

VOLUME TWO

FOLKWAYS RECORDS FC 7625

YOU CAN SING IT YOURSELF SUNG BY ROBIN CHRISTENSON

Notes and musical transcriptions by Alan Buechner



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MUSIC LP

SIDE I

CLASSROOM SONGS:

Band 1: SKIN AND BONES
 Band 2: OH, JOHN THE RABBIT
 Band 3: A SNAKE BAKED A HOECAKE
 Band 4: THE NOBLE DUKE OF YORK
 Band 5: BINGO
 Band 6: THIS TRAIN
 Band 7: THE CARRION CROW
 Band 8: DARK AS A DUNGEON
 Band 9: HURRY, WORRY SONG

ASSEMBLY SONGS:

Band 10: POOR OLD HOWARD
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SIDE II

CLASSROOM SONGS:

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 Band 8: CINDY
 Band 9: KEMO-KIMO
 Band 10: JOHN GILBERT
 Band 11: SWEET POTATOES

DESCRIPTIVE NOTES ARE INSIDE POCKET

YOU CAN SING IT YOURSELF

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YOU CAN SING IT YOURSELF

sung by ROBIN CHRISTENSON

Folk Singer and Teacher, Grades 3-6.

Notes and Musical Transcriptions

by

Alan Buechner, Assistant Professor of
Music Education, Harvard University



Robin Christenson

Volume II

SIDE I

Classroom Songs: Sung by:

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A Snake Baked A Hoecake	"
The Noble Duke of York	"
Bingo	"
This Train	Grade 4
The Carrion Crow	"
Dark as a Dungeon	"
Hurry, Worry Song	"

Assembly Songs: Sung by:

Poor Old Howard	Grade 3
Doney Gal	All grades
Old Texas	All grades
Aunt Rhody	Grade 3
Clock Maker's Song	All grades

SIDE II

Classroom Songs: Sung by:

This Old Man	Grade 4
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Down the River	"
Now Let Me Fly	Grade 6
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Ox Driver's Song	"
Oh, She's Gone	"
Cindy	Grade 5
Kemo-Kimo	"
John Gilbert	"
Sweet Potatoes	"

NOTES

You Can Sing It Yourself, Vol. II is the second of two documentary recordings based upon an experiment in music education which was carried on at the Bowen School by the music staff of the Harvard-

Newton Summer Program in 1958, 1959, and 1960. The purpose of this experiment was the determination of the extent to which vital singing traditions outside of school could be established through in-school classroom instruction in folk music.

The rationale for the experiment was a simple one.

Traditional music educators, who have dedicated their lives to the promotion of vocal culture and musical literacy, have failed by and large to help present day youngsters become the members of a singing generation. Commercial interests have been quick to capitalize upon this failure and have been successful in filling the void created by it with music that is banal and vulgar. The end result has been that many of our youngsters belong to a listening generation which has delegated to little transistorized boxes its God-given right to sing.

Traditional folk musicians, who have cared only about the acquisition by aural means of a repertory of beautiful songs for their own sake, seem to have had the opposite effect upon the younger generation. It is, of course, difficult to locate such persons today, because few communities have been left untouched by the doubtful blessings of industrial progress and school culture.

Evidence from the recent past may be cited to corroborate this assertion. Cecil Sharp, for example, tells in his *English Folk Songs from the Southern Appalachians* of an incident which occurred during his collecting trip in 1916. On this occasion an adult who was singing for him suffered a lapse of memory and was unable to continue. The song in question, "Young Hunting", did not go unrecorded, however. A simple mountain boy, who delighted in being present whenever "sweet music" was sung, stepped forward and sang an exquisite version of this song (No. 18-b in Sharp's collection) without the slightest hesitation and in a manner "which would have shamed many a professional vocalist."

The moral to Sharp's story is clear. If music educators would use songs from the great tradition of untutored singing and would teach these songs in a manner similar to the one by means of which they were preserved and passed on from one generation to the next, their students would probably become in time as musically independent as the boy in his story.

Implementation of an experiment based upon such reasoning raised many problems. Where could the proper song material be located? What was the traditional manner of performance associated with it?

Answers to these questions were readily found. The rich harvest of American folk song as it was collected by Sharp, Sandburg, and the Lomaxes was available by the late fifties. Books by Ruth Crawford Seeger and Beatrice Landeck, who had done a superlative job in selecting songs from these sources for use with children, provided not only the necessary material but also a point of departure. Field recordings issued by the Archive of American Folk Song in the Library of Congress and commercial pressings made by those urban folk singers who sang out of a deep knowledge of original sources provided insight into performance practices.

Before we could begin a final problem had to be solved, namely that of staffing. It was obvious that a traditional music educator, however sympathetic to the proposed plan, would be unable to carry the experiment forward on a day to day basis. His singing of folk songs would, in all likelihood, be too four-square and his knowledge of the instruments customarily used to accompany folk songs would be second hand because of the limitations of his classical training.

An admirable solution to this problem was found in the person of Robin Christenson, a gifted social studies teacher who possesses a large repertory of American folk songs which he performs in the traditional manner. He quickly grasped the significance of the experiment and enthusiastically applied himself to the task of mastering the new teaching materials.

The essential nature of his work and that of his colleagues at the Bowen School and the outcomes thereof may be deduced from the recordings of the songs he used and from the notes which accompany them.

Song books, solmization syllables (the "do-re-mi's"), and piano accompaniments were discarded in favor of a simple, folk-like, rote method of instruction in which the teacher sang the songs in as straightforward and characteristic a manner as possible. Modest accompaniments on the guitar or the five-string banjo were used whenever it was felt that they added something to the music. These instruments were neither permitted to overpower the singing of the children nor were they allowed to interfere with the principal job of the teacher, namely that of communication.

All children were encouraged to sing regardless of their ability. To achieve this end hearty, group-singable songs, which appealed to the boys, were made a staple item during the initial singing lessons. Later, as both boys and girls began to sing with confidence and accuracy, more esoteric material was added to the musical bill of fare.

Younger children were given the opportunity to develop their mimetic and imaginative faculties through the invention of pantomime and the creation of new verses for those songs which lent themselves naturally to these activities. They were also given a chance to develop their feeling for rhythm both in its simplest and its most complex aspects through instruction in the singing game and the rhythm band.

Older children were introduced to more sophisticated forms of the same activities. They were taught how to write extended versifications for familiar songs by means of the parody technique. They were instructed in the rudiments of folk dancing through the American play party. They were also shown how attractive rhythmic *ostinati* may be performed by the rhythm band as an accompaniment to songs which are march-like in character.

Last, but not least, all children were treated to a veritable feast of symphonic music which was part of a carefully designed listening program. Youngsters, who responded whole-heartedly to the element of fantasy in the folk songs which they were learning, were deeply interested in identifying the remarkable

creatures found in Saint-Saens' Carnival of the Animals, in seeing the sights along the great river described in Smetana's Moldau, in following the adventures of the outlaw portrayed in Copland's Billy the Kid, and in recreating with marionettes the sad story of the clown in Stravinsky's Petrouchka.

Evidence that our attempt to produce bona fide oral traditions outside the classroom had succeeded came to light not in any dramatic way but in the normal course of events connected with the running of the school during the three summers in which the folk music experiment was conducted.

The annual parents' nights proved to be rich sources of the type of evidence we were seeking. On these occasions many anecdotes were collected which indicated that in case after case the youngsters had carried their folk songs home with them and had shared these new found treasures with all who would listen.

Three anecdotes are typical of the many which were reported. A mother joyfully announced that her "monotone" daughter had found her voice during the course of the summer. A couple related that their sons had begun to sing around the house for the first time quite unaware of the stir which this change in their behavior was causing. Another couple told how their daughter with the help of her younger brothers and sisters had organized weekly sings for the other children in the neighborhood using the folk songs which she had learned at school.

The annual singing assemblies also proved to be valuable sources of evidence, especially when they were contrasted to those given at other schools. Ordinarily these occasions are popular neither with the teachers, who regard their preparation and presentation a formidable task, nor with the students, who find the programs lacking in musical interest. Ours were happy exceptions to the rule.

The preparation of an assembly program was the simplest assignment undertaken by the musical staff, because the necessary foundation had in every instance already been laid. At the beginning of every summer they compiled an all-school repertory of rousing songs which are especially suitable for performance by large groups and grade level repertories of more esoteric songs which are especially suitable for performance by small groups. These song repertories were subsequently used in planning the sequence of classroom singing lessons. Thus, when the time for an assembly arrived, it was an easy matter to set up a program in which songs known and loved by all were interspersed with songs known by only one grade.

The program for the singing assembly which was given in the summer of 1959 illustrates how this idea worked out in practice.

Kumbayah	African Spiritual
(all grades)	
When I First Came	Pa. Dutch Folk Song
(all grades)	
Pretty Little Girl	Leadbelly Song
(third grade)	

Sweet Potatoes	Creole Lullaby
(all grades)	
This Train	American Spiritual
(fourth grade)	
Doney Gal	Cowboy Song
(all grades)	
Good Old Colony Times	N.E. Folk Song
(fifth grade)	
Old Texas	Cowboy Song
(all grades)	
Ox Driver's Song	Western Folk Song
(sixth grade)	
Oh, Watch the Stars	Sea Islanders' Song
(all grades)	

Seven of the songs listed are reproduced on this recording. Two of these, "Old Texas" and "Sweet Potatoes", were sung in two parts, the upper grades, who sat in one section of the auditorium, taking one part and the lower grades, who sat in another section, taking the other.

The presentation of our assembly programs was similarly a most pleasant duty. The various grades led by their teachers walked to the auditorium and sat together according to a prearranged plan: the third graders on the stage nearest the song leader, the fourth and fifth graders in the front, and the sixth graders in the rear. The children, unhampered by the "eye problems" created by the usual aids to singing (slides, song sheets, and song books) and no longer intimidated by the customary piano accompaniment, quickly adjusted to the acoustics of the hall and sang each new selection with increasing gusto and affection. The teacher-turned-song leader, guitar and banjo alternately in hand, soon discovered that these instruments are not only adequate for the job of providing harmonic and rhythmic support for the singing of 400 youngsters but also that they permit the leader to walk from place to place as he is needed. The teachers in turn found that the children were so deeply involved in their singing that discipline was no problem. The administrators invariably commented upon the unity of spirit which was achieved and the feeling of good fellowship which arose when the entire school sang together.

The success of our singing assemblies was not only indicative of the vitality of the singing traditions which were established through classroom instruction in folk music but also of the validity of the philosophy upon which our program was based.

Early instruction in music should be devoted to cultivating the child's ability to express himself through the language rather than the technique of music. Technique must wait until such a time as the child has established himself as a musical being.

The source of this philosophy was the late Archibald T. Davison, who, like Cecil Sharp, was one of the first to recognize the contribution which folk music could make to the education of the child. It was his firm conviction that in a certain sense the teacher "cannot teach a small child music", he "can only expose him to it" by giving him beautiful songs

to sing and by letting "the unexplainable magic that resides in even a single folk melody to work its will without interference."

Davison was not unalterably opposed to giving the child instruction in the technical aspects of music. He merely doubted the pedagogical wisdom of those teachers who willfully neglected the exploratory phase and hurried the child on to "reading symbols and counting rhythms" before he was ready for this task.

He understood that the successful reader of vocal music invariably draws upon certain previously established skills. Had he witnessed our experiment he would have been the first to note the way in which the folk singing program was helping the children prepare themselves for future tasks. Vocal independence was developed, rhythmic sensitivity was refined, tonal memory was strengthened, and the creative impulse was nurtured. Furthermore, in almost every case confidence in manipulating musical materials was gained and dedication to music for its own sake was brought about through experience with folk music.

The distance between a simple children's song, such as "Aunt Rhody", and a great choral masterpiece, such as "The Messiah", is, of course, very great. Yet it is important to remember that they are both constructed out of the same tonal materials and that the child who masters the first may, given further opportunities for development, master a vocal part in the second someday.

The present recording must, therefore, be considered as a kind of musical photograph of an average group of children who have just embarked upon a long and exciting journey. Unlike the professional moppets usually heard in public they were not specially selected on an individual basis for participation in the recording sessions. They were chosen in terms of their regular membership in particular classes which knew the desired songs well. For this reason a wide range of abilities was found in every group: strong singers, average singers, and weak singers. Included in the latter category were always a few "monotones" who were neither muzzled nor ostracized but were encouraged to sing as best they could in the belief that many of them would discover for themselves the proper use of their voices if an issue was not made of their disability.

Drilling was kept to a minimum. No more was done in this area than that which is ordinarily required for general mastery. This meant that when the groups came to the recording sessions there were always a few individuals present who were not letter perfect in their knowledge of the texts and tunes.

The resultant performances are distinctly "unvarnished". As such they may seem harsh to those auditors who have grown accustomed to the soft-as-silk musical textures featured on so many recordings today. Harshness there is, but the astute listener will remember that children are neither porcelain dolls nor unfeeling automatons, and remembering these facts will listen again and hear integrity and beauty as well.

MUSICAL TRANSCRIPTIONS

Each song has been transcribed into musical notation as faithfully as possible. The actual key in which it is sung on the record is indicated by the key signature of the transcription. The chords which have been placed over the music may appear erroneous at first, but closer study will reveal that they indicate the manner in which the accompaniment heard on the record was worked out. For example, if the key signature is four sharps, or E Major, and if the chords indicated are members of the C family of chords, the reader should understand that the accompaniment was played in terms of C family chord patterns and the sound of E Major was obtained by using a capo placed behind the fourth fret of the instrument. The reason for this practice is that for most folk musicians the key of C offers a richer vocabulary of easily fingered chords and makes the playing of melodies in the bass register an easier task than the key of E does.

It is, of course, impossible to indicate in the transcription of a given song the many different families of chords necessary for the diverse instruments which might be used to accompany it. Each instrument and, indeed, each instrumentalist has favorite keys which are not always compatible with those used by others. Thus, the autoharp eschews E, but accepts C, F, and G. The autoharpist will use either C, F, or G depending upon the range of his voice.

The following table of chord equivalents in the various keys used in these transcriptions is provided for those who wish to adapt these songs to their particular instruments.

Family:	C	D	E flat	E	F	G	A
Major Chords:							
Tonic:	C	D	E flat	E	F	G	A
Subdominant:	F	G	A flat	A	B flat	C	D
Dominant:	G7	A7	B flat 7	B7	C7	D7	E7
Minor Chords:							
Submediant:	a	b	c	c#	d	e	f#
Mediant:	e	f#	g	g#	a	b	c#
Supertonic:	d	e	f	f#	g	a	b

Suppose the autoharpist decides to learn "Down the River" which is printed in A and uses the A family chords: A, D, and E7. The nearest, comfortable key for him on his instrument is G, thus he will substitute G, C, and D7 for A, D, and E7 in the transcription.

SIDE I

Classroom Songs

SKIN AND BONES

1. There was an old la-dy all skin and bones! Oo - oo - oo - ooh! 2. She - ooh! 5. She o-pened the door and (scream!).

2. She lived right near the old church yard.
Oo-oo-oo-oo!
3. One night she thought she'd sweep the graves.
Oo-oo-oo-oo!
4. She went to the church to get a broom.
Oo-oo-oo-oo!
5. She opened the door and (scream)!

One of the hallmarks of a good ghost story is the effective use of eerie sound effects. Sometime in the distant past an inspired teller of tales evidently set such a story and its sound effects to music. The result was "Skin and Bones", a folk song which has been collected on both sides of the Atlantic. An English version of it may be found in Peggy Seeger's and Ewan MacColl's *The Singing Island* (Mills Music Ltd., 1960); an American version may be found in Jean Ritchie's *Singing Family of the Cumberlands* (Oxford University Press, 1955). A performance of the former may be heard on *Two-Way Trip* (Folkways FW 8755) and a performance of the latter may be heard on *Jean Ritchie* (Electra EKL-125). Mr. Christenson's version, while retaining the essential features of the Ritchie text, employs a tune derived from another American children's song about the supernatural. Do you recognize it?

OH, JOHN THE RABBIT

C capo to E

Oh, John the rab-bit, Yes, ma'am, got a might-y hab-it, Yes, ma'am, run-nin' through my gar-den, Yes, ma'am, he's eat-in' all my cot-ton, Yes, ma'am, my sweet po-ta-toes, Yes, ma'am, my fresh to-ma-toes, Yes, ma'am, and if I live, Yes ma'am, to see next fall, Yes, ma'am there ain't-a gon-na be, Yes, ma'am, no cot-ton at all, Yes, ma'am, Yes, ma'am.

Oh, John the rabbit	And if I live
Yes, ma'am.	Yes, ma'am.
Got a mighty habit	To see next fall,
Yes, ma'am.	Yes, ma'am.
Running through my garden.	There aint-a gonna be
Yes, ma'am.	Yes, ma'am.
He's eatin' all my cotton	No cotton at all.
Yes, ma'am.	Yes, ma'am.
My sweet potatoes	Yes, ma'am.
Yes, ma'am.	Yes, ma'am...
My fresh tomatoes.	
Yes, ma'am.	

The ability of rural folk to make light of their troubles is seen in "Oh, John

the Rabbit," a song from Mississippi which Ruth Crawford Seeger included in her collection of American Folk Songs for Children. Although Mrs. Seeger doesn't identify it as such it has all the earmarks of one of the ring games of this region, which are half-sung and half-chanted to a steady beat. Youngsters in the third grade eagerly entered into the fantasy expressed by the text and added a short chant of their own to suggest a picture of the rabbit scurrying off between the furrows to escape the gardener's good-natured indignation.

A SNAKE BAKED A HOECAKE

(sung unaccompanied)

A snake baked a hoe - cake and set a frog to
watch it. The frog fell a - doz - in' and a liz-ard came and
took it. "Bring back my hoe-cake, you long tailed nan-ny - o!"

The child's interest in the animal kingdom and his love for fantastic stories are united in "A Snake Baked a Hoecake", a folk song from Pennsylvania. Within the modest span of just three musical phrases woodland creatures, who are magically endowed with human failings, act out an entire comedy. Teach this song as an unaccompanied chant in which the mimetic faculty of the child is given free rein.

THE NOBLE DUKE OF YORK

1. Oh, the no - ble Duke of York, he had ten thou - sand men, he
marched them to the top of the hill and he marched them down a - gain.

2. Oh, when they were up, they were up
and when they were down, they were down
And when they were only half way up
they were neither up nor down.

3. Oh, a-hunting we will go,
a-hunting we will go,
We'll catch a little fox and put him in a box
and never let him go.

This popular singing game may be traced back to an English nursery rhyme of uncertain date which begins, "The King of France went up the hill with forty thousand men." Both in England and in America it takes the form of a country dance in which the longways formation is used.

Directions: An equal number of boys and girls form two lines facing each other. In the first verse the head couple, who may be called the Duke and the Duchess, review their troops (the other couples) by stepping forward, joining his right

and her left hands together, facing the bottom, walking with a sprightly step down the center between the two lines. When they reach the bottom, they turn gracefully around, join his left and her right hands together, face toward the top and walk back into place at the head of their respective lines. In the second verse the head couple step forward, face each other, join both pairs of hands together, and trip or slide sideways down the center to the bottom and return in the same manner to their original positions. In the third verse the head couple turn away from each other, march down their respective lines on the outside closely followed by their troops. When they reach the bottom they face each other, join both hands together and make an arch letting the other couples pass under it and back to their original positions. The head couple remain in place at the bottom and the new head couple becomes the Duke and Duchess for the next round. The game is performed without pause for as many times as are necessary to permit each couple to have a turn.

BINGO

1. There was a far - mer had a dog and "Bin-go" was his name - o!
B - I - N - G - O, B - I - N - G - O,
B - I - N - G - O and "Bin-go" was his name - o!

2. The farmer's dog's at our back door,
a-begging for a bone-o.
B-I-N-G-O, B-I-N-G-O, B-I-N-G-O,
and Bingo is his name-o.

Like "The Noble Duke of York" this singing game is also of English origin.

Directions: It may be performed by making a circle of couples faced for marching with the boys on the inside and the girls on their right, hands crossed in skating position. A few extra boys who lack partners are placed in the center of the circle. During the first four bars the couples march counter-clockwise around the circle singing "There was a farmer had a dog and Bingo was his name-o". When the syllable "o" in "name-o" is reached (measure 4), the boys drop their partners' hands, turn around, and march clockwise around the circle while the girls keep on marching as before. At this point the extra boys slip into the inner circle of boys and march along with them. When the syllable "o" in "name-o" is reached again (measure 12), each boy takes the hands of the girl nearest to him, turns around and commences to march counter-clockwise again with the girl in tow. All boys who fail to latch on to a new partner must go to the center and wait for the next reversal of the circles to find one.

"Bingo may also be performed as a novelty song. The singers, after having sung it through once in its entirety, progressively replace each letter of the dog's name in succeeding renditions with a clap of the hands. Thus with the first repetition the dog's name becomes: Clap-I-N-G-O, and with the second it becomes: Clap-Clap-N-G-O. Needless to say this game of letter substitution makes heavy demands upon the alertness and coordination of younger singers, a fact well testified to by the less than perfect performance on this recording.

THIS TRAIN

Refrain: This train is bound for glo-ry, this train _____,
 This train is bound for glo-ry, this train _____,
 This train is bound for glo-ry, if you ride it you must be ho-ly,
 This train is bound for glo-ry, this train _____.

Verse 1

This train don't carry no sleepers, this train.
 This train don't carry no sleepers, this train.
 This train don't carry no sleepers, don't carry
 nothin' but the righteous people.
 This train don't carry no sleepers, this train.

Refrain

This train is bound, etc.

Verse 2

This train don't carry no jokers, this train.
 This train don't carry no jokers, this train.
 This train don't carry no jokers, neither carry
 no cigar smokers,
 This train don't carry no jokers, this train.

Refrain

This train is bound, etc.

NB: The verses and the refrain are sung to the same melody.

The railroad train with its iron horse made an indelible impression upon the religious folk of rural America. For many of them it was the only means of transportation to the material world beyond their hills and valleys. Thus, when they sang about going to a spiritual world, which also lay beyond their ken, they employed the train as an appropriate symbol for their heavenly aspirations. At their gloomiest they sang of "a little black train a-comin'" which would carry saints and sinners alike to the awful seat of judgment, while at their gayest they sang about a wonderful train which would carry all the righteous people to "glory". Needless to say, the meaning of such symbolism is largely lost upon the urban youngsters of today. Of prime interest to them are the songs themselves with their lively tunes and colorful texts.

THE CARRION CROW

1. A car-ri-on crow sat on an oak, Der-ry, der-ry, der-ry dek-ko; A

car-ri-on crow sat on an oak, vatch-ing a tail-or mend his cloak, Sing
 heigh - ho, the car-ri-on crow, Der-ry, der-ry, der-ry dek-ko!

2. O wife, bring me my old bent bow,
 Derry, derry, derry, dekkko,
 O wife, bring me my old bent bow,
 That I may shoot yon carrion crow,
 Sing heigh-ho, the carrion crow,
 Derry, derry, derry, dekkko.
3. The tailor shot but he missed his mark,
 Derry, derry, derry, dekkko;
 The tailor shot but he missed his mark,
 He shot the old sow through the heart,
 Sing heigh-ho, the carrion crow,
 Derry, derry, derry, dekkko.
4. The old sow died and the bells did toll,
 Derry, derry, derry, dekkko;
 The old sow died and the bells did toll,
 And the little pigs prayed for the old sow's soul,
 Sing heigh-ho, the carrion crow,
 Derry, derry, derry, dekkko.

This Massachusetts version of an old English ballad, which has been traced back to 1489, was collected and published by Eloise Hubbard Linscott in Folk Songs of Old New England (MacMillan Co., 1939).

DARK AS A DUNGEON

Verse 1. Come all ye young fel-lows so young and so fine, _____ and seek not your
 It'll form as a hab-it and seep in your soul, 'til the streams of your
 for-tune way down in a mine. R: Where it's dark as a dun-geon and
 blood run as black as the coal.
 damp as the dew, where the dan-gers are dou-ble and the plea-sures are
 few, where the rain nev-er falls and the sun nev-er shines, _____
 It's dark as a dun-geon way down in the mines.

Now when I die and the ages do roll,
 My body will blacken and turn into coal;
 As I look from the steps of my heavenly home,
 I'll pity the miner a-diggin' my bones.

Refrain

Where it's dark as a dungeon, etc.

Only a few song writers are ever privileged to see one of their works become a classic in their own time. One of these is Merle Travis, the brilliant folk guitarist from the coal mining region in Kentucky, whose "Dark as a Dungeon" has already entered the oral tradition.

C capo to E HURRY, WORRY SONG

Refrain: Don't you hur-ry, wor-ry with me, don't you hur-ry, wor-ry with me,
don't you hur-ry, wor-ry with me, I'm a-gon-na pack up your eyes with sand.

Refrain

Don't you hurry worry with me,
Don't you hurry worry with me,
Don't you hurry worry with me,
I'm a-gonna pack up your eyes with sand.

Verse 2

Mr. Munson he got drunk, (3x)
I'm a-gonna pack up your eyes with sand.

Verse 3

Don't you point at me again, (3x)
I'm a-gonna pack up your eyes with sand.

Verse 1

If you tell me that again, (3x)
I'm a-gonna pack up your eyes with sand.

NB: The verses and the refrain are sung to the same melody.

This lively Bahaman tune with its sparkling calypso accompaniment was always sung with great relish by the youngsters in our summer program, who never took the dire implications of the text seriously. Another variant of this tune as well as information about this type of song may be found in Lomax's Our Singing Country.

Assembly Songs

C capo to E POOR OLD HOWARD

1. Poor old How-ard's dead and gone, left me here to sing this song,
Poor old How-ard's dead and gone, left me here to sing this song.

Verse 1

(Everyone) Poor old Howard's dead and gone,
Left me here to sing this song. (2x)
Poor old Howard's dead and gone,
Left me here to sing this song. (2x)

Verse 2

(Boys) "Who's been here since I've been gone?"
(Girls) "Pretty little girl with the red dress on." (2x)
(Everyone) Pretty little girl with the red dress on
Left me here to sing this song. (2x)

Verse 3

(Girls) "Who's been here since I've been gone?"
(Boys) "Big fat man with the derby on." (2x)
(Everyone) Big fat man with the derby on
Left me here to sing this song. (2x)

Verse 4

(Everyone) "Who's been here since I've been gone?"
(Girls) "Pretty little girl with the red dress on."
(Everyone) "Who's been here since I've been gone?"
(Boys) "Big fat man with the derby on."
(Everyone) Big fat man with the derby on
Left me here to sing this song. (2x)

This rollicking Leadbelly tune was always sung with great delight by the third graders because it afforded them opportunities for music dialogue and simple pantomime. The girls usually curtsied when they played the part of the "pretty little girl" and the boys invariably made themselves appear rotund when they played the part of the "big fat man".

C capo to E DONEY GAL

V'se 1. We'll ride the range from sun to sun for a cow-boy's
work is nev-er done. He's up and gone at the break of
day a - driv-in' those dog-gies on their wea-ry way.
Ref'n: Rain or shine, sleet or snow, me and my Don-ey gal are bound to go. go.

Verse 2

A cowboy's life is a weary thing
For it's rope and brand and ride and sing.
Day or night in the rain or hail,
He'll stay with his doggies out along the trail.

Refrain

Rain or shine, etc.

One of the most difficult problems facing the song leader is the determination of the extent to which some of the more beautiful solo songs can be used in

group singing. "Doney Gal", a song about a Texas cowboy and his horse, which was collected by the Lomaxes and published by them in *Our Singing Country*, is a case in point. In its original form it consists of an introduction, which is sung to one melody, and a set of five stanzas, which are sung to another melody. As such it is too complex both musically and textually for performance by a large group of children unless recourse is made to song sheets or slides. In its present form the introduction has been eliminated, the most singable stanza has been treated as a refrain, two of the most characteristic stanzas have been treated as verses, and the song as a whole has been given the overall form of: refrain, verse 1, refrain, verse 2, refrain. This tasteful adaptation which renders the song intelligible to even the youngest child, stands as a model of what may be accomplished by the song leader when he works with a deep regard for the spirit of the original.

OLD TEXAS

Verse 1. Well, I'm a - leav - in' old Tex-as now.

they've got no use for the long-horn now, they've got no use for the long-horn cow.

2. They've plowed and for the long-horn cow.

- | | |
|--|---|
| 2. They've plowed and fenced my cattle range
And the people there are all so strange. | 4. Say "adios" to the Alamo
And turn my head toward Mexico. |
| 3. I'll take my horse, I'll take my rope
And hit the trail upon a lope. | 5. For I'm a-leavin' old Texas now;
They've got no use for the longhorn cow. |

Rounds and canons have traditionally been one of the mainstays of the repertory used in singing assemblies because their use guarantees effective part singing even in those situations in which a minimum of preparation has been made prior to the program. Some folk songs, such as "Old Texas", can be sung as canons provided the singers are willing to overlook the occasional dissonances which arise quite naturally from the interference of conflicting melodic lines. The present performance was achieved by dividing the singers into two groups, one on each side of the auditorium, and instructing one group to lead and the other to follow.

C capo to E flat AUNT RHODY

Go tell Aunt Rho - dy, go tell Aunt Rho - dy, go tell Aunt Rho - dy, the old grey goose is dead.

- | | |
|--|---|
| 1. Go tell Aunt Rhody,
Go tell Aunt Rhody,
Go tell Aunt Rhody
The old grey goose is dead. | 3. She died in the mill pond, (3x)
Standin' on her head. |
| 2. The one she's been savin', (3x)
To make a feather bed. | 4. The goslin's are weepin' (3x)
Because their mammy's dead. |
| | 5. Go tell Aunt Rhody, (3x)
The old grey goose is dead. |

The sweetness and simplicity, which characterizes the third graders' singing of this assembly song, prove that nine-year-olds can more than hold their own in the company of older youngsters when they are given musical materials appropriate to their expressive gifts.

THE CLOCK MAKER'S SONG

C capo to E INTRO. (C C F C

Yon Hein-rich lives in Ham - burg town, in Ham - burg town; he's a man of great re - known, of ve-ry great re - known, of ve - ry great re - known!

1. One day he made a lit-tle vi-o - lin, a lit-tle vi-o - lin that could play what e'er he would sirl "Vi - o, vi - o," said the vi-o - lin, "Vi - o, vi - o," said the vi-o - lin. And the vi-o, vi-o - lin, the

vi-o, vi-o - lin, he named his wife, Ka - trink, he
named his wife, Ka - trink, he named his wife, Ka - trink. FINE

Introduction

Von Heinrich lives in Hamburg town,
in Hamburg town;
He's a man of great renown,
of very great renown,
of very great renown!

Verse 1

Cumulative Phrase Used:

One day he made a little violin,
a little violin
That could play what e'er he would, sir!
"Vio, vio," said the violin;
"Vio, vio," said the violin.

A
B

Refrain

And the vio, violin, the vio, violin,
he named his wife, Katrink;
he named his wife, Katrink;
he named his wife, Katrink.

Verse 2

One day he made a little Englishman,
a little Englishman
That could say what e'er he would, sir!
"Gin and bitters, gin and bitters," said the Englishman;
"Vio, vio," said the violin.

A
B

Refrain

And the vio, violin, etc.

Verse 3

One day he made a little Frenchman,
a little Frenchman
That could say what e'er he would, sir!
"Viva l'amour, viva l'amour," said the Frenchman;
"Gin and bitters, gin and bitters," said the Englishman;
"Vio, vio," said the violin;
"Vio, vio," said the violin.

A
B
A
B

Refrain

And the vio, violin, etc.

Verse 4

One day he made a little German,
a little German
That could say what e'er he would, sir!
"Ach du Kaiser, Ach du Kaiser," said the German;
"Viva l'amour, viva l'amour," said the Frenchman;
"Gin and bitters, gin and bitters," said the Englishman;
"Vio, vio," said the violin.

A
B
A
B

Refrain

And the vio, violin, etc.

Verse 5

One day he made a little American,
a little American
That could say what e'er he would, sir!
"Kill the umpire, kill the umpire," said the American;
"Ach du Kaiser, Ach du Kaiser," said the German;
"Viva l'amour, viva l'amour," said the Frenchman;
"Gin and bitters, gin and bitters," said the Englishman;
"Vio, vio," said the violin;
"Vio, vio," said the violin.

A
B
A
B
A
B

Refrain

And the vio, violin, etc.

The catch phrases employed in this song about a clock maker turned wood carver cast some doubt upon its authenticity as a folk expression and suggest that it is the creation of a musically sophisticated person. As such it appears to be in the same genre as Alan Mills' classic bit of nonsense, "I Know an Old Lady Who Swallowed a Fly", which, as far as the younger generation are concerned, has already entered the oral tradition. Peggy Seeger, who was the source of this whimsical ditty, will no doubt be pleased to learn that it seems destined for the same fate.

SIDE II

Classroom Songs

THIS OLD MAN

1. This old man, he played one, he played nick nack on my thumb with a
Nick nack pad-dy whack, give a dog a bone, this old man came roll-ing home.

2. This old man, he played two,
He played nick nack on my shoe,
Nick nack, paddy whack, give a dog a bone,
This old man came rolling home.

- | | |
|--|--|
| 3. This old man, he play three,
He played nick nack on my knee. | 7. This old man, he played seven,
He played nick nack up to heaven. |
| 4. This old man, he played four,
He played nick nack on my door. | 8. This old man, he played eight,
He played nick nack on my gate. |
| 5. This old man, he played five,
He played nick nack on my hive. | 9. This old man, he played nine,
He played nick nack on my spine. |
| 6. This old man, he played six,
He played nick nack on my sticks. | 10. This old man, he played ten,
He played nick nack on my hen. |

Having easily survived a brief sojourn in the adult world, where it "made the Hit Parade" for a time, "This Old Man" has returned to its natural domain, the never-never land of children. Here it is likely to remain as long as there are youngsters who delight in making up their own rhymes, in counting on their fingers, and in acting out the stories in their songs.

GOOD OLD COLONY DAYS

C capo to F (C G7 C C C G7 C)

1. In the good old col-o-ny days when we lived un-der the King, lived a
mil-ler and a weav-er and a lit-tle tai-lor, three jol-ly rogues of
Lynn. Three jol-ly rogues of Lynn, three jol-ly rogues of Lynn, lived a
mil-ler and a weav-er and a lit-tle tai-lor, three jol-ly rogues of Lynn.

Verse 2

Now the miller, he stole corn
And the weaver, he stole yarn
And the little tailor, he stole broadcloth
for to keep-a those three rogues warm;
To keep-a those three rogues warm,
Oh, to keep-a those three rogues warm,
And the little tailor, he stole broadcloth
for to keep-a those three rogues warm.

Verse 3

Now the miller, he drowned in his dam
And the weaver, he hung in his yarn
And the little tailor still skips through hell
with the broadcloth under his arm,
With the broadcloth under his arm,
With the broadcloth under his arm,
And the little tailor still skips through hell
with the broadcloth under his arm.

As Eloise Hubbard Linscott notes in her Folk Songs of Old New England, "the three rogues in this ballad are the super-knaves of popular tradition". In England, the country of its origin, superstitious folk believed that as many as nine tailors were needed to make clothes for a man, but "one was enough to make a thief", that weavers were often "on better terms with the Devil than with their neighbors", and that millers were frequently responsible for crimes which ranged from "petty larceny to murder". In colonial America these evil characters were treated as the subjects of a sprightly fantasy in which they were, quite properly, made the victims of their own misdeeds.

DOWN THE RIVER

American play party

Verse 1. The riv-er is up, the chan-nel is deep, the wind is stead-y and strong;
Oh, won't we have a jol-ly good time, as we go sail - ing a-long.

A A D D E7 E7 A

Refrain: Down the riv-er, oh down the riv-er, oh down the riv-er we go-o-o;
Down the riv-er, oh down the riv-er, oh down the 0 - hi - o.

Verse 2

The river is up, the channel is deep, the wind is steady and strong,
Oh, Dinah put the hoe cake on, as we go sailing along.

Refrain

Down the river, etc.

Verse 3

The river is up, the channel is deep, the wind is steady and strong,
The waves do splash from shore to shore, as we go sailing along.

Refrain

Down the river, etc.

"Down the River" is a play party from Ohio which seems to have been derived from the Virginia Reel.

Directions: Use longways formation, an equal number of boys in one line and an equal number of girls in the other, the boys on the left and the girls on the right. During the verses the head couple remains in place and claps and sings the music along with the others. During the refrains succeeding head couples reel down the river, so to speak by: advancing to the middle; linking right arms with their partners; swinging completely around; disengaging, the boy skipping to the second girl in the girls' line, the girl skipping to the second boy in the boys' line; linking left arms with their respective partners-in-line; swinging them in place; disengaging; returning to the middle; linking right arms with their own partner; swinging completely around; disengaging, the boy skipping to the third girl in the girls' line, the girl skipping to the third boy in the boys' line; and so forth until they reach the end of the river (the bottom of the lines) where they remain. In cramped quarters the couples will have to move up toward the top of the formation each time in order to accommodate the head couple when they arrive at the bottom.

Teachers who wish to use more play parties in their work are referred to the excellent and inexpensive Handy Play Party Book published by the Cooperative Recreation Service, Delaware, Ohio, and to Pete Seeger's fine recording American Playparties (FC 7604) published by Folkways.

NOW LET ME FLY

C capo to E (C C C C)

Verse 1. Way o-ver yon-der in the mid-dle of the field, an an-gel's
work-in' on the cha-ri-ot wheel; not so par-tic-'lar 'bout the

work-in' of the wheel, just want to see how the cha-ri-ot feel.

(MELODY) C C C C C

Refrain: Now let me fly, let me fly, let me

(HARMONY)

Now let me fly, let me fly, let me

fly to Mount Zi-on, Lord, Lord. Now let me Lord, ha-le-

fly to Mount Zi-on, Lord, Lord. Lord, ha-le-

lu - jah, ha-le- lu - jah.

lu - jah, ha-le- lu - jah.

Verse 2

There sits a hypocrite on the street;
the first thing he does is bare his teeth,
The next thing he does is tell a lie;
the best thing to do is pass him on by.

Refrain

Now let me fly, etc.

This fine spiritual abounds in part singing opportunities. A second part may be added to the words "Hallelujah, hallelujah," by singing a third above the melody, or an imitative second part may be added to the beginning of the refrain as has been done in this recording.

MY SARO JANE

C capo to E

I've got a wife and five lit-tle chil-dren, I b'lieve I'll take a

trip on the big Mac-Mill-an. Oh, Sa-ro Jane. Oh, there's nothin' to

do but sit a-round and sing and rock a-bout my Sa-ro Jane. Just

rock a-bout my Sa-ro Jane, just rock a-bout my Sa-ro Jane. Oh, there's

nothin' to do but sit a-round and sing and rock a-bout my Sa-ro Jane.

Verse 2

Now the cannon busted and the whistle blowed;
The head captain fell overboard,
Oh, Saro Jane!

Refrain

Oh, there's nothin' to do, etc.

Verse 3

Now the Yankees build boats for to shoot them rebels,
The musket's loaded and I'm gonna hold it level,
Oh, Saro Jane!

This spirited song from the repertory of one of the greatest old time five-string banjo players, Uncle Dave Macon, is based upon historic fact. During the Civil War the Federal government built a number of gunboats whose mission was to cut the rebel supply lines along the southern rivers. "My Saro Jane" tells in a fragmentary fashion the story of a Negro roustabout who was recruited for service on one of these boats.

OX DRIVER'S SONG

d minor d minor g minor g minor

Verse 1. I pop my whip, I bring the blood, I make my lead-ers take the mud

d minor d minor d minor d minor g minor d minor

I grab the wheels and I turn them round, and one long pull and we're

d minor d minor d minor

on hard ground. R: To muh rol, to muh rol, to muh ri-de-o, to muh

g minor g minor d minor d minor g minor

rol, to muh rol, to muh ri-de-o, to muh ru-de-o-o-oh! To muh rol to muh

g minor d minor

rol to muh ri-de-o.

Verse 2

On the fourteenth day of October-o,
I hitched my team in order-o
To drive the hills of Saludio,
To muh rol, to muh rol, to muh rideo.

Refrain

To muh rol, to muh rol, etc.

Verse 3

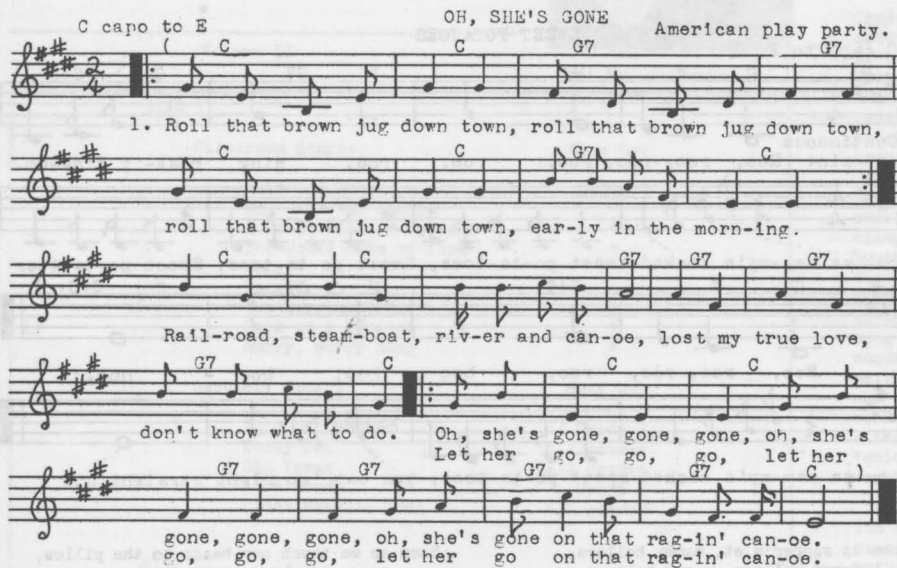
When I get home I'll have revenge,
I'll leave my family with my friends,
I'll bid adiew to the whip and line
And drive no more in the winter time.

Refrain

To muh rol, to muh rol, etc.

For social studies teachers, hard put to present a realistic picture of the long trek westward, and their students, satiated with the inanities of TV "Westerns", the "Ox Driver's Song" should come as a revelation. Here at last through the magic of music, contact may be made with the breed of men who actually did more to help conquer the West than all the gun-slingers put together, namely, the hard-working, hard-swearing wagon drivers, who got the settlers through in spite of the muddy roads, steep hills and Indian attacks.

C capo to E OH, SHE'S GONE American play party.



1. Roll that brown jug down town, roll that brown jug down town,
roll that brown jug down town, ear-ly in the morn-ing.
Rail-road, steam-boat, riv-er and can-oe, lost my true love,
don't know what to do. Oh, she's gone, gone, gone, oh, she's
Let her go, go, go, let her
gone, gone, gone, oh, she's gone on that rag-in' can-oe.
go, go, go, let her go on that rag-in' can-oe.

Verse 2

Big 'tators grow in sandy land
Early in the morning.

Refrain

Railroad, steamboat, etc.

The play party was invented by rural folk in the Middle West and in the South as a wholesome recreation to replace country dancing which was frowned upon by fundamentalist ministers. In this dance form the voices of the dancers supply the music, thus eliminating the need for instrumental accompaniment, and the text of the song suggests the sequence of action, thus eliminating the need for a caller. Either circular or longways formation may be used and the hand swing is substituted for the waist swing. The songs which are sung are derived from a wide variety of sources such as minstrel show tunes, children's singing games, instrumental dance melodies, and patriotic ditties.

Directions: The song consists of three clearly defined sections. The first section, which is repeated, begins with the words, "Roll that brown jug." The second section, which is not repeated, begins with the words, "Railroad, steam-

Verse 3

Make my livin' in sandy land (3x)
Early in the morning. (3x)

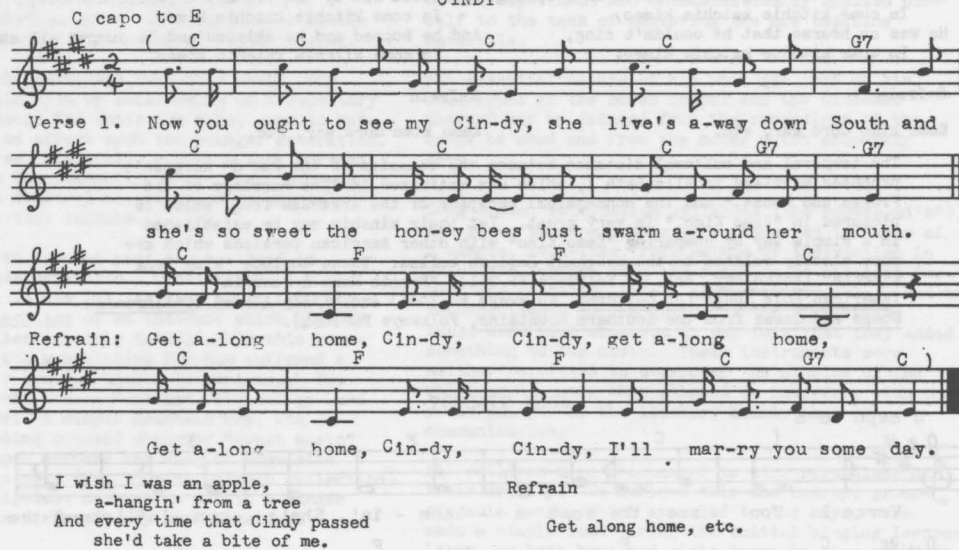
Refrain

Railroad, steamboat, etc.

boat." The third section, which is repeated, begins with the words, "Let her go." Make a circle of couples facing toward the center. Each girl is on her partner's right. During the first section the couples all join hands and circle left for 8 measures (up to the first double bar in the music) and then circle right for the repetition of these same 8 measures. During the second section the couples make a figure eight by doing an allemande right (partners join right hands and walk around each other), then an allemande left (the boy joins left hands with the girl he meets--she was on his left originally, the girl joins left hands with the boy she meets--he was on her right originally, the boys and girls involved walk around each other and return to their original partners). During the third section the couples all join hands and step briskly to the left 4 steps to the words, "Oh, she's gone," then the boy turns his partner around to the words, "on that raging canoe," and finally the boy steps back, takes 4 steps behind the girl on his left, and moves into place with her on his right as his new partner to the words, "Let her go."

CINDY

C capo to E



Verse 1. Now you ought to see my Cin-dy, she live's a-way down South and
she's so sweet the hon-ey bees just swarm a-round her mouth.
Refrain: Get a-long home, Cin-dy, Cin-dy, get a-long home,
Get a-long home, Cin-dy, Cin-dy, I'll mar-ry you some day.
I wish I was an apple, a-hangin' from a tree Refrain
And every time that Cindy passed she'd take a bite of me. Refrain
Get along home, etc.

Refrain

Get along home, etc.

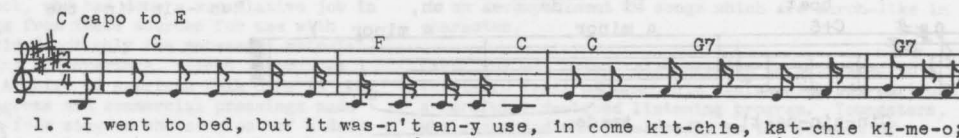
Verse 3

I wish I was a needle
as fine as I could sew,
I'd sew that gal to my coat tails
and down that road I'd go.

Like "Darlin' Corey" and "Black-eyed Susie", "Cindy" is a hard driving banjo piece which may be used either for dancing or singing. If you enjoy the latter activity you may also enjoy writing additional verses in the same spirit as the original.

KEMO KIMO

C capo to E



1. I went to bed, but it was-n't an-y use, in come kit-chie, kat-chie ki-me-o;

my feet stuck out for a chick-en roost, in come kit-chie kat-chie ki-me-o.

R: Ke-mo ki-mo do-ro war, may-hi, may-ho, my rump sack pen-ny win-kle, tit-tat
 pit-ty pat, blue-eyed pus-sy cat, in come kit-chie, kat-chie ki-me-o.

There was an old frog and he lived in a spring, I grabbed him by the leg and I pulled him out,
 In come kitchie katchie kimeo, In come kitchie katchie kimeo,
 He was so hoarse that he couldn't sing, And he hopped and he skipped and he jumped all about,
 In come kitchie katchie kimeo. In come kitchie katchie kimeo.

Refrain

Kemo kimo doro war, etc.

The temporal and cultural distance between the occasion of the Duc d' Alencon's proposed marriage to Elizabeth I, which was satirized in "The Marriage of the Frog and Mouse," and the nonsensical escapade of the Arkansas frog, which is pictured in "Kemo Kimo," is very great. Yet their kinship may be established in a simple way by comparing "Kemo Kimo" with other American versions which are more closely related to the original English ballad. These include "King Kong Kitchie" (Anthology, Vol. I, Folkways FP 251), "Frogie Went A-Courtin'" (American Folk Songs for Children, Folkways FC 7001) and "Kitty Alone" (Children's Songs and Games from the Southern Mountains, Folkways FC 7054).

C capo to E JOHN GILBERT

Verse 1. You see the boat a-com-in', She's com-in' 'round the
 bend and when she gets back she'll be load-ed down a-
 gain. R: John Gil-ber-t is the boat, Di-de-
 oh, Di-de-oh, John Gil-ber-t is the
 boat, Di-de-oh, Run-nin' in the
 Cin-cin-na-ti trade.

She had so many peanuts
 The rousters run from her,
 And when she got to Chester
 She broke-ahalf in two.

Refrain

John Gilbert is the boat, etc.

The steam packet, John Gilbert, was a familiar sight on the Ohio and Tennessee Rivers in the eighties. Knicknamed the "Peanut John" by the rousters who worked aboard her, she held the record for carrying the largest load of peanuts ever delivered at Cincinnati by boat. Ultimately transferred to the Paducah to St. Louis run, she came to a sad end on the Mississippi River when she struck a reef, grounded, and broke in two at section known as "Chester Chute".

This song about the John Gilbert was transcribed from the singing of Uncle Tom Wall by Mary Wheeler who included it in her book, *Steamboat Days* (Louisiana State University Press, 1944). The present version is an adaptation made by Mr. Christenson especially for the children in our summer program.

SWEET POTATOES

C capo to E
 (C F C+6 F G7 C C+6)

Continuous refrain: Roo, roo, roo, roo, roo, roo, sing hoak-y dink-um.

1. Soon as mam-my's cooked sweet po-ta-toes, Sweet po-ta-toes, Sweet po-ta-toes
 Roo, roo, roo, roo, boo-hoo, boo-hoo.
 Soon as mam-my's cooked sweet po-ta-toes, you eat 'em right straight up!

Verse 2

Soon as supper's et, mammy hollers,
 mammy hollers, mammy hollers,
 Soon as supper's et, mammy hollers,
 "You've got to go to bed."

Soon as we touch our heads to the pillow,
 we go to sleep right smart.

Verse 4

Verse 3

Soon as we touch our heads to the pillow,
 to the pillow, to the pillow,

Soon as the rooster crows in the mornin',
 in the mornin', in the mornin',
 Soon as the rooster crows in the mornin',
 you've got to wash your face.

NB: In performance sing the harmony part first as an introduction, then divide into two parts, one of which continues to sing the harmony part, the other taking the verses. Conclude by singing the harmony part alone.

The subtle relationship between oral tradition and printed sources is seen in the Creole lullaby, "Sweet Potatoes". Mr. Christenson learned it by ear from folk singing friends in 1959 and assumed that both the melody and harmony parts were genuine folk expressions. He was astonished to learn that the "original version" of the song, which included an added harmony part written by a professional composer, had been published over a generation ago in *Twice 55 Community Songs*. The many interesting changes in text and tune wrought in the "original version" since that time by persons who sang it and adapted it to the guitar suggest that even though folk music is now chiefly being sung by urban folk it is still a vital, growing art.