

MUSIC OF AMERICA'S PEOPLES

A Historical Perspective

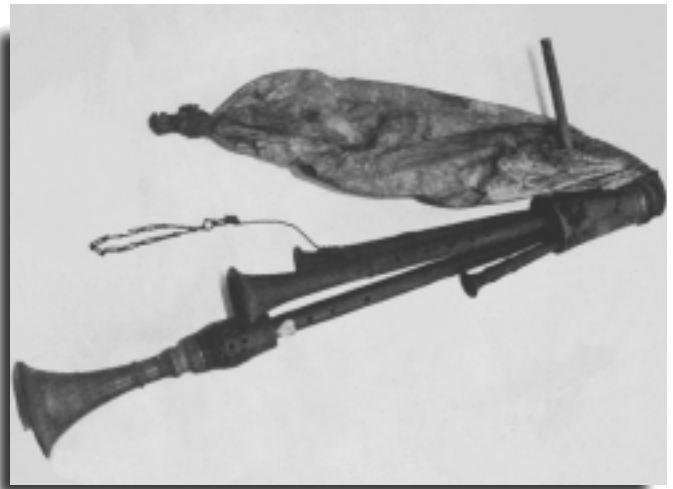
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Teacher's Materials by New Directions

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Americans All® A National Education Program

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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 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 music available in this country. Please refer to the bibliography 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 on to 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, tape or album cover.

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 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.

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 eksindapendari.	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.