

# Toward World Understanding with Song



Produced by Folkways Records FD 5720

NYE, NYE, and NYE

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### Nye, Nye, and Nye

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FD 5720

An unusual international collection of songs for children presented by expert performers from around the world. The performances that have been taped for these records represent remarkable diversity; well-known American folk singers, a native orchestra playing somewhere in Iran, voices of trained singers from many lands, an Alpine horn sounding in a Swiss village celebration, a gamelan orchestra playing in Java, songs in German, Chinese, Spanish, Hebrew, Tagalog, Afrikaans, and other languages by singers for whom these languages are native.

This album was developed to be used with a song collection, *Toward World Understanding with Song*, by Vernice Nye, Robert Nye, and Virginia Nye, published by Wadsworth Publishing Company, Inc., Belmont, California, and sold largely through college bookstores. The book was written to help teachers and parents introduce the study of world understanding to elementary-school-age children. The music for most of the songs on these records appears in the book along with many other songs selected to complement commonly taught social studies units. The descriptions that follow are related to the music and textual materials in *Toward World Understanding with Song*.

#### SIDE A

**Abiyoyo** page 16

*South Africa (Bantu)*

This melody is sung at the conclusion of a bedtime story about a monster which frightens little children. According to the story, the children repeat this song to charm the monster harmless. Bantu parents sing it until their children fall asleep. It can be compared with the United States lullaby "The Mocking Bird," which precedes "Abiyoyo" in the book.

**This Land Is Your Land** page 17

*United States of America*

Woody Guthrie, Oklahoma folk singer, composed this and many other songs about his country. It is sung here by the Harvesters, a New York singing group. This song can be compared with the Puerto Rican patriotic song "Que Bonita Bandera" on Band 6.

**Dry Weather Houses** page 18

*Jamaica*

Louise Bennett sings this song about the troubles of renting. Dry weather houses leak when it rains. The rhythm of this song is syncopated and dominated by drums. The singing is somewhat improvisatory.

**Mountain Call** page 21

*Switzerland*

These sounds are of the alphorn and of bells on cattle at Interlaken as herdsmen drive the cattle from mountain pastures to lower altitudes. An alphorn is from seven to twelve feet long. Its end rests on the ground while the player blows.

**Muss I denn** page 22

*Germany*

This song with a universal theme—going away from home—is sung by Martha Schlamme in German. Both English and German words for this song appear in the book.

**Que Bonita Bandera** page 27

*Puerto Rico*

American folk singer Pete Seeger teaches this song to a large audience. The melody is introduced first, a higher part is added, and these are sung together when Pete—as soloist—is answered by the chorus. The solo reveals some improvisation. The banjo is the accompanying instrument.

**Nippa Hut** page 50

*Philippine Islands*

This song about the vegetables grown near a thatch roofed hut is sung by Luz Morales in Tagalog (Tä-gä-lög), the dominant language of Luzon. Both Tagalog and English words are provided in the book.

**Eating Goober Peas** page 53

*United States of America*

This humorous song originated during the Civil War when soldiers were sometimes forced to subsist on peanuts they dug from the ground. The frustrations of a "goober pea" diet are conveyed by Hermes Nye, a Texas lawyer.

**Donkey Riding** page 60

*Canada*

Alan Mills, a Canadian folk singer, is accompanied by a guitar as he sings a work song about the donkey, an engine used on docks for loading cargo. Each verse is extremely fanciful.

**Digging Potatoes** page 63

*China*

Ellie Mao's cultured voice reflects Western training in singing this folk song from Shansi Province. This listening lesson provides an example of the refining of folk songs to make them suitable for the recital stage. The folk singer of China might sing this song in a high, nasal voice to the accompaniment of a two-string fiddle or a bamboo flute.

**Moonlight on the Ching Yang River** page 64

*China*

The Chinese Cultural Theater Group performs this composition—an example of traditional Chinese classical

music. It employs the pentatonic scale and traditional instruments: the Pi-P'a, the Hsaio, and the Ehr-Hu.

#### SIDE B

**Planting Rice** page 68

*Philippine Islands*

Luz Morales sings a rice-planting song in the Tagalog language. Communal methods of doing the difficult work of planting rice have inspired many dances based on the motions of the workers. Both Tagalog and English words for this song appear in the book. Children can try to define the qualities of Luz's voice which reveal her vocal training.

**The Derby Ram** page 74

*England*

George Washington is said to have used a version of this early tall tale to entertain children. This song originated in England as part of an ancient play, and is heard on this record with the accompaniment of a guitar and a dulcimer. This version of The Derby Ram is that of Mrs. Abigail Ritchie, a Kentucky folk song collector. Gerry Armstrong is the singer.

**Who Did Swallow Jonah?** page 76

*United States of America*

This humorous song is often heard at summer camps and is notable for the actions which can be combined with it. Singers can stand up or sit down while echoing the words. Directions for a typical acting-out of this song appear in the book. This performance is by the Wagoneers, a New York folk song group.

**It's the Boy that Builds the Boat** page 87

*Canada (Newfoundland)*

The compelling beat of this song makes it suitable for square dancing. It is sung by Alan Mills to a guitar accompaniment. Fogo, Twillingate, and Morton's Harbor are ports in northern Newfoundland.

**Ragshe Chubi** page 88

*Iran*

Each year before migrating to the mountains, members of the Bakhtiari tribe perform this stick dance along with other songs and dances. At certain places in the music the men who participate attempt to strike the shins of fellow dancers with long sticks. Some of the native instruments sound similar to those of the United States. Children can compare this music with music of other nations and peoples.

**So Goes the Train** page 96

*South Africa*

This is a song about one of the trains that puffed from the Cape of Good Hope to the diamond mines at Kimberley in the 1890s. Ora Dreyer sings in Afrikaans to a guitar accompaniment. The book provides an English translation.

**Train Is a-Coming** page 98

*United States of America*

Pete Seeger sings this favorite song and accompanies himself on the five-string banjo. His interpretations of the various verses are spontaneous and varied. Solo singing permits this, but children learn quickly that in group singing the participants must agree on the interpretation of what they perform. This often means reading printed music.

**Fire Down Below** page 113

*United States of America*

An old capstan shantey sung by Cisco Huston to the accompaniment of a guitar. The words include nautical terms which interested children may want to investigate.

**The Rooster** page 113

*Israel*

Miriam Ben-Ezra sings in Hebrew a children's song about the rooster and other barnyard animals. Eli Plotnick plays the accordion accompaniment. English words are provided in the book.

**I Had a Rooster** page 114

*United States of America*

Pete Seeger sings and plays the banjo for this song. Compare it with the preceding Israeli tune: both concern roosters and both imitate the sounds of animals.

**SIDE C**

**Three Craw** page 115

*Scotland*

Alan Mills assumes a Scottish accent and mock seriousness for this song. *Craw* means crow; *wa'* means wall; *twa* is two; *warna'* is were not.

**My White Horse** page 118

*Chile*

Martina and Maria Diaz sing three verses of this traditional song and accompany themselves on the guitar. Each verse is followed by the chorus appearing in the book. Older children will enjoy imitating the two-part chorus with its minor tonality.

**Happy Birthday** page 123

*Philippine Islands*

Luz Morales sings this song in Tagalog. Compare the similarities and differences with the familiar American song. An English translation of this song appears in the book.

**Come and Sing** page 128

*Ukraine*

Alan Mills sings and Gilbert Lacombe plays the guitar for this Christmas carol which says in effect that it is

more blessed to give than to receive. "Kolyada" refers to the custom of going from door to door singing carols in return for gifts.

**I Am So Happy** page 129

*Norway*

This is a favorite song of the Norwegian Christmas season, performed by Alan Mills and Gilbert Lacombe.

**Twelve Days of Christmas** page 135

*England*

Alan Mills helps to teach the many verses of this traditional cumulative carol by singing all of them. Notice the interspersing of 3/4 and 4/4 meters near the end of each verse.

**Lagu Srihardjono** page 149

*Java*

The Javanese gamelan orchestra includes interesting percussion instruments of bell- and xylophone-type and sometimes the two-stringed violin, the bamboo flute, and the angklung—pipes suspended from a frame against which the pipe bottoms are struck to create sound.

**Under the Shade of a Pine Tree** page 155

*Puerto Rico*

This orchestra includes the quatro (double stringed guitar), the tres (three stringed guitar), maracas (a round dried gourd with rattling seeds), and a guiro (a long dried gourd with a comb-like design scratched into it). This music may be compared with the Javanese gamelan orchestra, the Iranian group, and the Chinese theater orchestra.

**Kum Ba Ya** page 160

*Africa*

Pete Seeger teaches this song from the stage of Carnegie Hall to the accompaniment of the banjo. An additional part for singing with the record appears in the book.

**Drums of the Yoruba** page 160

*Africa (Nigeria)*

The Nigerians with their many types of drums are considered by some to be the world's best drummers. Pressure drums such as the first four heard here have two heads and are shaped like an hourglass. These drums successfully imitate Nigerian speech when their pitch is changed, since pitch differentiates otherwise similar words in the Nigerian language. The fifth drum heard is a shallow, single-headed drum.

**SIDE D**

**How Do the Boers Ride?** page 161

*South Africa*

Ora Dreyer sings this song in Afrikaans with a guitar accompaniment. A Boer is a South African who speaks

Afrikaans, a language evolved from that of the early Dutch settlers in South Africa. Note how this song changes—and then returns to—the original key.

**Roll Over** page 162

*The United States of America*

An old humorous song—a lesson in subtraction—is sung by the Harvesters. There are many opportunities here for careful listening and tone matching.

**Heiveinu Shalom Aleichem** page 163

*Israel*

Miriam Ben-Ezra sings in Hebrew to an accordion accompaniment. Shalom, a Hebrew word for peace, is a greeting. Notice the singing in anticipation of the beat.

**Zuñi Indian Harvest Dance** page 167

*United States of America*

This male chorus is accompanied by rattle, jingling bells, and drum. Compare this ensemble with those of Java, Puerto Rico, Iran, Nigeria, and China on the records.

**Simple Gifts** page 167

*United States of America*

This song was written about 1848 by a member of the Shaker religion in Maine and is accompanied by a dulcimer. Aaron Copland used "Simple Gifts" in his ballet *Appalachian Spring*. George and Gerry Armstrong perform it here.

**Study War No More** page 168

*United States of America*

Pete Seeger sings this spiritual in an improvisatory manner, beginning at a very slow tempo and then changing to a faster one, which continues throughout the song. An attempt is made to notate this interpretation in the book.

**Holla Hi, Holla Ho** page 172

*Germany*

A story of unrequited love is sung by Erica Vopel and accompanied by her mother, who plays on a zither. The book contains an added descant, and a translation by Peter Kunkel.

**Yodel Song (Weggis Song)** page 175

*Switzerland*

Martha Schlamme sings to the banjo accompaniment of Pete Seeger. This song contains an imitation of the yodel called a "jodler." The book contains an added descant.

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