The word "xi-cu-bin," ("shee-koo-bean") has the rhythm of the rattles, or maracas, which should be used along with a drum as accompaniment.

Frances Toor gives a version of this song in her book, *Mexican Folkways*,<sup>2</sup> calling it a primitive song. Another version of the same melody in *Cancioncitas*<sup>3</sup> calls it an Aztec song.

The Aztecs knew the art of writing, inscribing hieroglyphics on parchment made from animal skins; they mined metals and made beautiful jewelry, cups, and vases of gold and silver. Their featherwork was especially beautiful, whether on luxurious garments or on hangings for palaces and temples. The plumed headdresses of the warriors were spectacular.

**CORTEZ.** Cortez came from Spain and conquered the great Montezuma in 1521. Newcomb's *Cortez the Conqueror* is an excellent biography of the conquistador. In *Golden Conquest*, Helen Lobdell tells the story of this conquest through the adventures of a young boy, a favorite of Cortez. A story like this really gives understanding of these conquering Spaniards who went forth in the name of the church and their great country, Spain, to convert the Indian and plunder his land at one and the same time.

Thus began a great fusing of the Indian and Spanish cultures. The Spaniards, in their efforts to impose the Spanish culture on the conquered Mexicans, began by teaching the children songs and games. "The Baker"<sup>4</sup> is a children's game song that tells how different workers come from Spain to help build the new country. "Lullaby"<sup>5</sup> was originally a hymn to the Virgin Mary. It later became a Christmas carol.

The Spaniards imported guitars for accompanying songs and dances. They taught the Indians Spanish dances, especially the Spanish waltz, still characteristic of much Mexican music.

By the seventeenth century Catholic priests were encouraging grandiose spectacles with dancing, part-singing, and instrumental accompaniments, while they were still teaching the converted Indian Gregorian chants and church music.

**COLONIAL AND MODERN MEXICO.** Here are some excellent books about the spectacular land of Mexico with its mountains, lakes, and volcanoes, and its wonderful people with their complex, dual heritage.

*Mexico*, by Busoni

*Land and People of Mexico*, by Larralda

*This Is Mexico*, by McNally

Patricia Ross has two fine collections of folk tales, *In Mexico They Say* and *The Hungry Moon*. The tales in this latter collection are really

## Lullaby

(Villancico)

B. P. K.

Slowly and smoothly

Chords: F F F B $\flat$  F C7 F

In his Moth-er's arms safe, Ba-by sleeps.

C7 F B $\flat$  F C7 F

From all harm he sleeps in Moth-er's shel-t'ring arms

C7 F F F F B $\flat$  B $\flat$  F F F

He sleeps, While she her night-ly vig-il keeps.

what we would call "nursery tales." They are strikingly illustrated. *Picture Tales from Mexico*, by Storm, is another interesting collection. Nina Baker tells the story of *Juarez of Mexico*, the Indian elected as president by the Mexicans.

Patriots and dictators, advancing civilization and a fine university in Mexico City, industrial growth in cities such as Monterrey, great cathedrals in all cities, the floating gardens at Xochimilco, the picturesque resorts of Tasco, Acapulco, Cuernavaca, Paracutin, Indian pyramids and ruins, small isolated Indian villages, all make Mexico what it is today—a country of contrasts in its land, its people, its culture.

There are a great many stories of Mexico today. Here are some of the best.

Gloria Hoffman's striking photographs in *Primitivo and His Dog* give a picture of Mexican streets and markets. *Morrow's Painted Pig*, *Credle's Pet Peepelo*, *Flack's Pedro* are colorful stories with beautiful illustrations. Laura Armer's *Forest Pool*, with its vivid illustrations, is a charming book to know well.

*The Village That Learned to Read*, by Tarshis, is a lively story of

some of the struggles of developing modern education. *Popo's Miracle*, by Simon, and *Pedro's Choice*, by Blanton, are stories of small boys who were born to be artists. *The Vanilla Village* is an exciting mystery story by Carden of how a small boy found out who was stealing his brother's sacks of vanilla beans on the way to market. *Eagle in the Valley*, by Weil and Kohan, and *Pico and the Silver Mountain*, by Phelps, are stories of Mexican Indian boys.

There are many stories about faithful little burden-bearing burros: Ruth Sawyer's *The Least One*, Thomas' *The Burro's Moneybag*, Goetz's *The Hidden Burro*.

Most of the above are stories of people in villages. Florence Mean's story for older girls, *Alicia*, is the only one so far that tells of the more sophisticated city life in Mexico City.

Almost everywhere one goes in Mexico there is music: the soft strumming of a guitar, the beating of drums, the rattle of maracas, and voices singing. Some songs are pure Indian; others Spanish; still others a blend of the two. One may still hear pure Indian songs, especially among the musical Seri Indians along the west coast of Mexico. Sing the haunting love song, "Winds Blow Softly."<sup>6</sup>

## La Sandunga

(A Song to Mothers)

B. P. K.

Mexican

Slowly



Chords: a min.

E7

a min.

'Tis au-tumn, now na-ture grows wea-ry, \_\_\_\_\_



a min.

a min.

E7

E7

E7

She yield-ed the fruits we bring; \_\_\_\_\_ Like na-ture our



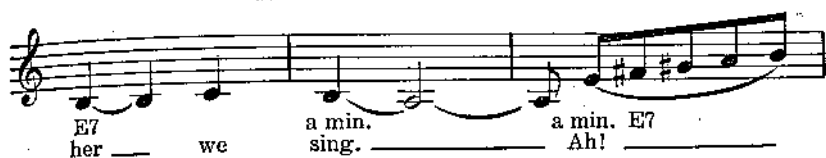
E7

E7

E7

E7

Moth-er grows wea-ry, \_\_\_\_\_ Our hom-age to



## Refrain



"La Sandunga" is an interesting blend of Indian and Spanish cultures, with characteristically Indian words about the worship of Mother Earth and a melody that is a typical Spanish waltz. This Tehuantepec version with its religious significance is sung slowly and reverently.

Other songs popular in Mexico today are "The Brave Bullfighter,"<sup>8</sup> "The Incognito Serenader,"<sup>9</sup> "The Gay Caballero,"<sup>10</sup> and "El Charro."<sup>11</sup> There are two *mañanitas* (birthday songs sung at dawn) also known and sung in our country.

Beautiful love songs and serenades are sung and played by the *mariachis*, or street musicians. "Estrellita Marinera"<sup>12</sup> ("Little Star of the Sea") and "La Tortolita"<sup>13</sup> ("Little Dove") are beautiful love songs in the traditional Spanish waltz rhythm. Such love songs as these, heard so often along the Pacific Coast region, are called *rancheras* (rah-n-chay-ras). They are usually sung by popular singers around the campfires, and are always accompanied by a guitar.

"El Capotín"<sup>14</sup> ("The Raincoat") is a very gay song, always a favorite, and "Rancho Grande"<sup>15</sup> ("Down on the Big Ranch") is one of the best-known of the *rancheras*.

The famous "Deer Dance" done by the Yaqui Indians is still performed today, accompanied by a double-membraned drum, a wooden rasp supported by a gourd for resonance and rubbed with a stick, and a clay flute playing the melody. This dance has been recorded.<sup>16</sup>

A typical Mexican dance with which many Americans are familiar is "Chiapanecas,"<sup>17</sup> or the "Mexican Clapping Song." Another well-known dance is the "Mexican Hat Dance," or "Jarabe Tapatio," which is danced by couples. The climax occurs when the man throws his sombrero down on the ground and his partner dances around the brim. In one of our

## Chiapanecas

*Refrain*

(clap clap)

Chords: D                    D                    A7                    A7  
Sing Chia-pa - ne-cas, o - lé,                    o - lé!

(clap clap)

A7                    A7                    D                    D  
Sing Chia-pa - ne-cas, o - lé,                    o - lé!

(clap clap)

D                    D                    A7                    A7  
Sing Chia-pa - ne-cas, o - lé,                    o - lé!

(clap clap)

A7                    A7                    D                    A7                    D  
Sing Chia-pa - ne-cas, o - lé!                    o - lé!



American song books, the dance's five independent melodies are accompanied by words, which children will enjoy singing with this dance.<sup>18</sup> Recordings are easily available.<sup>19</sup>

Mexico has a great many festivals, but the ones which are of particular beauty and interest are those which occur during the month of December. One of them is Our Lady of Guadalupe, a festival of Indian origin which takes place in Mexico on December 12. *The Grace of Guadalupe*, by Keyes, is a story about this festival that older children will enjoy reading. For younger children, there is the story of *The Three Miracles*, by Beebe.

*Las Posadas* is the Christmas festival which continues for nine nights, December 16-24. A simple procession of pilgrims seeks shelter for Mary and Joseph as they go from home to home. A gay fiesta takes place before the final reverent closing of the celebration with the singing of "Farewell to the Christ Child."<sup>20</sup>

In February Mexico celebrates the carnival season, a sort of pre-Lenten Mardi Gras. During Holy Week, at Easter time, the Indians enact the Last Supper. In May, all Mexico celebrates *Cinco de Maya*, the Mexican Independence Day. The Day of the Dead, with its bizarre toy skeletons, baker's sweet cakes, sugar "skulls" and candy "bones," is celebrated on November 2.

One of the finest sources of information about festivals and fiestas is *A Treasury of Mexican Folkways*, by Frances Toor. The photographs in the latter part of the book give a wonderfully clear idea of the meaning and spirit of many of the Mexican festival customs.<sup>21</sup> The illustrations of the costumes of the performers, dancers, musicians, and villagers are excellent. A wonderful description of Mexican fiestas is also given in Erna Fergusson's *Fiesta in Mexico*.<sup>22</sup>

Carlos Chavez is an outstanding composer of Mexico today. His intense interest in the cultural background of his country is reflected in his music. In two of his works, *Sinfonia India* and *Sinfonia di Antigona*, he used Indian themes.<sup>23</sup> Excellent recorded material is an album called *Latin American Folk Songs*.<sup>24</sup>

The Indian has always made things with his hands. He still does: clay pottery, reed mats and baskets, cut and modelled tin trays, frames, masques, and ornaments. *Made in Mexico*, by Patricia Ross, gives full accounts of all Mexican Indian arts and crafts.

After Diego Rivera's return from Paris in 1921, Sequeiros, Urozco, and many other painters came to Mexico to paint. A new era of artistic expression opened. So, from small clay bowls to great mural paintings, the Mexicans create things of beauty for all the world to enjoy.

As Katherine Shippen says in her *New Found World*,

A new art has been born in Latin America. It has the grace of the

Mayans, and the strength of the Aztecs, and the piety of candles on Spanish altars. It has the soft cadences of the Spanish speech and the melancholy wisdom of the Indian.\*

An album of recordings of *Indian Music of Mexico* is now available, with examples of music from several tribes, including the Seri and the Yaqui Indians. There are festival songs and dances with instrumental accompaniments played on drums, rattles, harps, guitars, flutes, and violins. It is Folkways Album P 413.

Other recordings of Mexican folk music are:

*Mexican Folk Dances* — Imperial Folk Dance Albums # FD 13.

*Folk Songs of the Americas* — Victor Singing School Series, Album E 99. (This album includes songs from United States, Canada, Mexico, Brazil, Peru, Argentina, and Chile.)

Two composers of the United States, Aaron Copland and Robert McBride, have written music with the Mexican flavor: *El Salon Mexico* (Copland) is on Victor, DM 546; McBride's *Mexican Rhapsody*, based on familiar folk tunes, is on Victor, 13825.

An excellent recording by Concert Hall Society, Inc., is *Folk Airs of South and Central America* (HC-57). These are songs sung by Mabel Luce with guitar accompaniments. There are four songs from Peru: "Hymn to the Sun," a humorous dance song, and two "triste" or sad songs (*Yaravi*). "Adios Amor" ("Farewell, My Love") is from Ecuador and is popular in the city of Quito. "Kurikinga" is an Indian dance song, from Ecuador also. There are two songs from Brazil and a little boating song from Costa Rica. This has the popular habanera rhythm. The last three songs are one each from Colombia and Venezuela, and a song about a lovesick cowboy from Guatemala.

Other recordings are:

*Cantos de Peru: Amores*, Columbia M-437

*El Capuli* (Decca, A 174, A 186). Ecuador.

*Fiesta in Bolivia and Peru* (Victor, P-130)

*Folk Lore Songs of South America* (Hargail, MW 700)

*Latin American Album*; Oyanguren, guitarist (Decca, 8018)

*Latin American Folk Music*, Vols. I and II (Decca)

*Selected Songs from "Canciones Tipicas"* (Victor, 25835)

*South American Fiesta* (Victor, P-135). Ecuador.

*Venezuelan Folk and Aboriginal Music: The Columbia World Library of Folk and Primitive Music: Volume X*; edited by Juan Liscano and Alan Lomax.

A book of information for children and teachers is Satis Coleman's *The Marimba Book* (New York: John Day, 1930).

\*Katherine Shippen, *New Found World* (New York: Viking Press), p. 239.

### *A Few Helpful Suggestions*

In setting the stage for study of Latin America it helps to have children bring from their homes baskets, pottery, and other things which they may have from these countries. They are likely to have more things from Mexico and Guatemala, because many people from the United States travel there, and because our gift shops import so much of the handicraft of these countries. Those who live in the southwest should take advantage of the background of many of their students' own families.

In singing the songs and dancing the dances of Latin Americans, making instruments to use for accompaniments helps to give authentic flavor. This is easy to do and costs very little, because most of them can be made from materials at hand.

Drums can be made from wooden pails, covered with muslin stretched tightly. Apply 7 or 8 coats of "airplane dope," letting each coat dry thoroughly. This gives an excellent surface.

Maracas may be made from dried gourds. Rasps are gourds and notched sticks. Claves are sticks. Pieces of broom handle or other old handles are good to use.

Autoharps give an excellent effect similar to guitars, and are easy for many children to play. That is the reason we have indicated chords under many of the songs.

Sometimes teachers feel the children avoid stories in which the characters have odd-sounding, unfamiliar names. It might help to discover that many of their names are the Spanish version of our own. Juan is John. Pedro is Peter. José is Joseph. Maria is Mary. Rosa is Rose.

Perhaps everyone knows a *gaucho* is a South American cowboy, a *fincá* is a coffee plantation, a *china poblana* is a Mexican, brightly colored, full skirt, decorated with sequins, and worn for dancing and festivals, but it helps to make sure of these terms and many others. Many children will enjoy looking them up in the reference books suggested and explaining them to the group.

The challenge to work in clay or weave baskets or cloth is very real as one discovers the beautiful handicrafts of these Latin Americans.

## CENTRAL AND SOUTH AMERICA

The many Indian tribes that spread over the continents of North and South America differed greatly from one another. Some tribes, such as the Mayans and Chibchas, finding fertile soil, planted maize and developed an organized life in one place. Others, such as the Arawaks

and Caribs, were wanderers. Those that developed the Mayan and Incan civilizations were artistic, poetic, beauty-loving. Others were more warlike and aggressive.

The Mayans, through many peaceful centuries, used their energies to develop a brilliant, beautiful civilization. This old empire spread over most of Mexico and much of what is now Central America into Guatemala. About 600 A.D. some of the Mayans went south to the peninsula of Yucatan, where they built a "new empire." Later they were conquered by the Toltecs and then by the Aztecs, so that by the time the Spaniards came, no Mayan civilization was left — only beautiful ruins of pyramids, temples, palaces, pottery, carvings, and jewelry to show the glory that once had been.

High up in the Andes, the Incas built another highly civilized culture around the fortress Cuzco. They were a more practical people, with a gift for organization. Their rich mines yielded great wealth.

Then came the Spanish and other conquerors. Finding the Indians unprofitable as slaves because they would not work when treated cruelly, the Portuguese sought another source of labor. Since they were already taking loads of Negroes as slaves to the Canary Islands, it was easy to bring more loads to Brazil. The Negroes adapted themselves to the Brazilian climate and during the next two centuries so many thousands were brought in that they out-numbered the whites by about twenty to one. The discovery of gold and diamonds brought riches to the Portuguese crown but not to the Brazilians themselves.

Revolts were brewing all over South America when, in 1808, news came to the people that a French king was to rule their countries. Soon Bolivar began the long fight for freedom that ultimately ended in a group of independent republics in Central and South America.

Physical characteristics of the land differ from the high Andes to the lush jungle of the Amazon. The cultures differ depending on the relationship between Indian and conquering European — Spanish with Indian for the most part, but Portuguese and Negro with Indian in Brazil. Always there was the influence of the ancient heritage of the brilliant, beautiful Mayan, Aztec, and Incan cultures.

Katherine Shippen's *New Found World* is not only a highly authentic story of Central and South America, but a beautifully written, sensitive narrative of the Indian, the conquering Europeans, the Negroes, the modern South American leaders.

In *Americans Before Columbus* Chesley Baity also gives a vivid pageant of the complex fusion of these many cultures. There are excellent pictures of ancient Mayan, Aztec, and Incan ruins.

Anne Peck's *Pageant of South American History and Pageant of*

*Middle American History* are longer, full accounts of the growth of these many countries.

Alice Dalgliesh's *Wings Around South America* gives an over-all picture of the continent as seen from an airplane. *Picture Map Geography of South America* and *Picture Map Geography of Mexico, Central America and the West Indies* give a vivid sense of the nature of the land and the products of each country.

Rothery's *Central American Roundabout* and *South American Roundabout* are both interesting pictures of these areas. Goetz's *Half a Hemisphere, Neighbors to the South*, and *Other Young Americans* not only discuss the political, economic, and social development of these countries but really help children know what the people are like.

### *Central American Countries*

**COSTA RICA.** Ann Nolan Clark spent some time in Costa Rica and came to know the children well. In *Magic Money* she tells the story of a small boy's struggles in learning the value of money. Politi's illustrations add so much to the book. *Manuelita of Costa Rica*, by Gay, is another delightful story.

These songs are from Costa Rica. "Sweet Sugar Cane"<sup>25</sup> is a typical folk song about an important occupation. "No Tree But Has a Shadow"<sup>26</sup> is a gay little song which is very appealing to children. There are two songs about animals, "The Armadillo"<sup>27</sup> and "The Friendly Cricket."<sup>28</sup>

**GUATEMALA.** *Eagle of Guatemala*, by Raine, is a most interesting biography of a Guatemalan leader, Barrios.

*Magic Maize*, by Mary Buff, is a beautiful story of a Mayan Indian boy, centering around the conflict between old and new ways. The distinguished illustrations by Conrad Buff make this a truly unusual book. Other good stories are:

*Children of the Fiery Mountain*, by Cannon

*Panchita a Little Girl of Guatemala*, by Goetz

*Boy with a Parrot*, by Coatsworth

Perhaps because it is so near and easily accesible, many people visit Guatemala, bringing back beautifully woven skirts and jackets, small dolls in characteristic dress, and interesting handmade baskets and pottery.

A jolly children's song called "The Carpenter"<sup>20</sup> comes from Guatemala. The marimba is the national instrument of Guatemala and one hears its music throughout the country. The instrument is like the xylophone except that it has gourd resonators beneath the wooden bars.

**HONDURAS.** Pablo lives in Honduras. Christine Von Hagen, who has

lived long in several Latin American countries, tells his story in *Pablo of Flower Mountain*.

PANAMA. *The Forgotten Finca*, by Von Hagen, is a lively story of a coffee plantation. Children will get a true picture of coffee-growing from this story.

The *tamborito* is the national dance of Panama. A good song to sing with it is called "Drum of Happiness" ("Panameno").<sup>30</sup> Interesting descriptions of the dance are given in *Some Latin American Festivals and Folk Dances*, page 14, and *Latin American Songs*, page 109.

PUERTO RICO. *Ricardo's White Horse*, by Kelsey, is an appealing story of a little boy. Hoffman's *The Four Friends* is a humorous, lively story of a bear, a dog, a parrot, and a pig.

"San Sereni"<sup>31</sup> is a Puerto Rican song in which the children imitate the shoemaker, the carpenter, the laundress, and others.

HAITI. *Market Day for Ti André* (Tee-Ahn-dray), by Rodman, gives a vivid picture of markets in Haiti. Its gay illustrations are by the Haitian artist, Wilson Bigaud. Most children will wish *Popo and Fifina* were their friends, as they read the story by Bontemps and Hughes.

A song from Haiti is "Chouconne."<sup>32</sup> Recordings of Haitian drums and folk music are very exciting and interesting to hear.<sup>33</sup>

### South American Countries

These are vivid biographies of famous leaders:

*Three Conquistadors, Cortez, Coronado, Pizarro*, by Garst

*Simon Bolivar*, by Waugh

*He Wouldn't Be King*, by Baker (Simon Bolivar)

*The Four Corners of the World*, by Duvois (Pizarro)

There are also interesting collections of stories, good for reading aloud and dramatization:

*Tales from Silver Lands*, by Finger

*Stories from the Americas*, by Henius

*Tales of the Gauchos*, by Hudson

*Tales of the Pampas*, by Hudson

*The Golden Wedge*, by Lovelace (Indian legends of South America)

ARGENTINA. Interesting books about Argentina are *Feathers: The Story of a Rhea*, by Desmond, and *Mario and the Chuna*, by Hall. Both a rhea and a chuna are birds.

In Argentina, a gaucho often sings a plaintive "Vidalita,"<sup>34</sup> to the accompaniment of a few simple chords on his guitar. He dances gaily to the "Palapala"<sup>35</sup> and with his partner mimics the animals mentioned in the text of the song. The informational notes and suggestions given

with the song, especially those about the accompaniment, should be read carefully.

Here, and also in Uruguay, the *pericon* is danced in the rural districts. The words of the songs used for dancing are usually improvised by wandering minstrels called *payadores*. The *pericon* is a group dance performed in a circle. The dancers shuffle their feet in definite rhythm and flutter their handkerchiefs. "Every Small Inch of Farm Land" <sup>36</sup> is a song to which "El Pericon" is danced.

**BRAZIL.** Brazil is the largest country in South America, once the land of the Indians, then conquered by the Portuguese, who later brought

## In Baia\* Town

Brazilian



Chords: F F C7 F C7  
 1. In Ba - i - a town, Ev - 'ry where,  
 2. In Ba - i - a town, Ev - 'ry where,



B♭ F  
 Co - co - nuts are five cents a piece, in  
 Va - ta - pa † is five cents a piece, in



Chorus  
 F C7 F C7 F  
 Old Ba - i - a town. La, la, la, la, la,  
 Old Ba - i - a town.



C7 C7 F  
 la, la, la, la, la, la, la, la, la.

\*Pronounced "Bah-cc-ah!"

† *Vatapa* is a Brazilian food.

in thousands of Negroes. Now it's a fascinating, complex civilization; its capitol, Rio de Janeiro, one of the most beautiful cities of the world; its wealth now derived from coffee rather than gold and diamonds.

Brown's *Land and People of Brazil* and Hager and Martin's *Brazil* have excellent photographs and interesting descriptions. Eoll's *Fairy Tales from Brazil* are good to read aloud.

Alice Desmond tells the story of a coffee plantation in *Jorge's Journey*. Dalglish's *The Little Angel* is a story of old Rio. Rose and Bob Brown, who know Brazil so well, have written two interesting characteristic stories: *Two Children of Brazil* and *Two Children and Their Jungle Zoo*.

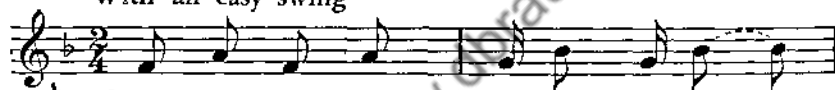
## Sambalêlê

Translation by B. Fagin

Refrain

Brazilian

With an easy swing



Chords: F

Pi - sa, pi - sa, C7 pi - sa mu - la - ta,  
Sam - ba, Sam - ba, Sam - ba O - lê —



C7 pi - sa na ba - rra da F sai - a, mu - la - ta,  
Step here be - hind me and do as I say. —



F Pi - sa, pi - sa, C7 pi - sa, mu - la - ta,  
Sam - ba, sam - ba, sam - ba this way, —



C7 Pi - sa na ba - rra da F sai - a, mu - la - ta.  
Soon you'll be want-ing to dance it all day! —



Two children's singing games from Brazil are "The Servants of Job"<sup>37</sup> and "I Went to the River."<sup>38</sup> Both are popular and fun to do.

The street song "In Baia Town"<sup>39</sup> is a combination of a singing commercial and a little dance, to be accompanied with drums and maracas (gourd shakers). Play the drum four quarter notes to the measure and shake the maracas twice as fast.

Careful instructions for playing characteristic rhythm patterns on Latin American instruments are given in *Inter-Americana*.

In the song, "Sambalélê,"<sup>40</sup> the refrain shows a syncopated rhythm characteristic of Negro songs, with a European melody. It is called a "mestizo" song, *mestizo* meaning a person of mixed blood. Another excellent example of a Brazilian *mestizo* song is "My Pretty Cabocla."<sup>41</sup>

Lullabies, the songs of mothers, often have a tinge of their ancient origin, as in the song, "Tutu Maramba,"<sup>42</sup> which is faintly reminiscent of the African jungle. The words of the text warn the baby of the spider and the armadillo, and the title itself is the Brazilian equivalent of our "bogeyman."

As one writer said, "As the work for the hand changes so the world changes." The Indian's grinding corn by hand is a far cry from the work done by the workers with modern machinery on sugar plantations today. In the song "On Our Plantation"<sup>43</sup> we have one of those rapid, chattering representations of a piston in a machine used in a sugar cane press. This type of song is called an *embolada*. Sing this song as rapidly as possible, and watch out for your diction!

## Xangô\*

Brazilian

Slowly

Xan - gô o - lê gon dí - lê, O - la lá

Drum accompaniment at will

gon, gon, gon, gon dí lá.

\* Pronounced "shan-goh."

"Xango"<sup>44</sup> is a chant of a Negro cook of pure African origin now in Rio. It is an invocation to Xango, a deity of the Makumba, undoubtedly brought in by African slaves.

# On Our Street

(Nesta, Rua)

English text by  
The Krones

Brazilian Folk Tune

*p*

Chords: Harmolin  
or Piano c min. c min. G7

On our street there is a grove called sol - i - tude, —

*mf*

G7 G7 c min.

Which I pass, — which I pass — ev - ry day,

*mf*

c min. C7 f min.

— And in - side — it, in - side it dwells an an - gel

*p* *mf*

G7 G7 c min.

Who has stol - en my heart quite a - way; — And in -

*p*

c min. C7 f min.

side — it, in - side it dwells an an - gel Who has

1. only 2. & Fine

G7 G7 c min.

stol - en my heart quite a - way. — And in -

"On Our Street"<sup>45</sup> ("N'esta Rua") is a Brazilian song of Portuguese origin. Part of its lovely melody is reprinted here.

An unusual serenade song is "The Darling of Cazanga."<sup>46</sup> Older children enjoy naming the serenaders in the very rapid tempo at which the song is sung. Try reciting it for fun as rapidly as Peter Piper, then sing it!

Laurindo, Punga, Chica, Dunga,  
Ze Vicente and Jose --  
Laurindo, Punga, Chica, Dunga,  
Many more!  
Each one has loved you, tried to win you,  
Offered you his heart and hand  
And with eyes aglow come knocking at your door!

(There is a glossary of Portuguese names and words with pronunciations included in *Folk Songs of Brazil*.)

Hector Villa-Lobos is a prolific, modern composer. Many of his compositions, especially his art songs, reflect the Brazilian idiom. He has arranged many folk songs for school choirs in his own country, but he is probably most famous for such symphonic pieces as:

*Serestas*, Columbia MX 249 and Columbia ML 4357

*Choros No. 10*, Capitol EBL 8042

*Little Train of the Caipira*, Capitol 89-80151

*Bachianas Brasilieras*, Columbia AL 3

*Serestas* (Songs), Columbia X 249

*Cirandas* (piano pieces based upon Brazilian folk songs), MGM E 3020

BRITISH GUIANA. Armstrong Sperry tells a wonderful story of this land in *The Rain Forest*.

CHILE. Pollock's *Sandalio Goes to Town* is the story of a cattle ranch near Valparaiso.

Probably the best-known song from Chile is "The River"<sup>47</sup> ("Rio, Rio"), a love song. It is common for a Latin American to sing about things he loves in nature and to call his beloved by some such name as "little star" or "little dove."

Other songs from Chile are two Christmas songs, "Song of the Infant Jesus"<sup>48</sup> and "To Bethlehem."<sup>49</sup> Two songs about occupations are "The Mariner"<sup>50</sup> and "The Fisherman."<sup>51</sup> A children's game song is "If You Want to Know."<sup>52</sup> A good street cry is "The Meat Pic Seller."<sup>53</sup> "Buy My Tortillas"<sup>54</sup> is a kind of combination of street cry and serenade.

COLOMBIA. *Children of Colombia*, by Wimberly, is a lively story to read.

A very beautiful and haunting song expressing love of home is called

"Farewell, My Home Beloved."<sup>55</sup> The melody shifts from the minor key to the major, then back to the minor.

A favorite dance is the *bambuco*. A good description of this dance is given on page 108 of the *Latin American Song Book*, which contains an excellent section of many characteristic dances.

ECUADOR. One of the most beautiful books to live with, from any country in the world, is a story of a little donkey in Ecuador who is *Looking for Something*. Leo Politi's charming pictures, which catch the essence of Ecuador, add much to Ann Nolan Clark's rhythmic poetic prose.

Other good stories are *Paco Goes to the Fair*, a story of an Indian boy in the city, by Gill and Hoke, and Von Hagen's *Chico of the Andes*, a story of an Indian boy in the mountains.

"San Juanito"<sup>56</sup> is a dance song, performed at festival time in front of the church of St. John, from which it derives its name. On the day of the big celebration of Bolivia's Independence Day, there is intense competition among the bands of Indian musicians who play for the singing and dancing. The panpipes (called *rondador* in Bolivia) and a primitive harp are two of the instruments one would hear.

PERU. High in the lofty Andes the ancient Incas built their beautiful city of Cuzco and developed their complex civilization. Today its capital is the city of Lima; but lonely mountain heights remain, where shepherds take their flocks and wild animals roam. The llama is used to carry burdens, his soft furry coat to make blankets and coats for the Indians. Always the nostalgia of the past is there with the present.

Ann Nolan Clark, who lived and taught there, has caught this quality in her beautifully written story of a modern Incan shepherd boy, *Secret of the Andes*. Jean Charlot's stunning illustrations lend much to the beauty of the book and a child's feeling for the Indians in the story.

There are two good stories of llamas: *Lucky Llama*, by Desmond, and *Gregorio and the White Llama*, by Bannon. *At the Palace Gates* by Parish, is an engaging story of a resourceful, orphan Indian boy from Peru who establishes a flourishing shoe-shining business in the city.

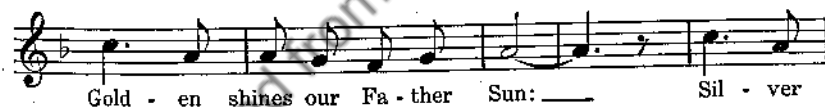
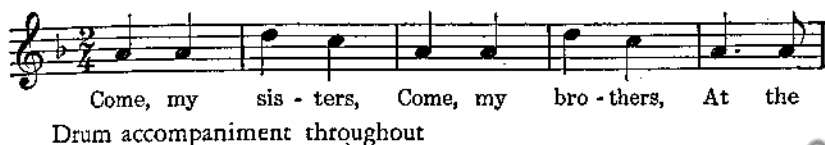
The Quechua Indians are one of the tribes who kept alive some of their Incan heritage by maintaining their strongholds high up in the Andes. Their music is a symbol of their strong feeling for their past.

"Indian Flute,"<sup>57</sup> a shepherd song, is probably like those Cusi (the hero of *Secret of the Andes*) sang and played on his flute.

"White Llamas"<sup>58</sup> is a beautiful song about the Indian's beast of burden. Another typical song is "In the Land of the Incas."<sup>59</sup> "Song of

## Sung at Harvest Time

Peruvian



—from *Singing Every Day* of "Our Singing World,"  
copyright 1950. Used by permission of Ginn and Com-  
pany, owner of the copyright.

the Golden Corn"<sup>60</sup> and "Sung at Harvest Time"<sup>61</sup> are harvest songs.

There is an old Incan legend about the founding of the city of Cuzco and the building of the Temple of the Sun. "Hymn to the Sun"<sup>62</sup> is an ancient and imposing melody sung by these "children of the sun" and their descendents, who were called kings or Incas.

An elaborate ceremonial feast in honor of the Sun God is called *Raymi* (pronounced "Ri-mee"). "Blow on the Sea Shell"<sup>63</sup> is a song used to call the people together for the feast. "Why Creator?"<sup>64</sup> is a song used in the ceremony.

The Indians call their songs of love and sorrow *yaravas*. There is a "Yarava"<sup>65</sup> with a beautiful and haunting melody in *Music Highways and Byways*.

For instruments the Incas used small shells, nuts, and seeds strung together, which they wore around their wrists and ankles. They used bells of tin, copper, and bronze, similar to our sleighbells, with a pebble in the cavity. The two kinds of flutes used were the simple vertical instrument called the *quena* and the panpipes variety, the *antara*. Both are used today.

An album of *Music of Peru*<sup>66</sup> gives excellent examples of dances

## Poll Perica

(The Parrot)

Text adapted  
by B. P. K.

Venezuelan





G7  
Stroll in ev - 'ry kind of weath - er,



C  
She a - ris - es bright and ear - ly,



C  
Mix - es up his morn - ing po - tion,



G7  
I - rons out his shirt and trou - sers,



G7  
Just to prove her great de - vo - tion.



C F G7 C  
Then to im - mure him from those who would lure him



F G7 G7 C  
Her bright - est feath - ers she dons to se - cure him!

and melodies accompanied by flutes, panpipes, whistles, harps, violins, and guitars.

A recording of Inca music that is thrilling to listen to is the "Sun Chant,"<sup>67</sup> sung by Yma Sumac, the Peruvian singer whose remarkable voice, with its incredible range of four octaves, has astounded her listeners. Another recording is "From Yon Mountain Verdant" as sung by Elsie Houston.<sup>68</sup>

VENEZUELA. Sperry's story of bird hunting in Venezuela, *Thunder Country*, is a thrilling story with all the mystery and excitement of the jungle in it. *Luck of the Irish*, by Ruth Knight, is a fine dog story laid in the jungle.

From Venezuela comes "Poll Perica,"<sup>69</sup> a humorous little ditty about a lady parrot who has many wifely characteristics.

Through such books, songs, and dances, children may grow in understanding of this vast continent with high mountains, great rivers, lush jungle, wide plains; with remote crude villages and sophisticated cities full of modern architecture; with a complex intermingling of Indian, Negro, Spanish, Portuguese cultures. South America — our American neighbor to the South.

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## Section II

# Europe

## Chapter 18

# GREAT BRITAIN

### A. ENGLAND

Perhaps because we speak the same language, even though we say "elevator" and they say "lift," and we say "baggage" and they say "luggage," it seems as if we are getting better acquainted with our own folks as we study the British Isles. So many of our roots are the same, so many of our interests similar, so many of our ideals and goals akin. To be sure, John Bull's sense of humor is not so slapstick as Uncle Sam's, but it is a good one. Some think Mrs. John Bull is not so good a cook as Mrs. Sam, nor quite as interested in her looks. The United States is a little like a child who broke away from the family and now has so many other connections that many characteristics have been added, even though basic family traits survive. It is interesting to note that most Americans were intensely interested in the coronation of Queen Elizabeth in 1953.

The customs, rites, and articles used in that ceremony are very old. You can find out all about them in *The Coronation*, by Leon Wibberly. For good historic background from earliest days to the present, *The Picture History of Britain*, by Hutton, and *Picture Story*

of *Britain*, by Streatfield, are colorful and easy to read. *British Isles*, by Sloane, and *Land of the English People*, by Street, are a little more mature. *The Story of English Life*, by Williams-Ellis, is a rich, full account of the English people and how they live.

### Early History

There is a most interesting account of the "Tin Isles" in Duvoisin's *They Put Out to Sea. Shore's Captive Princess* is a vivid story of the first Christian princess of Britain.

*Beowulf* is an Anglo-Saxon epic of an early hero. A good version to start with is Dorothy Hosford's *By His Own Might: The Battles of Beowulf*.

Music in England goes back to earliest times. The Saxons and Danes brought minstrelsy with them to England. (Gray's *Adam of the Road* gives a vivid portrait of a minstrel in medieval England.) The ancient Druids used music in their rites. Many people think that the custom of going a-maying goes back to the Druids and their worship of trees. This custom grew during the Middle Ages when singers went out to the woods to get boughs of greenery to bring good luck to themselves and their friends. Maypoles, originally real trees, were set up on May Day, and special dances were performed around them. This custom still exists in England and in America. The "Furry Day Carol"<sup>1</sup> is a May Day Carol which has been a traditional accompaniment for maypole dances for many years.

The one song which is known to date back as far as the thirteenth century is the round, "Summer Is a-Cumin' In,"<sup>2</sup> oldest part-song extant. The booklet, "Minstrels and Minnesingers," has songs and dances of the singers of the Middle Ages.<sup>3</sup>

### Mediaeval Days

The Middle Ages found British kings, especially Richard the Lion-Hearted, active in the Crusades. Meigs has told an exciting story of Richard's adventure in *The Crusade and the Cup*. Sandoz' spirited *Twice Besieged* is another story of the Crusades. 1212 was the date of the tragic Children's Crusade. There are vivid pictures of it in Hewes' *Boy of the Lost Crusade* and in Lucas' *Vast Horizons*. Tradition says that two songs we still sing and love were sung by the children on that ill-fated voyage; one is the magnificent hymn "Fairest Lord Jesus." The other is the "March of the Kings," chiefly sung as a Christmas carol today.

Many large cathedrals were started in the twelfth century. Here monks cared for the sick and the poor. Here, too, libraries of books

on parchment, carefully copied out by hand and illuminated in color by these monks were built up. *The Hidden Treasure of Glaston*, by Jewett, is an appealing story of the small, crippled boy who was left at Glastonbury cathedral, where legend said that the Holy Grail was buried, when his father, a knight, rode off to the Crusades.

*Door in the Wall* reveals the courage of crippled Robin when the castle in which he is living is besieged. Robin, like any boy today, has to find the door through his own wall. These stories of mediaeval times are as important for their human values as for their historic significance.

In *Nicholas and the Wool Pack*, Harnett gives a vivid sense of life in the fifteenth century. The Smith stories, *Knave-Go-By*, *The Ship Aground* and *Painted Ports*, are vivid tales of pirates and English adventurers of this time.

*Imps and Angels*, by Gilbert, is laid in Lincoln Cathedral. *The King's Beard*, by Wibberley, is an exciting story of Drake's adventuring in 1587. Gibson's *The Oak Tree House* and Sutcliff's *Brother Dusty Feet* picture Tudor England. *The Armourer's House*, also by Sutcliff, is centered about Henry VIII. Eyre's *Song of a Thrush* is about Margaret Plantagenet; *Another Spring*, also by Eyre, tells the tragic story of Lady Jane Grey, who was queen for only nine days. Marguerite Vance also tells this poignant story in *Lady Jane Grey*.

### Elizabethan Age

So, we come to England's golden age, the Elizabethan Age, when a great queen brought Britain to great heights. There are many authentic stories of this era:

*The Ring of Danger*, by Bill

*The Book of Hugh Flower*, a journeyman mason, by Beers

*Vagabonds All*, by Seth-Smith

*The Secret of the Hawk*, by Wibberley

Elizabeth, herself, we may know and understand a bit from reading these books about her:

*The Queen Elizabeth Story*, by Sutcliff

*Elizabeth: The Tudor Princess*, by King

*Gloriana: The Story of Elizabeth I*, by Howard

*Seven Queens of England*, by Trease

A wonderful way to know the human foibles of England's kings and queens is to enjoy Farjeon's rhymes about them in *Kings and Queens*. They say Eleanor and Herbert made these up on their way to school. The debonair Raleigh is well portrayed in *Sir Walter Raleigh*,

by Trease. The tragic story of Elizabeth's sister, Mary, is told in *Mary Queen of Scots*, by Hahn.

The Elizabethan Age was also the golden age of music, when the singing of madrigals was a favorite pastime. Madrigals are songs in which several voice parts (often five or six) are skillfully combined so that each part is interesting and independent, both melodically and rhythmically. They were sung without accompaniment. To be able to carry one's own part in the singing of these songs was a mark of social distinction.

Composers of the day dedicated some of their works to the Queen. The works of such men as Thomas Morley and Orlando Gibbons are still performed by some choral groups. Morely's "Now Is the Month of Maying,"<sup>4</sup> "It was a Lover and His Lass,"<sup>5</sup> are often sung as unison songs, also.

It is interesting to listen to excellent recordings of such madrigals as "Sing We and Chant It" and "The Silver Swan."<sup>6</sup>

When printing was invented and words and music became available for everyone, ballad singing became widespread and popular. Because some of the traditional nursery rhymes were frequently intended as political satires, King Henry VIII and Queen Mary forbade the printing of ballads and rhymes; but when Queen Elizabeth came to the throne, this ban was lifted.

Early English life is preserved for us in its literary heritage too. *The Canterbury Tales of Chaucer* go back to the life of the tenth century. To know Chaucer himself, read *Young Geoffrey Chaucer*, by Kelley and Chappell.

A little later the story of Robin Hood, the generous-hearted outlaw, became a popular ballad. There are many versions today, both in ballad form and story. One of the best is Pyle's *Merry Adventures of Robin Hood*. The distinguished artist, Virginia Lee Burton, has caught the very essence of Sherwood Forest in her page borders for Malcolmson's *Song of Robin Hood*, the story in ballad form.

Here is the last verse from Alfred Noyes' wonderful version of the ballad, "A Song of Sherwood."

Robin! Robin! Robin! All his merry thieves  
 Answer as the bugle-note shivers through the leaves,  
 Calling as he used to call, faint and far away,  
 In Sherwood, in Sherwood, about the break of day.\*

One of the traditional ballads, "Robin Hood Ballad,"<sup>7</sup> is reprinted here.

\*From *Collected Poems, Volume I*, by Alfred Noyes. Copyright, 1913, by Alfred Noyes, published by J. B. Lippincott Company.

## When Woods Are Sheen

(Robin Hood Ballad)

Traditional



Chords: C G7 C C  
 When woods are sheen — and — shrubs are fair, And



C G7 C G7  
 leaves both large and long, It's mer - ry walk - ing in the



C C C G7 C  
 fair for - est to hear the small bird's song;



The a min. E7 a min. E7  
 wood - weel sang and would — not — cease,



d min. E7 a min. C G7  
 Sit - ting up - on the spray, So loud he wak - en'd —



C C C G7 C  
 Rob - in Hood in the green - wood where he lay.

Later, King Arthur and his knights who were legendary sixth-century heroes, lived for us in the Malory narrative poem. Pyle has four colorful stories of King Arthur in *Story of King Arthur and His Knights*, *Story of Champions of the Round Table*, *Story of Sir Lancelot*, and *Story of the Grail and Passing of Arthur*. There are many other versions of the King Arthur story. The stories of Sir Walter Raleigh mentioned in the American section belong here, too, as part of the story of England's growth.

SHAKESPEARE. This, also, is the time when the great bard of Avon was at his height. Children will feel as if they were actually in the Globe Theatre as they read *Shakespeare and the Players*, by Hodges. His times and the man himself seem vivid in Marchette Chute's *Introducing Shakespeare*, Norman's *The Playmaker of Avon*, and Godwin's *The Greenwood Tree*.

Shakespeare is said to have used popular songs of the day in his plays. Some of those which he used were "Heigh Ho, for a Husband"<sup>8</sup> and the well-known "Greensleeves."<sup>9</sup> A jolly one from his play *Othello* is "Let Me the Canakin Clink."<sup>10</sup>

If you want to know something about the lives of Elizabethans other than royalty, Gordon's *Romany Luck*, a story of gypsies, is a good book to read.

FOLK MUSIC. All during this time music was truly a part of all phases of daily living. The following quotation gives an idea of the extent to which musical activities were carried on:

Tinkers sang catches [another word for rounds]; milkmaids sang ballads; carters whistled; each trade, and even the beggars, had their special songs; the bass-viol hung in the drawingroom for the amusement of waiting visitors; and the lute, cittern and virginals for the amusement of waiting customers, were the necessary furniture of the barber's shop. They had music at dinner; music at supper; music at weddings; music at funerals; music at night; music at dawn; music at work; and music at play.<sup>11</sup>

There are many English lullabies, of which "Bylo Baby Bunting" is probably the best known; but none is more lovely than "Golden Slumbers."<sup>12</sup> The jolly cumulative song, "The Tree in the Woods,"<sup>13</sup> is a favorite with children of all ages.

One of the well-known English folk songs is "John Peel,"<sup>14</sup> a vigorous hunting song about the famous hunter who lived in Troutbeck. Two other hunting songs are "The Keeper"<sup>15</sup> and "The Lincolnshire Poacher."<sup>16</sup>

It was the custom in England to name famous bells, as in the old round, "Oranges and Lemons."<sup>17</sup> Probably most of us have heard the

# Golden Slumbers

17th Century English Folk Song



Chords:  $A^b$   $A^b$   $D^b$   $D^b$   
 Piano or Harmolin Gold - en slum - bers kiss your eyes,  
 Care — you know not, there - fore sleep,



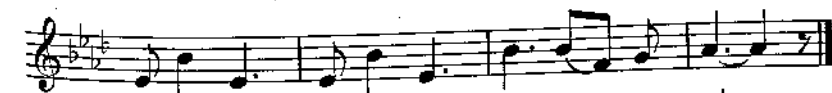
$A^b$   $A^b$   $E^b$   $E^b$   
 Smiles — a - wake you when you rise,  
 While — I o'er you watch do keep.



$E^b7$   $A^b$   $B^b \text{ min.}$   $A^b$   $E^b7$   
 Sleep, pret - ty dar - ling, Do — not cry, —  
 Sleep, pret - ty dar - ling, Do — not cry, —



And  $A^b$   $D^b$   $E^b7$   $A^b$   
 I will sing a lul - la - by.  
 And I will sing a lul - la - by.



$E^b7$   $E^b7$   $E^b7$   $A^b$   
 Lul - la - by, Lul - la - by, Lul - la - by. —  
 Lul - la - by, Lul - la - by, Lul - la - by. —

# Great Tom Is Cast

(Round)

H. Lawes (17th century)

(1) (2)

Great Tom is cast, and Christ Church bells ring

(3)

one, two, three, four, five, six, And Tom comes last.

melody of the chimes of Big Ben. "Great Tom Is Cast"<sup>18</sup> is a round about the bell at Christ Church College at Oxford.

Constantly we find in folk music a preservation of a custom. "Oh, Mother, a Hoop"<sup>19</sup> is a song which tells of the great furor the sight of a hoop skirt made in some English village!

This stanza from the "Vicar of Bray"<sup>20</sup> shows the way Englishmen like to poke fun at themselves, their institutions, and those in high places. It is considered to be one of the most humorous songs in the English language:

In good King Charles' golden days  
 When loyalty no harm meant,  
 A zealous High Churchman was I,  
 And so I got preferment:  
 To teach my flock I never missed,  
 Kings were by God appointed,  
 And damned are those who dare resist,  
 Or touch the Lord's anointed.  
 For this is law, that I'll maintain  
 Until my dying day, Sir,  
 That whatsoever King may reign,  
 I'll be the Vicar of Bray, Sir.

**INFLUENCE OF RELIGION.** Religious struggles have affected British life deeply. Elizabeth, daughter of Henry VIII, was Protestant, and Mary Queen of Scots was Catholic. Cromwell and the Roundheads fought in a great struggle.

The Puritans broke away from the established church, seeking greater freedom. They almost wiped out the use of music in churches and in homes, as well, for they believed that anything that was as pleasant as music must be a tool of the devil. But the Restoration Period found music reviving, and under Henry Purcell, music of all



# Oh! Mother, a Hoop!

English



Chords: d min.

1. What a fine thing have I seen — to - day!  
 2. (Such) swish - ing and rust - ling you nev - er have heard,



d min. A7 d min. d min. A7  
 Oh, moth - er, a hoop! I must have one, and you  
 Oh, moth - er, a hoop! We were so speech - less, we



d min. A7 d min. C7 d min.  
 can not say "Nay"! Oh, moth - er, a hoop!  
 said not a word! Oh, moth - er, a hoop!



F F C7 C7  
 For hus - bands are got - ten this way to be sure, —  
 But when she had passed how our tongues they all flew, —



F F C7 C7  
 Men's eyes and men's hearts, they so neat - ly al - lure, —  
 For what we'd be wear - ing to - mor - row, we knew —



d min. A7 d min. A7 d min.  
 Oh, Oh! moth - er, a hoop, (a hoop) Oh! moth - er, a hoop! —  
 A hoop, moth - er, a hoop, (spoken) Oh! moth - er, a hoop! —

types, vocal and instrumental, secular and sacred, rose to new heights. Price's *No Way Back* and Dix's *Merrylips* are tales of Cromwell's days.

The founder of Methodism was John Wesley, who also broke from the established church. Children will understand why in May McNeer's account of his life, *John Wesley*, with Lynd Ward's striking pictures. Charles Wesley, brother of John, wrote the texts to such well-loved hymns as "Jesus, Lover of My Soul" and "Come, Thou Almighty King."

LITERATURE. Stewart's *Enter David Garrick* and *Young Miss Burney* help us see the growth of the British theater and novel, probably the two forms of creative expression in which Britain reached the greatest heights. Jean Gould helps us know the novelists, Jane Austen and Thackeray, in *Jane* and *Young Thack*.

Much of Mother Goose came to us from England. Her many fairy tales live on in Steele's *English Fairy Tales* and Jacob's *English Fairy Tales*. Richard Chase, in our own Appalachians, has found unchanged the *Jack Tales* as they came from England. The collections of *Old English Ballads in the Southern Appalachians*, by Cecil Sharp, show how many English songs have remained unchanged in America.

### *Seventeenth Century to Modern Times*

The explorations and expansion of trade during the seventeenth and eighteenth centuries led to the development of the great British Empire, which spread to India, Africa, and the Americas. English sea chanteys and sailor songs are plentiful. Some of the best known are "Blow the Man Down,"<sup>21</sup> "Just as the Tide Was Flowing,"<sup>22</sup> "Swansea Town,"<sup>23</sup> and "Botany Bay."<sup>24</sup>

The industrial revolution changed much of Britain from an agricultural nation to a manufacturing nation, and, as population grew, the little island needed raw materials for manufacturing.

So followed the building of a great colonial empire. Queen Victoria's long reign brought more leisure in which to develop living at a high cultural level.

Great novelists like Dickens, Hardy, Conrad; great poets like Shelley, Keats, Tennyson, Byron; all give us a rich literary heritage.

Gilbert and Sullivan wrote their gay operettas at this time. There are recordings of most of these operettas. *Pinafore* is one that is well-known and used widely by American children today.

In the twentieth century, Sir Edward Elgar, Frederick Delius, Vaughan Williams, Gustav Holst, and Benjamin Britten are distinguished composers whose music is good to know. The recordings of English composed music suggested on page 418 have been chosen because they seem to reflect some phase of life and local color of the

English countryside and cities, as well as much of the English spirit.

The British tightened their belts and met bravely the challenge of World War I and World War II. In this twentieth-century struggle, England and the United States fought side by side in the cause of freedom and democracy. Quentin Reynolds' *The Battle of Britain* is a vivid, first-hand account of Dunkirk in 1940 for older children to read.

There are many modern stories of typical English life. Arthur Ransome and David Severn are two especially loved English authors of children's stories. Ransome has a whole series of stories about the *Swallows and Amazons*, *A Cabin for Crusoe* and *Dream Gold* are two of Severn's best-loved stories.

Brown's *Family Troup* pictures a traveling theatrical family in the late 1900's. *Lassie Come Home*, by Knight, is a dog classic beloved everywhere. *Enter Elizabeth, the Story of a Queen*, by Johnston, and the humorous *Homer Sees the Queen*, by Baker, introduce the beloved young Queen of England, Elizabeth II.

*A Picture Come True*, by Warner, tells the story of an English girl who loves a picture by Peter Breughel. The picture becomes a symbol to her and helps her and her family solve the problem of where to live, when they find it necessary to give up the bookshop they love and move to another part of the country.

A man named John Newberry had a bookstore in London in the late 1700's. Here he made the first books for little children. They are a far cry from the beautiful books of today, but here was a significant beginning. Today, Richard Caldecott, Kate Greenaway, Lewis Carroll, Sir James Barrie, Kenneth Grahame, A. A. Milne, and Eleanor Farjeon, through their pictures, poems, and imaginative tales, stimulate the creative imagination of children everywhere.

These books are ones which every child should know. *Alice*, *Peter and Wendy* and *Wind in the Willows* are especially good for reading aloud.

*Hey Diddle Diddle*, by Richard Caldecott

*Under the Window*, by Kate Greenaway

*Alice in Wonderland*, by Lewis Carroll

*Peter and Wendy*, by Sir James Barrie

*Wind in the Willows*, by Kenneth Grahame

*Winnie the Pooh*, by A. A. Milne

*When We Were Very Young*, by A. A. Milne

*Martin Pippin in the Apple Orchard*, by Eleanor Farjeon

*Eleanor Farjeon's Poems for Children*

In the dark days of war, one heard said so often, "There'll always be an England." Children of America today need to know England,

so rich a part of their own heritage, so vital a part of today's world. These lines from Robert Nathan's "Dunkirk" express the spirit of England.

He took the SARAH into his hands,  
 He drove her in through fire and death  
 To the wet men waiting on the sands.  
 He got his load and he got his breath,  
 And she came about, and the wind fought her.  
 He shut his eyes and he tried to pray.  
 He saw his England where she lay,  
 The wind's green home, the sea's proud daughter.

Still in the moonlight, dreaming deep,  
 The English cliffs and the English loam —  
 He had fourteen men to get away,  
 And the moon was clear and the night like day  
 For planes to see where the white sails creep  
 Over the black water.

He closed his eyes and he prayed for her;  
 He prayed to the men who had made her great,  
 Who had built her land of forest and park,  
 Who had made her seas an English lake;  
 He prayed for a fog to bring the day;  
 He prayed to get home for England's sake.  
 And the fog came down on the rolling sea,  
 And covered the ships with English mist.  
 The diving planes were baffled and blind.

For Nelson was there in the VICTORY,  
 With his one good eye, and his sullen twist,  
 And guns were out on THE GOLDEN HIND,  
 Their shot flashed over the SARAH P.  
 He could hear them cheer as he came about.

By burning wharves, by battered slips,  
 Galleon, frigate, and brigantine,  
 The old dead Captains fought their ships,  
 And the great dead Admirals led the line.  
 It was England's night, it was England's sea.

The fog rolled over the harbor key.  
 Bess held to the stays and conned him out.

And all through the dark, while the SARAH'S wake  
 Hissed behind him, and vanished in foam,  
 There at his side sat Francis Drake,  
 And held him true and steered him home.\*

\* Reprinted from *The Green Leaf* by Robert Nathan, by permission of Alfred A. Knopf, Inc. Copyright 1941, 1950, by Robert Nathan.

## B. SCOTLAND

The northern half of the isle of Britain is Scotland, a country of highlands and lowlands, a country very different both in speech and pattern of living from England itself. Famous castles, such as the one at Edinburgh, where the great music festival is held each year, still stand, evidence of the strength and love of beauty of the sturdy Scotch who built them.

Although Scotland has often been called "the cradle of folk song," this country has produced no top rank composers of music. This same statement is true of Wales, and yet, both countries in our day are famous for their great music festivals to which the world's finest music organizations go to take part and in which many of the world's foremost conductors and artists participate. The annual summer festivals in Edinburgh and the recent United Nations Festival in Wales are examples of a continuing musical tradition carried on in both countries for centuries.

Of all familiar Scottish folk songs, probably the first one that comes to mind is "Auld Lang Syne,"<sup>25</sup> perhaps the most beloved song of friendship and good fellowship. "Comin' Through the Rye"<sup>26</sup> is another favorite, but many people are unaware that "Rye" refers to a river and that it was the custom of the boys to wait for the girls so they could help them across the stream. The price for helping the girl to keep her feet dry was a kiss! The popular "Loch Lomond"<sup>27</sup> has been described as a song with some political significance, the "high road" and "low road" mentioned referring to secret directions for arriving at a given destination.

Other folk songs arose from episodes of Scottish history. Jacobite songs, for example, resulted from one of the most bitter political struggles in history, a struggle which culminated in Bonnie Prince Charlie's defeat at Culloden Field. The story of this political war was immortalized in a fine collection of songs, for this was in the days before there was a popular press as we know it today. Every deed of heroism, therefore, every national crisis, triumph, or defeat, was sung about in verse and melody.

The Jacobite songs range from the sad, bitter, defiant, to the very gay, many of them Highland songs, sung in Gaelic. In this book, the term Gaelic is used to mean the speech of the northwest section of the Scottish Highlands. Scottish poets like Sir Walter Scott, Robert Burns, James Hogg, and Lady Mairne have translated the Gaelic into the texts we know today.

A popular Jacobite song about the beloved "Charlie" is "Charlie Is My Darling."<sup>28</sup> The "Skye Boat Song"<sup>29</sup> tells in four stanzas of an

episode in the wanderings of Prince Charlie when, after his defeat at Culloden Field, he escaped by boat to the island of Skye. In *One Act Trips Abroad*<sup>30</sup> there is a dramatization, with songs, based upon the episode of Flora MacDonald helping Prince Charlie evade his enemies.

**OCCUPATIONAL SONGS.** Among the old Scottish songs are many about occupations of various kinds. These are the songs of the people that have to do with fishing, sailing, milking, grinding, weaving, watching sheep, tending babies, and so on.

One old street cry, sung by the fishwives, has become part of a folk song called "Caller Herrin'"<sup>31</sup> (fresh herring). The song's melody is a combination of the street cry with the sound of the bells of St. Giles Cathedral, heard in the streets of Edinburgh. Lady Mairne is responsible for the melody.

## Caller Herrin'

(Excerpt)

Scottish



\* *Halesome* means wholesome.

Another old and well-known song is "Weel May the Keel Row."<sup>32</sup> It might be classed as a sailor song, because Sandgate was the home of the Keelmen before steamboats diminished their numbers so much. This song is full of the traditional "Scotch snap," often pointed out as a chief characteristic of Scotch songs. The melody is also used by folk dancers for the Highland Schottische.

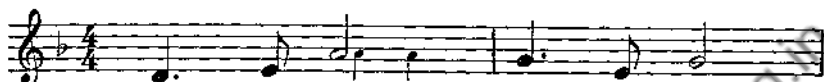
"Ca' the Yowes"<sup>33</sup> is a lovely, pastoral song. The text is by Robert

Burns, the famous Scottish poet who loved the folk melodies of his people and often fitted words to them. This one is filled with Scottish dialect. The glossary of words will help in the understanding of the text. (When using this song, it is important not to overdo the accom-

## Ca' the Yowes

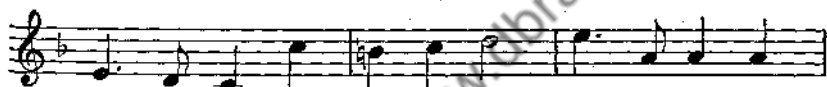
Robert Burns

Scottish Folk Song

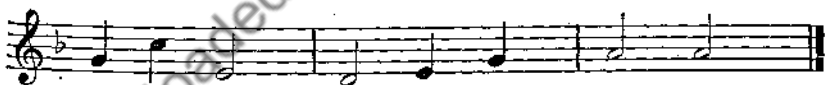


d min.			C Maj.		
Chorus: Ca'	the	yowes	tae	the	knowes
Stanza: 1. Hark	the	mav - is	eve - ning	song	
2. We'll	gae	down by	Clu - den - side		
3. Fair	and	love - ly	as	thou	art

(Repeat chorus after each stanza, if desired.)



a min.		G Maj.		a min.
Ca' them where the	heath - er	grows;	Ca' them where the	
Sound in Clu - den's	woods a - mang.		Then a - fauld - in'	
Through the haz - els	spread - ing	wide,	O'er the waves that	
Thou hast stown my	ver - y	heart;	I can dee, but	



C Maj.		d min.	e min.		a min.
burn - ie	rows,	My	bon - nie	dear - ie.	
let us	gang,	My	bon - nie	dear - ie.	
sweet - ly	glide	To the	moon sae	clear - ly.	
can - na	part,	My	bon - nie	dear - ie.	

Note: *ca' the yowes*—call the ewes; *knowes*—knolls; *burnie*—brooklet; *rows*—rolls; *dee-die*; *a-fauldin'*—sheep folding; *gang* or *gae*—go; *sae*—so; *stoun*—stolen; *canna*—cannot. The "ows" in these words are pronounced as in "how." One exception is the word "down," which is pronounced "doon." Remember the line in "Annie Laurie"—"Til lay me doon and dee."

paniment in order to preserve the simplicity and modal quality of the melody. If the autoharp is used, there is no minor chord. If the harmolin is used, the e minor chord may be played.)

SCOTTISH DANCES. In sections of the country where musical in-

struments were scarce, an interesting form of music called "Puir-a-Beul," or "mouth music," grew up. The desire to dance was so strong that people used rhythmic syllables to accompany themselves in imitation of the instruments they could not afford. "The Doctor's Mairi"<sup>34</sup> is a Scotch Strathspey, a dance slower than a reel. "Mairi" is probably a pronunciation of "Mary," and apparently this was a toast to the Doctor and his wife.

## The Doctor's Mairi

F is 1, or "do" Scotch Strathspey

oo - vee - ah - vee  
(re re re do) oo - ra - vee, ah - vee,  
la la la la la)

Here's to you my Mai - ri'n Doc - tair, oo - vee - ah - vee  
Here's to you my Mai - ri'n Doc - tair, re re re do

oo - ra - vee, ah - vee, Here's to you my Mai - ri.  
la la la la) Here's to you my Mai - ri.

The best known Scottish folk dances are the reels and flings, especially the Highland Fling, and the sword dances, all performed with traditional steps and music. Recordings are suggested at the end of the chapter. "Highland Fling"<sup>35</sup> is a traditional Highland Fling melody.

**INSTRUMENTS.** The bagpipe has become the national instrument of Scotland, although it has been used there for only the last three hundred years. It consists of some pipes, which are fingered and which are limited to certain tones (the pentatonic scale), and a bag which is filled with air and from which, through a single pipe, comes the *drone* (the single tone which you hear underlying the melody). Bagpipes are best suited to certain kinds of Scottish music: for example,



# Highland Fling

Traditional



the *Pibroch* or battle march, the *coronach* or death wail, and the *reel* or *strathspey* dances.

Before the sixteenth century, when the bagpipes began to be used generally, songs were sung to harp accompaniment, as they were in Ireland and in Wales.

The significance of music in the lives of the people is apparent in this translation from an old Gaelic *rune*:

I saw a stranger yestereen,  
I put meat in the eating-place,  
Drink in the drinking place,  
And music in the listening place.

— from "Hospitality" by the Reverend Kenneth MacLeod, in *An Inheritance of Poetry*. By permission of Houghton Mifflin Company, publishers.

A FAMOUS SCOTTISH POET: ROBERT BURNS. What Thomas Moore is to Irish music, Robert Burns is to Scottish song. Many Americans of Scotch ancestry celebrate his birthday, January 25, by reading his poems, singing Scottish songs, and dancing the traditional dances. Burns was so well versed in the folklore of his country that he wrote many fine texts for the old tunes he loved.

Other famous names from Scotland are Robert Bruce and Sir Walter Scott. Read the book, *Robert Bruce, King of Scots*, by Baker. *The Young Walter Scott*, by Gray, is a fine introduction to the author of *Ivanhoe*. *Lad with a Whistle*, by Brink, is a story of the days of Sir Walter Scott. *Wee Gillis*, by Lawson, tells in both humorous picture and story of the eternal conflict between Highlanders and Lowlanders, but with a light touch.

Elizabeth Lyle writes of children of modern Scotland in *Holly Hotel*, *The Captive House*, and other books.

## C. WALES AND CORNWALL

The wide peninsula west of England, Wales, is chiefly mining country. Many of our own miners came from Wales to help develop the mining industry in America. The story, *Pit Pony*, by Banning, gives a vivid picture of Welsh miners.

Cornwall has a bleak, rocky coast. Tradition says that Isolde (or Iseult) was living in a castle there when Tristram won her love. The famous Wagner opera, *Tristram and Isolde*, is based on this story.

Enys Tregarthen has gathered Cornish legends in *The White Ring*. Williams' *The Gauntlet* is an adventure story of long ago on that bleak Cornish coast, and Severn's *Dream Gold*, a tale of high adventure on the same mysterious rockbound coast today.

Long before the discovery of America, Welsh bards were an organized group singing their heroic songs for the delight of their countrymen. The bards were always welcome guests in humble homes as well as in castles. They were granted certain rights and privileges in the early days, as the following passage shows:

In case of fighting, the bard shall play "The Monarchy of Britain" before the battle. His land shall be free. . . . He shall have a harp from the King and a gold ring from the Queen when he is appointed. The harp he shall never part with.

At one time, every free Welshman carried his own harp. It is no wonder, then, that Welsh folk music is essentially *harp music*.

The Welsh harp, *crwth* (or *krroth*), developed before the Christian era. The early instruments were not pedal harps as we see today, but were carried over the player's shoulder, or in his arms.

It is still true that wherever there are Welshmen gathered together, there is music. *Eisteddfods* preserve the vitality of Welsh folk music, and the Welsh are the only people who have centered their national recreation around competitions in literature and musical composition. Those who saw the film called "How Green Was My Valley," made from the book of that name, will never forget the glorious singing of the miners.

Welsh hymns have beautiful melodies of great dignity. Two fine examples are "Once to Every Man and Nation"<sup>36</sup> and "For the Blessing of Our Days."<sup>37</sup>

It is said that bards on their deathbeds called for their harps in order that they might close their lives with music, as they had lived their lives with it. This custom is described in the beautiful old song, "David of the White Rock."<sup>38</sup>

"Men of Harlech" is a famous old war march. A special modern text, very much in keeping with the original spirit of the song, has been set to the melody.<sup>39</sup> Both "David of the White Rock" and "Men of Harlech" are part of Edward German's orchestral piece, *Welsh Rhapsody*.

## David of the White Rock

Old Welsh Song



Chords: d min. d min. A7 d min. A7 d min. d min.

1. Da - vid the Bard on his bed of death lies.  
 2. "Give me my harp, my com - pan - ion so long,  
 3. "Oft - en the hearts of our chiefs it has stirred,



d min. g min. d min. d min. A7 d min. d min.

Pale are his feat - ures and dim are his eyes;  
 Let it once more add its voice to my song;  
 When its loud sum - mons to bat - tle was heard;



F C A7 d min. g min. A7

Yet all a - round him his glance wild - ly roves,  
 'Though all my fin - gers are pal - sied and weak,  
 Harp of my coun - try, dear harp of the brave



d min. g min. d min. A7 d min. A7 d min.

Till it a lights on the harp that he loves,  
 Still my good harp for its mas - ter will speak,  
 Let thy last notes hov - er o - ver my grave."

There are many delightfully humorous and jolly Welsh songs. "Once a Farmer and His Wife"<sup>40</sup> is one of them. The tune does not seem to

## Once a Farmer and His Wife

(The Quarrelsome Couple)

Welsh



Chords: E<sup>b</sup> B<sup>b</sup>7  
 harmolin. 1. Once a farm - er and his wife — had  
 or piano 2. Then when har - vest time came round, — And  
 3. Long, long years did pass a - way, — And



E<sup>b</sup> E<sup>b</sup> E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>  
 cause for dis - pu - ta - tion, They were used — to  
 boys with girls were rac - ing, Oft the farm - er's  
 still they kept on rail - ing, Till, at last, — one



B<sup>b</sup>7 B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup> E<sup>b</sup> B<sup>b</sup>7  
 nois - y strife — and word - y al - ter - ca - tion:  
 wife had found — he would the girls be chas - ing:  
 win - ter's day, — she said, when she was ail - ing,



E<sup>b</sup> E<sup>b</sup> B<sup>b</sup>7 B<sup>b</sup>7  
 "Good man," said she, "You are too free,  
 "Good man," said she, "You are too free,  
 "I am too old al - ways to scold,



E<sup>b</sup> E<sup>b</sup> E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>  
 And too o - pen hand - ed!" "Good wife," said he,  
 And too o - pen heart - ed!" "Good wife," said he,  
 (I) think your ways are mend - ed" Said he, "You're right,



That Once Through Tara's Halls,"<sup>43</sup> the melody of which is very old.

Thomas Moore became Ireland's greatest poet. (He was actually born in London, but his father became a merchant in Dublin; and in spite of his English birth, Moore always considered himself an Irishman.) One of his best works was a book of poems entitled *Irish Melodies*. Of these, the best-known is the short poem, "The Last Rose of Summer."<sup>44</sup> Moore was not only a fine poet, but also a skilled musician. Other well-known songs by him are "Believe Me If All Those Endearing Young Charms,"<sup>45</sup> "The Meeting of Waters,"<sup>46</sup> "The Minstrel Boy,"<sup>47</sup> and "Avenging and Bright."<sup>48</sup>

The Irish are born storytellers. Authors with Irish blood in their veins write stories children love to hear and to read themselves. There are several good ones by Hilda Von Stockum, who had an Irish mother: *Cottage at Bantry Bay*, *Peggen* and *Francie on the Run*.

Cregan's *Rathina* and Caffrey's *Mig o' the Moor* are wonderful tales of horses. Mig has a fey quality, for Ireland is a land where, as everyone knows, the little people dwell. Even if we do not believe in fairies and leprechauns, we cannot read Irish folklore or sing Irish songs without encountering them; so it is best to know something about the creatures. Leprechauns were tricky fellows, whom you were most likely to see in the moonlight, in a tree, or under a bush! They were dressed in a green coat, knee britches, and a red cap, with silver shoebuckles on their shoes. Often they were busy mending a shoe.

If you could catch a leprechaun and hold him, he might give you a purse in which you would always find money or tell you where a treasure was hidden. But if you took your eyes off him for just an instant, he was gone. He loved to tease and delighted in all sorts of tricks to make you look around for him.

The song, "The Leprechaun,"<sup>49</sup> is an excellent example of folk songs about the little people. (Note that there are three ways of spelling the word; you may see it with a "c," an "h," or a "ch" [leprecaun, leprehaun, leprechaun]. All are correct and in use.)

Irish poets like Allingham and Yeats sing of the little people. Seumas McManus, a modern storyteller of great renown, has collected a group of tales about them in *Bold Heroes of Hungry Hill*. Padraic Colum tells tales in his beautiful rhythmic prose.

The strange tale of Dierdre is told in Buck's *The Harper's Daughter*. Richard Bennett went back to the land of his grandfathers to get authentic versions of the stories his father told and put them down in *Little Dermot and the Thirsty Stones*. Agnes Campbell tells her father's tales of children, hens, geese, donkeys, and leprechauns of the Irish countryside in *Tales My Father Told Me*.

A modern author, Arthur Mason, writes of the little people in the

*Wee Men of Ballywooden*. Stephen's *Irish Fairy Tales*, Yeats' *Irish Tales* tell the old tales in inimitable rhythmic prose. Ella Young's *Tangled Coated Horse* and *Unicorn with Silver Shoes* are favorites to read or tell.

Ireland is a country of hardworking people who get their living from the soil. So there are many songs and stories of farm life and simple living.

*The Turf Cutter's Donkey* and *The Donkey Goes Visiting* are characteristic tales of the Irish worker by Lynch. *Peg-a-Leg*, by Cutler, tells of the cobbler of Dunsoon.

*Molly the Rogue*, *The Mullingar Heifer*, and *The Widow Woman and Her Goat*, all by Walsh, are humorous tales of farm living, as is also Bennett's *Shawneen and the Gander*. The Irish roll their words in rhythmic sentences of unusual form, so that all these stories are good to read aloud.

One of the earliest kinds of songs was the "plow tune," which was either sung or whistled by plowmen. For the women, there were spinning and weaving songs that recounted old narratives, ancient events, and experiences of heroes. When the young girls joined in the work, the music turned more to dialogues on the love affairs of friends. Often the rhythm of the music was identical with that of the work being done.

Long before the Romans invaded Ireland, the people were using bagpipes, fifes, trumpets, horns, harps, and other stringed instruments. A kind of fiddle was used for dancing, and the harp was the instrument used for accompanying the singing of the bards.

It is significant to note that the instruments named above are all melody instruments. Not a percussion instrument is mentioned, for the Irish did not use them.

The traditional Irish jigs, which some think have developed from the old warlike march tunes, are the best known of all Irish dances.<sup>50</sup> A "hey" is a country dance, and "Shepherd's Hey," arranged by Percy Grainger,<sup>51</sup> is one of the most irresistible and best known of these dances.

"St. Patrick's Breastplate" is a very old rúne that St. Patrick is said to have spoken on his way to Tara to fight the pagan High King of Ireland. As he chanted these words, assassins lying in ambush, ready to kill him, saw only a herd of deer wandering by.

#### ST. PATRICK'S BREASTPLATE

I arise today  
Through the strength of heaven:  
Light of sun,  
Radiance of moon,  
Splendour of fire,

Speed of lightning,  
 Swiftmess of wind,  
 Depth of sea,  
 Stability of earth,  
 Firmness of rock.

I arise today  
 Through God's strength to pilot me:  
 God's might to uphold me,  
 God's wisdom to guide me,  
 God's eye to look before me,  
 God's ear to hear me,  
 God's word to speak for me,  
 God's hand to guard me,  
 God's way to lie before me,  
 God's shield to protect me,  
 God's hosts to save me  
 From snares of devils,  
 From temptation of vices,  
 From everyone who shall wish me ill,  
 Afar and anear  
 Alone and in a multitude.

— from *An Inheritance of Poetry*

Another Irish patron saint is St. Brigit, or St. Bride (pronounced "Breed"). A festival in her honor on February 1 marks the beginning of spring in Ireland. It is an occasion for feasting among weavers and spinners, whose patron saint she is. She was also the guardian of the dairies. One modern song describes her as "sweet St. Bride of the yellow hair."<sup>52</sup>

"Father O'Flym"<sup>53</sup> is a toast to another beloved character who was undoubtedly a hero in his own way — in county Donegal, at least.

"Shule Agra"<sup>54</sup> is the plaintive lament of a woman whose lover was one of the "Wild Geese" (the name given to the Irish Jacobites who left the country for services in the French Army when it was apparent the cause of James II was lost). This song was brought to America, and during the Revolutionary War was adapted by Americans and sung under the title of "Johnny Has Gone for a Soldier."<sup>55</sup>

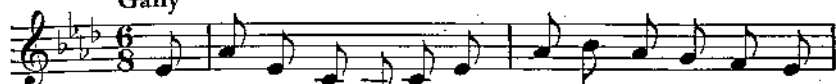
Cucullain was one of the most famous Irish legendary heroes; one of the loveliest of all melodies (now called "The Londonderry Air") was once known as "Farewell to Cucullain."<sup>56</sup> There are many recordings of this melody, as a song and as an instrumental solo. Some of the song titles under which it appears are "Would God I Were a Tender Apple Blossom," "Danny," and "In Derry Valc."<sup>57</sup>

The emerald isle, land of song and dance and story, with its conflicts and sense of humor, with its belief in fairies and in men, with its potatoes and the "auld sod"; this is Ireland, ancient and modern, that children may know through song and story.



## Father O'Flynn

Gaily



Chords:           A<sup>b</sup>           A<sup>b</sup>           B<sup>b</sup>7           E<sup>b</sup>7  
 Harmolin Of priests we can of-fer a charm-ing va-ri-e-ty  
 or Piano



A<sup>b</sup>   E<sup>b</sup>7           A<sup>b</sup>           E<sup>b</sup>7  
 Far re-nown-ed for larn-in' and pi-e-ty,



A<sup>b</sup>           A<sup>b</sup>           B<sup>b</sup>7           E<sup>b</sup>7  
 Still I'd ad-vance ye with-out im-pro-pri-e-ty



A<sup>b</sup>           E<sup>b</sup>7           A<sup>b</sup>           A<sup>b</sup>  
 Fa-ther O' Flynn is the flow'r of them all.



A<sup>b</sup>           A<sup>b</sup>           E<sup>b</sup>7           E<sup>b</sup>7  
 Here's a health to you, Fa-ther O' Flynn



f min.           B<sup>b</sup>7           E<sup>b</sup>           E<sup>b</sup>  
 Slain-té and Slain-té, and Slain-té a-gin



$D^b$   $D^b$   $A^b$   $A^b$   
Pow'r - ful - lest preach - er and tin - der - est teach - er



$A^b$   $E^b7$   $A^b$   $A^b$   
And kind - li - est creat - ure in ould Don - e - gal,  
Slainté - a toast

## Shule Agra

English version  
by E. P. Graves

Old Irish Air



Chords: a min. a min.  
1. His hair was black, his eye was blue,



$C$   $F$   $G7$   
His arm was stout, his word was true;



$C$  a min.  
I wish in my heart I was with you;



$C$  a min.  $E7$  a min.  
Fare - well, my dear, Ma - your - neen slain.  
(Fare - well, my dear.)



a min. a min.  $C$   
Shule - shule, - shule a - gra, (Tis) on - ly death can

F G7 a min. a min.  
ease my woe, Since the lad of my heart from me did go,

C a min. E7 a min.  
Fare - well, my dear, Ma - vour - neen slaun. —

2. I sold my rock, I sold my reel      3. I saw them sail from Brandon Hill  
 When my flax was spun, I sold my wheel Then down I sat and cried my fill,  
 To buy my love a sword of steel, etc.      That every tear would turn a mill, etc.
4. I'll dye my petticoat, I'll dye it red  
 And round the world I'll beg my bread  
 Till I find my love, alive or dead, etc.

*Note: schule agra*—come, come, my love; *rock and reel*—two parts of an Irish spinning wheel; *red petticoat*—the laws of the times required beggar women to wear red petticoats.

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## Chapter 19

# SCANDINAVIA

Scandinavia! Norway, Sweden, Denmark, and Finland, land of the midnight sun and the spectacular northern lights. The origins of these countries have been handed down to us in Coolidge's beautiful *Legends of the North* and the ringing, singing prose of Padraic Colum's *Children of Odin*. Ancient ways and ideas may be found also in Sellew's *Adventures with the Giants* and Einar Nerman's *Fairy Tales from the North*. Ruth Bryan Owen collected old tales from all over Scandinavia in her *Picture Tales of Scandinavia*.

In very early times Angles, Saxons, and Danes spread to Britain; so English and American roots go far back to these people from the north lands. But the first recorded history—the first Scandinavian history we really know much about—consists of accounts of the Vikings in the ninth and tenth centuries. Being surrounded by water, they built ships. Their men, known as Vikings, sailed forth to find new lands. You may find out what they were like from Sprague's *A Kingdom to Win* and Janeway's *The Vikings*.

Rothery's *Scandinavian Roundabout* describes this northern peninsula with its rugged mountains, fjords, inlets, and nearby islands, and

gives the high peaks of its historic growth. So, also, does Evans' *Scandinavia*.

### A. NORWAY

Until 1412, Sweden, Norway, and Denmark were one nation; Norway remained united with Denmark until 1819. Now each is a separate nation. Norway occupies the western portion of the long peninsula, with a coastline hundreds of miles long owing to its many fjords. O'Neill's *Picture Story of Norway* has colorful pictures and is easy to read. Gudrun Thorne-Thompson's *In Norway* makes you feel as if you had lived there, too.

One of Norway's most distinguished authors, Sigrid Undset, gives us Norway's mythological background in the tales gathered in *True and Untrue*. She takes us back to the Middle Ages in her story, *Sigurd and His Brave Companions*; but gives us a vivid picture of life in nineteenth-century Norway in the story of her own childhood, *Happy Times in Norway*.

Hamsun's *Norwegian Family* and *Norwegian Farm* are authentic stories of characteristic nineteenth-century home life in rural Norway.

Norway has a rich heritage of folk and fairy tales that were well established as early as the Middle Ages. It is generally thought that most of these tales came from other lands; always, however, whether comic stories like *The Three Billy Goats Gruff* or family tales like *Soria Moria*, they have been adapted to local Norwegian temperaments and ways. Asbjornsen and Moe collected the best of these tales in the middle of the 1800's. Their tales show Norway, its vast heaving ocean, wild moorlands, deep valleys, high mountains; and the Norwegian way of life in forest hut, fishing village, or farm. Children will enjoy Asbjornsen's *East of the Sun and West of the Moon*, a collection of tales that is Norse—but, also, universal in appeal.

In many of them are trolls and Nissen, Norway's mischievous little people. Each farm in Norway is believed to have a Nissen living on it, usually in the barn, for he is supposed to help care for the animals. The farmer must treat him well, else the Nissen will cause him all kinds of trouble, like making his crop fail or kicking over his milk bucket. Whatever bad luck comes to the farmer, the Nissen gets the blame. The farmer in the song, "The Nissen"<sup>1</sup> evidently had not treated his Nissen very well.

An appropriate recording to listen to would be *Elfenspiel* by the Norwegian composer, Kjerulf.<sup>2</sup> "March of the Dwarfs,"<sup>3</sup> by Grieg, is another suitable one describing similar mythological creatures.

The oldest Norwegian literature of which we know is the Edda

# The Nissen

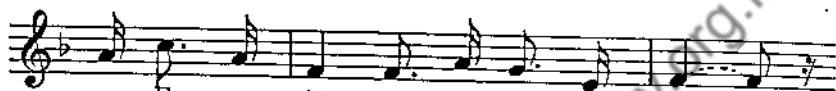
Adapted from the translation by B. P. K.

Norwegian



Chords:

1. There was a farm - er who thought of mov - ing  
 2. Now to his Nis - sen he'd been un kind;  
 3. Now if you think this is just a dit - ty,



And to his neigh - bors he would be prov - ing  
 He hoped his Nis - sen would stay be - hind.  
 Re - mem - ber Nis - sen will show no pi - ty



that he was not just a laz - y one,  
 When he was read - y, his trip to start  
 And he who shirks finds his task will doub - le



Who would not fin - ish a task be - gun, Oh, no!  
 He spied that Nis - sen a - top the cart, Ho, ho!  
 We can - not run far a - way from trou - ble!



Who would not fin - ish a task be - gun.  
 He spied that Nis - sen a - top the cart.  
 We can - not run far a - way from trou - ble.

ballads about gods and giants. Loke is one of the chief characters. Ridiculous behavior, false boasting, imagined greatness are the usual themes of these comedies. The same characteristics show up in Ibsen's *Peer Gynt*, based on another folk tale. Even Solveig, in *Peer Gynt*, is a counterpart of Loke's wife Sigyn. Children can catch the spirit of this

old folk legend by reading the story of *Peer Gynt* as retold by Sandys and by listening to the music of Grieg's *Peer Gynt Suite*.

Up until the middle 1900's, 70 per cent of the population of Norway was agricultural. Today, only about 25 per cent of the people live on farms, but they keep the colorful peasant traditions, preserving their national inheritance in picturesque costumes, in folk dancing, folk music, and folk tales. Several Norwegian cities have open air museums with interesting collections of costumes, music, and art. Those at Oslo and Lillehammer are especially interesting.

Norway's music reflects the same traditions. In Viking days, a *skald* was a singer who, like a minstrel, entertained the Vikings and carried news in his song. "The Viking Code"<sup>4</sup> is a modern song that tells a saga of the Vikings, using an old folk tune.

There is a fine folk song called "Anne Knuts-datter" (Anne Knuts' daughter), about the farm that "hangs high up in the steep mountains, surrounded by stone heaps." One version is called "My Name Is Anna."<sup>5</sup> It tells more about one kind of family life in Norway than many a story.

## Norwegian Cradle Song

Adapted by B. P. K.

With rocking motion

Chords: F F B $\flat$  B $\flat$  C7 C7

Row, row to Bal-ton-rock! How man - y fish has the

F F g min. g min. g min.  
fish - er - man caught? One for fa - ther, One for Moth - er,

g min. g min.  
One for sis - ter, and one for broth - er, Sing

C7 C7 F F  
ho! for the fish the fish - er - man brought!

Another comparatively recent folk song that is well known in both Norway and Sweden is called "Paul on the Hillside."<sup>6</sup> In it Paul discovers that a fox has stolen one of his hens, and he knows he will get a scolding from his mother. "The Cowkeeper's Song"<sup>7</sup> describes the work a young girl does and how she calls her cows home at the end of the day. Each cow has its own fancy name. But even more elaborate are the names of the goats in "The Goatkeeper's Song."<sup>8</sup> The girls use a special Norwegian instrument called the *lur* for bringing their herds home, and the cows and goats know which are their own special calls.

## Julia

(Bowline Chantey)

Adapted by B. P. K.

Norwegian



Chords: G7 C

Oh, Ju - li - a's the girl for me,  
Oh, Ju - li - a will wait for me,



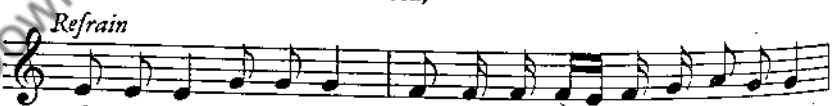
G7 C

Ju - li - a, Ju - li - a, hop - sa - ra, No  
'Til



G7 C G7 C

sweet-er girl could ev - er be, Ju - li - a, hop - sa - ra. —  
I come home from o'er the sea,



C C G7 C

Ju - li - a, Ju - li - a, Ju - li - a, Ju - li - a, hop - sa - ra,



C C G7 C

Ju - li - a, Ju - li - a, sø - det Ju - li - a.  
(sweet-est)



Many Norwegians earn their livelihood by fishing. Even the lullabies suggest the fishing industry. The rocking rhythm of this "Norwegian Cradle Song"<sup>9</sup> suggests that the mother is busy with her knitting and sewing while rocking the cradle and singing to her child.

There are many sea songs and sailor chanties. "Julia"<sup>10</sup> is the type of song called a "Bowline Chantey." It is probably a work song, but the subject is Julia (pronounced Yu-li-a), the sailor's sweetheart.

### *Festivals*

Two festivals are very important in Norway, the Christmas celebration and the St. John's Day Midsummer's Eve celebration on June 23. At this last festival, one sees the dances performed that are dear to the hearts of all Norwegians. It is a beautiful sight to see the hundreds of bonfires on the mountainsides, for they light up the entire countryside. Dancing, singing, and fun-making go on all night long.

Christmas on the farms in Norway includes special consideration for the animals and birds, which, on that night, get the very best food the farmer can produce. The cat gets a cup of cream. On a pole in the farmyard there is a sheaf of grain for the birds. The Nissen, that little man with the red cap with a tassel on it who has been living in the barn all year, must get a delicious saucer of porridge. If he doesn't, who can tell how many of the cows will be sick during the following year? Bunches of grain that people hang from their windows ensure that in the cities, also, the birds will have plenty to eat.

Then, there is the special "Welcome to Christmas,"<sup>11</sup> when children and adults form a ring and walk slowly around the Christmas tree.

### *Instruments*

Bronze horns have been found in ancient burial grounds in the Scandinavian countries, including Norway. Since in each case they were found in pairs, and the horns were tuned to different pitches, experts have thought that this might mean that the Scandinavians had some kind of harmony back in the Bronze Age. The folk instruments in use today, especially in remote districts, are the fiddle, the accordion, and the *lur*. The last instrument is used only for calling cattle and goats, much as the Alp horn is used in Switzerland.

In some of the more remote districts of the country, an old instrument called the Hardanger fiddle is still used. It has a set of vibrating strings, which, though they are not played upon, vibrate as the others are played. These give the effect of a drone bass underneath the melody, just as the single pipe from the bag of a bagpipe does. This old instrument has been superseded by the modern violin in most sections.

*Norwegian dances*

For centuries the most popular Norwegian dance was the *springar* or *Springdans*.<sup>12</sup> Others included the *halling*,<sup>13</sup> a men's dance, and the *gangar* or walking dance. All three date from the fifteenth and sixteenth centuries. Ballad-dances are performed only on special occasions. As in other countries, modern dances are rapidly taking the place of many old folk forms.

*Edvard Grieg*

Edvard Grieg is Norway's greatest musician. He made frequent use of folk tunes and dances in his music, which is not only beautiful music, but music which interprets his beloved Norway to the world. His *Peer Gynt Suite* is music for the Peer Gynt story. As you listen to "The Hall of the Mountain King," you can easily imagine the trolls walking about.

The spirit of his people and much of their folklore is embodied and crystalized in his music. The light opera, *Song of Norway*, is based upon the incidents of Grieg's life.

Deucher's story of his life, *Edvard Grieg, Boy of the Northland*, is an excellent introduction to this musician and his music. Purdy's *Song of the North* is a longer biography for older children.

*Trygvie Lie*

Norway makes a rich contribution to the family of nations. One of her statesmen, Trygvie Lie, was secretary of the United Nations for several years. Mature readers will enjoy McClintock's biography of this fine, modern, world-minded statesman, *Trygvie Lie*.

## B. SWEDEN

For a colorful, beginning picture of Sweden, read O'Neill's *Picture Story of Sweden. The Land and People of Sweden*, by Nano, has clear photographs and interesting text. Every child will enjoy going with the *Young Traveler in Sweden*, in the book of that title by Proctor.

Sweden is not quite as rugged as Norway, and so life there is a little more gentle. It is often called the country of the "middle way." This middle-ground solution of its economic and political problems is evident in the people's attitudes toward life generally.

Sweden is still a country of many farms and beautiful towns. Stockholm is probably one of the most beautiful cities of the world. Each province has a characteristic peasant costume, today used only for special occasions.

Sweden also is known for its beautiful and modern architecture,

glass, silver. There is beauty of design and color in everything related to everyday living. The Swedes have achieved a unique combination of function and design in their art forms.

It is interesting to know that Sweden publishes many books for children, competent translations of which are just now becoming available.

Sweden's early days were similar to Norway's. The Vikings and the early *skalds* came from Sweden, too. Its folk and fairy tales have many of the same characteristics as Norwegian tales. Two good collections are Braekstad's *Fairy Tales from the Swedish* and *Canute Whistlewink*, by Topelius.

The old sagas are filled with sea songs, telling of sailor's experiences. These songs have stirring melodies; seldom are they sad. There was a law in ancient days that required a man on watch to sing a hymn every night while at sea.

Burglon's *Children of the Soil* and Turngren's *Flaxen Braids* portray typical Swedish farm life. Elsa Beskow is a famous author-artist. One of her best-loved books translated and published in America is *Pelle's New Suit*, which tells the story of a little boy's suit, from the sheep's back to his own. *Saucepan Journey* is translated from a story by Unnerstad, as is also *Pippi Longstocking*, by Lindgren. It is interesting to note that the rebellious, mischievous Pippi is more of an elf to Swedish children, but more like a child who wants and gets her own way to American readers—an indication of the difference in the training of children in the two countries.

As in Norway, the midsummer festival (held in Sweden on the weekend nearest traditional midsummer in order to give a long holiday) and the Christmas festival are high peaks of the year. The Swedish people dance around a Maypole through the brief twilight of this day that has almost no night. Brock's *At Midsummer Time* tells of such a celebration.

At Christmas Swedes, too, put out grain for the birds. There is much celebration at home, with special food for Christmas Eve and the making of beautiful figures of Mary, the Holy Family, angels, reindeer, and birds out of smooth, yellow straw. On Christmas Day, they go to church, for Christmas is a religious holiday.

Early in December, in many Swedish homes, the oldest daughter appears with a crown of lighted candles on her head and serves all the family, a celebration of the feast of St. Lucia, said to have been started by a Catholic Swedish queen.

The Swedes have always been a singing people, and their folk song heritage is hundreds of years old. Swedish ballads and dance songs had their roots in the Middle Ages. During the eighteenth century, art music was introduced into the court life of Sweden, for King Erik XIV

and, later, Queen Kristina were interested in music and hoped to improve the musical standards in their country. Today it is a land rich in both folk and art music.

Since Sweden is so close to other continental European countries, it is easy to import talent from France and Germany. Italian opera troupes have been brought into the country from time to time. These visitors left their influence on Swedish popular song to a considerable extent. Even during the Middle Ages there were commercial and cultural relations between Sweden and Poland. Therefore, it is not surprising to find many Swedish folk songs that have a characteristically Polish mazurka rhythm. An excerpt of an old folk melody, "Neckan's Polska,"<sup>14</sup> illustrates the rhythm. "Spring Song"<sup>15</sup> combines an old tune having a mazurka rhythm with a text written by a nineteenth-century writer.

### Neckan's Polska

Swedish



### Herdsmen's Tune

Traditional



In the nineteenth century, there was growing interest in the rich folk backgrounds of Sweden; a book called *Swedish Herdsmen's Airs and Horn Pipe Tunes* was published in 1846, bringing the attention of the whole country to its folk music. The Swedish herdsmen's tunes come mostly from the northern provinces where the people take cattle to graze on the mountain pasture lands. The tunes are played on a large birchbark horn, similar to the Norwegian *lur*, and the Swiss alp horn or a primitive flute. One old "Herdsmen's Tune"<sup>16</sup> is reprinted here.

Instrumental music, folk style, was at its peak in the first half of the nineteenth century. One writer says: "The violin, clarinet and key fiddle were played in nearly every farm house."

During the last half of the nineteenth century, a religious revival put a stop to much of the singing and dancing. It was not until a famous artist, Anders Zorn, promoted the first "Fiddler's Contest," in 1906, that old-time musicians were persuaded to remember the old tunes so that

## Spring Song

Julia Nyberg

Translated by R. O.

Swedish Folk Tune

Chords: *f min.*

Spring winds are play-ing,

*f min.*

blos - soms are sway - ing,

*f min.*

danc - ing

C7

like child - ren

*f min.*

out on the

C7

green,

*f min.*

Streams now are rush - ing,

*f min.*

sea - ward they're gush - ing,



C7

down thru' the mead - ows

*f min.*

clad all in green.

*Refrain:*

A b

Faint - ly

a moun - tain

E b 7

horn now I hear,

*f min.*

Sound - ing a - far, and

C7

ech - o - ing near.

*f min.*

Day now is end - ing

*f min.*

all crea - tures wend - ing



C7

home - ward from far and

*f min.*

near.

they might be recorded. After this the musicologists and historians brought about a renaissance of folk music in Sweden.

There are many folk songs in praise of the homeland, but "Oh, Vermeland,"<sup>17</sup> from the "warmland" of Sweden is one of the loveliest of all.

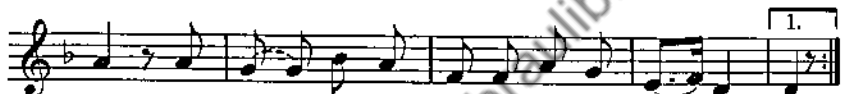
## Oh, Vermeland

Translation by  
Ruth Ostlund

Swedish Folk Song



Chords: d min. d min. A7 g min. C7  
1. Oh, Ver - me-land the love - ly, the land of my  
2. Thou art the fair-est land of all oth-er lands on



d min. g min. A7 d min. g min. A7 d min.  
birth, From thee nev-er far would I be roam - ing. —  
earth, And to thy val-leys green will I be hom - ing. —



d min. C7 F F C d min.  
— 'Tis there I'd glad-ly live, 'Tis there I'd glad-ly



A7 d min. d min. A7 g min. C7  
die: Thou art the fair-est land of all oth-er lands on



F g min. A7 d min. g min. A7 d min.  
earth, And to thy val-leys green would I be hom - ing. —

Carl Bellman, a true Swedish minstrel (1740-1795), was the last of his kind. In his day he was a great singer of popular songs, for which he composed both words and music. One of his well-loved songs is "A May Song."<sup>18</sup> The story of Bellman is well told by Hendrik Van Loon in the introduction of his book, *The Last of the Troubadours*.<sup>19</sup>

Jenny Lind, often called "the songbird of the North," or "the Swedish nightingale," was one of the greatest musical sensations of all time. Another great Swedish soprano, who sang at the opening of our Metropolitan Opera in 1883, was Christine Nilson. The roll call of stars of the Met in the 1950's includes many Swedish singers, Bjorling, Svanholm, and Lotte Ljungberg. Then, there are the American Blanche Thebom, of Swedish ancestry, and the eminent American composer, Howard Hanson.

Because of the many Swedes who came to live in America, especially the many musicians who have Swedish ancestors, America feels close to Sweden and is aware of its role in the international scene today.

### *The Lapps*

In the far northern part of Sweden live a people called the Lapps. So many reindeer live there, it is often called the land of the reindeer. The d'Aulaire's *Children of the North Lights* gives a beautiful story and colorful pictures of these Laplanders. *Elle Kari*, by Riwkin, is a story of a little girl. The charming photographs give an excellent picture of a Lapp family.

The Lapps have rattling sticks and sticks with jingling rings for musical accompaniment. However, they have borrowed certain instruments for melody-making from some of their neighbors. For instance, from the Swedes they have a bark trumpet, called *näverlur*; from the Finns, a kind of zither, called the *Kantele*; and from the Russians and Swedes, the accordion.

## C. DENMARK

Originally, Denmark was part of the Scandinavian union. Vikings came from Denmark, as well as from Norway and Sweden. Canute the Great, one of the Danes' greatest rulers, ruled over Denmark, Norway, and England in the eleventh century. Despite many wars, this little kingdom—the oldest in Europe—has survived. It is made up of the peninsula of Jutland and about 500 islands, including the Faroe Islands off the coast of Scotland and Greenland.

Education is the backbone of Danish democracy and progress. Folk schools for adults, famous the world over, keep alive appreciation of Danish culture through the study of history, literature, poetry, music, and dance.

Denmark's farms and fisheries, some industry, and beautiful handicrafts are the foundation of its economy. It is a good little country, with a people truly aware of their cultural heritage. They dress much as peo-

ple in America do now, wearing the picturesque folk costumes only at folk dances and festivals.

The Danes' songs stem from their work; so fishing songs and farm songs are characteristic. "Peer Nilson Is Pulling His Boat to Shore" <sup>20</sup> is a good fishing song. The fine, pulling rhythm makes this a good song for dramatization. Peer is pronounced like "pair." It is fun to substitute the names of boys in the group singing it.

When Ruth Bryan Owen was our consul in Denmark, she loved the

## Peer Nilson Is Pulling His Boat to Shore

B. P. K.

Danish

Peer Nilson is pulling his  
smile \_\_\_\_\_ he's wear - ing means a

C7 boat to the shore, C7  
good catch to day, Di - de - lum, di - de - lum

1. F day. — The F day. — The G7 vil - lage folk say,

C "Peer gets more fish! C He's been luck - y a -

C Maj. gain! \_\_\_\_\_ C7 For he's the F fish - est of

B $\flat$  fish - er - men! B $\flat$  C7 Di - de - lum, C7 di - de - lum F day! —



country and wrote a fascinating account of its history and characteristics in *Denmark Caravan*. O'Neill's colorful *Picture Story of Denmark* pictures the land well and is easy to read. *Wind Island*, by Collins, *Peter the Stork*, by Vaygouny, *Storks Across the Chimney*, by Burglon picture ways of life characteristic of the Danes. In Lattimore's *Seven Crowns*, a Danish girl, Bergit, celebrates her birthday by spending seven whole crowns! Hatch has collected many folk tales in *Thirteen Danish Tales* and *More Danish Tales*.

One of the greatest teller of tales of all times is, of course, Hans Christian Andersen. His are not folk tales, but stories he made up out of his own vivid imagination, fairy tales and others, collected in *Andersen's Fairy Tales*. Younger readers will enjoy Wheeler's story of his life, *Hans Andersen, Son of Denmark*. Maturer readers will like Meynell's *The Story of Hans Andersen*. The gift of these tales is one of Denmark's great gifts to all children, everywhere.

The coming of spring is a joyous occasion in all countries, judging from the many songs about it. Hans Christian Andersen wrote the text to a Danish spring song called "Cuckoo Fallera."<sup>21</sup>

The seasons of the year in Denmark are much like they are in our own country. "Harvest Song"<sup>22</sup> describes the work done at the harvest season, and the festivities that go on when the work is finished.

Their fine sense of values, their capacity for hard work, their devotion to the cultural life as evidenced in the strength of the folk school, their literature, art, and music, make the Danes an important people in keeping alive democratic values in the modern world.

#### D. FINLAND

Another part of Scandinavia, way in the far north, is Finland. There are not many books about this country and its people. Busoni's *Somi Builds a Church* is an interesting Finnish story of a community venture. *Happy Times in Finland*, by Bartusek, gives a true picture of farm life there.

Any study of Finland inevitably leads one to the *Kalevala*, a remarkable collection of old folk poems illustrating Finnish customs, ideals, and beliefs. Now these poems have been published, but for many generations they were deep in the memories of the Finnish peasants and handed down by vocal tradition. A fine version is *Heroes of the Kalevala* by Babette Deutsch. (The *Kalevala* was the land of heroes, corresponding closely to the *Valhalla* of Scandinavian and Germanic mythology.) Bowman has made an excellent collection of Finnish folk tales in *Tales from a Finnish Tupa*.

The runes, or runos, are verses or poems. The lyrical runes were sung,

# Cuckoo Fallera

(Spring Song)

Adapted from poem by  
Hans Christian Andersen  
by B. P. K.

Danish Folk Song



Chords: C C G7 G7  
1. How fresh and green are the woods to day, Cuc -  
2. It's fine to walk in the pale moon-light, Cuc -



G7 G7 C C  
koo, cuc - koo, fa - le - ra. ——— And  
koo, cuc - koo, fa - le - ra. ——— But



C C G7 G7  
wild wood - ber - ries are the sweet in  
just as fine in the bright sun - light,



G7 G7 C C  
Cuc - koo, cuc - koo, fa - le - ra! ——— And  
Cuc - koo, cuc - koo, fa - le - ra! ——— We



F F C C  
there in the fork of this birch so white, Where we  
count ev - 'ry time that the cuc - koo sings, For he



G7 G7 C C  
carved our names in the pale moon - light, Now  
tells the bless - ings the years will bring, He



C C C C F G7 C C  
mer - ry sings the cuc - koo, Cuc - koo, fa - le - ra, fa - le - ra. —  
knows it all, the cuc - koo, Cuc - koo, fa - le - ra, fa - le - ra. —


## Harvest Song

B. P. K.

Danish Folk Song




Chords: C  
Now is the time when we sing of the har - vest,



G7 C G7 C  
All the crops are gath-er'd in, The hay is in the barn.




C C C C  
Fruit from the trees, all the sweet-est and larg - est




G7 C G7 C  
Now is picked and safe - ly packed, A - way from win-ter's harm.

## Refrain:



C G7 G7 C  
Glad - ly we sing a song, Jog - ging mer - ri - ly a - long,  
Come, join our mer - ry band, Sing and dance a - cross the land;



G7 C G7 C  
Bus - y mak - ing har - vest sheath in - to a har - vest wreath.  
Laugh and play to geth - er as we home - ward wend our way.

—from *Joyful Singing*. Used by permission of the  
Cooperative Recreation Service, Delaware, Ohio.

but the magic runes were chanted or recited. The magic rune, supposed to possess powers of evil, was employed by people who wanted to "put a hex" on someone. When Christianity came to Finland, the people passed a law forbidding the chanting of magic runes, under punishment of exile.

When sung, the melodies of the runes seem rather plain but with a vigorous rhythm, probably because so many of them are written in  $5/4$  meter. To get the feeling of  $5/4$  meter, read these lines, putting the accent where indicated.

Sing, Oh Sing, thou favored mortal,  
Song to every joy is portal.

Now you see where Longfellow got the metric pattern of his poem, *Hiawatha*.

The lyrical runes, a few of which have been preserved through the centuries, were about the deeds of heroes. The greatest hero of the *Kalevala* is Vai-na-moi-nen. The old lyrical rune, "Vainamoinen's Gift"<sup>23</sup> tells of the origin of the *kantele*.

The *kantele* (pronounced "kahn-te-leh") is the traditional stringed instrument of Finland, very old, but still used today. According to the *Kalevala*, it was first played by Vainamoinen, who built it from the jawbone of a fish. Originally, the *kantele* with its soft mellow tone was the accompaniment for the old runes, but today it is used, like the zither, to accompany folk songs.

In earliest times, ring dances were sung and danced without instrumental accompaniment. They were generally performed out-of-doors, sometimes in an open field or a wooded spot, but whenever possible on a bridge so that the dancers might have a wooden platform on which to dance. Here is a typical "Ring Dance."<sup>24</sup>

Like other children, Finnish children are fond of songs about animals and birds. "The Speckled Bird"<sup>25</sup> is a favorite one.

### Sibelius

The Swedes and Russians, who have both controlled Finland, have had strong influence upon Finnish music. However, in the 1890's a spirit of nationalism and patriotic enthusiasm swept over Finland. Many young men met together in groups to see what they could do to express their intense loyalty to their country. Jan Sibelius, the great musician, was one of this group. His contribution was *Kullervo*, a group of orchestral pieces based upon folk legends of Finland. He did not use any specific folk tunes, but, as Olin Downes says, "He speaks with the language of his forefathers."<sup>26</sup>

Jan Sibelius was a true son of Finland. His music reflects and is a kind of symbol of the Finnish people. Some of their sufferings, both from political and climatic conditions, their pride in their past, their dreams of the future, the beauty and wildness of their country of "a

## Vainamoinen's Gift

Text adapted by

B. P. K.

Finnish Rune'

Allegretto



Chords: g min.

In the hours of gloom and sad - ness,  
He it was who drew his sharp steel,



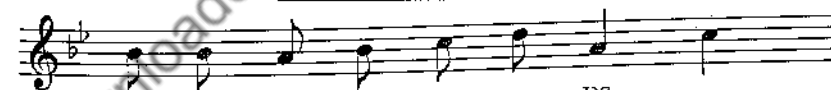
D7 Songs can turn our hearts to g min. glad - ness;  
Thrust it deep in to the wa - ter,



g min. Let us sing from an - cient D7 sa - gas,  
Thrust with all his strength and vig - or,



D7 Let us sing the Kal - e - va - la,  
Pierced in to the great pike's shoul - der,



g min. How the min - strel Vain - a - moi - nen,  
Made the kan - te - le for mu - sic,



D7 Gave the gift of song to g min. Fin - land.  
From the jaw - bone of the mon - ster.

thousand lakes and islets," and something of their self-determination are all there in his music.

*The Swan of Tuonela*,<sup>27</sup> one of his well-known tone poems, was orig-

# Ring Dance

From the translations of  
V. Leskinen, by B. P. K.

Finnish



Chords: g min. D7 D7 g min.  
On a moun-tain, near the sum - mit, I would  
Yet a home up - on the moun-tain's not com -



g min. D7 g min. g min. D7  
like to spend my life. Maid-en fair, the one I've  
plete with - out a wife! We will build a home to -



D7 g min. g min. D7 g min.  
cho - sen, Say that you will be my lit - tle bride.  
geth - er, On the sum-mit of the moun-tain - side.

# The Speckled Bird

From the translations of  
V. Leskinen, by B. P. K.

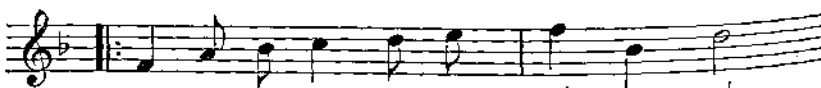
Finnish



Chords: F F C7 C7  
Kii - Ku - rin, Kaa - Ku - rin, hear the lit - tle tap - ping,  
Kii - Ku - rin, Kaa - Ku - rin, quite a lit - tle clat - ter;



C7 C7 C7 F  
Kii - Ku - rin, Kaa - Ku - rin, Some-one is a rap - ping.  
Kii - Ku - rin, Kaa - Ku - rin, What can be the mat - ter?



F F B<sup>b</sup> B<sup>b</sup>  
Out in the shed is a speck - led bird,  
Out in the shed I will take a peek,

C7 C7 F F

Such a nois - y speck - led bird I've nev - er heard.  
 Lit - tle drops of but - ter - milk are on his beak!

inally written as a prelude to an opera he wrote based upon an incident in the *Kalevala*.

*Finlandia*<sup>28</sup> is probably the most famous and best-known of the tone-poems of Sibelius. It was written as accompaniment for one of the patriotic tableaux, *Tableaux of the Past*. In *Music Highways and Byways*,<sup>29</sup> there is an artist's conception of this tableau, "Finland Awakes," along with the theme of *Finlandia* and an excerpt from the composer's orchestral score.

The symphonies of Sibelius were not built on specific legends, but they are filled with the mysterious and sometimes primitive energy characteristic of Finnish people and their folk songs.

Arnold's *Finlandia: the Story of Sibelius* is an interesting biography of this distinguished musician.

Finland, the only country which paid its war debt; Finland, a country of courage and determination; Finland, pressed by Russia on the east, Sweden, Norway, Denmark on the west; Finland, holding its identity and growing as a nation; Finland—some of whose sons are helping build America, too—is one of the family of nations important to know.

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## Chapter 20

# THE LOW COUNTRIES, HOLLAND AND BELGIUM

### A. HOLLAND

One historian said that the history of the Netherlands might be written in its fishing nets, for the life of the people revolves around the sea and the part it has played in their history. The men fish for a living, spending much time repairing their fishing nets. They operate water boats and milk boats, and use canals for transportation purposes. Up until recent years, the departure of the fishing fleets for the great herring fisheries was preceded on St. John's Day (June 24) by fetes. Songs were sung before the men put out to sea; prayers were offered for their safe return.

The name Holland is really a contraction of Hollow Land. The lowlands are fertile, and when the land can be kept from the sea, many bulb flowers are grown. The finest tulips and hyacinths in the world come from Holland. There is also fine grazing land for vast herds of cows, and various districts are famous for their cheeses, one of the best known being Edam.



Wooden shoes and colorful costumes were worn of old, with a characteristic design for different provinces and islands. These are not seen much any more except in Vollandam and Marken, where they are donned to add to the picturesqueness for the benefit of the tourist trade.

The Netherlands harbored religious refugees from England in the sixteenth century and shared in the general European interest in exploration of the times. The Dutch settled in America, South Africa, and even the East Indies, where they held power in Java until World War II.

There are many interesting accounts of the history and geography of the Netherlands: De Jong's *Picture Story of Holland* with its bright, colorful pictures and easy text; Barnouw's *Land of William of Orange* with its excellent photographs; *Low Countries*, a brief, interesting, and accurate text with attractive sketches in color; and Van Someren's *The Young Traveler in Holland*, which tells how Holland looks today as seen through the eyes of the two American children travelers, who miss nothing.

If your studies go back to the Middle Ages, read Norton's *The Sword is Drawn*; or Coblenz' *The Beggar's Penny*, an exciting story of the siege of Leyden. If you would like to know the children who worked with Rembrandt, read Lawrence's *The Night Watch*.

The best collection of folk tales is Hart's *Picture Tales from Holland*. Ley's *Enchanted Eve* is a very beautiful picture book, telling the story of a little crippled girl who was granted one night when she could skate like other children—a book of rare imagination.

The classic story of *Hans Brinker or the Silver Skates*, by Dodge, pictures typical winter life of Dutch children. Van Stockum shows typical life in the city in *A Day on Skates*, *Andries*, and *Gerrit and the Organ*, as does Van Hichtum in *Afke's Ten*. The Dutch are a brave people, whether saving their land from water or human enemies. Their great love of things clean and beautiful is shown in their homes, their clothes, their beautiful pictures.

The Dutch have not produced many great composers, as have the Germans, but they are a singing, dancing people with a rich heritage of folk music.

Dutch women are noted for their thrift, their cleanliness, and their hard work. Their hands are never idle. They weave, spin, and knit, even taking knitting with them when they ride on the canals. "Sarasponda"<sup>1</sup> is a lively spinning song.

"De Bezem"<sup>2</sup> is an old round. The words mean "The broom, the broom. What is it for? To sweep the floor!"

Dutch children, like all children, like to get out of work. Mary Jane,

## Sarasponda

Dutch Spinning Song

Chords: C Hm C C G7 C F C G7 C

Hm Hm Sa-ra-spon-da, sa-ra-spon-da, sa-ra-spon-da, ret-set-set. Sa-ra-spon-da, sa-ra-spon-da, sa-ra-spon-da, ret-set-set. Ah do ray oh! Ah do-ra boom-day oh! Ah do-ra boom-day ret-set-set, Aw-say paw-say oh!

in "Weekday and Sunday,"<sup>3</sup> is no exception. This song is sung to the melody of "Twinkle, Twinkle Little Star," a tune ascribed to Mozart.

Every weekday Mary Jane seems to have another pain,  
But on Sundays she's all right, Goes to church quite well and bright,  
Every weekday Mary Jane seems to have another pain.

Play the autoharp using F and C chords. Your ear will tell you which chords are right.

"In Holland Stands a House"<sup>4</sup> is a children's choosing game song, played like "Farmer in the Dell." If you sing this, practice the Dutch phrase, which is just nonsense syllables, and accent the syllables indicated. Start with a circle, choose one to be the House, and the next six stanzas are easy. When you "put the house on fire," what would hap-

# De Bezem

(The Broom)

Dutch Round



De be-zem, de be-zem, Wat doe je er mee, Wat  
 (Phonetics:) Da bay-zum, day bay-zum, Wat doo ya air may, Wat



doo je er mee? Wij ve-gen er mee, Wij  
 doo ya air may? Wye vay-hen air may, Wye



ve-gen er mee, De vloer aan, de vloer aan.  
 vay-hen air may, Da vluur on, da vluur on.

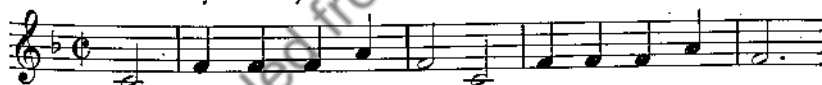
Translation: The broom, the broom,  
 What do we do with it?  
 Sweep the floor!

## In Holland Stands a House

Translation by

Gretchen Van Roy and Myra Weaver

Dutch Folk Song



Chords: F F F F  
 1. In Hol-land stands a house; In Hol-land stands a house;  
 2. In the house there was a man, In the house there was a man,  
 3. The man he chose a wife, The man he chose a wife,



In Hol-land stands a house;  
 In the house there was a man, ja, ja, Van je  
 The man he chose a wife,



F F C7  
 sing-e-la-de, sing-e-la-de, hop-sa, sa:



northern half, Flanders, are called Flemish, the people of the southern half, Walloons.

The arts, especially the weaving of fine tapestries, flourished in Bruges and other cities in the Middle Ages. Daniel's story of the *Shuttle and the Sword* is a story of weavers in the fourteenth century.

Bemelman's gay story of Bruges, *The Golden Basket*, catches a Belgian flavor in both its pictures and story. Peck's little book, *Belgium*, is an excellent introduction to some understanding of this country, especially its important cities, Brussels, Antwerp, Bruges.

In Antwerp there are always sailors who sing their sea songs. In the busy manufacturing city of Brussels, one hears "The Grindstone Man" <sup>5</sup> calling, or street cries of vendors, or love songs such as "The Bouquet," <sup>6</sup> a song of young lovers. Here is a "Street Song" <sup>7</sup> children love. "The Rommel Drum" <sup>8</sup> (Rommel pot) is a Flemish street song, a request for charity for the poor and needy.

## Street Song

Translation by B. P. K.

Old Flemish

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of three staves of music. The first staff has a key signature change to two flats (B-flat and E-flat) and contains the lyrics: "Buy roy - al ap - ples! Buy from me! Red and sweet and Buy roy - al ap - ples! Buy from me! Red and sweet and". The second staff has two first endings: "1. jui - ey." and "2. Fine fine. When I am rich from sell - ing cheese and". The third staff contains the lyrics: "ap - ples, I'll have a fine home in gay Pa - ree!". Chords are indicated by letters F, C7, and F above the notes.

F Buy roy - al ap - ples! Buy from me! Red and sweet and  
 Buy roy - al ap - ples! Buy from me! Red and sweet and

1. jui - ey. 2. Fine fine. When I am rich from sell - ing cheese and

F C7 F C7  
 ap - ples, I'll have a fine home in gay Pa - ree!

D.C. al Fine

In Malines, there are many canals connecting the market places, where one hears the folk songs of the people. There are also beautiful old churches with carillons. On summer evenings, the carillonneur plays classical melodies as well as old folk songs.

Every Belgian town has its procession at festival times, often a ceremony of thanks for deliverance from plague — a carry-over from

# The Rommel Drum

(The Rommelpot)

Adapted from the original

by M. T. K.

Flemish



Chords: d min.

A7

d min.

1. Gai - ly down the street we come, play - ing on our  
 2. God bless you and all your kin, and pre - serve you  
 3. God pro - tect you from the cold, Give you health, both



A7

d min.

A7

- Rom - mel drum; Give us some - thing for our song,  
 from all sin, Be with you through thick and thin;  
 young and old, Give us sil - ver, give us gold,

B $\flat$ 

F

B $\flat$ 

F

d min.

- Van - de - li - ra, van - de - li - ra, Just a pen - ny,  
 Just a pen - ny,  
 Or a pen - ny,



d min.

g min.

d min. A7 d min.

- One or two,  
 One or two, Thank you ma'am and God bless you!  
 One or two,

ancient times. Sometimes huge, costumed figures represent historical or legendary characters, David and Goliath being favorites.

Belgium has its version of *St. George and the Dragon*, a play given each year in the town of Mons on Trinity Sunday. Stories and pictures of this festival are found in Ann Peck's *Belgium*.

In Liege, on Christmas Eve, the story of the Annunciation, the Nativity, the Adoration of the Magi, and the Flight into Egypt is told each year with puppets. And, at any time of the year, the story of Till Eulenspiegel is dear to the hearts of Belgians. Richard Strauss's tone poem, *Till Eulenspiegel*, describes in music some of the pranks of this legendary mischief-maker.<sup>9</sup>

Every village has its Kermess, or fair, with exhibits in booths, side-

shows, archery contests, marionette shows, all as beloved today as of old.

St. Hubert is the patron saint of hunters, for one day while Hubert, as a young noble, was hunting, a beautiful white stag appeared to him with a shining cross between its horns. On this feast day, in some Belgian churches, hunting horns are sounded during the mass.

Cesar Franck, the great composer and organist (1822-1890), was born in Belgium, although he is usually classed as a French musician because he spent so much of his life in Paris. One of his best-loved songs which we still sing is "Panis Angelicus."<sup>10</sup> His *Symphony in D Minor* is beautiful to listen to.<sup>11</sup>

Modern printing owes a great debt to Erasmus in the sixteenth century. Eric Kelly tells the exciting story of the first printing press in *At the Sign of the Golden Compass* (Antwerp, 1516). This is temporarily out of print but may be found in many libraries and is invaluable.

The first printing press, manuscripts, books; songs, bells, carillons; through all these means we may know those who dwelt and still dwell in Flander's fields.

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## Chapter 21

# GERMANY, AUSTRIA AND SWITZERLAND

### A. GERMANY

That part of northern Europe we today call Germany has existed as one country only since the time of Bismarck in the 1870's. During ancient and mediaeval times it was made up of many small principalities. One of these, called Luxembourg, still survives. Out of a long succession of struggles and wars with the rest of Europe, which have continued even to the present, there has evolved a German nation, whose people speak the German language. Even today, however, the characteristics of a Berliner may be quite different from those of a person from Dresden or Munich. Germans have been rulers of what is now England and have emigrated in vast numbers to America. This heritage of all north Europe is part of our American heritage.

A will to power, strong as it has always been from the days of the warlike heroes of early legend, exists in the German people along with deep sensitivity and love of music and the arts, and a great



capacity for scientific research and development. So German cultural heritage is a very complex one, including the stormy tales of the Nibelungen in the Ring (chiefly known to us today through Wagner's operas); the stern religion developed by Martin Luther; the dedication of a man like Albert Schweitzer, musician, scientist, philosopher; the poetry of Goethe, Schiller, and Heine; the porcelain of Dresden and Meissen; the music of Bach, Haydn, Mozart, Schubert, the Schumanns, Brahms, Beethoven. All this is Germany.

A good, short introduction to its history and geography is *Germany*, by Berner. An excellent feeling for life in the Middle Ages will be found in Pyle's *Otto of the Silver Hand*, a tale of the mediaeval robber barons; and Williams' *The Sword and the Scythe*, an exciting story laid in the fourteenth century in Germany. McNeer and Ward give a marvelous picture of *Martin Luther* in stirring pictures and text.

The *Household Tales* of the brothers Grimm are so well known as to be household tales in America. These are folk and fairy tales with backgrounds of strong — often cruel — characteristic German life, as in "Red Riding Hood" or "Hansel and Gretel." The forest background is, of course, typical of the heavy forests over much of this land. The Hansel and Gretel story is better known to us because of Humperdinck's opera based on the old tale. "The Bremen Band" is a much-loved tale of animals imitating such musicians as lived in every town or village.

*The Wonder Clock*, by Pyle, is a beloved collection of 24 German

## Music Alone Shall Live

German Round

① All things shall per - ish un - der the sky:

② Mu - sic a - lone shall live, Mu - sic a - lone shall live,

③ Mu - sic a - lone shall live, nev - er to die.

folk tales. *The Nurnberg Stove* is a charming story from the city which makes so many toys.

Music, music, music, from simple folk melody to Beethoven's *Ninth Symphony*, has come from the German people. The old round, "Music Alone Shall Live,"<sup>1</sup> reveals the important place music has always had in their lives.

There were two important sources of music in Germany during the Middle Ages. One was the Minnesingers, minstrels from the upper strata of society, who favored polished, refined, sentimental love songs, as well as songs about the beauty of nature. The prefix "minne" means "love." A good example of a song attributed to a famous minnesinger is one called "In Praise of May."<sup>2</sup>

The second source of music was the people themselves. Their songs were more earthy and homey, less polished. This music came from folk representing all walks of life; soldier, sailor, merchant, and tailor.

Eventually, minstrelsy became so popular that music guilds or unions were formed. By the end of the thirteenth century these guilds were well established, and the merchants or tradespeople who belonged to them were called "Mastersingers," or "Meistersingers." Not only did this group lay down definite rules for the making of music, but they also insisted upon "correct and academic poetry."

The famous German composer, Richard Wagner, wrote the opera *Die Meistersinger von Nürnberg*,<sup>3</sup> the story of Hans Sachs, a meistersinger of that day. The famous overture to *Die Meistersinger* is still one of the favorite symphonic compositions of all music literature.<sup>4</sup>

Folk songs blossomed at the end of the Middle Ages in Germany, as the common people sang about those things that concerned their daily lives. For instance, one song describes the village occupation of night-watchman. One might have heard "The Song of the Night Watchman"<sup>5</sup> ("*Nacht Wachter Lied*") being sung as the watchman walked slowly through the dark streets.

Children's songs of German origin are well known and are found in many familiar collections: "Die Lorelei," "Du, du, liegst mir im Herzen," "Haidenröslein," and many more.

Folklore is full of songs about birds and animals who have courtship and elaborate marriages. "The Wedding of the Birds,"<sup>6</sup> customarily sung by German wedding parties, now has become (like so many songs connected with ritual) a nursery or children's song.

Love songs are always found in folk music. "Muss Ich Den?"<sup>7</sup> is universal in its expression of grief in parting from a beloved.

Certain qualities distinguish German folk songs from those of other nations. They are usually in the major mode; they follow regular

# The Wedding of the Birds

Adapted by B. P. K.

German Folk Song

Gaily



Chords: G G D7 D7

1. With - in a for - est green one day  
 2. The bride-groom was the thrush, and by  
 3. The lark did sing a mer - ry song,  
 4. The owl said "Whooo," the finch said "Where?"



G G D7 D7

There was a wed - ding, so they say,  
 His side there stood his star - ling bride!  
 They cel - e - brat - ed all day long.  
 The crow said, "What a hap - py pair!"

Refrain



G G D7 D7

Fi - di - ra - la - la, Fi - di - ra - la - la,



G D7 G

fi - di - ra - la - la - la.

melodic lines, a characteristic that seems to give them a "square-cut" quality; there is no ornamentation such as we find in Greek and Spanish and Oriental folk music; they are usually more serious in character than the Italian and French songs.

There are many beautiful Christmas songs from Germany. One of the loveliest of the "Mary" songs is "Maria on the Mountain."<sup>8</sup>

A FOLK INSTRUMENT: THE HURDY-GURDY. The hurdy-gurdy is an instrument that was used by German folk singers and singers in other countries during the Middle Ages. It is called a *vielle* in French and a *Leier* in German.

In more modern times composers have described in music both the instrument and its player. "The Hurdy-Gurdy Man"<sup>9</sup> is the title of

one of Franz Schubert's most poignant songs. It has a haunting melody. The accompaniment uses the device of the open fifth as the drone bass accompaniment so appropriate for a song about a hurdy-gurdy man.

The third selection in *Kaleidoscope*, a collection of piano pieces by Eugene Goossens, is called "Hurdy Gurdy Man."<sup>10</sup> The main theme is an old German waltz tune, harmonized in a modern way so that the effect is a gay, little melody emanating from the frequently out-of-tune barrel-organ.

**MARTIN LUTHER AND THE CHORALE.** The common people did not sing in their churches during the Middle Ages, nor for some time after — not until the latter part of the fifteenth century. This fact was a great source of dissatisfaction to their great leader, Martin Luther (1483–1546), who felt that church music was becoming too complex and that the people were denied their opportunity to speak to their God through song. So he took many good folk tunes and set his own sacred texts to them. These hymns developed into noble and dignified chorales that were simple enough for the people of the congregation to sing.

One of the greatest hymns of all times, "A Mighty Fortress Is Our God" ("Ein feste Burg"),<sup>11</sup> was once an old folk tune to which Martin Luther put sacred words based upon Psalm 46:

God is our refuge and strength,  
A very present help in trouble.  
Therefore will we not fear. . . .

It is recorded that this song was so loved in Luther's day that children sang it at play, women at their work and, in 1631, an entire army sang it before going into battle. It is truly called "The Battle Hymn of the Reformation."

This song has been used more recently as a protest against injustice, and by another nation against a German army. Before the Trondheim Cathedral during World War II, the Norwegian patriots sang it as a stirring protest against a Nazi edict that refused them entrance into the cathedral.

**JOHANN SEBASTIAN BACH.** These old chorales were the basis of many organ works of Johann Sebastian Bach, a couple of centuries later. Bach also used some of them as hymns in his great cantatas and passions.

Bach took part of the melody of an old Dutch folk song called "By the Waters of Babylon" and improvised upon it, giving us one of his most illustrious organ preludes, known as *The Great Fugue* in G minor.<sup>12</sup> Composers since his time have made this work for organ into a wonderful orchestral composition.

# Theme from A Mighty Fortress Is Our God

Martin Luther

A might - y for - tress is our God,  
Our help - er He a - mid the flood

A bul - wark nev - er fail - ing,  
of mor - tal ills pre - vail - ing.

**A LEGEND IN MUSIC: THE ERL KING.** The old German legend of the Erl King (*Erl König*) was told in a poem by Goethe. The composer, Franz Schubert, made a musical setting for it that is perhaps the most striking descriptive music in all literature. It is interesting to read the poem in translation before hearing a recording of the song.<sup>13</sup>

**RICHARD WAGNER.** The great composer, Richard Wagner, writing in the nineteenth century, used legends of the Middle Ages for his operas such as *Tannhauser*<sup>14</sup> and *Lohengrin*.<sup>15</sup> In *Tannhauser*, Wagner has a scene in which knights and ladies of Thuringia are entering the great hall of Wartburg Castle in anticipation of the song contest to be held, singing to the thrilling *Tannhauser March*.

The stories of all these operas are in many books and librettos. The Opera Guild published a few in separate small books. Most of these are out of print, but available in many libraries.

*The Ring of the Nibelung*<sup>16</sup> is a series of four music dramas by Wagner, based upon very old myths, some of which are part of ancient Icelandic and Scandinavian sagas. Folk tales of ancient history tell of a race of dwarfs who lived underground, who were wonderful smiths and craftsmen, possessing magical powers. They lived in Europe until they were driven out into the British Isles and Scandinavia. Here they must have become the gnomes, trolls, leprechauns, and nissen of those countries. These dwarfs were called *Nibelungen* in Germany.

**FOLK HERITAGE.** *Golden Bridge*, by Paul and Gretel Dunsing, is an interesting booklet of German folk songs, with German and English texts, containing folk dances, proverbs, folk sayings, and games.<sup>17</sup> It contains also an account of Till Eulenspiegel and some of his merry pranks. Till, a notorious rogue of the Middle Ages, has been immortalized by the eminent German composer, Richard Strauss, in a symphonic

tone poem, *Till Eulenspiegel*.<sup>18</sup> Jagendorf's *Till Eulenspiegel* is great fun to read.

The *Volkslieder* (folk songs) form the very backbone of German art music. No other race has had as many of its famous musicians use and idealize the songs and folk culture of its people. Bach, Haydn, Mozart, Beethoven, Schumann, Schubert, and Brahms, as well as Wagner and Strauss, all utilized this rich music treasure as they composed their great operas, symphonies, and songs.

A characteristic German dance in the sixteenth century was a turning dance called *Drehtanz*, from which the modern waltz was derived. The Austrian *Ländler* had some of the same qualities. Schubert, Brahms, and Beethoven have all written dances suggested by the *Ländler*, and there are charming recordings of these idealized dances.<sup>19</sup>

A good discussion of German waltzes by such composers as Mozart, Richard Strauss, and Johann Strauss is found in *Prelude*.<sup>20</sup> Intermediate grades will find an interesting section on German music, "Songs Adopted from Germany," in Buchanan's *How Man Made Music*.<sup>21</sup>

COMPOSERS. There is not room in a book like this to discuss all the great composers and their music. For those desiring more background, there is detailed information in many books about musicians, their works, and their influence.

For children, there are fine biographies of most of the great composers of Germany. Those of Opal Wheeler and Sybil Deucher are excellent introductions to the musicians, usually giving examples of such music of the composer as a child is likely to be introduced to first.

Opal Wheeler and Sybil Deucher	<i>Sebastian Bach: Boy from Thuringia</i> <i>Mozart, the Wonder Boy</i> <i>Joseph Haydn, Merry Peasant</i> <i>Franz Schubert and His Merry Friends</i>
Opal Wheeler	<i>Handel at the Court of Kings</i> <i>Ludwig Beethoven and the Chiming Tower of Bells</i> <i>Robert Schumann and his Mascot Ziff</i>
Sybil Deucher	<i>The Young Brahms</i>

For more mature readers also there are many interesting lives of these great musicians who were born in Germany but truly belong to the world.

Burch	<i>Richard Wagner Who Followed a Star</i>
Ewen	<i>Haydn: A Good Life</i>
Goss	<i>Deep Flowing Brook: Bach</i>

	<i>Beethoven: Master Musician</i>
	<i>Unfinished Symphony: Schubert</i>
Goss and Schauffler	<i>Brahms the Master</i>
Humphreys	<i>On Wings of Song: Mendelssohn</i>
Lingg	<i>Mephisto Waltz: Franz Liszt</i>
	<i>Mozart: Genius of Harmony</i>
Spaeth	<i>Dedication: The Schumanns</i>
Wheeler and Purdy	<i>My Brother Was Mozart</i>

SCHWEITZER. *Albert Schweitzer*, by Joe Gollomb, gives an inspiring picture of this great modern German genius: scientist, philosopher, theologian, scholar, missionary to Africa, and probably the greatest living organ interpreter of Bach. When history is written, he will probably be reckoned one of the great men of the twentieth century.

MODERN GERMANY. The German people today are struggling to find their place in the democratic world. *The Ark*, by Benary-Isbert, is a moving, even gay story of a modern family making its way back from dark war days of separation and imprisonment. If a more unified world is ever to come, today's children must understand better the German people, treasure our great musical, cultural, and scientific heritage from them, and so help them to find a way of life that can belong in a free world.

## B. AUSTRIA

Austria has been tossed about among the European powers by wars and conflicts. The Austrians speak German and are closely akin to the Germans.

Vienna, city of beauty, gaiety, music, dancing, art in many forms, was such a city even while Austria was united arbitrarily to Hungary. It was virtually destroyed in World War II, but is radiantly rebuilding itself as one of the world's beautiful cities. The great waltz kings, father and son, lived there. Their story is well told in *Tales from the Vienna Woods: Story of Johann Strauss*, by Ewen. The whole world loves the *Blue Danube Waltz*, probably the most famous of all the Strauss waltzes. Although they were intended as instrumental music, words have been set to them from time to time.<sup>22</sup>

Part of the Tyrol is in Austria, part in Italy. Here are an interesting mountain people whose picturesque costume, known as Tyrolean, is famous. Their homes have beautifully painted furniture and doorways. They yodel and sing as the Swiss do in the Alpine country.

An interesting folk dance, the "Schuhplattler,"<sup>23</sup> comes from the Austrian Tyrol. It is an acrobatic dance performed by men who slap their thighs vigorously as they dance.

## Schuhplattler

Austrian Tyrol

Chords: C G7

1. G7 C G7 C

## C. SWITZERLAND

Switzerland, country that keeps out of wars, land of the Alps, land of woodcarvers, land of cows and shepherds, land of cheese, is the meeting place of the nations.

Switzerland is a small country with Germany on one side, France on another, and Italy on its southern border; so it has characteristics of all three affecting its own individuality. All three languages are used. German is spoken near the German border, French near the French border, and Italian near the Italian border.

A good introduction to Switzerland and its people is *The Land of William Tell*, by Bragdon. It contains excellent photographs.

Switzerland, too, is a land rich in folklore. Many of the best Swiss folk tales have been collected by Duvoisin in *Three Sneezes*. The most famous Swiss folk tale is that of William Tell, who shot an apple from the top of his son's head with his bow and arrow. The Buffs have retold and illustrated it beautifully in *The Apple and the Arrow*.

There are good stories of Swiss families, especially those about the men taking their herds of cattle up the mountains for better pasture in spring and summer. Buff's *Kobi, a Boy of Switzerland*; Gaggin's *An Ear for Uncle Emil*; Scidlin's and Rykins' *Green Wagons*, about a traveling summer theater; and Knight's *Halfway to Heaven*, a thrilling account of St. Bernard's hospice in the alps — all are exciting, authentic stories to read.

Two recent, striking picture books by Chonz reveal much of the beauty of the countryside: *A Bell for Ursli* and *Florina and the Wild Bird*. One of the most beloved of all children's classics is *Heidi*, by Johanna Spyri, the story of a little mountain girl and her herd of cows.

The coming of spring marks an important time in Switzerland, as it does in all cold and mountainous countries. At this season of the



year, usually early in May, the melting snows on the slopes of the Alps leave the pastures green. The people in the villages take their flocks and herds to these pastures so that the herds may graze there all summer. The preparations and the final start for the mountains become a festival time for the people, celebrated with singing, dancing, and feasting.

On the morning of the leave-taking, the townspeople put on their best clothes and gather to escort the herdsmen and boys part way up the mountain. The chief herdsmen marches near the front of the parade leading the best cow, but a young boy elected to help him leads the procession. The cows are decorated with garlands. Bells fastened around their necks make a fine musical background for the singing of the men as they leave the village. *A Bell for Ursti* pictures this event beautifully!

The last two world wars have made Switzerland an unusually proud and united country. Its people have felt the desire to support everything that is characteristically Swiss. Among the things typically Swiss is the Alphorn, and consequently there has been a new interest in the use of this instrument.

In some valleys in the old days, the Alphorn was used to remind people in their homes to say or sing an evening prayer, a custom similar to the use of vesper bells in the low countries. Calls from the largest of the alphorns could be heard for miles. One can imagine a hornsmen standing on a mountain slope playing a beautiful and stately hymn tune, while the echoes reverberate from mountain crags and valleys. Alphorns are not unknown in our own country. In New Glarus, Wisconsin, a colony of Swiss-Americans have an Alphorn sixteen feet long. The player is said to sound successive notes of a chord so that the resounding echoes will all harmonize! Not all alphorns are of such tremendous size. The ordinary ones vary in length from six to eight feet. They are made of light, hollow wood, wrapped around with fibre. The origin of the alphorn is not clearly known, but it has been used as a call-horn for cattle for centuries. The "Alphorn Call" <sup>24</sup> reprinted here is a typical call.

The Alphorn was also used as a solo instrument; there is at least

## Alphorn Call



one collection of tunes composed expressly for the instrument. This horn has, in addition, long been a means of communication between one mountaineer and another. In early times, it was used to call the peasants together for news or preparation for war.

The opera Rossini based on the dramatic story of William Tell is not often performed today, but the overture is still a great favorite.<sup>25</sup> The overture has four parts, which describe scenes in the Alpine mountains. The first is *Dawn*, the second *Storm*, and the third, the *Calm* after the storm. This section contains a beautiful English horn melody reminiscent of a shepherd's song. The final part of the overture is a brilliant *Gallop*.

**YODELS.** As far back as the tenth century mountaineers were using yodels as calls from one herder to another, because spoken or shouted words became distorted by the echoes in the Alps. Later, it became the fashion for men of different districts to use their originality and develop their own individual yodels by which they could be distinguished from their friends and neighbors. It was a natural thing to go one step further and develop special calls for different regions, so that it was quite possible to tell where a stranger came from by his yodel.

Eventually the yodel was incorporated into the folk songs themselves, remaining ever since a distinctive characteristic of Swiss music. "A Swiss Yodel"<sup>26</sup> is a yodel all by itself, with no song attached.

## A Swiss Yodel

Traditional

Ho li du li Jo li du li Jo gu guh,

Ho du li duh, Jo du li duh!

**SWISS BELLS.** In Switzerland, the music of bells ranges from the tinkling of small cowbells to the deep, booming tones of those "as big as buckets." Bells produce a very melodious effect, especially when heard from far off. The Swiss people love the sound of them, so much so, in fact, that the making of fine-toned bells and the playing of them has become an art. Bells are heard ringing in church towers

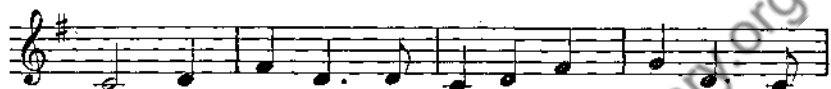
## Yodel Song

B. P. K.

Swiss Folk Tune



Chords: G I met a fair maid - en out D7 walk - ing one



D7 day, I asked her to D7 lis - ten while G I tried to

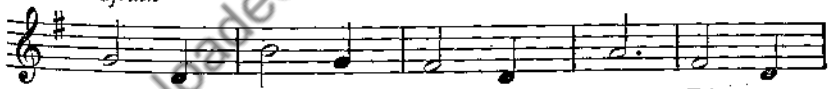


G play; But the G alp - horn was G stub - born and D7 my face was



D7 red When D7 she said, D7 "Please sing me a G song, G in - stead!"

## Refrain



G Hol dri G ol dri D7 ra ro D7 ri, D7 hol dri,



D7 ol dri G ra ro G ri, G Hol dri G ol dri



D7 ra ro D7 ri, D7 Yo - del, D7 yo - del with G G me. —

in the cities of Switzerland. In Lucerne, each church takes its turn on a Sunday morning playing its own particular bells.

**SPORTS.** The Swiss are very skillful in sports, especially in the use of skis. "Swiss Ski Song"<sup>27</sup> is fun to sing.

**FOLK DANCES.** The same dances that are popular in other European countries, the polka, the landler, and the schottische, are also popular in Switzerland. One of the Swiss songs which is well-known in our country is called the "Weggis Song" (Veh-kiss).<sup>28</sup> The folk dance based on this melody is called "Hol-di-ri-di-a,"<sup>29</sup> the yodel which makes up the refrain of the song.

A song about an alphorn player with a characteristic refrain is the "Yodel Song."<sup>30</sup>

Accordions, clarinets, and violins are used as accompaniments for songs and dances. Sometimes a folk orchestra will include also a zither or some form of cembalom.

As the world headquarters of so many organizations growing out of the League of Nations, as an outstanding neutral country in a Europe torn by wars, as a strong little nation of great natural beauty and indomitable courage in its people, Switzerland occupies a strategic place in the family of nations.

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## Chapter 22

# FRANCE, SPAIN, PORTUGAL, AND ITALY

### A. FRANCE

As children hear the name France, what concepts or associations flash across their minds? The first Mother Goose, *Contes de ma Mere l'Oie*? Puss in Boots? The round, *Frère Jacques*? The singing game, *Sur le Pont*? Paris, a gay city? Lafayette, the young general who came to help America during the revolution? Breton fisher folk? Fashionable clothes from Paris? Poppies in Flanders fields? A beautiful cathedral, Chartres or Notre Dame? A famous musician, Debussy? One or several of these are in the experience of most children. France means many things as a country important to Europe and to us in the United States.

France is an old country. Ruins of old Roman roads and walls still exist in the north of France. For background and a feeling of what it means to be one with antiquity, Donald Culross Peattie's *Immortal Village* is good for any teacher to read. Parts of it may well be read aloud to children in upper grades.

France is a country of great beauty both in the countryside and in its cities. Great cathedrals were started in the Middle Ages, and French kings had elaborate castle homes like the one at Versailles.

The arts and learning flourish. Paris is one of the cultural centers of the world despite the ravages of two world wars in this century.

Beautiful clothes, choice perfumes, good wine, delicious pastry, still are characteristic of France. So are wide fields, vineyards, sturdy farmers, and fishermen.

So, also, are the traits of clear, logical thinking, a concern for precision, and a certain delicacy and exquisiteness, a sharp wit. It is inevitable that such a country can best be interpreted through its arts. France has a wealth of music: folk music that tells its history and ways of living, as well as the brilliant music of Berlioz and Debussy. The left bank of the Seine still has its book stalls and the Sorbonne is a great seat of learning.

In order to know France and its people, read stories of the Middle Ages, of knights, of the great guilds, of cathedral building, of Charlemagne, Roland, Jeanne d'Arc, all of which give background for understanding and appreciation. These have a romantic appeal to the age of early adolescence, which adds to their informative value.

An excellent general book with which to begin is the fine *Picture History of France*. It is a large, flat, picture book recreating the life and culture of France through the ages. Across its pages, glowing with richly colored illustrations, move a host of musicians, writers, artists, craftsmen, as well as kings and queens and rulers. The text gives a real feel of the flow of France's history, of the special flavor of its various regions, of the background behind the products for which it is famous. Excellent maps are included.

Robert Davis, who lived in France for many years, gives a vivid portrait of it in a book called *France*, in the "Lands and Peoples Series." There are only 32 pages, with three-color illustrations and end-paper maps, but they give important cultural and economic facts that bring both historic and modern France into focus in our picture of modern Europe.

*The Land of Joan of Arc*, by Lillian Bragdon, is another simply told history and geography of France, illustrated with photographs.

*Medieval Days and Ways*, by Gertrude Hartman, is an excellent book for older boys and girls with fascinating, true-to-life accounts of life in the castles and monasteries, describing the guild system and its influence upon arts and crafts, and showing the gradual awakening of interest in science and exploration.

During the Middle Ages, guilds for every craft flourished, for silversmiths, goldsmiths, and others. Hundreds of artists and craftsmen gave their lives to the building of great cathedrals -- Chartres, Notre Dame, Rheims. In the monasteries, monks illuminated manuscripts on parchment. Children may want to make their own manuscripts with illu-

minated lettering. Murals resembling the medieval tapestries portraying great events may line the walls of a classroom filled with children lost in the France of medieval times. The Crusades, knights and artisans may have not only glamour but reality.

*Gabriel and the Hour Book*, by Evaleen Stein, is the story of a little peasant boy working in a monastery making an illuminated manuscript as a bridal gift for Anne of Brittany from Louis XII. Emma Brock tells Anne's story sympathetically in *Little Duchess: Anne of Brittany*.

In *The Boy Knight of Rheims*, by Eloise Lownsbery, Jean d'Orbais, at Rheims cathedral in the fifteenth century, is a boy craftsman who carves a statue of Joan of Arc for the crowning of the dauphin.

All of the pageantry of the Middle Ages marches through the pages of *Judith of France*, by Margaret Leighton. Judith was the granddaughter of Charlemagne.

Andre Norton makes these medieval days come alive in her stories, *The Sword Is Drawn*, *Sword in Sheath*, *Huon of the Horn*. *Huon* tells the part of the Charlemagne saga about the Duke of Bordeaux, a wonderful introduction to the whole exciting saga of Charlemagne. One of the most famous of ancient French tales is that of the wily fox known as Reynard. Miss Norton's retelling of this tale in *Rogue Reynard* is one of the best versions to read.

*Betsy's Napoleon*, by Jeannette Eaton, is a true story of the friendship of a young girl and the exiled Emperor on the island of St. Helena in 1815. To relive the past through its children makes it seem much more real to children today.

At the close of the eighteenth century when France was struggling through her own revolution, a gay young general, the Marquis de Lafayette, came to America offering his aid. There are several interesting life stories of this generous French officer who opened a way for friendship between France and America. *The Story of Lafayette*, by Hazel Wilson, is one of the Signature books. *Lafayette, the Friend of America* is by Alberta Powell Graham. *The Youngest General* is by Fruma Gottschalk.

It was the same Lafayette who helped the people of the island of Nantucket when the whaling industry began to fail because of the development of steam. Lafayette offered to buy their whale oil, saying that rural France could still use it. The people of Nantucket were so grateful they sent him a 500-pound cheese of their own making. This interesting true story is delightfully told in *A Cheese for Lafayette*, by Elizabeth Meg — a well-written short story, wonderful to read aloud to any age, even adults.

France is still one of the important nations of the world, so children

must know what it is like now. There are several books that children in fourth and fifth grades can read and enjoy for themselves.

In *Ragman of Paris*, by Elizabeth Orton Jones, all the everyday people of the city—the cobbler, the butcher, the baker—become the friends of two little boys, Mich and Tobie. The boys' final gay ride around Paris just as the lights come on, "Just for fun, just for fun," communicates a real flavor of the city.

*Nanette of the Wooden Shoes*, by Esther Brann, and *Pot Luck with Lobsters*, by Margaret Friskey, are true-to-life stories of Brittany.

*Pancakes-Paris* is a poignant story by Claire Huchet Bishop of the way an American soldier befriends a Paris family starving after World War II. The friendship between America and France continues. *Twenty and Ten*, by the same author, tells a vivid story of twenty children in France today who care for ten Nazi children in their mountain refuge.

In the world of literature, children need to know of great writers like Victor Hugo, although they may not read *Les Miserables* or *The Juggler of Notre Dame* until they are older. What are of greater interest to children are the fairy stories of Perrault and the fables of La Fontaine. Perrault was probably the first person anywhere to write fairy stories for children. Most of the fairy stories we know and love best were first published by him in 1697: *Hop 'O My Thumb*, *Puss in Boots*, *Little Red Riding Hood*, *Cinderella*, *Sleeping Beauty*. This is probably where the name of Mother Goose was first used. The frontispiece of one edition bearing the inscription "Contes de ma Mere l'Oie" (Tales of Mother Goose) showed an old woman spinning and telling a tale to three children. These fairy stories are available in many forms in many books. A good source is Andrew Lang's *Blue Fairy Book*.

The fine artist, Marcia Brown, has translated quite freely the wonderful tale of the clever, swashbuckling cat, *Puss in Boots*. Her illustrations are full of dash and humor and subtle appreciation of the sly turns of this old tale, in her version of *Puss in Boots*. Her *Stone Soup* is another charming retelling of an old French folk tale.

Fairy tales were written by several different women during the century following Perrault. Two of the most famous were *Beauty and the Beast*, by Madame de Beaumont, and *The White Cat*, by Contess d'Aulnoy. These are in many collections of famous tales.

*La Fontaine's Fables* are almost as famous as those of Aesop. A fable is shorter than a fairy tale and usually points its moral more directly. Margaret Wise Brown translated 17 of the fables of La Fontaine in a readable version, *Fables of La Fontaine*.

The French people have been called a song-loving people. A large



part of French folk music comes from the songs of troubadours and trouvères. These were the minstrels of France during the Middle Ages who wandered over the countryside, entertaining and bringing the news from one section of the country to others. The home of the troubadours was in the southern part of France; of the trouvères in the northern area. In northern France, the songs tended to be more serious and showed a deeper religious feeling, whereas the songs of the south were more gay, poetic, and sentimental.

Different regions developed different types of songs, often closely related to characteristic work. Much of France is rural, so there are many pastorelles — songs about shepherds, shepherdesses, and their sheep. From Normandy come many everyday songs; begging songs, mill songs, drinking songs, and gay street songs.

Burgundy, a grape-growing and wine country, is known for its drinking songs. Many beautiful carols also come from Burgundy. A well-known one is called "The Burgundian Carol."<sup>1</sup> All French songs are of a "classic" mold and have a characteristic daintiness.

Because the Basque country is in southwest France, close to Spain, Basque songs show Spanish influences. It is not surprising to find a French folk song from the Basque Province called "The Fandango,"<sup>2</sup> which is the name of a Spanish dance. The arrangement for percussion instruments is good to play as you dance it.

From Breton come characteristic songs of the fishermen, "The Fisher-maiden"<sup>3</sup> and "Fisherman's Evening Song."<sup>4</sup> A song representing harvest time is "The Harvest Home."<sup>5</sup> The northern Breton area has Welsh (Celtic) background, so some of the Breton songs are also Welsh.

The French have many work songs, which have mostly to do with milking, tending sheep, and making cheese, as "Il Etait une Bergere" ("The Shepherdess"),<sup>6</sup> and "Dans notre Village" ("In Our Village").<sup>7</sup>

Other types of French folk songs include narratives, such as "Chanson du Matelot,"<sup>8</sup> also called "The Three Sailors of Groix." "The Wedding of the Cuckoo and the Skylark"<sup>9</sup> is a song of animals and birds, popular in all the provinces of France.

There are numerous beautiful Christmas noels. Good ones are "Run, Neighbors, to the Crib"<sup>10</sup> and the well-known "Bring a Torch, Jeanette, Isabella."<sup>11</sup>

Typically French folk instruments mentioned in songs to which we have already referred are pipes, flutes, drums, the *vielle*, or hurdy-gurdy, and the *musette*, or bagpipe. The drone of the bagpipe is apparent in the old Christmas noel, "Il est né, le Divine Enfant"<sup>12</sup> ("He Is Born, the Holy Child").

The French are also a dancing people. The song called "Farandole,"

also a common dance, gives a picture of the everyday life of a village milkmaid.

"The Duke of Malb'rough"<sup>13</sup> is an early ballad. The tune is well known to Americans, since it is sung sometimes as "The Bear Went Over the Mountain" and sometimes as "We Won't get Home Until Morning." This song has a long history and is said to be of Arabic origin. The Arabs called it "Mabrooka," and the tune was probably brought back to France from the Crusades. It was lost for about five centuries, then turned up in the French court where it was sung by a nurse as a lullaby to the dauphin. The queen, Marie Antoinette, liked it. So did the court, and eventually it was sung in the cafes.

The song became known as "The Duke of Malbrough Has Gone to War." It was carried to Spain and Portugal, probably by wandering singers, and from there to Mexico, where it was called "Mambro," the same story but with a different tune.

The refrain of nonsense syllables, in this case "Miron-ton, miron-taina," is also typical of ballads. Try the autoharp chords as an accompaniment for this song, as well as for the next six folk songs; you'll enjoy them more!

This next song, "Fais Do Do,"<sup>14</sup> is a lullaby to a baby brother. It is not only French, it is also universal. It could be any sister singing her little brother to sleep.

In Paris there were many bells in the cathedral towers that rang day and night. Whoever sang "Les Cloches" ("The Bells")<sup>15</sup> the first time could not sleep, and the ringing of the bells made matters worse.

France has many sailormen and fishermen. It has been said that each port along the coast has its own particular sailor song, and that seamen could be identified by the songs they sang. From the port of Dunkerque comes the rollicking sailor song, "Ali, Alo."<sup>16</sup>

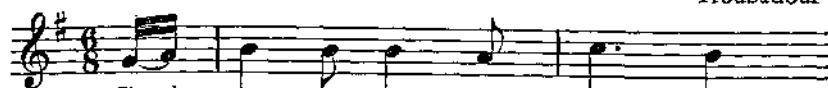
"Trem' ton Pain, Marie"<sup>17</sup> is a gay folk song from Alsace, where hospitality reigns supreme. Originally it was sung and danced after meals.

JOAN OF ARC. It is only natural that there should be songs about Joan of Arc, the maid of Orleans, since she was the first figure to arouse the French people to a feeling of national unity. The song "Jeanne d'Arc"<sup>18</sup> was first published in 1890 in Orleans by M. Jules Brosset.

SINGING GAMES. Many songs become singing games. A familiar and much-loved one is "The Bridge of Avignon,"<sup>19</sup> commemorating a very special event. Sometime during the twelfth century a French shepherd convinced the bishop and people of the village of Avignon that he heard divine voices saying a bridge must be built across the Rhine

# The Duke of Malb'rough

Troubadour



- Chords: G G C G
- To fight the French in Flan - ders,
  - But he'll re - turn at East - er,
  - Now Whit - sun - tide is o - ver,
  - His la - dy wife has mount - ed,
  - She sees her page ap - proach - ing,
  - "The news that I now bring you,"
  - "In bat - tle fell Duke Mal - b'rough,"



Mir - on - ton, mir - on - ton, mir - on - tai - na,



- G G G G
- To fight the French in Flan - ders,  
 But he'll re - turn at East - er,  
 Now Whit - sun - tide is o - ver,  
 His la - dy wife has mount - ed,  
 She sees her page ap - proach - ing,  
 "The news that I now bring you,"  
 "In bat - tle fell Duke Mal - b'rough,"



- G D7 G G
- Duke Mal - bo - rough has gone, Duke Mal - bo  
 When all the wars are done, When all the  
 And still he does not come, And still he  
 In - to her tow'r on high, In - to her  
 In sa - ble ha - bit clad, In sa - ble  
 Will make your eyes to weep, Will make your  
 He now is in his grave. He now is



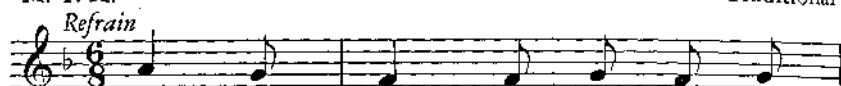
- C G G C G
- rough has gone, Duke Mal - bo - rough has gone,  
 wars are done, When all the wars are done,  
 does not come, And still he does not come.  
 tow'r on high, In - to her tow'r on high.  
 ha - bit clad, In sa - ble ha - bit clad.  
 eyes to weep, Will make your eyes to weep,"  
 in his grave, He now is in his grave,"

## Lullaby

(Fais Do Do)

M. T. K.

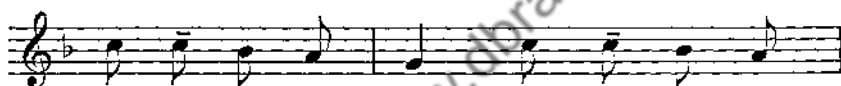
Traditional



Chords: F F C7  
 Lul - la - by, Pier - rot, lit - tle  
*Fais do do, Pier - rot mon p'tit*



F F F C7 F  
 broth - er, Lul - la - by, bye lo, don't you cry.  
*fre - re, Fais do do, t'au - ras dal lo - lo.*



F C7 F  
 Your moth - er will bake her dar - ling a  
 Your fa - ther will make a boat for your



C7 F C7 F C7  
 cake, For her wee Pier - rot. Bye - lo, — bye - lo;  
 sake, For his wee Pier - rot, Bye - lo, — bye - lo;

River at this place. When the bridge was finished there was great rejoicing, and a festival was held for the whole countryside. To celebrate, they sang and danced on the bridge (*sur le pont*). The words of the song now called "Sur le Pont" or "The Bridge of Avignon" tell of this event. Children will enjoy adding their own stanzas, telling of carpenters who saw wood, shoemakers who hammer, and other workers who demonstrate their different ways of working.

Songs that are sung by French children today are very much the same kind of songs children around the world sing. There are songs about "Mister Punchinello" <sup>20</sup> (in the Punch and Judy show); a little market song called "Will You Buy" <sup>21</sup> in the English translation; "Jibi Di, Jibi Da," <sup>22</sup> a dance song; "In Father's Lovely Garden," <sup>23</sup> and "My Three Friends," <sup>24</sup> which incidentally are a cat, a dog, and a monkey.

MODERN COMPOSERS. Two of the greatest composers of France are

## Dip Your Bread, Mary

(Trempe' Ton Pain, Marie)

Translation by M. T. K.

French

Gaily

Chords: G Dip your bread, Ma - ry, G Dip your bread; Ma - ry,

D7 Dip your bread in the gra - vy; G Dip your bread, Ma - ry,

G Dip your bread, Ma - ry, D7 Dip your bread in the wine. —

D7 Sun - day we shall wan - der G to the white house yon - der;

C I in silk and G you in sat - in, D7 And danc - ing slip - pers G fine. —

Claude Debussy and Maurice Ravel. Both men are associated with the impressionist school of French music and both have written delightful suites for children. Debussy's *Children's Corner*<sup>25</sup> and Ravel's *Mother Goose Suite*<sup>26</sup> will be especially enjoyed after children have read the beautiful, old French fairy tales.

Other French composers who have written beautiful music of special interest to children are Paul Dukas, Georges Bizet, Hector Berlioz, Camille Saint-Saëns. Paul Dukas composed *The Sorcerer's Apprentice*,<sup>27</sup> inspired by the well-known tale of what befell a lazy apprentice who cast a spell on his broom during his master's absence. There is also a charming version told by Rostron. Much of the opera *Carmen*,<sup>28</sup> by Georges Bizet, will be familiar to many children. *Danse Macabre* and *The Swan*, by Camille Saint-Saëns, are also familiar. The famous

# Joan of Arc

Translation by B. P. K.

Old French



Chords: g min. g min. g min. g min. D7  
 1. Hear the sto-ry of the Maid who lived in Or - le - ans,\*  
 2. Oh, ye cit - i - zens of France do not for - get this Maid.



g min. g min. g min. F g min. D7  
 Guar-dian of our coun-try's safe-ty, Maid of Or - le - ans,  
 God com-mand-ed her to rouse men to her coun-try's aid,



g min. g min. g min. g min. D7  
 'Tis a sto-ry of de - liv'-rance from the Eng - lish foe,  
 She shall live in song and sto-ry, Maid of Or - le - ans,



g min. g min. g min. g min. D7 g min.  
 'Tis a sto-ry of de - liv'-rance man-y years a - go.  
 Heav-en's bless-ing be up - on you, Maid of Or - le - ans.

\* Pronounced "or-lay-ahn."

soprano, Lily Pons, and the well-known orchestra conductor, Pierre Monteux, both came from France.

France's gifts to the world in music and literature are truly very large. As children come to realize what these are through first-hand knowledge, they may begin to understand not only the French people, but the deep ways in which her life and arts have influenced our life and arts. Actually, France and the United States are very close to each other in the family of nations.

## B. SPAIN

Spain's location makes her a crossroads for the comings and goings of many other peoples who live near the Mediterranean: Arabs from the Near East, Moroccans from Africa, French and Swiss from the north. The influence of all these shows itself in Spanish music and art. Musical instruments originally brought from Arab lands are still used.

Moorish influence is evident in much of Spanish music as in famous buildings like the Alhambra.

It is a nation famous for its folk heritage, a heritage of many kinds -- as varied in characteristics as is the country itself, which ranges from stark mountain regions to a beautiful seacoast. There are several delightful collections of folk tales, from the amusing tales of *Padre Porko*, the gentle, manly pig, to the famous adventures of the great Don Quixote.

*Padre Porko*, by Davis

*Picture Tales from Spain*, by Sawyer

*Three Golden Oranges*, by Biggs

*Tales of Enchantment*, by Eells

*The Adventures of Don Quixote*, by Barret, from Motteux' translation of Cervantes

*Vagabonds in Velvet*, by Newcomb, gives a colorful picture of Cervantes and sixteenth-century Spain.

To know what everyday children are like, read *Lupe Goes to School*, by Brann, and *Juan: Son of the Fisherman*, a charming story of Seville by de Palencia.

#### *Songs, Dances, and Instruments*

Spanish people love to sing and dance. There are characteristic dances as well as costumes for each province. As in much of Europe, these colorful costumes are now worn only for certain festivals and celebrations.

The *jota*, the *bolero*, the *malagueña*, the *fandango* and the *sequidilla* are some of the famous Spanish dances. Intricate footwork rather than wide movement characterizes most Spanish dances. Strangely enough, it is the French composer, Ravel, who has made the bolero so well known to everyone.

Castanets and a tambourine are used for accompaniment. The guitar, a beloved instrument of Spain, is used to accompany both songs and dances, and also as a solo instrument. The Spaniard, Andrés Segovia, is a great guitar artist of modern times.

The prevailing mood of most Spanish songs is one of gaiety and joy, although Arabian influences add a touch of melancholy here and there. A typical dance song is this "Gypsy Dance."<sup>1</sup> Two country songs, lyrical and typically Spanish in rhythm, are "Get Up, My Ox"<sup>2</sup> and "The Goatherders."<sup>3</sup>

Lullabies are women's songs. "Dodo"<sup>4</sup> is sung here in our own country, especially in the southwest where Spanish influence is strong. In it there is an interesting reference to shoes, which are mentioned in folk songs from many countries as something to be prized.

## Gypsy Dance

Introduction: With tambourine and castanets

Allegretto

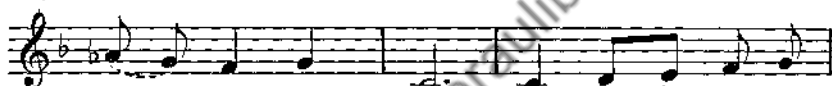


Chords: C7  
 (Piano or Tra Harmolin)  
 la la, la la la la f min. la, la!

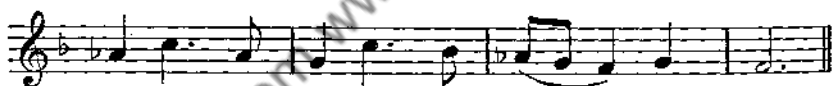
Melody



C7 f min. C7  
 Ni - ña in thy dark eyes are glanc - es be -  
 Bright as the flam - ing camp - fire that gleams thru the



f min. C7 C7  
 witch - ing to see, Tell me that to -  
 dark - ness of the night Is my love for

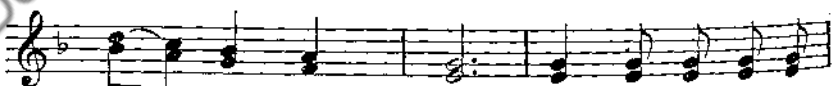


f min. C7 f min. C7 f min.  
 mor - row your love shall be - long to me.  
 you, lit - tle gyp - sy, my heart's de - light.

Refrain



F Bb F Bb F  
 Tra la la la la la, My Ni - ña,



F C7 C7  
 Come dance with me, Tra la, la, la, la,



C7 Bb C7 F  
 la, la, My Ni - ña, Come dance with me.





on how well Debussy had absorbed the Spanish idiom, especially in the first two movements of this suite.

The Spanish composers who are best known today are Albéniz, Granados, and de Falla. The latter is best known for a suite, *Nights in the Gardens of Spain*, and a ballet, *The Three Cornered Hat*. He is also known for his famous "Ritual Fire Dance,"<sup>13</sup> which comes from an opera, *La Vida Breve*. Some of Albéniz's works are included in an album of recorded music called *Spanish Album*.<sup>14</sup>

Eight native folk dances have been recorded by Manuel Acuna<sup>15</sup> in a collection of *Spanish Folk Dances*.

### C. PORTUGAL

The little country of Portugal seems almost a part of Spain carved out down on the coast. Colman's *Portugal: Wharf of Europe* gives an excellent picture of this country by the sea, so dependent on its ships and exchange with other countries of the world. *Three Secrets*, by Smith, is a good story to read about a Portuguese family.

A selection of Portuguese songs is found in Mrs. Botsford's *Collection of Songs*, Vol. II.<sup>16</sup> The melody of the familiar "Adeste Fideles" is a Portuguese folk tune. A lovely Portuguese Christmas carol is "All That Wondrous Christmas Night" ("*Noite de Natal*").<sup>17</sup>

### D. ITALY

Italy, that boot of Europe extending down into the Mediterranean Sea, was the birthplace of the Caesars; of the gentle St. Francis; of great artists, Giotto, Titian, Leonardo da Vinci, and Michelangelo; of the musicians, Verdi, Rossini, Donizetti, Puccini, Toscanini; of a song-loving, gay people, many of whom came to America to help build this country. From Rome, the capital city, grew the great Roman Empire; present-day Rome, with its ruins of ancient empire and its modern buildings, is the home of Vatican City and the great cathedral of St. Peter's. Venice, the city of canals; Florence, the beautiful city; Genoa, the trading city; the blue grotto of Capri; the gay city of Naples: all these make up Italy. Here is a great heritage from a highly creative people.

Two easy-to-read books about Italy are Busoni's *Italy*, with brief, interesting text and colored sketches, and Winwar's *Land of the Italian People*, with excellent photographs and a little more text. Rothery's *Italian Roundabout* takes us from its northern mountains to the tip of the boot, and even to nearby lands such as Sicily. Van der Veldt's *City Set on a Hill* is a description of Vatican City, the home of

the Pope. Foster's *Augustus Caesar's World* gives a never-to-be-forgotten picture of the Roman Empire at its height and the world into which the Christ child was born.

Ancient history textbooks tell the facts of Roman history, but here are a few stories that make the emperors and their families and people come alive.

*Julia Valeria*, by Gale (a story of a daughter of Imperial Rome)

*The White Isle*, by Snedeker (Lavinia's story during the struggle between Christianity and Roman power)

*The Roman Mystery* and *The Counterfeit African*, by Williams (exciting stories of Roman intrigue)

*Buried Cities*, by Hall (stories of Pompeii and other ancient cities when they were alive)

*Roman Eagle*, by Godwin

All these will pave the way for appreciating Shakespeare's *Julius Caesar* later on. Italy's folk tales are not as plentiful as are those of neighboring countries. Botsford has gathered some in *Picture Tales from the Italian*.

In *Red Sails to Capri*, Mrs. Weil has imagined that the discovery of the Blue Grotto near Capri was made by three visitors who came seeking beauty, truth, adventure. It could have been so.

The author-artist Valenti Angelo tells of his own childhood in Tuscany in the '90's, in *Nino*, and of this same village when he visited it after World War II, in *The Marble Fountain*. Here is a good source of knowledge of modern Italy. Brann's *Nicolina* and Stewarts' *Two Young Corsicans* are excellent stories of family life. Everyone knows and loves Collodi's story of the mischievous puppet *Pinocchio*, which has become a classic for all children.

As the Roman empire spread into Asia, many things from the Far East were introduced into the Roman way of life. One of these was the use of many kinds of bells, which came to be used to regulate daily living. The *curfew* (*couvre-feu*, meaning to cover fire) gave the signal to put out the lights and go to bed. The *seeding* bell and *harvest* bell told the people when to plant and when to begin and end their glean- ing, so that all might have an equal chance. The *market* bell was the signal to begin selling in the market place.

The *passing* bell was rung for the dying. Our present custom of tolling at a time of death undoubtedly comes from this.

The *Ave Maria* bells started the morning's activities. The *Vespers* bell tolled in the early evening for special gatherings. The *Angelus* bells were a signal for prayer, day or night.

At this time, many public events took place in Rome — wrestling matches, religious ceremonies, plays, and musical contests. In these

contests poets and singers vied for honors. Paul Lang in *Music in Western Civilization* tells of a musical assembly in which there were more singers on the stage, "than there had been spectators in the old days, and the overflowing number of musicians filled all the seats not occupied by the public." \* These super-colossal spectacles were patterned after early Egyptian mass assemblies.

Accompaniment was provided by many brass instruments distributed in the auditorium, with auloi, tubas, citharas, and all sorts of organs on the stage. The aulos was a reed instrument from Greece that was gradually developed into the Roman tibia.

Music was considered a definite social asset even among ordinary people. The professional musicians often became very supercilious because of the extravagant praise and adulation they received. Nero played the violin and wanted to be known as a professional musician. The great development of music in early Rome deeply influenced the lives of the Italian people, who to this day are a musical people. For children's own reading there is an interesting description of the music and instruments of ancient Rome in *How Music Grew*.

One of the great Roman festivals was *Floralia* — a spring festival in honor of Flora, goddess of springtime and flowers — which many sources claim is the origin of the English May Day festival with its Maypole, songs, and dances.

After Christianity grew in influence, the early leaders of the Christian Church discouraged singing and opposed the use of the tuba, drum, flute, and psalterium because they were instruments connected with war. A lyre was one instrument of which they approved, even saying it could be used safely in the home.

When French troubadours wandered into Italy, however, they became popular despite the disapproval of the Church. Soon Italian shepherd songs quite similar to French *pastorelles* developed.

The Italian songs which most of us know best are folk songs of more recent origin. Some of these are really composed songs, but they have become so popular that we think of them as being "folk." Such a song is "A Merry Life,"<sup>1</sup> composed at the time the funicular railroad was completed up Mt. Vesuvius. "My Sunshine" ("O Sole Mio")<sup>2</sup> is another composed song, but it is well known and loved as a typical serenade and love song.

"Santa Lucia"<sup>3</sup> comes from the hearts of the fishermen in the Bay of Naples. It is a *barcarolle* (boat song), with a refrain that could be a cry for protection or a song of praise to St. Lucy. Hymns of praise are common where there are fishermen or boatmen or sailors. For in-

\* Paul H. Lang, *Music in Western Civilization* (New York: W. W. Norton), p. 32.

stance, the familiar melody traditionally sung in chorus by gondoliers in Naples on St. Mary's Day is "O Sanctissima."<sup>4</sup>

From Tuscany where "the Tuscan sun is warm and bright," comes the gay little song, "Marianina."<sup>5</sup> "Ma Bela Bimba"<sup>6</sup> is a vigorous waltz.

"Serenade"<sup>7</sup> is a spirited song with typical Italian swinging rhythm. "Return to Sorrento"<sup>8</sup> is one of the popular melodies that well-known popular artists, such as Mario Lanza, sing today.

A typical love song, which fits very easily to an accordian accompaniment (or guitar or mandolin), is "Come Over the Sea."<sup>9</sup>

## Come Over the Sea (Vieni Sul Mar)

Italian Folk Song

Chords: C G7 C C F

Piano or  
harmolin or  
accordion

Chords: F C C

Chords: F C C G7 C C

A typical dance song is the *tarantella*. The usual explanation for this name is that the dance was once considered a cure for the bite of the tarantula. If the perspiring performer could dance fast enough, he could throw off the effects of the poisonous bite. *Tarantellas* are always in 6/8 meter, often in the minor mode. "Song of the Street Singer"<sup>10</sup> is a tarantella, typical of many Neapolitan street songs.

**CHURCH MUSIC.** The growth of the power and influence of the Catholic Church meant the development of much church music—the Gregorian chant, and later music for masses. Palestrina was a famous composer of religious music.

The beautiful Easter "Alleluia,"<sup>11</sup> which is sung in so many Amcri-

# Song of the Street Singer

(Maccheroni)

Italian

## Rhythm of a tarantella



Chords: d min.

1. Poor am  
2. Now my

g min.

I, the truth I'm  
tar - an - tel - la's

d min.

tell - ing, I have  
end - ed, Two car -



A7  
neith - er bed nor dwell - ing. Poor am  
li - ni\* are ex - pend - ed, Now my

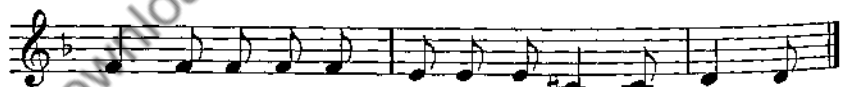
d min.  
dwell - ing. Yet I'd  
pend - ed; Now I'll



F C7 F d min. A7  
sell my shirt for mon - ey to buy a dish of good  
gai - ly pay the mon - ey to buy a dish of good



A7 d min. F C7  
mac - ca - ro - ni, Yet I'd sell my shirt for  
mac - ca - ro - ni, Now I'll gai - ly pay the



F d min. A7 A7 d min.  
mon - ey to buy a dish of good mac - ca - ro - ni.  
mon - ey to buy a dish of good mac - ca - ro - ni.

\* Carlini are coins of very small value.

can churches, was written by Palestrina as a setting for the *Gloria Patri*. Later it was borrowed by Protestant hymn writers.

INSTRUMENTS. The folk instruments most commonly used in Italy today are the accordian, tambourine, and shepherd's pipes. The tambourine, also commonly used in France and Spain, is associated with *tarantellas*, *salterellas*, and street dances. The accordian is a household instrument, often played by one member of a family to accompany their singing of folk songs. The shepherd's pipes used by the

*pifferari* or shepherds are associated with their Christmas songs.

Then there is the hurdy-gurdy, a street organ used with street songs. Italians coming to America brought this instrument to the big cities, where it is often heard on the streets in the springtime.

Italy is the home not only of all these instruments associated with singing and dancing in the home and on the streets, with the music of common everyday living, but also of the most famous violin in the world, the Stradivarius. This violin was made by Stradivari and given his name. *Stradivari, the Violin Maker*, by Tinyanova, gives an interesting account of him. It is said that he built 1,116 violins. Those still in existence, fewer than half, are valued from \$10,000 to \$80,000.

OPERA. Italian opera had its beginnings in little street shows. The singing and dancing that accompanied them were carried on by wandering musicians and actors. You will enjoy reading in *Music and Romance*<sup>12</sup> how this brought about the "First Opera," which later led to the operas of Verdi, Rossini, Donizetti, and Puccini: *Il Trovatore*, *The Barber of Seville*, *Lucia di Lammermoor*, *La Boheme*, and many others. There are many recordings of these famous operas played and sung by famous musicians.

Verdi's dynamic life is well told in Humphrics' *Verdi, Force of Destiny*.

The story of *Il Trovatore* is interesting. One of the famous duets from this opera, "Home to Our Mountains,"<sup>13</sup> a duet between the gypsy Azucena and the chieftan Manrico, is available in a simple arrangement.

MODERN MUSICIANS. As one would expect, there have been great musicians in all periods of Italian history. Paganini was a famous violinist. An interesting account of his life for younger readers is *Paganini, Master of Strings*, by Wheeler.

Respighi is a distinguished contemporary composer. His composition "The Pines of Rome"<sup>14</sup> depicts such scenes as the Catacombs and the Appian Way. He has immortalized the city's beautiful fountains in "The Fountains of Rome."<sup>15</sup>

Many people feel that Arturo Toscanini is one of the greatest, if not the greatest, conductor of symphonic music of all time. His life story is interestingly told in Ewen's *Story of Toscanini*.

LEADERS. Italy was not always a strong, unified country. That great leader and lover of freedom, Garibaldi, really united the Italy that exists today. There are two very interesting lives of Garibaldi, one by Baker, the other by Burton.

Interestingly, the pioneer in telegraphy and radio was the Italian *Marconi*. Coe has an exciting biography of him.

The gentle little brother of Assisi whom we know as St. Francis was

the son of a wealthy family. He spent his youth in riotous living, but one day renounced the worldly life and went about doing good, living very close to the good earth, calling fire, water, birds, and animals his brothers.

Older children will enjoy *God's Troubadour*, by Jewett. An easier-to-read life is *Song of St. Francis*, by Bulla. Beatty tells in brief text and dramatic colorful pictures the famous story of his taming the wolf near the village of Gubbio in *St. Francis and the Wolf*. Elizabeth Orton Jones has illumined his beautiful prayer, "Canticle of the Sun," with tender, beautiful pictures in *Song of the Sun*.

From the glory that was Rome on down through the years, in art, music, poetry, and living with beauty, the heritage of the Italian people, for us and for themselves, is one of the richest in all Europe. Today, despite the errors and sufferings of war and bad leadership like that of Mussolini, Italy is finding its own rightful place in the family of nations.

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## Chapter 23

# MIDDLE AND EASTERN EUROPE

### A. POLAND

Poland's geographic location makes it a crossroads between eastern and western Europe. Even though it has had to struggle to keep its own identity, while being buffeted by wars and struggles for its possession by Russia on the east and Germany on the west, Poland has kept alive its rich cultural heritage.

Eric Kelly went to Poland during World War I and grew to love the Polish people and their indomitable spirit and deep love of beauty. His beautiful story, *The Trumpeter of Krakow*, is based upon the famous incident of 1241 when a young watchman at his post blew his trumpet as the Tartars besieged Krakow. The story of that broken-note signal actually did not end until seven hundred years later. Mr. Kelly tells that and much more about Poland in *The Land of the Polish People*. *The Blacksmith of Vilno* and *From Star to Star* (Krakow 1493) are two more of his fascinating books about exciting times of the past.

More good stories to read about the Poland of today are *Bolek* and

*Piasts of Poland*, both by Gronowicz, and *Marta the Doll*, by Lowmsberry. These are stories of farm children, for Poland is largely an agricultural country.

*The Jolly Tailor* is a collection of folk tales gathered and retold by Borshi.

### Music

The Poles have danced and sung their songs on every farm, in every village and every King's court "since the beginning of time," as they themselves say.

The women sing as they gather to do their laundry in the pool back of each village; a little shepherd pipes his tunes for his own enjoyment; a wandering violinist unburdens his heart in his music; drovers sing as they drive their cattle to market; girls sing over their looms about the things that occupy the minds of young girls. "At the Spinning Wheel"<sup>1</sup> is a characteristic song.

Because the Poles have known successive periods of bitterness, quietness and peace, wars, defeat, sadness and exile, their folk music often has a tinge of sadness, as in "Under the Yoke of Darkness and Sorrow."<sup>2</sup> But adversity has not deadened the spirit of the Polish people. In 1920, when a song of past glories called "From the Smoke of Dead Fires" was forbidden because of its emotional effect upon them, the Polish people continued to sing it, not in their own language but in Latin!

From the Church of the Trumpeter in Krakow, a little hymn sounds hourly, called "Heynal" (hay-nahl), a practice which typifies the persistent spirit of the Polish people.

Since Poland is largely an agricultural country, many of its folk songs are about farmers and farm life. "Halka Had a Rooster"<sup>3</sup> is a lively song. The "Polish Haying Song"<sup>4</sup> is another; in it a young man and his father, Tatus (the Polish word for father, pronounced "tah-toosh"), work together each day of the week.

Of course there are many soldier songs, as one would expect from a country where wars have been so much a part of the history. Some of these songs are gay and carefree, such as "Clanking Spurs."<sup>5</sup> Others are laments, such as "The Cossack"<sup>6</sup> a song which shows the Russian influence on Polish songs.

A famous musician of the eighteenth century said that "a Polish song makes the whole world dance."<sup>7</sup> Because so many Polish songs are based upon dance rhythms, and because so many dances are sung, dances and songs belong together. Even the Polish "Lullaby"<sup>8</sup> which follows is based upon a dance pattern, as you will discover if you sing it at a very fast tempo.

## Lullaby

Text by B. P. K.

Polish

Slowly

Chords: D Lit - tie bird wing - ing, A7 A A7 song soft - ly sing - ing, D

So close your eyes, A7 Ba - by, And sleep in Moth - er's

D arms. - Oh D lul - la - by, G Ba - by, oh G lul - la - by, D Ba - by,

Oh D lul - la - by, A7 Ba - by, A7 And sleep in moth - er's arms. - D

The *polonaise* is a traditional dance. We associate the name of Poland's greatest composer, Chopin, with this dance, since he idealized it into an art form.

FREDERICK CHOPIN. Chopin was not only a great composer but also a world-famous pianist. When he was a young man he learned about this dance of his people not from first-hand experience but in the aristocratic salons of Warsaw. The *polonaise* was a courtly dance, first performed as a promenade for a king's coronation, and, in 1573, finally becoming a processional march for state occasions. Chopin's *Polonaise*, one of his best known compositions, may be heard on recordings.<sup>9</sup>

The traditional dance, the *mazurka*, was also idealized by Chopin in *Mazurka*, often played by the great Russian-American pianist, Horowitz.<sup>10</sup> It, too, has been recorded.

A fine way to get acquainted with Chopin is to read Wheeler's books:

*Frederick Chopin: Son of Poland, His Early Years*, and *Frederick Chopin: Son of Poland, His Later Years*. A biography for older children is *Chopin*, by Gronowicz, a Polish author whose writings help American children know his native land.

Many people feel that Chopin through his music best interprets his country to the rest of the world.

**OTHER GREAT MUSICIANS.** Poland's contribution to the roster of the world's great names in music includes many of the famous musicians of our country today. There are the famous symphony conductors, Artur Rodzinski and Leopold Stokowski; the eminent pianist, Artur Rubinstein. The late Ignace Paderewski was world famous not only as a pianist and composer, but also as a statesman who was of great service to his country after World War I. Gronowicz tells his powerful story in *Paderewski*.

**CHRISTMAS IN POLAND.** The celebration of Christmas, with its many beautiful customs, is dear to the hearts of the Polish people. One custom is for children to make their own puppets and then, on Christmas Eve, to take around to their neighbors a puppet show of the Christmas story. Eric Kelly has written a moving story, based on this custom, called *In Clean Hay*. It has been dramatized and is available on a recording.<sup>11</sup>

There are many beautiful carols. One of the most familiar ones is "Sweetly Sleeping in a Manger."<sup>12</sup> *The Book of Christmas Songs by the Trapp Family*<sup>13</sup> has three Polish carols. The excellent collection of *Christmas Carols from Many Countries* has a lovely carol in the Polish language.<sup>14</sup>

Stella M. Cushing has used the information found in Polish and Czech songs and legends to create a short play, *On the Frontier*,<sup>15</sup> which may well be used to culminate a study of these countries.

There is a recent booklet, *Having Fun the Polish Way*,<sup>16</sup> containing folk songs, directions and music for folk dances, information about holiday celebrations, recipes, games. This booklet would be very helpful to any group especially interested in Polish culture.

A few years ago there was a tremendous revival of interest in dolls of all nations, which continues today. There are many doll collectors who have wonderful collections of dolls from all over the world. If any of these collectors lives near you, you are likely to find some beautiful Polish dolls, made by Poles and sent to America in the 1930's so that we might know their beautiful and interesting costumes.

Poland is now behind the Iron Curtain, so we do not know much of what goes on there. Probably many of its ways of living have undergone little change. Undoubtedly its music and arts still flourish, and

## Sweetly Sleeping in the Manger

Polish Carol



Chords: G D7  
 1. Sweet - ly sleep - ing in the man - ger,  
 2. Come we chil - dren to the man - ger,



G G G  
 Lit - tle Je - sus, Ho - ly Child; Love is guard - ing  
 Look with love up - on the Child; Watch Him sleep - ing



D7 G G  
 gen - tle Jo - seph, Ho - ly Babe and Moth - er mild.  
 in the man - ger, Watch with Mar - y, Moth - er mild.



G C a min. D7 G  
 All a - round good shep - herds low - ly, While a - bove in  
 Wor - ship we with shep - herds low - ly, Sing our praise with



a min. D7 G C D7 G  
 cho - rus ho - ly, An - gels sing un - to our Lord.  
 cho - rus ho - ly, Sing with joy un - to our Lord!

these may well serve as the binding tie with the many Poles in the United States and with people everywhere in the free world.

## B. CZECHOSLOVAKIA

Czechoslovakia, part of which was formerly known as Bohemia, is very close to Poland. Many of its ways are similar. It, too, is a buffer nation, with a long history of struggle to maintain its own identity. It is an agricultural land, very picturesque. Home decorations and

costumes are colorful and quite varied. Here, too, as in much of Europe, one can see these today only at special festivals and celebrations.

Mrs. Bartusek, of Chicago, where there is a whole section of the city inhabited by people of Bohemian descent, wrote a charming account of her own childhood, *Happy Times in Czechoslovakia*. The illustrations give a vivid idea of Czechoslovakian dress, customs, beautifully decorated furniture, and homes.

Parker Fillmore's *Czechoslovakian Fairy Tales* is a charming collection of both folk and fairy tales.

Czech history is colorful and exciting. In the fifteenth century, there was a famous religious leader named Jan Hus, who died a martyr's death in 1415 because of his beliefs in religious freedom. "Where Flows the Rhine"<sup>1</sup> glorifies this great leader, whose followers were called "Hussites." They had a beloved song called "The Hussite Battle Song,"<sup>2</sup> which sings of their marching to battle in defense of "liberty, conscience, pure gospel and ideals of democracy."

Because wars were so constant, there are many soldier songs. These testify that long ago there was struggle over the same ideals which motivated the founding of our own country.

Havlicek, or Havleku in Bohemian, was another hero who aroused his people to a national feeling. There is a monument to him in Chicago.

In our own time, Jan Masaryk was minister from Czechoslovakia to the United States, where he studied the ways of democracy. He made many friends here, some of whom went to Czechoslovakia to help him. His own children came to the United States to study. So there was a close friendship and sense of common cause between Czechoslovakia and the United States after World War I.

Masaryk's son, Jan, was a patriot-statesman who died in the struggle over his country's domination by Russia.

Jan Masaryk, the younger, was a musician as well as a patriot-statesman. He left a fine collection of Czech folk songs in an album of recordings called *Songs of Lidice*.<sup>3</sup> These songs were recorded in order to preserve their rich song heritage, and the Czech language itself, from complete destruction.

Americans in many larger cities are acquainted with the Czech organization known as "Sokol." This group was first organized in Prague, less than a hundred years ago, for the purpose of providing a means of social, physical, and mental courage for Slavic countries in their struggle for liberty. The word "sokol" means "falcon," the most daring of all birds that fly. This song expresses the intense Czech patriotic fervor:

Like lions in their strength we go,  
 Like falcons on the wing.  
 And to our country dear  
 Our strength as offering we bring.  
 However long may be the way  
 Its length no Sokol shall dismay,  
 But onward, on like men we go,  
 Our country's call obey.<sup>4</sup>

*A Treasury of Slovak Folk Songs*<sup>5</sup> is a collection of about a hundred songs. The Reverend John J. Lach is responsible for the editing. Adam P. Lesinsky has written an excellent Introduction to the book, called "Slovakia, Land of Song." Leona Deutsch has arranged the songs themselves. The text of the first song in the book gives a clue to the place of music in the lives of the Czech people:

Sing your song, sing, singer!  
 Though God grants no morrow  
 Yet your song sing, singer!  
 From your song joy borrow.

SONGS AND DANCES. Some of the finest marching songs in the world come from the Czechs. One of the best, used by Girl Scouts all over our country, goes by several titles, such as "Hu-Ya,"<sup>6</sup> "Swiftly Flowing Lake," and "Ifca's Castle." Another favorite with all ages is "Over the Meadows" or "Ah, Lovely Meadows."<sup>7</sup>

They say it was a little Bohemian peasant girl who first invented the Polka. The world is indebted to her for one of its gayest and most universally loved dances. The main feature of the dance is the short half-step danced in a quick 2/4 time. The partners dance in the follow-the-leader pattern, the male partner standing behind the girl, holding her hands, each doing the "heel-toe" step.

The Polka was first danced about 1830 in Prague, where its present name was adopted, probably a corruption from "pulka," a Czech word meaning "half." By about 1840 it had spread rapidly to Vienna, Paris, and London. It became so popular that it caused "Polkomania" for over fifty years, clothes, hats, streets, and hotels being named after it. It was introduced into art music by Smetana, Dvorak, Shostakovich, and others.

"Bohemian Polka"<sup>8</sup> is a theme from a typical polka, just enough to

## Bohemian Polka



## Advice to Mischa

B. P. K.

Czech Folk Song

Chords: C7 F F C7

Hey! Mis - cha, Mis - cha, tell me tru - ly, What have you been

C7 C7 C7

do - ing? When you have that cer - tain look

F F F

I know that trou - ble's brew - ing! Don't for - get to

D7 g min. g min.

mind your moth - er, List to what I say,

C7 C7 C7

Oth - er - wise you may be ver - y sor - ry some fine

F F C7 F

day! Some - day; — Some - day. —

help you remember the rhythm of it so that you can identify other polkas in songs or recordings.

"Hurry Up Fellows"<sup>9</sup> is a polka with words for singing, especially arranged for older boys and girls. The national dance of Czechoslovakia is the "Beseda."<sup>10</sup>

In the song "Advice to Mischa"<sup>11</sup> young Mischa seems to have



incurred his mother's wrath, and she calls him. (Hey!) She must be shaking her finger at him in the last line where all the repeated notes are, warning him that "some day, some day."

Scenes along a countryside in Czechoslovakia would surely have one "Goose Girl"<sup>12</sup> (named "Andulko"), "Resnik, the Butcher"<sup>13</sup> on his way "To Market"<sup>14</sup> to buy calves, and probably a group of merry-makers, dancing to the tune of the "Bagpipers."<sup>15</sup>

Another song beloved by children is "Shusti-Fjlli,"<sup>16</sup> a game song in which everybody imitates some instrument of the orchestra. By the time all the stanzas have been sung, the orchestra has the usual string, brass, reed, and percussion sections.

A great favorite with young and old is "Stodola Pumpa,"<sup>17</sup> also known as "Walking at Night."<sup>18</sup> The "Morning Song,"<sup>19</sup> or "Morning Comes Early,"<sup>20</sup> is another well-known Czech song.

Christmas carols of Bohemian origin are plentiful here in our country, both because they are so beautiful and because there are so many people of Czech descent who sing them. The familiar "Good King Wenceslaus"<sup>21</sup> was an ancient Bohemian king. The Feast of St. Stephen referred to in the song is on December 26.

COMPOSERS. We can understand the people and the music of Bohemia better by knowing the "Father of Bohemian Art Music" — Frederick Smetana (1824–1884) — for he understood his land and its peoples in a way that few composers of his time did. *The Bartered Bride*<sup>22</sup> is a musical picture of a rural community, with all the gaiety and color of a holiday in a country village.

The scenes of his country, which he knew and loved so well, are described in his tone poem, *The Moldau*.<sup>23</sup> Two of the principal themes from his compositions have been adapted and texts given to them so they may be sung.<sup>24</sup>

Another famous Bohemian composer who drew heavily upon his country's folk music idioms for his own music was Antonin Dvorak (1841–1904). This composer is well known in our country because he wrote his *New World Symphony*, using both Indian and Negro idioms, after visiting the United States.

Dvorak's Slavonic dances and rhapsodies best represent him as a national composer. Older children will enjoy the fine biography of *Dvorak*, by Purdy, which includes a discussion of his years in America.

The people of Czechoslovakia, both in the country itself and in the United States, treasure their rich heritage in music and the arts. This common interest forms possibly the strongest tie at present for continuing understanding.

## C. HUNGARY

Another country of middle Europe is Hungary. Legend says that a vigorous Mongolian people called "Huns" fought their way westward in the ninth century to find new land. They had come to an impasse in the mountains, when suddenly a white stag appeared and led them through a devious mountain pass. There before them lay fertile plains, a land flowing with milk and honey. They conquered and merged with the Magyars, who dwelt there at that time. Ever since, the white stag has been a symbol of their land to Hungarian people. Kate Seredy has told and beautifully illustrated this old legend of epic heroes in *The White Stag*. For a long time Hungary was united to Austria and there were strong German influences. But the Hungarians were always a distinct people. Today they are again an independent nation.

*Books*

Kate Seredy, the artist daughter of an Hungarian school master, came to the United States soon after the end of World War I. She has helped us know her country better than any other writer in such books as these:

*The Good Master*

*The Singing Tree*

*Chestry Oak*

In them is a marvelous portrait of life on an Hungarian farm, in which one truly comes to know the people, their interests, their work, their fun, their folk heritage.

Another distinguished author-illustrator of children's books from Hungary is Miska Petersham. His own home background is vividly shown in his illustrations for *Poppy Seed Cakes*. *Miki* is a story of the Hungary he loves.

*Music*

The first contact for most of us with Hungarian music is probably through hearing one of Liszt's Hungarian rhapsodies, played by a fine pianist or by an orchestra. There are many recordings of these rhapsodies.

Much of Liszt's music has the characteristics of gypsy music — the wild abandon, deep melancholy in some passages, followed by furiously gay tunes.

Actually, there is no such thing as gypsy folk music in the same sense that we have been describing the folk music of other countries,

but there is a gypsy "style" of music. Whatever the country the gypsies live in, wherever their wanderings take them, they quickly absorb the musical tendencies and traits of that country, taking over the folk tunes of that region. Therefore, we have Hungarian gypsy music, Spanish gypsy music, and Rumanian gypsy music.

Their music is not written down, for they do not read music. They are wonderful but untutored musicians playing by instinct and by "ear." One finds them playing along the countryside, in festivals and gatherings in towns, in cafes in cities. When the gypsy, *Tzigany* as he is called in Hungary, plays, whether in sophisticated surroundings or under starlit skies, he throws his whole heart, his longing and despair, his fierce joy, and his tenderness into his music.

Improvisation, or the creation of melodies spontaneously, is one of the gifts of the gypsy musician. Visitors are constantly delighted by the ability of a gypsy to play a favorite air after hearing it hummed or whistled just once.

The gypsy orchestra almost always consists of two violins, a cello, bass viol, a flute or reed instrument, and a cimbalom. The cimbalom is an oblong, flat, stringed instrument, somewhat resembling the dulcimer. It is a member of the zither family, but the strings are struck with small padded hammers, which the performer holds in his hands. On the cimbalom the tonal shadings, loud and soft effects, are made possible by a foot pedal. Historians say that the development of the cimbalom can be traced as far back as the Crusades.

Hungarian gypsy music is usually elaborately ornamented and extremely sentimental, and has a brilliant and flashy cadenza. A typical pattern is an opening slow section, then a slow *czardas* (rhythmic dance), then a very imaginative rhapsodic section, and finally a fast *czardas*, getting faster until the end. *The Hungarian Rhapsody No. 2* of Liszt follows this general pattern.<sup>1</sup>

True Hungarian folk song is very different in pattern from folk song of the traditional gypsy style. It is apt to be diatonic or sometimes even pentatonic (five-toned), and "it is simple, forceful in expression and strikingly original in its melodic line."<sup>2</sup>

The following song, called "Ki Ki Ki" ("Out, Out"),<sup>3</sup> illustrates the three characteristics of Hungarian folk songs: the phrase beginning on the first beat of the measure, the flourish at the end of it, and the use of an augmented interval in the melody.

This next theme is from a traditional folk song called "Herons Home-ward Flying."<sup>4</sup> Liszt used this tune in his *Hungarian Rhapsody No. 14*. You will notice one of the characteristics of many Slavic folk songs is to imitate exactly the short opening phrase immediately, but five

## Ki, Ki, Ki



tones higher. If you can sing the first six tones of the scale in succession, you can sing this melody, but it will not sound "Hungarian" unless you put the two short notes in the middle of the measure like this:

do — re mi fa — / so — la so fa —

This melody has been recorded as played on a cimbalom, zither, and guitar, three instruments used so much by gypsy orchestras.<sup>5</sup>

The *czardas* is the national dance of Hungary. "Scarce Is Barley"<sup>6</sup> is a song to which the *czardas* may be danced.

## Folk Theme: Used in Hungarian Rhapsody No. 14 (Liszt)



MUSICIANS. Franz Liszt was both a piano virtuoso and a fine composer. There are many stories of his life and works.

Another first rank Hungarian composer is the late Bela Bartok. As a composer, he wrote in the true "Magyar style," as opposed to the "gypsy style" that Liszt used.

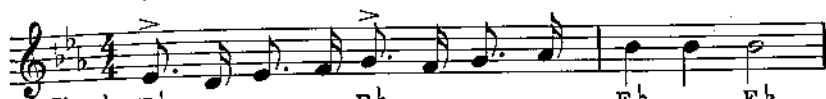
Other composers include Zoltan Kodaly, who worked with Bartok in collecting folk tunes. He is best known for his own folk opera, *Hary Janos*.<sup>7</sup>

Two outstanding men in music circles today are of Hungarian birth: Eugene Ormandy, at present the conductor of the Philadelphia

# Scarce Is Barley

Adapted from a  
translation by R. T.

Hungarian Folk Melody



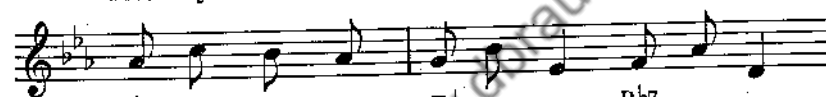
Chords: Eb Eb Eb Eb  
Harmolin Scarce is bar-ley, scarce is corn, and scarce is wheat!  
or Piano



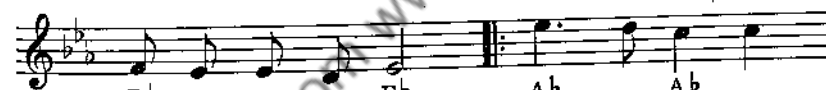
Where, oh where is my f min. maid - en — f min. sweet?



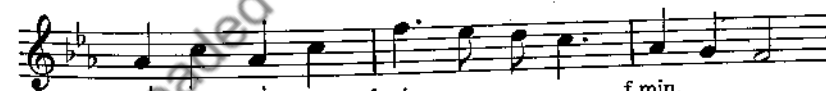
Pret - ty lit - tle flow'r of mine, As sweet as ros - es



on the vine, You're wee and small, Not too tall,



Dance with me, my sweet. Pret - ty maid - en,



be my part-ner, Dance the czar-das, dance with me;



Pret - ty lit - tle flow'r of mine, As



sweet as ros - es on the vine, You're



wee and small, not too tall, Dance with me, my sweet. (Hey!)

Symphony Orchestra, and Joseph Szigeti, world famous violinist and conductor.

#### D. RUSSIA

The Union of Soviet Socialist Republics is one of the largest countries of the world, spreading over much of eastern Europe and northern Asia. The history of Russia is a long, complicated one during which, for many centuries, powerful Czars dominated peasants who were kept in extreme poverty. As always happens eventually, the people themselves rebelled.

The political party that developed after the revolution has grown into a strange monstrosity of our time, which would like to force its theories and ideas on all the world. So, today, Russian communist philosophy under leaders with great desire for power is set against the democratic ideals of the free world. Since World War II, the U.S.S.R. has become our greatest enemy, and the word "Russian" a symbol for a way of life we fear and hate. But if we are all to live together on one globe, American children must be helped to understand what has made this country what it is today. There are many people of Russian descent who are helping build America. Great musicians and artists of all kinds came from Russia. It behooves us to know the Russian people, who probably vary as much in type, interests, ways of living, and ways of thinking as people in the United States and every large, complex country.

Vernon Ives' little book, *Russia*, is a good introduction. The colored sketches are characteristic. The photographs and text in Nazaroff's *Land of the Russian People* also help to give the reader an appreciation of this land and its great variety of peoples.

Aleksander's *This is Russia* is a vivid picture of this vast, sprawling nation. Erskine's *Russia's Story* approaches the country more from a historic point of view. Strong's *Peoples of the U.S.S.R.* explains the great variety of people who make up Russia today. A full history of this complex country may be read in Seeger's wonderful *Pageant of Russian History*.

In Genevieve Foster's *George Washington's World* the story of Catherine the Great is interestingly told. Nina Baker gives a vivid portrait of *Peter the Great* in a book of that title.

In Russia, as in all of northern Europe, there were storytellers—wonderful ones, too. We are fortunate in having many of their stories available in English. A charming collection is Carrick's *Picture Tales from the Russian*. *The Runaway Bun* is just another version of the Gingerbread Boy. Tales from the childhood of the race are much alike

the world over. Grishina's *Peter Pea*, Deutsch's *The Steel Flea* are wonderful folk tales. Wheeler's *Russian Wonder Tales* is a thrilling collection, as is Gottschalk's *Runaway Soldier and Other Tales of Old Russia*. In remote places from the Caucasus to Siberia, on a cold night by the fire, a storyteller holds the attention of his comrades. Babette Deutsch and her husband Avralim Yarmalinsky have collected some of the best of these in *Tales from Faraway Lands*.

Here are good stories of children of old Russia:

*Katrinka*, by Haskell

*Nadya Makes her Bow*, also by Haskell

Good stories of modern Russia are exciting, too:

*Treasure Trove of the Sun*, by Prishvin

*Adventure in Russia*, by Kennell

*White Bird's Island*, by Skrebitsky

In far off Siberia, the people are similar to Eskimos. *Chukchi the Hunter* is a most interesting story of a Siberian boy. Kalashnikoff, author of *Jumper*, *the Black Siberian Horse* and *The Defender*, a wonderful story of the friendship that can exist between men and wild animals in remote places, writes feelingly of his boyhood in a remote Siberian village, in *My Friend, Yakub*.

Baker's *Lenin* will help young people understand Marxism and communism as well as the man himself and his great influence in Russia.

Since Russia is such a vast country, there is great variety in Russian folk songs. In the northern section, called "Great Russia," the climate is cold, food is scarce and people live far apart. The songs of this section tend to be sad and lonely. In the eastern section, called "Little Russia," are the steppes. From this part of the country, the songs have an Oriental character, due to the Mongolian invasions in the earlier centuries. This is the country of the Cossacks, from whom come the more familiar cossack songs. The section known as "White Russia" is in the western part of European U.S.S.R. The rich Ukrainian valley is the home of many of the Russian work songs, and the very lively dance songs. Here, there are songs for every activity of the people.

"Song of the Cossacks"<sup>1</sup> is a Cossack song and dance. The first lines of the melody are taken at a good march tempo. The third line (ai-da) is probably the spot where the acrobatics begin to take place, with amazing jumps and leaps into the air. Then the last four lines continue faster and faster until the end.

The coming of spring usually means the arrival of a pedler with all his wares and probably news, gathered along the way. "The Pedler"<sup>2</sup>

# Song of the Cossacks

Text by B. P. K.

Ukrainian Folk Song



Chords: C7 f min. C7 f min. C7  
 Harmolin In - to the night the Cos-sacks rid - ing, Fear-less and  
 or Piano



f min. C G7 C C7 f min. f min.  
 free as cold winds blow - ing, Ai - da, ai - da,



C7 C7 f min. bbmin.  
 Ai - da, Ai - da, Songs of free-dom they are sing-ing,



f min. bbmin. C7  
 Fear to ev - 'ry foe they're bring-ing, Not a care in



f min. C7 f min.  
 all the world, Now hear them shout-ing, Sing-ing as they  
 Go.



C7 f min. C7 f min.  
 Hear them shout - ing, sing-ing as they go! Hey, Hey!

—from *Songs of Many Lands* by the Kronos.  
 By permission of Kjos Music Co.

is sung to the dance known as *Korobushka*. Another pedler's song, with an easy descant and autoharp accompaniment, is the "Slavic Dance Song."<sup>3</sup>

From the far north come many sleigh songs and one of the more familiar is called "The Sleigh."<sup>4</sup>

A very beautiful folk song refers to a holiday scarf worn by the



# The Pedler

M. T. K.

Key of e minor

Ukrainian Folk Song

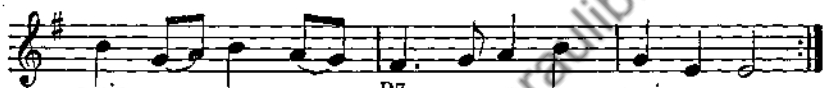


Chords: e min.

(Solo) 1. Ped - ler, ped - ler, — tell me, pray, how to  
 (Solo) 2. Here have I an en - chant - ed ring, and some  
 (Solo) 3. Ped - ler, ped - ler, — tell me, pray, how to  
 (Solo) 4. Here have I an en - chant - ed book, full of

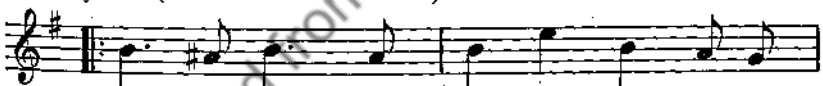


e min. a min. e min. a min.  
 bring my sweet-heart home to me. Do you have some —  
 beads to match your eyes of blue, Silk - en gown and —  
 keep my sweet-heart true to me. Do you have an —  
 mag - ic - po - tions you can brew, Dain - ty sweet-meats, —

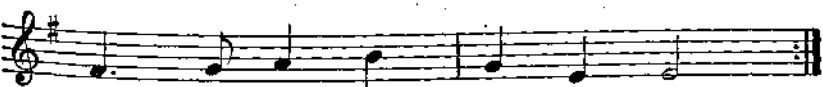


e min. B7 e min.  
 mag - ic - charm, some — po - tion you might loan to me?  
 per - fume rare, They will bring your sweet-heart back to you.  
 oth - er - charm? Is there noth - ing you can do to - day?  
 cakes and - pies, They will keep him al - ways true to you!

Refrain: (Second time much faster)



e min. e min.  
 (Chorus) Ped - ler, ped - ler, tell her pray, How to  
 Ai - da, ai - da, ai - da, da, Is there  
 What the ped - ler says is true, They will  
 Ai - da, ai - da, ai - da, da, They will  
 Ped - ler, ped - ler, tell her pray, How to  
 Ai - da, ai - da, ai - da, da, Is there  
 Feed him well, he tells you true, That will  
 Ai - da, ai - da, ai - da, da, That will



B7 e min.  
 bring her sweet - heart home to stay.  
 noth - ing you can do to day?  
 bring your sweet - heart back to you.  
 bring your sweet - heart back to you.  
 keep her sweet - heart true for aye.  
 noth - ing you can do to day?  
 keep your sweet - heart true to you!  
 keep your sweet - heart true to you!

women, "The Scarlet Sarafan."<sup>5</sup> This melody was used by Tchaikovsky in his beloved piece for string quartet called *Andante Cantabile*.<sup>6</sup> One of the best known of all work songs is the "Song of the Volga Boatmen,"<sup>7</sup> sung by the men to lighten the toil of pulling the heavy barges against the current of the Volga River.

There are many older Russian folk songs in which the birch tree is mentioned, for the people seem to have had a special regard for it. They spoke fondly of the "curley-leaved" birch tree, much as though it were a young girl. Probably the most famous birch tree song is the one which Tchaikovsky used so excitingly in his *Fourth Symphony*. The melody with words to sing is in Florence Botsford's *Collection of Folk Songs*.<sup>8</sup>

The ballad of the famous Russian hero, a kind of Robin Hood who sailed up and down the rivers long ago, is "Stenka Razin."<sup>9</sup> Other good folk songs are "Mother Volga,"<sup>10</sup> "In a Garden,"<sup>11</sup> and "Come You Now and Walk with Me,"<sup>12</sup> a Russian melody with words by Katherine Davis.

One type of Russian song we often hear in America today is music that was sung in the Orthodox Church. For many centuries throughout Russia there was a church edict that forbade the use of musical instruments during worship, so the singing of the songs in parts became the only church music allowed. As a result, the unaccompanied singing of the choirs became more beautiful, and the basses' voices went lower and lower. We associate exceedingly low and rich bass voices with the singing of Russian liturgical music.

One very famous song that is sung by the well-known Cossack Men's Chorus is "Hospodi Pomiliui,"<sup>13</sup> which accompanies the raising and lowering of the cross during the Russian Easter service in the Orthodox Church.

Christmas season in Russia is celebrated by singing "Kolyada."<sup>14</sup> *Kolyada* means "Father Christmas." Two other "Kolyada Songs"<sup>15</sup> are the begging type, in which children ask for treats after serenading a household.

The *balalaika* is the best-known characteristic folk instrument. It is a stringed instrument with a tinkling sound like a mandolin, and it comes in quite a variety of sizes, so that it is possible to have a family of such instruments, varying from small to bass-sized ones. A *balalaika* orchestra is the accompaniment for a recording of Russian folk songs sung by the great Russian basso, Alexander Kipnis.<sup>16</sup>

An instrument used a great deal by gypsies in Russia and other Slavic countries is the *cembalo*, played by striking two little metal hammers against strings. Gypsy dances in which the *cembalo* is used have been recorded.<sup>17</sup>

The *gusli* is a small instrument played by turning a crank with one hand while the other fingers the neck of the instrument. This is the instrument which the old bards (often blind) played as they chanted old legends and tales-in-song, called *bulini*.

Russia has many dance songs. The "Hopak,"<sup>18</sup> a national Cossack dance, is danced by men wearing heavy boots who jump into the air and crack their heels together. They also crouch and thrust their feet forward, at a rapid tempo.

## Trepak

Theme from the Nutcracker Suite, by Tchaikowsky



The "Trepak,"<sup>19</sup> is another dance familiar to us because it has been immortalized by Tchaikovsky in his *Nutcracker Suite*. As one listens it is easy to imagine the handclapping, stamping, and tambourine part.

An excellent introduction to Tchaikovsky is Wheeler's story of *Peter Tchaikowsky, His Early Years*, which includes some of the easier music a child is likely to know first. A more mature biography for older children is Purdy's *Stormy Victory*, the story of Tchaikovsky.

Ballet is a combination of music, dance, and pantomime, telling a story. Because it combines these three arts, it has always been a popular form of entertainment. The Ballet Russe is a highly specialized, world-famous group. Their breathtaking performances are made possible by the combination of superb dancing, musical backgrounds composed especially for them by an eminent composer and played by a fine symphony orchestra, beautiful costumes for the dancers, and elaborate stage sets.

Ballet as we know it today probably first originated in France, but we associate it in this age as being a special contribution of Russia to the world of theater and the arts.

Two famous ballets by Stravinsky, *Petrouchka*<sup>20</sup> and *The Firebird Suite*,<sup>21</sup> are available in recordings. One of the most beloved ballets is Tchaikovsky's *Nutcracker Suite*.<sup>22</sup> One of the world's greatest ballet dancers was Pavlova. You may read her wonderful story in *Dancing Star, the Story of Pavlova*, by Malvern.

Another children's favorite in Russian music is *Peter and the Wolf*,<sup>23</sup> by Prokofieff. A narrator tells the story against a musical background. Each character is represented by a different instrument. Prokofieff

himself tells the old folk tale in the book, *Peter and the Wolf*, giving for each character the themes and the instrument which represents it. Prokofieff's "March" from the suite, *Love for Three Oranges*<sup>24</sup> is also well liked.

Russia's contribution to the world of art music and musicians is an outstanding one. The late Serge Koussevitsky was conductor of the Boston Symphony Orchestra for many years. The list of great pianists includes Horowitz, Serkin, the duo-pianists, Vronsky and Babin. The late Rachmaninoff was not only a world famous pianist but a fine composer as well. Gronowicz has written an interesting account of his life for older readers, *Sergei Rachmaninoff*. The violinists Elman, Heifetz, Milstein, Piastro, and Zimbalist have won world-wide recognition, as have the cellists Gregor Piatigorsky and Joseph Schuster. Famous Russian singers include Kipnis and Chaliapin.

The composers Tchaikovsky, Moussorgsky, Rimsky-Korsakoff and others are discussed in *A Story of Music*.<sup>25</sup> Many other histories of music give considerable attention to the Russian composers, whose works are played all over the world by leading symphony orchestras.

Dimitri Shostakovich (1906- ) is perhaps the best known of the modern Soviet composers. Some of his compositions for children have been recorded, as well as his more famous symphonies.

If children can be helped through stories and biographies and music to understand the Russian people, there is some hope that coming generations may know better how to find a common meeting ground, and may develop ways of working together instead of with such hatred and misunderstanding.

#### E. THE BALKAN STATES

The Yugoslavs (Serbs, Croats, Slovenes), Albanians, Romanians, Bulgarians, and Greeks make up that part of the world known as the Balkan States. Their lives have seldom been peaceful for any length of time because they have often been the prey of stronger European and Asiatic powers. Russian and Turkish influences are strong. Their lands are mountainous and rugged and life is stark and close to the soil.

But music is part of their very life, as is color in their clothes and homes. From a friend who was born in Rumania we learn that every Rumanian house, no matter how humble, even if made with rushes plastered with mud, has something beautiful carved on the door posts or above the door.

In the story *Land of No Strangers*, by Marsh, the boy David expects a generous inheritance from his rich grandmother when she dies. When her will is read, there is no rich inheritance, only instructions to

take his violin and go to many countries, making music for the people and listening to their own singing and dancing. Go with him and learn many of these fascinating songs and dances. Any one may share David's inheritance, "that everywhere you go is a land of no strangers if you love music."

### Romania

Romania is a rugged land, but also beauty-loving, as we came to know from its charming Queen Marie who pleaded so magnificently for her people in World War I.

Romanian folk songs are gay and energetic. "The Peasant Girl"<sup>1</sup> is a typical one.

Instruments used by Romanian peasants include a violin on all occasions. Often there is also the *cobza*, a kind of lute, shaped something like a mandolin. The chords are played by plucking with a feather. Another instrument, used by mountain shepherds, is the *coval*, a long flute made of elder or willow tree branches or reeds. It produces a melancholic effect. Another is the *moscal*, which is made of a series of reed tubes of various lengths, bound together like pan-pipes. In fact, these Romanian pan-pipes are like the ancient Greek *syrix* or Pan's pipes. Each individual tube gives out a single tone, so that to get a melody the piper must move his mouth over the openings of the tubes very quickly and deftly. In the recording "Gypsy Dream,"<sup>2</sup> the amazing virtuosity of the performer is evident, as well as the characteristic style of the accompanying strings in the background. It is easy to see that the *moscal* must be one of the sources from which Enesco, the famous Romanian conductor, violin virtuoso, and composer, got his inspiration for his *Romanian Rhapsody*.<sup>3</sup> "Student Song"<sup>4</sup> is one of the folk songs used by Enesco.

*Folk Music of Romania*,<sup>5</sup> collected by the eminent Hungarian composer, Bela Bartok, is in Folkways Recordings.

### Bulgaria

The country of Bulgaria is another mountainous land where many people make their living as shepherds.

*Dobry*, by Shannon, is a colorful story of a peasant boy's eagerness to be an artist, and how he ultimately achieves his great ambition.

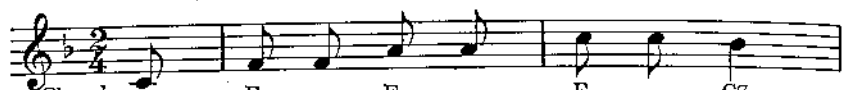
The peasant costume, especially that of the men, is very colorful and picturesque.

There are several beautiful Bulgarian songs, characteristic of their life, such as "Ballad of the Homebound Ship,"<sup>6</sup> "My Beautiful Forest,"<sup>7</sup> and "Festal Dance."<sup>8</sup>

## Student Song

B. P. K.

Roumanian Folk Song



Chords: F F F C7  
 (Boys) 1. The maid - ens fair, we love them all,  
 (Girls) 2. The sweet-heart that I love the best



C7 C7 F F F  
 Tra la la, la la la la: No mat - ter wheth - er  
 Is nic - er far than



F C7 C7 C7 F  
 short or tall. Tra la la, la la la la.  
 all the rest,



Bb Bb Bb F C7 C7  
 To all maid - ens let us sing, Sing un - til the  
 When he says he'll mar - ry me, Oh, how hap - py



F F C7 F F  
 raf - ters ring! Tra la, la la la la la,  
 I will be!



C7 F F  
 Tra la la la la la. la!

## Yugoslavia

This country, created since World War I, includes Serbia, Croatia, Macedonia and Montenegro.

Yugoslavia, by Kish, is an understanding introduction to this country struggling under Tito's leadership for its very existence. The colored sketches give a picture of both the rugged land and its people.

From this modern Yugoslavia comes the music of the mountaineer *chetniks*, who carried on their resistance to the Nazis in World War II much as their ancestors did against the Turks in the fourteenth century. The songs of these men are heroic songs, full of the daring deeds that were part of their guerrilla warfare. In peace time these men were shepherds and mountaineers.

An example of an old tune with a text to fit a modern crisis is the "Guerrilla Song,"<sup>9</sup> recorded at the time of World War II.

The songs and dances of Yugoslavia in times of peace have been recorded by Mrs. Laura Boulton, including many types of *kolos* and songs, and the music of some of the native instruments.<sup>10</sup>

**THE CHRISTMAS FESTIVAL.** The festival known as *Hritos Se Rodi* ("Christ Is Born") is celebrated in Yugoslav countries on January 6, 13 days later than in the Western world. One of the interesting customs is that of having a neighbor's son be the guest for the holiday. He is always the first to step over the threshold of the neighbor's home after midnight on Christmas Eve. A little play, in which are incorporated Christmas carols of the country, is given in *Music Highways and Byways*.<sup>11</sup>

Six lovely Christmas carols of Yugoslavia are given in this same book,<sup>12</sup> as well as information about the land and people. The Botsford *Collection of Folk Songs*<sup>13</sup> has an extensive collection of songs from these countries.

**SERBIA.** Serbia is another small, mountainous country, now part of Yugoslavia, and close to Romania. There are many gypsies in Serbia, as well as in Romania. Again, we have a pure folk music and the gypsy music, Romanian music played the gypsy way.

A far cry from the rousing *chetnik* songs of the guerrilla soldiers is this beautiful, quiet "Lullaby."<sup>14</sup> For autoharp accompaniment, play the minor chords as indicated to get the mood of the song. Then hum the melody or sing it on "ah" as you play the chords. When you have done this, try it on the word, "lullaby," so that the melody has a rocking motion.

## Lullaby

Serbian Melody

Chords: d min.      g min.      d min. g min.      d min. g min.      d min.

An old Serbian song, "Rises the Sun," has been immortalized for all time by Tchaikovsky in his famous *March Slav*.<sup>15</sup> From this tune, Tchaikovsky adapted the melody for his composition. Later, words

were set to the adapted tune, and the song is now known as "On, On, Oh Thou Soul."<sup>16</sup> It is very stirring and blazes with patriotic ardor.

"The Little Tent"<sup>17</sup> is a song for the Serbian gypsy such as "Home, Sweet Home" might be for some of us. He sings of home, which is a tent, of his fiddle, which is always with him, and of the songs he will play upon it. This is home to a gypsy!

Just as the *czardas* is the national dance of Hungary, so the *kolo* is the national dance of the Serbs. Some *kolos* are quite intricate, with unusual rhythmic meters, but the Serbian *kolo* is a fast 2/4.

SLOVENIA. Slovenia is the northwest province of Yugoslavia. The people are a happy and a singing people. Consequently, their songs reflect this light-hearted and happy spirit, as in the song, "What Can They Do To Us?"<sup>18</sup>

We suspect that the "They" in the song refers to the nations who have overrun this country, for Slovenia, too, has been a crossroads for other nations. As recently as 1941 this little nation was divided into three parts and occupied by Germans, Italians, and Hungarians. The libraries were burned, and to a literate country this was a terrible blow.

The Slovenes, however, have an old proverb, "He who sings harbours no evil." It seems as if the proverb has helped them to smile in the face of adversity and tragedy. The peoples of the world can learn much from this little country.

### Greece

Greece has probably influenced our cultural heritage and our philosophy of living more than any other country in the world. Its philosophers, poets, rulers: Plato, Socrates, Aeschylus, Euripides, Pericles, are people whose lives and works have influenced deeply the way we live and think.

This small, rocky, mountainous peninsula still looks much as it did in the golden age of Pericles, with the same deep blue skies overhead, and similar sheep and shepherds on its hillsides, even though in the great city of Athens we see only ruins on the Acropolis. Probably in no other country do the past and present mingle so visibly as in Greece. Gianapoulis gives a good picture of this country in *The Land and People of Greece*, which also has excellent photographs.

ANCIENT GREECE. *Web of Traitors*, by Trease, is an exciting story of Athens in the time of Socrates. Athletic-minded boys today will find it thrilling to read *Test of Valor*, by Ingles, a tense story about the Olympian games.

John Gunther has shown a wonderful feeling for the man and his power in his recent biography of *Alexander the Great*.



# What Can They Do to Us?

Adapted from the translation of  
Eleanor Chesarek, by M. T. K.

Slovenian

Chords: D7 G G

What can they do to us, what can they

D7 D7 D7 D7

do to us, What can they do to us, What can they

G G G G

say to us, What can they do to us, what can they

D7 D7 D7 D7 G

do to us, What can they do to us if we are gay? Hey!

Key of C

G7 C G7

Let's go see what we can see, We will  
Who's a - fraid of the dark? (We will

G7 C C

look all a - round! Let's go see what we can  
look all a - round!) Who's a - fraid of the

G7 C C

see, And we'll look all a - round.  
dark? (We will look all a - round.)

—used by permission of Miss Eleanor Chesarek

Every art appreciation book or collection of pictures of great masterpieces of painting and sculpture is full of pictures of Greek sculpture, Greek vases, Greek bas reliefs. Greek statues are still considered some of the great sculpture of the world.

Perhaps our greatest literary heritage is that of Greek myths. These myths of the Greek gods, Homer's *Iliad*, and the *Odyssey* — about the wanderings of Ulysses — are among the most beautiful myths, legends, poetry, and stories of all times.

Olivia Coolidge has collected them in beautiful form in *Greek Myths* and *Trojan War*. Helen Sewell has made singularly beautiful illustrations for a *Book of Myths*.

The Irish Padraic Colum, who has such a wonderful sensitivity to rhythm and the feel of words in all his writing, has versions of most of the best known myths in his *Children's Homer* and *The Golden Fleece and Heroes Who Lived Before Achilles*. Children who hear his myths read aloud have a heritage they can never forget.

There are other good versions, such as Church's *Iliad of Homer* and *Odyssey of Homer*, and Picard's *Odyssey of Homer*.

Our speech, our literature is so full of allusions to Greek gods and their adventures that some knowledge of Greek myths is essential for full understanding of many phrases we hear and read. But far beyond so practical a reason for knowing the Greek myths, here is literary beauty, beauty that lives for all time, an essential part of all children's experience in growth.

Many Greek myths have to do with music. The stories of Orpheus, the great singer, are well known. The power of his music saved the mariners from death near the treacherous rocks where the Sirens sang, hoping to lure Greek sailors to their death. The composer Offenbach has given us a musical setting of Orpheus' attempt to bring his wife back from Hades in his overture, "Orpheus and Eurydice."<sup>1</sup>

A well-known incident in the *Odyssey* is Ulysses' preventing his sailors from falling under the spell of the Sirens. A musical setting of this episode from the *Odyssey* is called "Sirens" and is available in recording.<sup>2</sup>

Authorities say that music was the accompaniment to a great many daily activities of the Greek people, both the informal ones and the affairs of state. What their music actually sounded like in ancient times, however, is difficult to say, for there are only fragments of that music left today. Almost all we really know about it we have deduced from the descriptions of and allusions to music and its uses in the writings of those days. One song that has survived from early times is this "Hymn to Apollo."<sup>3</sup>

In spite of the many catastrophies which have passed over it, Greece still, after thousands of years, retains its remarkable vitality. Something of the fierce pride and wonderful strength of her people and beauty

## Hymn to Apollo

(A fragment)

Ancient Greek

(Make up your own words)

Psaltery: E string B string, E \_ B \_ E \_ B \_

B \_ E \_ B \_ B' (rest or play in unison) E \_ E \_

of her country are reflected in her songs and dances, some of which are still performed today.

The island of Crete has been called the "cradle of civilization," and from this part of Greece comes the following song. It reveals much of the Greek spirit of pride, honor, humility, feeling for "good manners," and grace in living.

Behold, Crete! the dance that your children dance,  
That older generations knew and taught them!  
It fills your heart with joy.  
Behold the statchiness as they dance; each one an Adonis!

See! and tell all the people of the world  
They, too, should learn from it the meaning of freedom.  
Our national dances have vigor and grace.  
They give dignity to life.

The Greeks believed that music was a divine gift, direct from the gods, and they therefore always held the art in reverence. Singing was more important to them than playing on instruments. Instrumental music was only an accompaniment for songs, poems, or dances. It was not developed as an independent art until hundreds of years later.

In Greece the dance has had a longer uninterrupted history than in any other country. Much of the same poise that we admire today in Greek dances is apparent in the vase paintings and bas-reliefs that show the dances of early Greece.

The age of mythology was ushered in to the rhythm of a dance.  
... In those days Dance was religion, prayer, worship and faith.

... In Homeric times the dance spread beyond the precincts of sacred ritual and expressed warlike exaltation, feelings of love, joy and recreation. Its place in the order of things was given a wider scope... but the dance attained the height of its glory in the Classical Age. Two hundred different dances vied for the honors of the Temple, Theatre, War, and Contest; there were religious, athletic, dramatic and popular dances.<sup>4</sup>

An old Greek dance which is still performed today is one said to have been composed by Theseus to celebrate his victory over the minotaur. Later it became the most famous of the sacred dances performed at Delos.

It was danced in this way: girls stood in a line, and both ends of the line were closed by young men called Leaders. The dancers moved shoulder to shoulder, closely knit together, their hands clasped lest they should be lost in the labyrinth. They carried out various turns and "billowings," symbolizing the wanderings of Theseus in the Cretan maze. "Mother Tell Me"<sup>5</sup> is the melody to which this dance is traditionally performed.

The national dance of Greece is the *kalamatianos*, a type of circular chain dance in which one of the dancers leads, singing and waving his handkerchief. From time to time, he executes a little solo step,

## Mother, Tell Me

Adapted from the translation of  
Demetrius Pontis, by B. P. K.

Greek Dance Song

1. Moth-er, tell—me,  
I'd much rath-er be

Shall I mar-ry  
poor and care-free,

Psaltery\*

Some nice old—man,  
Than to lead the life

Some nice old—man?  
of a dull—wife!

Old men, they bore — me with sil - ly ques - tions:  
Where are the bread - crumbs from off the ta - ble

"Now what is — this?  
Are the lit - tle chicks

Now what is — that?  
in the sta - ble?"

Life should be — gay and full of — fun,

'Twould nev - er — be with such a — one!

\* The psaltery is more like the Greek *lyre* or *kithara* than any other instrument in the classroom.

more intricate than the somewhat restrained steps of the group. When the first leader is tired, he throws the handkerchief to the second, who then becomes the leader.

There are so many Greek dances that it is impossible to describe all of them here. One is tied up closely with history and tradition, the "Dance of Zalongo."<sup>6</sup> The actual dance is the one just described, the *kalamatianos*, but it is performed to an old ballad, "Zalongo." Here is the melody of this historic dance.

## Dance of Zalongo

Greek Folk Dance



Because the Greeks were a very cultivated people, they much preferred the soft-sounding lyre or kithara and flute (reed pipe) to the more noisy trumpets and cymbals which the Romans loved. They used the lyre in their homes. At banquets this instrument was passed about the table so that each guest could contribute his share to the entertainment. Flute playing was learned by both boys and girls as a part of their normal training.

The ancient instrument called pan-pipes, said to be the invention of Pan, god of the fields, still lives today in sections where shepherds play their tuncs on the hillsides.

An interesting story of the origin of pan-pipes and how they may be made today is found in Satis Coleman's book, *Creative Music for Children*, in the chapter called "The Story of the Greek Lyre."<sup>7</sup>

The Greeks felt that a young man was not completely educated unless he had some musical training. Of course, the term "music" was used in a much broader sense than it is today; it included the other arts. The Greeks felt these arts affected the *feelings* of people, and therefore their behavior. Music, dancing, poetry, and athletics were all part of living what they called the harmonious life.

MODERN GREECE. In Greece as in many countries, the music of the cities has, because of outside influences, changed far more than that of the country, which is still quite traditional.

In the everyday life of the cities, the music centers around the open air cafes, where orchestras play and people sing the songs of the day. The Greeks have their popular music just as all other countries have. Their orchestras now consist of combinations of modern instruments, replacing the traditional folk instruments. For instance, they use violins instead of the old lyre and kithara; clarinets instead of the old shepherd pipe and the Greek *cembalom*. In addition, the orchestra may have added the guitar and the mandolin. Such a group of instruments may also be heard at family gatherings, village feasts, and on other special occasions.

Today, one may attend a modern symphony concert in the ancient theaters of Heroditus Atticus and Epidavrou Limeras, the oldest theater in existence in Peloponnesus. The renowned conductor of the New York Philharmonic Symphony Orchestra, Dimitri Mitropoulos, has conducted symphony concerts in both of these ancient theaters.

Composers of the nineteenth and twentieth centuries have used Greek legends and myths for many of their compositions. Some of the best known ones are listed in the supplementary section at the end of this chapter. One very famous example is the "Prometheus Overture" of Beethoven, which was originally part of a ballet called *The Creatures of Prometheus*. Although the ballet was once immensely popular, all that is heard today is the "Overture."<sup>8</sup>

In isolated rural sections one finds the traditional costumes being worn, the shepherd pipe being played, and many of the dance-songs being performed. For instance, the Kleftmen from the mountains (guerrillas) sing the ballads of heroic attacks on their enemies and dance their own special dances. The spirit of these ancient songs is in "Old Demos and His Rifle"<sup>9</sup> and "The Kleftman,"<sup>10</sup> both of recent origin.

"The Shepherd Boy"<sup>11</sup> speaks of the quiet life on a lonely hillside.

The Greeks love festivals. In the villages, singing and dancing take place in front of the churches in a space especially reserved for dancing. As in the old days the *choros* performed in a special place in front of the temples, so, today, every little village has its dancing place, called the *chorostasi*. The word *choros* originally meant, and still does, both a chorus and a dance. In the ancient days of the Greek tragedies, circular dances were performed as part of the plays by the Greek chorus. Today, the dancers sometimes sing individually, but also often in chorus, accompanied by local musicians on their instruments. Five

# The Shepherd Boy

B. P. K.

Greek Folk Song

Plaintively

Chords: I was once a shep- herd boy, — Keep - ing

d min. a min. E7 d min.

d min. B $\flat$  d min. d min. a min.

sheep up - on — the moun- tain- side, There I knew my —

E7 F d min. B $\flat$  d min.

great - est joy, For - 'twas — there I won - my love - ly bride.

I was once a lone - ly shep - herd boy,

d min. B $\flat$  d min. d min.

Keep - ing sheep up - on — the moun - tain side.

d min. B $\flat$  d min. d min.

thousand years ago, only the men took part in the *cyclic*, or circular dance. Until modern times women were not allowed to join in this dance, but were allowed to look on from their windows as their men competed for the honors of the dance.

Greek Christmas customs are similar to those of the Western world. Small boys sing on the streets on Christmas Eve. Peasants burn big logs on the hearth until Twelfth Night. St. Nicholas exists as the patron saint of the Greek sailors. Presents are given by Saint Basil on New Year's Day. The songs about him tell of his coming from Caesarea bringing pen and ink, with which he keeps track of the names of those who are deserving of gifts.

Children and newsboys expect "tips" from friends and customers at Christmas time, much as American children expect "treats" on Hallowe'en. There are decorated toy boats representing "St. Basil's



ship," the ship in which the Saint made his voyage from Caesarea. School boys chant songs such as this "New Year's Carol."<sup>12</sup>

## New Year's Carol

Helen Tassopoulos

Traditional Greek Song



Chords: A7

d min.

A7

1. Let's sing a mer - ry song to greet the - glad New  
2. 'Tis New Year's Eve and so sweet ba - sil we leave for



d min. d min.

Year;  
you;

A song of glad - ness and  
We hope you'll hap - py be the

A7 joy - and good  
whole - - year



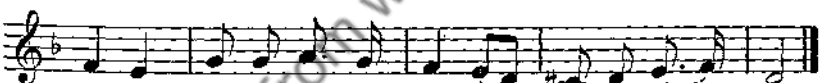
d min. C7

cheer. Good Saint Ba - sil's  
through. May good for - tune

C7

here  
stay

F with all his gifts and  
with - in your home al -



d min. A7

toys, With all his gifts and toys for - all good girls and boys.  
way, Good for - tune stay with - in your - home - al - way.

Easter is the most beloved of all Greek festivals today. The eastern calendar is used by the Greek people, so their Easter festival is always 13 days later than ours. On Easter morning the families are up early to barbecue their lambs and kids for the feasting, just as American families look forward to turkey dinners on Thanksgiving. There is much singing out of doors, and cries of "Christosanesti" ("Christ Is Risen") are heard through the streets as friends and neighbors greet each other.

On this day the members of a family honor the patriarch, the oldest man in the group, each one asking his blessing and forgiveness for any unkindnesses during the past year. The cracking of colored eggs with members of the family is also a custom. On Easter Tuesday, at the town of Megara, the young girls perform a traditional maiden's dance called the *trata*. There is a good recording, "Christosanesti."<sup>13</sup>

In addition to these major festivals, there is the "panygheri" festival, the Saints Name Day, which each town and village in Greece celebrates at some time during the year with its own dances in honor of its own particular patron saint.

The word "Greek" means more than a country, it has come to be almost a symbol for a way of life based upon beauty as the basis of living. But to understand this, we must know the land and significant places. We must know too its people, not only the great names of mythology and great names of philosophers and poets of ancient days, but also the brave soldiers and guerilla fighters who have fought in the world's struggle for freedom in World Wars I and II, the orphans who have shown such courage despite tragedy in their lives, the hard-working farmers and shepherds who continue to till the soil and herd the sheep, the women who still do some of the most beautiful weaving in all the world.

Here are a few stories of modern Greece to enjoy:

*Aleko's Island*, by Fenton, who came to know and love the Greek people during his war service there;

*Wings for Nikias*, by Blackstock, who knew these Greek school children through their families in Chicago;

*Racing the Red Sail*, by Kelsey, who knew, through her service there, so many Greek war orphans.

In Greece one may still see the picturesque soldier with his full, white skirt and leggings; the deep set eyes and noble brow of many a villager and mountaineer; the lovely skin and laughing dark eyes of most women; the beautiful embroidery on blouse and household linens; the red painted lamb as part of the Easter celebration; and always the pillars of the Parthenon; the beauty that was Greece, the beauty that is Greece.

### SECTION III

## The Near East

At the eastern end of the Mediterranean lies that part of the world known as the Near East or Middle East. Here are the countries of Turkey, Syria, Jordan, Lebanon, Israel, Saudi Arabia, Iraq, and Iran. Iraq lies in the region of the ancient kingdom of "Mesopotamia"; Iran is what was formerly called "Persia." Israel is a new nation growing where Palestine used to be.

For centuries these lands have been the crossroads of travel and exchange from east to west and west to east. Many of them are buffer states rising to great heights of power and sinking to periods of weakness and misery.

## Chapter 24

# TURKEY

Turkey lies along the south shore of the Black Sea. Starting probably with ancient Hittites, it was conquered in turn by Persians, Greeks, and Romans. Then as Christianity grew stronger, the Christian Emperor Constantine set up his capital in the ancient city of Byzantium and named it for himself, Constantinople, Constantine's city. Here the old Graeco-Roman culture flourished and the new Christian religion grew. In the Middle Ages, the Arabs began their conquests in the name of Allah and his prophet Mohammed, as far east as India, as far west as Morocco and Spain. For five centuries the Arab world developed a civilization far superior to that of medieval Europe.

The Arabs were great patrons of the arts, developing Persian art and literature and Byzantine architecture. They developed mathematics and science, attracting students from everywhere.

But, eventually, as in the case of the conquering of Rome by the barbarians, it was a new wave of humanity — the Turks from Central Asia — who finally conquered the Byzantine Empire. One branch, the Seljuk Turks, the strong new arm of Islam (the Mohammedan religion),

seized Asia Minor and the Holy Land. The Crusades were organized to drive these Turks from the Holy Land, but the crusaders never succeeded in permanently driving them out of Asia Minor. Later a small tribe of Turks under their leader Osman or Othman, built the powerful Ottoman Empire. Their successors brought their Oriental culture westward to Europe, and by uniting all Moslem states spread the Crescent of Islam around the entire Mediterranean basin.

From this mixture of religions, races, and cultures rose modern Turkey, a Turkey still the meeting place of east and west, and undergoing tremendous changes as it finds its place in the modern world. Vernon Ives tells this whole story clearly in *Turkey*, a short, significant book everyone should read.

*Turkey Old and New*, by Ekrem, gives a fine picture of this complex land through beautiful photographs and informative text. *Sheker's Lucky Piece*, by MacDonald, and *Turgut Lives in Turkey*, by Ege, are lively stories of pre-war Turkey.

A delightful collection of folk tales is called *Once the Hodja*. The Hodja is one of the "little people," Turkish version. These tales collected by Alice Kelsey are full of humor, delightful to read aloud and to act out.

SONGS. It is interesting to know that at the time when Turkey was established as a Republic, one of the goals of the new government was to give systematic attention to the art of music. Attaturk insisted that the youth of Turkey should have musical training in European techniques and also be taught the folk music of their own country. As a result there has been considerable activity in collecting folk tunes of the country. One of them, "Ho-Be Di-Ah!"<sup>1</sup> is reprinted here. "Victors and Vanquished,"<sup>2</sup> "Turkish Round,"<sup>3</sup> and "Muezzin's Call to Prayer,"<sup>4</sup> are interesting ones.

INSTRUMENTS. Some Turkish folk instruments are the *kaval*, the *zornah*, and the *davul*. The *kaval* is a shepherd's pipe used to call his sheep to drink. The *zornah* is a reed instrument also; but unlike the *kaval* which is blown like a whistle, the *zornah* has a double reed mouthpiece, producing a loud, nasal tone a little like the oboe. The *davul* is a drum. The *zornah* and *davul* were used together to accompany many old peasant dances in Turkey and other countries of the Middle East. They are especially suitable for outdoor dancing or festivals.

Some Turkish (and Spanish) folk songs have been recorded by Cynthia Gooding.<sup>5</sup> "The Runaway Sheep"<sup>6</sup> is a record that children of all ages will enjoy hearing. Melodies, beautifully played on a shepherd's pipe, are interwoven with the narrative. This recording might be used to enrich the study of all countries of the Near East.

## Ho-Be Di-Ah

M. T. K.

Turkish

*Chorus*

Ho - be di - ah, Oh ho - be di - ah;

Oh, ho - be di, ho - be di, ho - be di - ah.

*Fine*

*Solo*

Now choose a part - ner, Take her right hand,  
Now take her left hand, Change di - rec - tion,

Walk her a - round and round the cir - cle.  
Walk her a - gain a - round the cir - cle.

*D.C.*

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## Chapter 25

# THE ARMENIANS

All through Asia Minor live people known as Armenians. They have claimed no country as their own since the days of ancient Armenia, but they are an influential cultural group in all of Asia Minor. Like the Jews, they are a buffer people. Unlike the Jews, they do not have a special religion of their own; some belong to the Greek Orthodox Church, others to a Protestant church, congregational in form.

The Armenians were chiefly shepherds and vineyardists. Many of their descendants live in America today. In central California, they grow grapes, figs, and olives, as they did for generations near Mt. Ararat.

The Armenians are a truly musical people. Music is a part of their everyday life to a far greater degree than is true of any other Near Eastern people. Many of the women especially have lovely voices.

The Armenian folk songs seem to have a character of their own. They do not sound quite like other European music, nor like Oriental music as we generally think of it. Because so many Armenians were farmers, the rhythms of their folk songs often suggest sowing and reaping. Often their songs reveal a quiet, contemplative spirit.

This "Plowman's Song"<sup>1</sup> has the majesty of mountains and far off horizons. The plowman is coaxing his black oxen to move on.

## The Plowman's Song

Armenian Folk Song  
as Sung by Marie Bashian

Tempo rubato—very slowly

O - ho! O - ho! A - ra - ho! A - ra - ho!

(Echo) *f*  
A - ra - ho! — A - ra - ho - o - o - o, — A - ra -

ho — A - ra - ho — ho, ho, — o - o - o, —

*f* *p* 1. —  
A - ra - ho. — Now — pull, — my —

2. — *pp*  
ox - en, pull. Now pull, — my — ox - en, pull. —

"Lullaby"<sup>2</sup> is typical of Armenian slumber songs and expresses the mother's affection and tenderness.

COMPOSERS. Aram Katchaturian is a distinguished Armenian composer born in 1903. Many of his compositions are based on Armenian folk songs. He is usually associated with the Russian composers, however, because he lived in Russia a long while. His exciting and colorful *Sabre Dance* is often performed by symphony orchestras today.

In *Caucasian Sketches Suite*, by Ippolitov-Ivanoff, the composer utilizes an Armenian folk tune in the section called "Procession of the Sardar."<sup>3</sup> Wherever Armenians live, they enrich life with their music, their beautiful handwork, and all the characteristics of a sensitive, beauty-loving, courageous people.



## Lullaby

Armenian Folk Song  
As Sung by Marie Bashian

Chords: g min.      g min.      D7      g min.      g min.  
Slum-ber      now, - my      dar - ling      one;      Rest, for

c min.      B $\flat$  F7      B $\flat$       D7      c min.  
now the      day is      done.      Moth - er      sings a

g min.      g min.      c min.      D7      g min.  
lul - la - bye,      Hush, my      dar - ling, -      do not -      cry.

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## Chapter 26

# IRAN (PERSIA) AND IRAQ

### A. IRAN (PERSIA)

Ancient Persia is often called the cradle of man. Culture of the arts reached high peaks in Persia during all of the Middle Ages. The country was famous for its literature, its rugs and tapestries, its architecture, its gardens. Omar Khayyam sang of its loveliness in his poetry.

Today, Persia, now known as Iran, is the center of great controversy because of its valuable oil resources. Teheran, its capital, is a modern city struggling to meet the challenge of present-day complex civilization.

*Children of the Housetops* is Mirza's story of his own childhood before World War I. *Ali Lives in Iran* is a charming story of a boy by Baldrige. *Persia Is My Heart* will be especially enjoyed by older girls. In it Najafi tells her own life story.

Like folk the world around, the Iranian villager has three principal subjects for his songs: love, his daily tasks, and the brave deeds of his heroes. "Rashid Khan"<sup>1</sup> is a song in praise of a hero, Rashid Khan, whose deeds of valor stirred the imagination of his followers.

The *tar* is a beautiful, stringed instrument used by Iranian musicians. It is played as a solo instrument and to accompany singing.

## Rashid Khan

M. T. K.

Chorus;

Iranian Folk Song



Hey! Hey! Rash-id Khan, brav-est war-rior in all I-ran!

A PERSIAN RITUAL.<sup>2</sup> An interesting ceremony which has just recently been discontinued in Iran, but which is still remembered by many of her people today, is the beating of drums at sunrise and sunset.

Twenty-five centuries ago there lived an Iranian prophet called Zoroaster, who taught the people that Light was a source of vital energy in life. The sun, of course, was the best symbol of that power. In order to show their respect for the sun, Iranians used to beat the drum twice a day, at sunrise and sunset. When the sun disappeared and the first candles were lighted for the evening, the people intoned rhythmic prayers.

Today a custom closely related to the old continues. In every town and village, with the first glint of candlelight in the evening, shop-keepers, craftsmen, shoemakers, blacksmiths, goldsmiths, and others sing joyfully a song which means:

With my candle I lighten the world  
 May its light destroy the evil enemy of Islam.  
 Praise be to God.

## B. IRAQ (MESOPOTAMIA)

The history of Iraq is a succession of control by rulers of one nation after another.

The capital of ancient Mesopotamia was Baghdad, the fabulous city of the Arabian Nights. In order to save her life, Scheherazade told these wonderful tales, one each night for 1,001 nights. That is why the collection is sometimes called *One Thousand and One Nights*. There are many editions of these tales.

A famous Russian composer of the nineteenth century, Rimsky-Korsakov, was fascinated by Eastern music. His *Scheherazade Suite*<sup>3</sup> gives a vivid musical setting for the tales of the Arabian Nights.

The tales reveal the beauty of life long ago in Baghdad. There has been little written so far about the country today. Life there is similar to that in most of the Near Eastern countries.

## Chapter 27

# THE ARAB LANDS

In and through all this story of the Near East is woven the story of the Arabs, a nomad people who stem from the ancient Sumerians. Arabia is a vast peninsula between the Red Sea and the Persian Gulf. Most of it is desert, but it is a crossroads for caravans east and west. Egypt on the west, Babylonians on the east, Phoenicians taking advantage of its geographic position for trade, it has always been in conflict with other powers wanting to control it. When Mohammed turned the Arabs to the religion of Islam, their power spread from India to North Africa. For centuries the Arabs controlled trade routes to the east, a power eventually broken by the Romans; but the struggle for power continued. Today the struggle is greater than ever, for it has been discovered that this desert lies on top of one of the great oil reserves of the world.

The true Arabian is still a nomad. But simple as his life is he has preserved the art treasures he has found: Persian pottery and rug design, as well as Babylonian architecture, the influence of which is evident in the Taj Mahal of India and the Alhambra in Spain.

The Arab peoples are rich and poor, highly educated and illiterate, torn between conflicting loyalties. Today they stand at the crossroads

in their history, even as they stand at the crossroads of the world and its history.

In *Arab Lands*, Brittain gives an exciting picture of the complex history of the Arabians and their land. French's *Lance of Kanana* is laid in old Arabia, as is Eunice Tietjen's *Boy of the Desert*.

The finest desert story in many years is Donavan's *Desert Stallion*. Not only does this reveal what desert life is like, but it shows how a boy's knowledge of every aspect of his environment enables him to survive. So it has general significance, too, showing children the value of knowing intimately their own environment.

*No School on Friday*, by Pont, is an up-to-the-minute story of Saudi Arabia, land of camels and oil, as seen through the eyes of three American children who go there to visit their father, who is in the oil business.

The longing for home is a universal feeling. The following translation of a song-text tells more about the life of a native Arabian village than can be found in most descriptions.

I am longing to go back to my native village;  
To climb a fig tree, and hunt the little birds.  
The village is always haunting my thoughts;  
I want to fill my basket with black olives;  
I am longing once again to lead the goats to pasture,  
To eat wild strawberries, and throw leaves to the silkworms;  
To go back and recline under the almond tree,  
And beside the village fence, to pray the prayer of early dawn.

—Song collected by Rolla Foley  
Translated by Wadia Shatara

We have said again and again that folk songs are "mirrors" that reflect the lives of people. The impressions we gain from newspaper headlines give us one side of a picture. The impressions we gain from poetry, songs, and stories give us quite another side.

A gay song from Arabia is "Tafti Hindi,"<sup>1</sup> the song of a pedler. There are many Arabian dance songs. There are love songs and songs of good comradeship. "Song of Comrades"<sup>2</sup> is one of the latter type.

Some good recordings to hear are in the set *Tribal, Folk and Cafe Music of West Africa*.<sup>3</sup> The music on records 8, 9, and 10 shows the Arabic influence of the Moslem tribesmen. Two of the recorded examples are a work chant and a Muezzin's song.

Bedouin love songs, war songs, gathering songs, and a sword dance have been recorded for Folkways.<sup>4</sup> "The Camel"<sup>5</sup> is a Yemenite folk song from Saudi Arabia.

The following instruments are still in use: (1) *El'ud* is the instrument that was carried from Arabia into Europe and was eventually called

## Song of Comrades

Arabian Folk Song  
Collected by Rolla Foley

B. P. K.



Chords: c min. f min. f min. c min.  
Harmolin Sing, my com-rades, songs of joy no sor - row bring;  
or Piano Sing, my com-rades, Till the earth and heav - ens ring!



c min. c min. f min. f min. f min. c min.  
Sing, - be - joy - ful, Not full of trou-ble, Come, let's sing!



c min. c min. f min. f min. f min. c min.  
Sing, be - joy - ful, Not full of trou-ble, Come, let's sing!

Note: A steady drum beat throughout the song would be appropriate.

by Europeans, "the lute." (2) *Kanoon* is the dulcimer type of instrument, related to the Persian *tambour*, the Chinese *dulcimer*, and the Greek *cembalom*. (Listen to Baidaphon recording BO 99352.) (3) *Nay* is the Arabian flute. (4) *Dara-bukkeh* is a drum, called a *tambur* in some countries. (5) *Rebab* is another type of Arabian string instrument, related to our violin. These musical instruments, used in other countries of the Middle East also, are heard in the Folkways recordings of *Music of the Middle East*.<sup>6</sup>

An 'ud (pronounced "aud") solo is recorded by Victor.<sup>7</sup> This is one of the most interesting stringed instruments of Arabia. It is similar to a lute.

Two Russian composers have used an Oriental style in idealized form: "Melodie Arabe"<sup>8</sup> is by Glazounov, and "Orientale,"<sup>9</sup> by Cesar Cui. Both are recorded.

## Chapter 28

# ISRAEL

Palestine is the ancient home of the Hebrew people. Its ancient history is well known to many people through the Old Testament of the Jews, the Douay Bible, and the Protestant Bible. Smither's *A Picture Book of Palestine* gives a fine picture of the Palestine of Bible times.

In this land today a new nation is being built: Israel, a refuge and home for Jews from every nation in the world. The constant strife between Jews and Arabs makes progress difficult, but Israel with its new capital Tel Aviv may well become important in man's history as did Palestine and Jerusalem long ago.

Kubie's *First Book of Israel* is an exciting introduction to this new nation in old Palestine, both in pictures and text. There are good photographs in Hoffman's *Land and People of Israel*. Hoffman's *Home at Last* is an interesting novel of modern Israel for young people.

There are two very interesting biographies of two men who have been responsible for much of the building of this new nation, Baker's *Chaim Weizman, Builder of a Nation*, and *Next Year in Jerusalem*, the story of Theodor Herzl.

ANCIENT INSTRUMENTS. In earliest times the Hebrews were a wan-





players, trumpeters, and cymbal players. The *sistrum* was a kind of metal rattle, which had a sweet sound. The psaltery is familiar to us, for we use it in our schools today.

**HEBREW SONGS.** The ancient Hebrews sang their music in an antiphonal style. This means that the leader sang a phrase and the group answered. The "Responsive Readings" used in Protestant churches today are antiphonal in style. The beautiful poetry of the Psalms lends itself to that kind of reading or chanting.

After the death of King Solomon the Hebrew tribes were taken captive, and their people eventually scattered far and wide throughout the world. With them they took their deep and abiding love of music. "By the Waters of Babylon"<sup>2</sup> is a mournful story of their captivity.

**JEWISH HOLIDAYS.** Jewish holidays have undergone a long process of development over the many centuries. Changes in customs and rituals have affected the manner of celebration. The festivals remain important social institutions in the Jewish nation, however.

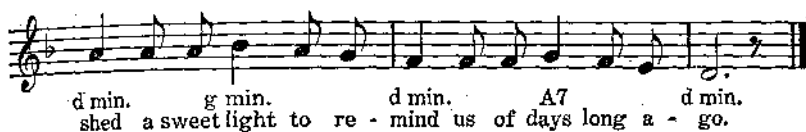
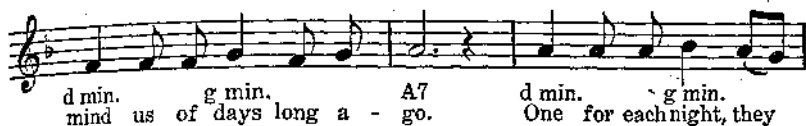
*Purim* is a celebration in memory of Queen Esther, who prevented Haman's annihilation of her people. This story, with all its dramatic possibilities, has been re-enacted by generations of Jews for the special holiday. It was a natural thing to compose many kinds of plays for this occasion, and it is said that these early productions later developed into the Jewish theater. This holiday is now a gay festival, especially for children, who celebrate not only with a play but also by dressing up in special costume. Appropriate songs are found in *The Songs We Sing*.<sup>3</sup>

Chapter 10 in the book of Exodus tells the story of the way the Passover was initiated. The "matzoh" (unleavened bread) eaten at Passover time commemorates the haste with which the Israelites departed from Egypt, for there was no time to prepare food for the journey.

The festival of Yom Kippur, usually held in September, is the most sacred of all the Jewish religious holidays. It is a day of fasting and atonement for sins. It is traditional to blow the *shofar* at the conclusion of the Synagogue services on that day. The song "Kol Nidre," which is traditionally sung on this day, is one of the most moving of all religious melodies. It has been recorded recently by the well-known cellist, Joseph Schuster, with the Pittsburgh Symphony.<sup>4</sup>

*Hanukkah* is the festival that occurs in December. It commemorates the rededication of the Jewish Temple after the battle in which Maccabeus and his soldiers defeated the Syrians. It reminds the Jews of the miracle of the little holy light, which, though it had only enough oil to last one night, continued to burn brightly for eight days and nights.





—from *Songs We Sing* by Harry Coopersmith, published by the United Synagogue of America. Used by permission of Mr. Coopersmith.

The "Hanukkah Song,"<sup>7</sup> "Who Can Retell,"<sup>8</sup> and "Hanukkah Pancakes"<sup>9</sup> are three songs that belong to this festival.

YIDDISH FOLK SONGS. As the Jews moved about over Europe, they came in contact with the peoples of Poland, southern and western Russia, Germany and Spain. During these migrations they developed the German dialect called "Yiddish," from the German word, *Judisch*.

Yiddish folk songs are often adaptations of the folk songs of other countries, depending upon where the Jews were living at the time. They run the gamut from cradle songs and children's songs to songs of oppression, love songs, and humorous songs. Most of the songs are in the *minor mode*, but that fact does not mean that they are sad, for many of the most humorous are in a minor key. One such song is called "What Maidens Want."<sup>10</sup> "Girls of Today,"<sup>11</sup> who "don't even mind their elders," is another of this humorous type.

The recording of *Jewish Folk Songs*,<sup>12</sup> sung in Yiddish by Mark Olf, is a well-presented collection. The singer accompanies himself on the guitar. One of the songs, "Poor Little Home," is a mother's song to her child:

She sings a little song to him  
He claps with joyful hands,  
The little home is full of songs,  
The walls, too, seem to sing.

—from *Jewish Folk Songs* Album FP827, Folkways Records.

Other songs in this collection include "I Have a Pair of Oxen," a cumulative song. In many peasant homes in eastern Europe there were large, flat-topped brick stoves big enough for two or three people to sit or sleep on. The song, "On the Oven," describes a group of children sitting on the stove as they are being taught their lessons and their letters.

## Zum Gali Gali

Palestinian

*Melody*

*Ground bass*

Zum gal - i gal - i gal - i Zum gal - i gal - i

He ha

Zum gal - i gal - i gal - i Zum gal - i gal - i

luts le - man a - vo - dah, a - va -

Zum gal - i gal - i gal - i Zum gal - i gal - i

dah le man he ha luts. He ha

Zum gal - i gal - i gal - i Zum gal - i gal - i

All the various people who have ruled Palestine have left traces on the artistic and spiritual life of the people. As a result, the songs of Palestine over the years have included Crusaders' songs, Pilgrims' songs, Muezzins' calls to prayer, and Christian hymns, as well as Jewish songs of praise.

Some of the gayest and most enjoyable of all Jewish songs are those which are now called "Israeli." The popular "Zum Gali Gali"<sup>13</sup> is an energetic work song.

Another favorite song is "Sholom Chaverim,"<sup>14</sup> a song of greeting or farewell, like "Aloha." "Glee Reigns in Galilee"<sup>15</sup> is a gay dance song. "Hatikvah,"<sup>16</sup> called "Song of Hope," is the Israeli national song.

Many of the songs of Israel today are songs of labor in which the text tells of the joy the repatriated Jews feel in rebuilding their land. So the texts have to do with plows, pitchforks, scythes, hoes, and bricks. Some of them are: "Song of Emek,"<sup>17</sup> "Bring the Bricks,"<sup>18</sup> and the very popular "Tzema."<sup>19</sup>

In almost every land children have a counting song, such as "Ten Little Indians." "Ten Brothers" is a jolly Yiddish version.

We used to be ten brothers,  
Our business, it was wine.  
One of us liked his trade too well —  
Now we're only nine.

Oh! Jascha bring your fiddle  
And Sascha, take the air;  
Come and play a little  
In the middle of the square.

We used to be nine brothers,  
Our business it was freight.  
One of us fell beneath a load —  
Now we're only eight.  
Oh! Jascha, etc.

We used to be eight brothers,  
Our business was uneven.  
One of us picked a lawyer's purse —  
Now we're only seven.  
Oh! Jascha, etc.

We used to be seven brothers,  
Our business was with bricks.  
One of us made a slight mistake —  
Now we're only six.  
Oh! Jascha, etc.

We used to be six brothers,  
Our business did not thrive.  
One of us found a wealthy widow —  
Now we're only five.  
Oh! Jascha, etc.

We used to be five brothers,  
 Our country went to war.  
 One of us traded at the front —  
 Now we're only four.  
 Oh! Jascha, etc.

We used to be four brothers,  
 Our business was at sea.  
 One of us bought himself a ship —  
 Now we're only three.  
 Oh! Jascha, etc.

We used to be three brothers,  
 Our business, it was glue.  
 One of us fell into the vat —  
 Now we're only two.  
 Oh! Jascha, etc.

We used to be two brothers,  
 We never could agree  
 Our business was too small for both —  
 Now there's only me.  
 Oh! Jascha, etc.

I am the last of the brothers,  
 Our business died away.  
 And since there's never enough to eat,  
 I perish every day.  
 Oh! Jascha, etc.

— from *The Magic Circle*.\*

*Folk Dances.* Dancing is an ancient art with the Jews, in olden times with religious significance, now often secular. Some of the best known of the folk dances include the "Frailach," the "Shere," and the "Hora Bulgar." The "Hora from Sarid" <sup>20</sup> is a good one.

An excellent source of information about the dances, with the music and directions for performing them, is Ruth Zahava's *Jewish Dances*. Other good reference books are: *Jewish Folk Dance Book*,<sup>21</sup> *Dances for Jewish Festivals*,<sup>22</sup> and *Palestinian Dances*.<sup>23</sup> One very good recording of Israeli folk dances is Dvora Lapson's *Dances of Israel*.<sup>24</sup>

*Jewish Composers.* There are many famous composers of Jewish extraction, among them Mendelssohn, Offenbach, Meyerbeer, Honegger, Ravel, and Mahler. More recent composers than these have taken especial pride in utilizing the particular characteristics of the music of the Jews. Outstanding among these is Ernest Bloch, whose music reflects the "old religious fervor and majesty of the Old Testament prophets and the mysticism of the Orient." You will want to hear *Baal Shem* <sup>25</sup> and *Pieces for Children*.<sup>26</sup>

\* Ed. Louis Untermeyer, copyright, 1952, by Harcourt, Brace and Company, Inc.

## Hora from Sarid

Moderato

Chords: d min. d min. d min.

a min. d min. E7 a min. a min. E7 a min.

faster

d min. d min. a min. a min.

—from *Songs We Sing* by Harry Coopersmith, published by the United Synagogue of America. Used by permission of Mr. Coopersmith.

Jewish musical talent has a tremendous influence on the theatrical and musical world of today. The large number of Jewish composers and performing artists in the theater, on the concert stage, and in radio and television is impressive.

Children of today must come to know the Near East.

The Near East — probably the earliest home of man. The Garden of Eden may have been there.

The Near East — birthplace of three of the great religions of the world: Judaism, Christianity, Mohammedanism.

The Near East — home of many arts which still influence the whole pattern of our cultural life.

The Near East — center of more conflict and struggle for power, riches, controls, than probably any spot in the world.

The Near East — crossroads of the world.

## SECTION IV

# Asia

### Chapter 29

## ASIA IN TRANSITION

The Atlantic basin has been the center of interest of the world during the last five centuries. The Pacific basin is becoming the center of interest today and may well continue to be so for the next few centuries. The world-shaking events taking place in Korea, China, Japan, India, and Indonesia today make thoughtful Americans realize that these events are vitally affecting them now and will affect them in the years ahead. Tagore pointed out several years ago that Kipling's couplet, "East is East and West is West and never the twain shall meet," is not true, and that probably one of the most important factors in today's world is that East and West have met. Nerhu of India once said, "The Pacific is likely to take the place of the Atlantic as a nerve center of the world."

Six new independent nations have been formed since the war, India, Pakistan, Burma, Ceylon, Indonesia, and the Republic of the Philippines. The whole of Asia is in revolt against Western domination, but not against Western ideologies and technology; against poverty, which they realize does not have to be accepted as a fatal fact about which they can do nothing; against obsolete political and social patterns that no longer fit their world. These new states are not, from many points



of view, adequately equipped to rule themselves, but the will to do so is strong, and surely they have the right to work out their own problems so that more people can live a freer, happier life.

These ancient rich cultures of the East have much to contribute to the total world culture of tomorrow. Perhaps they can preserve the best of their cultural heritage and fuse it with the best of Western culture. East and West are interdependent today: economically, politically, culturally.

To understand the peoples of Asia, it will be necessary to know more of the long history that lies back of them and the influence of this history and geography upon their values and ways of living; to develop a respect for these people and appreciation of their contribution to our own ways of living.

Their literature, their music, their arts which are beautiful and expressive of their deepest creative needs and spiritual aspirations influence our arts too and become an essential part of our whole cultural heritage.

Teachers themselves may want to deepen their understanding by greater knowledge of Asia's peoples through books like Lin Yutang's *My Country and My People*, Nehru's *The Discovery of India*, Robert Payne's *The Revolt of Asia*, and many others.

There are many books for children and young people about China, Japan, Korea, India, and other Eastern lands. More and more of their music and dancing is available to us in books and records and through visiting artists such as the Kabuki dancers from Japan, Shankar from India, the Korean Children's Choir. The increasing exchange of students and teachers also is helping build deeper intercultural appreciation of each nation's characteristics and artistic expression.

For children in the elementary grades this acquaintance preferably should be made through the more interesting aspects of everyday family life, through festivals and colorful celebrations, through music and folk stories, as well as through some knowledge of the geographic aspects of the land, islands and waterways. As children reach junior high school age, more knowledge of history can have meaning. As they reach high school and begin to see the social and political implications of the struggles of all people everywhere for the right to a good life, they may also begin to understand the revolution of Asia, the influence of communism, the reasons for the war in Korea, and the possible nature of future relations between America and all the countries of Asia.

## Chapter 30

# CHINA

China has had a closer relationship to the United States than almost any country of Asia. Even back in the days of sailing ships, New England sea captains brought home silks and treasures from far Cathay, which were prized in New England homes. Then, in the nineteenth century, large numbers of Chinese laborers were imported to help build the transcontinental railroad. It was early discovered that they were good cooks. As more Chinese came to America, they opened Chinese restaurants not only on the west coast but all over the country. Many people learned to like their good chicken and vegetable and rice dishes. As their numbers increased, they settled together in cities; so a section called Chinatown developed not only in large western cities such as San Francisco, Los Angeles, Seattle, and Portland, but also in Chicago and New York.

The many missionaries and teachers who have gone to China during the last one hundred years have returned to tell us about it through public talks and books. Many Chinese students have been in colleges in America. Colleges like Yale and Oberlin have established colleges in China: Yale-in-China, Oberlin-in-China.

Perhaps because of an over-zealous anxiety to make Christians of all peoples, many of the missionaries emphasized the extreme poverty of the poorer peasant of China, and gave inadequate recognition to his rich cultural heritage. In spite of this, Americans have grown to love Chinese porcelain, cloisonné jade, and silks, brought from China by friends or bought in Chinese shops.

All these factors enter into our knowledge and understanding of the Chinese people. It is therefore especially important that, in our social studies, a long-range, objective approach be made to knowing China and its people.

The family has always been the strongest unit in Chinese life, stronger than any political or governmental unit. So it is good to get acquainted first with Chinese family life. There are many books by Americans who grew up in China — where their parents were government representatives, teachers, doctors, or missionaries — such as Pearl Buck, Eleanor Lattimore, Cornelia Spencer; or who themselves taught or worked there, such as Marguerite Bro, Kurt Wiese, Elizabeth Foreman Lewis, Thomas Handforth.

Even books for very young children are interesting to children of all ages for both their vivid portrayal of family life and their beautiful pictures. Thomas Handforth's *Mei Li* is a delightful picture story book of the fun four Chinese children have at festivals. There is such a wonderful mother in it! In China, kite-flying is a beloved pastime, and an important part of many festivals. Kurt Wiese's story of a *Fish in the Air* is a charming kite story. His earlier *The Chinese Ink Stick* gives a fascinating picture of Chinese family life as told by an ink stick. Evelyn Young's little story books of *Wu*, *Lu and Li* and *The Tale of Tai* are universal in appeal. Yen Liang's story of *Dee Dee's Birthday* tells of a celebration any child would love.

From her intimate knowledge and love of the Chinese people, Eleanor Lattimore has created stories that will live and live. *Little Pear* is truly a children's classic because of its excellent style of writing and universality of appeal. To know *Little Pear* is to know well one pattern of Chinese living. Children will become so truly his friend that they will want to go on with *Little Pear and His Friends* and many other books, to two most recent ones, *Three Little Chinese Girls* and *Bells for a Chinese Donkey*. Drawing upon her own childhood experiences, Pearl Buck also makes Chinese life real in *The Chinese Children Next Door*, *The Water Buffalo Children*, and *Yu Lan: Flying Boy of China*.

In *Young Fu of the Upper Yangtse*, Mrs. Lewis gives a vivid picture of inland-China life as it used to be. Caroline Treffinger does a similar thing for life on the sea coast in *Li Lun, Lad of Courage*. Li Lun's father, a fisherman, is shocked to discover his son's fear of the water. He sends Li Lun off with seven rice grains to learn how to grow rice. Li Lun brings home good rice and also the knowledge that he is no longer afraid. In *Su Mei's Golden Year*, a story of modern China, Marguerite Bro shows the struggle of a father who has learned new ways of agriculture at college in fighting the superstitious beliefs of his home village. In all of these stories one sees the close-knit, loyal family working together.

There are many informative, interesting books to read about China and its people. Two such books that children of all ages will enjoy

have colorful pictures and a few facts briefly presented: *China A to Z* and *The Picture Story of China*, both by Emily Hahn. In the former, farm life and growing rice are especially well pictured.

For children a little older, there is a fine group of descriptive books, giving mostly a clear geographic picture of this vast land, with just a little history to help in understanding. *China*, by Cornelia Spencer, is one in the Lands and Peoples Series. It is accurate and brief, with attractive colored pictures. Her *Land of the Chinese People* is similar, but illustrated with photographs.

Enid Meadowcroft's *China's Story* is a warm human account of the Chinese people. For older children, Elizabeth Seeger's *Pageant of Chinese History* is a wonderful book to explore, but the reader has to be interested and know how to read, for it is a big book — but one that opens wonderful gates. Mary Nourse and Delia Goetz give an accurate picture, too, in *China: Country of Contrasts*.

Cornelia Spencer's *Made in China* is the story of the evolution of Chinese art. There are beautiful colored reproductions of many museum pieces. Actually it is a cultural history of the Chinese people and is therefore invaluable for children to read. For the sensitive child, it is a moving experience to discover this book. Anna Curtis Chandler pictures important periods of Chinese history and art in ten stories in her book, *Dragons on Guard*.

Chinese writing is picture writing. It is interesting not only in and of itself but also as revealing a stage in the evolution of writing. All writing began with pictures, but various branches have followed different patterns in their evolution. Kurt Wiese knew when he wrote *You Can Write Chinese* how interesting all this is as we learn about the ways man has struggled to record his arts and thinking. To follow his suggestions gives children a first-hand experience that is meaningful.

China's folklore also reveals its people's attitudes, what is important to them, and, often, how they lived. We have two excellent collections of folk tales in *Folk Tales from China* and *More Folk Tales from China*, both by Lin Sian-tek. Bertha Metzger collected in *Picture Tales from the Chinese* some of the oldest and simplest tales most frequently told to children. It is illustrated by Eleanor Lattimore, who knows the tales well.

A charming brother and sister, Plato and Christina Chan, have told the old Chinese legend of Wah-Toong's paper cut-out horse, which magically becomes real, in *The Good Luck Horse*. They have also adapted the old legend of how a monkey who could make himself invisible used his power to do good, in *Magic Monkey*.

Frances Carpenter, citizen of the wide, wide world, has collected

30 delightful tales and legends told to a boy and girl on occasions when their daily lives suggest the stories, in *Tales of a Chinese Grandmother*.

Arthur Chrisman who loved Chinese folk tales, collected some in *Treasures Long Hidden*. Their quality and humor flavor his collection of short stories about Chinese people called *Shen of the Sea*, which received a Newberry medal.

The Chinese mother, like mothers the world over, sings to her baby lullabies that sometimes are old legends and sometimes songs about the baby's father or brother or sister. Sometimes the lullaby is a humorous little song, like the following:

Sleep is drawing near,  
It tells me to doff my embroidered shoes.  
"Lie down," says the matting on the bed;  
"Cover yourself up," says the quilt;  
"Sleep well, sleep quickly," adds the pillow,  
I will, and I shall have some sweetmeats tomorrow.

The children of China, like children the world over, sing as they play. They sing about the kites they fly, or about a dragon in the sky, or about riding a hobby-horse. "Two Little Sisters"<sup>1</sup> is a singing game, especially for girls to sing and play. The directions for playing it are quite simple. The game follows the usual type of circle dance with two children in the middle. According to the words of the song, they bow, dance, point to their jackets and slippers. On the words, "flower petals falling," they raise their arms in the air and then bring them down with fingers wiggling. On "pine boughs interlacing," the two in the center intertwine their fingers. On "each maid turning," with hands on hips they turn left and then right.

When the children in the circle ask, "Which is the older," the first child in the center answers by raising the thumb of her right hand, the Chinese sign of the important one. On "Which is the younger," the second child raises the little finger on her right hand, the sign of the less important one.

On the final phrase, the two in the center join hands and dance around the circle together. Then the first child returns to the circle, the second one takes her place, and the game continues as before.

*Instruments.* There are many kinds of instruments made from many different materials: gourds, bamboo, metal, wood, silk, stone, and skin.

The Chinese drum is made of wood and horsehide and is usually decorated with a fierce-looking dragon in gay colors. It can be played with a stick or with the closed fist. Other percussion instruments include little bells, small cymbals, a gong, small wooden clappers, and wood blocks.

## Two Little Sisters

Chinese Game Song



Bow-ing, bow-ing, north, east, south, west, Come lit-tle sis-ter,



dance with me. See my bright red jack-et made to-day:



New sat-in slip-pers, daint-i-ly em-broi-dered;



Flow-er pet-als fall-ing, pine-boughs in-ter-lac-ing.



Each maid turn-ing, this way, that way, which is the old-er?



I'm the old-er, Which is the young-er?



I'm the young-er, We two sis-ters dance to-geth-er.

—by permission of Mrs. Fitzhugh, owner of the copyright.

Chinese stringed instruments are *P'i P'a*, a guitar-like instrument similar to the medieval lute. The moon guitar has four strings and a round body. The *Erh-hu* has but two strings and is played with a bow.

The *Sheng* or *Cheng* is sometimes called a little reed organ, for it has 17 bamboo pipes of various lengths set into a gourd. To play the

Phoenix flute, the player blows into one end. Another instrument made of metal corresponds somewhat to our oboe. The King was an important historical instrument, made of stones suspended from a standard and struck by a heavy mallet.

When the Chinese play their instruments together as an orchestra, they play almost entirely in unison. To our Western ears, their music seems to begin without any introduction, to wander aimlessly about, and then suddenly to stop. This is partly due to the fact that we are accustomed to hearing a melody that is repeated now and again throughout a number. Chinese people feel that Westerners cannot sit still long enough to listen to pure, unadorned melody that is not supported by, and sometimes obliterated by, lush and rich harmonies. This criticism is often very true.

Many of our own instruments may be used to enrich the singing of Chinese folk songs. Marimbas, xylophones, or orchestra bells are appropriate for carrying the melodies. Reed instruments such as flutes; recorders or tonettes; and such percussion instruments as sticks, wood blocks, gongs, and triangles are useful to accompany many Chinese folk tunes, such as "The Hobby Horse."<sup>2</sup>

There is an old Chinese saying, "Music is the essence of harmony existing between heaven, earth, and man," which gives some idea of the way music is regarded by the Chinese people.

When Chinese sing together their songs are mostly in unison. Most of their melodies are built on a five-tone scale, the first, second, third, fifth, and sixth tones (do, re, mi, sol, la). These tones are those heard when one plays only the black keys of the piano or the chromatic bars (sharps and flats) on the bells. If you play nothing but these chromatic bars, your melody will sound like a Chinese melody.

An excellent collection of folk songs is *Min River Boat Songs*,<sup>3</sup> collected by Mr. Malcolm Farley while he was teaching in Fukien Christian University and arranged by Stella Graves. Mr. Farley lived on the banks of the Min River and often arose at night "in winter or summer, in rain or fair weather, to listen to the men singing as they sailed, rowed, or pulled their boats by long ropes upstream against a powerful current." He gives an interesting and detailed description of these songs in the Foreword to this book.

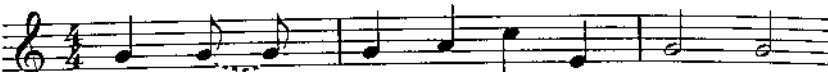
"Yangtse Boatman's Chantey"<sup>4</sup> is a typical boatman's chantey. Like the average song of this type it is only eight measures long.

Three-fourths of the people of China are said to be farmers, although the country is not a first-class agricultural one because of many mountain ranges and the infertility of the soil. "Song of the Hoe"<sup>5</sup> tells about the kinds of work that go into raising a rice crop. It is interesting to know that the students of New China have taken this old


# Song of the Hoe

English text by  
Maryette Lum

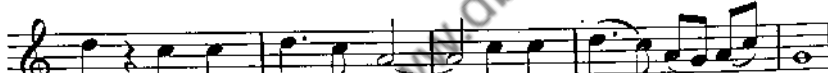
Chinese Work Song



1. All take the hoe at ear - ly morn nah!  
 2. Fields of — young rice bend and sway Yah!  
 3. Winds blow, — rain falls, sun rides high yah!  
 4. Har - vest the corn when au - tumn's near, ah!  
 5. Husk the — corn and win - now wheat, ah!



Dig the weeds and plant the corn nah! Ee yah hey! Yah - hoo  
 Waves of fra - grance o'er them play, yah! Ee yah hey! Yah - hoo  
 Sprouts spring up — be - neath the sky yah! Ee yah hey! Yah - hoo  
 Gath - er stalks and tas - sled ear, ah! Ee yah hey! Yah - hoo  
 Farm - ers work that all may eat, ah! Ee yah hey! Yah - hoo



hey! Plant the gold - en corn, — Plant the corn — Yah - Hoo — Hey!  
 hey! Rice fields bend and sway — Sway and play — Yah - Hoo — Hey!  
 hey! Farm - ers sing a song — All day long — Yah - Hoo — Hey!  
 hey! Stalks and tas - sled ear, — Au - tumn's here — Yah - Hoo — Hey!  
 hey! Fruit - ful la - bor's sweet — La - bor's sweet — Yah - Hoo — Hey!

tune and put new words to it — a text that has particular significance to them at this time.

One of the interesting groups of songs still sung in China is the Fen Yang songs. The first Emperor of the Ming Dynasty, who had been a vagabond and a monk, emerged from the masses and helped to free China from Mongolian rule. One of the liberated sections was called Fen Yang, so the songs of the Chinese farmers who lived there were known as the Fen Yang Songs. Misfortunes befell the farmers from time to time. They wandered over the country as beggars, taking their songs with them.

In their present form, the Fen Yang songs are popular street songs, usually sung by a man and a woman, who impersonate the refugees from Fen Yang. They carry a gong and a drum, and their success as entertainers depends upon their wit. Hence, the words of the song are intended to make the audience laugh. Since the words of the chorus are purely imitation of the sound of instruments, it will be



, woodblocks, and gongs for accompaniment  
Yang Drum." 6

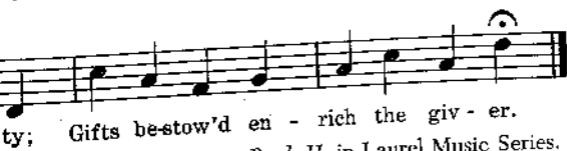
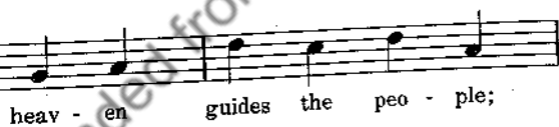
ks of Chinese songs is *The Flower Drum*.<sup>7</sup>  
en by the noted American novelist, Pearl Buck,  
ne eminent composer and musicologist, Henry  
e collection are about people like Old Fisher-  
Grumbling Mother-in-Law; about love and  
g tidings; and there is a group titled "Toward  
author, Chin-Hsin Yao Chen, has written valu-  
s and beautiful piano accompaniments in the  
ang song is included in this book.

re had strong influence in China — Taoism,  
m, and more recently Christianity. Temples of  
where. Perhaps the man of greatest influence  
onfucius. His high ethical standards have in-  
vior greatly. You may read about him in Helen

ber 12) is a day celebrated as a festival all over  
m on this day, China honors all teachers. The  
nt Wisdom" 8 is by the great sage himself, and  
c reflects the profound philosophy of the words.

## Ancient Wisdom

Chinese Ritual Music



from *Folk and Art Songs, Book II*, in Laurel Music Series.  
permission of C. C. Birchard and Company, publishers.

taking place in China today. The first great up-  
e people, which led to the establishment of a

Chinese republic, was led by Dr. Sun Yat Sen. There is an excellent biography of him for young people of high school age by Nina Brown Baker, called *Sun Yat Sen*.

One of the Christian families that rose to power during the 1920's was the Soong family. There were three daughters. One of them became the wife of Sun Yat Sen. The youngest became the wife of the Chinese general, Chiang Kai-shek. There is an excellent biography of these three famous sisters by Cornelia Spencer — *The Soong Sisters*. More recent events including Communist control of the mainland of China have relegated the Nationalist party and its leaders, the Chiang Kai-sheks, to the island of Formosa. But China will endure.

Chinese family life is still good despite political strife and warfare. The will to work is still there. A new China will emerge, rooted in the old, but developing in terms of modern civilization.

In this modern era, mass singing has come into its own for the first time in the history of China, and one of the modern songs created for this upsurge of singing patriotic songs is called "Song of the Great Wall."<sup>9</sup> In this song the poet says:

Great Wall, stretching mile on mile,  
We will build another wall  
Of the faith of banded men.  
All for one, and one for all.

## Chapter 31

# JAPAN

Japan is a very old country, a group of four islands so mountainous that only about a fifth of the land is good for farming. Tormented by typhoons, monsoons, earthquakes, active volcanoes, the Japanese people never have the kind of feeling of security that people who dwell on continents have.

Their closeness to China meant that there was much interchange between the two nations from earliest times. When the first European explorers came, Japan closed its doors to all foreigners. It was two hundred years before Commodore Perry opened them and Japan began to take its place as one of the nations of the world.

Side by side on these small islands developed a class of artists and skilled workers on the one hand and a small group of leaders with tremendous desire for power on the other. This helps explain the great conflicts and contrasts in Japan today. Because of the peace treaties following World War II, Americans are in Japan helping her to develop a nation proud of its own unique gifts, but adapted to the democratic world. So it is especially important now that American children should know as much as possible about Japan and its people.

Helen Mear's *First Book of Japan* gives a remarkable over-all picture

of these people for everyone to read. She and Cornelia Spencer have lived long in Japan and China, so their books are authentic and show deep understanding of Japan's assets and liabilities both as a nation and as individuals. Cornelia Spencer has two excellent books, the brief *Japan*, and the longer, fuller discussion on *Understanding the Japanese*.

There are excellent photographs in Vaughan's *Land and People of Japan*. Edelman's *Japan in Story and Pictures* gives another good picture.

In several places we have talked about the series of wonderful histories known as the "Pageant" series. Dilt's *Pageant of Japanese History* is the fullest presentation of Japan's story for children who are mature readers.

Following World War II, the Japanese emperor invited an American teacher, Elizabeth Gray Vining, to come to Japan to help in the education of the crown prince. Mrs. Vining has told the story of her years with the crown prince in *Windows for the Crown Prince*. Older children will find this fascinating reading, and many parts of it are interesting to read aloud to children of any age.

Uchida has collected some of the most-loved Japanese folk tales in *The Dancing Kettle and Other Japanese Folk Tales*. In *The Cat Who Went to Heaven*, Elizabeth Coatsworth has captured the essence of Japan's beauty-loving artistic nature.

*Gozo's Kite*, by Johnson, is a true-to-life story of children and the kite festival. *Fujio* is a story of a small boy who wanted to climb the mountain Fuji when his father worked as guide. Creekmore's beautiful pictures add much to a child's appreciation of Fujio's achievement of his ambition.

The charming pictures and story of village life in Yashima's *The Village Tree* interpret Japanese life, but have a beauty and universal quality that give the book significance far beyond that primary purpose.

Velma Varner has written brief text to accompany the fine reproduction of the famous masterpiece of early Japanese art and humor, the *Choju Giga* or *Scroll of Animals*. Both children and adults will enjoy this classic of Japanese art by Tobo Sojo, the founder of caricature art in Japan. The book is called *The Animal Frolic*.

Mai-mai Sze's story of her life in *Echo of a Cry* will be very interesting to older girls.

Probably because of our close relationship to Japan and responsibility in her struggle to become a democratic nation, there will be many more books to help children and young people know and understand the Japanese people better. All teachers will want to watch for these.



## Japanese Lullaby

B. P. K.

Traditional

Sleep now, my lit-tle — dar-ling, on the floor sleep sound-ly,  
And when you o - pen your eyes your toys will all be wait-ing

Psaltery E B B E etc.  
or bells

And as you lie a - sleep, your Moth-er will guard you fond-ly.  
Drums that will sound like thun-der, Flutes for — mu - sic mak-ing.

D B B D etc. E B B E

3. Round dolls and fat little tumblers  
Greet you in the morning  
Red beans and fish for breakfast,  
Slumber well, my baby.

For the bells, xylophones, or black keys of the piano

$\frac{4}{4}$  3 — 3 2 | 3 (66) 5 3 | 3 2 3 5 | 3 — 3 — |  
5 — 6 5 | 1 (21) 6 5 | 1 (21) 6 5 | 6 — 6 — ||

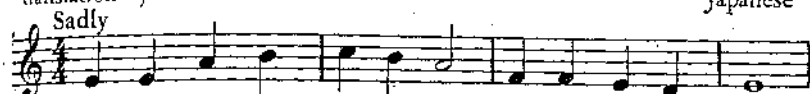
made of hollow wood, with 13 silken strings. The strings are plucked with a little plectrum. The *samisen* is a three-stringed, rectangular banjo. Its strings are plucked, also. The *shakuhachi* is a bamboo flute. All these instruments may be heard in the Columbia World Library of Folk and Primitive Music, in the album titled *Folk Music from Japan*.<sup>5</sup>

*Festivals.* The Spring season in Japan must be a very beautiful time, for this is the time of cherry blossoms, so beloved by the Japanese people. They are found everywhere; on mountains and hills, in parks

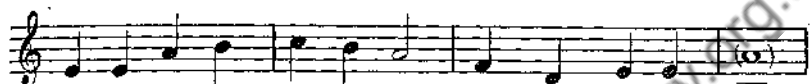
## Moon Over the Ruined Castle

Adapted from  
translation by B. P. K.

Japanese



I. (a min.) I. (a min.) IV. (d min.) V. (E7)  
In this cas - tle long a - go, Halls were free from care,  
Friends are gone and life goes on, Drear - i - ly and slow,



I. (a min.) I. (a min.) IV. (d min.) V. (E7) I. (a min.)  
Hap - pi - ness was all a - round, Flowers bloomed ev - 'ry - where.  
Vanished are the love - ly dreams Dreamt here long a - go.



I. (a min.) IV. (d min.) I. (a min.) IV. (d min.) V. (E7)  
Now the cas - tle walls are gone, Dread - ful is the gloom,  
Will the mor - row bring the light Our fore - fa - thers told?



I. (a min.) I. (a min.) IV. (d min.) V. (E7) I. (a min.)  
Shad - ows fall up - on the hall, Light - ed by the moon.  
Must the moon for - ev - er shine Mist - i - ly and cold?

*Note:* If you are using the autoharp or Harmonium as an accompaniment and find that the key is too low, transpose (change the key) to d minor. The chord number will be the same, but the pitch will be different; for example, in the key of d minor I is d minor, IV is g minor, and V is A7.

and gardens, and along the city streets and country rivers. Holiday-makers gather together to enjoy the fresh air and beautiful blossoms. Popular songs are sung to the accompaniment of the *samisen*. The song, "Cherry Blossoms," combines springtime and flowers.

"My Doll" <sup>7</sup> is a folk song that is associated with the Festival of Dolls held on March 3 in Japan.

The last day of the year (*Omisoka*) is the day "when fishwives finish their preparations for the New Year; when merchants pay off their debts; and when all people eat soba (buckwheat noodles) and listen to 108 peals of the temple bells rung in the Buddhist temples at midnight." <sup>8</sup>

New Year's Day is a national holiday. "The Counting Song"<sup>9</sup> is a joyful greeting to the New Year. This is also a time for special decorations in the home, special foods, and sending greeting cards to friends and relatives. The girls play "battledore and shuttlecock," and the boys fly their kites.

Children's games from Japan are described in detail in *Children's Games from Many Lands*.<sup>10</sup>

Some characteristic songs are "Sacred Mountain,"<sup>11</sup> a *koto* song, and "The Lilly Princess."<sup>12</sup> Two songs to which Christian texts have been set are "Mary's Lullaby"<sup>13</sup> and "Birthday Presents."<sup>14</sup>

The most complete selection is found in Botsford's *Collection of Folk Songs*. "It Is Spring"<sup>15</sup> and "Waiting"<sup>16</sup> are love songs. "The Moon,"<sup>17</sup> "The Rabbit and the Turtle,"<sup>18</sup> "From Nippon Bridge,"<sup>19</sup> and "Lullaby"<sup>20</sup> are good songs for children.

There is an album of *Japanese Folk Music*<sup>21</sup> played on the xylophone by a fine artist, Yoichi Hiraoka. Several of the recordings are based upon the folk songs found in the Botsford collection.

An album, *Rechon*,<sup>22</sup> contains the Japanese counterpart of the American square dances. There is a Folkways Album, P 429, containing festival music, a spinning song, a love song, and some dances.

A new Japan is emerging, though tradition still is strong. As changing values mix ancient customs with modern behavior patterns, life is often confusing even to the Japanese themselves. Beauty remains. So do courtesy, respect, great manual skill, capacity for work, intellectual strength. Nisei (American-born Japanese) are fine United States citizens. They may help in the development of the kind of growing understanding needed for the Japan of the future.



## Chapter 32

### KOREA

Korea, too, is one of the old, old countries of the Orient, a small thumb of a peninsula between the Sea of Japan and the Yellow Sea, close to Japan, close to Mongolia, close to China.

It has always been closely attached to China. It, too, had a legendary period of ancient beginnings. Then it developed into an independent nation, borrowing much from the Chinese, and modifying dress, writing, and art to fit its own needs and characteristics.

Its location made of it a buffer state, and nearby powers fought for control of it. The latest chapter in this fight began in June, 1950, when the struggle for the unification of Korea started a war that ultimately involved all of the United Nations. This struggle has become a world problem. It may be years before it is finally solved, making Korea one of the most critical areas of the whole world. The outcome of this struggle may well determine not only the nature of governments in the great nations of the Orient, but the nature of the balance of power and relationships between Eastern and Western powers.

*Getting to Know Korea*, by Regina Tor, is not only a fine introduction for study of Korea but a timely book for understanding the world situation. It is full of excellent pictures and is easy to read.

*Which Was Witch?* is a wonderful collection, by Eleanor Jewett,

of tales of ghosts and magic from Korea. These are fine stories for Hallowe'en. It is interesting for American children to discover that Korean children love ghosts and magic as much as they do.

*Su Won and Her Wonderful Tree* is a story of pre-war Korea, by Fairfax, of a silk-weaving family. The cocoons of one tree produced silk of so special a color that it sold for more money, enabling Su Won to continue her education.

*Kim Rides the Tiger*, by McCune, and *Pong Choolie, You Rascal*, by Crockett, are thrilling stories of today's war-torn Korea, which all older boys and girls ought to read, not only for informative background but for the kind of satisfaction that comes from reading a good story.

Music is important in the lives of Koreans.

Korea is a singing nation. The people sing at work and they sing at play. And now, during these days of war, their singing supports their morale.<sup>1</sup>

In an article entitled "Young Koreans Rebuild With Music," by Major Charles E. Gilbert, Executive Officer of the United Nations Civil Assistance Command, the author says:

Horns and voices are being raised in melody and song by thousands of Korean school children as they build for the future.<sup>2</sup>

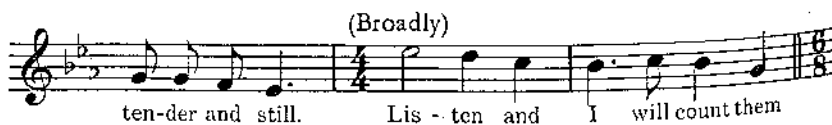
These children are singing songs of the American 4-H Clubs and folk songs from Europe, with Korean texts. They are singing their own songs, too. "Korean folk songs, plaintive and simple in structure, are constant companions."<sup>3</sup>

The first of a series of Korean songs in English appeared in the August-September, 1953, issue of the *Korean Survey Magazine*. It is the "Korean National Anthem," adopted after the inauguration of the Republic of Korea in 1946. The series, as planned, will include both old and new songs.

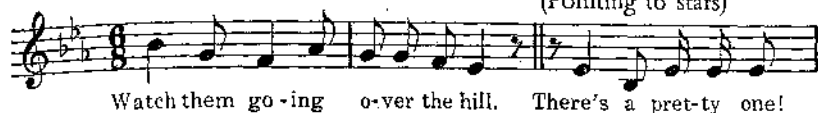
## Koltak! Koltak!

Translation by  
Georgia M. Cragin

Korean



(Pointing to stars)



Watch them go-ing o-ver the hill. There's a pret-ty one!



See! An-oth-er one! There they go to wake up the sun!

—from *Korean Survey*, by permission of  
Korean Pacific Press, Washington, D.C.

“Koltak! Koltak!”<sup>4</sup> is a song Korean children sing on summer evenings as they count the stars. This song and several others have been recorded.<sup>5</sup> “Bright Moon”<sup>6</sup> is a song that children will enjoy also. Two songs, “Ahrirang” and “Do-Ra-Ji” (“Blue Flower”), are in a collection of *Aloha Songs*.<sup>7</sup>

Folk and classical music of Korea has been recorded by Folkways.<sup>8</sup>

Downloaded from www.dbralib.org.in

## Chapter 33

# INDIA

Down at the southern end of the continent of Asia is India, a great triangle almost cut off from the rest of Asia by the Himalaya mountains.

The earliest people who lived there five or six thousand years ago were called Dravidians. Some of their descendants may still be seen in Madras. About 2,000 B.C. Caucasians from the high plateaus of Central Asia (originally from the Caucasus, whence came their name) came down through the mountain passes and settled on India's vast plains, pushing the Dravidians down to the extreme south.

These Aryans became a highly civilized people, developing a system of philosophy out of which grew the Hindu religion. They wrote the *Rig Veda*, containing some of the most beautiful hymns of the world. In the development of their religion they built up a caste system, supposedly making divisions of labor according to natural talents. This religion, known as Hinduism, developed tenets and regulations that affected every detail of daily living. It became so complicated that from time to time efforts were made to reform and simplify it. One of the greatest of the reformers was a Hindu prince, named Siddhartha, known as Buddha, the enlightened one. His followers developed another religion known as Buddhism, which took its place beside Hinduism.

The twelfth-century Moslem invasion introduced Mohammedanism. These three religions dominate India today, but the strongest still is

Hinduism, which, with its caste system, determines the whole social and economic pattern of living. Religion is a most powerful force in Indian life.

Because of its fabulous wealth, India became the object of many conquests. After the early Caucasians, in succession came Alexander the Great, the Moguls, the Portuguese, the French, the English. Gaining control through the activities of the great East India Company, England ruled India until after World War II, when at last India gained its independence.

Now as it struggles to develop as a democratic nation, great changes are taking place. The Moslems have established their own country called Pakistan, with a small eastern section and a larger western area. The people of Pakistan are the same as the people of the India—of which they have always been a part—but the majority are of the Moslem faith.

Great strides in education are being made. The many languages and dialects complicate the development of an adequate literary program. The pressures of the communists on the one hand, Western powers on the other, force issues India is not ready to face. It behooves the Western democratic nations to be patient and cooperative and to strive for insight and wisdom in helping India become one of the free democratic nations of the world.

This brief summary is much too simple for this complicated nation of such extremes in land, in climate, in types of people, in village and city, in standards of living, in cultural development. Great poverty and great wealth exist side by side. The caste of untouchables owning nothing are at one extreme; maharajahs with jewels and fabulous wealth at the other. One of the greatest leaders in working for the independence of his people was Mahatma Gandhi. His work and that of Nehru and many other enlightened leaders will help India develop a nation worthy of the inner strength, capacity for hard work, love of beauty, and spiritual devotion which have sustained the Indian people through the centuries.

There are good books about this vast land and its people. Begin with another one of the fine "Lands and Peoples Series," *India*, by Boulter, an excellent brief introduction. Then look carefully at the photographs that illustrate Modak's *Land and People of India*. Kennedy's *Here Is India* has striking photographs also, and a very interesting text.

Jean Bothwell taught in India for many years. Her *Story of India* is an authentic picture of India new and old. Minoo Masini, an East Indian, gives a concise study with graphic decorations of India today in *Our India*.

Cornelia Spencer's *Made in India* is a colorful story of its arts and crafts, beautifully illustrated. It is actually the story of the cultural growth of the people.

The great epic poem, a mass of legend, myth and religious lore, known as the *Mahabharata* is retold for young people, by Elizabeth Seeger, in *Five Brothers: The Story of the Mahabharata*. Folk tales have been gathered by Metzger in *Picture Tales from India*.

There are interesting biographies of both of India's great leaders, Gandhi and Nehru.

*Gandhi's Story*, by Masani (for younger children)

*Mahatma Gandhi*, by Peare

*Gandhi: Fighter Without a Sword*, by Easton

*Nehru's Story*, by Masani (for younger children)

*Nehru of India*, by Spencer

Kipling's stories from India are probably the best known of all East Indian stories, *The Jungle Books*, the *Just So Stories*, and *Kim*. Every child should hear the wonderful swinging prose and enjoyable nonsense words of "Elephant's Child," "Yellow Dog Dingo," and the rest, read aloud.

Don Ghopal Mukerji's stories of animals in his native India are exciting tales:

*Gay Neck* (the story of a pigeon)

*Kari, the Elephant*

*Ghond: the Hunter*

*Chief of the Herd*

*Hari: the Jungle Lad*

*Gay Neck* is especially good to read aloud.

Other exciting stories of the jungle are these:

*Gift of the Forest*, by Singh and Lownsbery

*Roaring River*, by Brown (whose recent war experience there inspired him to write)

*Jungle Child*, by Davis

Batchelor's *A Cap for Mul Chand* portrays a real boy of the city. *Bhimsa the Dancing Bear*, by Weston, is a delightful adventure story, true to Indian village life. In the picture story book, *Ali's Elephant*, Raymond Creekmore tells the story of a little boy who finds an ancient city.

Jean Bothwell has written a number of authentic stories of Indian boys and girls which boys and girls in the upper grades will find very interesting and enjoyable.

*Little Boat Boy*  
*River Boy of Kashmir*  
*Little Flute Player*

*Empty Tower*  
*Thirteenth Stone*  
*Star of India*

Claire and George Louden are a gifted young couple who like to travel, and draw and write about the people they see. Since the war they have visited India. Both the story and the unusual pictures in *Rain in the Winds* give a real feel of an Indian village, a boy, and an elephant. Here is Indian beauty caught and interpreted.

Often we think that music of faraway lands such as India must be strange and different from our own, but this is not necessarily true. The Hindu song "Hindola"<sup>1</sup> sounds like a variation of two familiar songs, "Alouette" and "Sweetly Sings the Donkey."

## Hindola (The Swing)

Hindi Folk Song  
 Collected by Althya Youngman.

*Refrain*



The swing goes up and down and nev - er seems to



stop. stop. Now see it fly high in the sky:



*D.C. al Fine*

Then round and round as it nears the ground!

Music in India means the sound of fishermen's songs, boatmen's songs, temple music; the sounds of birds, of throbbing drums, of cart-wheels, of elephant bells, of wind in trees, of the snake charmer's flute. It means the mingling of the twanging of *sitars* and *tamburas* with the jingling of bracelets and sweet bells on dancing feet.

A charming "Balloon Song"<sup>2</sup> was written by an Indian poet for kindergarten children. An interesting street cry is "Fruits and Vegetables."<sup>3</sup> From the Kashmir section of India where the beautiful shawls are made there comes a weaver's song called "The Shawl Weaver's

Song.”<sup>4</sup> A long-playing recording of music from Kashmir is in preparation.<sup>5</sup>

A folk song from Bengal is “Song of the Pigeon.”<sup>6</sup> “Hindu Song”<sup>7</sup> is a flute-like melody from the Bombay area.

*Instruments.* There is a wonderful variety of musical instruments in India, but they are intended for individual use rather than for orchestral purposes. Orchestral music is not unknown, but it is only rarely heard in India. Those Americans who have had the privilege of hearing the instrumental ensembles that have toured our country with the Shankar Dancers know how beautiful that music can be, and how quickly it can transport the listener to a different world.

The greatest variety in instruments seems to be in the string and percussion group. Most of the Hindu instruments are very ancient in origin, many of them having been little altered in the last two thousand years. Instruments made of bamboo, cane, and gourds are still in common use.

Popular stringed instruments are the *Vina*, the *Tambur*, and the *Sitar*, a seven-stringed instrument similar to the guitar.

Wind instruments were not as highly regarded as the stringed instruments, and therefore the people of lower castes usually played them. A typical “Hindu Flute Solo”<sup>8</sup> has been recorded. They are shrill sounding and therefore make good outdoor instruments. We associate them with the music of the snake charmers. The conch shell, which is supposed to have been first used by the god Krishna, is still used in temple ceremonies today.

Bells tied around their ankles are used by the dancers. At festivals the sacred bulls are often adorned with bells. A runner may use them on his spear so that the villagers will be notified of his coming by their ringing. There are also beautiful elephant bells.

The drums have been called “the Lord of instruments,” revealing the importance of rhythm in Indian music. Drums are often used as the sole accompaniment for songs, played with the full hand and fingers rather than with sticks.

*Dances.* It is impossible to describe with words the beauty of the ancient Indian dances. One has to see them in order to understand the beauty of color and movement that characterizes the classical court dances. Traditionally, they were performed by Temple girls who dedicated their lives completely to one god or goddess.

Young girls are trained from early childhood to do such dances as the *Bahrata*, in which every movement of the hand is extremely important and has its own symbolic meaning.

Uday Shankar, the famous Indian dancer, has traveled over our



country with his group of dancers and musicians, bringing to our world one of the greatest artistic expressions from his world.

Folk dances include a comic dance of the village pedler, who tries to put his prospective customers into a good mood before he attempts to sell them his wares. The "Kite Flying" dance is common in many villages.

One of the dances described in *Folk Dances of South India*<sup>9</sup> is a Kummi dance done with sticks, a dance for girls only, describing activities in carrying on household duties, milking, and picking flowers.

A great Russian composer, Rimsky-Korsakoff, has composed an opera from which the famous "Song of India"<sup>10</sup> is taken. The *Hindu Ragas and Dances*<sup>11</sup> played by the Shankar musicians are recorded. *Folk Music of India*<sup>12</sup> from various provinces, all recorded by Indian radio, are available through Folkways. The government of Pakistan has recorded music of that country, including love songs, ballads, a boatman's song, and typical dances.<sup>13</sup>

Indian music is built upon a system of quarter tones, instead of the scale we know, consisting of steps and half-steps. It takes a very sensitive ear to distinguish quarter tones. As the Hindus sing their songs, they use these intervals to which our Western ears are unaccustomed. For this reason their music sometimes sounds strange, but as the rest of the Western world hears more of it, it will become increasingly beautiful to our ears, too.

India is a land of many races, many people. One of every five persons in the world lives in India. India is a land of great extremes, from the lofty snow-covered peaks of the world's highest mountains to the dense, hot jungles of the lowlands; a land of infinite variety — Kashmir, the Malabar Coast, the Ganges, the beautiful Taj Mahal, and the poor lands in which a vast proportion of the population lives. On the one hand are rajahs and maharajahs with fabulous wealth, on the other are the untouchables and poverty beyond belief.

This India today at the crux in the Far East of the world struggle between communism and democracy, this India where spiritual values mean more than physical comfort, this India which has slowly earned the right to rule itself through passive resistance on the one hand and riots on the other, this India which produces men of great insight and courage, this India may well be the most important nation in the working out of the future pattern not only of the Far East but of the whole world.

## Chapter 34

# SOUTHEAST ASIA

### A. THE MALAY PENINSULA AND NEARBY LANDS

The Malay Peninsula lies just east of India. Burma and British Malaya have been under British control; French Indo-China has been under French control. Thailand (also called Siam) has maintained its independence. A great struggle is disrupting Indo-China at present. But children will find it very interesting to study the people themselves in these countries. They do not change much in the midst of political strife and warfare.

An adult book, *Anna and the King of Siam*, by Margaret Langdon, told American people much about Siamese ways. It became so popular that a musical play made from it played for a long time in New York. The author has written a young people's version called *Anna and the King*, which all children in the upper grades will find very interesting.

Jean Bothwell and Phyllis Sowers have told an unusual story in *Golden Letter to Siam*, about a French mission to Siam in the seventeenth century. Two exciting stories of modern Burma are Martin's *Red Treasure* and Lindquist's *Burma Boy*.

One of the games which the boys like is called "Bola Kake." It is like football, and it is played in the city streets and in the villages.

In Burma, children play a Hiding Stones game similar to Button, Button and Hopscotch. Another game, much like marbles in this country, is played with seeds about the size of large lima beans. These

games and others are described in *Children's Games from Many Lands*.<sup>1</sup>

Folkways has a long-playing record on Burmese music in preparation.<sup>2</sup>

There is today little material available about these lands, which are becoming so critical in the world struggle. Many teachers and students are coming to the United States to study. They may help us know their countries better.

## B. CEYLON

Close to the southern tip of India lies the beautiful little island of Ceylon, a tropical island of lush vegetation and much tea-growing, with flowers, fruits, spices, and vegetables. Its capital is Colombo. Indian influence has always been strong, so many of its ways of living, of dress, of speech, are similar to Indian ways. Buddhism is the dominant religion.

Like India, it has been under British rule. Now that it has chosen dominion status in the British Empire, government, education, and all concerns for its people's welfare are offering challenging problems to its leadership. Many teachers and students are coming to America to study, to find out more about both the democratic way of life and what schools are like in a democracy.

There is just one book for children about Ceylon, *Paji*, by Kiviat, but it is invaluable for both story and distinctive pictures of the jungle. It tells the story of a little boy who works in a factory where elephants are carved—elephants all alike, according to a pattern. But Paji is a real artist and wants to carve many things as he sees and feels them. Here is one of those books that have significance far beyond their locale. *Paji* is important in revealing the adjustments that any gifted, creative child of artistic temperament has to make.

In Ceylon, work songs are heard in the rice paddies. They are not sung by the workers themselves, but by special singers hired to urge the workers on to greater efforts. Sometimes drums and little metal cymbals are used to mark the rhythm and make the song more effective.

There are "wellman's songs," which are sung to the oxen as they tramp back and forth with the crude skins of water used in irrigating the land. The "Boat Song" ("*Kelani Gangey*"<sup>3</sup> means "Kelani River") is a folk melody with words by Sananagupta Amarasinghe, a young boatman living in Ceylon today.

Surya Sena, who sings the songs of his homeland in Europe and

# Boat Song

Adapted from  
translation by B. P. K.

Ceylon Folk Song  
Collected by Althya Youngman

With a good swing



1. Ke - lan - i gan - gey, Ke - lan - i gan - gey,  
2. Ke - lan - i gan - gey, Ke - lan - i gan - gey,



Waves be - gin to rise like a troub - led sea;  
Light - ning flash - es bright in the dark - est night.



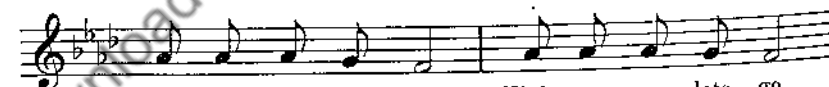
Roll - ing from this side to that side, roll - ing  
Rain - drops be - gin, hear the pit - ter pat - ter,



Lit - tle boat and I on a troub - led sea,  
Fall - ing is the rain, Heav - y falls the rain.



As I quick - ly row, high - er wave - lets go,  
Storm clouds pass a - way, Moon shines bright as day.



As I quick - ly row, High - er wave - lets go,  
Storm clouds pass a - way, Moon shines bright as day.



Ke - lan - i gan - gey, Ke - lan - i gan - gey.  
Ke - lan - i gan - gey, Ke - lan - i gan - gey.

after the 2nd stanza



Ah!

—as sung by Sananagupta Amarasinghe.

America, has collected and translated *Three Old Singhalese Songs*,<sup>4</sup> *Three Harvesting Songs*, and a charming folk lullaby called "Doyi, Doyi." Only the latter one is in Western notation.

### C. INDONESIA

The term "Indonesia" is often used to refer to the large group of tropical islands lying south of the Malay Peninsula and the Philippines; Sumatra, Java, Bali, Borneo, the Celibes, the Moluccas, and thousands of smaller islands. The Dutch, and to a lesser extent the British, had controlled this territory since the seventeenth century; but in December, 1949 the Dutch-held areas were incorporated into the new Republic of Indonesia. Like other countries of southeast Asia, Indonesia is now in the throes of developing its government and educational methods to meet the demands of the modern world.

Java is famous for its batik process of dying cotton cloth, and also for its wonderful dancers. Artistic Bali, an island of great beauty, is a land full of celebrations and ceremonies.

Although there is no word in the Balinese language for artist, they are one of the most artistic peoples of the world. There are carvers in wood and stone, weavers and dyers of exquisite cloth. Their temples are richly decorated.

*The Dutch East Indies and the Philippines*, by De Leeuw, gives a colorful picture of these fascinating islands.

Quinn's *Picture Map Geography of the Pacific Islands* is valuable for becoming acquainted with the location and the products of these islands.

*Island of Bali*, by Miguel Covarrubias, is a charming book for adults. His pictures are so distinguished, the book could well be brought to any classroom for children to see and enjoy.

The island of Bali is often called the "The Jewel of Indonesia." Bali has been left to itself more than the other islands, so it has been a paradise for its own people. More recently it has become a paradise for poets, painters, sculptors, and composers from the rest of the world. Mr. Colin McPhee, from first hand experience, writes very interestingly of *Music in Bali*,<sup>5</sup> and has also arranged some Balinese folk songs.<sup>6</sup>

The arts flourish here, for they are part of the fabric of each family's life as well as the community's. Each village has its own "gamelan" orchestra and supports its own dance group. It is estimated that there are six or seven thousand gamelan and dance groups on the island

of Bali. The Gamelan Orchestra from the village of Pliatan has been recorded.<sup>7</sup>

A "gamelan" is a kind of Balinese xylophone, but the word is also used to refer to an orchestra made up of an impressive array of gamelans, bronze gongs, metallophones, chimes, drums, cymbals, and other interesting percussion instruments. The term "palace style" is applied to groups that use the most beautiful and richly ornamented instruments and the heirlooms of the village.

The gamelan orchestra is under the leadership of the head drummer. The instrumentation is rigidly set; each section has its own leader, usually an old man who knows the traditional parts from memory. He teaches the others in his section by rote, one melodic pattern after another, until each musician has memorized his part. Their repertory is traditional, handed down from one generation to the next.

The dances of the Balinese, together with music, present a complete dramatic production. Many characters in these music-dramas are imaginary, good and bad spirits. Others represent animals. There are dramatic dances in which beautiful maidens, clowns, warriors, and kings are all represented. "The Monkey Dance" is unforgettable.

The *Legong* is the famous classic dance of Bali. This dance has been perpetuated through the years. As each group of young girls becomes too old for the parts, a new trio is taught the traditional gestures and movements.

The *Barong* is a festival dance depicting the struggle between good and evil. Other dances include folk style of more recent origin and some wonderfully humorous dances performed by masked clowns. All the dancers wear elaborate costumes, some of them breathtakingly beautiful.

## SECTION V

# Australia, New Zealand, and the Philippines

### A. AUSTRALIA

Below the equator ("down under," as the British say), lies the continent of Australia. Marco Polo reported a land to the south from his explorations in the Far East in the thirteenth century. Other European explorers touched its shores during the next centuries but found little to interest them, since they were looking for spices and other resources offering wealth.

In 1642, the Dutch government sent out an explorer, Abel Tasman, to investigate this unknown land. He sailed around it, named it "Tasmania," and brought back such discouraging reports to the Dutch that they never made any attempts to develop it. It became known as "New Holland."

In the eighteenth century the English explorer Captain Cook set out to see what he could find in the South Seas. *South Sea Shilling*, by Swenson, and *He Sailed with Captain Cook*, by Borden, are vivid accounts of his adventures that really take the reader right there. He visited New Zealand and then sailed up the coast of Australia, landing in Botany Bay, as he called it because of the many exotic plants that he found there. He renamed the continent New South Wales and

claimed it for the British Crown. But it was so far away that very few of the British were interested in going there to establish colonies.

After the American Revolution, Britain could no longer send its prisoners to America, so it established a penal colony in Australia (meaning "South Land"), in 1786. Other settlers began to come.

The aborigines they found there were natives of dark skin. Some of their descendants are still there, living in almost as primitive a fashion as they did five thousand years ago.

Soon it was discovered that the grassy plains and mild climate were good for sheep raising. Vast ranches developed. Wool still is Australia's main source of wealth. Three large cities grew up, Sydney, Melbourne, and Adelaide, but Australia is still primarily an agricultural land.

In 1901, Australia became a self-governing dominion of the British Commonwealth, and it is still a loyal member of the great British family of nations.

There are many interesting books describing this continent. A good one with which to begin is *Australia*, by Busoni. The large picture book *Australia, the Island Continent*, by Hogarth, is very informative. Children a little older will find more detailed information in *Walkabout Down Under*, by Foote, and *Australia Calling*, by MacPherson.

John Ewers has collected interesting folk tales in a book called *Written in Sand*.

*Bush Holiday*, by Fennimore and *Shipmates Down Under*, by Collins, are exciting stories of modern Australia, through which older boys and girls may have authentic, interesting experiences in Australia.

"Waltzing Matilda,"<sup>1</sup> which originated during World War I, is called the "Aussies' Song." It was sung by the Anzacs at that time, and it represents to them the love of liberty they hold so dear.

The title, "Waltzing Matilda," is a vernacular expression, meaning "to carry one's swag." The song tells a story of a swagman (bushman) and a squatter (wealthy shepherd). The swagman steals a sheep and the squatter calls the police, but the swagman defies both of them by jumping into the "billabong" (lagoon). To the Aussies the swagman represents the common man, the squatter represents an exploiter. This song has been recorded by Josef Marais and Miranda.<sup>2</sup>

"Kookaburra"<sup>3</sup> is a well-known Australian round. An aboriginal song is "Jabbin, Jabbin."<sup>4</sup> It is sung around a campfire to an accompaniment on drums. Another one is "Bangee Rang An-An-Ah."<sup>5</sup> Folkways have recorded a volume of *Music of Australian Aborigines*<sup>6</sup> and one of *Australian Tribal Music*.<sup>7</sup>

In contrast to the two primitive songs is "Koala's Lullaby."<sup>8</sup> The words are set to an Australian melody and sung to the small Australian bear, the koala.



## B. NEW ZEALAND

Captain Cook explored the two main islands of New Zealand near Australia. Other traders and settlers came and developed its resources. Britain formally annexed New Zealand in 1840 and granted it self-government in 1852 and dominion status in 1907. Its beautiful mountain streams give a great volume of hydro-electric power. Wide plains are used for grazing.

MacPherson's *New Zealand Beckons* is an excellent, informative book about these islands. Borden's *Oceania* also has an interesting section on New Zealand.

The record album *Maori Songs of New Zealand*<sup>9</sup> contains laments, war songs, death chants, canoe hauling songs, songs of supplication, and a lullaby.

A Maori song called "Canoe Song"<sup>10</sup> has a lovely, flowing melody.

Two folk songs from New Zealand have been recorded in an album called *Folk Songs of Our Pacific Neighbors*.<sup>11</sup>

## C. THE PHILIPPINES

The recent granting of independence to the Philippines and its important role in World War II are responsible for a far greater interest in the Philippines than ever before.

Most Filipinos belong to the Malay race, but scattered through the hills there are many other small tribes, each with a different language.

Cocanuts furnish copra, which yields the oil used in many things from soap to margarine. Manila hemp makes the longest and strongest cordage fibre in the world. These are two of its main exports.

Manila has grown into a large city. The United States started public education and did many things to raise the standard of living, which the independent Philippines are continuing to develop.

DeLew's *Dutch East Indies and the Philippines* has an excellent brief section on these islands. O'Neill's *Picture Story of the Philippines* has interesting pictures in color, with good descriptive text. Cornelia Spencer's *7000 Islands: Story of the Philippines* is an excellent study of the islands.

Elizabeth Sechrist has gathered an interesting variety of folk tales in *Once in the First Times*. *Lucio and His Nuong* and *That Mario* are beautifully illustrated stories of children and water buffaloes and the growing of rice. Both are by Crockett.

*Cezar and the Music Maker*, by Schwalje; *Pedro's Coconut Skates*, by Wood; *Jungle Boy*, by Carveth, the story of an Igorot boy -- all are

easy-to-read, exciting tales by authors who have lived in the Philippines and know well the people of whom they write.

### *Carlos Romulo*

Carlos Romulo was their first president. His fine character and qualities of leadership have been responsible for much of the development of education and government that makes his people able to meet the responsibilities of an independent nation. He has also been a leader in the work of the United Nations. It is good to have so fine a contribution to the work of the United Nations from a leader of one of the world's newest republics.

Here are some good songs from the Philippines:

"Planting Rice," from *The Whole World Singing*, p. 22.

"The Meadow Butterfly," from *New Music Horizons*, Book 6, p. 52.

"Leron, Leron," from *New Music Horizons*, Book 5, p. 72.

"My Nipi Hut," from *New Music Horizons*, Book 5, p. 84.

"My Island," from *The American Singer*, Book 6, p. 119.

A song about a "Chinese Vegetable Man"<sup>12</sup> is said to be very popular in the Philippines. A lovely two-part song, "The Philippines,"<sup>13</sup> has chords for guitar or autoharp accompaniment.

Children's games from the Philippines vary from "Ambo Hato"<sup>14</sup> to "Cat and Dog" ("Pusa at Oso"), hide and seek, and several games of tag. There is a good discussion of Filipino games in *Children's Games in Many Lands*.<sup>15</sup>

Because of its control of the Philippines for the last half century, the United States perhaps has a unique responsibility in helping them develop as a free democratic republic.

# The African Continent

For generations Africa has been called the "Dark Continent." Today, as our world grows closer in understanding, Africa is coming into the sunlight. Variations in the people, the land itself, the cultures, are great on this vast continent. As the different European nations, especially Holland, Germany, France, Belgium, Portugal, and Great Britain, began exploring to extend their possessions, they took over different sections of Africa. One culture has been imposed upon another; the white man has tried to dominate. Probably nowhere in the world does the land include so many extremes — from the arid Sahara Desert to the mountains with their diamond mines of Rhodesia; nowhere does civilization include such extremes — from remote pygmy villages to the sophisticated city life of Capetown or Johannesburg. It is a continent of contrasts: splendor — ancient and modern — side by side with incredible squalor.

## A. EGYPT

### *Ancient and Modern*

Egypt, probably the oldest country in the world, is often called the cradle of civilization. Thousands of years ago the Egyptians developed

a phonetic system of writing (*cuneiform*); made tools, some of which we still use; achieved amazing engineering feats in building temples and pyramids. During the Middle Ages, the Arabs who invaded and ruled Egypt for several hundred years kept alive learning and knowledge when learning in Europe was almost at a standstill. An excellent introduction to both the history and geography and present status of Egypt may be found in Alice Taylor's *Egypt*.

The Nile river flows through the heart of the country and, because of its annual overflow, makes a fertile strip for several miles on either side of its banks. The rest is desert. But the Nile Valley and its great cities, from Alexandria founded centuries ago by Alexander the Great, to Cairo the modern capital, are the core of this country so strategically situated in relation to Africa and to all of the Near East.

In *Never to Die: The Egyptians in Their Own Words*, Josephine Mayer and Tom Prideaux bring to life the Egypt of five thousand years ago. There are many illustrations from Egyptian art. Invaluable! Add to this Gere's *Once Upon a Time in Egypt*, with its fascinating stories of real children of ancient times, and children will have a real feel of the ancient Egyptian civilization.

These books are easy to read:

*Sokar and the Crocodile*, by Howard

*Boy of the Pyramids*, by Jones (as good a mystery story as any child could want)

*Abdul*, by Palmer

Sometimes, because its whole life has been dependent on the Nile, Egypt has been called "the gift of the river." Enid Meadowcroft chose this title for her fine story of ancient Egypt, *The Gift of the River*.

In very ancient days, as we know from the Bible and from Egyptian records, Egypt was ruled by kings called Pharaohs. One of the best known is Tutankhamen, possibly because of the recent discovery of his tomb and its treasures. Lucile Morrison tells the dramatic story of his wife in a distinguished novel for young people, *The Lost Queen of Egypt*. (Teachers may well read some of it aloud.) Best's *Honey of the Nile* also tells her story very well.

In *Mara: Daughter of the Nile*, Eloise McGraw gives a vivid picture of the daily life of the ancient Egyptians — market places, colorful activities along the Nile, the sumptuous luxury of palaces — in a wealth of detail.

Several numbers of the *National Geographic* have beautiful pictures in color of the pyramids, Sphinx, temples, and gods; ancient tombs; life along the Nile; cities such as Cairo and Alexandria.

Recent recordings made of the music in Egypt reveal many interest-

ing things. One can hear soft melodies on African flutes; the songs of the wandering Sudanese minstrels; the soft voices of the Buzi tribe singing their songs to the accompaniment of an African "Irish harp."

For examples of Egyptian music, teachers have relied heavily upon the works of European composers who wrote *in the style* of Egyptian, Moorish, Turkish, and Arabian music. Verdi's opera *Aïda*, Mozart's "Turkish March" from the *Ruins of Athens*, and Cui's *Orientale* have been widely used for this purpose.

Along the banks of the Nile the songs of boatmen may still be heard. They use an earthen drum to accompany their songs to keep the rhythm of their rowing more perfect.

The "Nile Boatman's Song,"<sup>1</sup> a peasant melody, is found in *Singing Together*. A beautiful song, based upon a Nile chant in praise of the life-giving powers of the river, is called "The Nile."<sup>2</sup>

INSTRUMENTS. In the ancient vaults of the Egyptian pyramids musical instruments have been found, which tell that these people worshipped their gods, mourned their dead, and celebrated their triumphs, all with music.

One of the instruments we use in schools today, the psaltery, is derived from these ancient people. King David commanded: "Praise the Lord with the harp; sing unto Him with psaltery, and on instruments of ten strings; sing unto Him a new song." The chapter on "Harp and Psaltery" in Mrs. Coleman's book, *Creative Music for Children*,<sup>3</sup> is very illuminating.

Other stringed instruments include a group of viols, played with a bow. The Egyptian 'ood is the forerunner of the lute, which came to Europe through the Arabs. They passed it on to the Spanish, and from Spain its popularity spread over Europe. The *rabab* is another string instrument, generally used by singers and players who are poor and who earn their living by playing in the streets.

There are two important reed instruments. The *nay*, with its soft flute-like quality, is used at private concerts in wealthier homes, the *oboe* for wedding processions, usually out-of-doors.

Percussion instruments are the familiar castanets, tambourines, and drums. Pictures of Egyptian life, both ancient and modern, will often show several of these instruments being used.

The early Christians in Egypt were called "Copts," a group said to have been formed by St. Mark. "Hallelujah"<sup>4</sup> is from an Egyptian Copt song.

The Mohammedans sing songs of praise to "Allah."<sup>5</sup> The Muezzin's call to prayer occurs five times daily, first at daybreak, then at noon, in mid-afternoon, at sunset, and finally at nightfall. It is a solemn and stately chant;



west as Morocco on the northern coast of Africa. Their descendants, known as Bedouins, still form a large part of the population of North Africa. Many of them still lead a wandering life, living in tents, using camels as beasts of burden.

Belgium took over most of the Congo in central Africa; France a large area in the north and west, including the large central section now known as French Equatorial Africa, and the island of Madagascar. The Germans, who settled Kamerun on the west coast and sections of both southwest Africa and east Africa, lost those possessions to the British at the close of World War I.

Portugal gained control of Angola on the west coast quite far south, and Mozambique on the east coast.

The British gained vast areas: Sierra Leone, the Gold Coast, and Nigeria on the west coast; Somaliland, Uganda, Kenya Colony, Tanganyika Territory, a joint control with Egypt of the Sudan, all of Rhodesia, South West Africa, and the whole of the southern end of Africa known as the Union of South Africa.

It is important for children to study a map of Africa carefully and discover how little of this great country is free, belonging to its own people. The story of imperial conquest has its good and bad aspects, for there was much exploitation of the dark-skinned native population and often inadequate respect for their culture.

When religion and education were introduced, the European form was imposed upon the African people without concern as to how well it fitted their way of life. Inevitably, there was often resentment of the conquering white people.

Missionaries from Great Britain, Germany, even the United States, poured into Africa during the nineteenth century to convert the so-called heathen.

In some countries, Negro leaders went to Europe for fuller education. Mr. Kalibala of Uganda is an outstanding man who continued his education in England and the United States, because of his great desire to improve education in Uganda. He is now on the United Nations staff.

Vast areas are still desert, vast areas are still jungle where elephants, lions, and panthers still live. The veldt in South Africa consists of vast plains for ranches and grazing cattle. The mountains of Rhodesia not only contain the wealth of their diamonds but have some of the most spectacular waterfalls in the world, as well as great scenic beauty.

Johannesburg with its successive invasions by the Dutch, German, Polish, and British is a complex modern city of mixed races and fascinating fusion of cultures. Everywhere education is bringing about higher living standards and affecting the whole cultural pattern.

Africa is a continent of extreme contrasts — an exciting place to visit, to study all kinds of cultures, to know as a challenging part of today's world.

There are excellent general books to lure children to a live interest in Africa.

*Here Is Africa*, by Gatti, with many excellent photographs  
*Here Is the Veld*, by Gatti, also with many excellent photographs

*Picture Map of Africa*, by Quinn, especially good for the nature of the land and its products

*Stanley's Africa*, by Busoni, a revealing account of Stanley's self-sacrifice and adventures in pursuit of his vision of a great country where black and white could work together in mutual trust

About the middle of the nineteenth century, David Livingstone went to Africa both as explorer and missionary. Jeanette Eaton appropriately calls her biography of this great man, *David Livingstone, Foe of Darkness*.

Right now, one of the great men of the twentieth century, Albert Schweitzer, lives in Africa. Musician, theologian, scientist, philosopher, physician, missionary, he is recognized all over the world for his unique venture in human betterment. He is one of the greatest living organists, especially in his interpretation of Bach. His scientific research is outstanding. Yet he lives in the jungle for others. Joseph Gollomb tells a magnificent story of a truly great man in his *Albert Schweitzer*.

The folk tales of Africa are delightful to read, whether animal tales like Aesop's, or adventurous tales of people.

Graham's *Tales of Momolu* (from West Africa)

Juta's *Look Out for the Ostriches* (from South Africa)

Kalibala's *Waikaima and the Clay Men* (from Uganda)

Marais' *Koos the Hottentot* (from the South African Veldt)

Courlander's *Cowtail Switch and Other West African Stories* (from West Africa)

Courlander's *Fire on the Mountain and Other Ethiopian Stories* (from Ethiopia with very special illustrations by Kane)

From North and South Africa come these interesting stories. It is interesting to note that most of them are about boys; but girls always read boys' stories too.

*Wrath of Moto*, by Gatti



- Saranga the Pygmy*, also by Gatti  
*Pepperfoot of Thursday Market*, by R. Davis (about North African barbers)  
*Mischief in Fez*, by Hoffman (French North Africa)  
*Adventure in Tunisia*, by Martin (from the north coast)  
*Picken's Great Adventure*, by Norman Davis (son of a chief in North Africa)  
*Children of North Africa*, by Stinetorf

And from the south and central part:

- Children of South Africa*, by Stinetorf  
*Prester John*, by Buchan (for older children)  
*Thirty-One Brothers and Sisters*, by Mirsky (a thrilling story of a Zulu family. The heroine, a girl who wishes she were a boy finally is rewarded for her unusual courage.)

Several writers have written books of thrilling jungle adventure:

- Lion Boy*, by Alden Stevens  
*Lion Boy's White Brother*, by Alden Stevens  
*Garram the Hunter*, by Herbert Best  
*Treks Across the Veldt, On Safari, Lions on the Hunt, The White Panther*, all by Theodore J. Waldeck  
*Komoon*, by Heinrich Oberjohann

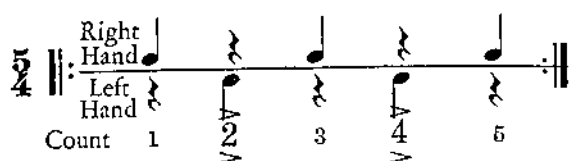
Anyone may go to Africa and become acquainted with it through reading adventures like these.

SONGS AND GAMES. Some common characteristics of all African folk music distinguish it from European music. There are strong contrasts in rhythm, with complex combinations of patterns and the use of simultaneous cross-rhythms. Syncopation is found in both kinds of music, but it is a dominant characteristic of the African, as can be seen from the "African Drum Rhythms."

The use of percussion instruments, drums and rattles, is almost universal in African music. Listen to the fascinating drumming from Tanganyika Territory in east central Africa.<sup>1</sup> Hearing such records will help to give the child a feeling for a kind of rhythm that comes only from Africa.

Children's games in Africa are played 'out-of-doors, and a good number of them suggest hunting, such as "Killing the Antelope" and "Hunting the Leopard." Because the feeling of rhythm is so much a part of their nature, African children love to chant, clap, or stamp, as an accompaniment to the game. Often they are more interested in the rhythmic activities involved than they are in the winning of the game.

## African Drum Rhythms



The old game of "Fox and Geese" which many of us know becomes "The Hen and Leopard" in Cameroon.

"Our Work Is Done Like This" is the African counterpart of "The Mulberry Bush":

We build our fire like this, here in the land of Kikuyu.

We carry our water thus, here in the land of Kikuyu.  
(imitate carrying water gourds on the head)

We grind our corn thus, here in the land of Kikuyu.  
(they kneel to grind the corn between two stones)

These games and many others are described in *Children's Games From Many Lands*.<sup>2</sup>

"Before Dinner"<sup>3</sup> is a children's song from the Belgian Congo, describing women's work. It has the antiphonal style characteristic of many African songs.

"The Magic Tom-Tom"<sup>4</sup> offers a wonderful opportunity for children to accompany their singing with their own magic tom-toms. "Congo Lullaby"<sup>5</sup> is another song that is easy to sing and easy to understand, even though there are a few new and interesting African words to learn.

There is an old Bantu legend about Sungura the rabbit, who came to the rescue of the other beasts of the forest when a great famine was over all the land. "Sungura's Song,"<sup>6</sup> which is sung during the telling of the story, is from the Swahili fishermen.

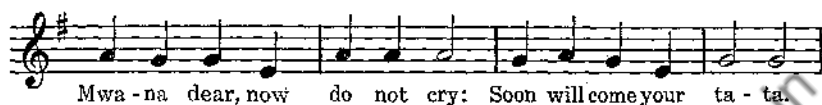
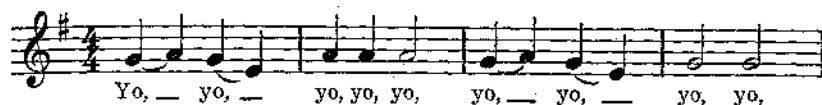
The Zulus are especially fine dancers. They have three distinct types of dances: *warrior* dances, *wedding* dances, and *competitive* dances.

SONGS OF SOUTH AFRICA. The Union of South Africa reflects influences of the Dutch and other Europeans who came to settle there.

## Congo Lullaby

English by  
Carol Hart Sayre

Belgian Congo



— from *The Whole World Singing*, published by Friendship Press,  
by special permission of Carol Hart Sayre.

Note: *mwana* — baby; *tata* — father; *bata* — duck.

Many of the songs of this region are in Afrikaans, a language which is a mixture of Dutch and African.

The collection made by Josef Marais, *Songs from the African Veld*,<sup>7</sup> containing 14 songs from South Africa with texts in Afrikaans and English, has very interesting informative notes and is valuable as a source book for any group interested in the cultural backgrounds of this area. Many of these songs are also available in recordings made

## Sungura's Song

Translation by F.R.

Collected by  
Fern Rogers



by these popular singers of folk songs, Josef Marais and Miranda. "Zulu Warrior"<sup>8</sup> is a song composed by Josef Marais in the idiom of an African folk song. It takes two groups to sing it, but each group must learn both parts for they interchange during the singing of the song. The cry "Zhi-Ka-ma-layo-Zhee!" which ends a well-known Zulu dance, brings the song to a dramatic close.

"Marching to Pretoria"<sup>9</sup> is an excellent hiking song. The original text has been adapted by Mr. Marais. Other songs from this area are "Sugar Bush,"<sup>10</sup> a dance song; "Sarie Marais,"<sup>11</sup> with its nostalgic words and melody; and "The Train to Kimberly."<sup>12</sup> The latter is sung by the workers in the diamond mines.

WEST AFRICA. Along the Gold Coast, where ships from many coun-

## The Zulu Warrior

Josef Marais



1. Switch parts on the repeat

there, ————— the Zu - lu chief, chief, chief, chief,

I ka-ma zim-ba, zim-ba za - yo, I ka-ma zim-ba, zim-ba, See him

2.

I ka-ma zim-ba, zim-ba zee, chief, chief, chief, chief,

chief, chief, chief, chief, chief, chief, chief, chief,

*ff* Ghce ka - ma li - oh ghee, *ff* Wah!

Ghee ka - ma li - oh ghee, Wah!

— copyright 1946 and 1952 by Dartmouth Music, Inc., New York, N. Y. Used by permission.

tries dock, one hears stevedores and sailors singing topical songs of the day, as well as folk songs. There are special songs to celebrate the catching of a big load of fish by the village fishermen. There is also a children's singing game from this Gold Coast area called "A-Fishing."<sup>13</sup>

At certain seasons it is possible to hear primitive chants, accompanied by frenzied drumming for the purpose of driving out evil spirits from the moon. Recordings have been made of the music of this area, *Tribal, Folk and Cafe Music*.<sup>14</sup> Records 1, 2, and 8 of Volume I are especially interesting and useful for schools.

In West Africa, the harvest festival takes place in November after

the crops are in and before the rains come. It is a time to relax, to enjoy the neighbors, to hold wrestling matches and celebrate with all kinds of games and sports. Many of the weddings take place at this time. Songs and dances are part of these festivities.<sup>15</sup>

**INSTRUMENTS.** Many of the daily activities within a tribe are accompanied by the pulse and beating of the drum. It is part of religious ceremonials and such special occasions as births, deaths and weddings. The drums range in size from little hand drums to the great tree drums, sometimes fifteen feet high. The African will use his drum to frighten a wild beast from the village and to bolster his own courage in times of an emergency. The drum is one fundamental means of coordinating the movements of the wonderful rhythmic native dances. It aids the hunting parties, and is an important part of exhibitions of sports and physical prowess.

Drums are used in both sacred and secular music, but they are especially important as "the core of the music for the gods." Sometimes they are used alone, but when drumming is combined with song, then the song is merely an accompaniment to the drumming! The use of drums as signals and as means of communication is well known. Several drums can create "drum talk."<sup>16</sup>

The *sansa* is a favorite African instrument, sometimes called a "thumb-piano." This is a wooden box, about the size of a cigar box, over which thin metal strips of different lengths are attached at one end. It is held in both hands. When the strips are plucked with the thumbs, it gives a bell-like tone. It is also called an *m'bira*, pronounced "umbira."<sup>17</sup>

There are also horns made of animal tusks; rattles made of gourds; stamping tubes and xylophones;<sup>18</sup> gongs and stringed instruments.

African music, borrowed by Spain and Portugal and passed on into Latin America, especially Brazil, has, through this channel, influenced the world's music. Also, the music brought to the United States by the Negro slaves has had a great influence on the musical culture of this country.

The great cultural changes taking place in Africa and its increasing importance in the world family of nations make sincere study of this continent of real value to every American child.

The *Columbia World Library of Folk and Primitive Music*, collected and edited by Alan Lomax, 1955, in the words of the editor, "will, when taken all together, comprise the first systematic mapping of the folk or oral musical tradition of humanity. . . . Vox humanal!"<sup>19</sup>

Each album contains one 12-inch LP recording of the folk music

<sup>19</sup> From the Editor's notes appearing on the cover of each album.

of one country or region of the world. Each contains the "sounds of the instruments, dances and songs native to that area, taken down from authentic performers in the isolated places where songs are handed down from generation to generation by word of mouth, and music is still a home-made art."\* Each album contains extensive notes about the music by the best available expert in the field, with translations of the songs and pictures of the instruments and performers.

The recording on the whole is consistently good. The series is the most ambitious and comprehensive of its kind ever attempted, and gives not only a wonderful musical cross section of the world, but of the people who live in it — their culture, customs and traditions, their deepest feelings, their joys and sorrows, their history and the effect of their environment on their lives.

Thirty to 40 albums are planned of which the following had been issued when this book was published:

*African Folk Music from the French Colonies*, SO 205

*Australian Aboriginal Folk Music; Eastern New Guinea*,  
SO 208

*British East Africa; Bantu Music* SO 213

*Canada*, SO 211

*England*, SO 206

*France*, SO 207

*India*, SO 215

*Indonesia; New Guinea, the Moluccas, Borneo, Bali, Java*,  
SO 210

*Japan; the Ryukyus, Formosa, Korea*, SO 214

*Ireland*, SO 204

*Scotland*, SO 209

*Spain*, SO 216

*Venezuela*, SO 212

*Yugoslavia; Croatia, Bosnia and Herzegovina, Slovenia, Montenegro, Macedonia, Serbia*, SO 217

\* From the Editor's notes appearing on the cover of each album.

## Book List for Part II: Growing Up as a Citizen of the World

### CHAPTER 15

		Level *
		Grade
<i>Introduction</i>		
Gekiere, Madeleine	<i>Who Gave Us?</i>	Pantheon 5-10
Hartman, Gertrude	<i>Builders of the Old World</i>	Macmillan 7-10
Kenworthy, Leonard	<i>Twelve Citizens of the World</i>	Doubleday 7-10
Quinn, Vernon	<i>Pageant of the Seven Seas</i>	Lippincott 6-10
<i>Prehistoric Days</i>		
Baumann, Hans	<i>Caves of the Great Hunters</i>	Pantheon 5-7
Coe, Douglas	<i>Craven with Flint</i>	Crowell 6-8
Fenton, Carroll	<i>Life Long Ago</i>	Day 6-10
Knight, Clayton	<i>Life Through the Ages</i>	Knopf 5-9
Lucas, Jeanette M.	<i>Man's First Million Years</i>	Harcourt 6-10
Martin, Charles M.	<i>Monsters of Old Los Angeles</i>	Viking
Rienow, Leona T.	<i>The Bewitched Caverns</i>	Scribner 6-8
	<i>The Dark Pool</i>	Scribner 6-8
Stone, Eugenia	<i>The First Bow and Arrow</i>	Follet 5-7
White, Anne Terry	<i>Prehistoric America</i>	Random House 6-9
	<i>The First Men in the World</i>	Random House 6-9

### CHAPTER 16

#### Canada

#### NON-FICTION

Bice, Clara	<i>Across Canada</i>	Macmillan 5-8
Bonner, Mary	<i>Canada and Her Story</i>	Knopf 6-8
	<i>Made in Canada</i>	Knopf 6-10
Holling, Holling C.	<i>Paddle to the Sea</i>	Houghton 5-10
Peck, Anne M.	<i>Pageant of Canadian History</i>	Longmans 7-10
Quinn, Vernon	<i>Picture Map Geography of Canada and Alaska</i>	Lippincott 5-9
Ross, Frances A.	<i>Land and People of Canada</i>	Lippincott 5-8
Strack, Lillian H.	<i>Crossing Canada</i>	Harper 5-7

#### FICTION

Arason, Steingrímur	<i>Golden Hair</i>	Macmillan 6-8
	<i>Smoky Bay</i>	Macmillan 6-8

\* For an explanation of these grade levels, see note on page 13.



<i>Canada (cont.):</i>			<i>Grade</i>
<i>FICTION (cont.):</i>			<i>Level</i>
Brill, Ethel C.	<i>Madeleine Takes Command</i>	Whittlesey	6-8
Buchan, John	<i>Lake of Gold</i>	Houghton	7-10
Bunce, William	<i>Here Comes the School Train</i>	Dutton	4-6
Carr, Mary	<i>Young Mac of Fort Vancouver</i>	Crowell	6-9
Cook, Lyn	<i>Bells on Finland Street</i>	Macmillan	5-7
Dalgliesh, Alice	<i>Blue Teapot</i>	Macmillan	4-6
	<i>Roundabout</i>	Macmillan	4-6
	<i>Relief Rocker</i>	Macmillan	4-6
De Angeli, Marguerite	<i>Petite Suzanne</i>	Doubleday	4-6
Dinwoodie, Hepburn	<i>Storms on the Labrador</i>	Oxford	6-9
Dwight, Allan	<i>Drums in the Forest</i>	Macmillan	6-9
Edmonds, Mary D.	<i>Out of the Net</i>	Oxford	6-9
Gillham, Charles E.	<i>Beyond the Clapping</i>		
	<i>Mountains</i>	Macmillan	5-8
Hooke, Hilda Mary	<i>Thunder in the Mountains</i>	Oxford	6-9
Kingman, Lee	<i>Pierre Pidgeon</i>	Houghton	3-5
Longstreth, T. M.	<i>The Scarlet Force</i>	Macmillan	6-9
McDonald, Lucile S.	<i>Trap Lines North</i>	Dodd	6-9
Meador, Stephen K.	<i>Edra of the Islands</i>	Longmans	6-9
Medary, Marjorie	<i>Bering's Potlatch</i>	Oxford	5-8
Neuberger, Richard L.	<i>Royal Canadian Mounted</i>	Random	
	<i>Police</i>	House	6-9
Phillips, Ethel	<i>Gay Madelon</i>	Houghton	6-8
Pinkerton, Katherine	<i>Windigo</i>	Harcourt	6-9
	<i>Hidden Harbor</i>	Harcourt	6-8
Sauer, Julia	<i>Fog Magic</i>	Viking	6-8
Schmeltzer, Kurt	<i>The Long Arctic Night</i>	Watts	7-9
Van Stockum, Hilda	<i>Canadian Summer</i>	Viking	5-7
Washburn, Eloise	<i>Children of the Blizzard</i>	Day	6-8
<i>Alaska</i>			
NON-FICTION			
Brewster, William	<i>First Book of Eskimos</i>	Watts	4-7
Coe, Douglas	<i>Road to Alaska</i>	Messner	6-9
Copeland, Donald	<i>True Book of Little Eskimos</i>	Children's	3-5
Epstein, Beryl	<i>Real Book About Alaska</i>	Garden City	5-9
O'Neill, Hester	<i>Picture Story of Alaska</i>	McKay	4-7
Stefansson, Evelyn	<i>Here Is Alaska</i>	Scribner	6-10
	<i>Within the Circle</i>	Scribner	6-10
FICTION			
Bell, Margaret	<i>Pirates of Icy Streets</i>	Morrow	6-8
	<i>Watch for a Tall Sail</i>	Morrow	7-10
	<i>Totem Casts a Shadow</i>	Morrow	7-10
	<i>Ride Out the Storm</i>	Morrow	7-10
Bonner, Mary	<i>The Surprise Place</i>	Knopf	5-7
Creekmore, R.	<i>Lokoshi, an Eskimo Boy</i>	Macmillan	3-5
Darling, Esther B.	<i>Baldy of Nome</i>	Winston	6-8
Davis, Robert	<i>Hudson Bay Express</i>	Holiday	6-8

<i>Alaska (cont.):</i>			<i>Grade</i>
<i>FICTION (cont.):</i>			<i>Level</i>
Doone, Radko	<i>Nuvat the Brave</i>	Macrae	6-8
Freuchen, Pipaluk	<i>Eskimo Boy</i>	Lothrop	6-8
Gilbert, Kenneth	<i>Arctic Venture</i>	Holt	6-8
Gillham, Charles E.	<i>Eskimo Folk Tales of Birds</i>	Macmillan	5-8
Hatch, Alden	<i>Son of the Smoky Sea</i>	Messner	6-10
Hayes, Florence	<i>Eskimo Hunter</i>	Little	6-8
Helmericks, Bud	<i>Oolak's Brother</i>	Little	5-7
Illingworth, Frank	<i>Pete of Ice Bay</i>	Coward	6-8
Kjelgaard, Jim	<i>Kalak of the Ice</i>	Holiday	6-9
	<i>Snow Dog</i>	Holiday	6-9
Lathrop, Wes	<i>Juneau the Sleigh Dog</i>	Random	
		House	6-8
Lipkind, William	<i>Boy with Harpoon</i>	Harper	5-7
McCracken, Harold	<i>Toughy, Sentinel of Snow</i>		
	<i>Peaks</i>	Lippincott	5-8
	<i>Son of Walrus King</i>	Lippincott	5-8
Machetanz, Frederick	<i>Rick of High Ridge</i>	Scribner	5-7
	<i>Panuck, Eskimo Sled Dog</i>	Scribner	5-7
	<i>Etuk, the Eskimo Hunter</i>	Dodd	5-7
MacMillan, Miriam	<i>Golden North</i>	Macmillan	6-8
McPhedran, Marie	<i>Silver Chief (and other titles)</i>	Winston	6-8
O'Brien, Jack	<i>Yukon River Children</i>	Oxford	5-7
Osgood, Harriet			

## CHAPTER 17

*Mexico*

## NON-FICTION

Baity, Chesley	<i>Americans Before Columbus</i>	Viking	7-10
Busoni, Raffaello	<i>Mexico</i>	Holiday	5-8
Larralda, Elsa	<i>Land and People of Mexico</i>	Lippincott	5-7
McNally, Evelyn and Dr. Andrew, Jr.	<i>This Is Mexico</i>	Dodd	7-10
		Farrar & Strauss	6-9
McNeer, May	<i>The Mexican Story</i>		
Peck, Anne M.	<i>Young Mexico</i>	Dodd	6-9
Quinn, Vernon	<i>Picture Map of Mexico, Central America and the West Indies</i>	Lippincott	5-8
		Knopf	5-10
Ross, Patricia F.	<i>Made in Mexico</i>	Viking	6-10
Shippen, Katherine B.	<i>New Found World</i>		

## FICTION

Armer, Laura Adams	<i>The Forest Pool</i>	Longmans	4-6
Blanton, Catherine	<i>Pedro's Choice</i>	Whittlesey	4-6
Carden, Priscilla	<i>The Vanilla Village</i>	Farrar & Strauss	4-6
		Oxford	3-5
Credle, Ellis	<i>My Pet Peepelo</i>	Macmillan	5-7
Flack, Marjorie	<i>Pedro</i>	Macmillan	5-7
Goetz, Delia	<i>The Hidden Burro</i>	Morrow	5-7

## Mexico (cont.):

## FICTION (cont.):

Grade  
Level

Hoffman, Gloria	<i>Primitivo and His Dog</i>	Dutton	4-6
Lobdell, Helen	<i>Golden Conquest</i>	Houghton	7-10
Means, Florence C.	<i>Alicia</i>	Houghton	7-10
Phelps, Margaret	<i>Pico and the Silver Mountain</i>	Macrae	4-6
Ross, Patricia F.	<i>In Mexico They Say</i>	Knopf	5-7
	<i>Hungry Moon</i>	Knopf	K-3
	<i>The Magic Forest</i>	Knopf	5-7
Sawyer, Ruth	<i>The Least One</i>	Viking	4-6
Simon, Carlie May	<i>Popo's Miracle</i>	Dutton	5-7
Storm, Dan	<i>Picture Tales from Mexico</i>	Lippincott	3-5
Tarshis, Louise Kent	<i>The Village That Learned to Read</i>	Houghton	4-6
Thomas, Margaret L.	<i>The Burro's Money Bag</i>	Abingdon	5-7
Weil, Truda, and Frances Cohan	<i>Eagle in the Valley</i>	Children's	5-7

## BIOGRAPHY

Baker, Nina Brown	<i>Juarez of Mexico</i>	Vanguard	7-10
Newcomb, Covelle	<i>Cortez the Conqueror</i>	Random House	6-9

## Central America

## NON-FICTION

Peck, Anne M.	<i>Pageant of Middle American History</i>	Longmans	7-12
Quinn, Vernon	<i>Picture Map of Mexico, Central America and the West Indies</i>	Lippincott	5-7
Rothery, Agnes	<i>Central American Roundabout</i>	Dodd	7-10

## BRITISH GUIANA

Sperry, Armstrong	<i>The Rain Forest</i>	Macmillan	5-7
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## COSTA RICA

Clark, Ann Nolan	<i>Magic Money</i>	Viking	4-6
Gay, Zhenya	<i>Manuelita of Costa Rica</i>	Messner	3-5

## GUATEMALA

Buff, Mary and Conrad	<i>Magic Maize</i>	Houghton	4-6
Cannon, Marion	<i>Children of the Fiery Mountain</i>	Dutton	4-6
Coatsworth, Elizabeth	<i>Boy with a Parrot</i>	Macmillan	5-7
Goetz, Delia	<i>Pandita, a Little Girl of Guatemala</i>	Harcourt	5-7
Raine, Alice	<i>Eagle of Guatemala: Justo Rufino Barrios</i>	Harcourt	7-10

## HONDURAS

Von Hagen, Christine	<i>Pablo of Flower Mountain</i>	Nelson	4-6
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			Grade Level
PANAMA			
Von Hagen, Christine	<i>The Forgotten Fluca</i>	Nelson	5-7
PUERTO RICO			
Hoffman, Eleanor	<i>The Four Friends</i>	Macmillan	4-6
Kelsey, Alice Geer	<i>Ricardo's White Horse</i>	Longmans	5-7
HAITI			
Bontemps, Arna and Langston Hughes	<i>Popo and Fifina</i>	Macmillan	4-6
Rodman, Maia	<i>Market Day for Ti Andre</i>	Viking	3-5
<i>South America</i>			
NON-FICTION			
Dalgliesh, Alice	<i>Wings Around South America</i>	Scribner	5-7
Goetz, Delia	<i>Half A Hemisphere</i>	Harcourt	7-10
	<i>Neighbors to the South</i>	Harcourt	7-10
	<i>Other Young Americans</i>	Morrow	7-10
Peck, Anne M.	<i>Pageant of South American History</i>	Longmans	7-12
Quinn, Vernon	<i>Picture Map Geography of South America</i>	Lippincott	5-8
Shippen, Katherine	<i>New Found World</i>	Viking	6-10
FOLK TALES			
Finger, Charles	<i>Tales from Silver Lands</i>	Doubleday	5-8
Henius, Frank	<i>Stories from the Americas</i>	Scribner	5-7
Hudson, W. H.	<i>Tales of the Gauchos</i>	Knopf	6-9
	<i>Tales of the Pampas</i>	Knopf	6-9
Lovelace, Delos	<i>The Golden Wedge</i>	Crowell	5-8
BIOGRAPHIES			
Brown, Rose	<i>He Wouldn't Be King, Simon Bolivar</i>	Vanguard	7-10
Duvoisin, Roger	<i>The Four Corners of the World, Pizarro</i>	Knopf	7-10
Garst, Shannon	<i>Three Conquistadors, Cortez, Pizarro, Coronado</i>	Nelson	7-9
Waugh, Elizabeth	<i>Simon Bolivar</i>	Macmillan	7-9
ARGENTINA			
Desmond, Alice C.	<i>Feathers: Story of a Rhea</i>	Macmillan	5-7
Hall, Esther	<i>Mario and the Chuna</i>	Random House	3-5
BRAZIL: INFORMATION			
Brown, Rose	<i>Land and People of Brazil</i>	Lippincott	5-7
Hager and Martin	<i>Brazil</i>	Macmillan	5-7

## BRAZIL: FICTION

Brown, Rose	<i>Two Children of Brazil</i> <i>Two Children and Their Jungle Zoo</i>	Lippincott	5-7
Dalgliesh, Alice	<i>The Little Angel</i>	Lippincott	5-7
Desmond, Alice C.	<i>Jorge's Journey</i>	Scribner	4-6
Eells, Elsie S.	<i>Fairy Tales from Brazil</i>	Macmillan Dodd	4-6 5-6

## CHILI

Pollock, Katherine	<i>Sandalio Goes to Town</i>	Scribner	3-5
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## COLOMBIA

Wimberley, Pearl K.	<i>Child of Colombia</i>	Dutton	4-6
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## ECUADOR

Clark, Ann Nolan Gill, Richard and Helen Hoke	<i>Looking for Something</i>	Viking	3-5
Von Hagen, Christine	<i>Paco Goes to the Fair</i> <i>Chico of the Andes</i>	Holt Nelson	3-5 4-6

## PERU

Bannon, Laura	<i>Gregorio and the White Llama</i>	Whitman	3-5
Clark, Ann Nolan	<i>Secret of the Andes</i>	Viking	6-9
Desmond, Alice	<i>Lucky Llama</i>	Macmillan	5-7
Parish, Helen Rand	<i>At the Palace Gates</i>	Viking	3-5

## VENEZUELA

Knight, Ruth Adams	<i>Luck of the Irish</i>	Doubleday	6-9
Sperry, Armstrong	<i>Thunder Country</i>	Macmillan	5-7

## CHAPTER 18

## England

## NON-FICTION

Duvoisin, Roger	<i>They Put Out to Sea</i>	Knopf	6-9
Hutton, Clarke	<i>Picture History of Britain</i>	Houghton	3-6
Lucas, Mary S.	<i>Vast Horizons</i>	Viking	6-9
Sloane, William	<i>British Isles</i>	Holiday	5-9
Streatfield, Noel	<i>Picture Story of Britain</i>	Watts	3-6
Street, Alicia	<i>Land of the English People</i>	Lippincott	4-6
Wibberley, Leon	<i>The Coronation</i>	Farrar & Strauss	6-9
Williams-Ellis	<i>The Story of English Life</i>	Coward Ariel	6-9

## FOLK AND TRADITIONAL TALES, BALLADS, SONGS

Chase, Richard	<i>Jack Tales</i>	Houghton	5-9
Jacobs, Joseph	<i>English Fairy Tales</i>	Putnam	5-8
Maccolmunson, Anne	<i>Song of Robin Hood</i>	Houghton	all ages

*England (cont.):*

FOLK AND TRADITIONAL TALES, BALLADS, SONGS (cont.):		Grade Level
Pyle, Howard	<i>Story of King Arthur and His Knights</i>	Scribner 5-9
	<i>Merry Adventures of Robin Hood</i>	Scribner 5-9
	<i>Story of Champions of the Round Table</i>	Scribner 5-9
	<i>Story of Sir Launcelot</i>	Scribner 5-9
	<i>Story of the Grail and Passing of Arthur</i>	Scribner 5-9
Steele, Flora	<i>English Fairy Tales</i>	Macmillan 5-8
Sharp, Cecil	<i>Old English Ballads in Southern Appalachians</i>	H. W. Gray all ages

## BIOGRAPHY

Chute, Marchette	<i>Introducing Shakespeare</i>	Dutton 7-10
Eyre, Katherine	<i>Another Spring</i>	Oxford 6-9
Godwin, Edward and Stephani	<i>The Greenwood Tree</i>	Dutton 6-9
Gould, Jean	<i>Jane</i>	Houghton 7-10
	<i>The Young Thack</i>	Houghton 7-10
Hahn, Emily	<i>Mary, Queen of Scots</i>	Random House 6-9
Hodges, C. Walter	<i>Shakespeare and the Players</i>	Coward 7-10
Howard, John	<i>Gloriana: Story of Elizabeth</i>	Lothrop 6-9
Kelly, Regina and Chappell	<i>Young Geoffrey Chaucer</i>	Lothrop 6-9
King, Marian	<i>Elizabeth: The Tudor Princess</i>	Lippincott 6-8
McNeer, May, and Lynd Ward	<i>John Wesley</i>	Abingdon 5-9
Malkus, Alida S.	<i>The Story of Good Queen Bess</i>	Grosset 5-8
Norman, Charles	<i>The Playmaker of Avon</i>	McKay 6-10
Stewart, Anita Bird	<i>Enter David Garrick</i>	Lippincott 7-10
Trease, Geoffrey	<i>Seven Queens of England</i>	Vanguard 6-9
	<i>Sir Walter Raleigh</i>	Vanguard 6-9
Vance, Marguerite	<i>Lady Jane Grey</i>	Dutton 6-9

## BOOKS BY DISTINGUISHED ENGLISH AUTHORS

Barrie, Sir James	<i>Peter and Wendy</i>	Scribner all ages
Caldecott, Richard	<i>Hey Diddle Diddle, Books I and II</i>	Warne K-1
Carroll, Lewis	<i>Alice in Wonderland</i>	Lippincott, Grosset, Macmillan all ages
Farjeon, Eleanor	<i>Martin Pippin in the Apple Orchard</i>	Lippincott 5-7
	<i>Eleanor Farjeon's Poems</i>	Lippincott all ages
Grahame, Kenneth	<i>Wind in the Willows</i>	Scribner all ages
Greenaway, Kate	<i>Under the Window</i>	Warne K-2
Milne, A. A.	<i>When We Were Very Young</i>	Dutton K-2
	<i>Winnie the Pooh</i>	Dutton 2-5

*England (cont.):*Grade  
Level

## STORIES ABOUT ANCIENT AND MEDIEVAL TIMES

Beers, Lorna	<i>The Book of Hugh Flower</i>	Harper	6-9
Bill, Alfred	<i>The Ring of Danger</i>	Knecht	6-9
De Angeli, Marguerite	<i>Door in the Wall</i>	Doubleday	5-7
Dix, Beulah	<i>Merrylips</i>	Macmillan	5-7
Eyre, Katherine	<i>Song of a Thrush</i>	Oxford	6-9
Farjeon, Eleanor and Herbert	<i>Kings and Queens</i>	Lippincott	all ages
Gibson, Katherine	<i>Oak Tree House</i>	Longmans	5-7
Gilbert, Jane	<i>Imps and Angels</i>	Dutton	6-9
Gordon, Patricia	<i>Romany Luck</i>	Viking	5-8
Gray, Elizabeth J.	<i>Adam of the Road</i>	Viking	5-8
Harnett, Cynthia H.	<i>Nicholas and the Wool Pack</i>	Putnam	6-9
Hewes, Agnes D.	<i>Boy of the Lost Crusade</i>	Houghton	5-8
Hosford, Dorothy	<i>By His Own Might: The Battles of Beowulf</i>	Holt	5-8
Jewett, Eleanore M.	<i>Hidden Treasure of Glaston</i>	Viking	6-9
Meigs, Elizabeth	<i>The Crusade and the Cup</i>	Dutton	6-8
Price, Hilda C.	<i>No Way Back</i>	Dutton	6-9
Reynolds, Quentin	<i>The Battle of Britain</i>	Random House	6-10
Sandoz, Edouard	<i>Twice Besieged</i>	Oxford	6-9
Seth-Smith, E. K.	<i>Vagabonds All</i>	Houghton	6-9
Shore, Maxine	<i>The Captive Princess</i>	Longmans	6-9
Smith, Cecily Fox	<i>Knave-Go-By</i>	Oxford	6-9
	<i>Painted Ports</i>	Oxford	6-9
	<i>Ship Aground</i>	Oxford	6-9
Sutcliffe, Rosemary	<i>The Armourers House</i>	Oxford	6-9
	<i>Brother Dusty Feet</i>	Oxford	5-8
	<i>The Queen Elizabeth Story</i>	Oxford	5-8
Wibberly, Leon	<i>The King's Beard</i>	Farrar & Strauss	6-9
	<i>The Secret of the Hawk</i>	Farrar & Strauss	6-9

## MODERN STORIES

Baker, Margaret J.	<i>Homer Sees the Queen</i>	Whittlesey	5-8
Brown, Pamela	<i>Family Troupe</i>	Harcourt	5-8
Knight, Eric	<i>Lassie Come Home</i>	Winston	5-9
Ransome, Arthur	<i>Swallows and Amazons</i>	Macmillan	5-8
Severn, David	<i>A Cabin for Crusoe</i>	Houghton	5-7
Warner, Priscilla	<i>Picture Come True</i>	Doubleday	5-7
	<i>Tessie's Caravan</i>	Doubleday	5-7

*Scotland*

Brink, Carol R.	<i>The Lad with a Whistle</i>	Macmillan	5-8
Kyle, Elizabeth	<i>Holly Hotel</i>	Houghton	5-7
	<i>Captive House</i>	Houghton	5-7
Lawson, Robert	<i>Wee Gillis</i>	Viking	3-5

## Scotland (cont.):

## BIOGRAPHIES

Baker, Nina Brown	<i>Robert Bruce, King of Scots</i>	Vanguard	7-9
Gray, Elizabeth	<i>The Young Walter Scott</i>	Viking	5-8

## Wales and Cornwall

Banning, Nina L.	<i>Pit Pony</i>	Knopf	5-8
Severn, David	<i>Dream Gold</i>	Viking	6-8
Tregarthen, Enys	<i>The White Ring</i>	Harcourt	5-7
Williams, Jay	<i>The Gauntlet</i>	Oxford	6-9

## Ireland

## NON-FICTION

O'Brien, Elinor	<i>Land and People of Ireland</i>	Lippincott	5-8
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## FICTION

Bennett, Richard	<i>Shawneen and the Gander</i>	Doubleday	4-6
Caffrey, Nancy	<i>Mig-O-the-Moor</i>	Dutton	5-7
Croghan, Mairin	<i>Rathina</i>	Macmillan	6-9
Cutler, Lois	<i>Peg-a-Leg</i>	Knopf	3-5
Lynch, Patricia	<i>The Turf Cutter's Donkey</i>	Dutton	5-8
Van Stockum, Hilda	<i>Cottage at Bantry Bay</i>	Viking	5-8
	<i>Pegeen</i>	Viking	5-8
Walsh, Mary	<i>Molly the Rogue</i>	Knopf	4-6
	<i>The Widow Woman and the Goat</i>	Knopf	4-6

## FOLK AND FAIRY TALES

Bennett, Richard	<i>Little Dermot and the Thirsty Stones</i>	Coward	4-7
Buck, Alan	<i>The Harper's Daughter</i>	Oxford	5-7
Campbell, Agnes	<i>Tales My Father Told</i>	Whittlesey	4-7
McManus, Seumas	<i>Bold Heroes of Hungry Hill</i>	Farrar & Straus	4-6
Mason, Arthur	<i>Wee Men of Ballywooden</i>	Viking	4-6
Stephens, James	<i>Irish Fairy Tales</i>	Modern Library	all ages
Young, Ella	<i>The Tanglecoated Horse</i>	Longmans	4-6
	<i>The Unicorn and Silver Shoes</i>	Longmans	4-6

## CHAPTER 19

## Scandinavia

## NON-FICTION

Evans, Edwin Ben	<i>Scandinavia</i>	Holiday	5-8
Nano, Frederic C.	<i>Land and People of Sweden</i>	Lippincott	5-8
O'Neill, Hester	<i>Picture Story of Denmark</i>	McKay	4-6



## Scandinavia (cont.):

## NON-FICTION (cont.):

Grade  
Level

O'Neill, Hester	<i>Picture Story of Norway</i>	McKay	4-6
(cont.):	<i>Picture Story of Sweden</i>	McKay	4-6
Owen, Ruth Bryan	<i>Denmark Caravan</i>	Dodd	6-9
Proctor, George L.	<i>Young Traveler in Sweden</i>	Dutton	5-8
Rothery, Agnes	<i>Scandinavian Roundabout</i>	Dodd	6-10
Thorne-Thompson, Gudrun	<i>In Norway</i>	Viking	6-8

## FICTION

Bartusek, Libushka	<i>Happy Times in Finland</i>	Knopf	5-7
Beskow, Elsa	<i>Olle's Ski Trip (Sweden)</i>	Harper	1-4
Brock, Emma	<i>At Midsummer Time</i> (Sweden)	Knopf	4-6
Burglon, Nora	<i>Children of the Soil</i>	Doubleday	5-7
Busoni, Rafael	<i>Sticks Across the Chimney</i>	Holiday	5-7
Collins, Hedvig	<i>Somi Builds a Church</i> (Finland)	Viking	5-7
d'Aulaire, Edgar and Ingri	<i>Wind Island</i>	Viking	2-5
Hamsun, Marie	<i>Ola (Norway)</i>	Doubleday	1-5
	<i>Children of the North Lights</i>	Viking	2-5
	<i>Norwegian Family</i>	Lippincott	5-7
	<i>Norwegian Farm</i>	Lippincott	5-7
Janeway, Elizabeth	<i>The Vikings</i>	Random House	5-8
Lattimore, Eleanor	<i>The Seven Crowns</i> (Denmark)	Harcourt	4-6
Lindgren, Astrid	<i>Pippi Longstocking</i> (Sweden)	Viking	4-6
Rivkin, Anna	<i>Elle Kari (Lapland)</i>	Macmillan	2-4
Sprague, Rosemary	<i>A Kingdom to Win</i> (10th-century Vikings)	Oxford	6-9
Turngren, Annette	<i>Flaxen Braids (Sweden)</i>	Nelson	5-8
Undset, Sigrid	<i>Sigurd and his Brave</i> <i>Companions</i>	Knopf	8-9
Unnerstad, Edith	<i>Happy Times in Norway</i>	Knopf	6-8
Vagounay, Marguerite	<i>Saucepan Journey (Sweden)</i>	Macmillan	5-8
	<i>Peter the Stork (Denmark)</i>	Macmillan	4-6

## FOLK AND FAIRY TALES

Asbjornsen, D. C.	<i>East of the Sun and West of</i> <i>the Moon</i>	Macmillan	4-6
Bowman, James C.	<i>Tales from a Finnish Tupa</i>	Whitman	5-8
Braekstad, H. L.	<i>Fairy Tales from the Swedish</i>	Lippincott	5-7
Colum, Padraic	<i>Children of Odin</i>	Macmillan	5-10
Coolidge, Olivia	<i>Legends of the North</i>	Houghton	5-10
Deutsch, Babette	<i>Heroes of the Kalevala</i> (Finland)	Messner	5-10

*Scandinavia (cont.):*FOLK AND FAIRY TALES (*cont.*):

			Grade Level
Hatch, Mary C.	<i>Thirteen Danish Tales</i>	Harcourt	5-7
	<i>More Danish Tales</i>	Harcourt	5-7
Nerman, Einar	<i>Fairy Tales from the North</i>	Knopf	5-7
Owen, Ruth B.	<i>Picture Tales from Scandinavia</i>	Lippincott	3-5
Sandys, E. V.	<i>Peer Gynt</i>	Crowell	5-10
Sellew, Catherine F.	<i>Adventures with the Giants</i>	Little	5-8
Topelius	<i>Canute Whistlewinks</i>	Dutton	4-6
Undset, Sigrid	<i>True and Untrue</i>	Knopf	5-8

## BIOGRAPHIES

Arnold, Elliott	<i>Finlandia: the Story of Sibelius</i>	Holt	6-10
Deucher, Sybil	<i>Edvard Grieg, Boy of the Northland</i>	Dutton	4-6
McClintock, Marshall	<i>Trygvie Lie</i>	Holt	7-10
Meynell, Esther	<i>The Story of Hans Andersen</i>	Schuman	6-9
Purdy, Claire	<i>Song of the North (Grieg)</i>	Messner	6-10
Wheeler, Opal	<i>Hans Andersen, Son of Denmark</i>	Dutton	4-6

## CHAPTER 20

*Holland*

## NON-FICTION

Barnouw, Adriaan J.	<i>Land of William of Orange</i>	Lippincott	5-8
De Jong, Dola	<i>Picture Story of Holland</i>	McKay	3-6
Spencer, Cornelia	<i>The Low Countries</i>	Holiday	5-8
Van Someren, Liesje	<i>Young Traveler in Holland</i>	Dutton	6-8

## FICTION

Coblentz, Catherine	<i>The Beggar's Penny</i>	Longmans	6-9
Dodge, Mary Mapes	<i>Hans Brinker or the Silver Skates</i>	Grosset and others	6-8
Lawrence, Isabelle	<i>The Night Watch</i>	Rand	6-8
Ley, M., and Edy Le Grande	<i>Enchanted Eve</i>	Lothrop	3-6
Norton, Andre	<i>Sword Is Drawn</i>	Houghton	6-10
Van Hichtum, Ninke	<i>Afkes Ten</i>	Lippincott	5-7
Van Stockum, Hilda	<i>Andries</i>	Viking	4-6
	<i>Day on Skates</i>	Cadmus	3-5
	<i>Gerrit and the Organ</i>	Viking	4-6

## FOLK TALES

Hart, Johan	<i>Picture Tales from Holland</i>	Lippincott	3-6
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*Belgium*

## NON-FICTION

Peck, Anne M.	<i>Belgium</i>	Harper	5-9
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## Belgium (cont.):

## FICTION

			Grade Level
Bemelmans, Ludwig	<i>The Golden Basket</i>	Viking	4-6
Daniel, Hawthorne	<i>Shuttle and Sword</i>	Macmillan	6-9
Kelly, Eric	<i>At the Sign of the Golden Compass</i>	Macmillan	8-10

## CHAPTER 21

## Germany

## NON-FICTION

Berner, Elsa R.	<i>Germany</i>	Holiday	5-9
Tor, Regina	<i>Getting to Know Germany</i>	Coward	4-6

## FICTION

Benary-Isbert, Margot	<i>The Ark</i>	Harcourt	6-10
Grimm, the Brothers; illus. Wanda Gag	<i>Household Tales</i>	Grosset	4-6
	<i>Tales from Grimm</i>	Coward	4-6
	<i>More Tales from Grimm</i>	Coward	4-6
Jagendorf, Mauritz	<i>Til Eulenspiegel's Merry Pranks</i>	Vanguard	5-7
Pyle, Howard	<i>Otto of the Silver Hand</i>	Harper	5-7
Williams, Jay	<i>The Sword and the Scythe</i>	Oxford	6-9

## BIOGRAPHY

Gollomb, Joseph	<i>Albert Schweitzer</i>	Vanguard	7-10
McNeer, May, and Lynd Ward	<i>Martin Luther</i>	Abingdon	6-9

## BIOGRAPHIES OF MUSICIANS

Burch, Gladys	<i>Richard Wagner Who Followed a Star</i>	Holt	6-10
Deucher, Sybil	<i>The Young Brahms</i>	Dutton	4-6
Ewen, David	<i>Haydn: A Good Life</i>	Holt	6-10
Goss, Madeleine	<i>Deep Flowing Brook: Bach Unfinished Symphony: Schubert</i>	Holt	5-8
	<i>Beethoven: Master Musician</i>	Holt	7-10
Goss, Madeleine and R. Schauffler	<i>Brahms the Master</i>	Holt	7-10
Humphreys, Dena	<i>On Wings of Song: Mendelssohn</i>	Holt	7-10
Lingg, Anna	<i>Mephisto Waltz: Franz Liszt</i>	Holt	7-10
	<i>Mozart: Genius of Harmony</i>	Holt	7-10
Spaeth, Sigmund	<i>Dedication: The Schumanns</i>	Holt	7-10
Wheeler, Opal	<i>Handel at the Court of Kings Ludwig Beethoven and the Chiming Tower Bells</i>	Dutton	4-6
		Dutton	4-6

<i>Germany (cont.):</i>		Grade
BIOGRAPHIES OF MUSICIANS (cont.):		Level
Wheeler, Opal (cont.):	<i>Robert Schumann and his Muscot Ziff</i>	Dutton 4-6
Wheeler, Opal, and C. Purdy	<i>My Brother Was Mozart</i>	Holt 5-8
Wheeler, Opal, and S. Deucher	<i>Franz Schubert and His Merry Friends</i>	Dutton 4-6
	<i>Mozart the Wonder Boy</i>	Dutton 4-6
	<i>Joseph Haydn: Merry Little Peasant</i>	Dutton 4-6
	<i>Sebastian Bach: Boy of Thuringia</i>	Dutton 4-6
 <i>Austria</i>		
Ewen, David	<i>Tales from the Vienna Woods: Story of Johann Strauss</i>	Holt 7-9
 <i>Switzerland</i>		
NON-FICTION		
Bragdon, Lillian	<i>The Land of William Tell</i>	Lippincott 5-8
FICTION		
Buff, Conrad and Mary	<i>Kobi, a Boy of Switzerland</i>	Viking 5-7
	<i>The Apple and the Arrow</i>	Houghton 5-7
Chonz, Selina	<i>A Bell for Ursli</i>	Oxford 1-5
	<i>Florina and the Wild Bird</i>	Oxford 1-5
Gaggin, E. R.	<i>An Ear for Uncle Emil</i>	Viking 4-6
Karolyi, Erna M.	<i>A Summer to Remember</i>	Whittlesey 5-7
Knight, Ruth Adams	<i>Halfway to Heaven</i>	Whittlesey 6-9
	<i>Top of the Mountain</i>	Doubleday 7-10
Spyri, Johanna	<i>Heidi</i>	Grosset and others 5-8
FOLK TALES		
Duvoisin, Roger	<i>The Three Sneezes and Other Swiss Tales</i>	Knopf 5-7

## CHAPTER 22

*France*

## NON-FICTION

Bragdon, Lillian	<i>Land of Joan of Arc</i>	Lippincott 5-8
Davis, Robert	<i>France</i>	Holiday 5-7
Hartman, Gertrude	<i>Mediaeval Days and Ways</i>	Macmillan 7-9
Hutton, Clark	<i>Picture Story of France</i>	Watts 4-6

## France (cont.):

Grade  
Level

## FICTION

Bishop, Claire H.	<i>Pancakes Paris</i>	Viking	4-6
	<i>Twenty and Ten</i>	Viking	4-6
Brann, Esther	<i>Nanette of the Wooden Shoes</i>	Macmillan	4-6
Brock, Emma	<i>Little Duchess: Anne of Brittany</i>	Knopf	6-8
Brown, Marcia	<i>Puss in Boots</i>	Scribner	3-5
Brown, Margaret W.	<i>Fables of La Fontaine</i>	Harper	3-6
Friskey, Margaret	<i>Pot Luck with Lobsters</i>	Oxford	4-6
Jones, Elizabeth Orton	<i>Ragman of Paris</i>	Oxford	3-5
Lang, Andrew	<i>Blue Fairy Book</i>	Longmans	4-7
Lownsberry, Eloise	<i>Boy Knight of Rheims</i>	Houghton	5-7
Meg, Elizabeth	<i>A Cheese for Lafayette</i>	Putnam	4-5
Norton, Andre	<i>Sword Is Drawn</i>	Houghton	6-9
	<i>Sword in the Sheath</i>	Harcourt	6-9
	<i>Huon of the Horn</i>	Harcourt	6-9
	<i>Rogue Reynard</i>	Houghton	5-8
Peattie, Donald C.	<i>Immortal Village</i>	Chicago Univ.	adult
Stein, Evaleen	<i>Gabriel and the Hour Book</i>	Dutton	5-7
BIOGRAPHY			
Eaton, Jeanette	<i>Betsy's Napoleon</i>	Morrow	7-10
Gottschalk, Fruma	<i>Youngest General</i>	Knopf	5-7
Graham, Alberta P.	<i>Lafayette, Friend of America</i>	Abingdon	5-6
Gronowicz, Anton	<i>Chopin</i>	Nelson	6-9
Leighton, Margaret	<i>Judith of France</i>	Houghton	7-9
Wheeler, Opal	<i>Frederic Chopin: Early Years</i>	Dutton	4-6
	<i>Frederic Chopin: Later Years</i>	Dutton	4-6
Wilson, Hazel	<i>Story of Lafayette</i>	Grosset	5-6

## Spain

## FICTION

Barret, Leighton	<i>Adventures of Don Quixote de la Mancha</i>	Knopf	6-10
Brann, Esther	<i>Lupe Goes to School</i>	Macmillan	4-6
Newcomb, Covelle	<i>Vagabonds in Velvet</i>	Longmans	6-8
de Palencia, Isabelle	<i>Juan: Son of the Fisherman</i>	Longmans	4-6

## FOLK TALES

Boggs, Ralph T.	<i>Three Golden Oranges</i>	Longmans	5-7
Davis, Robert	<i>Padre Porko</i>	Holiday	5-7
Eells, Elsie S.	<i>Tales of Enchantment from Spain</i>	Dodd	5-7
Sawyer, Ruth	<i>Pictures Tales from Spain</i>	Lippincott	3-5

## Portugal

## NON-FICTION

Colman, Elizabeth	<i>Portugal, Wharf of Europe</i>	Scribner	5-8
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			Grade Level
<i>Portugal (cont.):</i>			
FICTION			
Smith	<i>Three Secrets</i>	Macmillan	5-8
<i>Italy</i>			
NON-FICTION			
Busoni, Rafaello	<i>Italy</i>	Holiday	5-9
Foster, Genevieve	<i>Augustus Caesar's World</i>	Scribner	6-10
Rothery, Agnes	<i>Italian Roundabout</i>	Dodd	6-10
Vanderveldt, James	<i>City Set on a Hill</i> (Vatican City)	Dodd	6-10
Winwar, Frances	<i>Land of the Italian People</i>	Lippincott	5-9
FICTION (Ancient)			
Gale, Elizabeth	<i>Julia Valeria</i>	Putnam	6-10
Godwin, Edward and Stephani	<i>Roman Eagle</i>	Oxford	6-10
Hall, Jennie	<i>Buried Cities (Pompeii, etc.)</i>	Macmillan	5-9
Snedeker, Caroline	<i>The White Isle (Rome)</i>	Doubleday	6-10
Williams, Jay	<i>Roman Moon Mystery</i>	Oxford	6-9
	<i>Counterfeit African</i>	Oxford	6-9
FICTION (Modern)			
Angelo, Valenti	<i>Nino</i>	Viking	5-8
	<i>The Marble Fountain</i>	Viking	5-8
Collodi	<i>Pinocchio</i>	Grosset (many other editions)	5-8
Stewart, Anita	<i>Two Young Corsicans</i>	Lippincott	5-7
Weil, Anne	<i>Red Sails to Capri</i>	Viking	6-8
FOLK TALES			
Botsford, Florence	<i>Picture Tales from the Italian</i>	Lippincott	2-5
BIOGRAPHY			
Baker, Nina B.	<i>Garibaldi</i>	Vanguard	6-10
Beatty, Hester B.	<i>St. Francis and the Wolf</i>	Houghton	3-5
Bulla, Clyde	<i>Song of St. Francis</i>	Crowell	3-5
Burton, Jean	<i>Garibaldi</i>	Knopf	6-10
Coe, Douglas	<i>Marconi, Pioneer of Radio</i>	Messner	6-10
Ewen, David	<i>Story of Toscanini</i>	Holt	6-10
Humphries, Dena	<i>Verdi, Force of Destiny</i>	Holt	6-10
Jewett, Sophie	<i>God's Troubadour</i>	Crowell	6-9
Jones, Elizabeth	<i>Song of St. Francis</i>	Macmillan	all ages
Lerman, Leo	<i>Michelangelo, Renaissance</i> <i>Profile</i>	Knopf	6-10
Ripley, Elizabeth	<i>Leonardo da Vinci</i>	Oxford	6-10
	<i>Michelangelo</i>	Oxford	6-10
Tinyanova	<i>Stradivari, Violin Maker</i>	Knopf	5-7

## CHAPTER 23

Grade  
Level

## Poland

## NON-FICTION

Kelly, Eric	<i>Land of the Polish People</i>	Lippincott	5-7
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## FICTION

Gronowicz, Anton	<i>Bolek</i>	Nelson	5-8
	<i>Piasts of Poland</i>	Scribner	5-8
Kelly, Eric	<i>Trumpeter of Krakow</i>	Macmillan	6-9
	<i>Blacksmith of Vilno</i>	Macmillan	6-9
	<i>In Clean Hay</i>	Macmillan	all ages
	<i>From Star to Star</i>	Lippincott	6-9
Lowmsberry, Eloise	<i>Marta the Doll</i>	Longmans	4-6

## FOLK TALES

Borshi	<i>The Jolly Tailor</i>	Longmans	5-7
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## BIOGRAPHY

Gronowicz, Anton	<i>Chopin</i>	Nelson	6-9
	<i>Paderewski</i>	Nelson	6-9
Wheeler, Opal	<i>Frederic Chopin: Son of Poland, His Early Years</i>	Dutton	4-6
	<i>Frederic Chopin: Son of Poland, His Later Years</i>	Dutton	4-6

## Czechoslovakia

## FICTION

Bartusek, Libushka	<i>Happy Times in Czechoslovakia</i>	Knopf	4-7
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## FOLK TALES

Fillmore, Parker	<i>Czechoslovak Fairy Tales</i>	Harcourt	4-7
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## BIOGRAPHY

Purdy, Claire	<i>Dvorak</i>	Holt	6-9
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## Hungary

Petersham, Maude and

Miska	<i>Miki</i>	Doubleday	3-5
Seredy, Kate	<i>The Good Master</i>	Viking	5-8
	<i>The Singing Tree</i>	Viking	6-9
	<i>Chestry Oak</i>	Viking	5-8
	<i>The White Stag</i>	Viking	6-9

## Russia

## NON-FICTION

Aleksander, Irina	<i>This Is Russia</i>	McKay	6-8
Erskine, Dorothy	<i>Russia's Story</i>	Crowell	6-9
Ives, Vernon	<i>Russia</i>	Holiday	6-9
Nazaroff, Alexander	<i>Land of the Russian People</i>	Lippincott	5-8
Seeger, Elizabeth	<i>Pageant of Russian History</i>	Longmans	7-12
Strong, Anna L.	<i>Peoples of U.S.S.R.</i>	Macmillan	6-9

## FICTION

Haskell, Helen E.	<i>Katrinka</i>	Dutton	6-8
	<i>Nadya Makes Her Bow</i>	Dutton	6-8
Kalashnikoff, Nicholas	<i>My Friend Yakub (Siberia)</i>	Scribner	7-10
Kennell, Ruth E.	<i>Adventure in Russia</i>	Messner	6-8
Prishvin, M.	<i>Treasure Trove of the Sun</i>	Viking	3-5
Rudolph, Marguerite	<i>Masha the Little Goose Girl</i> (Ukraine)	Macmillan	4-6
Stall, Dorothy	<i>Chukchi (Siberia)</i>	Morrow	6-8
Skrebitsky, Georgi	<i>White Birds Island</i>	Knopf	5-7

## FOLK TALES

Carrick, Valery	<i>Picture Tales from the Russian</i>	Lippincott	2-4
Deutsch, Babette	<i>Tales from Faraway Lands</i>	Harper	4-6
	<i>The Steel Flea</i>	Harper	3-5
Gottschalk, Fruma	<i>The Runaway Soldier and</i> <i>Other Tales of Old Russia</i>	Knopf	4-6
Grishina	<i>Peter Pea</i>	Dutton	4-6
Wheeler, Post	<i>Russian Wonder Tales</i>	Appleton	6-8

## MUSIC

Prokofieff, Serge	<i>Peter and the Wolf</i>	Knopf	3-7
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## BIOGRAPHY

Baker, Nina Brown	<i>Lenin</i>	Vanguard	7-10
	<i>Peter the Great</i>	Vanguard	7-10
Gronowicz, Anton	<i>Sergei Rachmaninoff</i>	Dutton	6-9
Malvern, Gladys	<i>Dancing Star: Anna Pavlova</i>	Messner	7-9
Purdy, Claire	<i>Stormy Victory: Tschaiowsky</i>	Messner	7-10
Wheeler, Opal	<i>Story of Peter Tschaiowsky:</i> <i>Early Years</i>	Dutton	4-6

## Balkan States

King, George	<i>Yugoslavia</i>	Holiday	6-10
Marsh, Gwen	<i>Land of No Strangers</i>	Oxford	5-8
Shannon, Monica	<i>Dobry</i>	Viking	6-9

## Greece

## NON-FICTION

Gianakoulis, Theodore	<i>Land and People of Greece</i>	Lippincott	5-7
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## Greece (cont.):

Grade  
Level

## ANCIENT GREECE: FICTION

Ingles, James W.	<i>Test of Valor</i>	Westminster	6-10
Trease, Geoffrey	<i>Web of Traitors</i>	Vanguard	6-9

## GREEK MYTHOLOGY

Church, Alfred	<i>Odyssey of Homer</i>	Macmillan	5-9
	<i>Iliad of Homer</i>	Macmillan	5-9
Collidge, Olivia	<i>Greek Myths</i>	Houghton	5-10
	<i>Trojan War</i>	Houghton	5-10
Colum, Padraic	<i>Children's Homer</i>	Macmillan	5-9
	<i>Golden Fleece and Heroes</i>		
	<i>Who Lived Before Achilles</i>	Macmillan	5-9
Picard, Barbara L.	<i>Odyssey of Homer</i>	Oxford	5-9
Sewell, Helen	<i>Book of Myths</i>	Oxford	5-7

## BIOGRAPHY

Gunther, John	<i>Alexander the Great</i>	Random House	5-8
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## MODERN GREECE

Blackstock, Josephine	<i>Wings for Nikias</i>	Putnam	5-7
Fenton, Edward	<i>Aleko's Island</i>	Doubleday	5-7
Kelsey, Alice Gere	<i>Racing the Red Sail</i>	Longmans	5-7

## CHAPTER 24

## Turkey

## NON-FICTION

Ekrem, Selma	<i>Turkey Old and New</i>	Scribner	6-10
Ives, Vernon	<i>Turkey</i>	Holiday	5-8

## FICTION

Ege, Nizabet W.	<i>Turgut Lives in Turkey</i>	Longmans	5-7
Kelsey, Alice Gere	<i>Once the Hodja</i>	Longmans	5-7
McDonald, Lucile	<i>Sheker's Lucky Piece</i>	Oxford	5-7

## CHAPTER 26

## Iran (Persia)

## FICTION

Mirza, Youel B.	<i>Children of the Housetops</i>	Doubleday	6-8
Najafi, Najineh	<i>Persia Is My Heart</i>	Harper HS,	adult
Singer and G. Baldrige	<i>Ali Lives in Iran</i>	Holiday	5-7

## Iraq

Burton, Sir Richard	<i>Tales from the Arabian Nights</i>	Lothrop	6-12
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		Grade Level
<i>Iraq. (cont.):</i>		
Colum, Padraic	<i>The Arabian Nights</i>	Macmillan (many other editions) 6-12

## CHAPTER 27

*The Arab Lands*

## NON-FICTION

Brittain, Mary Z.	<i>Arab Lands</i>	Holiday	5-8
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## FICTION

Donovan, Hobart	<i>Desert Stallion</i>	Knopf	6-9
French, Allan	<i>Lance of Kanana</i>	Lothrop	5-8
Pont, Charles	<i>No School on Friday</i>	McKay	5-7
Tietjens, Eunice	<i>Boy of the Desert</i>	Coward	6-8

## CHAPTER 28

*Israel*

## NON-FICTION

Hoffman, Gail	<i>Land and People of Israel</i>	Lippincott	5-7
Kubie, Nora Benjamin	<i>First Book of Israel</i>	Watts	5-8
Smither, Ethel L.	<i>A Picture Book of Palestine in Bible Times</i>	Abingdon	4-6

## FICTION

Hoffman, Gloria	<i>Home at Last</i>	McKay	7-9
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## BIOGRAPHY

Baker, Nina Brown	<i>Chaim Weizman</i>	Messner	7-10
	<i>Next Year in Jerusalem, Theodore Herzl</i>	Harcourt	7-10

## CHAPTER 30

*China*

## NON-FICTION

Hahn, Emily	<i>Picture Story of China</i>	McKay	3-7
	<i>China A to Z</i>	McKay	3-5
Meadowcroft, Enid	<i>China's Story</i>	Crowell	6-8
Nourse, Mary	<i>China, Country of Contrast</i>	Harcourt	6-8
Quinn, Vernon	<i>Picture Map Geography of Asia</i>	Lippincott	5-8
Seeger, Elizabeth	<i>Pageant of Chinese History</i>	Longmans	8-12
Spencer, Cornelia	<i>Land of the Chinese People</i>	Lippincott	5-7
	<i>Made in China</i>	Knopf	6-10

## China (cont.):

Grade  
Level

## FICTION

Bro. Margueritte H.	<i>Su Mei's Golden Year</i>	Doubleday	6-8
Buck, Pearl	<i>Water Buffalo Children</i>	Day	3-5
	<i>Liu Lan, Flying Boy of China</i>	Day	3-5
Carpenter, Frances	<i>Tales of a Chinese Grand- mother</i>	Doubleday	5-8
Chan, Plato and Christina	<i>The Good Luck Horse</i>	Whittlesey	3-5
Chrisman, Arthur	<i>Treasures Long Hidden</i>	Dutton	5-8
	<i>Shen of the Sea</i>	Dutton	5-8
Lattimore, Eleanor	<i>Little Pear</i>	Harcourt	4-6
	<i>Little Pear and his Friends</i>	Harcourt	4-6
	<i>Story of Li Ling</i>	Harcourt	4-6
	<i>Three Little Chinese Girls</i>	Morrow	4-6
	<i>Peachblossom</i>	Harcourt	4-6
Lewis, Elizabeth	<i>Ho-Ming</i>	Winston	6-9
	<i>Young Fu of the Upper Yangtze</i>	Winston	6-9
Metzger, Bertha	<i>Picture Tales from China</i>	Lippincott	3-6
Sian-Tek, Lin	<i>Folk Tales from China</i>	Day	5-7
Sperry, Armstrong	<i>Bamboo, the Grass Tree</i>	Macmillan	4-6
Treffinger, Caroline	<i>Li Lun, Lad of Courage</i>	Abingdon	6-8
Wiese, Kurt	<i>Fish in the Air</i>	Viking	2-5
Yen Laing	<i>Dee Dee's Birthday</i>	Oxford	1-3
Young, Evelyn	<i>Wu, Lu and Li</i>	Oxford	1-3
	<i>The Tale of Tai</i>	Oxford	1-3

## BIOGRAPHY

Buck, Pearl	<i>The Man Who Changed China:</i>	Random	
	<i>Sun Yat Sen</i>	House	6-9
Kuo, Helen	<i>Giants of China</i>	Dutton	6-9
Spencer, Cornelia	<i>Three Sisters (Soong Family)</i>	Day	7-10

## Tibet

Lide, Alice A.	<i>Yinka-tu the Yak</i>	Viking	4-6
Rankin, Louise	<i>Daughter of the Mountain</i>	Viking	6-9

## CHAPTER 31

## Japan

## NON-FICTION

Dilts, Marion May	<i>Pageant of Japanese History</i>	Longmans	7-12
Edelman, Lily	<i>Japan in Story and Pictures</i>	Harcourt	6-9
Gray, Elizabeth	<i>Windows for the Crown Prince</i>	Lippincott	
		HS,	adult
Mears, Helen	<i>First Book of Japan</i>	Watts	5-10

<i>Japan (cont.):</i>			Grade
NON-FICTION ( <i>cont.</i> ):			Level
Spencer, Cornelia	<i>Japan</i>	Holiday	5-8
	<i>Understanding the Japanese</i>	Aladdin	6-8
Vaughan, Josephine	<i>Land and People of Japan</i>	Lippincott	6-8

## FICTION

Buck, Pearl	<i>The Big Wave</i>	Day	4-6
Coatsworth, Elizabeth	<i>The Cat Who Went to Heaven</i>	Macmillan	5-8
Creekmore, Raymond	<i>Fujio</i>	Macmillan	3-5
Johnson, W. Ryerson	<i>Gozo's Kite</i>	Crowell	4-6
Toba Sojo	<i>The Animal Frolic</i>	Putnam	all ages
Uchida, Yoshido	<i>The Dancing Kettle and Other Japanese Folk Tales</i>	Harcourt	6-8
Yashima, Taro	<i>The Village Tree</i>	Viking	3-5

## BIOGRAPHY

Sze, Mai-Mai	<i>Echo of a Cry</i>	Harcourt	7-10
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## CHAPTER 32

*Korea*

## NON-FICTION

Tor, Regina	<i>Getting to Know Korea</i>	Coward	4-6
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## FICTION

Crockett, Lucy H.	<i>Pong Choolie, You Rascal</i>	Holt	6-8
Fairfax, Virginia	<i>Su Won and her Wonderful Tree</i>	Dutton	5-7
Jewett, Eleanor	<i>Which Was Witch?</i>	Viking	6-8
McCune, Evelyn	<i>Kim Rides the Tiger</i>	Day	6-8

## CHAPTER 33

*India*

## NON-FICTION

Bothwell, Jean	<i>Story of India</i>	Harcourt	6-9
Boulter, Hilda W.	<i>India</i>	Holiday	5-8
Kennedy, Jean	<i>Here Is India</i>	Scribner	6-10
Masani, Minoo	<i>Our India</i>	Oxford	6-9
Modak, Manorama R.	<i>Land and People of India</i>	Lippincott	5-7
Spencer, Cornelia	<i>Made in India</i>	Knopf	6-11
Quinn, Vernon	<i>Picture Map Geography of Asia</i>	Lippincott	5-9

## FOLK TALES

Metzger, Bertha	<i>Picture Tales from India</i>	Lippincott	3-5
Seeger, Elizabeth	<i>Five Brothers: the Story of the Mahabharata</i>	Day	7-10

*India (cont.):*Grade  
Level

## BIOGRAPHY

Eaton, Jeanette	<i>Ghandi: Fighter Without a Sword</i>	Morrow	7-10
Masani, Minoo	<i>Ghandi's Story</i>	Oxford	5-7
	<i>Nehru's Story</i>	Oxford	5-7
Peare, Catherine	<i>Mahatma Ghandi</i>	Holt	7-10
Spencer, Cornelia	<i>Nehru of India</i>	Day	7-10

## FICTION

Batchelor, Julie F.	<i>A Cap for Mul Chand</i>	Harcourt	3-5
Bothwell, Jean	<i>Empty Tower</i>	Morrow	6-8
	<i>Little Flute Player</i>	Morrow	6-8
	<i>Little Boat Boy</i>	Harcourt	6-8
	<i>River Boy of Kashmir</i>	Morrow	6-8
	<i>Star of India</i>	Morrow	6-8
	<i>Thirteenth Stone</i>	Harcourt	6-8
Brown, Bill	<i>Roaring River</i>	Coward	7-9
Creekmore, Raymond	<i>Ali's Elephant</i>	Macmillan	3-5
Davis, Caroline	<i>Jungle Child</i>	Viking	6-9
Kipling, Rudyard	<i>Jungle Books, 1 and II</i>	Doubleday	5-9
	<i>Just So Stories</i>	Doubleday	4-9
	<i>Kim</i>	Doubleday	all ages
Louden, Claire and George	<i>Rain in the Winds</i>	Scribner	4-6
Metzger, Bertha	<i>Picture Tales from India</i>	Lippincott	4-6
Mukerji, Dhan Gopal	<i>Gay Neck</i>	Dutton	5-7
	<i>Kari the Elephant</i>	Dutton	5-8
	<i>Hari the Jungle Lad</i>	Dutton	5-8
	<i>Ghond: the Hunter</i>	Dutton	6-9
Singh, R. Lal	<i>Gift of the Forest</i>	Longmans	5-8
Weston, Christine	<i>Bhimsa the Dancing Bear</i>	Scribner	4-6

## CHAPTER 34

*The Malay Peninsula*

Bothwell, Jean, and Phyllis Sowers	<i>Golden Letter to Siam</i>	Abelard	6-8
Langdon, Margaret	<i>Anna and the King of Siam</i>	Day	adult
	<i>Anna and the King</i>	Day	6-9
Lindquist, Willis	<i>Burma Boy</i>	Whittlesey	6-8
Martin, Bernard	<i>Red Treasure</i>	Viking	6-9

*Ceylon*

Kiviat, Esther	<i>Paji</i>	Whittlesey	4-6
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*Indonesia*

Covarrubias, Miguel	<i>Island of Bali</i>	Knopf	adult
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			Grade Level
<i>Indonesia (cont.):</i>			
DeLeeuw, Cateau	<i>The Dutch East Indies and the Philippines</i>	Holiday	5-8
Quinn, Vernon	<i>Picture Map Geography of the Pacific Islands</i>	Lippincott	5-8

## SECTION VI

*Egypt*

## NON-FICTION

Taylor, Alice	<i>Egypt</i>	Holiday	5-8
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## FICTION

Berry, Erick	<i>Honey of the Nile</i>	Oxford	7-10
Gere, Frances	<i>Once Upon a Time in Egypt</i>	Longmans	5-9
Howard, Alice	<i>Sokar and the Crocodile</i>	Macmillan	4-6
Jones, Ruth Fosdick	<i>Boy of the Pyramids</i>	Random House	5-7
McGraw, Eloise	<i>Mara: Daughter of the Nile</i>	Coward	7-10
Mayer, Josephine, and Tom Prideaux	<i>Never to Die: The Egyptians in Their Own Words</i>	Viking	6-10
Meadowcroft, Enid	<i>Gift of the River</i>	Crowell	6-9
Morrison, Lucile	<i>Lost Queen of Egypt</i>	Dodd	7-11
Palmer, Winthrop	<i>Abdul</i>	Macmillan	4-6

*North and South Africa*

## NON-FICTION

Busoni, Raffaello	<i>Stanley's Africa</i>	Viking	7-11
Gatti, Attilio	<i>Here Is Africa</i>	Scribner	6-11
	<i>Here Is the Veld</i>	Scribner	6-11
Quinn, Vernon	<i>Picture Map of Africa</i>	Lippincott	5-8

## FICTION

Best, Herbert	<i>Garram the Hunter</i>	Doubleday	7-9
Buchan, John	<i>Prester John</i>	Houghton	7-9
Courlander, Harold, and George Herzog	<i>Cowtail Switch and Other Stories</i>	Holt	6-9
Davis, Norman	<i>Picken's Great Adventure</i>	Oxford	4-6
Davis, Robert	<i>Pepperfort of Thursday Market</i>	Holiday	5-7
Gatti, Attilio	<i>Saranga the Pygmy</i>	Scribner	6-8
	<i>Wrath of Moto</i>	Scribner	6-8
Graham, Lorenz	<i>Tales of Momolu</i>	McKay	5-8
Hoffman, Eleanor	<i>Mischief in Fez</i>	Holiday	5-7
Juta, Jan	<i>Look Out for the Ostriches</i>	Knopf	5-8
Kalibala, E., David Balintuma, and Mary Gold	<i>Wakaima and the Clay Man</i>	Longmans	6-8
Marais, Josef	<i>Koos the Hottentot</i>	Knopf	5-7

*North and South Africa (cont.):*

## FICTION (cont.):

			Grade Level
Martin, Dahrís	<i>Adventure in Tunisia</i>	Messner	6-8
Mirsky, Reba	<i>Thirty-One Brothers and Sisters</i>	Follett	5-8
Oberjohann, Heinrich	<i>Komoon</i>	Pantheon	7-10
Stevens, Alden G.	<i>Lion Boy</i>	Lippincott	7-9
	<i>Lion Boy's White Brother</i>	Lippincott	7-10
Stinetorf, Louise A.	<i>Children of North Africa</i>	Lippincott	5-7
	<i>Children of South Africa</i>	Lippincott	5-7
Waldeck, Theodore	<i>On Safari</i>	Viking	7-10
	<i>The White Panther</i>	Viking	7-10
	<i>Jamba the Elephant</i>	Viking	7-10
	<i>Lions on the Hunt</i>	Viking	7-10

## BIOGRAPHY

Eaton, Jeannette	<i>David Livingstone: Foe of Darkness</i>	Morrow	7-12
Collomb, Joseph	<i>Albert Schweitzer</i>	Vanguard	7-12

## CHAPTER 35

*Australia*

## NON-FICTION

Busoni, Rafaello	<i>Australia</i>	Holiday	5-8
Foote, Kay S.	<i>Walkabout Down Under</i>	Scribner	6-8
Hogarth, Grace Allan	<i>Australia, the Island Continent</i>	Houghton	4-6
MacPherson, Margaret	<i>Australia Calling</i>	Dodd	6-9

## FICTION

Borden, Charles	<i>He Sailed with Captain Cook</i>	Crowell	6-9
Collins, Dale	<i>Shipmates Down Under</i>	Holiday	6-8
Ewers, John	<i>Written in Sand</i>	Dutton	6-8
Fennimore, Stephen	<i>Bush Holiday</i>	Doubleday	6-8
Ross, M. I.	<i>Green Tree Downs</i>	Houghton	6-8

*New Zealand*

## NON-FICTION

MacPherson, Margaret	<i>New Zealand Beckons</i>	Dodd	6-9
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## BIOGRAPHY

Swenson, Eric	<i>South Sea Shilling</i>	Viking	7-11
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## CHAPTER 36

*The Philippines*

## NON-FICTION

DeLeeuw, Cateau	<i>Dutch East Indies and the Philippines</i>	Holiday	5-8
O'Neill, Hester	<i>Picture Story of the Philippines</i>	McKay	4-6

<i>The Philippines (cont.):</i>			Grade
NON-FICTION (cont.):			Level
Quinn, Vernon	<i>Picture Map Geography of the Pacific Islands</i>	Lippincott	5-7
Spencer, Cornelia	<i>7000 Islands: Story of the Philippines</i>	Aladdin	6-9
FICTION			
Carveth, Lysle	<i>Jungle Boy</i>	Longmans	6-8
Crockett, Lucy H.	<i>Lucio and His Nuong</i>	Holt	3-5
	<i>That Boy Mario</i>	Holt	4-6
Schwalje, Earl and Marjory	<i>Cezar and the Music Maker</i>	Knopf	3-5
Sechrist, Elizabeth	<i>Once in the First Times</i>	Macrae	5-8
Wood, Esther	<i>Pedro's Coconut Skates</i>	Longmans	4-6

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## Music List for Part II: Growing Up as a Citizen of the World

### CHAPTER 16

#### Canada

1. "I Travel On," *Songs of Freedom* (New York: Houghton Mifflin), p. 72.
2. M. Barbeau, *Three Songs of the West Coast*, arr. Sir Ernest MacMillan (London: Frederick Harris).
3. "Moon of Wintertime," *American Singer*, Book 5 (New York: American Book Co.), p. 88.
4. "O Canada," *New Music Horizons*, Book 5 (New York: Silver Burdett), p. 81.
5. "The Maple Leaf Forever," *New Music Horizons*, Book 6, p. 86.
6. "Rowing Song," traditional melody.
7. "Donkey Riding," *Singing and Rhyming*, Book 3 (New York: Ginn), p. 37.
8. "Paddling Song," *Characteristic Songs and Dances*, ed. James D. Brown (London: Bayley & Ferguson, 1901), p. 201.
9. "By the Clear Running Fountain," *Sing Together* (New York: Ginn), p. 50.
10. "Hard by the Crystal Fountain," *Songs of Freedom*, p. 101.
11. "Hark to the Mill Wheel," *Songs of Freedom*, p. 104.
12. "Alouette," *Singing America*, ed. A. Zanzig, (Boston: Birchard), song no. 38.
13. "La Cuisiniere," *Singing America*, song no. 39.
14. "The Bellringer," *Singing Every Day* (New York: Ginn), p. 165.
15. "Boule's Ball," *Singing America*, song no. 37.
16. "Vive La Canadienne," *Characteristic Songs and Dances*, p. 200.
17. "Fair Isabeau Was Walking," *Collection of Folk Songs*, Vol. 1, ed. Botsford (New York: G. Schirmer), p. 68.
18. "A Change of Mind," *Collection of Folk Songs*, Vol. 1, p. 63.
19. "Marianne Goes to the Mill," *American Singer*, Book 6, p. 76.
20. "Boat Maiden," *American Singer*, Book 6, p. 74.
21. "Shepherdess, Whence Come You," *Collection of Folk Songs*, p. 69.
22. "Twas a Canadian Boy," *Songs of Freedom*, p. 105.
23. "A Canadian Wayfarer," *Music Everywhere* (Boston: Birchard), p. 162.

#### Alaska

24. "Long I Gaze Across the Snow," *Characteristic Songs and Dances*, p. 204.

25. "The Little Eskimo," *Merry Music* (Boston: Birchard), p. 80.
26. "The Hunter's Return," *We Sing* (Boston: Birchard), p. 38.
27. "With My Bow," *Singing Every Day*, p. 40.
28. "In the Ice," *Singing Every Day*, p. 41.

NOTE: A good song book to know is *Northland Songs No. 1*, by John Murray Gibbon, published by Gordon V. Thompson, Ltd., of Toronto, Canada. This book, used in Canadian schools, is a collection of old-world tunes to which Mr. Gibbon has set words of Canadian significance.

## CHAPTER 17

## Mexico

1. Amalia Millan, collector, "Song of the Sun," *Mexican Folksongs*, arr. the Kronos, (Chicago: Kjos Music Co.), p. 3.
2. Frances Toor, "Song to the Sun," *A Treasury of Mexican Folksongs* (New York: Crown), p. 377.
3. "Song of the Sun," *Cancioncitas*, R. McLaughlin and B. Stanchfield, eds. (Minneapolis: Paul Schmitt), p. 8.
4. "The Baker," *Mexican Folksongs*, p. 12.
5. "Lullaby," *Mexican Folksongs*, p. 42.
6. "Winds Blow Softly," *Mexican Folksongs*, p. 36.
7. "La Sandunga," *Mexican Folksongs*, p. 7.
8. "The Brave Bullfighter," Davison *et al.*, *Songs of Freedom* (New York: Houghton), p. 98.
9. "The Incognito Serenader," *Songs of Freedom*, p. 89.
10. "The Gay Caballero," N. Kilduff *et al.*, *Adventures in Singing* (Boston: Birchard), p. 10.
11. "El Charro," *Latin American Song Book* (New York: Ginn), p. 32.
12. "Estrellita Marinera," *Mexican Folksongs*, p. 32.
13. "La Tortolita," *Mexican Folksongs*, p. 46.
14. "El Capotín," *Latin American Song Book*, p. 22.
15. "Rancho Grande," *Latin American Song Book*, p. 102.
16. "Deer Dance," *Indian Music of Mexico* (Folkways, Album P 413).
17. "Chiapanecas," the Kronos, *From Descants to Trios* (Chicago: Kjos Music Co.), p. 44.
18. "Jarabe Tapatio," *American Singer*, Book 5, pp. 175-80.
19. "Chiapanecas" (Folkcraft, 1038; Columbia, 25072; Imperial, 1002).
20. "Farewell to the Christ Child," the Kronos, *Inter-Americana*, (Chicago: Kjos Music Co.), pp. 36-43.
21. Frances Toor, *Treasury of Mexican Folkways* (New York: Crown).
22. Erna Fergusson, *Fiesta in Mexico* (New York: Alfred Knopf).
23. Carlos Chavez, *Music of Mexico* (Decca, DL 9527).
24. Latin American Folk Songs (Bowmar Records, Vol. 3).

## Central and South America

## COSTA RICA

25. "Sweet Sugar Canc," *Canciones Típicas* (New York: Silver Burdett), p. 46.
26. "No Tree But Has a Shadow," *Latin American Song Book* (New York: Ginn), p. 68.

27. "The Armadillo," *American Singer*, Book 5, p. 100.  
 28. "The Friendly Cricket," *American Singer*, Book 5, p. 32.

## GUATEMALA

29. "The Carpenter," *Canciones Panamericanas* (New York: Silver Burdett).

## PANAMA

30. "Drum of Happiness," *American Singer*, Book 5, p. 33.

## PUERTO RICO

31. "San Sereni," *Inter-Americana*, p. 22 (with descant and accompaniment).

## HAITI

32. "Chouconne," *Canciones Tipicas*, p. 38.  
 33. *Folk Music of Haiti* (Folkways, P 403 and P 407); and *Songs and Dances of Haiti* (P 432).

## ARGENTINA

34. "Vidalita," *Canciones Tipicas*, p. 18.  
 35. "Palapala," *Canciones Tipicas*, p. 22; also, *Music Highways and Byways*, p. 108.  
 36. "Every Small Inch of Farm Land," E. Thomas, *The Whole World Singing* (New York: Friendship Press), p. 25.

## BRAZIL

37. "The Servants of Job," Jose Brandão, *Folksongs of Brazil* (Chicago: Kjos Music Co.), p. 6.  
 38. "I Went to the River," *Folksongs of Brazil*, p. 38.  
 39. "In Baia Town," *Folksongs of Brazil*, p. 14.  
 40. "Sambalélê," *Amigos Cantando*, ed. Phyllis and Orcutt Saunders (Delaware, Ohio: Cooperative Recreation Service), p. 14.  
 41. "My Pretty Cabocla," *Music Highways and Byways* (New York: Silver Burdett), p. 105.  
 42. "Tutu Maramba," *Inter-Americana*, p. 18.  
 43. "On Our Plantation," *Folksongs of Brazil*, p. 10.  
 44. "Xango," from manuscript of Mr. Brandão.  
 45. "On Our Street," *Folksongs of Brazil*, p. 24.  
 46. "The Darling of Cazangá," *Inter-Americana*, p. 32.

## CHILE

47. "The River," *Inter-Americana*, p. 44.  
 48. "Song of the Infant Jesus," *American Singer*, Book 6, p. 114.  
 49. "To Bethlehem," *American Singer*, Book 5, p. 86.  
 50. "The Mariner," *Singing America*, p. 42.  
 51. "The Fisherman," *American Singer*, Book 5, p. 102.  
 52. "If You Want to Know," *American Singer*, Book 5, p. 105.  
 53. "The Meat Pie Seller," *American Singer*, Book 6, p. 42.  
 54. "Buy My Tortillas," *Music Highways and Byways*, p. 110.

## COLOMBIA

55. "Farewell, My Home Beloved," *Inter-Americana*, p. 7.

## ECUADOR

56. "San Juanito," *Inter-Americana*, p. 28.

## PERU

57. "Indian Flute," *Latin American Song Book* (New York: Ginn), p. 22.  
 58. "White Llamas," *Latin American Song Book*, p. 16.  
 59. "In the Land of the Incas," *New Music Horizons*, Book 6, p. 128.  
 60. "Song of the Golden Corn," *Latin American Song Book*, p. 51.  
 61. "Sung at Harvest Time," *Singing Every Day* (New York: Ginn), p. 135.  
 62. "Hymn to the Sun," *Canciones Tipicas* (New York: Silver Burdett), p. 1.  
 63. "Blow on the Sea Shell," *Latin American Song Book*, p. 36.  
 64. "Why Creator," *Collection of Folk Songs*, Vol. I, ed. Botsford, (New York: G. Schirmer), p. 105.  
 65. "Yarava," *Music Highways and Byways*, p. 113.  
 66. *Music of Peru* (Folkways, P 415).  
 67. "Sun Chant," (Capitol, L 299; 423; H 244).  
 68. "From Yon Mountain Verdant" (Victor, P 55).

## VENEZUELA

69. "Poll Perica," *Inter-Americana*, p. 10.

## SONG COLLECTIONS OF LATIN AMERICAN MUSIC

Brandaõ, Jose, *Folksongs of Brazil*, ed. the Kronos. Chicago: Kjos Music Co. Two-part arrangements; piano accompaniments in Latin American style; excellent informational notes on songs, drum patterns, and making of instruments.

Henius, Frank, *Songs and Games of the Americas*. New York: Charles Scribner's Sons.

Krone, Beatrice and Max, *Inter-Americana*. Chicago: Kjos Music Co. Songs with descants from various Latin American countries. Informational notes. Contains the Mexican "Las Posadas" Christmas festival.

La Bastille, Irma, *Canciones Tipicas*. New York: Silver Burdett Co., 1941. This includes the materials in *Music Highways and Byways*, plus two or three additional songs. Good informational notes and illustrations. Piano accompaniments will require a good pianist.

*Latin American Song Book*. New York: Ginn and Co. A large selection of songs from all the countries of Latin America. Notes and illustrations.

McLaughlin and Stanchfield, *Cancioncitas (Little Songs of Latin America)*. Minneapolis, Minnesota: Paul A. Schmitt Co.

Stevens, D., *Latin American Songs*. Boston: C. C. Birchard Co.

These are some source books which give a fine background for study of Latin American music:

Hague, Eleanor, *Latin American Music, Past and Present*. Santa Ana, California: Fine Arts Press, 1934.

Slonimsky, Nicholas, *Music of Latin America*. New York: Crowell Publishing Co., 1945.

*Some Latin American Festivals and Folk Dances*. Washington, D. C.: Pan American Union.

Toor, Frances, *A Treasury of Mexican Folkways*. New York: Crown Publishing Co., 1947.

## CHAPTER 18

## England

1. "Furry Day Carol" (also called "Cornish May Song"), Part I, Chapter III of this text.
2. "Summer Is a-Cumin' In," *Together We Sing* (Chicago: Follett), p. 18. For the upper grades.
3. Beatrice Perham, *Singers of the Middle Ages* (Chicago: Kjos Music Co.), Book I, "Minstrels and Minnesingers."
4. "Now Is the Month of Maying," *Together We Sing*, p. 71.
5. "It Was a Lover and His Lass," *Concord Series No. 14* (New York: E. C. Schirmer), p. 255. Unison arrangement.
6. "Sing We and Chant It," "The Silver Swan," *Recorded Madrigals* (Victor, 4316; Columbia, 5717).
7. Robin Hood Ballad, "When Woods are Sheen," traditional.
8. "Heigh Ho, for a Husband," *Fifty Shakespeare Songs*, ed. Chas. J. Vincent (Boston: Oliver Ditson, 1906).
9. "Greensleeves," *Burl Ives Song Book* (Ballantine Books, 1953), p. 34.
10. "Let Me the Canakin Clink," *Fifty Shakespeare Songs*.
11. William Chappell, *Popular Music of the Olden Time* (London: Cramer, Beale, and Chappell, 1859).
12. "Golden Slumbers Kiss Your Eyes," traditional.
13. "The Tree in the Wood," *Together We Sing* (Lower Grades), p. 108.
14. "John Peel," *Music Everywhere* (Boston: Birchard), p. 16.
15. "The Keeper," *Our First Songs to Sing With Descants*, ed. the Krones (Chicago: Kjos Music Co.), p. 24.
16. "The Lincolnshire Poacher," *Clarendon Song Book I* (London: Oxford).
17. "Oranges and Lemons," *Singing Every Day* (New York: Ginn), p. 164.
18. "Great Tom Is Cast," traditional.
19. "Oh Mother, a Hoop," *Music for Fun Series*, ed. the Krones (Chicago: Kjos Music Co.), song no. 4201. Octavo chorus.
20. "Vicar of Bray," *Reliquary of English Song*, Series II, ed. Frank C. Potter, (New York: G. Schirmer), p. 30.
21. "Blow the Man Down," *Our Third Book of Descants*, ed. the Krones (Chicago: Kjos Music Co.), p. 30.
22. "Just as the Tide Was Flowing," *Songs of Many Lands*, ed. the Krones (Chicago: Kjos Music Co.), p. 8.
23. "Swansea Town," *Folk Songs and Ballads* (New York: E. C. Schirmer).
24. "Botany Bay," *New Music Horizons*, Book 6, p. 8.

## Scotland

25. "Auld Lang Syne," traditional.
26. "Comin' Through the Rye," *Together We Sing* (upper), p. 83.
27. "Loch Lomond," G. Gildersleeve and J. Smith, *Living Songs* (New York: Carl Fischer).
28. "Charlie Is My Darling," *New Music Horizons*, Book 6, p. 183.
29. "Skye Boat Song," *Together We Sing* (Upper), p. 108.
30. J. Tobitt and A. White, *One Act Trips Abroad* (New York: Dutton).
31. "Caller Herrin'," H. Boulton, *Songs of the Four Nations* (London: J. B. Kramer Ltd.).
32. "Weel May the Keel Row" ("As I Came Down from Sandgate"), *Intermediate Descants*, ed. the Kronos (Chicago: Kjos Music Co.).
33. "Ca' the Yowes," A. Zanzig, *Singing America* (Boston: Birchard) song no. 79.
34. "The Doctor's Mairi," traditional Scotch Strathspey.
35. "Highland Fling," traditional.

## Wales and Cornwall

36. "Once to Every Man and Nation," *On Wings of Song* (New York: Ginn), p. 147.
37. "For the Blessings of Our Days," *From Descants to Trios*, ed. the Kronos (Chicago: Kjos Music Co.), p. 35.
38. "David of the White Rock," traditional.
39. "Men of Harlech," *Twice 55 Song Book* (Boston: Birchard), p. 133.
40. "Once a Farmer and His Wife," traditional.
41. "The Ash Grove," Oberdofer, *New American Song Book* (Chicago: Hall-McCreary Co.).
42. "All Through the Night," *Together We Sing* (Upper Grades), p. 30.

## Ireland

43. "The Harp That Once Through Tara's Halls," *Irish Love Songs*, ed. Clifford Page (Boston: Oliver Ditson), p. 16.
44. "The Last Rose of Summer," *New Music Horizons*, Book 6, p. 32.
45. "Believe Me If All Those Endearing Young Charms," *Twice 55 Song Book* (Boston: C. C. Birchard), p. 18.
46. "The Meeting of Waters" ("Sweet Vale of Avoca"), *New Music Horizons*, Book 5, p. 166.
47. "The Minstrel Boy," *More Descants and Easy Bases*, ed. the Kronos (Chicago: Kjos Music Co.), p. 10.
48. "Avenging and Bright," *Irish Love Songs*, p. 16.
49. "The Leprechaun," A. Gordon, *Sing It Yourself* (New York: Dutton).
50. *Irish Hornpipes* (Victor 79005).
51. "Shepherd's Hey" (Victor 41865).
52. "Kye Song of Saint Bride": *Music Everywhere* (Boston: Birchard), p. 168.
53. "Father O'Flynn," traditional.
54. "Shule Agra," *Songs of the Four Nations*.
55. "Johnny Has Gone for a Soldier," Carl Carmer, *Songs of the Ricers of America* (New York: Farrar and Rinehart).

56. "Londonderry Air" (Victor, 41865).  
 57. "In Derry Vale," *Together We Sing* (Upper Grades), p. 44.

## ADDITIONAL ENGLISH SONGS

- Descants for Christmas*, arr. Beatrice and Max Krone (Chicago: Kjos Music Co.).  
 "The Boar's Head" (carol)
- Junior Laurel Songs* (Boston: Birchard).  
 "Maypole Dance" (17th century)  
 "Morris Dances" ("Cornish May Song," a morris dance)
- Let Music Ring* (Boston: Birchard).  
 "A Capital Ship" (nonsense and fun song)  
 "New Oysters" (street cries)  
 "Now Robin, Lend to Me Thy Bow" (round)
- Music Everywhere* (Boston: Birchard).  
 "Into Parliament He Shall Go" (from Gilbert and Sullivan operetta)  
 "When I Was a Lad" (from Gilbert and Sullivan operetta)  
 "Oh, No, John"  
 "Soldier, Soldier, Will You Marry Me?"
- New Music Horizons*, Book 5 (New York: Silver Burdett).  
 "A Frog He Would A-Wooing Go"
- New Music Horizons*, Book 6 (New York: Silver Burdett).  
 "Gathering Peascods" (melody only, no words)  
 "Here We Come A-Wassailing"  
 "The Bell Doth Toll" (round)  
 "The Golden Vanity" (old ballad)
- Singing Every Day* (New York: Ginn).  
 "Here Come Three Sailors"  
 "The Three Pirates"
- Sing Out* (Boston: Birchard).  
 "Pretty Polly Oliver"  
 "British Grenadiers" (old patriotic song)  
 "Sir Eglamore"
- Together We Sing* (Lower Grades) (Chicago: Follett Music Co.).  
 "I Saw Three Ships" (Christmas)  
 "The Old Woman and the Peddler"  
 "The Tree in the Wood" (cumulative song)  
 "The Twelve Days of Christmas"
- Together We Sing* (Upper Grades) (Chicago: Follett).  
 "O Dear What Can the Matter Be?"  
 "The Frog and the Mouse"
- Very Easy Descants*, arr. the Krones (Chicago: Kjos).  
 "The Tailor and the Mouse"
- We Sing* (Boston: Birchard).  
 "Molly, My Dear"  
 "Push the Business On"
- English Folk Dance Recordings*  
 "Greensleeves"; *Ribbon Dance*, reverse side (Victor, 21619).

- "Loobie Loo" (Follett 1102). English-American.  
 "Oranges and Lemons" (Columbia DB 2241).  
 "Sellenger's Round"; "Gathering Peascods," reverse side (Victor, 20445).  
 "Shepherd's Hey," (Victor, 20802).

## ENGLISH ART MUSIC RECORDINGS

- Benjamin Britten: *Medley of Christmas Hymns* (Decca, K 1155-7).  
 ———: *Serenade for Tenor, Horn and Strings* (Decca, ED 7).  
 ———: *Young Persons' Guide to the Orchestra* (Columbia, 703).  
 Coates: "Covent Garden," from *London Suite* (Columbia, ML 4274; Victor, 36129).  
 ———: "Knightsbridge March," from *London Suite* (Columbia, 72597 D).  
 Delius: *Brigg Fair* (Victor, 12-202).  
 ———: *On Hearing the First Cuckoo in Spring* (Victor, 4496).  
 Elgar, Sir Edward: *Pomp and Circumstance Marches* (Victor, 11885).  
 Grainger, Percy: *Country Gardens; Shepherds Hey*, reverse side (Victor, 1666).  
 ———: *Londonderry Air* (Victor, 4186; Victor, 8734).  
 Holst, Gustav: *The Planets* (Victor, M 929).  
 Purcell, Henry: *Suite No. 1 in G for Harpsichord* (Columbia, M 232).  
 Walton, William: *Facade Suite* (Victor, 12034/5).  
 ———: *Portsmouth Point* (Columbia, 12755; Decca, 20180).  
 Williams, Vaughn: *Greensleeves Fantasia* (London, T 5229).  
 ———: *Suite: English Folk Songs* (Columbia, X 159).  
 ———: *Symphony No. 6* (Columbia, ML 4214).

## ADDITIONAL SCOTTISH FOLK SONGS

- Singing Youth* (Boston: Birchard).  
 "Scots Wha Hae"  
 "The Campbells Are Comin'"  
 "Wi' a Hundred Pipers"  
*American Singer*, Book 5 (New York: American Book).  
 "Spinning Song"  
 "Brother James' Air" (Scottish Hymn Tune).  
*Intermediate Book of Descants*, arr. Beatrice and Max Krone (Chicago: Kjos Music Co.).  
 "Highland Cradle Song"  
 "Bluebells of Scotland"  
*New Music Horizons*, Book 6 (New York: Silver Burdett).  
 "A Highland Lad My Love Was Born"  
 "Ye Banks and Braes of Bonnie Doon" ("Bonny Doon")  
*Rime, Rhythm and Song* (Chicago: Hall McCreary).  
 "We Are All A-Noddin'"  
*Sing Out* (Boston: Birchard).  
 "Prince Charlie" (a dramatic ballad, with music by Hoagy Carmichael).  
*Songs of the Hebrides for Schools*, ed. M. Kennedy-Fraser and K. McLeod  
 (New York: Boosey and Hawkes).  
 "Dance to Your Shadow"  
 Tobitt, J., *Dramatized Ballads* (New York: Dutton).  
 "Barin' O' the Door"



*Together We Sing* (Upper Grades) (Chicago: Follett).

"Annie Laurie"

"Turn Ye to Me"

"Flow Gently Sweet Afton"

#### SCOTTISH SONG COLLECTIONS

Hughes, *Song of the Isles* (New York: Boosey and Hawkes).

M. Kennedy-Fraser and K. McLeod, *Songs of the Hebrides for Schools* (New York: Boosey and Hawkes).

#### SCOTTISH RECORDINGS

"Bagpipes," (Victor, 25303)

Bruch: *Scottish Fantasy*, (Op. 46) (Victor LM 9016)

Mendelssohn: "Fingal's Cave" (*Hebrides Overture*) (Victor, LM 9027)

———: *Scotch Symphony* (Symphony No. 3 in A minor) (Victor, LM 1053)

Saenger: *Scotch Pastorale*, (Victor, 6951)

#### SCOTTISH FOLK DANCE SOURCES

Burchenal, E., *Dances of the People* (New York: G. Schirmer, 1942).

"Highland Fling," p. 20.

"Foursome Reel," p. 25.

"Sword Dance," p. 30 (Directions, illustrations in costume, music)

Crawford, C., *Folk Dance and Games* (New York: A. S. Barnes & Co., 1908).

5 Scotch dances, pp. 42-50 (Directions and music)

#### SCOTTISH FOLK DANCE RECORDINGS

"Highland Fling" (Victor, 21616; Victor, 45-6179)

"Road to the Isles"; "Rocking Waltz," on reverse side (Imperial, 1005; Folk Dance, 3003)

#### WELSH AND CORNISH ADDITIONAL SONGS

*Descants for Christmas*, arr. Béatrice and Max Krone (Chicago: Kjos Music Co.).

"Deck the Halls"

*Music Everywhere* (Boston: Birchard).

"Welsh Fisher's Song," p. 98.

*New Music Horizons*, Book 6 (New York: Silver Burdett).

"Hunting the Hare"

*Singing Youth* (Boston: Birchard).

"Breckonshire Bridal Song"

"Happy Go Lucky"

#### ADDITIONAL IRISH SONGS

D. Gordon, *Around the World in Song* (New York: Dutton).

"The Dumb Wife"

*New Music Horizons*, Book 6 (New York: Silver Burdett).

"Cockles and Mussels"

"Irish Washerwoman" (fiddle tune)

"The Girl I Left Behind Me"

*Singing America* (Boston: Birchard).

"Bendemeer's Stream"

"The Snowy Breasted Pearl"

*Singing Youth* (High School Book) (Boston: Birchard).

"The Wearing O' the Green"

*Sing Out* (Boston: Birchard)

"Courting of Molly Moore" (an "arrangement," but melody easily followed)

*Together We Sing* (Upper Grades) (Chicago: Follett).

"Cockles and Mussels"

"Galway Piper" (also recorded # 1303A) (Chicago, Follett)

"My Love's An Arbutus"

*We Sing* (Boston: Birchard).

"Lilliburlero"

"Mistress More" (game song; no directions given, but make up your own)

#### IRISH RECORDINGS

"Fairy Reel"; "Walls of Limerick," reverse side (Rex, 15008)

"Haymakers Jig" and "Rakes of Mallow" (Columbia, 33505 F)

"Irish Folk Dances," *Folk Dances of Many Lands*: M. Herman Folk Dance Series; albums FD 22 and 23

*Irish Folk Music*; Flanigan Brothers and others with authentic instruments (Folkways, F P18)

"Irish Washerwoman" (Victor, 21616)

"Old Man's Jig" (Victor, 21619)

"Stalk of Barley"; "Irish Washerwoman," reverse side (Imperial, 1039)

"Waves of Tory"; jigs on reverse side (Decca, 12135)

#### CHAPTER 19

##### Norway

1. "The Nissen," traditional.
2. *Elfenspiel* (Victor, 20399).
3. *March of the Dwarfs*, see list of Grieg's recordings, p. 422.
4. "The Viking Code," the Krones, *Songs of Norway and Denmark* (Chicago: Kjos Music Co.), p. 5.
5. "My Name is Anna," *On Wings of Song* (New York: Ginn), p. 80.
6. "Paul on the Hillside," B. Krone and R. Ostlund, *Songs of Norway and Denmark* (Chicago: Kjos Music Co.), p. 18.
7. "The Cowkeeper's Song," *Songs of Norway and Denmark*, p. 17.
8. "The Goatkeeper's Song," *Songs of Norway and Denmark*, p. 17.
9. "Norwegian Cradle Song," traditional.
10. "Julia" ("Yu-li-a"): *Third Book of Descants*, arr. the Krones (Chicago: Kjos), p. 16.
11. "Welcome to Christmas," the Krones, *Descants for Christmas* (Chicago: Kjos), p. 12.

12. "Sprindans" (dance): *Songs of Norway and Denmark*, p. 27.
13. "Halling" (dance): *Songs of Norway and Denmark*, p. 28.

### Sweden

14. "Neckan's Polska," *Junior Laurel Songs* (Boston: Birchard, p. 86).
15. "Spring Song," B. Krone and R. Ostlund, *Songs of Sweden and Finland* (Chicago: Kjos Music Co.), p. 11.
16. "Herdsman's Tune," traditional.
17. "Oh Värmeland," *Songs of Sweden and Finland*, p. 13.
18. "A May Song," *Songs of Sweden and Finland*, p. 35.
19. Hendrik Van Loon, *The Last of the Troubadours* (New York: Simon & Schuster). Story of Bellman.

### Denmark

20. "Peer Nilson is Pulling His Boat to Shore, *Music Round the World* (Chicago: Follett).
21. "Cuckoo Fallera," *Songs of Sweden and Denmark*, p. 43.
22. "Harvest Song," *Joyful Singing* (Delaware, Ohio: Cooperative Recreation Association).

### Finland

23. "Vainamoinen's Gift," *Songs of Sweden and Finland*, p. 40.
24. "Ring Dance," Viikko Leskinen, *Finnish Folk Music Suitable for Use in the American Classroom* (Unpublished Master's thesis), University of Southern California.
25. "The Speckled Bird," *Finnish Folk Music Suitable for Use in the American Classroom*.
26. Olin Downes, "Sibelius," *Cyclopedia of Music and Musicians*, ed., Oscar Thompson, p. 1716.
27. *Swan of Tuonela* (Victor, CM 750; Columbia, AL 9).
28. *Finlandia* (Victor, VE 7412).

### NORWEGIAN SONG COLLECTIONS

- Bantock, Granville, *One Hundred Folk Songs of All Nations*. Boston: Oliver Ditson.
- Blegan and Ruud, *Norwegian Emigrant Songs and Ballads*. Minneapolis: University of Minnesota Press.
- Botsford, *Folk Songs of Many Peoples*, Vol. II. New York: G. Schirmer.
- Chapin, Anna A., *Makers of Song*. New York: Dodd, 1904, pp. 258-275.
- Songs of Sweden*, ed. Gustav Hagg, New York: G. Schirmer.
- Kinsella, Hazel G., "Music of the Northlands," *Music and Romance*. New Jersey: RCA Manufacturing Co., p. 68. About Grieg's music. Includes a brief story of Sigurd Jorsalfar.
- Krone, Beatrice and R. Ostlund, *Songs of Norway and Denmark*. Chicago: Kjos Music Co. Contains information and songs with descants within understanding of intermediate and upper grades. Autoharp accompaniments for some songs, piano accompaniments for all.
- Lund, Engel, *Book of Folk Songs*. New York: Oxford.

- Scandinavian Music*, New York: Albert Bonnier, 561 Third Avenue. Information.
- Songs from the North*, ed. Mrs. V. H. Stub. New York: Oliver Ditson.
- Werrenwrath, R., *One Hundred Modern Scandinavian Songs*. New York: Oliver Ditson.
- Woll, Carsten, *Sonner of Norge Sangbog*. Minneapolis: Sommer of Norges Forlag.

## ADDITIONAL NORWEGIAN SONGS

- Folk and Art Songs*, Book I. Armitage, ed. (Boston: Birchard).
- "The Disappointed Fishermen" (folk tune, words adapted)
- Laurel Songs*, Armitage, ed. (Boston: Birchard).
- "Olaf Trygvason" (Grieg) SSAA
- "Chalet Girl's Sunday" (Ole Bull)
- Songs of Freedom*, Davison *et al.* (New York: Houghton).
- "Day after Day"
- Singing Every Day* (New York: Ginn).
- "Come Boys and Girls" (folk game)
- Sing Out* (Boston: Birchard)
- "Olaf Trygvason" (text adapted) SSA

## NORWEGIAN FOLK DANCE RECORDINGS

- "Rheinlander" (Imperial, 1037)
- "Ruggen" (Scandinavia, 1122)
- "Norwegian Mazurka" (His Master's Voice, B 8838)
- "Norwegian Polka" (Folk Dance, 2001)

## RECORDINGS OF GRIEG'S WORKS

- "In the Hall of the Mountain King," *Peer Gynt Suite* (I MSB 78029)
- "Anitra's Dance," *Peer Gynt Suite* (I MSB 78029)
- "Morning," *Peer Gynt Suite* (I MSB 78031)
- "Norwegian Bridal Procession," *Peer Gynt Suite* (I MSB 78031)
- "Solveig's Song," *Peer Gynt Suite* (II MSB 78030)
- "The Storm," *Peer Gynt Suite* (II MSB 78030)
- March of the Dwarfs*, (MSB 78032)
- "March of Allegiance," *Sigurd Jorsalfar* (MSB 78032)
- Norwegian Dances 1, 2, 3, 4* (Victor 11456; Victor 11457)

## ADDITIONAL SWEDISH SONGS

- Collection of Folk Songs*, Botsford, ed., Vol. II (New York: G. Schirmer).
- "Christmas Polka," p. 19
- Good Fellowship Songs* (Delaware, Ohio: Cooperative Recreation Association).
- "The Happy Plowman," p. 61
- How Man Made Music*, F. Buchanan, ed. (Chicago: Follett).
- "Carrousel," p. 264
- "When I Was Seventeen," p. 261

*New Music Horizons*, Book 2 (New York: Silver Burdett).

"I Sec You," p. 125 (dance song)

*Singing America*, Zanzig, A. (Boston: Birchard).

"The Crow," p. 70

*Singing on our Way* (New York: Ginn).

"Fox and Goose," p. 35

*Songs of Sweden and Finland*, B. Krone and R. Ostlund, ed. (Chicago: Kjos Music Co.).

"Per Spelman" ("Peter the Player"), p. 9

"The Captive Mountain Maid," p. 3 (one of the old ballads about a mortal and the king of the mountain cave)

"Student Marching Song," p. 30

*Together We Sing* (Upper Grades) (Chicago: Follett).

"Reap the Flax," p. 48

#### SWEDISH RECORDINGS

"Buxom Lassies" and "My Homeland" (Victor, 25382). Swedish folk music.

*Oh, Värmland* (Victor, 19923). Swedish folk.

*Swedish Wedding March* (Söderman), (Victor, 20805; Victor, 25642).

#### SWEDISH SOURCE BOOKS

F. Buchanan, *How Man Made Music* (Chicago: Follett), p. 261. For children.

Deutsch, L., Howell and Soskin, *A Treasury of the World's Finest Folk Songs*, pp. 23-52. For teachers; this reference covers the four Scandinavian countries and contains excellent informational notes. The songs are generally for upper grades.

#### SWEDISH FOLK DANCE RECORDINGS

"Bleking" (Victor, 20989).

"Clap Dance" (Victor, 20450).

"Min Skal, Din Skal" (Victor, 26-1046).

"Hambo" ("Hipp Hopp") (Victor, 26-0031).

"Gustaf's Skoal" (Victor, 20988).

"Oxdans" (Folk Dance, 1055).

"Tantoli" (Scandinavia, 1120).

"Vava Vadmal" (Harmony, 61). Weaving dance.

"Rospigspolska" (Columbia, DB 1800).

#### DANISH SONG COLLECTIONS

Bantock, Granville, *One Hundred Songs of All Nations* (Boston: Oliver Ditson).

Chapin, Anna A., *Makers of Song* (New York: Dodd), pp. 258-275.

Krone, B. and R. Ostlund, *Songs of Norway and Denmark* (Chicago: Kjos Music Co.).

Werenwath, R., *One Hundred Songs of Modern Scandinavia* (Boston: Oliver Ditson).

## ADDITIONAL DANISH SONGS

*Book of Folk Songs*, Lund, Engel, ed. (London: Oxford).

"Stor Ola, Lill' Ola" ("Big Ola, Dear Ola"), p. 12

"The Tree in the Forest"

"To a Little Castle There Came a Knight," p. 26

*Folk and Art Songs*, Book II (Boston: Birchard).

"The Hare and the Tortoise"

*Junior Laurel Songs*, Armitage, T. ed. (Boston: Birchard).

"Dance Song"

*Singing and Rhyming* (New York: Ginn).

"Shoemaker's Dance," p. 42 (folk dance)

*Singing On Our Way* (New York: Ginn).

"Looking for a Partner," p. 32 (folk dance)

*Songs of Norway and Denmark*, Krone, B. and R. Ostlund, ed. (Chicago:

Kjos Music Co.).

"Roselil"

"The Three Rascals"

## DANISH FOLK DANCE RECORDINGS

*Folk Dances of Many Lands*; M. Herman Folk Dance Series. Includes Denmark and Sweden. (MH 2001, 2002, Albums FD2, and FD11).

From the World of Fun Series, Eisenberg, ed. (Children's Music Center, 2858 W. Pico Blvd., Los Angeles 6).

"Danish Schottische" and "Ace of Diamonds" (M 102)

"Weaving" (M 105)

"Trallen," (M 106)

"Ace of Diamonds" (Scandinavia, 1121)

"Crested Hen" (Victor, 21619)

"Seven Jumps" (Folk Dance, 1048)

"Little Man in a Fix" (Victor, 20449; Folk Dance, 1054)

"Shoemaker's Dance" (Victor, 20450)

## FINNISH SONG COLLECTIONS

Kaprey, J. A., *Songs of Scandinavia and Northern Europe* (Chicago: Boosey & Hawkes). For teachers' reference.

Krone, Beatrice and R. Ostlund, *Songs of Sweden and Finland* (Chicago: Kjos Music Co.). This has explanatory text for intermediate and upper grades; folk melodies with descant; autoharp and piano accompaniment.

## ADDITIONAL FINNISH SONGS

*Collection of Folk Songs*, Botsford, ed., Vol. II (New York: G. Schirmer).

"The Lovely Rose"

*Folk and Art Songs*, Armitage, ed. (Boston: Birchard).

"Our Land" (composed patriotic song)

"The Eglantine" (with words adapted from original text)

"The La-La Song"

*Folk Songs and Ballads*, Set I (Boston: E. C. Schirmer)

"The Golden Day Is Dying"

*New Music Horizons* (New York: Silver Burdett)

Book 5, *Finlandia* (arranged for harmonica accompaniment)

Book 6, "Walking Song"

*Singing America* (Boston: Birchard)

"At Sunset," p. 76

*Singing Together* (New York: Ginn)

"Tuku, Tuku, Tuku, I'm Calling"

*Together We Sing* (Upper Grades) (Chicago: Follett)

"Snug 'Neath the Fir Trees," p. 27

#### FINNISH RECORDINGS

Järnefelt: *Berceuse* and *Praeludium* (Victor, 20374).

Sibelius: *En Saga* (Victor, 9925/6).

Sibelius: *Symphony No. 4* (Columbia, M 665).

Sibelius: *Symphony No. 5* (Victor, M333; Columbia, ML 4043).

Sibelius: *Tapiola* (Victor, M 333).

A good selection of Finnish folk songs and several folk melodies played on the *kantele* are available on a record made by Katri Oksanen, with program notes by Viekko Leskinen. These may be had from Beatrice Kronc, Idyllwild School of Music and the Arts, Idyllwild, California.

#### FINNISH FOLK DANCE RECORDINGS

"Potku Mazurkka"; "Raatikko," reverse side (Scandinavia, 1123).

"Spinning Waltz" (Imperial, 1036).

### CHAPTER 20

#### Holland

1. "Sarasponda," *Descants and Easy Basses*, arr. the Kroncs (Chicago: Kjos). Spinning Song.

2. "De Bezem," *Our Land of Song* (Boston: Birchard), p. 75. Both English and Dutch text.

3. "Weckday and Sunday," Rontgen and LeMair, *Old Dutch Nursery Rhymes* (Philadelphia: McKay).

4. "In Holland Stands a House," *Ons Volkslied*, Deel III (Amsterdam: De Toorts, 1945), p. 168.

#### Belgium

5. "The Grindstone Man"; sung by Josef and Miranda Marais (Decca, LP 5268).

6. "The Bouquet"; sung by Josef and Miranda Marais (Decca, DL 5106).

7. "Street Song"; see "Beautiful Apples," *Music Round the World* (Chicago: Follett).

8. "The Rommel Drum," Ernest Clossen, *Volksliederen der Belgische Provincien* (Brussels: Gebroeders Schott).

9. Richard Strauss: *Till Eulenspiegel* (Columbia, ML 4045; Victor, M 1029).
10. "Panis Angelicus," *Music Highways and Byways* (New York: Silver Burdett).
11. Cesar Franck, *Symphony in D Minor*. (Columbia, RL 3006; London, LL 464).

## ADDITIONAL DUTCH SONGS

- Collection of Folk Songs*, Botsford, ed., Vol. II (New York: G. Schirmer).
- "Excelsis! Gloria!"
- "Pierlala"
- "The Simple Birth" (Christmas)
- Folk and Art Songs*, Book I (Boston: Birchard).
- "Amsterdam"
- Music Everywhere* (Boston: Birchard).
- "Seen in Old Holland"
- On Wings of Song* (New York: Ginn).
- "Klein, Klein Kleuterken" ("Little Mischief")
- Singing Every Day* (New York: Ginn).
- "Here Lies a Baby" (Christmas Carol), p. 104
- Sing Out* (Boston: Birchard).
- "John Paul Jones" (Netherlands folk song, possibly a Dutch sailor song about an American hero)
- Universal Folksongster*, Botsford, ed. (New York: G. Schirmer).
- "Lovely Rosebud"

## DUTCH RECORDING

- "Cecilia"; sung by Josef and Miranda Marais (Decca, LP FL 9542).

## BOOK REFERENCE

- Satis Coleman, *The Book of Bells* (New York: Day, 1931).

## CHAPTER 21

## Germany

- "Music Alone Shall Live," traditional. A round.
- "In Praise of May," B. Perham, *The Singers of the Middle Ages: Book II, "Minstrels and Minnesingers"* (Chicago: Kjos Music Co.), p. 8.
- "The Mastersingers of Nuremberg," *Songs of the Middle Ages*, p. 24.
- Die Meistersinger, Prelude* (Victor, 11-9385).
- "The Song of the Night Watchman," Engel Lund, *Book of Folk Songs* (London: Oxford), p. 44.
- "The Wedding of the Birds," *Sing Mit* (Munich: A. Bohm).
- "Muss Ich Den?" Leonhard Deutsch, *Treasury of the World's Finest Folk Songs* (New York: Howell & Soskin).
- "Maria on the Mountain," F. Wasner, *Christmas Songs by the Trapp Family* (New York: Pantheon).
- "The Hurdy-Gurdy Man," *Music Highways and Byways* (New York:



Silver Burdett), p. 118. See the section on "Romanticism in Songs" and especially the notes on Schubert, by Lillian Baldwin.

10. Eugene Goossens: "Hurdy Gurdy Man" (Victor, 21945).
11. "A Mighty Fortress Is Our God," Beatrice and Max Krone, *Great Songs of Faith* (Chicago: Kjos Music Co.), p. 6.
12. J. S. Bach: Fugue in G Minor (Columbia, 68846D).
13. Franz Schubert: "The Erl King," sung by Marian Anderson (RCA, Album LM-98 [33 $\frac{1}{3}$  rpm]); sung by Alexander Kipnis (Victor, 15825).
14. *Tannhauser* (Victor, M 530).
15. *Lohengrin*, Preludes to Acts 1 and 3 (Columbia, M 549; Victor, M 308).
16. *Das Rheingold*, "Entrance of the Gods" (Columbia, 67373D); *Die Walküre*, "Ride of the Valkyries" (Columbia, 67374D).
17. Paul and Gretel Dunsing, *Golden Bridge*. Order from Gretel Dunsing, 4754 N. Ashland Avenue, Chicago 40, Illinois.
18. *Til Eulenspiegel* (Columbia, ML 4045; Victor, M 1029). For story notes, see Barbour and Freeman, "Adventures of Til Eulenspiegel," *A Story of Music*, pp. 151-53.
19. See bibliography and list of recordings at end of the music list for this chapter.
20. *Prelude*, W. Hartshorn and H. Leavitt, Making Friends With Music Series (New York: Ginn), pp. 56, 93, 108-113.
21. F. Buchanan, *How Man Made Music*, pp. 254-60.

#### Austria

22. "Blue Danube Waltz," *American Singer*, Book 5, p. 154.
23. "Schuhplattler" (theme), Austrian Tyrol.

#### Switzerland

24. "Alphorn Call," traditional.
25. Rossini: *Overture to William Tell* (Victor, 20606; 20607; Columbia, X 293).
26. "Swiss Yodel," traditional.
27. "Swiss Ski Song," B. Perham, *Songs of Travel and Transport* (Chicago: Kjos Music Co.).
28. "Weggis Song," *We Sing* (Boston: Birchard), p. 102.
29. "Hol-di-ri-di-a" (folk dance) (World of Fun, M 101).
30. "Yodel Song," the Krones, *Intermediate Descants* (Chicago: Kjos Music Co.).

## CHAPTER 22

#### France

1. "The Burgundian Carol," Beatrice Perham, *Singers of the Middle Ages: Book I, "The Troubadours"* (Chicago: Kjos Music Co.), p. 16.
2. "The Fandango," *Sing Out* (Boston: Birchard), p. 102.
3. "The Fishermaiden," *Singing Together* (New York: Ginn), p. 42.
4. "Fisherman's Evening Song," *Singing Together*, p. 65.
5. "The Harvest Home," *Singing Every Day* (New York: Ginn), p. 134.

6. "Il Etait une Bergere" ("The Shepherdess"), *Singing and Rhyming* (New York: Ginn), p. 152.
7. "Dans notre Village" ("In Our Village"), Branville Bantock, *One Hundred Songs of All Nations* (Boston: Oliver Ditson), p. 26.
8. "Chanson du Matelot" ("The Three Sailors of Groix") Tiersot, *Sixty Songs of France* (Boston: Oliver Ditson).
9. "The Wedding of the Cuckoo and the Skylark," *Sixty Songs of France*.
10. "Run, Neighbors, to the Crib," *Singing and Rhyming*, p. 89.
11. "Bring a Torch, Jeannette, Isabella," *Together We Sing* (Lower Grades) (Chicago: Follett), p. 138.
12. "Il est né, le Divine Enfant" ("He Is Born, the Holy Child") *Singing Every Day*, p. 107.
13. "The Duke of Malb'rough," *Singers of the Middle Ages*, Book I, "The Troubadours," p. 14.
14. "Fais Do Do" (lullaby), traditional.
15. "Les Cloches" ("The Bells"), traditional.
16. "Ali Alo" ("Sailor Song"), manuscript.
17. "Trempe ton Pain, Marie," J. B. Weckerling, *Chansons de France* (Paris: Pron-Nourrit & Co.), p. 9.
18. "Jeanne d'Arc," manuscript.
19. "The Bridge of Avignon" "Sur le Pont d'Avignon", traditional.
20. "Mister Punchinello," *Singing and Rhyming*, p. 101.
21. "Will You Buy," *Singing and Rhyming*, p. 54.
22. "Jibi Di, Jibi Da," *We Sing* (Boston: Birchard), p. 104.
23. "In Father's Lovely Garden," *Singing and Rhyming*, p. 126.
24. "My Three Friends," *Singing On Our Way*, Book 2 (New York: Ginn), p. 131.
25. Claude Debussy: *Children's Corner* (Columbia, ML 4366).
26. Maurice Ravel: *Mother Goose Suite* (Victor, LM 1012).
27. Paul Dukas: *The Sorcerer's Apprentice; Danse Macabre*, reverse side (Victor, LM 1118). See also "The Boy Who Couldn't Stop What He Started," *Sing Out*, p. 113 (the story of *The Sorcerer's Apprentice* with musical themes and motifs); Rostron, *Sorcerer's Apprentice* (New York: Morrow, 1941).
28. Georges Bizet: *Carmen*; with Stevens, Peerce, and the Robert Shaw Chorale (Victor, LM 1749). Excerpts from the opera are available on Victor, LM 1007 (33½ rpm). A special orchestral version, including the "Prelude," "Argonnaise," "Intermezzo," "Habanera," "Farandole," and others, is found on Victor, LM 1069 (33½ rpm) and Victor, 6873.

Other recordings of French music that the children will enjoy, are: "Little King Yvetot" (Young Peoples', [YPR] 732). A story setting for five French songs.

*French Songs for Children*; sung by Martial Singher (Decca K-66).  
*Songs of the Auvergne*; sung by Susan Reed (Columbia, LP ML 54368).  
*The Bells of Calais* (YPR, 710). Story of Frere Jacques.  
 "The Cherries" ("Les Cerises"), *Songs of Many Lands*; sung by Josef and Miranda Marais (Decca, DL 5106).  
 "Bouree d'Auvergne" (Victor, 1423A). Harpsichord solo.  
 Georges Bizet, "Farandole," from *L'Arlesienne Suite* (Victor, 9113A).

Some collections of songs which contain French songs translated into English are:

*Chansons de France*, by M. Vignerat. Boston: Heath. Excellent selections; all songs in French designed for French classes.

*Fireside Book of Folksongs*, by Boni and Lloyd. New York: Simon & Schuster. Contains old favorites like "Au Claire de la Lune," "The Marseillaise"; informational notes.

*Folk and Art Songs*, Book II, by Theresa Armitage. Boston: Birchard. Contains "The Three Kings" (Provençal) arranged as a round. This tune was used by the composer Bizet in his *L'Arlesienne Suite*.

*Singers of the Middle Ages*, Book I, "The Troubadours," by Beatrice Perham. Chicago: Kjos Music Co. Contains May songs, pastorales, serenades, and a background of information on this period for older boys and girls.

*Sixty Folksongs of France*, by Tiersot. Boston: Oliver Ditson. Contains a section on "Noels"; includes historical and war songs: "Vive Henry IV," "Napoleon," "Roland," etc.; legendary songs: "Parable of the Prodigal Son," "St. Nicholas," "Genevieve de Brabant," "C'etait Anne de Bretagne"; popular folk tunes: "March of Lorraine" ("Avec Mes Sabots").

*Songs of Highways and Byways*, McConathy and Morgan. New York: Silver Burdett. (See pp. 80, 86, and 170.)

*The Whole World Singing*, by E. L. Thomas. New York: Friendship Press.

Two excellent collections of folk songs for children published in France are *Vielles Chansons et Rondes*, by Charles Widor, and *Chansones de France*, by Weckerlin.

### Spain

1. "Gypsy Dance," *Spanish and Latin American Songs*, ed. the Kronos (Chicago: Kjos Music Co.), p. 37.

2. "Get Up, My Ox," *Latin American Song Book* (New York: Ginn), p. 64.

3. "The Goatherders," *American Singer*, Book 6 (New York: American Book), p. 215.

4. "Dodo" (called "At the Gate of Heaven"), *Singing America*, A. Zanzig, (Boston: Birchard), song no. 21.

5. E. Marzo, *Fifty Christmas Songs of All Nations* (Chicago: Willis Music Co.).

6. F. Wasner, *Book of Christmas Songs by the Trapp Family* (New York: Pantheon).

7. "Bethlehem Night" *American Singer*, Book 6, p. 109.

8. "Christmas Bells," the Kronos, *Descants for Christmas* (Chicago: Kjos Music Co.).

9. "Pastores a Belen," Satis Coleman and E. Jorgensen, *Christmas Carols from Many Countries* (New York: G. Schirmer), p. 74.

10. W. Hartshorn and H. Leavitt, *Prelude* (New York: Ginn), p. 19.

11. *Bolero* (Victor 22571; also Capitol and London).

12. Debussy: *Iberia* (Capitol, Columbia, and Victor recordings).

13. De Falla: "Ritual Fire Dance" (Victor, 18-0171).

14. *Spanish Album* (Columbia, M 331).

15. *Spanish Folk Dances*: Imperial Folk Dances: Album FD3.

Some interesting recordings to listen to:

- Albeniz: *Sevillana* (Victor, 11562).  
 Albeniz: *Tango in A Minor* (Victor, 4331).  
 Charbrier: *Espana Rhapsody* (Victor, 4375; 74621; 1337).  
 Debussy: *Evening in Granada* (Columbia, 68575).  
 Debussy: *Iberia* (DM, 460; Columbia, ML 4021).  
 De Falla: *Jota* (Victor, 6848).  
 De Falla: *Nights in the Gardens of Spain* (Victor, 13513, 13514; Victor, LM 1091).  
 De Falla: *Ritual Fire Dance* (Victor, 2214).  
 De Falla: Three dances from *The Three-Cornered Hat* (Columbia MX 297; Capitol, L8096).  
 Folk Music of Spain (Folkways, LP P411). Noted by Emilis de Torre; recorded in Majorca.  
 Grenados: *Goyescas* (Victor, 12429).  
 Grenados: *Spanish Album* (Columbia, M331).  
 Ravel: *Rhapsodie Espagnol* (Columbia, ML 4039, 4306).  
 Rimsky-Korsakov: *Capriccio Espagnol* (Columbia, MX 185; Columbia, ML 2161; Victor, 1185).  
 Sarasate: *Malaguena and Habanera* (Victor, 15823).  
 Turina: *Procession del Rocio* (Columbia, 67606).

A suggested bibliography:

- A Treasury of the World's Finest Folksongs*, Leonard Deutsch, ed. (New York: Howell & Soskin).  
*Folk Songs for Children*, Whitehead, ed. (Boston: Oliver Ditson).  
*Singing America*, A. Zanzig, ed. (Boston: Birchard), pp. 57, 81-82.  
*Universal Folksongster*, Frances Botsford, ed., pp. 36, 62, 70, 129.

### Portugal

16. Frances Botsford, *Collection of Songs*, Vol. II (New York: G Schirmer). Portuguese songs.

17. "Noite de Natal" ("All That Wondrous Christmas Night"), E. Marzo, *Fifty Christmas Songs of All Nations* (New York: Willis Music Co.), p. 60.

Additional songs recommended:

"In Elvas," *Singing and Rhyming*, Book 3 (New York: Ginn), p. 47. A singing game.

"Bouy, Bouy," *Singing and Rhyming*, Book 3, p. 48. A singing game.

### Italy

1. "A Merry Life," *Twice 55 Song Book* (Brown), (Boston: Birchard), song no. 64.

2. "O Sole Mio" ("My Sunshine"), *Twice 55 Song Book*, (Brown) song no. 87.

3. "Santa Lucia," *Twice 55 Song Book* (Brown), song no. 46.

4. "O Sanctissima," *New American Song Book* (Chicago: Hall McCreary), p. 103.

5. "Marianina," *We Sing* (Boston: Birchard), p. 160.

6. "Ma Bela Bimba," *Music Highways and Byways* (New York: Silver Burdett), pp. 170-179.
7. "Serenade," *New Music Horizons*, Book 5 (New York: Silver Burdett), p. 82.
8. "Return to Sorrento," *Sing Out* (Boston: Birchard), p. 126.
9. "Come Rowing With Me," ("Vieni Sul Mar"), *Intermediate Descants*, arr. the Kronos (Chicago: Kjos Music Co.), p. 26.
10. "Song of the Street Singer," Maria Hayes, *Songs of Italy: Canti Popolari* (London: Boosey & Hawkes), p. 36.
11. "Alleluia," the Kronos, *Great Songs of Faith* (Chicago: Kjos Music Co.), p. 10.
12. Hazel Kinscefla, *Music and Romance* (Camden, New Jersey: RCA Manufacturing Co.), pp. 197-294.
13. Verdi: "Home to Our Mountains," *More Descants and Easy Bases*, arr. the Kronos (Chicago: Kjos Music Co.).
14. "The Pines of Rome" (Columbia, ML 4020).
15. "The Fountains of Rome" (Mercury, 50011).

## ADDITIONAL ITALIAN SONGS

- "Beneath Your Balcony," *Collection of Folk Songs*, Vol. III, completed, p. 137.
- "The Brave Knight," *Singing Together*, Book 5 (New York: Ginn), p. 39. A ballad.
- "Chichirichi," *Singing On Our Way*, Book 2 (New York: Ginn).
- "Ciribiribin," *Sing!* (Boston: Birchard), p. 34.
- "Dearest Mother I am Ill," *Collection of Folk Songs*, Vol. III, complete ed., p. 27.
- "The Gondolier," *American Singer*, Book VI (New York: American Book), p. 29.
- "The Hurdy Gurdy," *On Wings of Song*, p. 52.
- "Lullaby," L. Deutsch, *Treasury of the World's Greatest Folk Songs* (New York: Howell & Soskin), p. 130. This song tells the fortune of the baby as the mother croons it to sleep.
- "My Donkey Diodoro," *Singing Together*, Book 5, p. 176.
- "Pretty Margarita," *Music Everywhere* (Boston: Birchard), p. 86.
- "Ride My Horse, Giddap," *Singing and Rhyming*, p. 149.
- "Salerno Fisherman," *American Singer*, Book VI, p. 31.
- "Three White Doves," *On Wings of Song* (New York: Ginn), p. 118.
- "The Wheelbarrow Loaders," Frances Botsford, *Collection of Folk Songs*, Vol. III, complete ed., p. 152.
- "Tiritomba," *Music in the Air* (Boston: Birchard), p. 230.

## RECORDINGS (COMPOSED MUSIC)

- Berlioz: Overture "Roman Carnival" (Columbia, 68921).
- Charpentier: *Impressions of Italy* (Victor, XXX; Columbia, 69734).
- Donizetti: "Sextet" from *Lucia di Lammermoor* (Victor, 10000).
- Lullaby and Madelena* (Victor, 25383). Folk music.
- Respighi: *Fountains of Rome* (Victor, M 576).
- Respighi: *Pines of Rome* (Columbia, M 616).

Saint Sæens: *Tarantella* (Victor, 20401).

Verdi: "Triumphal March" from *Aida* (Victor, E 11885).

#### ITALIAN FOLK DANCE RECORDINGS

"Danza" (Imperial, 1053; Folk Dance, 1045).

*Italian Folk Dances*; International Folk Dances: album FD 10.

"Neapolitan Tarantella"; "Salterello," reverse side (Imperial, 1055).

"Sicilianolla" (Imperial, 1052).

#### ITALIAN SUGGESTED BIBLIOGRAPHY

L. Deutsch, *Treasury of World's Finest Folk Music* (New York: Howell & Soskin).

Carl Engel, *Music of Most Ancient Nations* (London: William Reeves, 1909).

Maria Hayes, *Songs of Italy: Canti Popolari* (London: Boosey and Hawkes).

E. Marzo, *Songs of Italy* (New York: G. Schirmer, 1904).

Hope Stoddard, *From These Comes Music* (New York: Crowell).

### CHAPTER 23

#### Poland

1. "At the Spinning Wheel," Botsford, *Collection of Folk Songs*, Vol. II, complete ed. (New York: G. Schirmer), p. 164.

2. "Under the Yoke of Darkness and Sorrow," Davison *et al.*, *Songs of Freedom* (New York: Knopf), p. 128.

3. "Halka Had a Rooster," *Singing Every Day* (New York: Ginn), p. 158.

4. "Polish Haying Song," *Handy Songs* (Delaware, Ohio: Cooperative Recreation Association), p. 23.

5. "Clanking Spurs," *Music Highways and Byways* (New York: Silver Burdett), p. 34.

6. "The Cossack," *Collection of Folk Songs*, Botsford, Vol. II, complete ed., p. 162.

7. L. Deutsch, *A Treasury of the World's Finest Folk Songs* (New York: Howell & Soskin, 1941), p. 242.

8. "Lullaby," traditional.

9. *Polonaise in A Major* (Musical Sound Books (MSB), 78044A).

10. Chopin: *Mazurka*; Horowitz, pianist (Victor, 1327).

11. *In Clean Hay* (Gloria Chandler Recordings, 277 W. 12th St., New York).

12. "Sweetly Sleeping in a Manger," *Together We Sing* (Chicago: Follett), p. 193.

13. F. Wasner, *Book of Christmas Songs by the Trapp Family* (New York: Pantheon).

14. "Lulajze Jezuniu," Satis Coleman and E. Jorgensen, *Christmas Carols from Many Countries* (New York: Schirmer), p. 78.

15. "On the Frontier," *Music Highways and Byways*, p. 230.

16. Natalie Stefanski-Budzikowski, *Having Fun the Polish Way* (Delaware, Ohio: Cooperative Recreation Association).

## POLISH RECORDINGS

*Four Centuries of Polish Music* (Vanguard, VRS 6017).

*Seven Folk Songs*: Vanguard VRS 6013.

*Suite of Ancient Polish Airs & Dances; Seven Polish Songs*: Vanguard VRS 6001.

## POLISH FOLK DANCE RECORDINGS

*Kujawiak Z Galicji*, Columbia 110546.

*Kujawiak Z Somjolina*, Okeh 402449.

*Mazur Organisty*, Okeh 402450.

*Mazurek*, Columbia 130301.

*Oberek "Kuba"*, Columbia 12373F (*Polka* on reverse side).

*Oberek Majowy*, Okeh 401567.

*Polish Boot Dance*, Columbia 18736F.

## RECORDED MUSIC OF POLISH COMPOSERS

*Berceuse*, Op. 57 (Chopin), V 6752.

*Mazurka in C# minor*, No. 3 (Chopin), VE 6879.

*Minuet in G*, by Paderewski, VE 20169.

*Polonaise in Ab* (Chopin), C 5007A.

## Czechoslovakia

1. "Where Flows the Rhine": *Music Highways and Byways*, op. cit., p. 39.
2. "Hussite Battle Song" (chiefly available in libraries).
3. *Songs of Lidice*: Navatna and Masaryk, Victor Album M 936.
4. *Twenty Two Bohemian Folk Songs*: Pisek, Rev. 1.
5. *A Treasury of Slovak Folk Songs* (New York: Crown, 1950).
6. "Hu-Ya": *Music Highways and Byways*, op. cit., p. 168.
7. "Ah, Lovely Meadows" *New Music Horizons*, Bk. 6 (New York: Silver Burdett), p. 168.
8. Bohemian Polka: traditional.
9. "Hurry Up, Fellows": *Music Highways and Byways*, op. cit., p. 37.
10. "Beseda": *Ibid.*, p. 46.
11. "Advice to Mischa": *Music Round the World* (Chicago: Follett).
12. "Goose Girl" ("Andulko"): *Music Highways and Byways*, p. 39.
13. "Resnik, the Butcher," Mary Shambaugh, *Folk Dances for Boys and Girls* (New York: A. S. Barnes), p. 48.
14. "A Market Song," *Our Land of Song* (Boston: Birchard), p. 15.
15. "Bagpipers," *American Singer*, Book 6 (New York: American Book), p. 149.
16. "Shusti-Fidli," *New Music Horizons*, Book 6, p. 100.
17. "Stodola Pumpa," *Our First Songs to Sing with Descants*, arr. the Kronos (Chicago: Kjos Music Co.), p. 19.
18. "Walking at Night," Zanzig, *Singing America* (Boston: Birchard), song no. 56.
19. "Morning Song," *Songs to Sing with Descants*, arr. the Kronos (Chicago: Kjos Music Co.), p. 3.

20. "Morning Comes Early," *Concord Series No. 14* (New York: E. C. Schirmer), p. 140.
21. "Good King Wenceslaus," *More Descants and Easy Bases*, arr. the Kronos (Chicago: Kjos Music Co.), p. 43.
22. Smetana: Overture to *The Bartered Bride* (Victor, 1555).
23. *The Moldau*: (Mercury, LP MG 10013).
24. Themes from *The Moldau, American Singer*, Book 6, p. 147.

## ADDITIONAL CZECH SONGS

- "The Angels and the Shepherds," *Folk and Art Songs*, Book II, p. 141.
- "Annie Goes to the Cabbage Patch," *Singing Every Day* (New York: Ginn), p. 42.
- "The Bagpipers," *The American Singer*, Book 6 (New York: American Book), p. 149.
- "The Birds and the Christ-Child," arr. the Kronos (New York: Carl Fischer, Inc.), Octavo CM 5315. Carol, 3 part girls' voices.
- "The County Fair," *Folk and Art Songs*, Book II, p. 88.
- "Czech Dance Song," *Song to Sing with Descants*, arr. the Kronos (Chicago: Kjos Music Co.), p. 5.
- "Don't Want to Go Home," *Singing and Rhyming* (New York: Ginn), p. 64.
- "The Flax-wheel," *Folk and Art Songs*, Book I, p. 55. Croatian.
- "Handkerchief Dance," *Together We Sing* (Upper grades), (Chicago: Follett), p. 64.
- "Hu-Ya," ("Swiftly Flowing Labe"): *Together We Sing* (Upper Grades), p. 67.
- "Let Our Gladness Know No End," *Christmas Carols from Many Lands* (New York: G. Schirmer). Carol.
- "On the Meadow Green," *Together We Sing* (Upper Grades), p. 72.
- "The Organ Grinder," *Folk and Art Songs*, Book II (Boston: Birchard), p. 46.
- "Prayer for Rain," *The American Singer*, Book 5, p. 43.
- "Tovacov," *Together We Sing* (Upper Grades), p. 65.

## CZECH RECORDINGS

- Weinberger: "Polka and Fugue" from *Schwanda, the Bagpipe Player*, 7958.
- Smetana: Overture to *The Bartered Bride* (Victor, 1555).
- Smetana: *The Moldau* (Victor, 11434; Columbia, 11668D).
- Dvorak: *Slavonic Dance No. 8* (VRG, 543-A).
- Dvorak: Largo from *New World Symphony* (VE, 6566).
- "The Goose Girl"; "Ah Lovely Meadows" (Victor, 25383). Folk songs.
- Smetana: "Polka" from *The Bartered Bride* (Victor, 9694).

## CZECH FOLK DANCE RECORDINGS

- Czechoslovakia Folk Dances*; M. Herman's Folk Dance Series: Album FD 1 and ARC Album 1.
- Czechoslovakian Folk Dances* (Imperial, album FD 21, 1088A).

## SUGGESTED CZECH BIBLIOGRAPHY

- Augustus Zanzig, *Singing America* (Boston: Birchard), pp. 53, 54, 56, 58, and 80.



- McConathy, *et al.*, *Music of Many Lands and Peoples* (New York: Silver Burdett), pp. 18, 142, 174, and 189.
- H. A. Schimmerling, *Folk Music of the Slavic Nations* (New York: Masaryk Institute, 8 West 40th Street).

### Hungary

1. Liszt: *Hungarian Rhapsody No. 2; Hungarian Rhapsody No. 1*, reverse side (Columbia, ML 4032).
2. Miklos Rosa, *North Hungarian Peasant Songs and Dances, Op. 50*; from the descriptive notes by the composer.
3. "Ki Ki Ki" ("Out, Out"), Dorothy Gordon, *Around the World in Song* (New York: Dutton), p. 55.
4. "Herons Homeward Flying," *Sing Out* (Boston: Birchard). See "High Above Us Fly the Cranes."
5. Liszt: *Hungarian Rhapsody No. 14* (Victor, 24782).
6. "Scarce Is the Barley," traditional dance tune.
7. Zoltan Kodaly: *Hary Janos Suite* (Columbia, ML 4306).

### ADDITIONAL HUNGARIAN FOLK SONGS

- "Broken Is My Violin," Frances Botsford, *Universal Folksongster*, Vol. III (New York: G. Schirmer), p. 33.
- "Come and Sing Together," *From Descants to Trios*, arr. the Kronos (Chicago: Kjos Music Co.), p. 3. Round.
- "Palko, Janko," *Universal Folksongster*, Vol. III, p. 35.

### HUNGARIAN RECORDINGS

- Bartok: *For Children* (Vox PL 6010).
- Berlioz: *Rakoczy March* (14230A; Capitol, L 8127).
- Brahms: *Hungarian Dances Nos. 1 and 3* (Victor, 11-8223).
- Brahms: *Hungarian Dances Nos. 5 and 6* (Columbia, 17340 D).
- Dohnanyi: *Suite Op. 19* (M 47; Columbia, ML 2172).
- Goldmark: "Rustic Wedding Symphony" (VE, 9927).
- "Far Above Flies the Heron" (Victor, 24782). Colorful czardas on the reverse side.
- "Hanka Czardas" (Victor, 22173).
- Kodaly: *Hary Janos* (Victor, 7953). Intermezzo and Entrance of the Emperor and His Court.
- Hungarian Folk Songs*, collected by Bela Bartok (Folkways, P 1000 [LP]). Notes by Henry Cowell.
- Liszt: *Hungarian March* (Victor, 11435).
- Liszt: *Hungarian Rhapsodie No. 2* (Victor, 6652).
- Liszt: *Liebestraum (Love's Dream)* (Victor, 36337; Columbia, 71452).
- Sarasate: *Ziguenerweisen (Gypsy Airs)* (Victor, 15246; Columbia, ML 2103).

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 D. Gordon, *Around the World in Song* (New York: Dutton), pp. 52-54.  
 Nettl, Paul, *National Anthems* (New York: Storm Publishers, 1952).

### Russia

1. "Song of the Cossacks," *Songs of Many Lands*, arr. the Kronos (Chicago: Kjos Music Co.).
2. "The Pedler" (*Korobushka*), arr. the Kronos (Chicago: Kjos Music Co.). Octavo edition.
3. "Slavic Dance Song," *Songs to Sing with Descants*, arr. the Kronos (Chicago: Kjos Music Co.), p. 21.
4. "The Sleigh," *Music of Many Lands and Peoples* (New York: Silver Burdett), p. 18.
5. "The Scarlet Sarafan," F. Botsford, *Russian Folk Songs* (New York: G. Schirmer).
6. Tchaikovsky: *Andante Cantabile*; the Elman String Quartet (Victor, 6634).
7. "Song of the Volga Boatmen," Glen Gildersleeve and Julia Smith, *Living Songs* (New York: Carl Fischer Inc.).
8. "Little Birch Tree," F. Botsford, *Russian Folk Songs*, p. 181.
9. "Stenka Razin," F. Botsford, *Russian Folk Songs* (New York: G. Schirmer), p. 6.
10. "Mother Volga," *A Book of Songs*, Concord Series, No. 14 (New York: E. C. Schirmer), p. 94.
11. "In a Garden," *A Book of Songs*, p. 27.
12. "Come You Now and Walk with Me," *A Book of Songs*, p. 50.
13. "Hospodi Pomiliui," Krone and Jones, *A Cappella Chorus Series*, Book 5 (Witmark, 1937).
14. "Kolyada," *Fifty Christmas Carols of All Nations*, p. 34.
15. "Kolyada Songs," Kurt Schindler, *Sixty Russian Folk Songs* (New York: G. Schirmer), pp. 42-43.
16. *Russian Folk Songs*; sung by Alexander Kipnis (Victor, M 917).
17. *Gypsy Folk Dances*; Balalaika Orchestra (Imperial, FD 7).
18. "Hopak," *Music of Many Lands and Peoples* (New York: Silver Burdett), p. 142.
19. "Trepak" (Victor, 6615). From Tchaikovsky's *Nutcracker Suite*.
20. Stravinsky: *Petrouchka* (Victor, 17574; Columbia, X177).
21. Stravinsky: *The Firebird Suite* (Victor, M 933; Columbia, M 563).
22. Tchaikovsky: *Nutcracker Suite* (Musical Sound Books, MSB 78033 A).
23. *Peter and the Wolf*; Basil Rathbone, narrator (Victor, M 477).
24. March from *The Loves of the Three Oranges* (London, LS 503).
25. *A Story of Music*: H. Barbour and W. Freeman (Boston: Birchard), pp. 270-72.

### ADDITIONAL RUSSIAN SONGS

- "Anna's Rosy Cheeks," *Music Highways and Byways*, p. 31.  
 "Bayuscka Bayu," *American Singer*, Book 5 (New York: American Book).

- "Flow River," *Music Highways and Byways* (New York: Silver Burdett), p. 27.
- "In My Garden," *Music Highways and Byways*, p. 28.
- "Little Birch Tree," *Around the World in Song*, p. 69.
- "Little Duckling," Kurt Schindler, *Sixty Russian Folk Songs*, Vol. II (New York: G. Schirmer), p. 20.
- "Minka," *Music Everywhere* (Boston: Birchard), p. 84.
- "Over the Distant Mountains," *New Music Horizons*, Book 6, p. 163.
- "The Red Headed Family," F. Botsford, *Russian Folk Songs* (New York: G. Schirmer), p. 34. Humorous.
- "Russian Dance," *We Sing* (Boston: Birchard), p. 84.
- "Russian Slumber Song," D. Gordon, *Around the World in Song* (New York: Dutton), p. 71.
- "Song of the Volga Boatmen," *New Music Horizons*, Book 5 (New York: Silver Burdett), p. 134.
- "Troika" (three-horse sleigh), *American Singer*, Book 6 (New York: American Book), p. 134.
- "Willow Whistles," *New Music Horizons*, Book 6 (New York: Silver Burdett), p. 132.

## RUSSIAN RECORDINGS

- Balakirev: *Russia* (Symphonic Poem) (Victor 17031).
- Borodin: *In the Steppes of Central Asia* (Victor 11169; Columbia 71956).
- Borodin: "Polovetsian Dances" from *Prince Igor* (Columbia 68384).
- Glazunoff: *Danse Orientale* (Victor 1335).
- Glicre: *Russian Sailor's Dance* (Victor 1875).
- Glinka: *Komarinskaya* (Victor 11482).
- Ippolitov-Ivanov: "In a Mountain Pass"; *Caucasian Sketches* (London, LLP 440; Victor 12460).
- Ippolitov-Ivanov: "In the Village" (London LLP 440; Victor 11883).
- Ippolitov-Ivanov: "March of the Sardar" (London LLP 440; Victor 11883).
- Khatchaturian: *Saber Dance* (Victor 12-0209; Columbia ML 4030).
- Liadov: *Folk Songs For Orchestra: Young People's*. Includes "Christmas Carol," "I Danced with a Mosquito," "Round Dance," "Cradle Song," and "Village Dance."
- Moussorgsky: *Pictures at An Exhibition* (DM 706).
- Moussorgsky: "Ballet of the Unhatched Chickens" from *Pictures at An Exhibition* (Victor 7373).
- Moussorgsky: *Kopak* (Victor 1161).
- Rimsky-Korsakov: *Flight of the Bumble Bee* (Victor 7193).
- Rimsky-Korsakov: *Russian Easter Festival Overture* (Victor 7018-19; Columbia ML 2035).
- Russian Folk Dances; Balalaika Orchestra (Michael Herman Folk Dance Series: album FD 15).
- Stravinsky: *Rites of Spring* (*Sacre du Printemps*) (Victor M 1052; Columbia M 417).
- Tschaikowsky: *In a Three Horse Sleigh* (Victor 6857).
- \_\_\_\_\_ *Overture 1812* (Victor DM 515; Columbia ML 4049).
- \_\_\_\_\_ *Symphony No. 2* ("Little Russian") (Columbia MM 673; Columbia ML 4252).

- \_\_\_\_\_ *Symphony No. 3* ("Polish") (Victor DM 1279).  
 \_\_\_\_\_ *Symphony No. 4* (Victor DM 1318; Columbia M 736).  
 \_\_\_\_\_ *Symphony No. 6* (Victor DM 1281).  
 Volga Boat Song; Balalaika Orchestra (Victor 24782).

### The Balkan States

#### ROMANIA

1. "The Peasant Girl," traditional.
2. "Gypsy Dream," *Roumanian Pan Pipes* (Decca Album).
3. Enesco: *Roumanian Rhapsody No. 1* (Victor 1701/2; Columbia MX 203).
4. "Student Song," traditional.
5. *Folk Music of Romania* (collected by Bela Bartok) (Ethnic Folkways, P 419).

#### BULGARIA

6. "Ballad of the Homebound Ship," *New Music Horizons*, Book 6 (New York: Silver Burdett), p. 115.
7. "My Beautiful Forest," *New Music Horizons*, Book 6, p. 120.
8. "Festal Dance," *Music Everywhere* (Boston: Birchard), p. 54.

#### YUGOSLAVIA

9. "Guerrilla Song," from *Songs of the Guerrilla Warriors* (Keynote, Album K 113).
10. *Songs and Dances of Yugoslavia*; recorded by Laura Boulton (Folkways, FP 805).
11. "Hristos Se Rodi" (Christ Is Born) Yugoslav Christmas Play: *Music Highways and Byways* (New York: Birchard), p. 232.
12. *Music Highways and Byways*, pp. 50-57. Yugoslavian Christmas carols.
13. Botsford, *Collection of Folk Songs*, Vol. III, pp. 50-60.

#### SERBIA

14. "Lullaby," traditional.
15. Tchaikovsky: *March Slav* (Victor, 6513).
16. "On, On, Oh Thou Soul," *Twice 55 Song Book* (Brown) (Boston: Birchard), song no. 82.
17. "The Little Tent," *Handy Songs* (Delaware, Ohio: Cooperative Recreation Association), p. 45.

#### SLOVENIA

18. "What Can They Do to Us?" traditional.

#### ADDITIONAL SLAVIC RECORDINGS

- Bartok: *Bulgarian Dance No. 1* (Victor 120343).  
 Bartok: *Roumanian Folk Dances* (Columbia 17089; Columbia ML 2121).  
 Dvorak: *New World Symphony* (VDM 1410; VLM 1013).  
 Dvorak: *Slavonic Dances* (Victor 11927; Columbia ML 2023).  
 Dvorak: *Slavonic Dance No. 1* (Columbia DB 1235).

- Dvorak: *Slavonic Dances Nos. 1 and 3* (Victor 11-8566).  
 Dvorak: *Symphony No. 1* (Columbia ML 4269).  
 Kyrle Eelison (Victor 25381). Folk song.  
 Smetana: "Dance of the Comedians" and "Polka," *Bartered Bride* (Victor 8694).  
 Smetana: *Bartered Bride Overture* (Victor 12-0018; Columbia 19003).  
 Smetana: *From Bohemia's Meadows and Forests* (MG 10013).  
 Smetana: *On the Moldau* (Victor 11434/5; DM 1210; Columbia ML 2075; Columbia ML 2177; VLM 1118).  
 Suk: "Polka," *Fairy Tales* (Victor 6649).  
 Weinberger: "Polka and Fugue," *Schwanda* (Victor 12-0019 or Victor 7958).

## Greece

1. "Orpheus and Eurydice" (Victor, M-77).
2. Debussy: "Sirens," Part 3 of *Nocturnes* (Victor, LM 1154).
3. "Hymn to Apollo," Beatrice Perham: *The Music of Ancient Greece* (Chicago: Kjos Music Co.).
4. From the introduction to *Fifty Greek Dances* (Athens: C. Sakelariou).
5. "Mother Tell Me," *Fifty Greek Dances*, p. 35.
6. "Dance of Zolongo," *Music of Ancient Greece*. (Chicago: Kjos Music Co. 1937). The story.
7. Satis Coleman, "Story of the Greek Lyre" (chaps. 18 and 19). *Creative Music for Children* (New York: Putnam).
8. Beethoven: "Prometheus Overture" (Columbia ML 4647). For background, read Lawrence Gilman, *Orchestral Music* (London: Oxford).
9. "Old Demos and His Rifle," *Collection of Folk Songs*, Vol. III, p. 95.
10. "The Kleftman," *Collection of Folk Songs*, Vol. III, p. 89.
11. "The Shepherd Boy," B. Perham, *Growing Up With Music*, complete ed. Book II (Chicago: Kjos Music Co.).
12. "New Year's Carol," H. Tassopoulos, *Let's Sing Greek Songs* (published by the author, 2317 21st St., Astoria, Long Island, New York).
13. "Christosanesti" ("Christ Is Risen") (Victor, 68954).

## ADDITIONAL GREEK FOLK SONGS

- "The Blue Aegean," Davison *et al.*, *Songs of Freedom* (New York: Houghton), p. 131.  
 "The Captive," *New Music Horizons*, Book 6 (New York: Silver Burdett), p. 15.  
 "Dream Music," *Folk and Art Songs*, Book II.  
 "The Lost Song," T. Armitage, *Folk and Art Songs*, Book II (Boston: Birchard).  
 "The Olive Tree," *Folk and Art Songs*, Book I, p. 71. This text, which should be of special interest, relates a tale about how the city of Athens got its name. The melody is a Greek one.  
 "The Poet," T. Armitage, *Junior Laurel Songs* (Boston: Birchard).  
 "The Shepherd Boy," *American Singer*, Book 6 (New York: American Book), p. 51.  
 "Song of Orpheus," Leslie Bell, *Festival Songs* (Chicago: Mills Music Co.).

## GREEK RECORDINGS

- Debussy: *L'Après Midi d'un Faune* (Victor, 6481).  
 Debussy: *Syrinx* (flute solo) (Alco, 1007).  
 Gluck: "Dance of the Spirits," from the *Orpheus Ballet* (Victor, 6834 or 7138).  
 Gluck: *Orpheus in Hades* (Victor, 12604).  
 "Hesapiko" ("Shepherd's Pipe") (Victor, 68979).  
 "Hymn to Apollo" (Victor, 20896).  
 "Kalatianos" (Victor, 68952). Folk music.  
 "O Angeles Evoca" ("The Angel Spoke") (Victor, 68954).  
 Pierne: *Entrance of the Little Fauns* (Victor, 22163).  
 Ravel: *Daphnis and Chloe* (Victor, 7143/4).  
 Saint-Saëns: *Rouet d'Omphale* (*Spinning Wheel of Omphale*) (Victor, 7006).  
 Satie: *Gymnopedie No. 1* (Victor, 7252).

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 Drinker, Sophia, *Music and Women* (New York: Coward, 1948). See especially "Old Wedding Rites," p. 97.  
 Perham, Beatrice, *Music of Early Greece* (Chicago: Kjos Music Co.). For older students.  
 Tassopoulos, Helen, *Let's Sing Greek Songs* (Published by the author, 2317 21st St., Astoria, Long Island, New York.) Good for younger students.

## CHAPTER 24

## Turkey

1. "Ho-Be Di-Ah!" manuscript.
2. "Victors and Vanquished," T. Armitage, *Folk and Art Songs*, Vol. II (Boston: Birchard), p. 192.
3. "Turkish Round," *Let Music Ring* (Boston: Birchard), p. 84.
4. "Muezzin's Call to Prayer," *Music Everywhere* (Boston: Birchard), p. 85.
5. Electra Recording No. 6. Turkish folk songs.
6. "The Runaway Sheep" (Young Peoples' Records, YPR 721).

## CHAPTER 25

## The Armenians

1. "Plowman's Song," collected by Marie Bashian.
2. "Lullaby," collected by Marie Bashian.
3. Ippolitov-Ivanov: "Procession of the Sardar," *Caucasian Sketches Suite* (London, LLP 440).

## ADDITIONAL ARMENIAN FOLK SONGS

- "Come, Oh Nightingale," *Collection of Folk Songs*, Vol. I, p. 38. A mother's lullaby.

- "Cradle Song," *American Singer*, Book 6 (New York: American Book), p. 124.
- "Cradle Song for a Young Warrior," *Sing Out* (Boston: Birchard), p. 106.
- "The Spool," F. Botsford, *Collection of Folk Songs*, Vol. I (New York: G. Schirmer), p. 37. A spinning song.
- "The Sure Hope," *Collection of Folk Songs*, Vol. I, p. 39.

## ARMENIAN RECORDINGS

- Folkways, FP 806. Contains popular songs and dances of Armenia.
- Folkways, P 416. The album of *Music of the Russian Middle East* contains some Armenian music.

## CHAPTER 26

*Iran and Iraq*

1. "Rashid Khan," manuscript.
2. A Persian ritual, as told by Mrs. Farough Hekmet.
3. Rimsky-Korsakov: *Scheherazade Suite* (London, LLP 6).

## CHAPTER 27

*Arab Lands*

1. "Tafti Hindi," *Third Book of Descants*, arr. the Kronos (Chicago: Kjos Music Co.), p. 15.
2. "Song of Comrades," *Third Book of Descants*, p. 3.
3. *Tribal, Folk and Cafe Music of West Africa*. Field Recordings. Albums 8, 9, 10 contain Arabic music.
4. *Music of South Arabia*, Folkways P 421.
5. "The Camel," *American Singer*, Book 5 (New York: American Book), p. 165.
6. *Music of the Middle East*, Folkways P 416.
7. Victor 1335.
8. Glazounov: "Melodie Arabe" (Victor, 1354).
9. Cui: "Orientale" (Victor, 63466).

## ADDITIONAL ARAB SONGS

- "The Caravan," *Music Everywhere* (Boston: Birchard), p. 81.
- "The Carrier Dove," *Sing Out* (Boston: Birchard), p. 105. Moorish.
- "Hearken to the Jubilee," Bostford, *Collection of Folk Songs*, Vol. I, p. 46.
- "Shepherds and the Star," *Singing Together* (New York: Ginn), p. 114.
- "Song of Araby," *Folk and Art Songs*, Book II (Boston: Birchard), p. 59.
- "Welcome Song," *Collection of Folk Songs*, p. 47.

## CHAPTER 28

*Israel*

1. "Shofar Calls," traditional.
2. "By the Waters of Babylon," Harry Coopersmith, *The Songs We Sing* (New York: United Synagogue Commission in Jewish Education), p. 228.

3. *The Songs We Sing*, Coopersmith, *ibid.*, pp. 152-171.
4. "Kol Nidre" (Capitol, P. 8232, LP).
5. "Sevivon," K. Judith Eisenstein, *Gateway to Jewish Songs* (New York: Behrman), p. 88.
6. "Dreydl Tanz," Ruth Zahava, *Jewish Dances* (Los Angeles: Kilography).
7. "Hanukkah Song," *Fireside Book of Folk Songs* (New York: Simon & Schuster), p. 292.
8. "Who Can Retell?" *Fireside Book of Folk Songs*, p. 280.
9. "Hanukkah Pancakes," *Gateway to Jewish Songs*.
10. "What Maidens Want," *Treasury of World's Finest Folk Song* (New York: Howell & Soskin), p. 274.
11. "Girls of Today," *Treasury of World's Finest Folk Song*, p. 276.
12. *Jewish Folk Songs* (Folkways, FP 26A and B, LP).
13. "Zum Gali Gali," *Third Book of Descants*, arr. the Kronos (Chicago: Kjos Music Co.), p. 33; arr. with descant and adapted English text.
14. "Sholom Chaverim," *Descants and Easy Bases*, arr. the Kronos (Chicago: Kjos Music Co.), p. 30.
15. "Glee Reigns in Galilee," *Fireside Book of Folk Songs*, p. 284.
16. "Hatikvah" (called "Song of Hope") *Music Everywhere* (Boston: Birchard), p. 80.
17. "Song of Emek," *The Songs We Sing*, p. 341.
18. "Bring the Bricks," *The Songs We Sing*, p. 326.
19. "Tzena," *The Songs We Sing*, p. 321.
20. "Hora" (from "Sarid"), *The Songs We Sing*, p. 351.
21. Dela Kova and Fred K. Berk, *Jewish Folk Dance Book* (New York: National Jewish Welfare Board, 1948).
22. D. Lapson, *Dances for Jewish Festivals* (New York: Jewish Education Commission).
23. Corinne Chacham, *Palestinian Dances* (New York: Berhman).
24. Dvora Lapson, *Dances of Israel* (Folkcraft, Vol. 17).
25. Ernest Bloch: *Baal Shem* (Columbia, ML 4679).
26. Ernest Bloch: *Pieces for Children* (MGM E3010).

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- New Palestinian Folk Songs*, ed. A. E. Binder (New York: Bloch Publishing Co.).
- Schack-Cohen, *Yiddish Folk Songs* (New York: Bloch Publishing Co.).
- The Time of Singing* (New York: Books-Records, Inc., 680 Fifth Ave.).
- Story and songs of the Passover.
- Rolla Foley, *The Song of the Arab* (New York: Houghton, 1953).

## CHAPTER 30

## China

1. "Two Little Sisters," *Songs of Chinese Children*, Maryette Lum, ed. (Los Angeles: Suttonhouse, Inc., 1939).
2. "The Hobby Horse," *Very Easy Descants*, arr. the Kronos (Chicago: Kjos Music Co.).



3. Stella Graves, arr., and Malcolm Farley, collector, *Min River Boat Songs* (New York: Day, 1946).
4. "Yangtse Boatman's Chantey," *The Pagoda: Thirteen Chinese Songs* (Delaware, Ohio: Cooperative Recreation Association).
5. "Song of the Hoe," from the arrangement of Maryette Lum.
6. "Fen Yang Drum," *Descants to Trios*, arr. the Kronos (Chicago: Kjos Music Co.), p. 42.
7. Chin-Hsin Chen and Shih-Hsiang Chen, *The Flower Drum and Other Chinese Songs* (New York: Day, 1943).
8. "Ancient Wisdom," T. Armitage, *Folk and Art Songs*, Book I (Boston: Birchard).
9. "Song of the Great Wall," *Fireside Book of Folk Songs*, p. 204.

## ADDITIONAL CHINESE SONGS

- "China Town," *Merry Music* (Boston: Birchard), p. 82. Written in the Chinese idiom.
- "Chinese National Anthem," *New Music Horizons*, Book 6, p. 104.
- "Chinese Street Scene," *Sing Out* (Boston: Birchard), p. 109.
- "The Flute Lesson," *Singing Every Day* (New York: Ginn), p. 166. This tune is the same as the "Bamboo Flute."
- "The Hobby Horse," *Very Easy Descants*, arr. the Kronos (Chicago: Kjos Music Co.), p. 10.
- "Kites Are Flying," *Music Highways and Byways*, p. 210.
- "Lanterns Glowing," *Music Highways and Byways*, p. 211.
- "The Lotus Blossom," *More Descants and Easy Bases*, arr. the Kronos (Chicago: Kjos Music Co.), p. 14. Arranged for Junior High School, with percussion.
- "The Mandarin," *Our Land of Song* (Boston: Birchard), p. 36.
- "Meng Chiang Nu's Lament," *New Music Horizons*, Book 6 (New York: Silver Burdett), p. 105. The tale of Meng Chiang Nu, whose husband was one of the many laborers taken away to build the Great Wall, is one of the most beloved folk stories. Many different songs are supposed to have been sung around this story of the great love of a faithful wife.
- "Oar Song of the Chinese," *Music Everywhere*, p. 77.
- "The Street Vendors," *Music Highways and Byways* (Boston: Birchard), p. 208.
- "Twilight Falls in China," *Music Everywhere* (Boston: Birchard), p. 76.
- "The Willow Pattern Plate," *We Sing* (Boston: Birchard), p. 72.

## CHINESE RECORDINGS

- Chinese Instrumental Music* (Victor, 24549). Classical music. Notes courtesy Ta Tung Music Club.
- Chinese Cantonese Music* (Victor, 42480). Popular Music.
- Hai Sze* (Victor, 54135). Mandarin Music. Sung by Mei Lau Fang, the most popular actor and singer of his day.
- Tao Yin, Guiding March* (Victor, 22173). Authentic but in American style.
- Trips Aboard, China* (Victor, 25380). Recordings of songs in *Highways and Byways*.

## ART MUSIC SHOWING CHINESE INFLUENCES

- Chasins: *Flirtation in a Chinese Garden* (Victor, 1582).  
 Chasins: *Rush Hour in Hong Kong* (Victor, 1582).  
 Ketelby: "In a Chinese Temple Garden" (Victor, 25777).  
 Kreisler: *Tambourine Chinois* (Victor, 6844).  
*Long Name No Can Say* (Victor, Album BC 50). Chinese fable with interludes of music.  
 McConathy et al.: *Trips Abroad: China* (Victor, 25380). Includes "Fisherman's Song," "Lullaby," "Street Vendors," "Lanterns Glowing."  
 Puccini: *Turandot* (Remington 199-169/3). Opera based on ancient Chinese music.  
 Ravel: "Laidronette," (Empress of the Pagodas), *Mother Goose Suite*, Musical Sound Books (MSB) recordings MSB 78013.  
 Rebitkov: *Christmas Tree Suite* (Victor, 22163).  
 Stravinsky: *Chinese Nightingale Suite* (Victor, 11160).  
 Tschaikowsky: "Danse Chinois" ("Dance of the Chinese Dolls" from *The Nutcracker Suite*) (Victor, 8663 and 6616).

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 Bainbridge Crist, *Chinese Mother Goose Rhymes* (New York: Carl Fischer, Inc.).  
 Alice Terhune, *A Chinese Child's Day* (New York: G. Schirmer).  
 Lilla Belle Pitts, "China," *Music Integration in the Junior High School* (Boston: Birchard).  
 Satis Coleman, "Bells of China," *The Book of Bells* (New York: Day, 1938).  
 Gertrude Kinscella, *Music Appreciation Readers* (Lincoln, Nebraska: University Publishing Company) Book II, "Chinese Boy's Garden"; Book III, "Bells in China," "Chinese Nightingales"; Book V, "The King of the Magic Stick"; Book VI, "The Pen and Ink Pagoda," "Musical Ancestors from China."

## CHAPTER 31

## Japan

1. Arthur P. Moor, "Oriental Music," *International Cylopedia of Music and Musicians*, ed. Oscar Thompson (New York: Dodd), p. 1322.
2. "Sunset Glow," Lafcadio Hearn, *A Japanese Miscellany* (New York: Little, 1901).
3. "Japanese Lullaby," *Together We Sing* (Chicago: Follett).
4. "Moon over the Ruined Castle" (Decca, 172). *Japanese Folk Music* (Victor, M-J 4 P1189).
5. *World Library of Folk and Primitive Music*, "Folk Music from Japan"; album 11 (Columbia SL-214).
6. "Cherry Blossoms," Botsford, *Collection of Folk Songs*, Vol. 1 (complete ed.), p. 208.
7. "My Doll," E. L. Thomas, *Whole World Singing* (New York: Friendship Press), p. 64.

8. *Japan, the Pocket Guide* (Tokyo: Japanese Travel Bureau, 1951), p. 4.
9. "The Counting Song," *Collection of Folk Songs*, Vol. I, p. 200.
10. Nina Mullen, *Children's Games From Many Lands* (New York: Friendship Press), pp. 61-71.
11. "Sacred Mountain," *Folk and Art Songs*, Book II (Boston: Birchard), p. 138.
12. "The Lilly Princess," *Singing Together* (New York: Ginn), p. 162.
13. "Mary's Lullaby," *The Whole World Singing*, p. 91.
14. "Birthday Presents," *The Whole World Singing*, p. 96.
15. "It Is Spring," *Collection of Folk Songs*, Vol. I, p. 191.
16. "Waiting," *Collection of Folk Songs*, Vol. I, p. 198.
17. "The Moon," *Collection of Folk Songs*, Vol. I, p. 202.
18. "The Rabbit and the Turtle," *Collection of Folk Songs*, Vol. I, p. 204.
19. "From Nippon Bridge," *Collection of Folk Songs*, Vol. I, p. 210.
20. "Lullaby," *Collection of Folk Songs*, Vol. I, p. 192.
21. *Japanese Folk Music* (Decca, Album 172).
22. *Rechon* (Victor, Album M-J3 [P1339]).

## CHAPTER 32

## Korea

1. *Korean Survey*, Vol. II, No. 7 (August-September, 1953), p. 9.
2. Maj. Charles E. Gilbert, "Young Koreans Rebuild with Music," *Korean Survey*, Vol. II, No. 7, p. 3.
3. *Korean Survey*, Vol. II, No. 7, p. 4.
4. "Koltak! Koltak," *Korean Survey*, Vol. II, No. 7.
5. RCA Recordings, available from Sound Studios, Inc., 306 6th St., N. W. Washington, D. C. Folk songs.
6. "Bright Moon," E. L. Thomas, *Whole World Singing* (New York: Friendship Press), p. 75.
7. *Aloha Songs* (Delaware, Ohio: Cooperative Recreation Association), pp. 14, 42.
8. Folkways, P 424. Folk and classical music.

## CHAPTER 33

## India

1. "Hindola." Collected by Althya Youngman, Artists Embassy, San Francisco.
2. "Balloon Song," *The Whole World Singing* (New York: Friendship Press), p. 62.
3. "Fruits and Vegetables," *The Whole World Singing*, p. 31.
4. "The Shawl Weaver's Song," *The Whole World Singing*, p. 34.
5. Folkways, P 438. Music from Kashmir.
6. "Song of the Pigeon," *American Singer*, Book 6 (New York: American Book), p. 118.
7. "Hindu Song," *Music of Many Lands and Peoples* (New York: Silver Burdett), p. 9.
8. *Hindu Flute Solo* (Victor, P 5865).
9. *Folk Dances of South India*, H. Spreen (London: Oxford, 1948).

10. Rimsky-Korsakov: "Song of India": *Sadko*: Musical Sound Books (MSB) 78050 (Victor, 45531).
11. *Hindu Ragas and Dances* (Victor, M 382).
12. *Folk Music of India*, Folkways, P 409.
13. *Folk Music of Pakistan*, Folkways, P 425.

## CHAPTER 34

*Malay Peninsula*

1. *Children's Games from many Lands*, pp. 31-35, 73.
2. Folkways, P 436. Burmese music.

*Ceylon*

3. "Kelani Gangey." From the manuscript of Althya Youngman.
4. Sura Senya, *Three Old Singhalese Songs* (Columbo: Ceylon Daily News Press).

*Indonesia*

5. *The Dances of Bali*. Program notes regarding music by Colin McPhee (New York: Artists Managements, Inc.).
6. *Music of Bali*, Colin McPhee, Set #17 (New York: G. Schirmer).
7. *Dancers of Bali and Gamelan Orchestra* (Columbia, LP ML 4618).

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*Music of the Orient* (Decca-Parlophone 10", 20120-31). Native artists and instruments from Java, Bali, and others.  
*Music of Indonesia* (Folkways, P 406). The music of Bali, Java, Sumatra, and Malaya.

## CHAPTER 35

*Australia*

1. "Waltzing Matilda," *Joyful Singing* (Delaware, Ohio: Cooperative Recreation Association), p. 43.
2. "Waltzing Matilda" (Decca, DL 5106).
3. "Kookaburra" ("Kuckaburro"), *American Singer*, Book 6 (New York: American Book), p. 89.
4. "Jabbin, Jabbin," *Music Everywhere* (Boston: Birchard), p. 77.
5. "Bangee Rang An-An-Ah," *Sing Out* (Boston: Birchard), p. 108.
6. *Music of Australian Aborigines* (Folkways, P 436).
7. *Australian Tribal Music* (Folkways, P 433).
8. "Koala's Lullaby," *Music Everywhere*, p. 78.

*New Zealand*

9. *Maori Songs of New Zealand* (Folkways, 439).
10. "Canoe Song," E. L. Thomas, *Whole World Singing* (New York: Friendship Press), p. 50.
11. *Folk Songs of Our Pacific Neighbors* (Bowmar Records, #5).

## CHAPTER 36

*The Philippines*

12. "Chinese Vegetable Man," *New Music Horizons*, Book 4, p. 143.
13. "The Philippines," *Music Everywhere*, p. 79.
14. "Ambo Hato," *New Music Horizons*, Book 2, p. 88.
15. *Children's Games from Many Lands*, pp. 82-87.

## SECTION VI

*Egypt*

1. "Nile Boatman's Song," *Singing Together* (New York: Ginn), p. 66.
2. "The Nile," *American Singer*, Book 5 (New York: American Book), p. 121.
3. Satis Coleman, *Creative Music for Children* (New York: Putnam). Excerpt from Muezzin's Call.
4. "Hallelujah," *Sing Out* (Boston: Birchard), p. 130. Egyptian Copt song.
5. "Allah," *Folk and Art Songs*, Book II (Boston: Birchard).
6. "Muezzin's Call," E. W. Lane, *Manners and Customs of Modern Egyptians*, Vol. 2 (London: Charles Knight), p. 100.
7. "Aida," Metropolitan Opera Guild, *Stories of the Operas* (New York: Silver Burdett); also, Helen Dike, *Stories from the Metropolitan* (New York: Random House).
8. *Let Music Ring* (Boston: Birchard), p. 237.

*The Continent of Africa*

1. *Music of Tanganyika Territory*, London, LB 567, Side I, Item 5.
2. N. Mellen, *Children's Games from Many Lands* (New York: Friendship Press), pp. 5-28.
3. "Before Dinner," *Whole World Singing*, p. 26.
4. "The Magic Tom-Tom," *Whole World Singing*, p. 51.
5. "Congo Lullaby," *Whole World Singing*, p. 63.
6. Fern Rogers, "Sungura's Song," *African Folk Music and Customs*. Unpublished Master's thesis, University of Southern California.
7. Josef Marais, *Songs from the African Veld* (New York: G. Schirmer.)
8. "Zulu Warrior," Josef Marais, Dartmouth Music, Inc., New York.
9. "Marching to Pretoria," *Songs of the African Veld*.
10. "Sugar Bush," *Songs of the African Veld*.
11. "Sarie Marais," *Songs of the African Veld*.
12. "The Train To Kimberly," *Songs of the African Veld*.
13. "A-Fishing," *Whole World Singing*, p. 24.
14. *Tribal, Folk and Cafe Music*, Vol. I, Records 1, 2 and 8. (Field Recordings).
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16. *Music of the Western Congo* (Folkways, P 427). African drums.
17. "Umbira Melody" (Columbia, FL 9542, LP).

18. Satis Coleman, the *Drum Book* and *The Marimba Book* (New York: Day).

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- Ballads of Many Lands* (Decca, DL 5268, LP). Recorded by Josef and Miranda Marais, it contains: "The Crickets" (African Bantu tribal melody); "Oh, How Lovely Cooks the Meat" (South African).
- Songs of Many Lands* (Decca, DL 5106, LP). Also by Josef and Miranda Marais. This contains "Ihashe-Zulu Chant" and "Johnnie with the Bandy Legs" (South African).
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- No. 1 - Zulu.
  - No. 3 - French Equatorial Africa.
  - No. 5 - Nigeria: voices with drum, sansa, and sticks.
  - No. 7 - Sudan: voices with drum and harp.
  - No. 8 - Swahili: voices with drum and rebab (a bowed instrument of Arabic origin).
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## A World Growing in Understanding

**T**HERE IS NO QUESTION THAT WE ARE AT THE threshold of a new age — call it the atomic age, the air age, or what you will. Unparalleled progress in the growth and development of science, communication, transportation; respect and concern for every kind of people; these can make it an era of constructive creative concern with the welfare of mankind or an era of such destruction as man has never known. Many of the decisions as to which way it is to go will be in the hands of children now in school — especially American children, because of America's position of leadership in this time.

If the era is to be creative and constructive, all peoples must receive consideration; or, it may be, there will be none to receive it. People, even people of good will, differ as to the ways of achieving a world growing constructively, not destructively. But there are a few basic facts which may well determine the nature and quality of the kind of thinking children should be encouraged to do.

First of all, the unparalleled scientific growth of this century not

only has developed new sciences, such as anthropology and psychology, but has enlarged our knowledge in older sciences such as zoology and physiology. This means we actually know more today about how a human being grows, how he learns, how certain experiences affect him physiologically and psychologically. It also means that we know more about all the peoples of this world, their common likenesses, their common goals. We know a little more accurately what races are, what blood structure is, the effects of environment, the significance of heredity, the nature of many diseases, the factors that affect growth.

There are an increasing number of books that may help children understand people as people. The small booklet, *Sense and Nonsense About Race*, by the anthropologist, Ethel Alpenfels, and the informative, cartoon-like pictures and lively text of *In Henry's Backyard*, by the anthropologists Ruth Benedict and Gene Weltfish, present their information about people and races in a way easily understandable to children. In *All About Us* and *People Are Important*, Eva Knox Evans effectively interests children in people's common characteristics.

There are three books for older children which could be considered introductions to anthropology:

*Big Family of Peoples*, by Eberle

*The Story of People*, by Edel

*The Growing Human Family*, by Masani

*Twelve Citizens of the World*, by Leonard Kenworthy, is a collection of the life stories of twelve people who have made outstanding contributions to the welfare of mankind. It will open children's eyes not just to greatness in some human beings, but to what happens when one person becomes genuinely concerned about people, especially if his concern is for the common man.

In the next place, the unparalleled growth in communication and all means of transportation of this century has made it possible to know all people more easily, and has made the various parts of the world more interdependent. An excellent introduction to the study of communication is Bronson's *Communication from Cave Writing to Television*. Huberman's *Man's Worldly Goods* is an excellent story of trade and exchange.

Two interesting biographies of Alexander Graham Bell are *Talking Wire*, by Stevenson, and *Mr. Bell Invents the Telephone*, by Shippen. McSpadden's *How They Sent the News* and *How They Carried the Mail* are both most interesting. The brief text of Schloat's *Adventures of a Letter* is enriched by excellent photographs. *Mail for the World*, by Zilliacus, includes all the latest developments in mail service.



The new series of Gateway Books are an invaluable asset:

*Famous Airports of the World*, by Talbert

*Famous Bridges of the World*, by Steinman

*Famous Harbors of the World*, by Moran

*Famous Railroad Stations of the World*, by Nathan

*Famous Subways, Tubes and Tunnels of the World*, by White

Shippen's *Bridle for Pegasus* is an exciting history of aviation. Quentin Reynolds tells a vivid story of *The Wright Brothers* in the book of that title. Mrs. Judson has told interesting stories of *Boat Builder*, the story of Robert Fulton; *Donald McKay*, designer of Clipper Ships; and *Railway Engineer*, George Stephenson.

There are many, many more books about railroads, boats and ships, trucks, airplanes, the telephone, the telegraph, mail, radio and television, and the many people important in connection with them, that may be used in developing an exciting story of communication and transportation. It is often much more stimulating and interesting in setting up some units of study or as a point of departure to use an over-all concept like this and see how it cuts across all history and all geography. Such study develops awareness of many of the concrete means and activities that bring people together. This type of study will inevitably include some consideration of the mass media of communication and their influence today. Such consideration offers opportunity not only to use a school's audio-visual resources, but also to tie in children's home experience with radio and television, wherever it is related to curricular interests.

In the next place, the process whereby men may truly provide opportunity for all people to develop individually and live together amicably has been of greater concern to more and more people, and has actually evolved steadily to a higher and higher level. Once there were slaves, once there were peasants, once there was extensive exploitation of the working man. As time went on, great leaders have held up better and higher ideals of freedom and the chance of a good life for everyone. The best process we know thus far is the process known as the democratic way of life, in which every man may develop to the measure to which he can and will accept responsibility.

There is a small group of books which can help children understand the concept of democracy and the implication of such understanding for their own behavior.

*Let's Do Better*, by Leaf — the humor helps!

*Democracy*, by Goslin — brief and to the point.

Gordon's *You and Democracy* — points up how it affects each individual.

Wagner and Green's *Put Democracy to Work* — thought provoking.

The history of mankind is a long record of men's efforts to settle their differences, all too frequently with the violent means of war, which seldom results in any real settlement. Steadily there have been more and more people who have felt that intelligent people should be able to settle their disagreements by sitting down together and talking things through; that open discussion could achieve more than secret treaties; that fair consideration of all the problems involved could help leaders see both sides of the issues at stake and work together toward reasonable solutions. There are many organizations and many individuals working for peace on earth and good will among men.

Long ago Hindus said:

Together walk ye  
Together speak ye  
Together know ye your minds.

Confucius said:

What you do not want done to yourself  
Do not do to another.

And again, "All people are brothers and sisters." †

The Hebrews said: "Thou shalt love thy neighbor as thyself." (Leviticus 19:17.) A Sikh precept says:

None is mine enemy  
None an outsider  
All are my brethren. ‡

Jesus said, "Love one another." (John 3:11.)

After World War I, a League of Nations was established, with headquarters in Geneva, Switzerland. It accomplished many good things, but not enough people were ready to accept its theories of how nations might work together.

After World War II, many people became interested in seeking some form of world government. Students in colleges were especially interested. Many of these were young people who had fought at the front and realized from their own experience the futility of war. Also, many of them had made friends of people in the other lands to which they went, had learned to respect these people, and felt that nations

\* *Sanskrit Prayer*, ed. Charles Frederick Weller (New York: World Fellowship of Faiths, 1935), p. viii.

† *Analects of Confucius in the Bible of the World*, ed. Robert O. Ballou (New York: Viking, 1939), p. 413.

‡ *Sanskrit Prayer*, p. 923.

must find some means other than war to make possible better living for all people.

In 1942, during World War II, 26 nations at war against the Axis signed the original Declaration by the United Nations. The organizing conference took place in San Francisco in 1947.

Not all people feel this is the best possible way to work toward world peace and better understanding, but many people feel it is the best way so far. It may be flexible enough to grow into an adequate functioning world organization, or phoenix-like, a new one may rise from its ashes.

Dorothy Canfield Fisher explains the meaning of the Declaration of Human Rights in her book for children, *A Fair World for All*. The United Nations Department of Public Information gives some excellent information about the ideals of the United Nations in *A Garden We Planted Together*.

The work of the United Nations in health and education in especially needful spots of the world is told and well illustrated with photographs in *The United Nations and Youth*, by Roosevelt and Ferris.

For those who would like information on how the United Nations works, Galt's *How the United Nations Works* describes the organization; Sterling's *United Nations, New York* describes the United Nations building and its organization. This book has striking photographs, also.

Able leaders like Trygve Lie of Norway, Carlos Romulo of the Philippines, and Ralph J. Bunche of the United States have worked hard in this organization to forward the cause of world peace. It was Ralph J. Bunche who said, "The future may well belong to those who first realign their international sights."

Franklin Roosevelt, in his address to Congress on January 6, 1941, defined the four freedoms for which the United States was fighting:

1. Freedom of speech and expression
2. Freedom for everyone to worship God each in his own way
3. Freedom from want
4. Freedom from fear

The second of those is one of the great desires of much of mankind. Most human beings seek a power outside of themselves, whom they worship as God. Man's ways of seeking and finding God differ, but their needs are fundamentally the same and all are seeking a way of truth, that has meaning for them.

Dr. Florence Fitch has described three of the religions of the United States, Judaism, Catholicism, Protestantism, in her book *One God, the Ways We Worship Him*. There are beautiful photographs in it. Her

second book is *Their Search for God, Ways of Worship in the Orient*.

Ansley's *The Good Ways* is another interesting study of various religions of the world. Royston Pike's *Religious Festivals Around the World* is especially interesting in showing how many of the various festivals have like origins. Any study of these shows clearly how much all men have in common.

Jones' *This Is the Way* is a collection of prayers and precepts of the great religions of the world, with exquisite pictures of children of every nation on "the Way" together.

Freedom from want and fear will come as the world lives more and more in peace. This dream of a world of peace and good will toward men has been the theme of many poets, musicians, and artists. About one hundred and seventy-five years ago, Beethoven took Schiller's "Ode to Joy" and made a choral setting of it in his *Ninth Symphony*. Here are the words:

Joy, thou wondrous light of heaven  
Daughter of Elysium  
Filled with rapture and devotion  
Here before thy shrine we come.  
How thy magic binds together  
Those traditions might divide  
All mankind shall dwell as brothers  
When their hearts with thee abide.

— translation by Max T. Krone.

In the nineteenth century, John Symonds set words to a hymn tune that was then nearly one hundred years old. These three stanzas of "These Things Shall Be" express hope for the future.

A twentieth-century American composer of fine songs, Geoffry O'Hara, speaks for millions of people in his song "One World."

Finding a way of togetherness for all mankind is a long slow process. As mankind works toward this ultimate ideal goal, people must learn to respect each other, to realize their likenesses, to enjoy their differences, to appreciate their varying expressions of beauty.

Not on this land alone  
But be God's mercies known  
From shore to shore.  
Lord, make the nations see  
That men should brothers be  
And form one family  
The wide world o'er.

— The Reverend W. E. Hickson (1803-1870).

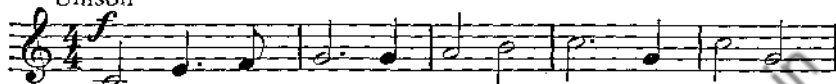
Growing is slow business for individuals and for nations. This is often hard for children to realize. Confucius, Moses, Plato, Buddha, Mohammed, and Jesus Christ all gave high moral precepts by which

men should strive to live. No one, even after all these hundreds of years, attains these ideals. But if everyone tries, the whole human race moves forward.

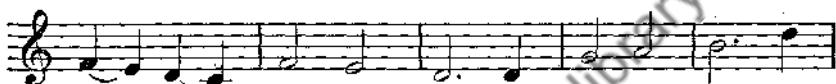
## These Things Shall Be

John A. Symonds, 1880  
Unison

From *Psalmodia Evangelica*, 1789



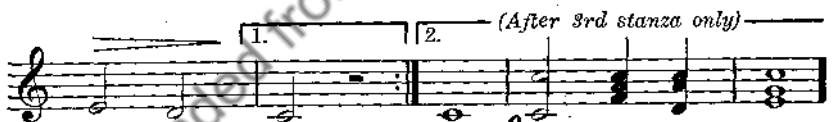
1. These things shall be, a loft-ier race Than e'er the
2. New arts shall bloom of loft-ier mould, And might-ier
3. Na-tion with na-tion, land with land, Un-armed shall



world hath known shall rise, With flame of free-dom  
mu-sic thrill the skies, And ev-'ry life shall  
live as com-rades free; In ev-'ry heart and



in their souls, And light of knowl-edge  
be a song, When all the earth is  
brain shall throb The pulse of one fra-



in their eyes.  
par-a-dise.  
ter-ni-ty. These things shall be!

The poet, John Hall Wheelock, expressed man's yearning in his poem "The Far Land." Here is one verse.

In music and in story  
In song and sacred story  
We yearned to it, in color and in sound.  
But swifter than the soul the secret flies,  
The vision pales — beyond, beyond it lies,  
Beyond all songs, beyond all harmonies  
The far land that we have never found.\*

But we are on the way — all of us, children too.

\* Reprinted from *Dust and Light* by John Hall Wheelock. Copyright, 1919, by Charles Scribner's Sons; 1947 by John Hall Wheelock. Used by permission of the publisher.

## Book List for Part III: A World Growing in Understanding

		Grade Level *
Alpenfels, Ethel	<i>Sense and Nonsense About Race</i>	Friendship all ages
Ansley, Doris	<i>The Good Ways</i>	Crowell 6-10
Benedict, Ruth and G. Weltfish	<i>In Henry's Backyard</i>	Schumann all ages
Bronson, Wilfrid	<i>Communication from Cave Writing to Television</i>	Harcourt 6-9
Eberle, Irmengarde	<i>Big Family of Peoples</i>	Crowell 7-10
Edel, May	<i>The Story of People</i>	Little 7-10
Evans, Eva Knox	<i>All About Us People Are Important</i>	Capitol 5-8 Capitol 5-8
Fisher, Dorothy Canfield	<i>A Fair World for All</i>	Whittlesey 5-9
Fitch, Florence M.	<i>One God</i>	Lothrop 5-10
	<i>Their Search for God</i>	Lothrop 7-10
Galt, Tom	<i>How the United Nations Works</i>	Crowell 7-10
Gordon, Dorothy	<i>You and Democracy</i>	Dutton 6-9
Goslin, Ryllis and Omar	<i>Democracy</i>	Harcourt 6-9
Huberman, Leo	<i>Man's Worldly Goods</i>	Harper 6-10
Jones, Jessie Orton	<i>This Is the Way</i>	Viking all ages
Judson, Clara I.	<i>Boat Builder, story of Robert Fulton</i>	Scribner 6-8
	<i>Donald McKay, designer of Clipper Ships</i>	Scribner 6-8
	<i>Railway Engineer, George Stephenson</i>	Scribner 6-8
Kenworthy, Leonard	<i>Twelve Citizens of the World</i>	Doubleday 7-10
Leaf, Munroe	<i>Let's Do Better</i>	Lippincott 4-6
McSpadden, J. Walker	<i>How They Sent the News</i>	Dodd 6-9
	<i>How They Carried the Mail</i>	Dodd 6-9
Masani, Mino	<i>The Growing Human Family</i>	Oxford 7-10
Moran, Eugene F.	<i>Famous Harbors of the World</i>	Random House 4-7
Nathan, Adele G.	<i>Famous Railway Stations of the World</i>	Random House 4-7

\* For an explanation of these grade levels, see note on page 13.

			Grade Level
Pike, Royston	<i>Religious Festivals Around the World</i>	Schumann	7-10
Reynolds, Quentin	<i>The Wright Brothers</i>	Random House	6-9
Roosevelt, Eleanor and Helen Ferris	<i>The United Nations and Youth</i>	Doubleday	6-10
Schloat, Warren	<i>Adventures of a Letter</i>	Scribner	3-6
Shippen, Katherine	<i>Mr. Bell Invents the Telephone</i>	Random House	6-9
Steinman, D. M.	<i>Famous Bridges of the World</i>	Random House	4-7
Sterling, Dorothy	<i>United Nations, New York</i>	Doubleday	5-10
Stevenson, O. J.	<i>Talking Wire</i>	Messner	7-10
Talbert, Ansel	<i>Famous Airports of the World</i>	Random House	4-7
United Nations Depart- ment of Public In- formation	<i>A Garden We Planted Together</i>	Whittlesey	5-8
Wagner, Ruth H., and Ivah E. Green	<i>Put Democracy to Work</i>	Schumann	6-10
White, Edward E.	<i>Famous Subways, Tubes and Tunnels of the World</i>	Random House	4-7
Zilliacus, Laurin	<i>Mail for the World</i>	Day	6-9

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