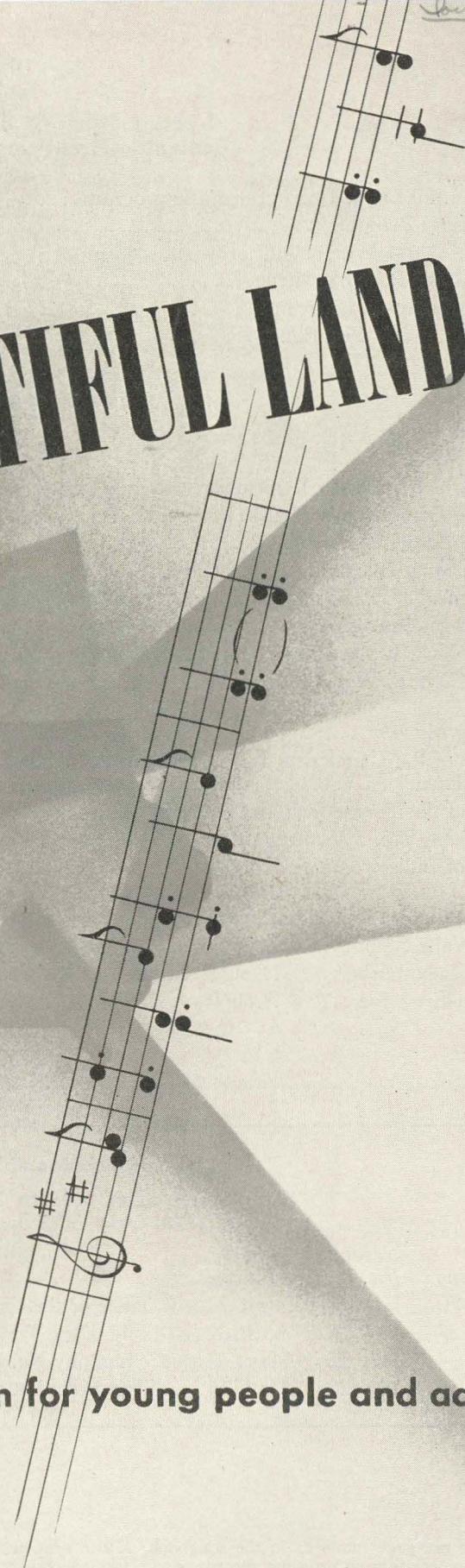


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1954

THE BEAUTIFUL LAND



Iowa Songs
(p. 8-9)

a two-year music program for young people and adults

AGRICULTURAL EXTENSION SERVICE

IOWA STATE COLLEGE

AMES, IOWA

SEPTEMBER, 1954

MU-710.7

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Broadcast Schedule of First-Year "Listening Numbers"

Saturday mornings between 7:50 and 8:00, Station WOI, Ames
(Dial 640) This is the "Music Shop" Program

<i>First Playing</i>	<i>Second Playing</i>	<i>Third Playing</i>		<i>Adult</i>	<i>RYP</i>	<i>Boys</i>	<i>Girls</i>
Nov. 20	Jan. 8	April 23....	Dance of the Camorristas....	x	x		x
Nov. 27	Jan. 15	April 30....	Song of the Toreador.....	x	x	x	x
Dec. 4	Jan. 22	May 7....	Symphony No. 5 Waltz.....	x	x	x	x
Dec. 11	Jan. 29	May 14....	Song of India.....	x	x	x	x

*These are page numbers in the songbook, *Music of One World*.

**For information on ordering records, songbooks and other music, see sheet, *Supplement to "The Beautiful Land," Mu-710.8*, available at county extension offices or the Extension Service, Iowa State College, Ames, Iowa.

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Singing Music

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Two Old Friends to Remember:					
Oh, Dear! What Can the Matter Be?..... (Words, P. 31)... Folk Song England	x	x		x	20
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Men of the Soil..... *(37) Folk Melody Denmark-U.S.A. ..	x	x	x	x	21
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Mistah Rabbit *(34) Folk Song United States		x	x	x	22
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Rose, Rose *(9) Round				x	24
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Intermezzo from "Cavalleria Rusticana"..... Pietro Mascagni ...	x	x	x	x	24
"Largo Al Factotum" from "The Barber of Seville"..... Gioacchino Rossini..	x	x		x	25
Serenade for Strings Waltz..... Peter Tchaikovsky ..	x	x		x	25
Malaguena from "Andalusian Suite"..... Ernesto Lecuona ...	x	x	x	x	26
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The Veleta Waltz..... Double Circle Waltz Step	x	x	x	x	27
Danish Schottische Double Circle Schottische Step....		x	x	x	29
Come, Let Us Be Joyful..... Trios Mixer	x	x	x	x	30

Broadcast Schedule of Second-Year "Listening Numbers"

Saturday mornings between 7:50 and 8:00, Station WOI, Ames
(Dial 640) This is the "Music Shop" Program

<i>First Playing</i>	<i>Second Playing</i>	<i>Third Playing</i>		<i>Adult</i>	<i>RYP</i>	<i>Boys</i>	<i>Girls</i>
Nov. 19	Jan. 7	April 21... Intermezzo from "Cavalleria Rusticana"	Mascagni	x	x	x	x
Nov. 26	Jan. 14	April 28... "Largo Al Factotum".....	Rossini	x	x		x
Dec. 3	Jan. 21	May 5... Serenade for Strings.....	Tchaikovsky ..	x	x		x
Dec. 10	Jan. 28	May 12... Malaguena from "Andalusian Suite"....	Lecuona	x	x	x	x

*These are page numbers in the songbook, *Music of One World*.

**For information on ordering records, songbooks and other music, see sheet, *Supplement to "The Beautiful Land," Mu-710.8*, available at county extension offices or the Extension Service, Iowa State College, Ames, Iowa.

The Beautiful Land

“. . . for richness of soil, for beauty of appearance and for pleasantness of climate, it surpasses any portion of the United States with which I am acquainted.” So wrote Lt. Albert Lea, U. S. Dragoons, in 1835 about his travels in a newly opened country of “grand rolling prairie” that was known as the Iowa District. Three years later this became the Territory of Iowa and, in 1846, the State of Iowa.

It was these notes of Lieutenant Lea that presented the first accurate description of the new territory, and fixed upon it the name “Iowa.” This came from the Iowa River and the Indian tribe which lived in the area. The name is believed to mean “Beautiful Land.” Many other place names that Albert Lea encountered in his journeys reflected the color and beauty of Iowa: Okoboji, *A Place of Rest*; Onawa, *Wide Awake*; Mississippi, *Great River* or *River of the Meadows*. Other names spoke eloquently of the strength and character of its people: A tribe was named Delaware, *Real Men*; a soothsayer was named Winneshiek, *Coming Thunder*; a chief was named Tama, *The Bear That Makes the Rocks Tremble*. And since the roving lieutenant’s time, the land has carried the names of men whose labors have been the pride of its people: a scientist, Baron Alexander von Humboldt; a senator, John Clayton; a governor, James Clarke; a general, Richard Montgomery; a lieutenant, Nathaniel Boone, son of the famous Daniel.

It is natural that Iowa should become the inspiration for songs and poetry. But perhaps no song has better caught the bright spirit of its people, their pride in its past and their faith in its future, than *Iowa, Beautiful Land*, which we have in our music program. This song recalls the Indian meaning of our state name. We must sing it with deep pride but also with a light heart, for there is a *lift* to the song. As we sing it let us think of some of the meanings of this word, *Iowa*: the Indian tribe, the long river, the state, the people—the *beautiful land*.

A Two-Year Music Program

This bulletin covers the Rural Music Program for a 2-year period and features three basic music experiences: singing, listening and dancing. The songs and folk dances, as well as the appreciative listening, can all be enjoyed individually, in a family, in a club group, or in a large festival.

Some of the selections will be familiar, some not. Upon meeting a piece of unfamiliar music, it is impor-

Prepared by Max V. Exner, extension specialist in music.

tant to allow oneself to become acquainted with it before forming any definite opinion. This is as good a rule with music as it is with neighbors!

Sources

A sheet called *Supplement to “The Beautiful Land,” Mu-710.8*, is available, listing all sources, prices and other information about songbooks, records and chorus music. Obtain this from your county extension office or write to Extension Specialist in Music, Iowa State College, Ames, Iowa.

Songs that are starred in the index are in the songbook *Music of One World*. The other songs may be found in *Get Together Songs* (or almost any songbook), except *Iowa Beautiful Land*, which is in this bulletin. Accompaniments omitted in the songbook appear here.

Records for the listening and dancing music are available at the same source of supply, which is listed in the supplement mentioned above. The records for the second year’s program are simply the reverse sides of the first-year records.

Still available are bulletins containing information and music of interest to club leaders:

In Onward We Go, Mu-710.1:

Part-singing and musical presentations. Page 9
Weggis Song, All Things Shall Perish, other songs
Musical playlet, *The Generous Fiddler*.* Page 18
Suggestions for presenting the “listening numbers.”
Page 20

Opera and opera terms. Page 21

Notes on Rossini, Mozart, Verdi and Wagner

Dancing presentations. Page 26

Dances: *Greensleeves, Weggis Dance, Mock Quarrel* and
Girl I Left Behind Me.

In Follow With a Song, Mu-710.3:

Notes for county and township music chairmen. Pages
6, 7

Notes for boys’ 4-H club leaders

Singing, song leading and Songleader’s List of Familiar
Songs. Pages 14, 15

Songs: *As the Sun Goes Down, La Bella Bimba, The
Big Corral*

Dances: *Clap Dance, Crested Hen, Red River Valley,
Waltz of the Bells*.

Leadership

Many music chairmen and club leaders wonder if they are all expected to be song leaders and dancing masters for the purpose of teaching these selections to their

*Seven copies needed to present the playlet.

groups. Not at all! Many *can* do this well, but others will need to involve some teacher, musician or older 4-H member as leader for the activity, and lend his support and encouragement to that enlisted music leader. However, whether he leads the activity himself or secures

someone else, he must show a spirit of interest and enjoyment in the activity and participate, himself, to the extent that he is able. If he does this, he need not worry about how much leadership he is able to assume or how *well* he is able to participate.

ADULT MUSIC PROGRAM

See the indexes on Page 2 (first year) and Page 3 (second year) for the selections of the adult program, each marked by an X at the right. These are especially suited to adult groups and meetings, but *all* of the music would yield personal enjoyment and family pleasure. If there is a 4-H member in the family, this music can be a two-way ticket to many experiences shared with the young people.

Some suggestions for music chairmen and club leaders will be found in the bulletins listed under *Sources* above.

Let us never feel guilty about the time spent with music. Great thinkers of all ages have paid tribute to its power to bring harmony and healing to the soul. Robert Browning said: "Who hears music feels his solitude peopled at once." And John Ruskin went so far as to say: "The four necessities of life are food, shelter, raiment and music." It was an unknown author who wrote:

*How many of us ever stop to think
Of music as a wondrous magic link
With God, taking sometimes the place of prayer
When words have failed us 'neath the weight of care?
Music that knows no country, race nor creed,
But gives to each according to his need.*

County Rural Women's Choruses

Whether singing at a township tea, the State Chorus Festival or some national event, the Iowa Rural Women's

Choruses are an honor and adornment to their state. They should receive the hearty support of their people and they should be represented by all the major areas of their counties. They should, in turn, contribute richly to their counties' programs and community life. They do this whenever they take active part in the Rural Music Program. The song, *Iowa, Beautiful Land*, is one of the program songs of the Rural Women's Choruses, as every year the choruses share at least one of the music programs songs. Some 300 Iowa women will probably never forget the festival concert they presented in the Senate Building, Washington, D. C., where one of their songs was *Iowa, Beautiful Land*.

District and state events of the Rural Women's Choruses are:

1. Fall: Announcement of the program songs.*
2. February: District Leader Conferences, for directors, accompanists and a few singers.
3. July: District Training Schools, for all chorus members.
4. October: District Workshops. Choruses sing informally for each other and the singing is evaluated by the specialist and all the chorus directors present. The program songs of the next season are announced.
5. Late Fall: The State Chorus Festival, including judging of the choruses, singing together and a concert by the combined choruses.

*November 15. Write for *Chorus Repertory List*.

RURAL YOUNG PEOPLE'S MUSIC

The indexes on pages 2 and 3 show the selections of the Rural Young People's program, each marked by an X at the right. These are recommended as especially suitable for RYP clubs, but *all* of the selections are fine music and may be just as enjoyable as the ones recommended. You will be putting into practice the RYP policy of helping 4-H clubs by becoming familiar with the 4-H music programs, as outlined in this bulletin, and helping some club with its singing, folk dancing or other music. Many boys' clubs, especially, could use help of this kind.

If you do not have a capable song leader in the club, no matter! Three or four can get off in a corner and learn a song, or get a piano player to help them learn it. Then sit down with the rest of the club and sing it with them. In this way it is not necessary for anybody to sing a solo or wave his hands about like a song-leader! Songbooks or songsheets of words are a great help. A piano is sometimes an aid, too, but is not abso-

lutely necessary. You can do without one. If man had waited for pianos to help him sing, singing would be only about 250 years old!

A new songbook, *Song Session*, contains a number of favorite songs that have never appeared in songbooks before: songs like *Moonlight Bay*, *Irish Lullaby*, *Till We Meet Again*, *Irish Eyes* and many others. (See sheet, *Supplement to "The Beautiful Land,"* for source of this songbook and all other materials.)

Folk dancing is extremely difficult to learn—from the sidelines. "Stepping out" the directions is the only way to learn, and most dances turn out to be surprisingly easy when you do this—especially if you work it out with a partner. If your partner is expert, you'll learn fast. But some partners are smart enough to be a little dumb, and need some extra help! A boy and girl may find that puzzling out a folk dance can be as much fun as the finished product.

4-H BOYS' MUSIC

It was a great and stirring experience to hear, on Thanksgiving Day, 1943, a regiment of combat engineers in North Africa stand up and sing *God Bless America*. Those boys, who had been overseas for 2 to 3 years, were saying something in that song that they could not have put into mere words if they had tried. And most of them would have been embarrassed even to try. The fact is, boys do like to sing, and singing does the same thing for them as it does for any of us. But, like anyone else, they will open their mouths to sing in a group more readily than they will alone.

The indexes on pages 2 and 3 show the selections for 4-H boys, each marked by an X at the right. Some of the songs, as the stories about them will tell, are distinctly men's songs. And *The Battle of Jericho* is a great favorite with men and boys.

The Plowing Song should be known by all 4-H boys. Its forceful rhythm wants to be brought out with a special accent on the key words, *sons*, *lads* and *men*. For a group of boys to sing this or any other song as if they mean it, they must first have the "feel" of singing together just for the fun of it. This means that songs that are familiar, fun, easy to sing and interesting to boys must come first. And it is always best to start off singing with a familiar song. If a club sings *Home On the*

Range or *Comin' Round the Mountain* with pleasure and gusto, you will not need to worry about their singing of *The Plowing Song*. For a boys' quartet or larger singing group, an easy three-part vocal arrangement of *The Plowing Song* is available to 4-H clubs.*

A leader does not have to be a musician or dancing master to have music in his boys' club. There are other means than leading music himself. Some capable boy in the club may "lead off" on a song, or a piano player may be invited to help the club with its singing. Some of the boys may be brought to a music or recreation training school given in the county. The county extension office probably has a set of the "listening" records which may be borrowed by a 4-H club, and it takes absolutely no talent to set the needle down on one!

Some of the best leadership is done by people who make no pretensions about being leaders, people whose best tool is active interest and active participation with the group. This quality in a leader is at least as important as any technical ability. A club leader's best approach may be: "Boys, this tune is just too heavy for me to carry alone. How about a little help from everybody?"

*Write to Extension Specialist in Music, Iowa State College, Ames.

4-H GIRLS' MUSIC PROGRAM

The index on Page 2 shows the selections of the music program for the first year, the index on Page 3, for the second year. A new club, beginning the program in the second year, may still want to become familiar with the first-year program. One of the folk dances of the second year uses the waltz step, which is introduced in the first year.

Many songs and other selections of former years have become favorites with 4-H girls. The songbook contains many of them, and so do the bulletins mentioned on Page 4. Sources of records and all other materials for the present music program are listed in the sheet, *Supplement to "The Beautiful Land," Mu-710.8.**

Let's make an effort to learn two songs by memory: the state song, *Iowa, Beautiful Land*, and the 4-H girls' song, *Dreaming*, which we should be able to sing at any 4-H meeting. Both songs have many words to memorize, but pride in our club and our state should spur us to work at them. Remember the word-memorizing game suggested in the last music bulletin, *Sing for the Wide Fields?*

To the Club Leader

There are three ways to go through a door: to be pushed through, to be led through and to walk through, oneself. Music is a golden door to wonderful experiences. But the feeling and attitude with which a girl approaches that door will affect the experience she finds on the other side of it. If the music is presented to her as an assignment that she must fulfill, she will feel *pushed* through the door, and may find little there to inspire her. A young girl will need a guiding hand to *lead* her through the door. The leader need not be a talented person, but simply one who has not lost that delight in discovery that is a quality of all the young and the young in heart. Taking the girl through is far better than sending her through. An older girl may be shown the door but will enjoy feeling some responsibility for *walking through herself*. She might take this bulletin home to read (beginning with Page 4, then skipping to this page) and be given responsibility to present a record or song at the next club meeting. More complete suggestions for 4-H girls' club leaders will be found in the bulletin *Follow With a Song, Mu-710.3.**

FIRST-YEAR MUSIC PROGRAM (1954-55)

SINGING MUSIC

*"It's the songs ye sing, and the smiles ye wear,
That's making the sunshine everywhere."*

—JAMES WHITCOMB RILEY

How Can I Leave Thee!

by Friedrich Kücken—Germany, 1810-1882

(No. 32 in "Get Together Songs." Words on Page 31 of this bulletin)

Composed by Friedrich Kücken when he was only about 20 years old, *How Can I Leave Thee* is one of the best known love songs of the world, and perhaps one of the best loved. The beauty of its words and the simplicity of its melody and moving harmonies make it a favorite with many kinds of singing groups. The alto part, particularly, begs to be sung with the air, being so easy and natural that some voices in almost any group will sing it spontaneously or with just a little help.

If two stanzas are to be chosen from the three, the last might be omitted. Remember that this is a translation. Part of the beauty of the original is often lost or has a somewhat artificial "ring" when a poem is set in another language.

Take time to sing the words smoothly and with feel-

*Write to Extension Specialist in Music, Iowa State College.

ing. Try not to slide from note to note in places where the melody moves "downhill," as in the first measure.

The Battle of Jericho—Negro Spiritual, U.S.A.

(Page 42 in "Music of One World")

The Bible is not usually thought to be a source of dramatic or "hair-raising" stories, but the fact is that the old family Bible is full of such tales. The whole story of the Battle of Jericho is to be found in the Book of Joshua, and tells of spies, a besieged city, a military victory and, one could even say, a secret weapon!

This is a victory song, to be sung proudly and boldly. It is a good song for men. When you sing *And the walls come tumblin' down*, it should be with such impressive strength that the falling melody really brings those walls down with it! When you catch the swing of this song, you may want to give a snappy syncopated rhythm to "Jericho" whenever the word occurs. This is in the character of this type of spiritual.

*At Extension Service, Iowa State College, Ames.

Iowa, Beautiful Land

Tacitus Hussey

Horace Townner

Edited and arranged by Max V. Exner

Allegro

mf

1. A song for our dear Hawk-eye
2. Her tale of the past has been
3. Then sing to the praise of our

State! ———— I - o - wa, Beau - ti - ful Land: As a
 told ———— Of I - o - wa, Beau - ti - ful Land; ———— The
 God ———— Of I - o - wa, Beau - ti - ful Land, And our

bird sings of love to his mate, In I - o - wa, Beau - ti - ful
 fu - ture is not yet un - rolled Of I - o - wa, Beau - ti - ful
 fa - thers, whose feet ear - ly trod This I - o - wa, Beau - ti - ful

Land; ———— A land of wide prai - ries is she, ———— With
 Land. ———— The past! How ———— high on fame's scroll ———— She has
 Land. ———— A land kiss'd by sun - shine and show'rs, ———— Of

love o - ver - flow - ing and free As her ri - vers that run to the
writ - ten her dead he - roes' roll! — The fu - ture! Fear not for thy
corn - lands, wild ro - ses and flow'rs; — Oh, thrice bless - ed Land, this is

sea, In I - o - wa, Beau - ti - ful Land!
goal, Oh, I - o - wa, Beau - ti - ful Land!
ours! Our I - o - wa, Beau - ti - ful Land!

The musical score consists of two systems of music. The first system has a vocal line and a piano accompaniment line. The second system also has a vocal line and a piano accompaniment line. The piano accompaniment includes various musical notations such as chords, eighth notes, and a final cadence with a double bar line and a repeat sign.

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*Accompanist must play notes in parentheses only when a word appears below them in the stanza being sung.

Accompaniment notes at the ends of phrases should be somewhat subdued in order to distinguish the air, especially when being played for community singing.

The song begins with the chorus, and the three stanzas follow. However, instead of singing the three stanzas together, see if you don't like returning to the chorus after each one. This is more usual and seems more natural.

Either a mixed (S.T.B.)* or men's (T.T.B.) group could sing this in harmony as it appears in the song-book.

Iowa, Beautiful Land

Music: Horace M. Towner Words: Tacitus Hussey

The inspiration for this state song sprang from the meaning of the Indian name, Iowa, which is *Beautiful Land*.** And this is the theme that runs like a bright thread through the whole fabric of the song. Written by two native Iowans, the quiet grace of the melody and the warmth and color of the poem embody a great love for the State of Iowa that lends it a ring of truth and sincerity.

The words were written in 1899 by Tacitus Hussey, who was a printer and newspaper writer living in Des

*Soprano, Tenor, Bass.

**One translation is *This Is the Place*.

Moines. The composer of the music, Horace Towner, was a native of Corning and a member of Congress. He later became Governor of Puerto Rico.

What is the state flower of Iowa? What is the state bird? The wild rose blooms in this song and, while the goldfinch is not directly named, he is suggested by the bird who "sings of love to his mate." Other typical Iowa possessions are set forth in the song: the great rivers, the prairies and cornland, our pride in the men who created the Iowa of today and our faith in the Iowa of tomorrow.

Sing it fast enough to feel the long-swinging rhythm but slow enough to sing it easily. It will be easier to learn and to feel correctly if one listens for the large strong "pulse," or rhythm, that underlies the whole song, instead of the little unimportant rhythms which can clutter up the song if they are emphasized. The little eighth notes are not important. To stress them makes a nervous, "bouncy" rhythm. At the beginning, for example, the important pulses are on these italicized words: "A song for our *dear* Hawkeye State!"—with two of those pulses on "State." For the song leader these pulses will be the downbeats, and his beat will be basically the same throughout the song. For the average person learning

First Year

the song, it should be helpful to tap the edge of a table lightly to this broad, unchanging rhythm, so:

A song for our dear Hawkeye State! (another tap)

I-owa, Beau-ti-ful Land: (another)

As a bird sings of love to his mate (another)

In I-owa, Beautiful Land (another)

If the taps are kept steady, and the proper syllables sung on them, the rest of the words will fall into place. And so will the beginnings of lines like "As a bird . . ." which otherwise might be a little confusing.

Sing the end of each phrase (each two measures) with a good generous note, instead of clipping it short. A fair rule would be to hold each ending word until that second "tap" on it.

Above all, the song should be sung with spirit. *This is more important than singing every note carefully.* Almost always a group will show in the first few notes of a song the spirit with which they are going to sing the rest of it. So let the first phrase ring out: *A song for our dear Hawkeye State!* Then the next can be softer and with some reverence: *Iowa, Beautiful Land.*

The Iowa Rural Women's Choruses have this song in their program. Limited copies of the women's chorus arrangement, in three vocal parts, are available.* It is medium-easy; the accompaniment is medium-difficult.

HAWKEYE SONGS**

Many state songs have been written for Iowa but only a few have lasted for very long or been officially recognized. One could say there is no official state song of Iowa, for no statute has been passed adopting one. However, in 1911 both the House and Senate adopted a resolution declaring that *The Song of Iowa*, by S. H. M. Byers, was to be recognized as the State Song. (That is the song that begins: "You ask what land I love the best . . ." to the tune of *Tannenbaum*, or *My Maryland*.) So this is certainly the most official of the state songs of Iowa, at present.

Iowa, Beautiful Land became very popular in the first years of this century, being especially favored in schools and with quartets. However, many of the original words were in the richly decorated language of the 1890's and changes in styles and taste caused the song to fall into disuse. The version printed here is an adaptation of the original song. Nothing has been added to the poem, but some lines have been omitted or transposed to give a simpler, more clear-cut presentation. As for the music, the harmony and arrangement have been altered to give more depth and variety. This version was made in 1950,

*Extension Service, Iowa State College, Ames.

**This section not suggested for 4-H use.

when we were searching for an Iowa song for the Rural Women's Choruses to present in Washington, D. C., in observance of the 150th anniversary of the founding of the nation's capital there.*

Tiritomba—Italy

(Page 38 in "Music of One World")

Here is a song about travelling—on foot, that is; and on the open road—a dirt road. Although we seldom indulge in it, most of us can at least dimly remember some time when we felt the keen pleasure of just walking. Walking to get nowhere, walking through woods or meadow to see, hear and smell the real life of the world and to feel the good earth under the soles of the feet. The same lift of spirit is in this lively song. To fit the rhythm of a walk it cannot be sung too quickly, but after it is learned the song tends to speed up much faster than a walking rhythm. So the speed with which you sing it may depend on whether or not you are walking!

The word *Tiritomba* probably means no more than *heigh-ho* or *tra-la*, being just a gay rhythmic call. Sing the last syllable with a good accent, which will give the word a lift and a somewhat humorous off-beat rhythm. Another way to give "lift" to the song is to begin rather softly (as shown by the *mp*, or *mezzo piano*) and, singing only as quickly as you can speak the words clearly, sing the whole first phrase on a swell, or *crescendo*, ending with a fairly strong "glowing."

It is quite a trick to sing this song fast and still get all the words clear and in place, so don't try it fast at first. In making an effort to sing words clearly, most people struggle to emphasize the consonants, which makes a choppy, labored effect. If your vowels are clean and true, the consonants pretty well take care of themselves.

It is hard to see why so many eighth rests are sandwiched between the notes in the songbook version of the song. They can be completely ignored. (Although there may be something gained by singing the notes short, or detached, on the four rising notes: "wood faint green is . . ." and the other phrases like it. These notes are shown by *staccato* marks—dots—in the version given here.)

In the songbook, *Tiritomba* is arranged for treble** voices in two parts, although it divides into three parts on the last notes. If sung as a duet—and it is a very easy and effective one—the voices would take the top two parts at the end.

*The National Capital Sesquicentennial.

**Girls', women's or unchanged boys' voices.

Tiritomba

English text by Anne G. Molloy

Italian Folk Song
Arranged by Max Exner

Gay and moderately fast

mp

1. When the moun-tain top thru pur-ple mist is glow-ing, And the
2. When the morn-ing dew is still on pet-al cling-ing, And the

wood faint green is show-ing, When with mer-ry rip-ple all the brooks are
lark his song is fling-ing, O'er my shoul-der stick and bun-dle gai-ly

flow-ing, Then must I be on my way. *mf* Ti-ri-tom-ba, ti-ri-
sling-ing, To the road I take my way.

tom-ba, All the world is call-ing, call-ing to me so, Ti-ri-
With my lust-y song the coun-try side will ring,

tom-ba, ti-ri-tom-ba, Ti-ri-tom-ba, I must go!
I must sing!

Morning Comes Early

English text by H. Harbour
and Katherine K. Davis

Slovakian Folk Song
Arranged by Max Exner

Quick and bright

1. Morn-ing comes ear-ly and bright with dew, Un-der your
2. Why do you lin-ger so long in bed? O-pen your

win-dow I sing to you. Up, then, my com-rade,
win-dow and show your head. Up, then, with sing-ing,

up, then, my com-rade, Let us be greet-ing the morn so blue.
up, then, with sing-ing, O-ver the mead-ows the sun comes red.

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Morning Comes Early—Slovakia

(Page 34 in "Music of One World")

No one ever woke up to a cheerier sound than the sleepers at a State 4-H Conservation Camp when a group of boys decided to get up early and trudge around in the dewy grass to all the cabins singing, *Morning comes early and bright with dew* It is certainly a wake-up song, with a rhythm as fresh as a new sunrise.

All Slovak folk music is in 2/4 time! The syncopated rhythm of this, and many other Slovak songs, comes

from Slovakia's neighbor, Hungary, both countries having been members of the old Austro-Hungarian Empire. The Slovaks shout a short *Hey!*, in rhythm, at the end of this song.

One needs to pay close attention to the rhythm to learn it correctly, and not be confused by the change in the middle of the song. Think of it this way: The song is made up of a long phrase (*Morning comes early and bright with dew*), another one like it, two short phrases (*Up, then, my comrade*) and another long one. So: long, long, short, short, long. Now each of the long

phrases has exactly the same rhythmic pattern. Both short phrases are alike in rhythm, too, but different from the long phrases. A leader (or someone he chooses) might tap out the rhythm of the long phrases until all of the group can do it and sing it. Then tap out the different rhythm of the short phrases. Have everyone do it and sing it. Then put the song together.

You have to get up early to get ahead of a farmer. That's the way this farmer's song begins in the original language:

*If you would see how I work and play,
You must come early at break of day.*

But the song never does say whether the singer is a man, woman, boy or girl. Who do you suppose *does* get up first on a Slovakian farm? As for an Iowa farm, I believe there are four answers to that one!

Green Grow the Rushes-Ho!—England

*(Page 30 in "Music of One World")
(Words on Page 32 of this bulletin)*

Here is a song to give snap to the stride! It is an ancient folksong, a fine marching song and a favorite with many young people's groups. Most *accumulative songs* (songs that add new words and music with each verse) are pretty feeble or monotonous but this one is crisp and vigorous—and as for being monotonous, that depends on how it is sung!

It is well known that the Mexican word *Gringo* is a term of contempt or, at least, disrespect for Americans. The story goes that this word had its origin in a song. During the Mexican War the American soldiers had a favorite tune which they sang wherever they went. It was none other than *Green Grow the Rushes*. The Mexicans picked out the first two of these strange words, lumped them into one, and referred to all American soldiers as those *gringos!**

No piano accompaniment of this song is necessary or desirable (although the sheet, *Supplement to "The Beautiful Land,"* does list a source for an accompaniment). A piano would only give it a heavy, false dignity that is foreign to the song.

Green Grow the Rushes-Ho! is easy to learn by rote, that is, by hearing someone else sing it. But it is hard to puzzle out from the music because of the necessary repeats that look confusing on the page, but are really quite simple. It will be best for the leader or song-leader to learn the song first, then take the verse part, letting the group be the chorus.

**Gringo*, in Spanish, also means *gibberish*. But this does not discount the story that the Latin Americans hit on the word after hearing the song.

Each time the leader sings a "number" (*I'll sing you one-ho!*), the group sings *Green grow the rushes-ho*, and then asks what the number is: *What is your one-ho?* The leader then gives his answer, which, in the first stanza is: *One is one and all alone and evermore shall be so*. (Notice that this phrase is different in the first stanza. In all the others it goes down to a low note.) Each stanza follows the same pattern: The leader says he will sing another "number," the group asks what the number is and the leader answers. However, from the second stanza on, the group joins in with the leader, after his first answer, repeating all the numbers backwards to *one*. And now that you are thoroughly baffled, turn to Page 32, where the words are all written out in exactly the order in which they are sung. Looking at the first five stanzas will be enough to catch the pattern. Then refer to the music on Page 30 of the Songbook to see how the melodies run. That is for the leader to do, but the group may learn much faster by rote, or by following the words on Page 32, not trying to use the songbook.

The songbook explains the symbolism of the "numbers" of each stanza. But the song is so old that some of these explanations are little more than "educated guesses."

The tune is very simple, being mostly based on one chord. But there is strength and vigor in the rhythm and the melodic movement. There is a thrill of pleasure each time the broader rhythm of *Three, three the rivals* is reached by the voices, and a feeling of impressive dignity in the *one* that is *all alone and evermore shall be so*.

After the song is learned it is much more fun to have a different person lead each stanza. The numbers at the left of the verses on Page 32 show the lines that each leader sings.

Good Night to You All—Round

A simple and lovely round for the close of a meeting or a dying campfire. Learn it in unison (all singing the same melody) until it is steady and goes by memory. Then sing it in two parts, then three.

To end the round together, instead of each part stopping when it reaches the end, let a leader give a signal at the end of *any* part, that is, when any group of voices reaches either *sleep, deep* or the last *-night*. At the signal all voices hold whatever note they are singing and all cease together.

*"The day no music brings is dark and long;
The heart is dull that never knows a song."*

—ELLEN J. LORENZ

LISTENING MUSIC

"Oh, dear! Oh, dear!" said the White Rabbit. "I shall be too late!" And he took a watch out of his waistcoat pocket, looked at it and hurried on with a worried frown, trying to make up for lost time. That was *Alice in Wonderland*, but look about you and you will see just a bit of the White Rabbit's worried frown on many faces, some perhaps very close to you. We are all more or less slaves to the clock. But every once in a while we all need to be able to look the clock straight in the face and say, "The next ten minutes are mine, not yours. I am going to do something that I do not have to do. I am going to have myself to myself, and I'm going to enjoy myself!"

Enjoying oneself takes some practice, and many people have no *self* that they can possibly enjoy. One of the profound enjoyments of life is listening to great music. To spend ten minutes in this way is to free the nerves of tension, the mind of pettiness and the soul of meanness. It is also to build in oneself a solid foundation for larger experiences to come. We find, too, that some of the pleasure of great music follows us even after we resume our duties to the ticking of the clock. With Tennyson, we find that: *Lightlier move the minutes edged with music.*

Some material on learning to listen to music and suggestions for 4-H club leaders will be found in the two bulletins listed on Page 4.

The four "listening records" will be used for 2 years, the reverse sides being used next year. For sources and prices of these records, see the sheet, *Supplement to "The Beautiful Land," Mu-710.8.**

Dance of the Camorristis from "The Jewels of the Madonna"

by Ermanno ("Air-mah'no") Wolf-Ferrari
("Vohlf-Fair-rahr'ee")
1876-1948

Wolf-Ferrari was born in Venice, the son of a German painter and an Italian mother. He added his mother's family name to his father's, taking the compound name, Wolf-Ferrari. His music is passionate and picturesque, and sometimes is a strange blend of old patterns and modern techniques, but the result is music that is fresh and charming. His most successful opera is *The Secret of Suzanne*.

The opera, *The Jewels of the Madonna*, is a story of love and jealousy that, luckily, has little to do with the

*At county extension offices, or write to Extension Specialist in Music, Iowa State College, Ames.

music of this record. The *Camorristis*, a secret and outlawed organization of Naples in the 1820's, are gathering at their headquarters outside the city. There is singing and dancing while they await the arrival of their leader. This is the setting of the *Dance of the Camorristis*. It is full of wild and beautiful melodies, swift and vigorous dance rhythms and quick changes of mood.

The dance begins with the cellos setting the rhythm of the dance by plucking the strings in an effect called *pizzicato* ("pit-sih-kah'toe"). The rhythmic figure that they play continues as an accompaniment through much of the piece. There is an interesting similarity to *boogie-woogie* in this use of a bass figure against the upper melodies. But Wolf-Ferrari wrote it more than 10 years (1911) before *boogie* was thought of. This musical effect* did not originate in any form of jazz.

The dance has two main themes. The first is the swift melody played by the violas at the beginning. Later, listen for the Second Theme after this quick rhythm slows and a plaintive oriental-sounding melody is played high by an oboe. The Second Theme then starts with three slow introductory notes, before it races swiftly away, played by all the strings of the orchestra.

Song of the Toreador from "Carmen"

by Georges Bizet ("Zhorzh Bee-zay") 1838-1875

Here is a rousing song that is familiar to all the western world. From the opera *Carmen*, by the French composer Georges Bizet, the language is French but the scene of the opera and the nature of its plot are distinctly Spanish. On this record we hear it sung by an American baritone. Is this not *music of one world?*

The scene of the song is the city of Seville. A beautiful gipsy girl, Carmen, has been dancing with her friends while playing her castanets. At the end of the dance she drops into a seat, just as shouts are heard outside: "Long live the torero! Long live Escamillo!" Escamillo, a famous bull-fighter, enters with a crowd of admirers. With his glittering uniform, his reputation for bravery in the bull ring and his debonair manner, he is a dashing figure. He begins singing to his host of friends but becomes captivated by Carmen's beauty, and more and more his song is directed to her. This is the *Song of the Toreador*, which extols the brave sport of fighting the bulls. The refrain, *Toreador, en garde*, "Toreador, be on your guard," describes the danger not only of death from a sharp-horned bull, but of love with a dark-eyed lass.

*An *ostinato* bass figure.

Georges Bizet was a brilliant pianist, as well as composer. Born in Paris, he studied with great musicians of his day and was an accomplished artist even in his boyhood. He composed an operetta at 16 and had one produced at 19. *Carmen* was the last and best work of his rather short life. But on the strength of *Carmen*, alone, he takes his place among the great opera composers.

Symphony No. 5 Waltz

Peter Tchaikovsky ("Cha-ee-koff'skee") 1840-1893

One does not usually find a waltz as a movement of a symphony, but this one is the Third Movement of Tchaikovsky's *Symphony No. 5, in E Minor*. In this, the great Russian romantic composer broke with the tradition that the third movement of a symphony must be a *scherzo* (light movement in fast triple time). There was a sound reason for doing this. The Fifth Symphony carries the listener to such emotional heights and depths—such joyous triumph and such terrible melancholy—that this charming waltz is a distraction and relief that saves one from emotional exhaustion. The nerves are relaxed and, by the close of the waltz, we are ready for the tremendous last movement of the symphony.

Thanks to the magic of slow-speed recording techniques, the whole Fifth Symphony now can be obtained on one record.* Hearing it all is an experience one never will forget.

One of the pleasures of appreciative listening is being aware of the subtle changes in tone as different instruments of the orchestra enter and leave. We describe these as changes in *color*, or *texture*, of the tone. This shows how weak the spoken language is for describing music, for here are two words we might use in selecting a pair of wool socks! Words are not the important thing. A listener may be very sensitive to the changes in orchestral color, and highly appreciative of the music in general, without being able to name or discuss what he is listening to. Let us remember this when we hold "music memory contests." Let us use all identification

*33 $\frac{1}{3}$ r.p.m. For source, see sheet, *Supplement to "The Beautiful Land," Mu-710.8.*

games as merely tools to develop love and understanding of fine music.

To help the listener be sensitive to the changes in tone color, we will list below the instruments in the order that they carry the melody of the two principal themes of this waltz. (But it is not recommended to use this as the basis for any kind of quiz.)

Theme I: Violins; first and second violins in octaves; an oboe and bassoon playing an altered version of the theme; then clarinets playing it. The clarinets are joined by the bassoon and return to the original form of the theme; then all of the woodwinds (flutes, oboes, clarinets and bassoons) join them. Now a subordinate theme is introduced by a solo bassoon and is joined by flutes and clarinets.

Theme II is the swift melody that the violins now play. This is taken up by violas playing low and then passed between many instruments.

At the end, a somber theme played low in the clarinets is heard. This is the basic theme of the Symphony and appears in each movement. But, after only a moment, the rhythm of the waltz reasserts itself and the movement ends on a fanfare played by the full orchestra.

Song of India from "Sadko"

By Nickolas Rimsky-Korsakoff, 1844-1907

The Russian composer Rimsky-Korsakoff can be called a great story-teller in music. He was a lover of nature and the legends and fairy stories of nature. His music is full of fairies, fantasies, legendary heroes and villains. These stories are told in the marvelous voice of the symphony orchestra. And no one of the Russian composers of his time was such a master at handling the orchestra, not even Tchaikovsky.

In his opera, *Sadko*, a great crowd of merchants from all lands are gathered to acclaim the hero, Sadko, and see him off on a voyage. Several of the merchants sing songs about the beauties and advantages of their native countries, and the Hindu Merchant sings the dreamy *Song of India*. In this transcription for orchestra, a woodwind instrument, the *English horn*, plays much of the melody.

DANCING MUSIC

There are three dances in each of the two year's programs. They include a mixer—good for beginning any meeting or party—a dance with a waltz step and one other. Remembering the difficulty which many had with *Waltz of the Bells* (and the reason: that most of the young people and many of the adults did not know the waltz step), we propose to take things *slow and easy* this year. We will present a simplified method of learning the standard waltz step and use just that step as one of the dances of the first year, done in couples as a social dance. The second year we will have a simple folk dance with the waltz step in it, the *Veleta Waltz*.

Music for both years' dances will be on three records. All three are needed the first year, and it would be well to have all three for the second year, also. For source and prices, see sheet, *Supplement to "The Beautiful Land," Mu-710.8.**

Look, I'm Waltzing!

It would be hard to describe the pleasure of gliding across the floor in a waltz with a graceful partner, "while the band played on." It has been said that "you haven't really lived until you can waltz." In any case, it is within the reach of all of us to find out whether that is true or not.

Before you learn to waltz you may think: "Oh, I'll never learn to glide around the floor like that!" But after you have learned you may be tempted to say, "I don't see why people have such trouble with this step. It's so easy, see? Just watch me."

Don't say either of those things! If you don't waltz, just try it, step by step, as it is shown below. Don't worry about how you *look*. The important thing is how you *feel*. After it feels right it will look fine. If you do waltz, don't think it is easy to teach just because it is easy for you. There are relatively few people who can watch a dance step and then imitate it. It must be explained, then demonstrated, then tried, then corrected and then tried again. Those are five important points in teaching a technique, and they must be applied separately to each stage, or small unit, of learning. Whether that small unit can be a whole dance figure, three steps or only one *step and close*, depends entirely on the abilities and experience of the learners.

But it is better to err on the side of slowness and simplicity than to make speed and reap confusion. Let's all learn, and help someone else to learn, the waltz this year.

*At county extension offices, or write to Extension Specialist in Music, Iowa State College, Ames.

The Waltz Step

The first step for many young dancers is to forget they know how to dance—especially the *two-step*. For often it is the experienced youngsters who, instead of taking two plain steps in the *step-step-close* of the waltz (to *close* is to draw the trailing foot up to the other foot), take one step and immediately close with the other foot (as in the *step-close-step* of the two-step).

To get the feel and rhythm of the waltz step and to avoid any of the two-step pattern, form the group in a large single circle, facing counterclockwise. Playing *Moonwinks,** a very slow waltz, have everybody simply walk around the room to the music, a step to each beat. Try for a smooth, gliding step, with the body weight moving forward smoothly *over* each step. Keep the feet close to the floor or even brushing the floor and *walk on the balls of the feet, not the heels*. When you are sure that all are in step, count *one-two-three* on each measure until they feel the stronger accent that comes on the *one*, or the strong *tum* of the *tum-ta-ta* measure. Then ask them to mark that strong first beat with a longer step, making the other two steps shorter: *long-short-short, long-short-short*. Make sure that the long step is also on the ball of the foot and that the heel does not touch the floor first. Now ask them if they can make the third step quite a short one. It is really just a matter of bringing the foot into place beside the other one before stepping off again. This is the *close* of the waltz step: *step-step-close, step-step-close*. . . . If there is any confusion about this, just call it a shorter step: *long-short-shorter, long-short-shorter*. . . .

Already the group should show some of the grace of waltzing, and for a good reason: They *are* waltzing! True, they don't have partners yet and they are only moving straight ahead, but they are doing the waltz step, nevertheless.

Now turn the record over to *Spanish Waltz*, which is in a more standard tempo, and waltz to it in the same way. Count it out with a strong accent. You will see some of the group stepping very gracefully and turning the body slightly to the right when taking the long first step on the right foot and left when the left foot steps out long. Point this out to the others and ask them to try it. It is important to the swinging rhythm of the waltz and prepares the way for other skills they will be learning. Don't look at the floor. Look up and feel the freedom and relaxation that comes with this step.

Whenever there is any tangle-footed confusion about

*Veleta Waltz, p. 28, may be used but the record is recommended.

the waltz-stepping we will describe below, return to this simple waltz-walking exercise.

Now have them do the same thing moving *backward*. Start with the slow record, *Moonwinks*, again. When they can stay in time, taking the long step on the first beat, a short step on the second and a *close* or short step on the third, change to *Spanish Waltz* and continue, trying to remain free and relaxed.

Now change from forward to back: 1. Four waltz steps forward (that is, four waltz measures, three steps to the measure) and four back. 2. Two waltz steps forward and two back. 3. One forward and one back. Stay at this awhile. Now one can see the importance of making that third step a very small one, a real *close*. In fact if the foot is not brought quite all the way up to the other one, the next step is freer and easier.

Now take partners. Stay in the single circle with partners facing, men facing counterclockwise, partners' hands joined. Begin with the men moving forward, the girls backward, the men taking their first step on the *left* foot, the girls taking their first backward step on the *right* foot. Count two measures before they begin so they will all begin together on the first beat of the next measure. Repeat all stages described above until partners are moving one waltz step forward and one backward.

This is now only one whiff away from the *box-step*, which many dance leaders favor in teaching the waltz. The following is described for the man. The step is the same as one waltz step forward and one back except that after the left foot steps forward the right foot steps to the *right*. Then the left foot closes and takes the weight, freeing the right foot for the next step. Now, on the backward step, the right foot steps back, the left foot steps left and the right foot closes and takes the weight. You have gone around a square, or *box*, in these directions: *forward-right (close), back-left (close)*, and remember that the feet have simply alternated as in walking: *left-right-left, right-left-right*. Use *Moonwinks* again and try this.

The girl reverses these directions so: Step back on the right foot, left on the left foot and close with the right (taking the weight on the right foot); step forward on the left foot, right on the right foot and close (taking the weight on the left foot).

Now the partners are ready to take the *waltz position*, or common social dancing position: Man holds girl's right hand in his extended left a little below shoulder level, not held stiffly out but with an easy curve of the arm. Man's right hand is held lightly against girl's back, usually just below her left shoulder blade. Girl's left hand rests lightly on man's shoulder, or if he is much

taller, on his upper arm. (Do not *clamp* onto his arm or shoulder. He won't run away!) They are not exactly face to face, but slightly to the left of each other. The bodies are not really in contact but there should not be much daylight between them.

Now do the box-step in waltz position, using *Moonwinks*. Wait a couple of measures to catch the rhythm. Then step off on the downbeat, man forward on the left foot, girl backward on the right.

Now try the straight ahead (for the man) waltz, which I call the *waltz-walk*. Then reverse and let the man go backward. In waltzing, the man moves forward more than back, but he needs to know how to "back pedal" to have freedom of movement.

Now do four waltz steps in a box and four forward. Then four in a box and four backward. The man always leads with his left foot, whether moving forward or back.

Next get plenty of space between couples and try changing from the box-step to the straight-line waltz, both forward and back, and then to the box-step again *at will*. And this must be the will of the man, girls! Even if you have been teaching the fellow, he must now learn to lead, and you to follow. When you reach this stage, it is time to break up the circular formation of the dancers, for in waltzing, each couple has the freedom of the whole floor, always keeping a general counterclockwise progress around the room, however.

The last stage in mastering the waltz step is to gain complete freedom of *direction*. Recall that in the waltz-walk it was natural to turn the body a little to the left when the left foot led out forward and right when the right foot did. (When moving backward, it is natural to turn *opposite* the direction of the leading foot.) Now let each couple do either the box-step or the one waltz step forward and one back (the two are almost the same) and begin turning slightly with each step. As the man leads forward with his left foot it is easy for him to turn slightly in that direction. Let him do so, and continue turning a little to the left with each waltz step. Don't think of the feet. If the body turns, the feet will turn, too. It is natural because with both the left foot leading forward and the right leading backward (and that's the step you're doing, remember), the natural direction to turn is left. If you want to turn right, lead off with the right foot forward or the left foot back. This last may look completely confusing to you in print. If so, perhaps it's time to throw this page on the table and practice and experiment with the waltz as you know it up to this point!

The above does not describe the *waltzing turn*, in which the dancers turn completely around in about two

waltzing steps. Let's not worry about that for awhile. Keep waltzing as you are, using *Spanish Waltz* or other medium-speed waltz music when you think you are ready. Do it until you can enjoy it in a smooth and relaxed manner and have considerable control as to where you are going. It may be that the waltzing turn will come to you without further instruction. But if you are eager to get at it now, you can peep ahead to Page 26, where the waltzing turn is described. It occurs in one of next year's dances, the *Veleta Waltz*.

Texas Schottische—A Musical Mixer

Here is an attractive and easy-to-learn mixer. It is done to schottische music but actually uses only a faint suggestion of the schottische step. Next year a real schottische will be danced to this music.

MUSIC: Danish Schottische. See Page 29. Or record M-102. (Record recommended.)

FORMATION: Double circle of partners, facing counterclockwise, girls outside, men inside. Girls have both hands lifted. Men take their hands in cross-shoulder position. (Man reaches across the girl's shoulder with his right arm to take her right hand in his, and reaches across his chest with his left hand to take her left.)

ACTION: *Measures 1-2.* Two two-steps: Beginning with the left foot, both partners step diagonally forward to the left with a *step-slide-step, pause*. (So: step with the left, draw the right up to it, step with the left again and pause.) Now, beginning with the right foot, step diagonally forward to the right with a *step-slide-step, pause*. (So: step with the right, draw the left up to it, step with the right again and pause.)

Measures 3-4. Walk forward with four slow walking steps: *left, right, left, right*.

Measures 5-6. (Changing partners) Both touch left heel to floor in front, then touch left toe to floor behind right heel. Releasing right hands but still holding left hands, girl walks around in front of her partner over to his left with three quick little steps, facing back in the opposite direction from him.

Measures 7-8. Both touch right heel forward and right toe back, and the girl finishes her turn, releasing her partner's hand and ending up on the right side of the man who was behind them, her new partner. She lifts her hands and he takes them as her first partner did.

The following are suggested cues to call in teaching.

Left, slide, left, and right, slide, right;

Walk a-long—left and right;

Heel and toe and halfway round;

Heel and toe and all the way round.

Cotton-Eyed Joe—Two-Step

There is a kind of happy, reckless humor about this old American fiddle tune, and some of it is in the dance. Look your partner in the eye when you do the *chug*. But don't smile; this is deadpan humor!

In view of the trouble many people have in getting their waltz mixed up with the two-step, one may wonder why we have both steps among the dances of a single year. But it is important to "sort out" the two steps clearly in the mind, deciding just what the difference between them is. The difference is very simple: the waltz is a *step-step-close*, the two-step is a *step-close-step*. It would probably not be good to try to learn the waltz step and Cotton-eyed Joe in the same day, however!

MUSIC: Cotton-eyed Joe, next page. Or record: Imperial 1045. (Record recommended.)

FORMATION: Couples. But it will be easier to teach in a double circle of partners, men on the inside, girls outside.

POSITION: Semi-open. That is, the social dancing position except that partners turn slightly away from each other looking counterclockwise around the circle.

ACTION: *Measures 1-2.* (Directions given for the man. Girl does the counterpart.) *Heel and toe and step-close-step*. (So: Standing on right foot, touch left heel to the side, touch left toe behind right heel, step sideways with the left, close with the right and step again with the left.)

Measures 3-4. Face toward partner and, beginning with the right foot, *heel and toe and step-close-step*. (Same as before but moving to the right, or clockwise to the circle.)

Measures 5-8. Three two-steps away from each other around and back, and three quick stamps. (So: Each *step-close-step* is one two-step. Man turns left, beginning on left foot, girl turns right beginning on right foot; each two-steps in a little circle, taking three two-steps to get around, face each other and stamp three times. This cue might be used to help catch the rhythm: *step-close-step [and] step-close-step [and] step-close-step and stamp, stamp, stamp*.) See Texas Schottische for more detailed directions for the two-step.

Measures 9-10. *Chug to the left and chug and chug*. (So: it is a side step, but to do it in the right style, you fall sideways on your left foot [man's left]. At the same time the left foot hits the floor, the right foot brushes the floor away from it, or flips to the right a few inches off the floor. Do this *chug* four times. Of course the right foot must partly close to the left before it can brush you into the next *chug* again. The

Cotton Eyed Joe

Fiddle Tune
 Arranged by Max Exner

Quite fast ♩ = 112

INTRODUCTION

1 2 3

4 5 6 7 8

9 - 13 10 - 14 11 - 15 1 12 2 16

The speed of this music makes it rather difficult on the piano. Unless the pianist can maintain a steady speed it would be far better to use the record instead.

effect is almost a limp, a heavy one on the left foot and just a light touch with the right.)

Measures 11-12. *Chug to the right and chug and chug.* (Same, only reverse feet, chugging on the right four steps. This may take some practice. You may find it

much easier to chug one direction than the other.)

Measures 13-16. *Four two-steps.* These may go forward, around the room counterclockwise, beginning with the left foot. Or they may be with both partners turning to the right completely around. The first is simplest.

SECOND-YEAR MUSIC PROGRAM (1955-56)

SINGING MUSIC

Oh, Dear! What Can the Matter Be?—England (No. 29 in "Get Together Songs")

This bright Old English song with the dancing rhythm makes fine group singing. It is simple, has repetitions that make it easy to remember and has no great range. It is a wistful song but not sad, for one gathers that the little lady has not given up all hope that Johnny will finally come home from the fair with a little gift or "fairing" for her. Sing it fast enough to give it lightness and a free *swinging* motion. The tempo mark, *Allergretto*, means *fairly fast*.

There is a story that this song was composed by King Henry VIII but there is some doubt about it. He was known to be a great lover and patron of music, but the song has all the traits of a folk song in its simplicity of pattern and melody.

Notice how this song takes a simple melodic idea, which is the first phrase (*Oh, dear! what can the matter be?*), and carries it out to build almost the whole song on it. The second phrase is almost the same but slightly lower in range, the third is identical with the first, even to repeating the same words, and a short new phrase is added for the fourth one. So the *form*, or pattern, of this refrain can be shown by the letters ABAC, noting that the A and B phrases are closely related. The last half of the song, which is the stanza (for the song begins with the refrain), will be seen to have the same ABAC pattern. It is interesting to find in a folksong this development of a simple idea by repetition and variation. We can hear this same kind of *musical development*, and much more of it, in the listening record, *Waltz from Symphony No. 5* by Tchaikovsky.

Songleader: The suggested beat is two to the measure (a downbeat and upbeat), certainly not a six-beat.

John Peel—England

(No. 26 in "Get Together Songs")

An English hunting song, *John Peel* is a favorite with men's glee clubs and many groups singing informally. The tune is an old "border ballad" called *Bonnie Annie*, and can be claimed by both Scotland and England.

This song has a heavier, more vigorous rhythm than *Oh, Dear! What Can the Matter Be?* It moves along at a canter, not a dead run. It would be weakened by

being raced like *As the Sun Goes Down* or *La Bella Bimba*. Sing it with *gusto*. After the high held note of *D' ye ken John Peel*, which suggests the long call of the hunting horn, let the rest of the phrase, *when he's far, far away*, be sung rather slowly and with more feeling. Then return to the fresh movement of the rest of the song. In the third stanza, the slower tempo could extend also through the next phrase: *We shall ne'er hear his voice in the morning*.

Songleader: The beat may be 4/4 or a short 2-beat with two downbeats to the measure.

John Peel was an actual person, a master of hounds, who lived in the town of Troutbeck, Cumberland County, England, and died just a hundred years ago. As a young man he was famous for always leading the fox hunt and taking the game. Sitting astride his great horse in his red hunting coat, with his hunting horn ready to direct the hunt and the hounds barking eagerly for the chase, he was a colorful and dramatic figure. Many hunting dogs are still named after those of Peel's famous pack: Ruby, Ranter, Royal, Bellman and True.

In his old age, when he could no longer follow the hounds, John Peel grew poor and needy. The young men of the district arranged a hunting party in his honor, in which they rounded up the fox but fell back to let "Old John" take it, just as he did in the old days. When he succeeded, they gathered around him singing this song and presented him with the bounty. It was one of the huntsmen, John Woodcock Graves, who wrote these words, setting them to the old tune that they all knew. And those have been the words sung to the tune ever since!

The meaning of the hunting terms in the song is not hard to guess: A *find* occurs when the hounds pick up the scent and give tongue. A *check* takes place when they lose the trail and have to circle to pick it up again, while the hunters wait or catch up to them. The *view*, of course, is the exciting moment when the fox is first seen, and the *view halloo* is the horn or voice call given to signal the *view* to the rest of the party.

When the old hunter died, the last stanza was added to the song and was sung at his funeral. He was buried at Troutbeck, where a gravestone still stands in his memory, carved with a dog and the likeness of his old hunting horn.

Men of the Soil

Music from a Folksong of Denmark
Words by Harold M. Hildreth—U.S.A.
 (Page 37 in "Music of One World")

The sturdy rhythm and bold melody of this song tell us something of the people from which the folk tune came. Denmark is a country that has grown strong on agriculture. Its strength must be measured not merely in dollars and tractors, but in great social advances, in leadership in agricultural organization, in human well-being and in keeping faith with their best traditions and folkways while making scientific and technical progress.

The tune was a harvest song, and had in it the joy and festive feeling of a harvest celebration. Here is a part of the song translated:

HARVEST SONG

*Out of the meadows the grain has been cradled;
 Rye and wheat are stacked and soon the hay is in
 in the barn;
 Trees have been shaken and fruit has been gathered;
 Homeward now we wend our way upon the final load.
 Gladness on every hand;
 Games and dance throughout the land;
 Singing merrily we bind the happy harvest wreath.*

4-H leaders see footnote.*

During his time as professor of Social Ethics at the Chicago Theological Seminary, Arthur E. Holt used to send his students out to witness with their own eyes events of social importance or deep human interest. So it was that one of his young divinity students, Harold Hildreth, was an eye witness when the farmers of the Chicago milkshed went on strike in 1932. Hildreth saw some of the conflict; he watched while loaded milk trucks were seized and the products of midwestern dairy farms dumped into the ditches. And then he went home and wrote the words of *Men of the Soil*, setting them to the tune of the Danish harvest song.

This is a resolute song. Possibly some of its forceful words may be misconstrued or taken too literally, but in the colorful language of the poem three major thoughts speak clearly: That the present-day farmer has become aware of his importance and his opportunity in creating a better and freer world, he is aware that organization and unity are tools that he can use to this end, and he is firmly resolved to work toward this achievement. These

*For younger 4-H members, it is suggested to skip from here to last two paragraphs.

are truths that Iowa farmers have held with conviction for some time.

The bright strength of the music given by the farm people of Denmark, blended with the forthright message by Harold Hildreth, make this a song to be sung with a lifted heart, a lifted voice and—yes—a lifted chin! The bigness of the rhythm should be brought out by a feeling of pulse, or accent, on these italicized syllables: *Men of the soil*, we have *labored unending* . . . These accents will correspond to the songleader's downbeats. In spite of the time-signature of 4/4, the true rhythm of this song is of two accents to the measure, and would be better written in 2/4 time.*

Note the two points where an extra note must be sung to fit an extra syllable at the beginning of the phrase in the second stanza, *From every race* . . . and in the third stanza, *To tell the world*

Go Tell It on the Mountain—Negro, U.S.A.

(Page 44 in "Music of One World")

One of the fine Christmas carols among American folksongs, *Go Tell It on the Mountain* is a Christmas spiritual of the negroes.

There is an exaltation about this song, as if the singer must stand on the peak of the highest mountain to shout to the world the news of the Christ Child's birth.

The song begins and ends with the refrain. Sing it out strong and clear, for it tells a story that is forever new. The three stanzas are quieter, more inward looking. They could be sung by a quartet or a soloist, with the whole group coming in on the strong refrain, *Go tell it on the mountain*

The vocal arrangement in the songbook is for mixed voices. It is easy and very effective, with its full harmonies and its repetition in the tenor voice of the opening melody.

It is important to catch the syncopated rhythm of *Over the hills and ev'rywhere* . . . and the subtler rhythm of *Jesus Christ is a-born*. It may help in the latter case to write small numbers over the staff exactly where the four beats come, then tap them out while singing. It

would look something like this: *Je-sus Christ is a-born*.

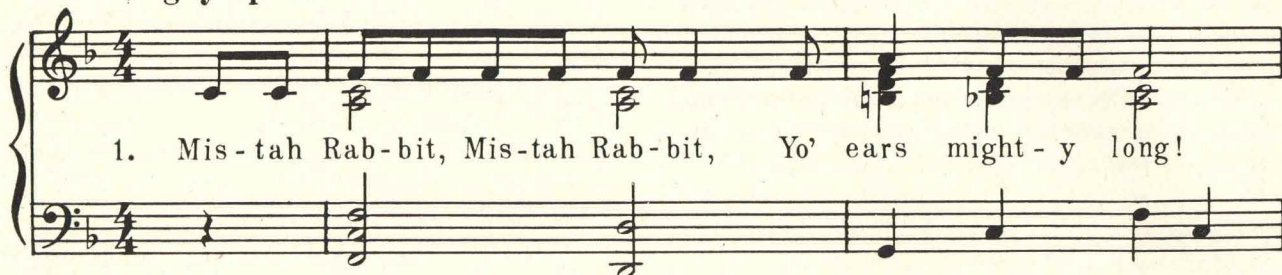
Notice that the form of this one is exactly the same as *Oh, Dear! What Can the Matter Be?* It is ABAC, ABAC, the first and third phrases (represented by "A") being identical in both the refrain and the verses.

*Or *alla breve*.

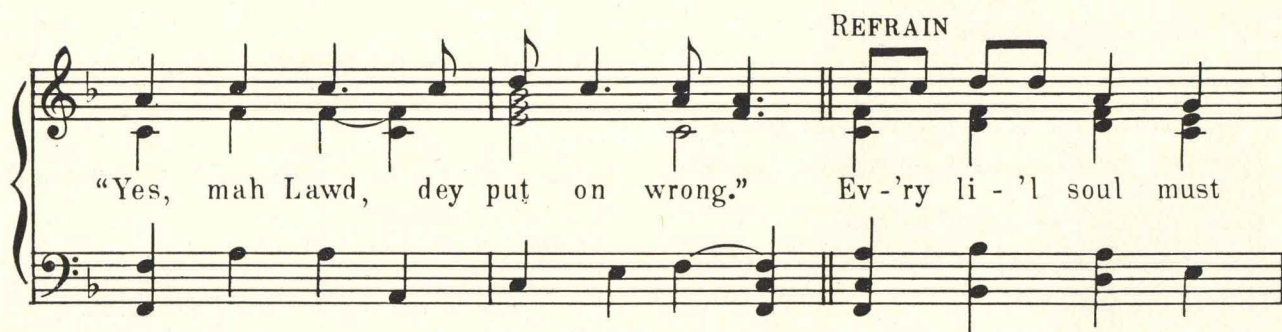
Mistah Rabbit

Virginia Folk Song
Arranged by Max Exner


In gay spirits



1. Mis-tah Rab-bit, Mis-tah Rab-bit, Yo' ears might-y long!



REFRAIN
"Yes, mah Lawd, dey put on wrong." Ev-'ry li-'l soul must



shine, shine, shine. Ev-'ry li-'l soul must shine, shine, shine.

2. Mistah Rabbit, Mistah Rabbit, yo' foot mighty red.
"Yes, mah Lawd, I'm almost dead." (Refrain)
3. Mistah Rabbit, Mistah Rabbit, yo' been in my cabbage patch.

4. Mistah Rabbit, Mistah Rabbit, your tail mighty white.
"Yes, mah Lawd, an' I'm gettin' out o' sight." (Refrain)

Mistah Rabbit—Virginia

(Page 34 in "Music of One World")

While rabbits in the cabbage patch are no joke to the gardener, Peter Cottontail's exploits in Mr. MacGregor's garden have been a favorite subject of song and story. And they probably will be as long as there are songs, youngsters, rabbits and cabbages. The Mistah Rabbit of this song is a quick-witted little customer with a ready "comeback" to everything said to him. He seems always to be leaving the garden in a hurry but never is quite gone!

This catchy little song is a dialog between the bunny and the gardener. The tune for the words of the gardener is appropriately low, while that of Mistah Rabbit is gay and high, and sung with a definite swagger. Hum the chorus to the third stanza with a *very* innocent look, as if hoping the gardener will believe your promise of "never comin' back."

The chorus, *Ev'ry li'l soul must shine, shine, shine . . .* was probably taken from an old camp-meetin' song.

Some groups sing the rabbit's replies with appropriate gestures. This makes it a fine action song for children.

At the Gate of Heaven

(A la Puerto del Cielo)

English version by A. D. Z.

Melody recorded in New Mexico
by A. Armendariz 1939

Andante

1. At the gate of Heav'n lit-tle shoes they are sell - ing For the lit - tle
2. God will bless the chil-dren so peace-ful - ly sleep - ing, God will help the

bare - foot - ed an - gels there dwell - ing. Slum - ber, my ba - by,
moth - ers whose love they are keep - ing.

Slum - ber, my ba - by, Slum - ber, my ba - by, a - rru, a - rru.

From "Singing America," copyright by C. C. Birchard & Co. Used by permission.

At the Gate of Heaven—Latin America
(Page 26 in "Music of One World")

This lovely song is a lullaby. It is as soft and charming as a baby's hand closed in sleep. It speaks in simple faith of the love and protection of the Father in Heaven for the mother on earth and her sleeping child. She talks about *the little barefooted angels* in the same breath as about her own baby, which might seem perfectly natural to any baby's mother.

At the Gate of Heaven came to the Spanish-American countries from the mountains of the Pyrenees, in Spain, as *Cielito Lindo* and many other folksongs have come.

The small notes in the songbook are a *descant* to the second stanza of the song. It is to be sung by a light voice, or voices, over the melody. This descant is a beautiful ornament to the song. It is not hard, but the range is fairly high and the notes must be sung clearly and accurately.

Rose, Rose—Round

(Page 9 in "Music of One World")

One's first impression of this is a sad round in a minor key. The empty sounding chords at the ends of the phrases emphasize the sad effect.

The words tell much more of a story than might seem possible in two short lines. In song and poetry, roses are usually connected with love. So it is a lover who asks the rose, *Shall I ever see thee red?* The clear meaning of this is that the boy or girl (let's say girl) is so sadly, madly in love that she is doubtful of being able to live on until the roses bloom! And she asks the rose to foretell

the outcome of her love. The rose's reply has a sharp prick hidden under its leaves: *Aye* (yes), *marry* (indeed!) *that thou wilt* (you will live to see me bloom). Then a touch of dry humor: *If thou but stay* (if you just wait around until then).

Sing the song in a medium tempo. Sing it in unison (all together on the same melody) until all the group are sure of it and have it by memory. Then try it in parts. At first it may be all you can do to hold to your own part, but soon you will be able to listen to the other parts as you sing. Only then will you be able to appreciate the full beauty of this song.

LISTENING MUSIC

The music for appreciative listening includes a waltz, a Spanish dance and a song and an instrumental piece from operas. The same records are used as in last year's music program, the reverse sides being used this year. For sources and prices of these records, see the sheet, *Supplement to "The Beautiful Land," Mu-710.8.**

We suggest reading the discussion under *Listening Music* on Page 14 of this bulletin and, for girl's leaders, the paragraph headed, *To the Club Leader*, on Page 7.

ONE MAN'S MEAT

To many people, opera is like a pineapple. The dull and thorny outer skin is enough to keep them from tasting the juicy meat inside. Perhaps the two things that most prejudice a person are hysterical sopranos and tenors going mad in a foreign language, and jawbreaking titles impossible to pronounce. As for the frantic, high-pitched soloists, it might be pointed out that these dramatic climaxes in the stories represent only part of the music of opera, and that most of us are denied the chance to feel or understand any part of this excitement when we tune in the radio in the middle of such a scene, when we play the record alone or when we hear the music without just a little understanding of what it is all about. As for pronouncing the foreign titles, it is not important to get every inflection absolutely faultless, if it is close enough to be understandable. For instance, in buying a record of music from the opera *Aida*, one would want to say to the man at the music store something like "Ah-ee'da," rather than "Ay'da," in order to be understood. But it would be perfectly understandable to pronounce the title in the heading below just as it looks in English.

*At county extension offices, or write to Extension Specialist in Music, Iowa State College, Ames.

Actually, everybody who likes music at all likes some opera music. Just to mention some of the top listening favorites: The Anvil Chorus, Grand March from "Aida," Song of India, The Bridal Chorus, The Pilgrims' Chorus, Anitra's Dance, Prayer from "Hänsel and Gretel," Toreador Song and opera overtures too numerous to mention.

In any case, this page is to help in two of the difficulties mentioned above: to give some understanding of the background of two opera records, and to give some help in pronouncing the foreign words encountered. In the pronunciation guides notice the accent marks (') particularly, for knowing which syllables to accent is often more than half the battle!

For definitions of many words used in operas, see bulletin, *Onward We Go, Mu-710.1.**

Intermezzo from "Cavalleria Rusticana"***

by Pietro Mascagni ("Pee-ay'tro Mahs-cahn'yee")
1863-1945

An *intermezzo* is music of a light or entertaining character introduced between the acts of a serious play or opera. This famous intermezzo is from the short opera *Cavalleria Rusticana*, or *Rustic Chivalry*, by the Italian composer Pietro Mascagni, and is certainly the best known piece of Mascagni's music.

The scene of the one-act opera is the public square of a village in Sicily, with a church seen in the background. The plot is a forceful story of love and unfaithfulness, jealousy and a jilted soldier, with a lurid climax ending in a duel to the death. The *Intermezzo* has nothing to do with the story but is a brief interlude of peace

*Write to Bulletin Office, Iowa State College, Ames.

**Pronunciation: "In-ter-med'zo" from "Kah-va-lay'ree-ah Roos-ti-kah'nah."

and beauty introduced into the dark tale of anger and tragedy. It is Easter Sunday. The townspeople are about to leave the church and return through the square to their homes when this quiet musical message of peace and holy love is heard.

Pietro Mascagni's early life was quite like a storybook. His father was a baker who wanted his son to study to be a lawyer and forbade him to waste his time with music. But the little boy studied music in secret, even going to a music school without his father's knowledge, until he was found out and his furious father locked him up in his home. When he was 14 Pietro was rescued by an uncle and, upon the death of the uncle, was befriended by a Count Florestan, who helped him continue his studies.

After several years of wandering as conductor of various opera troupes, Mascagni settled in a small town as teacher in a music school. When he heard that a large music publishing house was holding a competition for a new opera, he pushed himself to finish a one-act opera on which he had been working and submitted it. It took the prize, and in 1890 this work, *Cavalleria Rusticana*, was produced in Rome. He was 27. This was his first opera and its first performance ended in such a scene of wild enthusiasm by the audience that he literally became a world-famous figure overnight. Mascagni wrote other operas after that, some of which were fairly successful, but it is *Cavalleria Rusticana* that is performed in many parts of the world today and upon which his fame rests.

Largo Al Factotum from "The Barber of Seville"

by Gioacchino Rossini ("Jo-ac-kee'no Ross-see'nee")
1792-1868

Figaro, the barber, sings this ever-popular aria (or melodic solo) in the first act of Rossini's comic opera, *The Barber of Seville*. This is a *patter song*, in which the character tells all about himself in music that is humorous, energetic and usually very difficult.

Figaro comes bustling down the street with a guitar slung around his neck, on his way to open up his shop. "Make room for the city's factotum," he calls importantly. A factotum is a person employed to do all kinds of work, and this certainly applies to Figaro. "What a merry life!" he sings. "What a pleasure for a barber of quality! Oh, bravo, Figaro, bravo, bravissimo! Always in a bustle, what a happy life! Razors and combs, lancets and scissors, everything ready at command. Then there is confidential business with gay damsels and with cavaliers. All call me, all want me: 'My peruke!' cries one; 'Quick, my beard!' another. 'Figaro! Figaro! I am

here. Figaro up, Figaro down, Figaro here, Figaro there! I am all activity—I'm quick as lightning—I'm the factotum of the city! Ah, bravo, Figaro! Bravo, bravissimo!"

The phrase that begins and ends the song might be recognized even in Italian: *Largo al factotum della città,* largo!* "Make room for the factotum of the city! Make room!" Listen for the quick change in his voice as he talks about his dealings "with the gay damsels": *Colla donnetta*, then "with the cavaliers": *Col cavaliere*.

There was a lot of Figaro in Rossini, the composer. He dashed off his masterpieces easily and at an unbelievable speed. He wrote primarily for his own enjoyment and never pretended to compose great music, only brilliant and witty music. In spite of himself, however, there is much grace and beauty in it.

For a story of the life of Rossini and of the Overture to *The Barber of Seville*, see music bulletin, *Onward We Go*, Mu-710.1.

Serenade for Strings Waltz

by Peter Tchaikovsky ("Cha-ee-koff'skee") 1840-1893

The great Russian composer who wrote this delightful waltz is perhaps better known for his mighty symphonies and overtures than for music that is merely gay and graceful. Much of Tchaikovsky's music is profoundly sad and moving, but there are shafts of sunlight among the majestic trees, such as his ballets, some orchestral suites, some other waltzes as bright as this one and the ever-popular *Nutcracker Suite*. It would be more correct to call this: *Waltz from the Serenade in C Major For Stringed Orchestra, Opus 48,*** for the *Waltz* is the second movement of the *Serenade*.

If you try to waltz to the music, you may wonder how it could have any relation to the waltz step in the dances of this program. A waltz in the fast tempo of this music is in the style of the ballet, rather than of social dancing. Yet you feel this music with the whole body, as if, even while sitting still, some part of you springs alive to twirl and swirl around the room with the sweep of the lovely melodies. Then there are moments when the strings pause on a high chord, while the dancers, or your "spirit dancer," poises on tiptoe before joining again the swooping grace of the melodies.

The *strings* of the orchestra are: the violin, viola ("vee-o'la"), cello and double-bass, sometimes called the bass

*"Chee-tah."

**"Oh'pus," meaning *work*, a work of musical composition. The opus numbers are simply a means of identifying a composer's works, and are usually in the order in which the works were published.

viol. Of course, *cello* is an abbreviation of the word *violoncello* (and note that the pronunciation of this is "vee'oh-lon-chel'lo"). One can think of these as the voices of a quartet: soprano, alto, tenor (or perhaps the cello is more often like a baritone) and bass. The high strings are more agile, better able to play swift passages than the lower ones, and when all are playing they most often carry the air, or principal melody. However, the cellos and double-basses can be heard playing quite a swift-moving melody in this waltz.

The first theme of the *Waltz* is stated by violins in a low register with the other strings accompanying. Then the violins swirl strongly upward in a *bridge passage* and divide to play a lovely duet, with the violas repeating a little accompanying figure and the double-basses plucking their strings, or playing *pizzicato* ("pit-sih-kah'toe"). Following this, the cellos and violas carry the air, with the violins playing their accompaniment very high and the double-basses now bowing their strings. Then follows a kind of conversation between the high strings and the low in which the double basses imitate some of the swift rhythm of the violins. In the course of the waltz each of the string sections carries the melody, then passes it on to another section and plays an accompaniment to it.

There is a beautiful effect in *contrary motion* near the end, in which the low strings move downward, step by step, while the violins rise and rise. Then the violins gracefully bend earthward and sink, step by step, as the cellos and violas mount upward to meet them.

Dancing is music expressed with the whole body. Dancing to music can become one of the most complete experiences in music, second only to singing in a chorus or playing in an orchestra. Folk dancing is open to all of us. There is no age limit, for there are folk dances adaptable to any age and every degree of ability. There are even rhythmic folk games that may be played seated. And, of course, there are some that demand a high degree of skill and the stamina of an athlete. (But don't look for any of those in *this* music program!)

The records are those of last year, the reverse sides being used this year.

Waltz Me Around Again, Willie . . .

Last year we spent plenty of time learning the standard waltz step. This year we will go on to learn a *special waltz*, that is a dance using the waltz step but in a pattern that all the couples dance together.

Unless your group is pretty fair at waltzing, you are urged *not* to try the *Veleta Waltz*. It is certainly not a

Malaguena ("Mal-la-gwain'yah") from Andalusian Suite

by Ernesto Lecuona ("Leh-koo-oh'nah") 1900-

A present-day Cuban composer and pianist, Lecuona composed this *Malaguena* as the third movement of a piano work called *Andalusian Suite*, of which this record is a transcription for orchestra. A *suite* is a form of instrumental music each of whose movements is in the character of a dance. This suite is based on Spanish and gipsy dance melodies of Andalusia, a region in southern Spain.

A folk dance in triple time called the *Fandango* is common throughout Spain, but in each region the particular version of the *Fandango* takes the name of the local province. Thus the variety of *Fandango* in the southern province of Malaga ("Mal'ah-ga") is called the *Malaguena*. It is danced by couples, usually accompanied by guitar and castanets.

The *Malaguena* from *Andalusian Suite* is based on three melodies, or *themes*. After the cellos and double-basses set the heavy rhythm of the dance, the violins introduce the First Theme in a low register, and it is repeated with greater intensity.

The Second Theme is a bold declaration by trumpets and horns, which is followed by the sprightly Third Theme played first by the violins and then passed about among the other instruments. The cellos and harp play with the Second Theme then, following with the Third Theme again. Now the Second Theme is played more imposingly by the full orchestra and the Third Theme closes the movement with a wild accelerating flourish.

DANCING MUSIC

hard dance but it does require a waltz step, as well as a waltzing turn, described below. It would be far more sensible and more fun to turn to Page 16, where the standard waltz, commonly used in social dancing, is described by easy stages. After the waltz step has become so natural that your group thoroughly enjoy it, they will be ready for the *Veleta Waltz*.

THE WALTZING TURN

Most special waltzes seem to have a waltzing turn hidden in them, and *Veleta Waltz* is no exception. Even free waltzing will be completely pleasurable and have complete control of direction only if the waltzing turn in either direction has been mastered.

The waltzing turn is one complete revolution of the dancer in the space of two waltzing steps while maintaining a forward motion. It may be done in couples or singly but it is easier to learn singly, as it occurs in the *Veleta Waltz*.

Remember that in waltzing forward it seems natural to turn the body slightly in the direction of the leading

The Veleta Waltz

"Cheyenne Vallita"
Arranged by Fred Knorr

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 1 2

3 4 5 6 7 8 9

10 11 12 13 14 15 16

For introduction, play measures 13-16.
This music may be used for learning the waltz step. (See p. 16.)
From "The Round Dance Book" by Lloyd Shaw. Used by permission.

Danish Schottische

Arranged by Max Exner

Brightly, moderately fast ♩ = 160

INTRODUCTION

1-5 2-6 3-7

1 2 9 10 11

12 13 14 15 16

Danish Schottische ("Shah'tish")

On paper the difference between the *Schottische* and the *Polka* steps seems to be quite small, but in *feeling* there is quite a difference. The *Polka* is a *step-close-step-hop*,* the hop being a little anticipation of the next step, rather than a real solid hop. The *Schottische* is a *step-step-step-hop*, the hop being in the same rhythm as the steps. When moving *forward* with a *Schottische* step, the free foot usually gives a little forward swing during the hop, to be ready for the next step. When moving from

*To *close* is to bring the trailing foot up to the leading foot.

side to side (*step-close-step-hop* to the left, say, then *step-close-step-hop* to the right), the free foot is not swung forward. If this is not clear, learn the Danish *Schottische* and come back to this. It might make more sense then!

MUSIC: Danish Schottische or Record M-102

FORMATION: Double circle of partners, facing counter-clockwise, men on the inside, girls outside. Hold hands in skating position: right hand in right hand, left in left.

STEP: Schottische step; little running steps, rather than large ones.

ACTION: *Measures 1-2.* Both beginning with the right foot, take two Schottische steps forward. (Step with the *right*, with the *left*, with the *right*, and *hop* on the right. Repeat, starting with the left: *left, right, left, hop.*)

Measures 3-4. Do four step-hops forward. (Step with the right, hop on it, step with the left, hop on it, and repeat.)

Measures 5-8. Repeat all.

Measure 9. Partners face (men with backs to center of circle). Joining left hands, each takes one Schottische step to the right. That is: step to the right on right foot, slide left foot up to it, step again with the right and hop on right foot. (*Step-close-step-hop.*)

Measure 10. Changing to right hands, each takes a similar Schottische step to left. (*Step-close-step-hop.*)

Measures 11-12. Partners turn around each other with four step-hops, with right hands still joined.

Measures 13-16. Repeat measures 9 through 12.

Calls to cue learning dancers:

- 1, 2, 3, hop 1
- 1, 2, 3, hop 2
- Step-hop-step-hop 3
- Step-hop-step-hop 4
- Repeat measures 1-4 5-8

The step cues for the last half of the dance would look exactly the same as the above. But after the basic step has been mastered, the call for the last half might be as follows:

- Schottische right and 9
- Schottische to the left, 10
- Turn around your partner with a 11
- Step-hop-step-hop 12

- Schottische right and you 13
- Schottische to the left, 14
- Turn around your partner with a 15
- Step-hop-step. 16

(The last step may be a *stamp*, and the hop after it is omitted.)

Come, Let Us Be Joyful—Singing Game

This stately little German folk game can be called a mixer, in that it is a progressive dance. It is a good one to have ready when there is an uneven number of boys and girls, because the players stand in threes. If there are more boys than girls, a girl stands in the center with a boy on each side. If there are more girls than boys, a boy stands in the center with a girl on each side.

MUSIC: Come, Let Us Be Joyful, in songbook "Music of One World" or Record M-102. Sing it as you dance it.

FORMATION: Units of three persons side by side, lined up like spokes of a wheel radiating from the center of the room with 5 or 6 feet between facing trios. In each trio nearest hands are joined. In the directions we will call the center person the man.

ACTION: *Measures 1-4.* Each trio takes three steps forward, bows on the "-ful" of "joyful" and retires.

Measures 5-8. Repeat.

Measures 9-12. Man links right arms with girl on his right and skips around her, then links left arms with girl who was on his left and skips around her. He repeats this with both girls. The girl not being turned may skip around in place.

Measures 13-16. Trios join hands again, advance three steps, bow and retire. Then, advancing once more, instead of bowing they drop hands and pass right through, each person passing right shoulder with the person opposite in the other trio. They continue on, to find that another trio has "passed through" to meet them.

Repeat whole dance with the new trios opposite each other.

With a small group or limited space, this may be played in a *line* of trios, alternate trios facing. When a trio passes through and finds itself at the end of the line, with no other trio to dance with, the dancers simply swing around and wait until the next trio coming their way is ready to dance with them. They will omit the advancing and bowing but can do the skipping around partners.

How Can I Leave Thee!

(No. 29 in "Get Together Songs")

1. How can I leave thee!
How can I from thee part!
Thou only hast my heart,
Dear one, believe.
Thou hast this soul of mine
So closely bound to thine,
No other can I love
Save thee alone!
2. Blue is a flow'ret
Called the Forget-me-not,
Wear it upon thy heart,
And think of me!
Flow'ret and hope may die,
Yet love with us shall stay,
That cannot pass away,
Dear one, believe.
3. Would I a bird were!
Soon at thy side to be,
Falcon nor hawk would fear,
Speeding to thee.
When by the fowler slain
I at thy feet should lie,
Thou sadly shouldst complain,
Joyful I'd die.

John Peel

(No. 26 in "Get Together Songs")

1. D' ye ken John Peel with his coat so gay?
D' ye ken John Peel at the break of the day?
D' ye ken John Peel when he's far, far away
With his hounds and his horn in the morning?

*For the sound of his horn brought me from my bed,
And the cry of his hounds which he oft-times led;
Peel's view halloo! would awaken the dead,
Or the fox from his lair in the morning.*
2. Yes, I ken John Peel and old Ruby, too,
There were Ranter and Royal and Bellman and
True,
From a find to a check, from a check to a view,
From a view to a death in the morning.

For the sound of his horn . . . etc.
3. D' ye ken John Peel with his coat so gay,
Who at Troutbeck lived in a bygone day?
D' ye ken John Peel, he is gone far away,
We shall ne'er hear his voice in the morning.

For the sound of his horn . . . etc.

Oh, Dear! What Can the Matter Be?

(No. 29 in "Get Together Songs")

*Oh, dear! What can the matter be?
Dear, dear! What can the matter be?
Oh, dear! What can the matter be?
Johnny's so long at the fair!*

1. He promised to bring me a fairing to please me,
And then for a kiss, oh! he vowed he would tease me;
He promised he'd buy me a bunch of blue ribbons
To tie up my bonnie brown hair.

And it's oh, dear! What can the matter be . . . etc.
2. He promised to bring me a basket of posies,
A garland of lilies, a wreath of red roses;
A little straw hat to set off the blue ribbons
That tie up my bonnie brown hair.

And it's oh, dear! What can the matter be . . . etc.

Green Grow the Rushes-Ho!

1. I'll sing you one-ho!
All: Green grow the rushes-ho; What is your one-ho?
1. One is one and all alone and evermore shall be so. (*Sung differently after the first stanza.*)
2. I'll sing you two-ho!
All: Green grow the rushes-ho; What are your two-ho?
2. Two, two, the lily-white boys, clothèd all in green-ho.
All: One is one and all alone and evermore shall be so.
3. I'll sing you three-ho!
All: Green grow the rushes-ho; What are your three-ho?
3. Three, three the rivals.
All: Two, two, the lily-white boys, clothèd all in green-ho;
 One is one and all alone and evermore shall be so.
4. I'll sing you four-ho!
All: Green grow the rushes-ho; What are your four-ho?
4. Four for the gospel makers.
All: Three, three the rivals;
 Two, two, the lily-white boys, clothèd all in green-ho;
 One is one and all alone and evermore shall be so.
5. I'll sing you five-ho!
All: Green grow the rushes-ho; What are your five-ho?
5. Five for the symbols at your door and four for the gospel makers.
All: Three, three the rivals;
 Two, two, the lily-white boys, clothèd all in green-ho;
 One is one and all alone and evermore shall be so.
6. I'll sing you six-ho!
All: Green grow the rushes-ho; What are your six-ho?
6. Six for the six proud walkers.
All: Five for the symbols at your door and four for the gospel makers.
 Three, three the rivals;
 Two, two the lily-white boys . . . etc.
7. . . . Sev'n for the sev'n stars in the sky and six for the six proud walkers.
8. . . . Eight for the April rainers.
9. . . . Nine for the nine bright shiners.
10. . . . Ten for the ten commandments.
11. . . . Elev'n for the 'lev'n went up to Heav'n and ten for the ten commandments.
12. . . . Twelve for the twelve apostles.