

Edited and with Notes by Alan Buechner, Instructor in Music Education Folkways Records FC 7624

Cover design by Ronald Clyne

YOU CAN SING IT YOURSELF

Robin Christenson, Singer, with 3rd, 4th, 5th, and 6th Grade Children



M
1997
C555
Y67
1960
v.1

MUSIC LP

You Can Sing It Yourself

SUNG BY
robin christenson

Folk Singer and Teacher, Grades 3-6.
Notes and Musical Transcriptions by
Alan Buechner, Instructor in Music
Education, Harvard University

SIDE I

Band 1: PICK A BALE OF COTTON
Band 2: JENNIE JENKINS
Band 3: a) KUMBAYA
 b) DEEP BLUE SEA
Band 4: WHEN I FIRST CAME TO THIS LAND
Band 5: THE TREE IN THE WOOD
Band 6: RIDDLE SONG
Band 7: OH, WATCH THE STARS
Band 8: CHILDREN, GO WHERE I SEND THEE
Band 9: ALABAMA BOUND
Band 10: THE SLOOP JOHN B.

SIDE II

Band 1: SOUTH AUSTRALIA
Band 2: OLEANNA (new words by Pete Seeger)
Band 3: COME UP HORSEY
Band 4: THE OLD COW DIED
Band 5: BY 'M BY
Band 6: ANGEL BAND
Band 7: RIDDLE SONG (Assembly)
Band 8: KUMBAYA (Assembly)

The following instruments were
used in this recording:

1. Maracas	6. Castanet-on-a-stick
2. Triangle	7. Cymbals
3. Sandpaper Blocks	8. Gong
4. Tambourine	9. Small Drum
5. Small Bell	10. Large Drum

**DESCRIPTIVE NOTES ARE
INSIDE POCKET**

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Robin Christenson

The title of this record is taken from the final verse of the American folk song, "Frog Went a - Courtin'", which goes:

Little piece of cornbread lyin' on the shelf,
If you want anymore, you can sing it yourself.

It was chosen because it expresses perfectly the feelings of the boys and girls heard on this record, who, while participating in a special summer school, discovered the joy of singing American folk music under the guiding hand of Robin Christenson and who kept on singing for themselves long after the summer was over.

In the beginning they were a typical group of suburban youngsters with regard to their repertory of songs and their attitude toward singing. Some of them knew a large number of songs "by heart" before coming to the summer school. The majority, however, knew only a few songs such as "I've Been Workin' on the Railroad" and "Home on the Range". They sang these hardy perennials willingly enough on the opening day, but a number of boys made it clear that they had reservations about singing in general. A few, for reasons known only to themselves, preferred not to sing at all.

Yet in less than six weeks most of them had mastered a whole new repertory of folk songs well enough to sing them independently of the usual aids to singing. Pitch-pipes, pianos, song books, and even song leaders had become superfluous. Folk songs learned at school had been taken home and taught to all who would listen. Younger brothers and sisters, parents and friends had become the surprised yet happy beneficiaries of their desire to share their new-found enthusiasm for singing. Even the silent ones had taken heart and had begun to sing.

This remarkable transformation is documented in the present recording. The story of the events which led to its publication serves as an excellent introduction to it.

For some time the writer of these notes has been concerned about the adequacy of existing programs in music education at the elementary and junior high school levels. The spontaneous singing of boys and girls on the playground, on the bus, at the beach, at parties, at home, and at camp suggest that these programs have not been adequate for the development of vital singing traditions among them. Many sing infrequently, having delegated that function to their portable radios and phonographs. Others have nothing better to sing than vulgar ditties like "The Worms Crawl in, the Worms Crawl Out". And few are able to keep the singing going for any length of time because their repertoires are so limited.

Their poor showing in this area is puzzling, indeed, when we reflect that singing, the most fundamental form of musical expression, has long been the foundation for all our efforts at educating children through music.

In suburban communities they receive instruction in singing throughout their elementary and junior high school careers. During this time they sing their way through a graded series of school music books containing several hundred songs, yet many of them emerge from this experience knowing few songs and caring little about singing.

A number of factors such as the serious understaffing in music which exists in our schools, or the insidious effects of commercialized song upon the singing attitudes of adolescents, may be cited to account for this regrettable state of affairs. While these factors are undoubtedly significant they are not nearly so significant as the fact that aims other than the development of vital singing traditions have been paramount in music classes. Professor A. T. Davison, best known as the co-author of the first school music series to make extensive use of folk songs, and one of music education's friendliest, yet more astute critics, has put it this way:

Music, of all subjects, offers the greatest opportunity for the training of the imagination. In the truest sense you cannot teach a small child music, you can only expose him to it, and therefore the most beneficial method is to leave him alone with it; to give him beautiful songs to sing; to allow the unexplainable magic that resides in even a single folk melody to work its will without interference. But this is not education, we are told. The child must be hurried on to the factual and arithmetical phases of music; hardly is the sound of music familiar to him before he must be set to reading symbols and counting rhythms, with the result that music becomes for him not a stimulating and an imaginative pursuit but a distasteful discipline.¹

Many who work in this field would candidly admit that the latter type of situation has been far more common in our schools than the former. This being the case it is not surprising that youngsters feel the way they do about singing.

¹Davison, A.T. Church Music., p. 125 (Harvard University Press)

Few music educators have had the opportunity to test the positive aspects of Davison's hypothesis under controlled conditions. Just such an opportunity was presented to the writer when he was invited to set up a music program in a special school for boys and girls and teachers-in-training sponsored by the Graduate School of Education, Harvard University in the summer of 1958.

Many problems had to be solved before he could begin. That the pattern of musical training envisioned by Davison was closely related to the folkways which nourished the golden age of American folk singing was readily apparent. It remained to determine which types of folk song should be used, what method should be employed in teaching them, and what qualification the teacher of these songs should have.

The first question was easily answered, thanks to the efforts of two remarkable teachers of children and music, Beatrice Landeck and the late Ruth Crawford Seeger, who had experimented with a wide variety of American folk songs and established their suitability for use in schools. Using their collected works as a point of departure a special bibliography containing over one hundred and fifty songs was compiled for use in the summer program.

The answer to the first question provided the clues necessary for the solution of the second question. The "method," if it should be called a method, would be that which sustained American singing traditions before the advent of public school music. Songs would be transmitted orally from singer to learner without recourse to musical notation or systems of solmization. Emphasis would be placed upon acquiring by ear a large body of songs which could be counted upon to develop a life of their own as learners became musically independent and in turn passed them on to others by means of the oral process.

The conditions set by the solutions to the first two questions determined the type of person best equipped to handle such a program, namely, a folk singer thoroughly conversant to both the vocal and instrumental aspects of American folk music. It was our good fortune to secure the services of Robin Christenson² who possessed these qualifications to a high degree and who, having learned both his songs and his instruments largely by ear, was sympathetic to this attempt to reproduce in a modern classroom the musical milieu of another age.

And so the summer began. Classrooms resounded to the twang of guitars and banjos, the clang of rhythm instruments, and the tapping of dancing feet as children and teachers set out on a road, the like of which, neither had travelled before.

²Mr. Christenson, who graduated from Swarthmore College in 1958, has been heard in concerts devoted to folk music in New York and Boston. He has been active during the regular academic year as a teacher of English and Social Studies at the junior high school level.

The immediate outcomes of the summer program have already been noted in the introduction to these notes. That they were something more than the successes of the moment was discovered the following winter when it was found that many of the songs which had been taught by means of the oral process had, indeed, taken on a life of their own. A case in point was the appearance in another school of that long and difficult, yet very wonderful cumulative song, "Children Go Where I Send Thee." Inquiry disclosed that a fourth grade boy who had attended the summer program had taught it to his teacher and his classmates entirely on his own initiative. They had learned it in exactly the same way he had learned it the previous summer, i. e. by ear. In doing so they had also learned the correct style for singing it. Their "performance" of it equalled that of the summer group.

Two conclusions of particular interest to music educators and folklorists were drawn from insights gained in administering this type of program.

The first of these confirms the Davisonian hypothesis that the child tends to see music, and especially singing, in a very different light than his music teacher. For him a song like "Good-bye Old Paint" is a passport to a never-never land where, regardless of the fact that he may never have ridden a horse or spoken to a cowboy, he can set out from Cheyenne on his favorite mount and visit any one of a thousand un-named places created by his imagination. For his music teacher "Good-bye Old Paint" is an opportunity to teach the meaning of a key signature involving one sharp with "do" on the second line from the bottom of the staff and a time signature involving triple meter. For one, singing is an end in itself; for the other, singing is but a means to an end. The reconciliation of these two views remains the most pressing problem in the field of music education.

The second finding confirms the belief that bona fide oral traditions, similar to those which flourished in America before the advent of printed materials and professional musicians, can be developed through the public schools if music educators will reconsider their role in our musical culture and plan their work accordingly. Singing in our schools must be considered as not only as a means to an end, but also as an expressive necessity. The acquisition of a large number of songs from our cultural heritage must be regarded as an important part of education through music. The folk method of learning, i. e., by rote, must not be looked down upon as too easy, but rather as the most effective means for communicating the essence of a song. Finally, both teachers and pupils must sing out of an abiding love for singing if we are to become once again a singing nation.

A final outcome was the publication of this recording which enables the listener to eavesdrop on a typical morning of music classes at the summer school.

Casual examination of its contents may cause parents and teachers, as well as professional musicians, to debate the wisdom of issuing a recording in which a number of musical shortcomings appear. They may ask, isn't the singing occasionally out of tune, isn't the ensemble ragged in spots, isn't the tone raucous at times? To all of these questions we must truthfully answer, "yes."

In a few songs, such as the "Riddle Song," the singing is a little out of tune because the singers had to work under temperature and acoustical conditions which were far from ideal. In others, such as "When I First Came to this Land," the ensemble is a little ragged because the singers were, as a matter of deliberate policy, not subjected to intensive drill before appearing in front of the microphone. In still others, such as "Alabama Bound," the singing is decidedly raucous because the singers, especially the boys, felt the songs should be sung that way.

Closer examination of the above songs reveals that these characteristics are but a minor part of the whole picture, that whatever has been lost in terms of professionalized standards of performance has been more than made up for by the feeling which these boys and girls have for the music. Their "performance" of the "Riddle Song" has about it a certain child-like quality of wonder; their "performance" of "When I First Came to this Land" has the gusto of the Pennsylvania Dutch farmers who created it; and their "performance" of "Alabama Bound" has the high spirits of the roustabouts who sang it up and down the Mississippi River in bygone days.

In the final analysis the decision to issue a recording of the unrehearsed classroom performances of children depends upon the philosophy of music education to which one subscribes. If it is held that musical expression ought to be restricted to those possessing special aptitude for it, there is little to justify its publication. If it is held that musical expression ought to be encouraged among all children, there is much to justify its publication.

The latter philosophy was the basis for going ahead with the present recording. Its release should serve to promote healthy debate in the field of children's records. Many will agree with the philosophy behind its release but will question the premise that children will be as highly motivated by the singing of other children as by the singing of a solo singer. This debate will inevitably be colored by our present attitude toward the musical amateur. Professionalized music making has made us, as a nation, less sympathetic to his efforts than we used to be. It is symptomatic of our time that when the singing of children is mentioned, it is the singing of super-select groups like the Vienna Boys Choir which usually comes to mind, rather than the singing of the boys and girls in our own cities and towns. Yet the latter, as musical amateurs, have as much to contribute to the development of music in this country as the former. This recording will have served its purpose if it calls attention to their sterling qualities and their great promise for the future.

II. Suggestions to Parents and Teachers

This collection of songs will be found to be especially useful to parents and teachers interested in initiating enthusiastic singing at home and at school. They will discover that as far as they themselves are concerned previous training in music and the ability to conduct formal music lessons are not necessary to the success of such a venture. These songs, which are the product of untutored, yet highly musical folk, are by

their very nature eminently singable and thus are easily learned by ear. Furthermore, they carry the happy endorsement, not only of the boys and girls heard in this recording, but also that of many other children whose preferences were taken into account by the editors of the several collections from which they were originally selected. In practice it will be found that it is the amazing affinity which most youngsters have for this type of material that makes such a record virtually self-teaching. The adults involved need only see to it that the provisions made for learning these songs are kept as simple and informal as possible.

At home nothing more need be done than to give the record to the children with the understanding that it is theirs to keep and to play as often as they wish on their phonographs. Left to their own devices, they will quickly decide which songs appeal to them most and will, in all likelihood, begin to sing along with the record quite spontaneously. In time, as they become more familiar with the record, the songs which they neglected at first will begin to claim their attention. Such is often the case with the more difficult songs which, because they are more complicated musically and textually, require a longer period of assimilation.

While most of the songs will appeal strongly to children who are six to twelve years in age, it is not to be expected that every song on the record will necessarily appeal to every youngster who listens to it. Many of the songs, such as "Kumbayah", seem to be universal in their appeal. Others, however, seem to be restricted in their appeal to particular age groups. For example, the sophisticated twelve year old may feel that he is too grown-up for the "Angel Band", a song which matches perfectly the naivete of his six year old sister. She in turn may feel rather indifferent about the "Sloop John B.", a song which reflects the masculine interests of her older brother. Their parents may be in something of a quandary too, because the rough-hewn, home-spun character of so many of these songs is different from the smooth-as-silk musical styles to which they are accustomed. Such differentiation of appeal is inevitable in any record which seeks to nurture the musical needs of an entire family. The moral is clear: where children and adults are concerned, different preferences as to music are sure to arise and these preferences should be understood and respected.

At school the same suggestions would apply with certain modifications due to the fact that a larger group of children will be involved. In a classroom situation the exploration of the record is best conducted a few songs at a time over a period of several weeks, since the sixteen songs which it contains are too many in number for one sitting, much less any kind of proper evaluation by the class.

It would be best to begin with songs of great vitality and universal appeal, such as "Kumbayah" and "Pick a Bale of Cotton". They should be learned directly from the record, the teacher and her class singing along each time it is played. In so doing they will be learning them in the most time-honored and efficient way, i.e., by ear alone. Experimentation has shown that the introduction at this stage of the printed texts and musical notations by means of the blackboard or mimeographed song sheets will only serve to dampen enthusiasm and complicate the learning situation unnecessarily with reading problems. The printed texts and musical notations appended to these notes should serve chiefly as reference material for the teacher who may wish to check an occasional word or note that is not clear on the record.

Once a given song is learned, the recorded version becomes superfluous, unless the class requests an accompaniment which would otherwise be unavailable. Those who have used this method of teaching folk songs have found that children usually prefer to sing without the record once they have made a song their own. Far from being disturbed by this attitude, the teacher should rejoice in it as a sturdy sign of musical independence and as evidence of a growing singing tradition.

This tradition will need careful cultivation if it is to grow to fruition. Many additional songs such as "Home on the Range" should be included and sung for sheer enjoyment. Special attention should be given to the boys who should be encouraged to "let off a little steam" occasionally with old favorites like "I've Been Workin' on the Railroad" and "John Brown's Body." Once they participate wholeheartedly in the singing the teacher should introduce one of the more challenging songs on the record such as "Children Go Where I Send Thee". In doing so she should keep in mind the subtle differences in musical sophistication which exist between various age groups. The commentary for each song included in the notes, as well as the grade level³ indicated after each song title on the label will be useful in making an appropriate selection.

³These grade levels ought not to be taken too literally. They indicate the grade level of the particular group which recorded the given song. In many instances the same song was enjoyed by grades a year or two younger or older than that which recorded it.

The songs in You Can Sing It Yourself are, of course, not sufficient in number or variety to supply the musical needs of an enthusiastic group of boys and girls throughout an entire year. Their appetite for this type of material as well as their interest in relating music to their daily lives is such that the parent or teacher involved will be faced in a short time with the problem of providing additional musical experiences to supplement those initiated by means of this record.

These experiences should center around the acquisition of an ever-growing repertory of American folk songs and the acquisition, in so far as circumstances permit, of the ability to accompany these songs on a folk instrument. A decade ago this problem would have been difficult to solve because the necessary materials were unavailable to the general public. Scattered through books and journals, buried in collections and archives they were known only to a small group of specialists and scholars. Now, thanks to the pioneer work of Beatrice Landeck and the late Ruth Crawford Seeger, who compiled special collections of American folk music especially suitable for use with children, this problem no longer exists. These collections and the records⁴ designed to accompany them are a veritable treasure-trove of exciting material. Parents and teachers who wish to enrich musically the lives of the boys and girls with whom they are working can do no better than to acquire and use them.

⁴Two fine children's records by Pete Seeger, Birds, Beasts, Bugs and Little Fishes and Birds, Beasts, and Bigger Fishes (Folkways FC 7010 and FC 7011, two 10" long-playing records) ought also to be in this connection since they contain many songs found in the above volumes.

Landeck, Beatrice. Songs to Grow On. New York: Edwin B. Marks Music Corporation, 1950.

Songs to Grow On, sung by various singers including Pete Seeger. Folkways - FC 7020, a 10" long playing record.

Landeck, Beatrice. More Songs to Grow On. New York: Edwin B. Marks Music Corporation, 1954.

More Songs to Grow On, sung by Alan Mills. Folkways FC 7009, a 10" long playing record.

Seeger, Ruth Crawford. American Folk Songs for Children. New York: Doubleday and Co., 1948.

American Folk Songs for Children, sung by Pete Seeger. Folkways FC 7001, a 10" long playing record.

Seeger, Ruth Crawford. Animal Folk Songs for Children. New York: Doubleday and Co., 1950.

Animal Folk Songs, sung by Peggy Seeger. Folkways FC 7051, a 10" long playing record.

Seeger, Ruth Crawford. American Folk Songs for Christmas. New York: Doubleday and Co., 1953.

American Folk Songs for Christmas, sung by Peggy Seeger and a group of school children. Folkways FC 7051, a 10" long playing record.

III. Suggestions for Boys and Girls

A. Singing

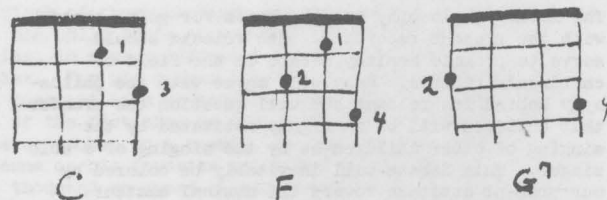
The boys and girls who helped Mr. Christenson make this record enjoyed learning these songs by ear. You too will enjoy learning them in this manner. All you have to do is sing along with the record each time you play it. In a very short time, you will know all of the tunes and most of the verses.

B. Playing

After you have learned the songs you may enjoy working out an accompaniment for them on an instrument such as the five-string banjo, the guitar, the ukulele, or the auto-harp. If you have already learned the basic chords on one of these instruments your ear for harmony will tell you which chords to use as you go along. If you are not experienced enough to do this, the following suggestions will help you select the correct chords for each of these instruments in terms of the chord letters given in the printed music.

1. Five String Banjo

If you are a beginning five-string banjo player, you should know that C tuning (GCDBD) has been used in all of the banjo songs. This means that the C family of chords:



is all that you need to know in order to play these songs, even though many of them are performed in keys other than C, such as D, E Flat, and E. A capo⁵ placed behind the second, third, and fourth frets will give you each of these keys in turn and will permit you to use the C family of chords throughout your playing.

You will notice that the music has been printed exactly as it sounds; that is to say, if it sounds in E it has been printed in E (signature: four sharps) and has been harmonized with the E family of chords (E, A, B⁷). This may lead to some confusion, since as a beginner you are used to thinking only in terms of the C family of chords. The following table will help you select the proper chord in the C family for any of the chords used in the keys of D, E Flat, and E.

For D, E Flat, or E substitute C.
For G, A Flat, or A substitute F.
For A⁷, B Flat 7, or B⁷ substitute G⁷.

⁵A capo is an adjustable clamp which automatically shifts the instrument into different keys as it is played behind different frets. Many banjo pickers use a ukulele capo for this.

After tuning your instrument carefully and placing the capo behind the proper fret for the given key, you will find that you can play right along with the record using the chords given above.

With the exception of the brilliant Calypso strum used in the "Sloop John B.", two basic banjo strums are used in this record.

1. Simple Brush Strum

Brush up and down across all the strings with the fingers loosely bunched together so that the chords skip along as if making the rhythm to the words "life is but a..." in "Row, Row, Row Your Boat". (♩ ♩). Hammering on in the left hand completes the effect. "Deep Blue Sea" is a good example of this.

2. Simple U-picking Strum

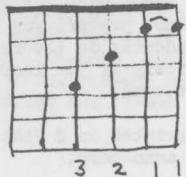
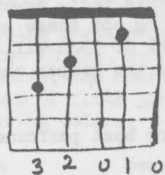
Pick up with the index finger on any string (i); then brush down across all of the strings with the back of the middle finger (B); finally, follow through by picking down on the fifth string with the thumb (T). The resultant pattern is iBT in a "bum-di-dy" rhythm (♩ ♩). "Jennie Jenkins" is a good example of this.

Other strums, such as three-finger picking and double-thumbing are heard briefly in some of the songs. Their use makes the accompaniment not only more interesting but also more difficult to play.

2. Guitar

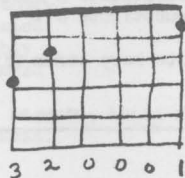
If you are a beginning guitar player, you should know that all of the songs on this record including those accompanied by the banjo, can be played with relatively few chords using standard guitar tuning, E A D G B E.

For songs in C, like "When I First Came to This Land", you will need to know the C family of chords.



C

F

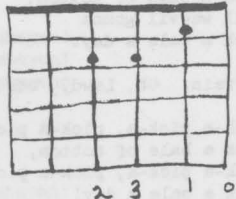
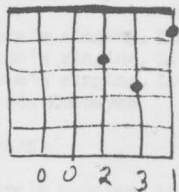


G7

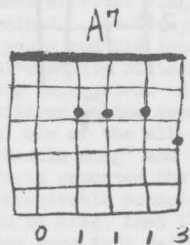
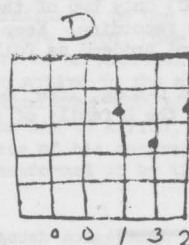
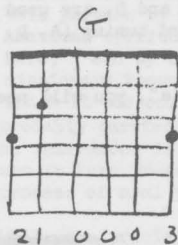
Another C-song, "Oh, Watch the Stars", uses in addition to C, F, and G, the minor chords:

d minor

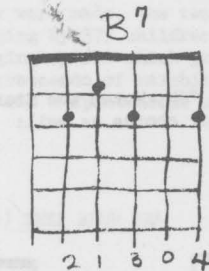
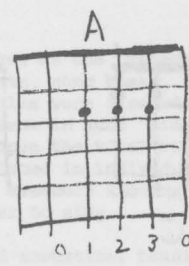
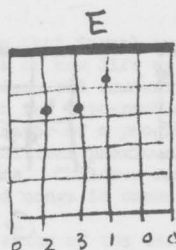
a minor



For songs in D, such as "South Australia", you will need to know the D family of chords:



For songs in E, such as "Kum Ba Yah", you will need to know the E family of chords:



If, as a beginner, you find it difficult to learn so many new chords at once, you can easily shift your instrument into the keys of D, E Flat, and E by placing a capo on the fingerboard behind the second, third, and fourth frets, respectively. The capo permits you to play in all of these keys with the familiar C family of chords. The same table of chord substitutions given for the banjo applies here.

If your instrument is well in tune and if you have placed the capo behind the proper fret, you will find that you can play along with all of the songs on the record. You will have to invent your own strums, of course, since most of the songs on the record are accompanied by the banjo, which has its own styles of strumming.

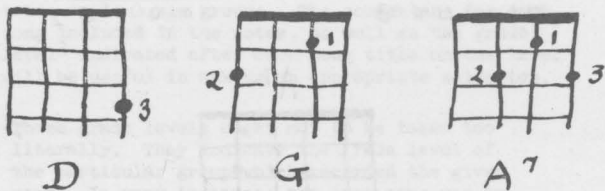
um-pah 2-4
um-pah-pah 3-4
um-pah, um-pah 4-4

wherein the bass note (Thumb) is followed by a treble chord on the upper strings (brush down with the thumb, or pluck the top three strings with the index, middle, and ring fingers) will provide a simple yet pleasing accompaniment. Later on, as your right hand becomes more skillful, you may wish to learn the "mountain" strums used in "Oh, Watch the Stars" and the "Riddle Song".

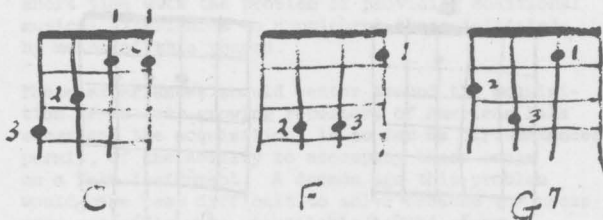
3. Ukulele

If you are a beginning ukulele player, you will find that of the four most common ukulele keys (D, A, G, and C) only two of them, namely D and G, are used in this recording. Keep your standard tuning (A, D, F#, B) and proceed as follows.

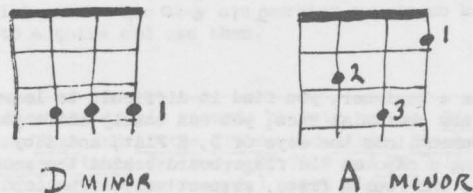
For a D-song, like "South Australia", you will need to know the D family of chords:



For a C-song, like "When I First Came to This Land", you will need to know the C family of chords.



Another C-song, "Oh, Watch the Stars", uses the d minor and a minor chords as well:

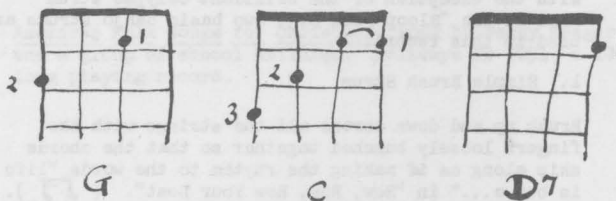


E Flat and E-songs, such as the "Sloop John B." and "Jeannie Jenkins", respectively are something of a problem since they are not in familiar keys. They may still be played, however, by one or the other of the following methods.

One method would be to use a capo (cost 25¢) on your ukulele just as a capo is used on a banjo or guitar. If you place it behind the first fret of your ukulele, your instrument will automatically be in E Flat; if you place it behind the second fret, it will be in E. In both cases, you will continue to use the D family of chords.

For E Flat or E substitute D.
For A Flat or A substitute G.
For B Flat⁷ or B⁷ substitute A⁷.

The other method would be to play the E Flat and E songs in the key of G. To do this you would have to know the G family of chords,



and would have to make the following chord substitutions:

For E Flat or E substitute G.
For A Flat or A substitute C.
For B Flat⁷ or B⁷ substitute D⁷.

In this case, of course, you will no longer be able to play these songs along with the record since the ukulele will be in a different key than the record.

The common down-up stroke of two chords to the beat done with or without a felt pick will supply an adequate accompaniment for most of the songs on the record.

4. Auto-harp

The auto-harp by the nature of its design is limited to the keys of C, F, and G; which, with the exception of C, are not amongst those used in the record. For this reason you will not be able to practice most of the songs with the record. This fact, however, should not prevent you from trying out these songs independently of the record. All of them will go very nicely if you learn to make the proper chord substitutions.

Songs printed in E Flat and E are best performed in F on the auto-harp.

For E Flat or E substitute C.
For A Flat or A substitute B Flat.
For B Flat⁷ or B⁷ substitute C⁷.

Try to make your auto-harp strum fit the mood of each song.

SIDE I, Band 1: PICK A BALE OF COTTON

Me an' my buddy can
Pick a bale of cotton,
Me an' my buddy can
Pick a bale a day!

Refrain: Oh, Lawdy, etc.

Boll weevil gonna
Pick a bale of cotton,
Boll weevil gonna
Pick a bale a day.

Refrain: Oh, Lawdy, etc.

Pick-a pick-a, pick-a pick-a,
Pick a bale of cotton,
Pick-a pick-a, pick-a pick-a,
Pick a bale a day!

Refrain: Oh, Lawdy, etc.

Note: In the recorded performance each of the verses are sung twice through before going on to the refrain which is also sung twice through.

Since its publication in Lomax's Folk Song, U.S.A., (MacMillan, 1947) "Pick a Bale of Cotton" has become one of the staples in the repertory of recreational song leaders who have found its catchy tune and easy lyrics to be an irresistible combination for sparking the groups which they lead. This is not surprising when we consider that songs of this type were created specifically to help people work together more effectively. Many who sing it nowadays are unaware of the joke being perpetrated by the text. A bale of cotton weighs 500 lbs; no man working alone ever picked more than 300 lbs. in a day. For this reason, the song provoked many a laugh amongst those who really know what cotton picking was all about.

SIDE I, Band 2: JENNIE JENKINS

Boy: Will you wear green, oh my dear, oh my dear?
Will you wear green, Jennie Jenkins?

Girl: I won't wear green, 'cause it's the color of my bean.
I'll buy me a folderoldy, tildetoldy, seek-a-double, use-a-causa, roll, find me!

Both: Roll, Jennie Jenkins, roll!

As John and Alan Lomax have noted in Folk Song, U.S.A. (Duell, Sloan, and Pearce, 1947), "Jennie Jenkins" is among the most sprightly of the old dialogue songs which were sung at social gatherings such as apple-peelings, quilting bees, and church soecials. On these occasions much entertainment was provided as the young folks teased each other through the medium of answer-back verses, some of which, depending upon the song, had to be improvised on the spot.

Young people of our own day seem to find as much amusement as their great grandparents did in challenging their partners to match colors in rhyme. Urban youngsters take particular delight in proposing certain colors for which there are no obvious rhymes, as for example: magenta, purple, turquoise, and chartreuse. In the present recording a group of fifth graders proposed and rhymed the following colors:

green	bean
magenta	despise - eyes*
orange	porrange (porridge)
blue	shoe
pink	sink
gray	hay
flesh	mesh

*The solution to magenta, heard on this recording, is worthy of Ogden Nash.

SIDE I, Band 3a) KUM BA YAH

Note: The verses are sung to the same tune as the Refrain!

REFRAIN:

Kumbayah, my Lord, Kumbayah!
Kumbayah, my Lord, Kumbayah!
Kumbayah, my Lord, Kumbayah!
Oh Lord, Kumbayah!

Someone's singing, Lord, Kumbayah!
Someone's singing, Lord, Kumbayah!
Someone's singing, Lord, Kumbayah!
Oh Lord, Kumbayah!

(REFRAIN)

Someone's dancing, Lord, Kumbayah!
Someone's dancing, Lord, Kumbayah!
Someone's dancing, Lord, Kumbayah!
Oh Lord, Kumbayah!

(REFRAIN)

Pete Seeger, who has done so much to make this fine fine spiritual known in this country, reports* that although it was collected in Africa, its original source was, in all likelihood, America. He explains this paradox by noting its similarity to the American spiritual, "Come By Here, Lord, Come By Here," and by citing the work of an American missionary known to have been active in the area in which it was collected. He concludes that this man probably carried the song with him to Africa, where he introduced it to the members of his congregation, who in turn preserved and transformed it by the process of oral tradition.

While the precise origins of such songs must remain a matter for scholarly speculation, their usefulness for the development of vital singing traditions may be readily determined. One has only to witness the ease with which young and old learn them to be convinced of the universality of their appeal and their rightness as group expression. This was certainly the case with the children in the summer program who made "Kum Ba Yah" one of the all-school favorites along with the "Riddle Song" and the "Deep Blue Sea". Teachers and parents reported that they sang these songs on every conceivable occasion without waiting for an invitation to sing, that they had transformed the long bus rides home into daily folk-song-fests, and that they had taught their younger brothers and sisters to sing them around the house.

*Pete Seeger and Sonny Terry in Carnegie Hall (Folkways FA 2412).

Even that formal exercise known as the "assembly sing" took on new life as song sheets, song books, song slides, and community-sing films were discarded (along with the "eye-problems" inherent in such "aids") in favor of a program based upon the vital rote-singing traditions previously established in individual classrooms. Children came to the assembly knowing many good songs in common and eager to sing.

In spite of the technical and acoustical handicaps under which they were made, the two recorded examples of assembly singing by 375 children give some idea of the kind of singing spirit which prevailed on that occasions. The crescendo of marching feet at the close of "Kum Ba Yah" was a spontaneous manifestation of this spirit.

SIDE I, Band 3b) DEEP BLUE SEA

Deep blue sea, baby, deep blue sea,
Deep blue sea, baby, deep blue sea,
Deep blue sea, baby, deep blue sea,
It was Willie, what got drowned in the deep blue sea.

Dig his grave with a silver spade (3)
It was Willie, what got drowned in the deep blue sea.

Lower him down with a golden chain (3)
It was Willie, what got drowned in the deep blue sea.

Deep blue sea, baby, deep blue sea (3)
It was Willie, what got drowned in the deep blue sea.

Although a variant of the "Deep Blue Sea" was collected and published as early as 1927 by Ethel Park Richardson in her American Mountain Songs (Greenberg, Publisher; Copyright renewed 1955), it did not gain much currency among lovers of folk music until it was popularized by Pete Seeger through his concerts and his recordings, the Pete Seeger Sampler (Folkways FA 2043) and With Voices Together We Sing (Folkways FA 2452). Its origin, as well as the identity of "Willie, what got drowned", remain a mystery. The poetic images which it shares in common with songs like "Old Blue" suggest that it is the product of the later-day American folk tradition.

"Deep Blue Sea" is another song which has contained within it those qualities which make for universal appeal. Youngsters, who have hitherto been reluctant to join in the singing, invariably succumb to its home-spun charm. Their teachers need not be overly concerned about Willie's fate nor about the bad grammar employed in describing it. The writer has found that they treat the former as sheer fantasy and that their speech habits remain unaffected by the latter. He has also found that this song, along with others like it, can form the foundation for the development of vital singing traditions where none existed before.

SIDE I, Band 4: WHEN I FIRST CAME TO THIS LAND

Cumulative phrase.
Sing it as many
times as the text
demands.

When I first came to this land,
I was not a wealthy man.
Then I got myself a cow,
I did what I could.
And I called my cow,
"No milk now".
And I called my shack
"Break my back".
For the land was sweet and good,
I did what I could.

Similarly:

Then I got myself a duck...
And I called my duck,
"Out of luck"
And I called...

Then I got myself a wife...
And I called my wife,
"Run for your life".
And I called...

Then I got myself a son...
And I called my son,
"My work's done."
And I called...

Note: With each new verse the farmer's possessions up to that point are recalled cumulatively in reverse order beginning with his latest acquisition. Thus in the final verse we have "son, wife, duck, cow, and shack" sung to the cumulative phrase of the song.

Originally, a Pennsylvania Dutch folk tune, "When I First Came to This Land" has become widely known in its English translation through the efforts of such folk singers as Tony Saletan, Peggy Seeger, and Oscar Brand. The variant recorded here differs from those which are found in Brand's collection, Singing Holidays (Knopf, 1957), and Peggy Seeger's recording, American Folk Songs Sung by the Seegers (Folkways FC 2005), chiefly in the melodic form of the cumulative phrase. Those acquainted with European folk song will notice its similarity to the French children's song, "Ah! vous dirai-je, maman." Others may recall singing the alphabet or "Twinkle, Twinkle Little Star" to the same melody. The Pennsylvania Dutch version may be found in George Korson's Pennsylvania Songs and Legends (University of Pennsylvania Press, 1949).

SIDE I, Band 5: THE TREE IN THE WOOD

There was a tree within the wood,
The prettiest little tree you ever did see.
The tree's on the ground
And the green grass growing all a round, round, round,
And the green grass growing all a round.

On that tree there was a limb,
The prettiest little limb you ever did see.
The limb's on the tree
And the tree's on the ground
And the green grass growing all a round, round, round,
And the green grass growing all a round.

Similarly:

On that limb there was a nest,
The prettiest little nest you ever did see.
The nest's on the limb, etc.

On that nest there was a bird,
The prettiest little bird you ever did see.
The bird's on the nest, etc.

On that bird there was a wing,
The prettiest little wing you ever did see.
The wing's on the bird, etc.

On that wing there was a flea,
The prettiest little flea you ever did see.
The flea's on the wing, etc.

On that flea there was a mosquettée,*
The prettiest little mosquettée you ever did see.
The mosquettée's on the flea, etc.

The source of "The Tree in the Wood" was a field recording from the Archive of American Folk Song of the Library of Congress. Made at Farmington, Arkansas, in 1941 by the collector, Vance Randolph, it was included in Album 12 (59 - A.2) of the Library's series on American folk music. Mr. Doney Hammontree was the singer.

*Pronounced musky-tea, (i.e. mosquito).

Cumulative songs of this type have been collected elsewhere in this country and in England and Canada. Cecil Sharp gives three variants in the second volume of his English Folk Songs from the Southern Appalachians (Oxford University Press, 1932). Marius Barbeau quotes a charming Canadian variant under the title of "Never More" in his Come A-Singing (National Museum of Canada, 1947). Jean Ritchie includes a variant that has been in her family for some years in her Swapping Songs (Oxford University Press, 1952). Oscar Brand supplies yet another variant in his Singing Holidays (Knopf, 1957). Pete Seeger sings one of the most tuneful variants in his recent album for children, Sleep Time (Folkways FC 7525).

Children enjoy singing this song until they are quite out of breath with its many repetitive sequences. Far easier to learn by ear than by eye, it is best learned directly from the recording rather from the notation.

SIDE I, Band 6: RIDDLE SONG

I gave my love a cherry that has no stone;
I gave my love a chicken that has no bone;
I told my love a story that has no end;
I gave my love a baby with no cryin'

How can there be a cherry that has no stone;
How can there be a chicken that has no bone;
How can there be a story that has no end;
How can there be a baby with no cryin'?

A cherry when it's bloomin', it has no stone;
A chicken when it's pippin', it has no bone;
The story that I love you, it has no end;
A baby when it's sleepin', it's no cryin'.

The version of the "Riddle Song" heard in this recording is one that is very widely sung in America today. Albert Friedman in his Viking Book of Folk Ballads (Viking Press, 1956), has traced it back to the old Scottish ballad, "Captain Weddeburn's Courtship" (Child 46) in which a clever suitor wins the hand of a fair maiden by answering successfully the riddles which she puts to him as a condition to their marriage. This ballad, even if a tune could be found for it, is too long and too sophisticated for most youngsters. This is no great loss since they, like the folk who extracted these riddles from the longer ballad, find the shorter form a convincing expression in itself and one that admirably reflects their intense interest in riddles.

SIDE I, Band 7: OH, WATCH THE STARS

Oh, watch the stars, see how they run;
Oh, watch the stars, see how they run;
Oh, the stars run down at the settin' of the sun;
Oh, watch the stars, see how they run.

The sources for this song were Ruth Crawford Seeger's book, American Folk Songs for Christmas (Doubleday, 1953) and her daughter Peggy's recording of the same title (Folkways FC 7053). In keeping with Mrs. Seeger's belief that children should be encouraged to invent new verses, the recorded performance was built around the celestial objects which they volunteered to sing about.

meteorites	fall
clouds	fly
airplanes	zoom
rockets	blaze
moon	shines

In this manner a song that is but a single verse in length was elaborated into a longer one which served as a vehicle for the interests of a group of science-minded youngsters.

Purists who object to handling folk materials in this way are reminded that the invention of new verses is a practice as old as folk song itself and that the results in the present case are no more topical for our day than the broadside ballads were for theirs.

Actually, there is no need for concern. These hastily improvised "verses" are soon forgotten, and that which remains with the children is a song, which one of them described as "the most beautiful song I ever heard."

SIDE I, Band 8: CHILDREN GO WHERE I SEND THEE

1. One by one, (Go to B, Sing to end)
2. Two by two, Two for Paul and Silas,
3. Three by three, Three for the Hebrew children,
4. Four by four, Four for the four that stood at the door,
5. Five by five, Five for the five that stayed alive,
6. Six by six, Six for the six that never got fixed,
7. Seven by seven, seven for the seven that never got to heaven,
8. Eight by eight, Eight for the eight that stood at the gate,
9. Nine by nine, Nine for the nine that dressed so fine,
10. Ten by ten, Ten for the Ten Com-mand-ments,
11. 'Leven by 'leven, 'Leven for the 'leven that got to heaven,
12. Twelve by twelve, Twelve for the twelve A-pos-tles,

Children go where I send thee!
How shall I send thee?
I'm gonna send thee one by one,
One for the itty bitty baby who's
Born, born, born in Bethelhem.

Children go where I send thee!
How shall I send thee?
I'm gonna send thee two by two,
Two for the Paul an' Silas,
One for the itty bitty baby who's
Born, born, born in Bethelhem.

Similarly:

I'm gonna send thee three by three
Three for the Hebrew children
Two for the Paul an' Silas, etc.

I'm gonna send thee four by four,
Four for the four who stood at the door,
Three for the Hebrew children, etc.

I'm gonna send thee five by five,
Five for the five who stayed alive,
Four for the four..., etc.

I'm gonna send thee six by six,
Six for the six that never got fixed,
Five for the five..., etc.

I'm gonna send thee seven by seven,
Seven for the seven that never got to heaven,
Six for the six..., etc.

I'm gonna send thee eight by eight,
Eight for the eight that stood at the gate,
Seven for the seven..., etc.

I'm gonna send thee nine by nine,
Nine for the nine that dressed so fine,
Eight for the eight..., etc.

I'm gonna send thee ten by ten,
Ten for the Ten Commandments,
Nine for the nine..., etc.

I'm gonna send thee 'leven by 'leven,
'Leven for the 'leven that got to heaven,
Ten for the Ten..., etc.

I'm gonna send thee twelve by twelve,
Twelve for the Twelve Apostles,
'Leven for the 'leven..., etc.

Jean Ritchie, who was among the first to bring this gay Negro spiritual to the attention of the folk singing public, published a variant of it, found in the Kentucky mountains, in her Swapping Song Book (Oxford University Press, 1952), and her Singing Family of the Cumberlands (Oxford University Press, 1955). Ruth Crawford Seeger felt it worthy to be included in her American Folk Songs for Christmas (Doubleday, 1953) along with three other striking songs of cumulative construction. The reader is referred to the notes in that volume for a definitive discussion of the religious significance of the various lines. The Weavers have also done much to popularize this song. Their variant is found in The Weavers Sing (Folkways Music Publishers, 1951). The variant here recorded seems to be derived from theirs, the differences between the two of them proving once again that the oral process is still very much alive.

This being a song that more than speaks for itself, little need be said concerning its use with youngsters. Once they catch on to its construction by ear, they delight in singing everywhere. In the summer program in which this song was introduced, it came by popular mandate to be the bus song, replacing that raucous ditty of the children's sub-rosa musical life, "Ninety-nine Bottles of Beer". Still more encouraging was the discovery in the fall that "Children Go Where I Send Thee" had been taken back to the public schools by the same children, who taught it without help from anyone to their classmates. Such is the vigor and appeal of folk music "taught" in a folk manner.

SIDE I, Band 9: ALABAMA BOUND

Leader: Oh the boat's up the river,
Followers: Oh the boat's up the river,
Leader: Turn around and around,
Followers: Turn around and around,
Leader: And the people on the other shore
Yell she's Alabama bound!

Refrain. You want to be loke me
You want to be like me
You got a gal in Birmingham town,
And one in Tennessee.

Doctor Cook's in Town (4)
He found the North Pole so doggone cold,
He's Alabama bound!

Refrain. You want to be like me, etc.
Where were you sweet mama, (2)
When the boat came around? (2)
Oh, I was on the other shore
Showin' my gal around.

Refrain. You want to be like me, etc.
Now the boat's up the river (2)
Turn around and around (2)
And the people on the other shore
Yell she's Alabama bound.

Refrain. You want to be like me, etc.

Various descriptions as a steamboat song and a levee worker's blues, "Alabama Bound" has been popular along the Mississippi for some time. Neither of the two versions currently available in print, i.e., the one found in Wheeler's Steamboatin' Days (Louisiana State University Press, 1944), and the one found in Lomax's American Ballads and Folk Songs (MacMillan, 1934), contain the attractive call and response pattern employed in the present version.

The success of this song with older youngsters suggests that other blues, carefully selected as to text and tune, ought to be included in collections of American folk songs used in secondary schools. Their inclusion along with material of a less jazzy nature would provide a means for helping the adolescent bridge the gap between traditional folk styles and contemporary idioms. Properly handled, the blues would also provide him with a standard by means of which he could make better selections from the various types of commercial music with which he is constantly being bombarded.

SIDE I, Band 10: THE SLOOP JOHN B.

We sailed on the sloop John B., my grandfather and me
Around Nassau town we did roam,
Went sailin' all night, got into a flight,
I feel so break-up, I want to go home.

REFRAIN:

So hoist up the John B.'s sails, see how the main
sail sets,
Send for the captain ashore and let me go home.
I want to go home, I want to go home,
I feel so break-up, I want to go home.

The first mate he got drunk and threw out the people's
trunk.

Constable had to come and take him away,
Sheriff Johnstone, please let me go home,
I feel so break-up, I want to go home.

(REFRAIN)

The cook, he caught fits and ate up all of our grits,
Constable had to come to take him away,
Sheriff Johnstone, please let me go home,
I feel so break-up, I want to go home.

(REFRAIN)

The story told in calypso about the wreck of a little Bahaman sloop named the "John B." first appeared in print in Carl Sandburg's American Songbag (Harcourt, Brace, and Co., 1927). More recently, variants have appeared in Best's Song Fest (Crown Publisher, 1955), in The Weaver's Sing (Folkways Music Publishers, 1951), and in The Kingston Trio (Hansen, 1958).

The rhythmic result in terms of a full measure of eight eighth-notes is as follows:

B T T B T T B T
1 2 3 4 5 6 7 8

Hammer on.

Simultaneous hammering on with the second finger of the left hand completes this dazzling accompaniment.

SIDE II, Band 1: SOUTH AUSTRALIA

In South Australia I was born,
Heave away, haul away;
In South Australia 'round Cape Horn,
We are bound for South Australia.

REFRAIN:

Heave away, you ruler king,
Heave away, haul away,
Heave away, oh hear me sing,
We are bound for South Australia.

As I walked out one morning fair,
Heave away, haul away,
There I met Miss Nancy Flair;
We are bound for South Australia.

(REFRAIN)

When we wallop around Cape Horn,
Heave away, haul away;
I wished to God I'd never been born
We are bound for South Australia.

(REFRAIN)

This rousing capstan chanty was adapted from several sources by Mr. Christenson for use by boys and girls. W.M. Docflinger gives another variant in his Shanty-men and Shantyboys (MacMillan, 1951), p. 71, and observes that it probably originated in the

British emigrant ships that carried colonists to Melbourne and Sydney, Australia. Mr. Christenson's primary source was A.L. Lloyd's version as performed in his album, of Blow Boys Blow (Tradition TLP 1026).

SIDE II, Band 2: OLEANNA

Verse 1 Oh, to be in Oleanna, that is where I'd
like to be,
Than be bound in Norway and drag the
chains of slavery.

Chorus Ole, Ole-anna, Ole, Ole-anna, Ole, Ole,
Ole, Ole, Ole, Ole-anna.

Verse 2 In Oleanna land is free, the wheat and
corn just plant themselves,
Then grow four feet a day, while on your
bed you rest yourself.

Chorus Ole, Ole, etc.

Verse 3 Beer as sweet as muenchener, springs to
the ground and flows away,
The cows all like to milk themselves and
hens lay eggs ten times a day.

Chorus Ole, Ole, etc.

Verse 4 Little roasted piggies rush about the
city streets,
Inquiring so politely if a slice of ham
you'd like to eat.

Chorus Ole, Ole, etc.

Verse 5 Now, if you begin to live, to Oleanna you
must go,
The poorest wretch in Norway becomes a
king in a year or so.

Chorus Ole, Ole, etc.

Verse 6 Oh, to be in Oleanna, that is where I'd
like to be,
Than be bound in Norway and drag the chains
of slavery.

Chorus Ole, Ole, etc.

Mr. Christenson's source for this delightful Norwegian-American immigrant's song was Pete Seeger's recorded performance with audience participation in With Voices Together We Sing (Folkways FA 2452). Boys and girls will enjoy singing it long after the novelty of the verses has worn off, because of its great vitality and good spirits. Songs such as this one are very useful in encouraging reluctant singers to join the group.

SIDE II, Band 3: COME UP, HORSEY

**Instrument imitates animal sounds.*

Refrain: Come up, horsey, hey, hey,
Come up, horsey, hey, hey,
Come up, horsey, hey, hey,
Come up, horsey, hey, hey.

Verse 1 Papa's gonna buy him a little blue bird,
Papa's gonna buy him a little blue bird,
Papa's gonna buy him a little blue bird,
Gonna go (Peep! Peep!) when he gets home!

Refrain: Come up, horsey, etc.

Verse 2 Papa's gonna buy him a little green frog,
Papa's gonna buy him a little green frog,
Papa's gonna buy him a little green frog,
Gonna go (Glub! Glub!) when he gets home!

Refrain: Come up, horsey, etc.

Verse 3 Papa's gonna buy him a little lap dog,
Papa's gonna buy him a little lap dog,
Papa's gonna buy him a little lap dog,
Gonna go (Arf! Arf!) when he gets home!

Mr. Christenson's sources for this song were Ruth Crawford Seeger's book, Animal Folksongs for Children (Doubleday, 1950), and her daughter Peggy's recording of the same title (Folkways FC 7051). The variations which he has introduced so artistically into the original version constitute an example of the folk process at its best. Children never fail to be entranced by the sections in which appropriate animal sounds are imitated by the banjo. They should be encouraged to invent new animals which papa might bring home and the sounds which they might make, as for example:

Papa's gonna buy him a little pussy cat,
Papa's gonna buy him a little pussy cat,
Papa's gonna buy him a little pussy cat,
Gonna go (Mew! Mew!) when he gets home!

SIDE II, Band 4: THE OLD COW DIED

**No chords are given since the song is most effective if it is sung as it is on the record, i. e., unaccompanied.*

Refrain: The old cow died, Sail around,
The old cow died, Sail around.

Verse 1 Did you give her hot water? Yes, Ma'am.
Did you give her any soad? Yes Ma'am.

Refrain: The old cow died, etc.

Verse 2 Did you send for the doctor? Yes, Ma'am.
Did the doctor come? Yes Ma'am.

Refrain: The old cow died, etc.

Verse 3 What in the world ailed her? Yes, Ma'am.
Did she die of a fever? Yes, Ma'am.

Refrain: The Old cow died, etc.

Verse 4 Did the buzzards come? Yes, Ma'am.
Did the buzzards eat her? Yes, Ma'am.

Refrain: The old cow died, etc.

Verse 5 Did they sail high? Yes, Ma'am.
Did they sail low? Yes, Ma'am.

Refrain: The old cow died, etc.

The sources for this song were Ruth Crawford Seeger's book, Animal Folk Songs for Children (Double day, 1950) and her daughter Peggy's recording of the same title (Folkway FC 7051). As in "Go Tell Aunt Rhody", boys and girls treat the realistic details of this song as sheer fantasy. Mrs. Seeger notes that in the area where it was collected the children "dance or skip around the old cow wings flopping--sometimes acting out" verses 4 and 5. Desk-bound school children enjoy pantomiming sailing motions of the buzzards on the words, "Sail around".

SIDE II, Band 5: BY'M BY

By'm by, by'm by,
Stars shinin',
Number, number one, number two, number three,
Oh Lord,
By'm by, by'm by,
Oh Lord,
By'm by

By'm by, by'm by,
Stars shinin',
Number, number four, number five, number six,
Oh Lord,
By'm by, by'm by,
Oh Lord,
By'm by.

By'm by, by'm by,
Stars shinin',
Number, number seven, number eight, number nine,
Oh Lord,
By'm by, by'm by,
Oh Lord,
By'm by.

The source for this song was Beatrice Landeck's Songs To Grow On (Edward B. Marks, 1950), and Pete Seeger's performance in the recording of the same title (FC 7020). It first appeared in Carl Sandburg's American Songbag (Harcourt, Brace and Co., 1927) where he identified it as a fragment of a spiritual heard in Texas by Charley Thorpe of Santa Fe. Children have always delighted in counting songs, and "By'm By" is no exception. So great is its appeal that classes, given a little encouragement, will count up to as high a number as they have breath for by repeating the "number, number" measures over and over again before finishing the song. While admittedly something of a stunt, an occasional performance in this manner will add some much needed merriment to the traditional music "lesson".

SIDE II, Band 6: ANGEL BAND

Verse There was one, there was two, there was
three little angels,
There was four, there was five, there
was six little angels,
There was seven, there was eight, there
was nine little angels,
Ten little angels in the band.

REFRAIN:
Oh, wasn't that a band Sunday morning,
Sunday morning, Sunday morning,
Wasn't that a band Sunday morning,
Sunday morning soon.

The sources of this song were Ruth Crawford Seeger's book, American Folk Songs for Christmas (Doubleday, 1953), and her daughter Peggy's recording of the same title (Folkways FC 7053).

This is another counting song which children take to their hearts on first hearing. Once it is learned they enjoy the challenge of counting the angels in reverse order ("there was ten, there was nine", etc.) and in participating in a celestial rhythm band. Both of these activities are illustrated in the present recording which was made with the assistance of one of Mr. Christenson's colleagues, Miss Rhona Ginn. Believing that every child ought to have this type of experience regardless of whether he is "gifted" or not, Miss Ginn made it a practice to select a new band of "angels" each time the song was sung. The

present "performance" was no exception; thus it must be listened to not as a finished product but as an example of the way young children respond to an initial experience with rhythm instruments. As might be expected, this activity must be carefully structured by the teacher. Some children are immediately successful (note the triangle), others less so (the ninth angle was so shy as to be inaudible). The result, like similar activity in graphic arts, makes up in spontaneity and love of music for what it lacks in polish.

The following instruments were used in this recording:

- | | |
|---------------------|------------------------|
| 1. Maracas | 6. Castanet-on-a-stick |
| 2. Triangle | 7. Cymbals |
| 3. Sandpaper Blocks | 8. Gong |
| 4. Tambourine | 9. Small Drum |
| 5. Small Bell | 10. Large Drum |

Home performances may effectively utilize any number of resonant objects, such as pot covers, glasses, and bowls. Simple home-made instruments, such as those described in Mandell and Wood's Make Your Own Instruments (Sterling, 1957), would be an excellent substitute for the more expensive manufactured items.

SIDE II, Band 7: RIDDLE SONG

(words and music the same as Side I, Band 5. This version on record sung in the assembly.)

SIDE II, Band 8: KUMBAYAH

(words and music the same as Side I, Band 2. This version on record sung in the assembly.)

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