

MUSIC OF AMERICA'S PEOPLES

A Historical Perspective

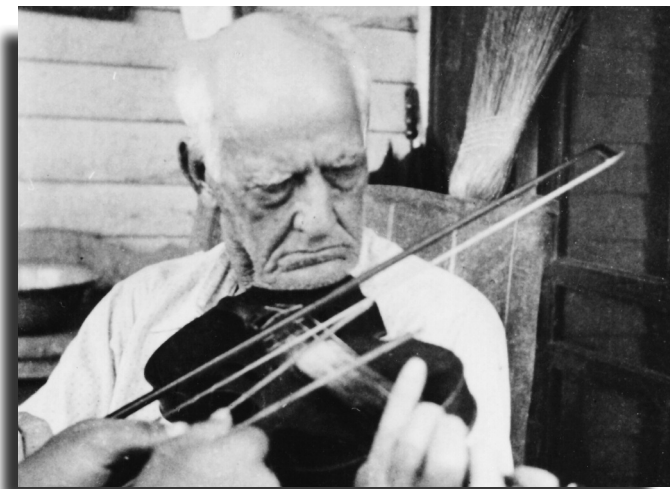
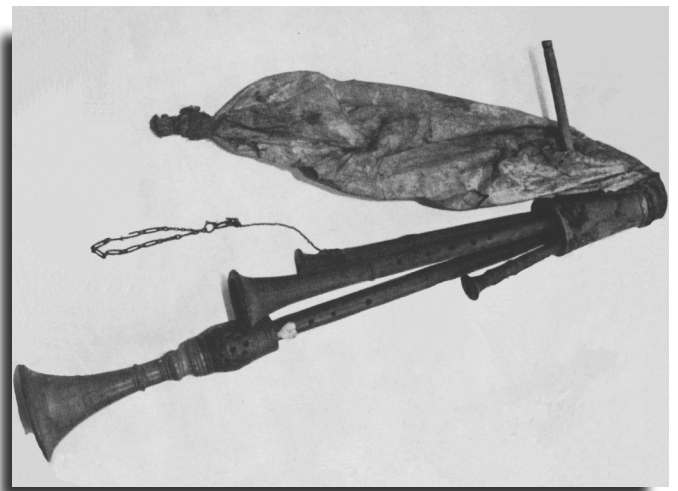
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Teacher's Materials by New Directions

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Americans All®

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Note: Biographical information was compiled at the time the individuals contributed to *Americans All*®.

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Today's youth are living in an unprecedented period of change. The complexities of the era include shifts in demographics, in social values and family structures as well as in economic and political realities. A key to understanding young people's place in both the present and the future lies in history. History is so much more than a collection of facts. When appropriately studied, it is a lens for viewing the motivations, beliefs, principles and imperatives that give rise to the institutions and practices of people and their nations. As our nation's schools reform their curricula to reflect the diversity of our school-age population, a major challenge arises. Is it possible to teach United States history as a history of diversity without evoking feelings of anger, bitterness and ethnic hatred? Is it possible to diversify classroom resources without generating feelings of separatism and alienation?

Americans All® answers "yes" to both these questions. The Americans All® program has proven that not only is it possible, it is preferable. By choosing to chronicle the history of six diverse groups—Native Americans, African Americans, Asian Americans, European Americans, Mexican Americans and Puerto Rican Americans—the program provides a frame upon which an inclusive approach to education on a nationwide basis can be built.

Nomenclature, regional differences, language and the demands of interest groups will always challenge an evolving diversity-based approach to education. These challenges are by-products of the freedoms that we treasure and strive to protect. This reality necessitates a process that becomes part of the product, however. Americans All® has integrated feedback from a diverse group of scholars in developing this program and maintains open lines of communication for continuous input from educators, parents and community members. The program's emphasis on six groups is based on historic patterns of migration and immigration. These six groups provide an umbrella under which many other groups fall. By developing 51 customized, state-specific resource packages, the continuing saga of diversity in the United States can and will be told.

Americans All® has succeeded in avoiding the land mines found in victim/oppressor approaches to our diverse history by using a thematic approach. The theme focuses on how individuals and families immigrated to and migrated through the United States (voluntarily and by force). Carefully planned learning activities engage teachers and students in comparative critical thinking

about all groups simultaneously. These activities ensure sensitivity to the previously untold stories of women, working-class people and minority and majority groups. Results from the program's implementation in ethnically and culturally diverse school systems confirm the efficacy of this approach.

We have answered "yes" to the frightening questions about teaching diversity without teaching hate. Our nation's leaders must now answer even more frightening questions: Can we afford not to teach history that is diverse and inclusive when school dropout rates range from 25 percent to 77 percent among Native American, African American, Asian American, Hispanic and foreign-born youth? Can we afford to continue preparing so many of our nation's youth for a future of exclusion from the economic mainstream—a future that mirrors a history curriculum that excludes them?

To compound the problem, we must add the very real constraint of urgency. The future of our nation is characterized by computer technology and global interdependence. All students, regardless of their gender or their socioeconomic, ethnic or cultural status, must be helped to see themselves as participants in this human continuum of scientific and mathematical development to both visualize and actualize a place for themselves in our future.

Students need to be challenged to think critically and examine how today's technology grew out of yesterday's industrial era, an era spawned by the agricultural accomplishments of prior generations. They need to understand that even the simple tasks of weaving fabric and making dyes from fruits or plants required mathematical and scientific understanding; that today's freeways grew out of yesterday's hand-hewn trails; that ancient tribal herbs from many cultures formed the basis of many of today's wonder drugs; and that it took the agricultural skills of many different peoples to produce the nucleus of today's complex farming and food industries. Students must also see the relationship between citizenship responsibilities and privileges and understand their own importance in that dynamic.

The Americans All® materials provide diverse and inclusive images of history that can be a catalyst for this type of understanding. Not only is it wise to teach about diversity, using an inclusive approach as modeled in the Americans All® program, it is essential.

Gail C. Christopher
January 1992

Introduction

The music CD that accompanies this text is designed to enhance students' perception of the transition of "Old World" populations to "New World" populations by providing authentic historic examples of the music they played and heard. Some selections, such as *Tu Scendi Dalle Stelle* and *Yasugi-bushi*, show the "Old World" musical styles intact in America. Other choices, such as *Un Jíbaro en Nueva York* and *W Amerykańskiem Mieście*, tell stories of immigrants as they came to grips with the problems and demands presented by their adopted society. *Un Jíbaro* and *Grosse Mama* reflect musical styles that have had homes in America for centuries, while *A Yidishe Heym in Amerike* and *Louka Zelená* reveal original styles in the process of blending with the new.

Immigrant songs were a feature of phonograph records from the beginnings of the "canned music" industry in the 1890s. Their importance grew immeasurably during World War I, when ethnic loyalties were rekindled by the hostilities in Europe. These early records emphasized ethnicities in a way few other mass-marketed American products could, providing music, dramatic skits, and other entertainment that retained, to varying extents, the languages, ideas, values, feelings and identities of the new arrivals.

By 1910, every major record company had developed extensive foreign-language catalogs. New customers for these records, and for the machines on which to play them, were actively solicited through advertisements in foreign-language newspapers, attractive catalogs and other means. In the early years, much of the demand was met by leasing masters made abroad, but with the coming of the war in 1914, it became clear that foreign-language-speaking Americans constituted a discrete audience who wanted to hear entertainment from their own communities. By the 1920s, most new records in the foreign-language catalogs were made in American studios by artists recommended by local retailers with a special interest in their specific communities.

The selections on this CD were chosen from the wealth of available early recordings. Some choices were made because of the intrinsic appeal of the music, while others were chosen because a singer had a particularly interesting tale to tell. A few instrumentals are included to show the quality of musicianship and because even songs without words often tell a story. The level of musical sophistication varies from the ancient pastoral bagpipes that traditionally accompany an Italian Christmas anthem to the complex interplay of drums in the Cuban *sexteto*.

As an aid to anyone who may want to perform the music on the CD, Americans All® has transcribed the music. The tunes of the first verses of all the songs (except *Yasugi-bushi*) are presented in their entirety with appropriate chord-harmony indications. The purely instrumental selections are presented in abbreviated form because of their length, but their respective transcriptions give a good idea of their melodic and rhythmic content.

These songs are like old snapshots, capturing a handful of personal moments that reflect small pieces of our collective past. Time and space limitations precluded using examples from many more ethnic and/or cultural groups. The attitudes depicted in the songs come from individual observations as much as group experience, and they are the artists' own. They do not necessarily reflect the view of this author or of Americans All®.

The chronological span of the recordings encompasses three decades, from 1914 to 1948. Unfortunately, the quality of sound varies, not so much because of age but because of the quality of the original recordings. Americans All® is especially indebted to Jack Towers, whose skill at restoring life and fidelity to early recordings is matched by few in the industry.

Dick Spottswood
November 2012

Purposes

- To compare and contrast musical experiences from diverse cultures.
- To expose students to foreign languages through songs.
- To examine how music often is an expression of cultural identity.
- To illustrate that America's musical heritage is a blend of many cultures.

Activities: General

Lower Grades

1. Each of the songs in this book can be used as a catalyst to consider the wealth of ethnic and/or cultural music available in this country. Please refer to the bibliography for suggested resources. Encourage the students to bring in music that reflects the cultures of their families.

2. Have the students collect pictures of musical instruments from any available source, including print-outs from the Internet. Arrange them in categories: instruments that you strike, blow, strum, shake, etc. This activity can help the students visualize and relate to the instruments they hear in the selections you play.

3. Have students make rhythm instruments from basic materials: boxes filled with rice, blocks of wood covered with sandpaper, etc. Or, make percussion instruments, such as cymbals or drums. Accompany any of the musical selections with your student band.

4. Have students pretend they are immigrants who love music. They are leaving for America and can pack only one instrument. Which instrument would they bring and why? Students can make up songs about their decision.

5. Pick a selection of songs that show three different musical forms. Have the students compare and contrast the instruments heard, the beat, the different styles of singing, etc.

6. Select a variety of songs and play them for the students. As the students listen, have them draw pictures that the music leads them to imagine.

Upper Grades

1. Each of the songs in this book can be used as a catalyst to consider the wealth of ethnic and/or cultural music available in this country. Please refer to the bibli-

ography for suggested resources. Encourage the students to bring in records, tapes or CDs that reflect the cultures of their families.

2. The students can use the scores in this book to play any of the selections on their musical instruments.

3. The whole class or student groups can write and perform original musical skits using selections from this book. Possible themes include:

- immigrants holding onto their traditional cultures, as in *Tu Scendi Dalle Stelle*, *Yasugi-bushi* and *Nihavend Karshilama*;
- immigrants coming to grips with problems and demands in America, as in *Un Jíbaro en Nueva York* and *W Amerykańskiem Mieście*; and
- immigrants blending musical styles of their country of origin with those of their new land, as in *A Yidishe Heym in Amerike* and *Louka Zelená*.

4. Have each student choose a favorite song from this collection, then write a review of the song for a music magazine, draw a poster or illustrate a CD.

5. Have the students analyze those songs that focus on the social and political problems faced by immigrants in the United States. Student groups can then write and perform a rap based on these concerns.

6. The students can create a musical using songs from the CD and songs they have created on their own. The musical can take place on Ellis Island and feature immigrants sharing songs while entertaining themselves. They can also sing about their hopes and fears about their future life in America.

Activities: Individual Songs

Many Children

Lower Grades

1. To help students learn this song, play the vocal portion separate from the chorus. To listen to the vocal arrangement, use one speaker (either left or right, depending on how your system is wired). After students become familiar with the words, play the song again, using both speakers in a normal fashion. This will enable them to sing along with the recorded chorus. You may want to use the song as a springboard for a community event.

2. Divide the students into two groups and give each

group parts of the song to learn. Group One can learn from “Teach all the children well” to “world”—end of first chorus (six bars), and the second chorus, from “Walk in the schools today” to “as they are” (five bars). Group Two can learn from “Walk in the world today” (following first chorus) to “we gotta learn this some way” (five bars). Both groups can learn the Coda 1 and Coda 2 and sing the song together.

3. Or, divide these students into two groups. Have one group clap the rhythm of the melody while the other group steps to the beat.

4. Have the students think up motions they can make to act out the lyrics of the song as they sing it.

5. Have the students discuss ways that students get to “know each other well” in school; why it is important to learn how to get along; and what lessons students learn about getting along that will help them in the future.

Upper Grades

1. Listen to *Many Children*. Have the students recall songs they know that deal with the themes of coming to America, adapting to America and getting along together. Students may bring these songs to class and analyze the lyrics. Invite them to write their own version of *Many Children*.

2. Lead a discussion about the ways your school promotes the themes of respect for differences and the importance of “getting to know each other well.” Ask the students to discuss and define: “What is an American?”

3. Have these students tap the beat with one hand on one knee while tapping the rhythm on the other. This requires concentration!

Swing Along

Lower Grades

Play the song. Have the students form two concentric circles, with children in the inner circle facing out to a partner in the outer circle. Have partners join both hands and swing arms on the beat of the music. At a given signal, the students drop hands, the inner circle moves right, and the outer circle moves left until the next signal. Then have the children stop and face a new partner, and continue as before. As the music ends, ask all of the children to join hands in one large circle.

Have the students select African American photos that illustrate the theme and mood of this song (for example, children, refugees from slavery, Frederick Douglass and immigrants arriving). They may make a slide show of their selections, with *Swing Along* as background music.

Upper Grades

Play *Swing Along*. Examine the language used in the lyrics. Ask the students to name other songs or types of music that do not use standard English. Ask the students if they think dialect or regional language reflects the cultural and historical experience of Americans. Have them explain their comments. Ask the students, “If they were creating a slide show about the significant events in African American history, where would they use *Swing Along* as background music? Why?”

Have the students make a slide show from the Americans All® African American photos using *Swing Along* for the soundtrack. They may include photos from the experiences of other ethnic and/or cultural groups.

Tu Scendi Dalle Stelle

Lower Grades

Ask the students if they can name a Christmas carol. When and where are these songs sung? Why are they sung? Play *Tu Scendi*. Tell them that it is a Christmas song brought to America by Italian immigrants many years ago. Ask the students to hum a song that their family sings on religious occasions.

Ask for a volunteer to clap the rhythm of a familiar Christmas carol (e.g., *Deck the Halls* or *Joy to the World*) for the class to guess. You may want to ask for three or four volunteers, because students love guessing games.

Tell the students that this Italian Christmas song is accompanied by bagpipes. Show the picture of the *zampogna* on page 15. Ask the students how they think this instrument makes music.

Upper Grades

Ask the students why they think people create religious songs. How does religious music help immigrants hold on to their culture and traditions? Can these songs help people feel better in a new place? How? These topics could be assigned as essay questions. Play *Tu Scendi*. Have the students name some other songs that are played on religious occasions.

Two Menominee Flute Songs

Lower Grades

Ask the students to close their eyes and listen to the sounds. What do they think of when they hear these sounds? Do they think that the sound is made by blowing? By strings? By scraping two sticks together? By a voice? Tell the students that this sound was made by a Native American wooden flute. This selection is a love song.

Upper Grades

Have the students listen to the sounds and suggest words that describe this sound. Do they think that the sound is made by a voice or by an instrument? Could it be either or both? Tell the students that the instrument is a wooden flute used by Menominee Indians. This is a courting song. What other instruments can sound like the human voice? What instruments can the human voice imitate? Ask the students to name some singers or musicians who use their voices as instruments.

A Yidische Heym in Amerike

Lower Grades

Tell the students that this song is sung in Yiddish, the language spoken by some Jews who came from Europe. Have the students stand by their desks or form circles. Play the refrain, *Bay dir heyst du sheyn*. Have the students clap their hands and move their feet with the rhythms, changing their steps with the beat.

Upper Grades

Have the class read the musical skit beginning on page 17. Discuss whether the young people and adults share the same musical tastes. What do the younger people like? What do the older people like? Why would the younger people take up the American musical styles? Why would the adults feel the “old” music is the best?

Play *A Yidische Heym* while the students follow along on their scripts. Play it again, inviting some students to mime the skit for the rest of the class. The students may create a contemporary dialogue between themselves and their parents about their own musical tastes.

Criolla Carabalí

Lower Grades

Have some students role-play musicians by drumming out the rhythms on desk tops or books. Have other students role-play dancers making up steps to the Cuban *criolla*, an urban dance. Play the song for the class.

Upper Grades

Play the song for the class. Ask the students what countries this music might have come from. What instruments do they recognize? Have them show how they would dance to this music. This music reflects the influence of two cultures. What cultures do the students think they are? Can the students guess what language the men are singing? Tell the students it is Yoruba, a language brought by enslaved Nigerians to Cuba. Ask the students to bring to class some music that has a similar sound.

Unter Dem Doppeladler

Lower Grades

Play some phrases from this song. Ask the students how they might move their arms or feet to this song. Tell them it is a march that people from central Europe brought to the United States. Discuss places they might hear marches, such as parades or football games, and the fact that they are in a meter of two. Teach the students a simple one/two conducting pattern they can use with this song.

Create a “word wall” of German words that are similar to English and see if the students can guess them. Teach the students how to greet one another in German.

Upper Grades

Have the students identify the zither in the picture on page 22. Play a few bars of the music. Have the students nod their heads every time they hear the zither. Ask the students if this music sounds like the marching music their school band plays. What different instruments are used in this tune? Tell the students this march was written in honor of the old Austro-Hungarian Empire. It is called *Under the Double Eagle*. Why?

Grosse Mama

Lower Grades

Ask the students if they know what a fiddle is. Play *Grosse Mama* and have some students pretend they are fiddle players while others dance to the music. Write some of the French lyrics on the chalkboard or flip chart. Ask the class what language this is. Do they know what these words mean? Tell the students that this song was brought by immigrants who originally came from France and finally made their new homes in Louisiana in the eighteenth century.

Upper Grades

Point to Acadian Louisiana on a map. Hand out student copies of the lyrics. Read the note on page 24 and discuss why the French culture strongly influences this United States region. Have the students who can read French read some of the lyrics. Invite the students to bring in zydeco music. Listen to it to find similarities to and differences from *Grosse Mama*.

Molly Durkin

Lower Grades

Play the song for the class, then read them the lyrics. Have the class discuss what happened to the singer. Why did he go to California to make his fortune? Play the song

again and have groups of students act out the story. Have the whole class sing the refrain.

Upper Grades

Discuss with the class the reasons Irish immigrants came to America in the 1840s. Have the students read the lyrics and identify some of the singer's personal reasons for immigrating. Why will he return to Ireland? Was he really an immigrant? Why do the students think many immigrants went back to their homelands? Play the song.

Yasugi-bushi

Lower Grades

Show the picture of the *kabuki* actor on page 29 and explain that he acted out dramas that the Japanese immigrants loved. Read the lyrics line by line to the class and ask the students to act out the words using their hands. Play the music. Read the lyrics as students perform their hand-play.

Upper Grades

Tell the students that the stringed instrument they hear is called the *samisen*. Ask the students how its sound is similar to the zither. What other instrument does it sound like? Where would Japanese immigrants go to hear this song sung? Which lyrics talk about the experience of leaving Japan?

W Amerykanskim Miescie

Lower Grades

Show the picture of the accordion on page 31. Ask the students if they have seen one played, or tried to play one. Ask them if they hear any other instruments in the song. Tell the students that Polish Americans who lived in Chicago sang this song.

Ask if anyone has a friend or relative from Poland. If possible, teach the students a greeting in Polish.

Upper Grades

Pass out student copies of the lyrics. Ask the students how they think "holy Prohibition" takes away this man's freedom. What attitudes toward Prohibition does this song express? Play the music and have the students read along. This music reflects the influence of two cultures. What do the students think the two cultures are? In what ways can laws, such as Prohibition, be confusing for immigrants to understand and live by? Give an example of an American practice that today's immigrants may find difficult to understand. Ask the students if they know a song that talks about this difficulty.

Nikolina

Lower Grades

Starting with stanza two, assign each stanza to a separate student group. Have each group draw a cartoon illustrating its stanza. Then play the music. As each stanza is played, point to the appropriate group and have the students hold up their cartoon. Tell the students that the song was one of the best loved by the Swedish who came to the United States.

Upper Grades

Play *Nikolina*. Have each student illustrate this song, stanza by stanza, in cartoon style. This turn-of-the-century song was popular with Swedish Americans. Have the students compare it to other love songs about rejection, such as *Molly Durkin*.

Yu Ta Pa Chiao

Lower Grades

Play the song and ask the students if this sounds like "rain dropping on a banana tree." Bring in a rainstick to show the children. Explain that they can make one at home with a paper towel tube. Make many small holes and push toothpicks into the holes through the tube—the more toothpicks, the better the sound—then add a covering to the bottom, perhaps wax paper held on by a rubber band. Fill the tube one-third full of rice, then add a covering to the top. They can bring their tube to class to accompany the song.

Upper Grades

Ask the students if they would expect a Chinese song to be about a banana tree. Why or why not? Point out that most Chinese immigrants came from the southern area around Canton. Find it on the map. Look at the photo on page 35. Ask the students what instruments on this recording they recognize. How are the instruments played? This type of music was sometimes improvised. Ask the class what improvisation is. What other music can the students name that relies on improvisation?

Les Émigrés

Lower Grades

Read the lyrics from *Les Émigrés* to the class. Explain that the song, sung in *Creole* French by a Haitian immigrant, talks about life in New York City in the 1920s. Ask the students what the singer likes and dislikes about the city of New York. Do all immigrants succeed in New York? Do Haitian immigrants find it harder than others?

Why? Beginning with the first stanza have the students take turns reading one line at a time. Play the first stanza of the song. After listening to the singer, have the same students read the stanza again. This time have them try to read it in the rhythm of the song. Repeat this for each of the stanzas, asking different groups of students to perform.

Upper Grades

Pass out student copies of the lyrics and have the students read them. Ask the students if these lyrics are optimistic or pessimistic about the fortunes of immigrants in a place like New York City. What does *creole* mean? Tell the class this song was written in the late 1920s. Ask the students which of the lyrics from this song could apply today. Have the class write a rap version of *Les Emigrés* from the perspective of an immigrant today. Invite the students to sing along with the chorus as they listen to the song.

Värssyjä Sieltä Ja Täältä

Lower Grades

Play the song. Ask the students what instruments they hear in this tune. Have the students clap their hands to the beat.

Upper Grades

Pass out student copies of the lyrics. Ask the students what references to world politics the song makes. What does the song tell us about the life of Finns in America at this time? If the students were writing a story or a play about the Great Depression, how could they use this song to develop a plot? Who would be listening to this song? Use *Workers' Appeal* (page 48) to set a scene where immigrants from different countries sing about their problems during the Great Depression.

Cabo Verdranos Peça Nove

Lower Grades

Show the students the pictures on page 43 and play the tune. Invite the students to pretend they are immigrants from the Cape Verde islands arriving in the United States. A band is playing this music. Ask the students how the music makes them feel. What words would they put to this music?

Upper Grades

Show the students the pictures on page 43 and ask where they think these immigrants came from. Give the students information about Cape Verdean immigrants and have them find the Cape Verde islands on the map. Play the song. Ask the students why these people speak Portuguese. Divide the class into groups of six or eight students and ask them to develop a four-beat step pattern. The results may then be assembled into a complete dance.

Mañanitas Tapatías

Lower Grades

This song can be turned into a procession. Divide the class into groups that represent families. Assign each family a house, or *casa*, in which to wait. Choose two students to lead the procession. As the song is played, have the lead students approach a *casa* and knock on the door. The family inside then awakes. That family follows the lead students to the next *casa*. Repeat until all of the families have joined the procession. The entire procession then walks around the room once, joining in the chorus of the song.

Upper Grades

Read the information on *Los Madrugadores*. Ask the students to identify the radio and television stations in their area that would appeal to immigrants from Mexico. Play *Mañanitas*. Invite the class to sing the song in Spanish. Students who know how to play the guitar may perform the song for the class.

Help the students develop a “word wall” of all the Spanish words they know. Be prepared to teach them some new Spanish words, for school, teacher, friend, music, etc.

Wujko Politykan

Lower Grades

This song is too sophisticated for most younger students, so specific activities are not suggested. If teachers have an advanced class, they may use the activities for the secondary students.

Upper Grades

Tell the students that the singer of this song is a Ukrainian American comic. He dealt with the problems uneducated immigrants faced when coming to terms with the United States. In this song, he warns his audience about politicians and politics. Listen to the speech, and then read the lyrics while playing the song. Ask the students what the audience would think is funny about these lyrics. Do they think his advice was helpful or harmful to immigrants? Can they name any contemporary political comics who use satire in a similar way?

Workers' Appeal

Lower Grades

Make rhythm band percussion instruments from discarded boxes, lids, tin cans, etc. Have the students accompany the *calypso* beat of *Workers' Appeal* with their handmade instruments. Discuss homeless people and how they would have to make instruments if they want them, because they cannot afford to buy them.

Upper Grades

Pass out student copies of the lyrics. Listen to the song and have the class follow the lyrics. Ask the students what they think this singer wants the government to do. What are the unemployed asking for? What are they *not* asking for? Compare the tone of this song with that of the Finnish song, *Värssyjä*. What similarities do the students find? Do they recognize the musical style of this song? Can they name some other songs from the Caribbean that deal with political problems? Do they see *calypso* influence in any music today? If the students were writing a song with a political message, which musical style would they choose? Why?

O Yero Amerikanos

Lower Grades

Read the song's lyrics to the students. Play the song and discuss the frustration expressed by the singer. Have the students make up a little play based on the situation described in the lyrics. One scene can be a party that the village gives to the Old American before he leaves for America with his young bride. Have the students form lines and teach them the following dance: arms on shoulders, four steps left, four steps right (cross-over step), step in place four beats as they bow at the waist, then step in place four beats as they rise up again. Tell the students it is common in Greece to dance in a line formation.

Upper Grades

Remind the students that male immigrants often returned to their native land to find brides. Ask if they can imagine any problems that this practice could have for the immigrant who came to the United States and for the people back in his native land. Play *O Yero Amerikanos*. Ask the class if this song expresses frustration, resentment and/or approval.

Un Jíbaro En Nueva York

Lower Grades

Pass out student copies of the lyrics. Ask the students to remember a time when they were learning new words. Tell them this is a song that talks about Puerto Ricans trying to learn English. Play *Un Jíbaro*. Be prepared to teach the students how to pronounce the Spanish words, and have them make up a brief play or skit about someone trying to say those words in English, or about someone trying to teach another person English.

Upper Grades

Pass out student copies of the lyrics. Play the music while the students follow along. Ask the students if this would be a good way to learn a language. What attitude toward learning another language does this song express? In the students' opinion, is the challenge to learn English a common experience for most immigrants to the United States?

Divide the class into groups and challenge each to create its own *décima*, a lyric whose verse length is 10 lines. To make the assignment more interesting, require that the *décima* contain English plus at least two other languages and rhyme. Have each group perform its *décima* for the class.

Nihavend Karshilama

Lower Grades

Play the song. Ask the students what instruments they hear. Borrow tambourines from the music department and choose students to play eight beats each, passing the tambourine along to the next student without missing a beat. Tell them this kind of music is heard in the Middle East.

Upper Grades

Play the song. Ask the class what region of the world they think this music comes from. What clues led them to their choice? Show them pictures of the instruments (page 57) used in the song and point out the details. The students may want to do further research on these instruments and/or bring in music that showcases these instruments.

Louka Zelená

Lower Grades

Play the song. Ask the students if it sounds like a typical cowboy song. Are the cowboys singing in English? What other languages do the students think cowboys might have sung their songs in (Spanish, Italian or French)? Why? What is the mood or feeling of this song?

Upper Grades

Play the song. Ask the students what region of the United States this music might come from. What dance tempo is it? Are the singers speaking English? Ask the students if they think it is easier to adapt to a country's music than to its language. Tell the students that these Czech-Bohemian musicians turned a Slavic waltz into a cowboy song with a Texas-style rhythm and instrumentation. Ask the students if they can give an example of today's music that shows the assimilation of immigrant music to American styles.

Many Children

Words and music by Diana Dumetz Carry

Chicago teachers, students, parents and volunteers worked together to produce this theme song, *Many Children*, for the Americans All® program. When Diana Carry introduced Americans All® materials to her classes, they decided to create a song that captures the meaning of the program. Both the lyrics and the music embody the spirit of the Americans All® program. The song reflects the theme of ethnic harmony and the importance of education to our nation's future.

Many Children

G maj 7
Teach all the chil - dren well, teach one and all, — and still,

E G maj 7
see them each one — as they are. Each has a way — to be

E
'mpor - tant both he and she; see them each one — as they are. _____

CHORUS

E D
Man-y, man-y, man-y chil - dren; Dif - f'rent, spe - cial, al-to-geth-er;

C D
Grow-ing, giv-ing, shar-ing, learn - ing in the

1. E 2. E
(Man-y, man-y, man-y chil - dren.) world. world.

A Bm A B7 E7
Walk in the world to-day, step out and hear us say, the voice of all - sing a song.

A Bm A B7 E7 #6
Sing of the past, -we bring cul-ture and his- to-ry, sing out till all - ech-oes ring.

G7 C Am

Learn that we're all a-like ——— Though we're not all — the same. —

Bm7 Em A

Get to know each oth- er well. ——— We got-ta learn this some-how,

Em A Em A D E

we got-ta learn this some way, we got-ta learn this some — way. —

CHORUS

A Bm7

Walk in the schools — to - day, step in and see — our ways,

A B7 E7 A

ways for the fu - ture we learn. With ev-'ry free - dom brings

Bm7 A Bm7 A

choic- es for all — good things; Choic- es for all — good things. —

G maj 7

Teach all the chil - dren well, teach one and all — and still,

D E

see them each one — as they are. —

CODA 1 A Bm7 A

A - mer-i-cans all, — A - mer-i-cans all. — A

CODA 2 A maj 7 Bm7 A maj 7 Bm7

We learn for the fu- ture, A-mer-i-cans all. We learn for the

A maj 7 Bm7 A maj 7

fu- ture, A-mer-i-cans all. We learn for the fu- ture, A-mer-i-cans all. —

Swing Along

African American

African American Folk Song Singers New York City, 1914

Will Marion Cook (1869–1944) wrote *Swing Along* early in the twentieth century and probably directed the small chorus on this recording. Cook was an accomplished classical violinist who led a touring orchestra in the 1890s and collaborated with poet Paul Laurence Dunbar to create an all–African American musical, *Clorindy, or the Origin of the Cakewalk*, in 1898. This began a Broadway conductor/composer career that spanned the next decade. Cook toured the United States and Europe in 1918–1919 with his Southern Syncopated Orchestra and served for years in Harlem as a conductor, composer, teacher and choral director and booster. Racial pride, one of Cook’s constant themes, is nowhere better reflected than in *Swing Along*, which effectively combines ragtime syncopation with an ambitious choral arrangement.




Young Virginia children in 1899

Swing Along



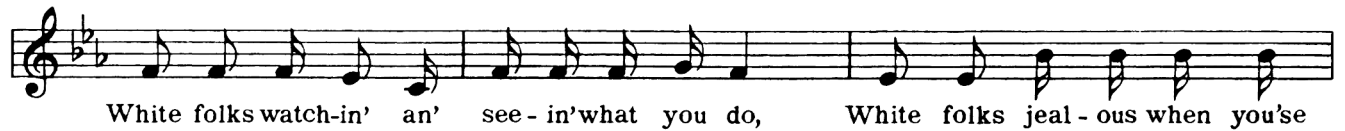
Swing a - long, Chil - lun, swing a - long de lane, Lif' yo' head an' yo'



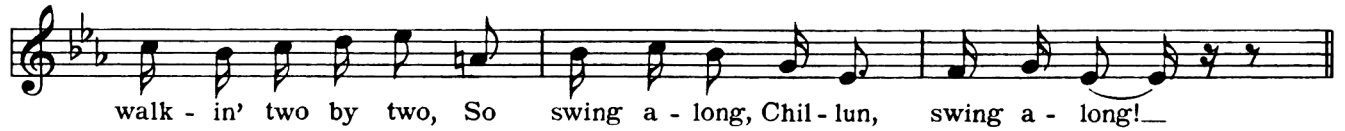
heels might - y high, Swing a - long, Chil - lun, 'tain't a - goin' to rain,



Sun's as red as a rose in de sky. Come a-long, Man-dy, come a - long, Sue,



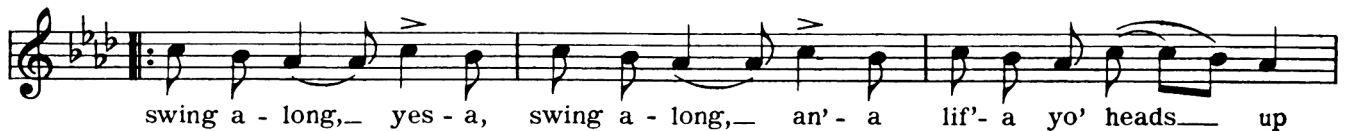
White folks watch-in' an' see - in' what you do, White folks jeal - ous when you'se



walk - in' two by two, So swing a - long, Chil - lun, swing a - long!



Well - a,



swing a - long, yes - a, swing a - long, an' - a lif' - a yo' heads up

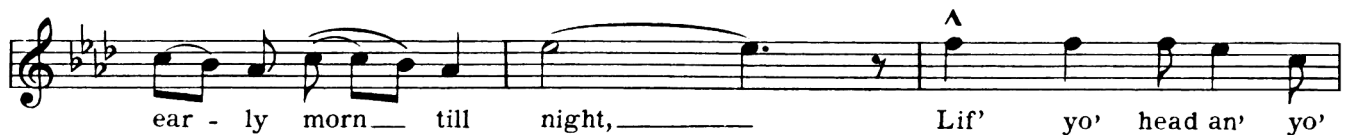
(slurring the voice)



high, Wif pride an' glad - ness beam - in' from yo'



eye! Well - a, swing a - long, yes - a, swing a - long, from a



ear - ly morn till night, Lif' yo' head an' yo'



heels mighty high, An' a swing bof lef' an' right. Well - a, right.

Tempo I

Swing a-long, Chil-lun, swing a-long de lane, Lif' yo' heads an yo heels might-y high,

Swing a-long, Chil-lun, 'tain't a-goin' to rain, Sun's as red as a rose in de sky.

Come a-long, Man-dy, come a-long, Sue, White folks watchin' an' see-in' what you do,

(big retard)

White folks jeal-ous, when youse walk-in' two by two. Well-a, swing a-long, yes-a,

swing a-long from a ear-ly morn till night, Well-a, swing a-long, yes-a,

swing a-long, an'-a swing-a bof lef' an' right. Well-a,

(very slow)

swing a-long, yes-a, swing a-long, well-a, swing a-long, well-a,

fff *Andante*
p (sadly)

swing a-long, a swing a-long de lane! Swing a-long, Chil-lun,

(bolder) *triumph-*

swing a-long de lane, Swing a-long, Chil-lun, 'tain't a-goin' to rain. Well-a,

antly) *retard*

swing a-long, yes-a, swing a-long, well-a, swing a-long, a swing a-long de

Presto

lane!

Two Menominee Flute Melodies

Menominee Indian

John Okimase, flute solos
Keshena, Wisconsin, 1925

According to Frances Densmore, who recorded these on an Edison cylinder, the wooden flute of the Menominee was used as a courting instrument. Some Indians believed that a man who played the flute always carried “love medicine,” meaning that magic was called to the aid of his music. In *Menominee Music* she quotes one Indian as saying, “Long ago there was a kind of singing which had no words and was in imitation of the flute. This was intended as a love song and it was different from any other kind of singing.” Another Indian stated that the use of words in singing came later.

This music comes from the Archive of Folk Culture at the Library of Congress in Washington, D.C., where many thousands of field recordings of American folk music from 1890 to the present are deposited.

Menominee Flute Melodies (Excerpts)

Very freely

I

2nd theme - fragment

II



Menominee ceremonial music, c. 1930s

Tu Scendi Dalle Stelle (Pastorale de Natale)

Italian

You Descend from the Stars

**Pasquale Feis, with *zampogna* (bagpipes) and *ciaramella* (reed pipe)
New York City, 1918**

The words to this old Christmas pastorale, or shepherd's tune, were written by Pius IX while he was pope (1846–1878). It is one of Italy's best-known seasonal anthems and one that is universally associated with the music of the *Zampognari*, or bagpipers.

This recording is of additional interest because of its age. It was made more than 75 years ago by the acoustic process, in which the singer and musicians were recorded through a large horn without means of electronic sound amplification, which was not perfected for recording purposes until 1925.

Tu scende dalle stelle
O Re del cielo
E vieni in una grotta
Freddo e gelo
E vieni in una grotta
Freddo e gelo

You descend from the stars
Oh King of Heaven
And You come to a manger
Cold and icy,
And come to a manger
Cold and icy.

O Bambino mio divino
Io ti vedo quì tremar
O Dio beato
Ahi, quanto ti costò
L'avermi amato?
Ahi, quanto ti costò
L'avermi amato?

Oh my divine Child,
I see you here shaking.
O blessed God,
How much did it cost You
To have loved me?
How much did it cost You
To have loved me?

E Tu che sei del mondo
Il Creatore
Mancaron panni e fuoco
O mio Signore
Mancaron panni e fuoco
O mio Signore

And You, the creator
Of the world,
You had neither clothes nor a fire,
Oh my Lord,
You had neither clothes nor a fire,
Oh my Lord.

Caro eletto pargoletto
Quanto questa povertà
Più m'innamora
Giacche ti fece amor
Povero ancora
Giacche ti fece amor
Povero ancora

Dear chosen Child,
The greater Your poverty,
The more I fall in love with You.
Since love made You
Humble yet,
Since love made You
Humble yet.



Italian immigrant family arriving at Ellis Island



Zampogna—Air is fed into the bag through the mouthpiece at the top. Melody and harmony are played on the two longest pipes; the other two are drones.

Tu Scendi Dalle Stelle (You Descend from the Stars)

Musical score for the song "Tu Scendi Dalle Stelle (You Descend from the Stars)". The score is written in G major (one flat) and 6/8 time. It consists of five staves of music with Italian lyrics underneath. The lyrics are: "Tu scen - di dal - le stel - le, O Re - del cie - lo, E vien - i in un - a grot - ta, Fred - do e ge - lo. E lo. O Bam - bi - no mi - o di - vi - no, I - o ti ve - do qui tre - mar. O Di - o be - a - to, Ahi quan - to ti cos - to L'a - ver - mi a - ma - to Ahi to." The score includes various musical notations such as notes, rests, accidentals (Bb), and dynamic markings (F7). There are also first and second endings marked with "1. Bb" and "2. Bb".

Tu scen - di dal - le stel - le, O Re - del cie - lo, E
vien - i in un - a grot - ta, Fred - do e ge - lo. E lo.
O Bam - bi - no mi - o di - vi - no, I - o ti ve - do qui tre - mar.
O Di - o be - a - to, Ahi quan - to ti cos - to
L'a - ver - mi a - ma - to Ahi to.

אַ ייִדישע היים אין אַמעריקע (A Yidische Heym in Amerike)

Yiddish

A Jewish Home in America
Solomon Stramer and Company, with small orchestra
New York City, 1927

This musical skit neatly summarizes the role of music as a focal point in the so-called "generation gap." The 1920s has been called the Jazz Age; jazz, and the popular dance music of the time, were frequently disparaged by the older generation, much as rock 'n roll was after the 1950s. An extra dimension is added as the father objects to elements he perceives as undermining his faith.

(fades up at end of *Hayom Avas Oylom*)

I'll tell you, Mr. Levi, you may call this music but there is no taste to it. Now look here, Mr. Levi, you are running around with the same tune a hundred different times. You are gargling too much; *vay* (why) not use a little *zaltsvaser* (salt water) to gargle? (LAUGHTER)

:BOYFRIEND

נו, יא, ווי קומט אַ חזיר צו זײַן אַ מביין אויף קוגל?

:FATHER

אַט וועט איר הערן "מיוויק". עס וועט אייך אויפהייבן פֿון "טשער".

:BOYFRIEND

You want to hear music? (UKULELE)

בלעה! הע! וואָס רופֿט איר דאָס?

:FATHER

Real music! Not gargling!

:BOYFRIEND

ניין בחורל. ס'האַט נישט קיין ייִדישן טעם. ס'איז נישט מילכיק און נישט פֿליישיק. אַט הערט אייך צו אַן אמת ייִדיש ניגונדל. ס'דערקוויקט דאָס האַרץ. ס'מאַכט פֿריילעך אויף דער נשמה:

:FATHER

בײַ דיר הייסט דאָס שיין
בײַ מיר האָט דאָס קיין חן
דו מעגסט שרײַען אָו ס'איז גוט
מיר אָבער געפֿעלט דאָס ניט
ווייל איך בין אַ ייד
מעג זײַן אַמעריקאַניש, "טשייניש", אינדיאַניש
עס וואַרפֿט זיך צו דעם יידן גאַרניט צו
אוי, אַ ניגונדל חסידיש: אַ מיצווה-טאַנצל ייִדיש
אַדרבא, הער דיר נאָר צו.
נו? וואָס זאָגסטו? אַ! וואָס?

You see? My papa sings very fine.

:DAUGHTER

Yes, he sings all right, but not for us Americans. We want life, pep, ginger, jazz!

:BOYFRIEND

Say, bunch! Let's play a quartet! Sadie, sit down at the piano. You, Fannie, take the uke.
Tom and I will play the sax. Listen, Mr. Levi. (MUSIC)

SECOND
:BOYFRIEND

זאָל איך מיר שוין האָבן אַזאַ יור, ווי שיין דאָס איז.

:MOTHER

אוי, דו האָסט זיך געשמדט ידענע? ביסט קיין מביין ניט אויף קיין שינס,
אויף גוטס. אַט הער זיך נאָר צו און זאָג: וועלכער איז שיינער און וועלכער
איז געשמאַקער. ס'וועט, דיר דאַכטן ס'איז שמחת-תורה אין שטוב.

:FATHER

שמחת-תורה, שמחת-תורה :ALL

(fades up at end of *Hayom Avas Oylom*)

BOYFRIEND: I'll tell you, Mr. Levi, you may call this music but there is no taste to it. Now look here, Mr. Levi, you are running around with the same tune a hundred different times. You are gargling too much; *vay* (why) not use a little *zaltsvaser* (salt water) to gargle? (LAUGHTER)

FATHER: Nu, yo, vi kumt a khazer tsu zayn a meyv n af kugl?
So, yes, how does a pig become an expert on kugl? (noodle pudding)

BOYFRIEND: Ot vet ihr herin muzik es vet aykh oyfheybn fun "tsher."
Now you'll hear some music that'll lift you out of your chair!
You want to hear music? (UKULELE)

FATHER: Bleh! Heh! Vos ruft ir dos? *What do you call that?*

BOYFRIEND: Real music! Not gargling!

FATHER: Neyn, bukher'l, s'hot nisht kayn yidishn tam. S'iz nisht milkhik un nit fleyshik. Ot hert aykh tsi tsu an emes yidish nigndl; s'derkvikt dos hartz, s'macht freylekh af der neshume.
No, boy, it has no Jewish flavor. It's neither dairy nor meat. Listen to a real Jewish tune; it delights the heart and makes the soul merry.

Bay Dir Heyst Dos Sheyn

Bay dir— beyst dos sheyn, Bay mir hot dos ken khey n, Du megst shray - en az s'iz gut,
Mir o - ber ge - felt dos nit, Vayl ikh_ bin a___ yid. Meg zayn a - mer - i - kan - ish,
"tshay - nish," in - dy - an - ish, Es varft zikh tsu dem yid - n gor - nit tsu. Oy, a
nig - n - dl kha - si - dish, a mitz - ve tantsl yid - ish, A - de - ra - be he - r dir nor tsu, yoh.

Bay dir heyst dos sheyn,
Bay mir hot dos ken khey n.
Du megst shrayen az s'iz gut,
Mir ober gefelt dos nit
Vayl ikh bin a yid.
Meg zayn amerikanish,
"tshaynish," indyanish,
Es varft zikh tsu dem yidn, gornit tsu
Oy, a nigndl khasidish, a
mitzve tantsl yidish,
Aderabe her dir nor tsu.

Nu? Vos zogstu? Ah! Vos?

*To you, this is called nice.
To me it has no taste,
You might shout that it's good,
But me it doesn't please
Because I'm a Jew.
It can be American,
Chinese, or Indian,
It contributes nothing to the Jews,
A hasidic tune, a Yiddish
mitzva dance,
By all means, just listen to it.*

Nu, what do you say, what?

DAUGHTER: You see? My papa sings very fine.

BOYFRIEND: Yes, he sings all right, but not for us Americans. We want life, pep, ginger, jazz!

SECOND Say, bunch! Let's play a quartet! Sadie, sit down at the piano. You, Fannie, take the uke.

BOYFRIEND: Tom and I will play the sax. Listen, Mr. Levi. (MUSIC)

MOTHER: Zol ikh mir shoy'n hobn aza yur; vi sheyn dos iz!
I should have such a good year; how beautiful this is!

FATHER: Oy, du host zikh geshmad, yidene? Bist ken meyv'n nit af ken sheyns, af guts. Ot her zikh nor tsu un zug:
velkher iz shener un velkher iz geshmaker. S'vet dir dakht'n s'iz simkhes toyre in shtub!
Oh, you've converted (to a Christian), Jewess?
You're no expert on what's nice or what's good! Now just you listen and tell me which is nicer or more
tasteful; it'll seem to you like Simchas Torah in the old home!

ALL: Simkhes toyre, simkhes toyre . . . *Simchas Torah, Simchas Torah . . .*

Simkhes Toyre

The musical score for 'Simkhes Toyre' is written in G minor, 3/4 time. It consists of five staves of music with lyrics underneath. The lyrics are in Yiddish and English. The score includes various musical notations such as notes, rests, and accidentals. Chord symbols (Gm, Cm, D7) are placed above the staff to indicate the harmonic structure. The lyrics are: Sim, sim, sim - khes sim - kha Sim - kha, sim-khas Toy-re Tit-nu ko - voyd, Ko - voyd la Toy - roh, Tit-nit ko - voyd la Toy-re Ko-voyd la Toy - re. Tit - nu ko - voyd ko - voyd la Toy - roh, ko - voyd la Toy - Sim - chas, Sim - chas, Sim - chas Toy - roh, Sim - chas Toy - roh. Tit - nu ko - voyd, ko - voyd la Toy - roh, ko - voyd la Toy - roh. ko - voyd la Toy - roh. ko - voyd la Toy - roh.

Criolla Carabalí

Afro-Cuban

Sexteto Habanero
Singing by Abelardo Barroso, Gerardo Martínez
and Felipe Neri Cabrera
with guitar, tres, bongos, claves and string bass
New York City, 1928

The *criolla* was an urban dance in 6/8 time created by Cuban bandleader Luis Casas Romero in 1909. The form it takes in this recording made two decades later harks back simultaneously to the *flamenco* dances of Spain and the African roots of the Lucumí and Shango peoples. The language almost certainly is Yoruba rather than Spanish; Yoruba is a native language of Nigeria, a country from which many captive Africans were taken to the Americas. As a religious song, it is secret, so the text cannot be transcribed here.

Criolla Carabalí

The musical score for 'Criolla Carabalí' is presented in six staves of music. The key signature is one sharp (F#) and the time signature is 6/8. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 7 and 8 above specific notes. The score concludes with a double bar line.



The Sexteto Habanero, 1925. Musicians (left to right) are: Agustín Gutiérrez, bongos; Abelardo Barroso, claves; Felipe Neri Cabrera, maracas; Gerardo Martínez, bass; Guillermo Castillo, guitar; and Carlos Godínez, tres. Men holding banner are not identified.

Unter Dem Doppeladler

German-Austrian-Swiss

Under the Double Eagle
Olbrig's Zither Trio, with two zithers and guitar
Chicago, 1928

This famous march was written in 1893 by the Austrian bandmaster Joseph F. Wagner, who titled it in honor of the symbol of the old Austro-Hungarian Empire. It was popular in America by the turn of the century and even found its way into the repertoires of rural string bands in the Southeast. When the Texas guitarist Bill Boyd recorded a version in 1935 with his Cowboy Ramblers, it became one of the best-selling country records of the decade. It has since remained one of the tunes that every aspiring flat-picker seeks to master.

This more traditional version features the zither, a lap-supported harp that is related to the Persian *kanun* (see page 57). It has long been a popular feature of the Alpine folk music of the Austrian, Bavarian German and Swiss peoples.



A 1917 record catalog cover showing a zither being played

Unter Dem Doppeladler

The musical score for "Unter Dem Doppeladler" is written in G major (one sharp) and 4/4 time. It consists of ten staves of music. The chords and rhythmic patterns are as follows:

- Staff 1: A, D, A, Dm, Am, B7, E
- Staff 2: A, D, A, D, A, E7, A
- Staff 3: A7, D, A7, G# dim, D
- Staff 4: A7, D, A, E, A
- Staff 5: D, A7, D
- Staff 6: A7, D
- Staff 7: G, D7 (rhythmic pattern)
- Staff 8: G (rhythmic pattern)
- Staff 9: C (rhythmic pattern)
- Staff 10: A7, D, A7, G, D7, G

Grosse Mama

Acadian French

Big Mama

Moïse Robin, violin and accordion
Leo Soileau, violin
New Orleans, 1929

Grosse Mama is a two-step, a dance still performed in Acadian Louisiana. The original Acadians made their homes in present-day Nova Scotia in the early 1600s and called the land Acadie. They were violently uprooted by British forces as a prelude to the French and Indian War and began arriving in Louisiana in the late 1750s. German immigrants in the last half of the nineteenth century were responsible for introducing the accordion to Acadian (or “Cajun”) music; guitars, drums and other instruments began to appear only in the 1930s.

C'est la belle, ô, c'est la belle qui m'abandonne
C'est la belle, ô, c'est la belle qui m'abandonne
Pour t'en aller me quitter moi, tout seul
Moi tout seul comme un pauvre 'tit nèg, a-y-yaïe

It's my beauty, it's my beauty who's leaving me;
It's my beauty, it's my beauty who's leaving me
To go off and leave me by myself,
All alone, this poor little man, a-y-yaïe.

C'est la belle, qu'est partie c'ez tes parents
Comment tu crois elle est après mais t'en aller
Malheureuse, mais tu crois que tu vas me faire brailler
C'est pas la peine, mais c'est pas la peine, je va's pas pleurer

My beauty, you left me for your parents' house,
But what do you think, she's leaving!
You thought that you would make me bawl,
But it's no use, it's no use, I won't cry

A-y-yaïe, aujourd'hui, j'suis moi tout seul
Moi, je connais j'suis parti à la Pacanière
Pour trouver un' 'tite blonde, 'gardez donc
Mais en arrivant j m'en ai trouvé-z-un', ô mais chère

A-y-yaïe, today I'm all alone.
I know I'm leaving for Pacaniere
To find a little blonde, so look
When I got there, I found one.

Mais j'ai commencé à l'examiner, elle est pas ...
Beaucoup grosse mais tous les belles catins est grosses
Cent-soixante quinze livres, malheureuse, comment donc
Je va's t'emmener avec moi à la maison

So I looked her over; she wasn't ...
Very fat, but all pretty girls are fat;
One hundred and seventy-five pounds, so how
Am I going to take her home with me?

Chers amis, chers amis, t'as des bonnes idées
Pour l'emmener avec moi à la maison?
Je fais pa plus qu'un piastre-vingt neuf, ouais, par jour
Ça va me coûter deux piastres et demi pour la nourrir

Dear friends, dear friends, do you have any good ideas
How I could get her back home with me?
I only make a dollar twenty-nine a day;
It would cost me two and a half dollars to feed her.

J'suis parti m'emmener's là-bas, là-bas
Malheureuse, ça me fait de la peine je peux pas t'emmener
C'est pas la peine, c'est pas la peine, t'es un tas trop grosse
Malheureuse, j'suis parti m'en aller

So I'm gone, I'm going back over there.
It hurts me that I can't bring you back;
It's no use, you're much too fat;
So, unhappy one, I'm leaving.

Aujourd'hui t'es là-bas à Vatican
Si heureuse comme un lapin dans son nique
Oui, avec mon accordéon dans mes bras
Joue man joue, tra-la-la-la, joue man joue

Today you're over there in Vatican
As happy as a rabbit in its hutch.
Yes, with my accordion in my arms,
Play man play, tra-la-la-la, play man play!

Joue, man, joue!
O, si ça serait comme ça!

Play, man, play!
Oh, if it would be like that!

Grosse Mama

C'est la belle, c'est la belle qui m'a - ban - donne, — C'est la belle,
c'est la belle qui m'a ban - donne. Pour s'en al - ler me quit - ter —
Moi, tout seul, — Moi tout seul comme un pauvre 'tit nèg, a - y yaie. —



Acadian fiddler, early 1930s. The straws are beaten onto the strings, supplementing both harmony and rhythm.

Molly Durkin

Irish

Murty Rabbett, singing with flute
Dan Sullivan, piano
New York City, 1929

Molly Durkin harks back to the era following the discovery of gold at Sutter's Mill in California in 1848. Irish emigration to America was already on the increase following the widespread potato blight that began in 1845–1846. Rumors of instant fortunes spread across this country and continued back to Europe as many traded in their old lives to try their luck.

Murty Rabbett played flute and piccolo in Dan Sullivan's famous Shamrock Band of Boston in the 1920s and 1930s. Sullivan provides the piano accompaniment on the recording.

I'm a daycent, honest workin' man, as you might understand,
And I'll tell you the reason why I left old Ireland.
'Twas Molly Durkin did it when she married Jim O'Shea,
And to keep my heart from breakin' I sailed to Amer-i-kay.

Arrah, goodbye Molly Durkin, I'm sick and tired of workin'
And me heart is nearly broken and no longer I'll be fooled.
And, as sure as my name is Cooney, I'm bound for Cal-i-fooney
And, instead of diggin' mortar, I'll be diggin' lumps of gold.

Well, I landed in Castle Garden,* sure I met a man named Burke
And he told me to remain in New York until he get me work.
But he hasn't got it for me, as in the nights I'll tell them plain,
For San Francisco in the morn I'm goin' to take a train.

Arrah, goodbye Molly Durkin, I'm sick and tired of workin'
And me heart is nearly broken and no longer I'll be fooled.
And, as sure as my name is Cooney, I'm bound for Cal-i-fooney
And, instead of diggin' mortar, I'll be diggin' lumps of gold.

Well, I'm out in Cal-i-forn-i and my fortune it is made.
I'm a-loaded down with gold and I throw away my pick and spade,
Sail home to dear old Ireland with the Castle* out of sight,
And I'll marry Miss O'Kelly, Molly Durkin for to spite.

Arrah, goodbye Molly Durkin, I'm sick and tired of workin'
And me heart is nearly broken and no longer I'll be fooled.
And, as sure as my name is Cooney, I'm bound for Cal-i-fooney
And, instead of diggin' mortar, I'll be diggin' lumps of gold.

*Castle Garden, an immigrant reception center (see pages 50–51).



*Irish social dancing,
early 1900s*

Molly Durkin

G D7 G

I'm a day-cent hon-est work-ing man, as you might un-der-stand, And I'll

D A7 D G

tell to you the rea-son that I left old Ire-land. 'Twas Mol-ly Dur-kin did it when she

Dm G D7 G

mar-ried Jim O'-Shea, And to keep my heart from break-in' I sailed to A-mer-i-kay.

CHORUS

D G D

Arr-ah, good-bye Mol-ly Dur-kin, I'm sick and tired of work-in', And me heart is near-ly bro-ken, and no

A7 D G Gm

long-er I'll be fooled. And as sure as my name is Coon-ey, I'm bound for Cal-i-foon-ey, And in-

D G C D7 G

stead of dig-gin' mor-tar, I'll be dig-gin' lumps of gold.

Like many American folk songs, *Yasugi-bushi* is a pastiche of elements drawn together from various sources. Here, the melody of the usual version of the song is used in the first, second and fourth verses, though the words are new. The longer melody of the third verse is from another folk song, *Iso-bushi*. The words were probably put together by Suzuki and recall elements of popular stories and a *kabuki* drama that would have been well known to his listeners.

大石良雄は、雪の別れの南部坂。」

武夫浪子は、上り下りの電車の別れ。」

間 十次郎が妻子の別れ、

節 赤垣源藏が徳利の別れ、

鹽原多助は、愛馬の別れ、

芽が出りや摘まれ、葉が出りやもまれ、
それでも茶の木に、花が咲く。」

壽
々
木
米
奴

俚
謡
安
來
節

(磯節入)

Me ga derya, tsumamare;
Ha ga derya, momare,
Sore demo cha no ki ni,
Hana ga saku.

Shiobara Tasuke wa,
Aiba no wakare;

Akagaki Genzô ga,
Tokkuri no wakare,
Hazama Jûjirô ga,
Saishi no wakare,
Takeo Namiko wa,
Nobori-kudari no densha no wakare.

Ôishi Yoshio wa,
Yuki no wakare no Nambuzaka.

When a bud emerges, it is clipped;
When a leaf emerges, it is crushed;
But the tea bush still blossoms.

Shiobara Tasuke bids farewell
To his favorite horse;^a

Akagaki Genzô bids farewell
With a saké toast;^b
Hazama Jûjirô bids farewell
To his wife and children;^c
Takeo Namiko bids farewell
From the train;^d

And Ôishi Yoshio bids farewell
To Nambuzaka, as the snow falls.^d

Notes:

^a Scene from “Shiobara Tasuke Ichidai-ki” (1878), a *raguko* story by Sanyûte Enchô.

^b Scene from *Chûshingura* (*The Forty-Seven Samurai*), a *kabuki* drama.

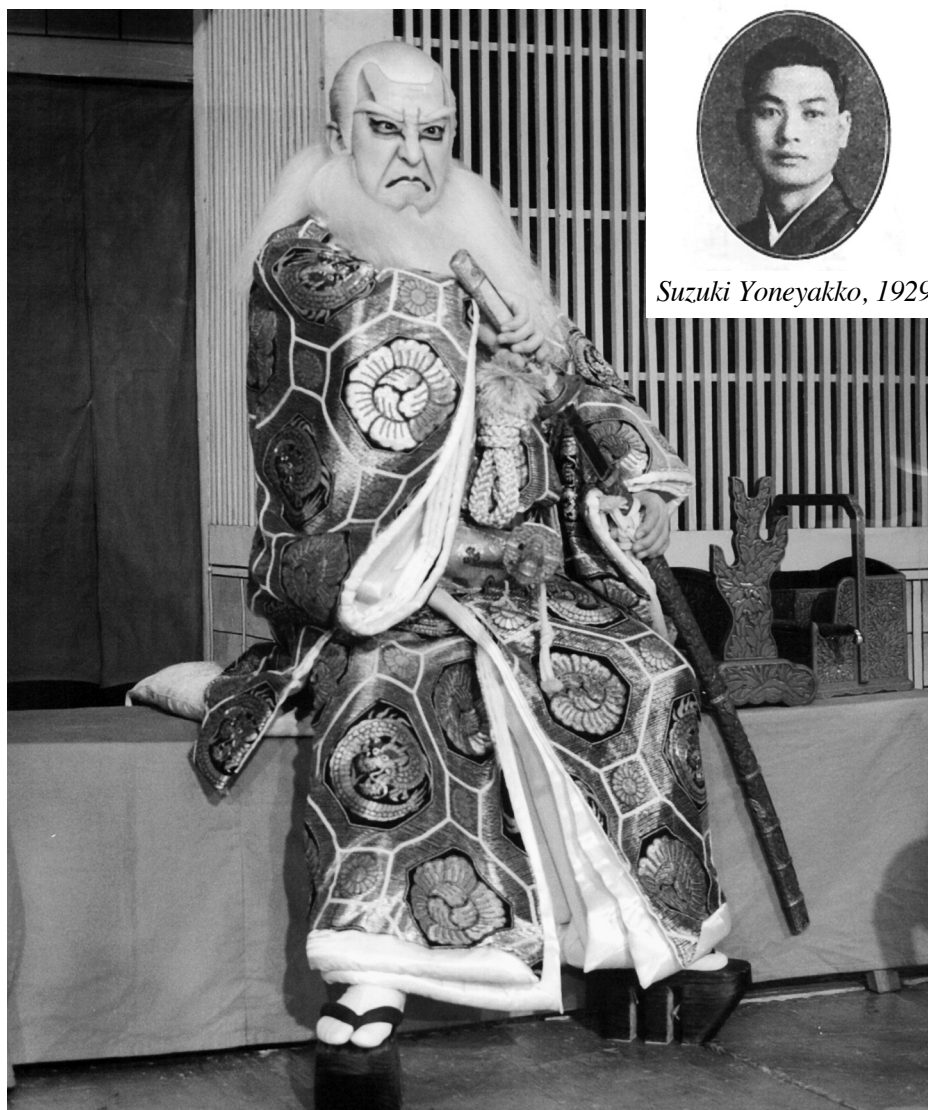
^c Scene from a Meiji period novel.

^d Scene from *Hototogisu* (1898), a novel by Tokutomi Roka.

Yasugi-bushi (Excerpt)

Me ga der - ya _____ tsu - ma - ma - re; Ha ga der - ya, _____
mo - ma - re, So - re de - mo cha no ki _____ ni, _____
Ha - na ga - sa - ku.

The image shows a musical score for an excerpt of Yasugi-bushi. It consists of three staves of music in G major (one sharp). The lyrics are written below the notes. The first staff contains the lyrics "Me ga der - ya _____ tsu - ma - ma - re; Ha ga der - ya, _____". The second staff contains "mo - ma - re, So - re de - mo cha no ki _____ ni, _____". The third staff contains "Ha - na ga - sa - ku." The music features various note values, including quarter, eighth, and sixteenth notes, with some notes having fermatas or slurs.



Actor Mitsugoro Bando in the role of the aged warrior Ikyu in the play "Sukeroku," one of the most beloved and popular kabuki dramas.

W Amerykańskim Mieście

Polish

In an American City
Walter Polak, with accordion
Chicago, 1929

The legendary days of Prohibition in Chicago are recalled in this amusing Polish American song, without the usual references to Al Capone and other figures of organized crime. Illicit liquor flowed freely during the 1920s, despite a constitutional amendment forbidding its use or manufacture. Walter Polak operated a candy store on Chicago's North Side in those days and may well have been a conspirator (willing or otherwise) in liquor distribution. Nothing else is known about him, but he may have been a country music fan, too, since the melody of *W Amerykańskim Mieście* is borrowed from the popular song *Budded Roses*.

Wczoraj byłem na wolności
Przy picu i jedzeniu
Dzisiaj jestem, o miłości
Za kratami w więzieniu

Bo ta Święta Prohibicja
Wolność mnie odelbrała
Jam dziś zbrodniarz i ...
Bo mnie wódki sprzedala

Wczoraj byłem ja z kumotry
Z dzieckiem do chrztusmy byli
Dobre chłopcy a nie lotry
Radzibysmy wypili

A ja znalazłem pewne miejsce
Gdzie można dostać wódki
Z tą flaszką tylko lece
Do [?]

Gdy wróciłem na zabawę
Było już pełno gości
Narobiłem wielką wrzawę
Każdy krzyczał z radości

“Pocieszycielka strapionych”
Tak gorzałkę nazwali
Więc trzy razy się wróciłem
Bo mnie dolary zwracali

Ten był z nieznajomych gości
Gwałtownie mnie pokazuje
“You bootlegger, we arrest you”
Za kraty mnie pakują

Zdrajcą był dobrze znajomy
Co agentów sprowadził
Niby że sprzedaje domy
I w ten sposób mnie zdradził

Yesterday I was a free man
Wining and dining.
Today, oh great mercy,
I'm in prison behind bars.

It was the holy Prohibition
Which took away my freedom;
Today I am a criminal because
Of the whiskey I bought.

Yesterday my friends and I
Took the child to baptism.
They were true friends, no rascals,
So it was an occasion to celebrate.

Since I knew a certain place
Where whiskey could be bought,
I hurried with my bottle
To [?]

When I returned to the party,
There were already many guests.
I received a great reception;
Everybody was shouting with joy.

“Comforter of the heart-broken,”
That is what they called liquor,
So I went three times for it,
And each time they paid me back.

There was one, unknown among the guests,
Who invited me outside.
“You bootlegger, we arrest you,”
And put me behind bars.

An acquaintance was the traitor
Who brought in the agents,
Who said they were selling houses,
And that is how I was betrayed.

W Amerykańskim Miście

Wczo - ra by - łem na wol - noś - ci Przy pi - ciu i jedz - e -
niu, Dzi - siał jes - tem, o li - toś - ci za kra - ta - mi w wię - zie - niu.

The musical score is written on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains the first line of the melody with lyrics 'Wczo - ra by - łem na wol - noś - ci Przy pi - ciu i jedz - e -'. Above the staff, a 'G' chord symbol is placed above the second measure. The second staff continues the melody with lyrics 'niu, Dzi - siał jes - tem, o li - toś - ci za kra - ta - mi w wię - zie - niu.'. Above this staff, 'D7' chord symbols are placed above the first, third, and fifth measures, and a 'G' chord symbol is placed above the sixth measure.



Walter Polak, c. 1928



Scene from Polish Highlander pageant in Chicago, c. 1930

Swedish

Olle i Skratthult (Hjalmar Peterson) with violin, accordion and piano Chicago, 1929

Nikolina is one of the best-loved Swedish-language songs in America. Olle i Skratthult (Hjalmar Peterson, 1886–1960) is said to have taken it with him when he emigrated, around the turn of the twentieth century. Peterson entertained Swedish Americans for years and recorded his successful *Nikolina* three times between 1917 and 1929. The translation, which can be sung to the original melody, was performed on radio in the 1940s by a Minneapolis cowboy duo called Slim Jim and the Vagabond Kid.

Attvara kär dä ä en ryslig pina
Den som försökt dä säger inte nej
Jag var så rysligt kär i Nikolina
Å Nikolina lika kär i mej

Om hennes hand jag bad hos hennes pappa
Men flick ett svar som jag ej väntat på
Jag aldrig kommit utför någon trampa
Så rysligt hasligt som jag gjorde då

Då gick jag hem å skrev te Nikolina
Om hon vill' vara sa rysligt snäll
A möta mej när nänen börjar skina
I ekebacken nästa lördagskväll

Där mötte mej en mörk figur i kapp
Å månen sken på himlen som en båk
Den mötande var Nikolinas pappa
Beväpnad med en rätt försvarlig påk

Jag blev så rädd, jag darrade i knäna
Å tog te bena både rädd och skygg
Men som jag smög där fram emellan träna
Lät gubben påken dansa på min rygg

Da gick jag hem a skrev te Nikolina
"Nu ä dä mä mett hela liv ajö
Om du ej bota kan min kärlekspina
Går jag å dränker mej i närmsta sjo

Men Nikolina botade min sjuka
Hon sade, "Käre Olle, tänk dej för
Den som sitt liv förkortar ä en kruka
Du kan väl lugna dej tess gubben dör"

Å nu så väntar jag å Nikolina
Att gubben han ska kola vippen av
Å till ett minne efter honom sättes
Den gamla påken uppå gubbens grav

When you're in love you're in an awful torture,
Whoever tried it will not disagree.
I was so very fond of Nikolina,
And Nikolina just as fond of me.

I asked her dad about her hand in marriage
And got the answer in the strangest way.
I never yet have left from any doorstep
In such a hurry as I did that day.

So I went home and wrote to Nikolina,
"Oh Nikolina, won't you meet me soon?
Meet me in the woods on Wednesday evening,
And be there with the rising of the moon."

And there I met a figure disconcerting,
The moon no greater glory could attain.
The one I met was Nikolina's papa
Armed with the meanest, most disturbing cane.

And then my knees, how they began to tremble!
I tried to run but there was not a chance,
For in the woods, while on my knees I stumbled,
The cane began to do a polka dance.

So I went home and wrote to Nikolina,
"There's not the slightest bit of hope in me.
If you don't end me of this awful torture,
I'll end it all by jumping in the sea."

And Nikolina answered in a hurry,
"Oh darling Olle, don't be so unwise.
A suicide is nothing but a dumbbell.
Why don't you wait until the old man dies?"

And now I wait and so does Nikolina
To see the old man kick the bucket soon.
And on his grave we're planting for remembrance
The cane he used on me beneath the moon.

Nikolina

Att - va - ra kär då ä en rys - lig pi - na, — Den som för - sökt då så - ger in - te
nej. Jag var så rys - ligt kär i Ni - ko - li - na Å Ni - ko - li - na li - ka kär i mej.

Hjalmar Peterson, 1927



Music played an important role in the lives of Swedish immigrants.



雨打芭蕉

Yu Ta Pa Chiao

Cantonese

Rain Dropping on the Banana Tree

Professor Yau Hok Chau and Associates

Yau Hok Chau, er-hu (two-stringed violin);

Chan Chi Ping, yang qin (hammered dulcimer);

Wong Heung Ting, qin-qin (banjo), Lui Pak Wing, lute

New York City, 1930

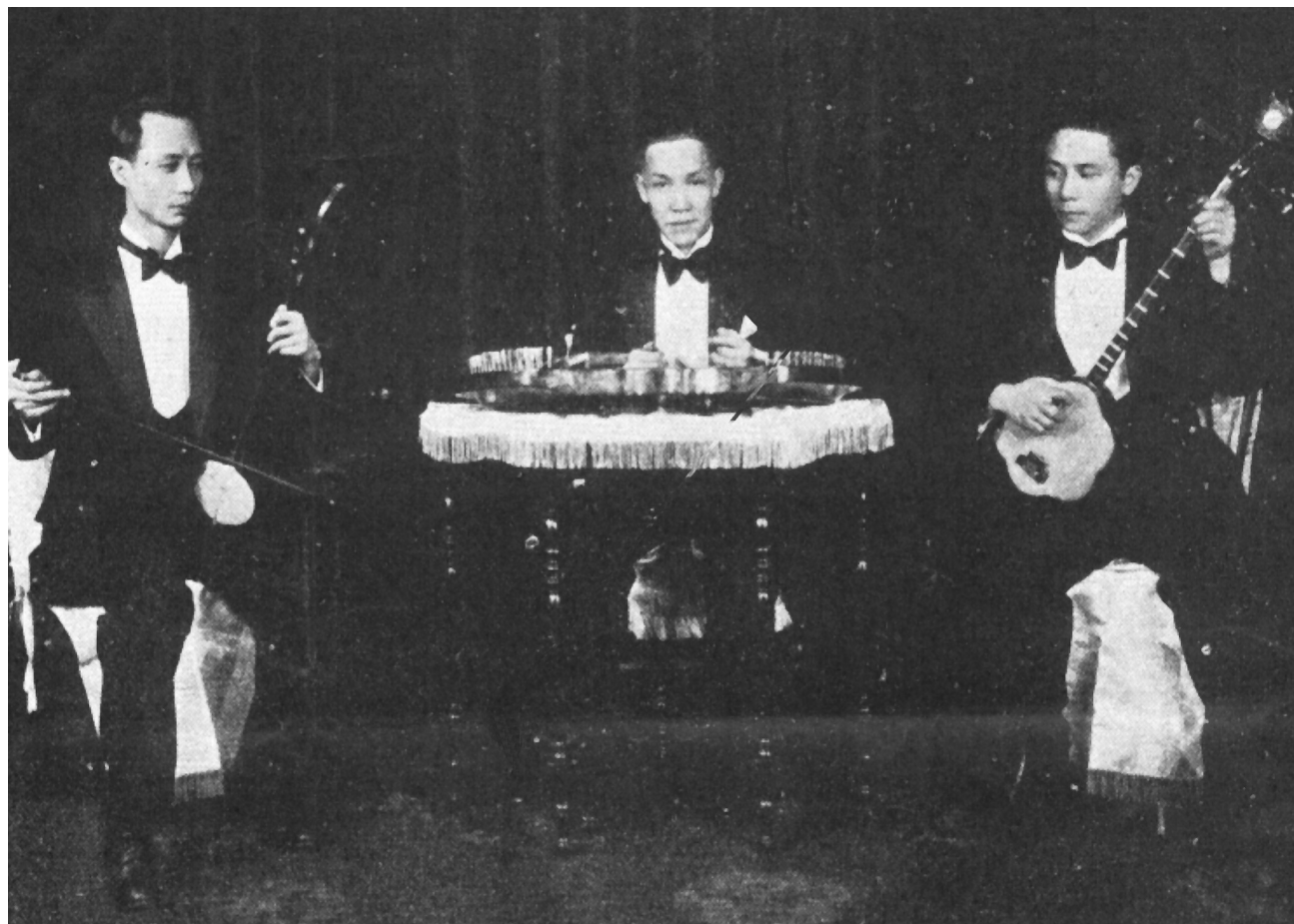
This traditional melody was popular at Cantonese teahouses, weddings and other social gatherings in the 1920s. Although each musician in the ensemble stays close to the melody, there are also elements of collective improvisation with regard to ornamentation, articulation and tempo and dynamic shifts.

Yau Hok Chau (1880–1942) is one of the twentieth century's best-known Cantonese composers. He was born to an impoverished family in Doi San, the county that sent the largest number of immigrants to the United States. In addition to composing and performing, he was a respected music teacher; after moving to Hong Kong in 1917, he ran a private studio for several years.

This recording is one of several made while he was apparently on an American tour. Until recently, scholars of Chinese music did not know either of the tour or of his recordings.

Yu Ta Pa Chiao (Excerpt)

The image displays a musical score for the piece 'Yu Ta Pa Chiao' (Excerpt). The score is written in a single system on a five-line staff, using a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The piece continues with a series of eighth and sixteenth notes, including some beamed eighth notes and sixteenth notes. There are several measures with rests, and the piece concludes with a final half note G4. The score is presented in a clean, black-and-white format.



Professor Yau Hok Chau (left) and group, from a New York Chinese newspaper photo, c. 1930

Les Émigrés

Haitian

The Immigrants Théophile Salnave, with piano New York City, 1930

Les Émigrés is sung in *Creole* French. It was recorded early in 1930, before the impact of the 1929 Wall Street crash had time to make itself felt in everyday American life. Thus the singer can still observe that life in New York City has rewards for everyone—or nearly everyone. Although race relations are not mentioned until the final chorus, they could hardly have been an afterthought to a Haitian observer. It is unusual that the song even mentions racial tensions at all; the unspoken or implied rules of the time dictated that the subject was out of place even in black-produced popular songs.

Ironically, this song cites the success of Jewish immigrants without noting that they also suffered from prejudice and discrimination.

Yo rive New York
Yo pa t pale angle
Yo pa t gen lajan
Yo pa t jwenn bon djob
Aprè kèk ane
Yo vin pale angle
Yo kouri la bank
Pran yon ti kanè
Sitwayen New York
Pa kapab konprann
Kot chans sa soti
Pou leve pou yo
Lajan djòb yon mwa
Peyi yo ba yo
Nan New York yo fè l
Ladan yon semèn

Devan yon dousè parèy
Remercions Lafayette
Remercions Washington
Ki ba nou l'Amérique
Au nombre peyi dan le mond
New York se première place
Ki boure lajan
Kon syèl la boure zetwal

New York se yon vil
Ki pa kab konte
Diferan peplad
Ki groupe ladan l
Kanta bèl medam
Ranpli d'étiquette
Yo sanble ti zanj
Ki soti nan syèl
L'organisation de la vie New York
Fè tout homme mache
Nan yon droit chemin
An deyò de sa
Nou jwenn tout bagay
Mwen pa kwè l'Europe
Kapab fè pou nou

They come to New York,
They don't speak English,
They don't have money,
They don't have jobs.
After a few years
They learn English
And go to the bank
To deposit their money.
These new New York citizens,
They can't really understand
Their new fortune.
Money they earned
In one month
In their home country,
In New York they earn
Within just one week.

For such good fortune
We must thank Lafayette
We must thank Washington
Who gave us America.
Of all the places in the world,
New York ranks first.
It has as much money
As there are stars in the sky.

New York is a city
Which cannot count
All the different ethnic groups
Who inhabit it.
As for its beautiful ladies,
Full of charm,
They are like angels
Straight from heaven.
The lifestyle in New York
Makes every man
Follow a just path.
Besides, you have access
To so many things
I don't think Europe
Could ever provide for us.

Sou w rive New York
Lo w fin pale angle
Ou pa fè lajan
S on krim w ap peye
Car nenpòt nasyon
Ki rantr New York
Aprè kèk ane
Li tounen Cresus
Avan kèk ane
Li gentan marye
La pe banboche
Avèk madanm li
Li vin gen oto
Li vin gen building
Si nou kwè m manti
Al mande jwif yo

Devan yon dousè parèy
Yo fè yo ameriken
Pou yo siveye
Leurs propres intérêts
Se pa yon dezonè
Se pa yon lacheté
Se tout simplement
Yon devwa yo ranpli

Nou zòt pitit Ethiopie
Lè nou rive bò la
Sa rèd pou nou jwenn yon rout
Nou tonbe an derout
Nou mèt tann nwi kon jou
Chemen bare pou nou
Se yon dezespwa
Pou lòm ki gen po nwa

When you arrive in New York
And learn a little English
It would be such a crime
If you couldn't make money.
Indeed, people from any country,
After a few years in New York,
Become rich like Croesus.
Within a few years,
They get married.
They enjoy a good life
With their wives,
They buy a car
They buy their own home.
If you think I'm lying
Ask Jewish immigrants.

With such good fortune,
They become American citizens
In order to protect
Their personal interests.
It isn't a dishonorable
Thing to do
Nor is it something trivial.
It is a duty.

But, when we children of Ethiopia
Come to these shores,
It is much harder for us to settle.
We fall on hard times.
No matter how patiently we wait
There are blocks in our path.
It is a pity
For the man with black skin.



A street scene in Harlem

Les Émigrés

Fm6 C Fm6 C Fm6 C

Yo ri - ve New York, yo pa pale an - glé, yo pa gen la - jan yo pa, jwenn bon
 York pa ka - pab kon - prann kot chans sa so - ti pou le - vé pou

Dm A7 Dm A7 Dm

djob A - pré kek a - né yo vin pale an - glé, yo kou - ri la
 yo, La - jan djob yon mwa pe - yi yo ba yo Nan New York yo

1. G7 C Fm6 2. G7 C

bank, Pran yon ti ka - yé. Sit - wa - yen New fé la - dan yon se - mèn.

Dm G7 C

De - van dou - se pa - rèy, Re - mer - cions La - fa - yette, Re -

A7 Dm G7 C

mer - cions Wash - ing - ton, ki ba nou l'A - mér - ique. Au

Dm G7 C

nombre pe - yi dan l'mond, New York se prem-ière place,

G7 C

Ki bou - rè la - jan kon syel la bou - ré zet - wal.

Värssyjä Sieltä Ja Täältä

Finnish

Verses from Here and There **Hiski Salomaa, with trumpet, accordion and guitar** **New York City, 1931**

These witty lyrics offer a look at the Depression-plagued world of 1931, including the singer's own plight, the economy and its effects on Europe, the sudden obsolescence of musicians in movie theaters after the introduction of prerecorded sound tracks and even a 1932 election forecast that proved accurate—Democrat Franklin D. Roosevelt did indeed win the presidency.

Hiski Salomaa's 18 recorded titles are still in print in Finland, where he had lived since childhood, even though they were all made between 1927 and 1931 in America. He first made his living as a tailor in Michigan and Massachusetts, where there were large Finnish communities. He was a popular performer at Finnish American labor meetings and worked actively in union organizing.

Nyt työtä minä olen taas katsellut
Pieksun pohjatkin hajalle astellut
Ja kannatkin mennyt on lintalleen
Kärjet silmihin katsoo jo tarkalleen
Että missähän mahtaa vika taas olla
Kun uusia ei ala jalkoihin tulla
Kurjalta näyttää aiko jo tää
Ja harmaaksi käy taas monen pojan pää

Wall Streetti se nauraa partaansa
Kun kaikki se on saanut alle valtansa
Paavikin huutaa nyt Herrassa
Että kirkotkin vastaa jo kerrassa
Bolshevikit museoita niistä nyt laittaa
Se pappien unta hieman kai haittaa
Kun niitäkin alkaa jo loppua työ
Kaikk' synkältä näyttää kuin syksyinen yö.

Jos Englannin työläiset lakkoontuu
Yrjö yskähän aina silloin sairastuu
Ja prinssin horsikin kompastuu
Ja nenä hältä joka kerta loukkaantuu
Sotakorvaukset Saksalla puree jo vatsaa
Espanja kuninkaansa laittoi nyt matkaan
Ei Ranskassa työttömyys kai haittaa se tuo
Kun maailman rikkaat siellä mässä ja juo.

Setä Sami se on myös viisas mies
Se pisneksen kyllä hyvin tarkoin ties
Neillä puhuvat kuvatkin on vallassa
Moni taiteilija on ollut pannassa.
Masina se heidänkin paikkansa otti
Ja työttömäks' kadulle se tuhansia johti
Moni soittaja halvalla pillinsä möi
Ja lunssina viimeiset tinansa jo söi.

I've been looking for work again
And worn out the soles of my boots.
The heels have run down
And the tips are turned toward my eyes.
They wonder why
There aren't any new boots to be had.
Times are hard,
And many a man's head is turning gray.

Wall Street is laughing up its sleeve
Because everyone is under its thumb.
The Pope cries in the name of the Lord
And the churches answer in one voice:
The Bolsheviks are turning them into museums.
It disturbs the priests' sleep
Because even they are running out of jobs.
Everything looks dark as an autumn night.

If England's workers go on strike,
King George always gets a cough,
And even the prince's horse stumbles
And hurts his nose every time.
War debts are pinching Germany's stomach.
Spain has sent its king on his way.
Unemployment doesn't seem to hurt France
Because the wealthy carouse and drink there.

Uncle Sammy is clever too;
He knows business very well.
Talking pictures are everywhere now,
And many artists have lost out.
Machines have taken their jobs
And thrown thousands into the streets.
Many a musician has sold his horn cheaply
And spent his last coins on lunch.

Meitä finnoja on täällä setä Sämin maass'
 Noin viitisen satta tuhatta
 Ja täällä me elämme kuin taivahass'
 Vaikk' moni on tullut tänne luvatta.
 Meillä puoluehommot on suuria
 On haalit kuin Paapelin muuria
 Moness' pakassa niitä on meilla jo kuus'
 Ja riita kun syntyy niin tehdään uus'.

Vaikka republiikki meitä nyt hallitsee
 Silti demokraatin aika se vallitsee
 Ja kaikki on postuun partaalla
 Hyvää odotamme mielellä hartaalla.
 Moni poika lyönyt on jo rukkaset tiskiin
 Ja juonunna nykyajan huonoa viskii
 Että töppöset ylös aina keikahtaa
 Ja viimeisen kerran veisataan.

There are about five hundred thousand
 Finns here in Uncle Sam's country.
 We live as though we were in heaven,
 Although many of us came illegally.
 Our political activities are numerous,
 And our halls like the walls of Babel.
 In many places there are six halls already,
 And when a fight starts, we build a new one.

Republicans rule over us,
 Though the time of the Democrats is at hand.
 Everybody's going broke
 And waiting earnestly for better times.
 Many a man has thrown his work mittens away
 And started drinking the bad whiskey of our times,
 Until he turns up his toes
 And the last psalm is sung for him.

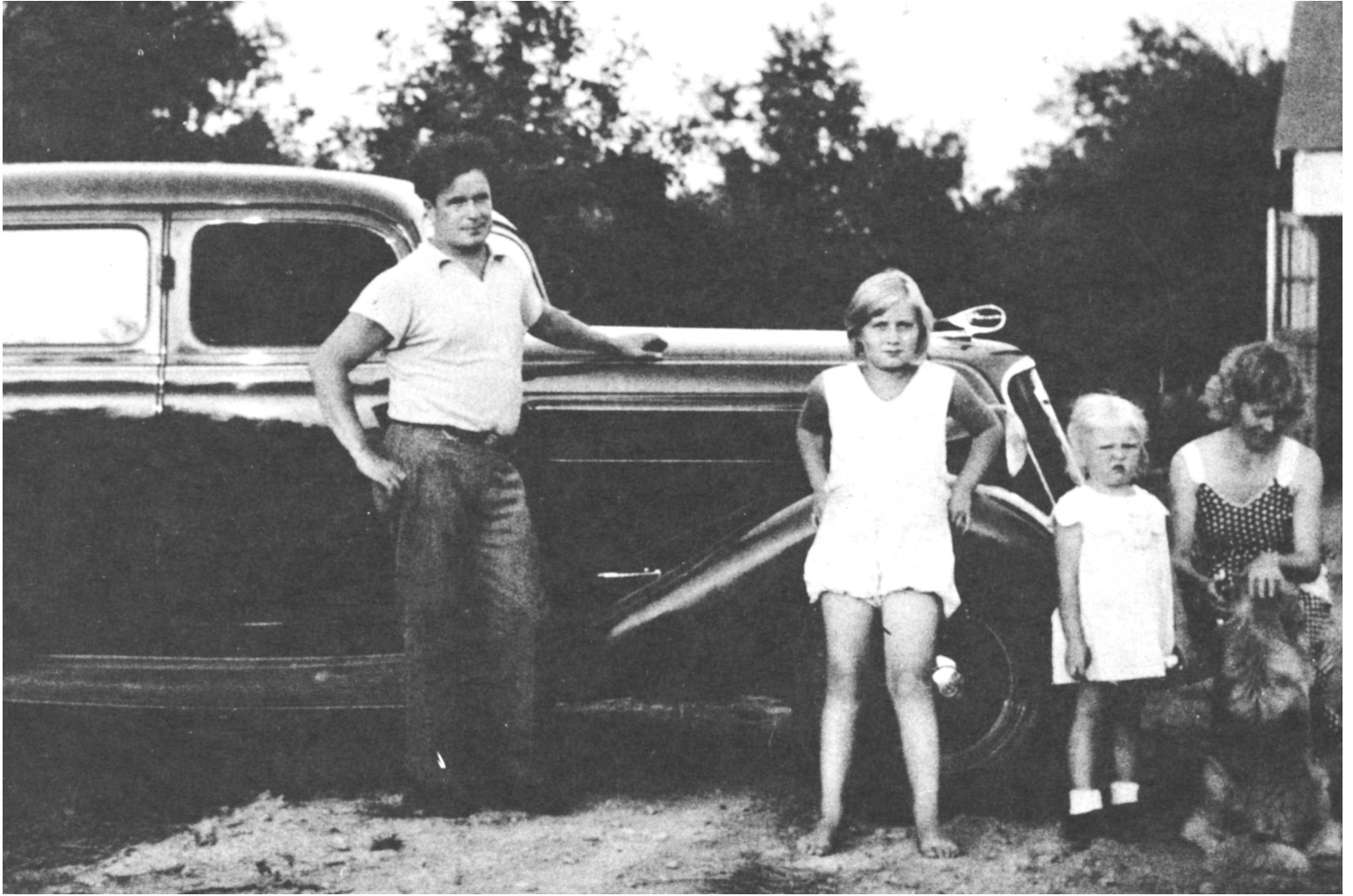
Värssyjä Sieltä Ja Täältä

Am E7 Am
 Nyt työ-tä mi-nä o-len taas kat-sel-lut Piek-sun poh-jat-kin— ha-jal-le as-tel-lut. Ja

E7 Am
 kan-rat-kin men-nyt on lin-tal-leen Kär-jet Si-mi-hin kat-soo jo tar-kal-leen. Et-tä

E7
 mis-sä-hän mah-taa vi-ka taas ol-la kun uus-i-a ei a-la jal-koi-hin tul-la

Am E7 Am
 ku-rj-al-ta näyt-tää ai-ku ja tää Ja har-maak-si käy taas mo-nen po-jan pää.



Hiski Salomaa and family, c. 1930s

Cabo Verdranos Peça Nove

Portuguese

New Cape Verdean Tune
Augusto Abrew, violin solo with guitars
New York City, 1931

The rocky, mountainous islands that make up the Cape Verdean chain are located about 300 miles off the coast of West Africa. Discovered and claimed in the fifteenth century by Portuguese explorers, the islands were populated by colonists and enslaved Africans. A *Creole* society developed in which African and European elements fused, creating a distinct collective identity.

Many Cape Verdeans arrived in New England in the first half of the nineteenth century. The early immigrants were mostly males who worked in maritime industries while supporting families back home. As opportunities to work in land-based industries increased, whole families relocated to new communities.

Few recordings of Cape Verdean music have been made in America. This exciting fiddle tune makes us wish there had been more.

Cabo Verdranos Peça Nove

The musical score for "Cabo Verdranos Peça Nove" is written for violin and guitar. It begins in 4/4 time with a key signature of one sharp (F#). The first staff contains the initial melody with a C chord above the first measure and a G7 chord above the second measure. The second staff features a first ending (marked '1.') and a second ending (marked '2.'). The third staff continues the melody with E7, Am, and G7 chords. The fourth staff includes C, E7, Am, and G7 chords, with a triplet of eighth notes in the final measure. The fifth staff shows C, E7, Am, and G7 chords. The sixth staff concludes the piece with C, E7, Am, G7, and C chords, ending with a double bar line and a final cadence in 2/4 time.



Cape Verdean immigrants arriving on the Savoia, October 1914

Captain Antone T. Edwards (lower left front) poses with some of the crew of the Wanderer.



Mañanitas Tapatías

Mexican

**Los Madrugadores: Pedro J. González,
Victor Sánchez and Jesús Sánchez, with guitars
Los Angeles, 1933**

This lovely serenade comes from Jalisco and is sung throughout Mexico as a morning greeting for the birthday of a friend or loved one. *Los Madrugadores* (The Early Risers) made their version of the song popular on the dawn broadcasts that featured Spanish-language music in Los Angeles in the early 1930s. Originally from Sonora, the Sánchez brothers came to the United States as field workers in 1920 while still in their early teens. Friends encouraged them to audition for radio, where they met the announcer P. J. González. Together they formed the trio that was heard live seven days a week from 4:00 a.m. to 6:00 a.m. on KELW in Burbank, California.

Que linda está la mañana
en que vengo a saludarte.
Venimos todos con gusto
y placer a felicitarte.

Ya viene amaneciendo
ya la luz del día nos dió.
Levántate, amiga mía,
mira que ya amaneció.

El día en que tú naciste
nacieron todas las flores
y en la pila del bautismo
cantaron los ruiseñores.

Quisiera ser solecito
para entrar por tu ventana
y darte los buenos días
acostadita en tu cama.

Ya viene amaneciendo
ya la luz del día nos dió.
Levántate, amiga mía,
mira que ya amaneció.

Quisiera ser tesorero
y tener muchos tesoros
para sacarte a pasear
en una carroza de oro.

En la puerta de tu casa
te pinté un número tres,
una flor americana
y un clavelito francés.

Ya viene amaneciendo
ya la luz del día nos dió.
Levántate, amiga mía,
mira que ya amaneció.

De las estrellas del cielo
tengo que bajarte dos;
un para saludarte
y otra para decirte adiós.

Ya viene amaneciendo
ya la luz del día nos dió.
Levántate, amiga mía,
mira que ya amaneció.

How lovely is the morning
In which I come to greet you.
We are glad to come
And joyfully wish you well.

The dawn is approaching,
Now the light of the day has arrived.
Wake up, my friend,
Look, it's already daybreak.

The day that you were born
All the flowers bloomed,
And by the baptismal font,
The nightingales sang.

I wish I were a ray of sun
To enter through your window
And greet you good-morning,
While you lie in bed.

The dawn is approaching,
Now the light of the day has arrived.
Wake up, my friend,
Look, it's already daybreak.

I wish I were a treasurer
And had many treasures
To take you for a ride
In a golden carriage.

On the door of your house
I painted a number three,
An American flower,
And a little French carnation.

The dawn is approaching,
Now the light of the day has arrived.
Wake up, my friend,
Look, it's already daybreak.

From the stars of heaven
I'll bring you down two,
One to greet you with,
The other to bid you farewell

The dawn is approaching,
Now the light of the day has arrived.
Wake up, my friend,
Look, it's already daybreak.



Mexican American children in ceremonial dress, c. 1930s

Mañanitas Tapatías

G

Que lin - da es - ta la ma - ña - na _____ en que ven - go a _____ sa - lu -

D7

dar - te. _____ Ve - ni - mos to - dos con gus - to _____

G

_____ y pla - cer a fe - li - ci - tar - te. _____ Ya

D7

vien - ea - man - e - cien - do ya la luz del día nos

G

dío. _____ Le - van - ta - te a - mí - ga

D7 G

mi - a, _____ mi - ra que ya a - man - e - ció.

Вуйко Політикан

Wujko Politykan

Ukrainian

Uncle, the Politician
Ewgen Zukowsky, with violin, clarinet,
accordion and string bass
New York City, 1935



Ewgen Zukowsky, c. 1918

Ewgen Zukowsky was well known in the Ukrainian American entertainment world. Like Olle i Skratthult, he was a comic who played the part of an “Old World” peasant. Yet Olle’s best songs evoked images of the land he left, while Zukowsky’s often dealt with the uneducated immigrant coming to terms with the demands of his adopted society. *Wujko Politykan* means “Uncle, the Politician,” though no uncle is mentioned in the song. Instead, the listener is exhorted to beware of politics in the opening speech and encouraged to adopt the ways of corrupt politicians in the song itself. The song is in the form of a *kolomeika*; like the blues, it is set in verses with 12-bar stanzas. Both are in the form of couplets with one line repeated. In the blues, the first line is heard twice; the *kolomeika* repeats the second instead.

Дуже мені приємно, же сі знаходжу перед Вами і маю также спічувати ведлугі тої політики, же ми її голосуємо, і сі нею интересуємо. Політика то рахувати як те, же сі плює йому в очі, а воно каже, же то дощ, і робит своє о що сі йому розходить. Рахувати політика, як би робилася по ретельному, то не було би жадної мобілізації, продукції і експортації. Кожна нація, де екзистує цивілізація і модернізація, вона муштрується і мобілізується аж же би з того всього вийшла комбінація і деморалізація. Отже, я кажу, же найліпше дивитися наперед, що навколо робиться і робити все після свого розуму і вачуватися дуже, дуже вачуватися, щоби не був капут. Отже ж, я від себе ще раз дякую, що мені дуже було приємно до Вас спічувати, а вір, таки скажу тут бай Вам.

Коли хочеш в світі жити, Мусиш знати, як крутити.

Чи то вправо, чи то вліво, Коли крутиш, крути сміло.

Чи то вправо, чи то вліво, Коли крутиш, крути сміло.

Хто крутити добре вмів, Тому тепле сонце гріє.
Він не оре, і не сіє Вітер очі не завіє.
Він не оре, і не сіє Вітер очі не завіє.

Хто змолоду накрутився, Той на старість збогатився.

Має жінку, має хату, Діти кажуть, добрий тату!
Має жінку, має хату, Діти кажуть, добрий тату!

А хто чесний не крутящий, Щоб який був поботящий.

Буде вічно горювати, І копійчини не мати.
Буде вічно горювати, І копійчини не мати.

В його хата не чищена, В його жінка засмучена.
Пусто в хаті, пусто в полі, Його діти босі, голі.
Пусто в хаті, пусто в полі, Його діти босі, голі.

Wujko Politykan

G Ko - ly kho - chesh v svi - ti zhy - ty, mu - sysh zna - ty yak kru - ty - ty.

C Chy to vpra - vo chy to vli - vo, ko - ly kru - tish kru - ty smi - lo.

Duzhe meni pryemno, zhe si znakhodzhu pered vamy i mayu takzhe speechuvaty vedlug toyi polityky, zhe my ii holosuyemo, i si neyu interesuyemo. Polityka to rakhuvaty yak te zhe si pliuye yomu v ochi, a vono kazhe, zhe to doshch, i robyt svoye o shcho si yomu rozkhodyt. Rakhuvaty polityka, yak by robylasia po retel'nomu, to ne bulo by zhadnoyi mobilizatsiyi, produktatsiyi i eksportatsiyi. Kozhna natsiya, de ekzystuye tsivilizatsiya i modernizatsiya, vona mushtruye'tsia i mobilizuyet'sia azh zhe by z toho vyishla kombinatsiya i demoralizatsiya. Otzhe, ya kazhu, zhe naylipshe dyvytysia napered, shcho navkolo robyt'sia i robyty vse pislia svoho rozumu i vachuvatysia duzhe, duzhe vachuvatysia, shchoby ne buv kaput. Otzhezh, ya vid sebe shche raz diakuyu, shcho meni duzhe bulo pryemno do vas speechuvaty, a vir, taky skazhu goodbye vam.

Koly khochesh v sviti zhyty, musysh znaty yak krutyty
Chy to vpravo chy to vlivo, koly krutysh kruty smilo
Chy to vpravo chy to vlivo, koly krutysh kruty smilo

Khto krutyty dobre vniye, tomu teple sontse hriye
Vin ne ore i ne siye, viter ochi ne zaviye
Vin ne ore i ne siye, viter ochi ne zaviye

Khto z molodu nakrutyvsia, toy na starist' zbohatyvsia
Maye zhinku, maye khatu, dity kazhut' dobryi tatu
Maye zhinku, maye khatu, dity kazhut' dobryi tatu

A khto chesnyi ne krutyashchyi, shchob yakyi buv
robotiashchyi
Bude vichno hariuvaty, i kopiychyny ne maty
Bude vichno hariuvaty, i kopiychyny ne maty

V yoho khata ne chyshchena, v yoho zhinka zasmuchena
Pusto v khati, пусто в поли, yoho dity bosy, holi
Pusto v khati, пусто в поли, yoho dity bosy, holi

It is my pleasure to be among you and to speak about the politics which interest us, and that we vote on. Politics is like telling someone it's raining while you're spitting in his eye. The politician is going to do what he wants to do. If politics were done in good faith, we wouldn't have all these problems of mobilization, production and exportation. But every modern civilized nation takes care of itself in all kinds of treacherous and demoralizing ways. So I warn you to look ahead and watch out for what's going on around you, and do whatever your head tells you to. Watch yourself carefully and make sure you're not taken in. On my behalf I thank you once again for the opportunity to speak to you and tell you all goodbye.

If you want to survive, you must know how to swindle,
But whether you move left or right, do it with resolve,
But whether you move left or right, do it with resolve.

One who does it well is assured of a warm spot in the sun;
He doesn't have to till or sow, and dusty winds will not blind him,
He doesn't have to till or sow, and dusty winds will not blind him.

One who has swindled since his youth will enjoy prosperity later,
With a wife in his own house, and his children will praise his talents,
With a wife in his own house, and his children will praise his talents.

On the other hand, if one is honest and hard working,
He will always live in want without a penny to his name,
He will always live in want without a penny to his name.

His house will stay unkempt and his wife sad—
Empty house, empty fields, his children naked and barefoot,
Empty house, empty fields, his children naked and barefoot.

Trinidadian

**The Tiger (Neville Marcano)
with Gerald Clark's Caribbean Serenaders: Gerald Clark, guitar;
trumpet, violin, clarinet, piano and string bass, unknown
New York City, 1936**

The Tiger (Growling Tiger) is the *calypso* name of Trinidadian Neville Marcano, who died in 1993. Although never an American citizen, he made frequent trips from Port-of-Spain to New York in the 1930s and 1940s to make records that sold widely in both countries. *Workers' Appeal* addresses lingering circumstances of the Great Depression, which disrupted economic conditions throughout the Western world in the early 1930s. Tiger's *calypsos* often have a humanitarian emphasis, addressing issues of the day with humor and thoughtfulness. Guitarist Gerald Clark was a resident of New York by the early 1920s; he led orchestras for decades and promoted *calypso* in New York tirelessly until his death in 1976.

Anywhere you go you must meet people sad;
They search for employment, none can be had.
Anywhere you go you bound to meet people sad;
They search for employment, none can be had.
They start to drop down dead in the street,
Nothing to eat and nowhere to sleep.
Our kindhearted employers, I appeal now to you,
Give us some work to do.

We are not asking for equality,
To rank with the rich in society,
To visit their homes in their motorcars,
Or to go to their clubs and smoke their cigars.
We are asking for a living wage
To exist now and provide for old age.
Our kindhearted employers, I appeal now to you,
Give us some work to do.

Many a day persons haven't a meal.
They were too decent to beg, too honest to steal.
They went looking for work mostly everywhere
But saw signboards marked, "No hands wanted here."
The government should work the wastelands and hills,
Build houses, factories and mills,
Reduce taxation and then we would be really
Emancipated from slavery.

The legislators only quarrel and fret
About unemployment, but haven't relieved us yet.
There is no vision that we can see
To take us out from tribulations and misery.
We can't fight physically for we wouldn't prevail
On account of ammunition, cruel laws and jail.
But every man was born to be free from this oppression
And tyrannic slavery.

Workers' Appeal

C F C

An - y - where you go you must meet — peo - ple sad; They search for em -

G7 C F

ploy - ment, none — can be had. An - y - where you go you bound to meet peo - ple sad; —

C G7 C C7

— They search for em - ploy - ment none — can be had. They start to drop down dead — in the

F G7 C G 3 G 3

street. Noth - ing to eat and no - where to sleep. Our kind - heart - ed em - ploy - ers,

F Dm C G7 C

I ap - peal now to you, Give us some — work to do.



A breadline in Brooklyn, c. 1930

The Tiger, 1979

Ὁ Γέρο Ἀμερικανός O Yero Amerikanos

Greek

The Old American

**D. Perdicopoulos, with violin, bouzouki and guitar
Athens, Greece, mid-1930s**

Many early immigrants came to these shores to escape poverty. Some who prospered shared their wealth with relatives at home or arranged to have them migrate, too. This satirical song is rooted in the frustrations of those who remained behind in their attempts to compete with the power generated by the new wealth of returning émigrés. Castle Garden, a former entertainment hall in Battery Park at the southern tip of Manhattan Island, served as an immigrant reception center from 1855 until 1890. The reference may indicate that this song is an old one.

Ποὺ χίλια ἀνάθεμα ὁ γυιὸς Ποὺ δὲν ἐρχότανε πιὸ νέος	Pou hilia 'nathe ma o yios, Pou dhen erhotane pio neos.	Cursed a thousand times be the son Who didn't come back younger.
Μόν' ἦ λθε μὲ Ψαρά μαλλιὰ γυρεύει καὶ γυναῖκα νέα	Mon' ilthe me psara mallia, Yirevi ke yineka nea.	Instead he came with grey hair, And he's looking for a young wife.
Βάζει οὐντρα καὶ κολώνια μὰ δὲν κρύβονται τὰ χρόνια	Vazi poundra ke kolonia, Ma dhen krivounde ta hronia.	He powders himself and uses cologne, But age cannot be concealed.
Μπογιατίζει τὸ μουστάκι κάνει τὸ παλικαράκι	Boyiatizi to moustaki, Kani to palika raki.	He dyes his moustache And pretends to be a youth.
Ὅτι θέλετε νὰ πῆτε τίποτα δὲ θὰ τοῦ βρῆτε	Oti thelete na pite, Tipota dhe tha tou vrite.	Whatever you want to say, You cannot find anything in him.
Μένα τὸ πουλί μου κάνει γιὰ σαράντα Ἀμερικάνοι-ὄπα!	Mena to pouli mou kani, Yia sarand' Amerikani.	My birdie is worth Forty (old) Americans—Oh!
Σὰν θὰ πᾶς στὸ Καστιγκάρι Κάποιος ἄλλος θὰ στή πάρη	San tha pas sto Kastigari, Kapios allos tha sti pari.	When you go back to Castle Garden, Someone else will take her from you.
Κάποιος ἄλλος θὰ στή πάρη γέρο ἐξηντάρη	Kapios allos tha sti pari, Yero eksindependari.	Someone else will take her from you, You sixty-five-year-old man.
Μὲ σολλάρια καὶ λίρες τῆ μικρούλα μας τῆ πῆρες	Me dholaria ke lires, Ti mikroula mas ti pires.	With dollars and pounds You took our young girl.
Βράσε τὰ δολλάρια σου γιὰ νὰ βάψης τὰ μαλλιὰ σου	Vrase ta dholaria sou, Yia na vapsis tamallia sou.	Boil your dollars To dye your hair.
Ποὺ χίλια ἀνάθεμα ὁ γυιὸς ποὺ δὲν ἐρχότανε πιὸ νέος	Pou hilia 'nathema o yios, Pou dhen erhotane pio neos.	Cursed a thousand times be the son Who didn't come back younger.
Μόν' ἦλθε μὲ ψαρά μαλλιὰ γυρεύει καὶ γυναῖκα νέα	Mon' ilthe me psara mallia, Yirevi ke yineka nea.	He came instead with grey hair, And he is looking for a young wife.
Ὅπα. Γεῖά σου Περδικόπουλε!	Opa! Geia sou Perdicopoule!	Oh! To your health, Perdicopoulos!



A scene from a nineteenth-century Greek village



*Castle Garden and
Battery Park, 1848*

O Yero Amerikanos

Bm A Bm

Pou hi - lia 'na - the - ma o yios, pou dhen er - ho - ta - ne pio neos.

A Bm A Bm

Mon' il - the me psa - ra mal - lia, yi - re - vi ke yi - ne - ka nea.

Bm A D Bm

Va - zi poun - dra ke ko - lo - nia, ma dhen kri - voun - de ta hro - nia,

A Bm A Bm

Bo - yia - ti - zi to mou - sta - ki, ka - ni to pa - li - ka ra - ki.

Bm A D Bm

O - ti the - le - te na pi - te, ti - po - ta dhe tha tou vri - te.

A Bm A Bm

Me - na to pou - li mou ka - ni, yia sa - rand' A - me - ri ka - ni.

Bm A D Bm

San tha pas sto kas - ti - ga - ri, ka - pios al - los tha sti pa - ri,

A Bm A Bm

Ka - pios al - los tha sti pa - ri, ye - ro e - ksin - da - pen - da - ri.

Bm A D Bm

Me dho - la - ri - a ke li - res, ti mi - krou - la mas ti pi - res,

A Bm A Bm

Vra - se ta dho - la - ri - a sou, yia na va - psis ta - mal - lia sou.

Bm A Bm

Pou hi - lia 'na - the - ma o yios, pou dhen er - ho - ta - ne pio neos.

A Bm A Bm

Mon' il - the me psa - ra mal - lia, yi - re - vi ke yi - ne - ka nea.

Un Jíbaro en Nueva York

Puerto Rican

**A Peasant in New York
Conjunto Típico Ladí
Singing by Ernestina and Chuito
San Juan, Puerto Rico, 1947**

This song is in the form of a *décima*, a lyric whose verse length is 10 lines. The *seis* melody, with its repeated descending figures, has roots in Andalusian Spain. As the song implies, *décima* verses are frequently improvised by singers on the spot, either in the form of a dialogue or in answer to a challenge. Here, Chuito, the country boy, is challenged to create *décimas* with words that rhyme in English.

ERNESTINA:

Me dijiste hay como un mes
que tu hablas cualquier idioma
y ahora yo no hago broma
y tienes que hablar inglés
arrodíllate a mis pies
sin alardes y sin ruidos
y dime en verso medido
sin que falles de algún modo
cómo le dicen a todo
en los Estados Unidos

CHUITO:

A la puerta dicen “door”
al señor le dicen “sir”
al año le dicen “year”
y suegra, “mother-in-law”
al cuatro le dicen “four”
al corre-caballo, “jockey”
al pavo le dicen “turkey”
y dicen idea, a “idea”
y miedo dicen “afraid”
y al ratero, “pickpocket”

ERNESTINA:

Hay alguna analogía
en lo que me has contestado
pero aun no has terminado
falta mucho todavía
la vida me apostaría
que aunque tomes interés
si te diera todo el mes
el chance para pensar
tú no podrás hirvanar
otra *décima* en inglés

You told me about a month ago
That you can speak any language.
No kidding, now I say
That you must speak in English.
Now, kneel at my feet
Without making excuses,
Tell me in measured verse,
Without failing in any way,
What everything is called
In the United States.

The *puerta* is called “door,”
Señor becomes “sir,”
And *año* becomes “year,”
Suegra is “mother-in-law,”
Cuatro they call “four,”
The horse racer is a “jockey,”
Our *pavo* is called “turkey,”
Idea is called “idea,”
Miedo becomes “afraid,”
Ratero is “pickpocket.”

There’s some analogy
In what you’ve told me,
But you aren’t finished.
Since you still have a ways to go,
I’d bet my life
That, even if you’re interested,
If I gave you a month
To think of one,
You couldn’t come up with
Another *décima* in English.

Un Jíbaro en Nueva York

ERNESTINA

Me di-jis-te hay co-moun mes que tu hab-las cual-quier id - io-ma ya ho-ra yo no ha-go

bro - may tien - es que hab - lar in - glés. Ar - ro - dil - la te a mis pies

sin a - lar - des y sin rui - dos, y di-me en ver - so me - di - do

Sin que fal-les de al-gún mo-do co-mo le di - cen a to-do en los Es - ta - dos U - ni - dos.

CHUITO

A la puer-ta di - cen "door." Al se-ñor le di - cen "Sir," Al a-ño le di - cen "year,"

Y sue-gra "moth-er - in - law" Al cuat - ro le di - cen "four"

Al cor-re ca-bal - lo, "jock-ey" Al pa - vo le di - cen "tur-key."

Y di - cen i - de - a, "i - de - a," y mie-do di - cen "a fri-a" y al ra-te-ro, "pick-y - pock-ey."

CHUITO:

Al beso le dicen "kiss"
 para decir la hora le dicen "o'clock"
 y a la señorita, "miss"
 al queso le dicen "cheese"
 al te amo, "I love you"
 al orgullo, "ballyhoo"
 le dicen "house" a la casa
 y para decir "¿qué pasa?",
 "What's the matter with you?"

They call *beso* "kiss,"
 To tell time they say "o'clock,"
 And *señorita* they call "miss,"
Queso becomes "cheese,"
 For *te amo* they say "I love you,"
Orgullo is "ballyhoo."
 They say "house" for *casa*
 And for "¿qué pasa?" they say,
 "What's the matter with you?"

ERNESTINA:

Aunque de todas las redes
saliste con facultad
Tengo la seguridad
que finalizar no puedes
lo van a escuchar ustedes
que por su derrota brindo
porque sólo cuando eres gringo
como aquel guerrero fuerte
que dijo al pie de la muerte
“muero, pero no me rindo”

CHUITO:

Y dicen al día, “day”
al pobre le dicen “poor”
al tan bello, “so beautiful”
y a lo que está bien, “okay”
y como cosa de ley
a la luna dicen “moon”
al tono le dicen “tune”
y en vez de fin dicen “end”
venga un aplauso, my friend
que venga, very soon

Although you haven't fallen
Into any traps,
I doubt if you have
What it takes to finish.
Listen now,
I celebrate your defeat.
Only when you're a gringo
And like a strong warrior
You can say in the face of death,
“I die, but I don't surrender.”

They call *día* “day,”
For *pobre*, you become “poor,”
Tan bello is “so beautiful,”
And what's *bien* is “okay,”
And, as the law goes,
Luna is called “moon,”
A *tono* is a “tune,”
Instead of *fin* they'll say “end.”
Let's hear some applause, my friend,
Let's hear it very soon.



Musicians in Corozal, Puerto Rico, December 1941. Instruments (left to right) are maracas, cuatro and guitar.

Nihavend Karshilama

Turkish

Nick Doneff, violin solo with
Garbis Bakirjian, *kanun*; Marko Melkon
Alemsharian, *oud*; *dumbeg* and tambourine, unknown
New York City, late 1940s

Bulgarian-born Nicola Doneff was a gifted fiddler with a command of several styles of Balkan and Middle-Eastern music. He appears on recordings from the late 1920s to the early 1950s in company with the best Middle-Eastern musicians then living in New York. Nick D. (as he was best known), Garbis Bakirjian and Marko Melkon may be the musicians pictured in the casual photos on the next page. Marko's *oud* is akin to the European lute (or *l'oud*, using the French article). Garbis' *kanun*, an ancient instrument of possibly Persian origin, is related to the zither.

The *karşilama* (*karshilama*) is representative of the melodies popular in the old days of the Ottoman Empire harems. Its continuing appeal derives from its association with nightclub belly dancers. *Nihavend* denotes the musical mode, or scale, used for the fiddle improvisations.

Nihavend Karshilama

The musical score for "Nihavend Karshilama" consists of seven staves of music. The first staff is in 9/8 time and begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is composed of eighth and sixteenth notes. The second through seventh staves continue the melody, featuring numerous trills (marked 'tr') and slurs. The key signature changes to one sharp (F#) in the second staff and remains there. The notation includes various rhythmic values and articulation marks, such as slurs and trills, characteristic of the style. The piece concludes with a double bar line on the seventh staff.



*Nightclub musicians, New York City, December 1942
Instruments (clockwise from top) keman (violin), kanun, tambourine and oud*



Louka Zelená

Czech-Bohemian

The Green Meadow

**Adolph Hofner and His Orchestra
Singing by Adolph and Emil (Bash) Hofner, with two fiddles,
accordion, guitar, electric steel guitar, piano, bass and drums
San Antonio, c. 1948**

Louka Zelená was once well known throughout eastern Europe and to most Slavic groups in America. Adolph Hofner says the song was brought to America by his mother, but some believe it was already known by Czech-speaking Texans by the middle of the nineteenth century. The Hofner brothers were members of Jimmie Revard's famous Western swing band by the mid-1930s; by 1939, they were leading their own popular group, which mixed old Czech tunes with popular Texas honky-tonk songs and hoedown melodies.

A ja louka zelená

Louka zelená, není sečená, roste na ní kvítí
Kdo chce holku mít, muší za ní jít, když mešiček svítí
Kdo chce holku mít, muší za ní jít, když mešiček svítí
A na té louce, a na palouce, a jak se ta trávíčka pěkně leskne
Na té louce, a na palouce, a jak se ta trávíčka pěkně leskne

A ta milenka moje milá, jak já miluju vás, a dejte mi hubičku

Louka zelená, není sečená, slunce na ní svítí
A kdo chce holku mít, muší za ní jít, když mešiček svítí
Když já jsem holku měl, já jsem za ní šel, když mešiček svítí
A na tej louce, a na palouce, a jak se ta trávíčka pěkně leskne, ha-ha
Na tej louce, a na palouce, a jak se ta trávíčka pěkně leskne

That green meadow.

The green meadow is not cut, and flowers grow on it.
If you want to have a girl, you have to go after her, when the moon is shining,
And on that meadow, and on that grass patch, the grass is beautiful and shiny.

And that girlfriend of mine, oh, how I love you—give me a kiss!

The green meadow is not cut, the sun is shining on it,
And if you want to have a girl, you have to go after her, when the moon is shining.
When I had a girl, I went after her, when the moon was shining,
And on that meadow, and on that grass patch, the grass is beautiful and shiny.



Adolph and Bash Hofner (kneeling, left to right) with band, c. 1940s

Louka Zelená

C G7 C G7 C F

Lou - ka ze - le - ná, ne - ni se - cě - ná, ros - te na ní kví -

C F C

tí. Kdo chce hol - ku mit, mu - ši za ní jít,

G7

kydž me - ší - ček sví - tí. A

C G7 C

na te lou - ce, a na pa - lou ce, a jak se ta

G7

trá - víč - ka pěk - ně les - kne. Ha ha pěk - ně les - kne.

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