

Songs of Courtship:

From Wisconsin's Ho-Chunk, Pan-Indian, and European-American Immigrant Song and Dance Traditions

Recommended for High School

This selection of courtship songs represent a range of musical styles from within the Ho-Chunk and early European-American immigrant communities in Wisconsin. Most of these songs were recorded in the early part of the 20th century, between 1920 and 1946. The European-American voices we hear are 2nd and 3rd generation descendants of Wisconsin immigrants who learned these Old World songs from their parents, grandparents and other community members. Where possible, translations of the foreign language lyrics are provided.

Altogether, these songs provide teachers and students an opportunity to reflect on the social customs and protocols surrounding courtship from an earlier era, and to reflect on contemporary social norms and behaviors surrounding dating (and breaking up), love, and marriage.

All songs and instrumental selections are resourced from the “Local Centers, Global Sounds” UW Digital Collections” at <https://digital.library.wisc.edu/1711.dl/LocalCenters>. Follow “Audio file” for the audio recording of each individual song.

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“Dancing”
(Local Centers, Global Sounds, Ethnic Music from Northern Wisconsin and Michigan Collection)

Songs I – 2: First Nations: Flute Song (Ho-Chunk), and “49 Song” (Pan-Indian)

Song I. Flute Song (Ho-Chunk)

Spoken and sung by Stella Stacy, with flute by Henry Thunder, Black River Falls, Wisconsin, August 15, 1946. Recorded by Aubrey Snyder. Audio file: <https://digital.library.wisc.edu/1711.dl/K5JDWSJVC6RJO8T>

Henry Thunder is playing a seven-hole end-blown flute, commonly made from cedar. These flutes were played as accompaniment to love songs, particularly courting songs, by Ho-Chunk and other, neighboring Woodland Indian peoples throughout the mid-20th century. Born in the River Falls vicinity around 1866, Henry was one of several flute players in the area (Leary, 2015, p. 216).

“This is a flute song. This is a love song. A young fellow was sick. His sweetheart heard that he died. She cried. Then he heard about it, and made a song about it: “I didn’t die, but you cried. If I died, I wouldn’t be knowing that you cried.” Stella Stacy, Mountain Wolf Woman (From Leary, 2015, p. 213).

Ho-Chunk: W d ttete deAeke dX K Kiti dtetke
Phonetic: Wah zah chay shkay Rach gah Kee shkay
English: I didn’t die but you cried.

Ho-Chunk: W d) bete diri t te kittiti kettete–te!
Phonetic: Wah zha yah pay Reese dah hak cheek day–hey!
English: But if I had, I wouldn’t have known that you cried for me–hey!

Partial transcription and translation by Stella Stacy (Mountain Wolf Woman), with the assistance of Frances Perry, 1948. Note that the top line uses the Winnebago (Ho-Chunk) syllabary of the era, while the parallel second line presents the same words phonetically.

About the Ho-Chunk Nation in Wisconsin, from, *Folk Songs of Another America: Field Recordings From the Upper Midwest* (Leary, 2015, p. 213)

“The Ho-Chunk (People of the Big Voice)—formerly known by the outsider’s term, Winnebago—have made what is now south-central Wisconsin their home for millennia, living in villages alongside lakes and rivers. In the mid-nineteenth century the federal government forced them to resettle successively on reservations in Minnesota, South Dakota, and Nebraska. Yet many Ho-Chunks refused to leave, while others returned to Wisconsin. The warrior tradition has been especially strong among Ho-Chunks, carrying over into service in the United States military. Land claims by veterans under the Homestead Act of 1862 enabled Ho-Chunks to establish legal residence in Wisconsin, especially along the Black and Wisconsin Rivers where they eventually won federal recognition, with Black River Falls as their site of tribal government.”



Ho-Chunk singers with bone whistle and hand drum, Wisconsin Dells, 1946
(from: Leary, 2015, p. 125; Wisconsin Historical Society)

Song 2. 49 Song (Pan Indian)

Sung by Margaret (Laughing Eyes) Edaakie (Eagle) and Phyllis Lewis, with hand drum. Recorded in Wisconsin Dells, July 24, 1946 by Helene Stratman-Thomas, Aubrey Snyder, and Charles Hofmann. Audio file: <https://digital.library.wisc.edu/1711.dl/MTZWR5UW5ODE28R>

When the dance is over, You must wait for me.
I will take you home on my burro.

When the dance is over,
You must wait for me.
I will take you home in my flivver.*

*A flivver is an early 20th century slang word for an inexpensive automobile, especially one in poor condition. It most likely originated from a nickname given to the Ford Model T., the first affordable, mass produced car.

About “49 Songs” and the inter-tribal Powwow tradition, from *Folk Songs of Another America: Field Recordings From the Upper Midwest* (Leary, 2015, p. 222):

“Inter-tribal powwows began to flourish in the early twentieth century, drawing upon older tribally specific practices, but also fostering new dances, dance regalia, songs, and the development of a pan-Indian repertoire. “49 songs” emerged in the 1920s among the Kiowa in Oklahoma. Originally related to the songs of women as they linked arms to send men on war journeys, they supposedly acquired the “49” reference soon after a burlesque show with a Gold Rush “Girls of ‘49” theme played the Caddo County Fair. By the 1930s such songs—invariably characterized by non-lexical “vocables” and English lyrics sung to a hand drum or big drum—were “after hours” mainstays at powwows and other late night social gatherings of young men and women.”

Songs 3 – 4. Two “standard” Czech-American Songs, sung by Clara Sveda

(Leary, James P., and Northland College. 1986 (For full citation, see page 21, this unit).

Song 3. Svestkova Alej / The Prune Song

Audio file: <https://cms.library.wisc.edu/music/wp-content/uploads/sites/18/2020/06/2.3-Svetkova-Alej.mp3>

In this song of unrequited love, the singer seeks another to marry, hoping to forget his first love, “Annie,” and the time when they picked plums together. The tune is lovely, and the tempo is easy for dancing. For a melodic transcription of this song, see pp. 22-23, this unit.

Verse One:

Czech: *Za naši ve-snici, na hlavaní silnici*

Phonetic: *Za na-shi veh-shnet-see na la va ni sil- net-see*

English: *Behind our town, on the main road*

Czech: *Bosenský rostou švestky. Bajó!*

Phonetic: *Ba-jen-skee rosto svet-skee. Bayo!*

English: *Bosensky grow plums. Bayo!*

Czech: *Ančou jsme hlídali švestky jsme jídali, bejvalo, to moc hezký.*

Phonetic: *On-ko sem lee-da-lee svet-skee sem yee-dal-ee bev-a-lo toe motch hh-yeskee*

English: *We looked for plums, Annie, we ate plums; it was real nice*

Czech: *Vždycky jsme seděli vedle sebe, na hvězdy čuceli a na nebe*

Phonetic: *Ved-schkee sem seh-day-lee wah-day say-bay na vez dee su-seh-lee ah nah neb-yeh*

English: *We sat together, we looked at the stars in the sky,*

Czech: *A tedko sám a sám na všechno vzpomínám, chtěl bych být blízko tebe*

Phonetic: *Ah tay-ko som ah som nah shesko spo-mi-nom, chel beek beet blee-sko teb-yeh*

English: *And now, all alone, I remember. I'd like to be close to you*

Chorus:

Czech: *V tej naší aleji švestsky se válejí*

Phonetic: *V-tay nah-shay ah-lay-ee sves-kay say vah-lay-ee*

English: *In our alley, plums are lying around*

Czech: *Já dneska nehledám, já dneska nehledám oči mne pálejí. (repeat)*

Phonetic: *Ya neh ska neh-lee-dom ya neh ska neh-lee-dom o-chee- may pah-lay-ee.*

English: *Today I'm not looking, I'm not looking, my eyes are burning.*

Verse Two:

Za naší vesnicí na hlavní silnici
švestky jsou jako pěsti. Bajo!
Anča nic neřekla, ode mě utekla,
teď nemám žádný štěstí.
Andula s jiným teď švestky hlídá,
už naše povidla neuhlídá.
Dřív tady hvězdičky vídaly věcičky

Behind our town on the main road,
plums grow big as fists. Bajo!
Annie said nothing and ran away,
now I have no luck at all.
Ann is looking for plums with someone else,
she'll not look on our familiar places anymore.
And little stars of former times saw what happened,
nothing more can be said.

Chorus**Verse Three:**

Za naší vesnicí na hlavní silnici
švestky jsou ořezány Bajo!
Šaty mám v almaře a s jinou na faře
máme to podepsaný.
Snad, až se ožením, zapomenu,
pak ti to, Andulo, připomenu,
co jsi to provedla, že jsi mě podvedla,
švestky teď nemají cenu.

Behind our town on the main road,
plums are picked. Bajo!
I have clothes in the closet and have signed
the banns at the parsonage with another girl.
Perhaps when I marry I'll forget,
perhaps I'll tell you Ann:
What did you mean when you said
that plums had no price?

Chorus

Song 4. Baruška Polka (Czech-American) (Leary, James P., and Northland College. 1986
(For full citation, see page 2I, this unit).

Audio file: <https://cms.library.wisc.edu/music/wp-content/uploads/sites/18/2020/06/2.4-Baruska-Polka.mp3>

Another Czech-American tune played at the dance hall in Ashland was the Baruška Polka, a version recorded here by Clara Sveda from piano sheet music, published by Joseph Jiran. Clara sings only the chorus on this recording, and at the very end of the song (Leary & Northland College: 1986, p. 8). In this song, a young woman is clearly leading with her head, not her heart!

Když jsem já šel do Vršovic na posvícení,
na povíceni, na povíceni,
Potkal jsem tam hezkou děvku libilase mi.
Potkal jsem tam hezkou děvku ona se mě libila.
Ona byla celá bílá a ně co mě sibila.

When I went to Vrsova for a blessing,
for a blessing, for a blessing
I met a pretty girl whom I liked.
She was pleasing to me.
She was all in white and she promised me
something.

Má rostomi lá Baruško,
Vem mě ksobě na krátko.
Má rostomi lá Baruško,
Vem měm sebou kvám.

My beloved Barbara,
Take me to you for a while.
My beloved Barbara,
Take me to your place.

Ona hochu povídala to nejde tak hned,
to nejde tak hned, to nejde tak hned.
Ty jsi hoch jak malovaný snadno bys mě sved.

She said to the boy, "Not so fast,
not so fast, not so fast."
You're a handsome one, You'd seduce me
quickly.

Což je tobě kdy bych robe ko libala ne klině
Což je tobě kdy bych robe ko libala ne klině

What do you care if I have to rock-a-baby?
What do you care if I have to rock-a-baby?

Clara Sveda was born in a Bohemian neighborhood in Ashland, Wisconsin in 1920. Through the late 20s, her father, Joe Belsky played in a Bohemian Brass Band that provided dance music at the local ZBCJ dance hall (Západní Česko-Bratrská Jednota) also known as the Western Bohemian Fraternal Association. Clara learned tunes played by her dad, and also music by pianist Rose Bradle Hulmer at the dance hall. Joe Belsky bought sheet music and song books and encouraged his children to learn popular tunes played by his bands. Clara's version of *Svestkova Alej* comes from sheet music published by Vitak-Elsnik (Leary, 1986, pp. 6-8).



Favorite Czech sheet music from Clara Sveda's collection rest on the piano in her home. All were published by noted Czech American companies based in Chicago: Joseph Jiran, Joseph P. Elson, Vitak Elson. Song titles include: "Cerveny satek" (Red handkerchief), "Proc pak jste daleko maminko" (Why are you here dear mother, and Svestkova Alej – The Prune Song), Photo: James P. Leary



Czech singer, Clara Sveda, Ashland, WI., 1981, Photo: James P. Leary

Song 5. Matuś moja, matuś / Mommy, My Mommy (Polish)

Sung by Bernice Bartosz. Recorded by Helene Stratman-Thomas and Robert Draves, Stevens Point, Wisconsin, August 11, 1941. Audio file: <https://digital.library.wisc.edu/1711.dl/5LVN63ISPCRAC8K>

Matuś moja, matuś,
Wydad [1] mnie za Jasia!
Spodobały mi się,
Kółeczka u pasa, oj dana!

Mommy, my mommy,
Give me out to Johnny!
I like the rings,
At his belt, oj dana!

Chorus:

Oj dana, oj dana!
Oj dana, oj dana! [2]

Kółeczka u pasa,
I włosy kręcone,
Matuś moja, matuś,
Wydad mię za żonę, oj dana!

The rings at his belt,
And his curly hair.
Mommy, my mommy,
Give me away as a wife, oj dana!

“Matuś moja matuśm
Wydad mnie za Jasia
Spodobały mi się
Kółeczka u pasa.

“Mommy, my mommy,
Give me to Johnny (in marriage).
I have liked
The rings on his belt.

Chorus: Oj dana (9x)

Kółeczka u pasa
I włosy kręcone,
Matuś moja matuś,
Wydad mnie za żonę.”

Rings on his belt
And curly hair,
Mommy, my mommy,
Give me away as a wife.”

Chorus: Oj dana (9x)

“Córuś moja córuś,
Już nie gadam wiele.
Weź sobie chłopaka,
Za tydzień wesele, oj dana!”

“Daughter, my daughter,
I won’t talk anymore.
Take the boy,
Wedding will be in a week, oj dana!”

Chorus: Oj dana (9x)

“Matuś moja” is a well-known folksong in Poland and Polish America, while the exclamatory “Oj dana” of the chorus figures in many traditional songs. *Wydad* means to “give out in marriage” (or give away). *Oj dana* is a common repetitive phrase in many Polish folksongs, but with no specific meaning” (Leary, 2015, p. 354-35). This song is an excellent example of the social mores of the late 18th and early 20th century, when the requisite approval of suitors and future husbands from parents was more common.

Song 6. “Nikolina” (Swedish/English)

Sung by Olle I Skratthult (Swedish), Recorded in Chicago, Illinois, 1929; and “Slim Jim” (English) Audio link to Olle I Skratthult’s recording: <https://digital.library.wisc.edu/1711.dl/Q2GADGV3WX7MY8X>

Audio link to “Slim Jim’s” recording: <https://digital.library.wisc.edu/1711.dl/D7TXSD5TYXLJX8X>



Olle i Skratthult and his Luffare Kapell (Hobo Orchestra). Standing L to R: Bertil Danielson, Arthur Martinson, Olle, Werner Noreen, Ted Johnson. Seated L to R: Olga Lindgren-Peterson, Hazel Johnson from online source <http://www.catfish1952.com/index.html>

Hjalmer Peterson (stage name, Olle I Skratthult) was one of the most successful and best-loved Swedish-American entertainers of the early 20th century. In the 1920s, Peterson toured extensively throughout the United States with his company “Luffare Kapell” (Hobo Orchestra). Olle’s stock character as the a stereotypical hapless young Swedish immigrant provided the comedic core for this traveling vaudeville act which included comedy routines, poetry, colorful ethnic costuming, folk dances and songs, all of which reflected a national Swedish romanticism and provided audiences with a link to the Old Country (Hulan, 2008: 264). Peterson’s seminal recording of *Nikolina* sold over 100,000 copies just before the Great Depression. *Nikolena* was translated into the “Scandihoovian” dialect in the 1930s and recorded by the brothers Clarence and Ernest Iverson, otherwise known as Slim Jim and the Vagabond Kid (Leary, 2006: 108, 109). Here, with *Nikolina*, we have a comedic take on the parental approval of marriage!

I. Att vara kär, då ä en ryslig pina,
den som försökt då säger inte nej.
Jag var så rysligt kär i Nikolina
å Nikolina lika kär i mej.

When you're in love, you're in an awful torture;
whoever's tried it will not disagree.
I was so very fond of Nikolina,
and Nikolina just as fond of me.

2. Om hennes hand ja' bad hos
hennes pappa,
men fick ett svar som ja' ej väntat på
Ja' aldrig kommit ut för någon trappa,
så rysligt hastigt som ja' gjorde då.

I asked her dad about her hand in marriage
and got the answer in the strangest way.
I never yet have left from any doorstep
in such a hurry as I did that day.

3. Då gick ja' hem å skrev te Nikolina
om hon vill' vara så rysligt snäll
å möta mej när månen börjar skina
i ekebacken nästa lördagskväll.

Then I went home and wrote to Nikolina
"Oh, Nikolina, won't you meet me soon!
Meet me in the woods on Wednesday evening,
and be there with the rising of the moon."

4. Där mötte mej en mörk figur i kappa --
å månen sken på himlen som en båk.
Den mötande var Nikolinas pappa,
beväpnad med en rätt försvarlig påk.

And there I met a figure disconcerting,
the moon no greater glory could attain.
The one I met was Nikolina's papa,
armed with the meanest, most disturbing cane.

5. Jag blev så rädd, ja darrade i knäna,
å tog te bena både rädd och skygg,
men som ja' smög där fram emellan träna,
lät gubben påken dansa på min rygg.

And then my knees, how they began to tremble.
I tried to run, but there was not a chance,
for in the woods, while on my knees I stumbled,
the cane began to do a polka dance.

6. Då gick ja' hem å skrev te Nikolina:
"Nu ä dä mä mett hela liv ajö.
Om du ej bota kan min kärlekspina,
går ja' å dränker mej i närmsta sjö."

Then I went home and wrote to Nikolina,
"There's not the slightest bit of hope in me.
If you don't end me of this awful torture,
I'll end it all by jumping in the sea."

7. Men Nikolina botade min sjuka --
hon sade: "Käre Olle, tänk dej för.
Den som sitt liv förkortar ä en kruka,
du kan väl lugna dej tess gubben dör."

But Nikolina answered in a hurry,
"Oh, darling Karl, don't be so unwise!
A suicide is nothing but a dumbbell.
Why don't you wait until the old man dies?"

8. Å nu så vänter ja å Nikolina
att gubben han ska kola vippen av,
å till ett minne efter honom sättes
den gamla påken uppå gubbens grav.

And now I wait, and so does Nikolina.
to see the old man kick the bucket soon,
and on his grave we're planting for
remembrance
the cane he used upon me 'neath the moon.

Song 7. Bodaj By Vaš / Doggone You Young Fellows (Slovak-American)

Sung by the Moquah Slovak Singers (1949-1953). Leary, James P., and Northland College. 1986 (full citation, page 21, this unit).

Audio link: <https://cms.library.wisc.edu/music/wp-content/uploads/sites/18/2020/06/2.7-Bodaj-By-Vas.mp3>

“Lyrics stress the bygone and contemporary interrelationship of dance and courtship. The cymbal is an archaic stringed instrument, while the *kolache* – a pastry filled with cottage cheese, poppy seeds, or fruit – remains an important festival food.” (Leary & Northland College, 1986, p. 3)

Bodaj by vás, vy mládenci čerti vzali,
ze ste si mňa na ten tanec nepozvali
ja by bola tancovala, aj na cimbál niečo dala
a vás všetkých pobozkala.

Doggone you young fellows,
Let the devil take you,
Because you didn't invite me to the dance.
I could've danced and,
Paid the cymbal player
And kissed all of you.

Čo sa mamka tejto noci natrápila,
a by sa vám len nejako zavďačila;
spiekla múky za tri korce, pre vás chlapci na
koláče,
lena by som tancovala.

Oh how my mother troubled herself
this night,
Just to please you fellows somehow.
She baked three measures of flour with
ingredients added,
For you fellows, for Kolaches
Just so she could dance at the party.

Už je amen už je koniec milí chlapci.
keď je už raz keď je už raz potom tanci;
Keď sa nový tanec strhne,
pamätajte chlapci na mne
trébars bude po polnoci.

Now it's Amen, now it's the end my dear
fellow.
When it's finally – when it's finally
after the dance.
When a dance is planned,
Remember me my dear fellows.
I'll come even if it's late at night.

For a humorous, contemporary rendition of this song, visit:
<https://www.youtube.com/watch?v=nChmpUIZIH0>

Song 8. Cuckoo Yodel Song (Swiss)

A duet sung by Charles Schoenenberger and Frau Schneckenbuehl, issued on the Helvetia recording label, Monroe, Wisconsin, 1920 – 1924. This Swiss yodel song has an easy, lyrical melody, with a yodeling sequence that could be taught to upper middle – high school singing groups. For a melodic transcription of this song, see pp. 22-23, this unit.

In the morning when the bright sun is shining,
And the cuckoo is calling his song - cuckoo!
He calls me from the house in the valley,
In the morning to follow his call,
In the morning to follow his call – cuckoo!

Cuckoo ody ody eee
Cuckoo ody ody eee

In the morning when the bright sun is shining,
And the cuckoo is calling his song – cuckoo!
He's calling for my dear in the valley
He's calling for my sweetheart, my own,
He's calling for my sweetheart, my own –
cuckoo!

Cuckoo ody ody eee, cuckoo ody ody eee
Cuckoo ody ody eee, cuckoo ody ody eee
Oh yody ody eedy ody ody eedy ody ody eedy

In the springtime when the cuckoo is calling,
Then the boy has happiness and joy – cuckoo!
Then I'm calling to have cuckoo calling,
And you hear the echoes will ring.
And you hear the echoes will ring – cuckoo!

Cuckoo ody ody eee
Cuckoo ody ody eee



Cuckoo Yodel Song. Sung by Charles Schoenenberger and Mrs. Scheckenbuehl. Monroe, WI: Helvetia Records.

Song 9. Sinoć Ši Meni Rekla / Last Night You Told Me (Croatian) Performed by Tom Marincel. (Leary, James P., and Northland College. 1986 (For full citation, see page 21, this unit).

Tom Marincel plays the three-row button accordion accompanying himself singing this tuneful, unrequited love song. The moderately slow waltz tempo is good for learning to waltz. The English lyrics flow well with the rhythm of the song, in which a suitor finds his girlfriend with another man.

Audio file: <https://cms.library.wisc.edu/music/wp-content/uploads/sites/18/2020/06/2.9-Sinoc-Si-Meni-Rekla.mp3>

Sinoć si meni rekla
Da ljubiš samo mene
I da ti srce vene
Jer sam ti bio drag

Last night you told me
That you love only me
And that your heart wilts
Because I was dear to you.

Sinoć sam kasno porsao
Lod tvoga prozora
I spasim tebe draga
Gdje s drugim govoriš

Late last night I passed
By your window
And noticed you dear
Talking to another man.

Evo ti prsten vračam
Što si mi negdar dala
I na njem ti malena hvala
Ljubav je prestala

Here, I return your ring
Which you once gave me
And small thanks for it
Our love has ended.

Tom Marincel was born in the Croatian-American farming community of Sanborn, Wisconsin. His musical influences come from both sides of his family – from his father who was born and raised in the Yugoslavian village of Kuterevo, and from his mother, a native of the village of Mrkopalj, Croatia. Tom plays the Yugoslavian danguba, a four-stringed lute-style instrument from Yugoslavia, which can be heard on the tune “Croatian Polka” in Teaching Unit 5: “Let’s Dance!”. Tom’s learned his Croatian melodies, like this one, from his mother (Leary & Northland College, 1986, p. 13).



Examples of Slovenian Button Accordions: bottom row, center: a Lubas 3-row Button Accordion, from the Local Centers, Global Sounds Archives, John Berquist Slovenian Recordings Collection. For more examples of Slovenian accordions, go to: <http://digital.library.wisc.edu/1711.dl/LocalCenters.Berquist>

Song 10. Muurarin Valssi / Mason's Waltz

Sung and played by Reino (Ray) Maki, on the three row button accordion. This is a beautiful waltz melody, in a minor key. Ray Maki does not sing the song on this track, but the yearning and plaintive text is expressed well in Maki's accordion playing. It is in a slow waltz tempo, good for beginning waltz dancers.

Audio file: <https://cms.library.wisc.edu/music/wp-content/uploads/sites/18/2020/06/2.10-Muurarin-Valssi.mp3>

Niin paljon mä kärsnyt olen,
Monta kynneltä vuodattanut,
Monta monta mä lempinyt olen,
Vaan yhtä olen rakastanut.

So much have I suffered,
many tears I've shed,
Many I've wooed,
only one I've loved.

Niin paljon mä sinusta pidin,
Niin pidin ma pyhimpanä,
Et' usko sä kuinka se koskee,
Kuin omistaa sua en saa.

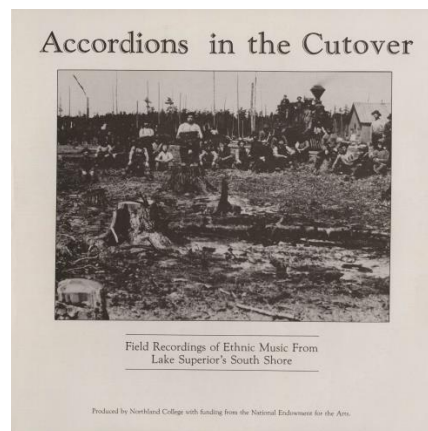
So much I cared for you,
worshipped you over all others,
You can't believe how it hurts,
when I can't have you.

Sä olit niin lempeä mullen,
Kuin aurinko taivahalla,
Mutta nyt olet sä kylmennyt mullen,
Ja lempesi unhoittanut.

You were so tender toward me,
like the sun in heaven,
But now you've grown cold,
and forgotten the tenderness.

Kaju mun lauluni kajo,
Ja lohduta sydäntäni,
Vie murhe mun luoltani kauas,
Ja huojenna tuskiani.

When the knife blade pierces my heart,
your last look –
It was so cold and mocking,
so sly and mocking.



Cover of "Accordions in the Cutover: Field recordings of ethnic music from Lake Superior's South shore". (Global Centers, Local Sounds. Ethnic Music in Northern Wisconsin and Michigan Collection.) The album can be found here: <https://digital.library.wisc.edu/17111.dl/1PBLROMJHO5BF8K>

Ideas for Extended Lessons (Grades 10 - 12)

I. Suggested Questions/Prompts for Discussion, Writing, Analyzing and Comparing

Pose questions pertaining to the lyrics and messages in individual songs (build on these, or create your own). For example:

- The lyrics in songs 1 & 2 (“Flute Song,” and “49 Song”) are brief, with subtle, understated romantic gestures. How do these songs compare with some of the lyrics in the other songs in this unit? In what way does the Woodland flute melody convey feelings of affection, or love? Can you imagine what it would be like to have someone to play a courting song for you on a flute or some other instrument?
- Song 3 (“Svetskova Alej,” – The Prune Song), is an unrequited love song. What does the singer mean when he asks Annie, “What did you mean when you said that plums had no price?” Why did he need to wait a long time to ask her that question? What does the lyric, “And little stars of former times saw what happened,” mean?
- In Song 4 (“Baruška Polka”), is the young woman thinking with her head or her heart? Do you think this is song relatable to today’s “Me Too” movement? Why or why not?
- Songs 5 & 6 (“Matuś, moja matuś/Mommy, My Mommy,” and “Nikolina”) reflect an earlier era in which parental approval (especially for young women), or lack of it, had perhaps more influence on courtship and marriage. Discuss how much, if at all, things have changed for young couples. (In posing the following question, take note, for example, of students whose families may consider arranged marriage to be the norm).
- Do you think it will be important to you whether or not your parents approve of the person you date, or, in your future, who you choose to marry? Why or why not?
- Song 7 (Bodaj By Vaś - Doggone You Young Fellows) is another “someone done me wrong song.” Have you ever been in a relationship where either you someone you care about seeks another person to be with? Think about how you or your partner felt at the time. How did you (or would you) communicate your feelings with your partner?
- Have students write a poem, or song about their feelings on these subjects. New lyrics can be put to old tunes!

* Questions posed here are only suggestions for possible directions that independent writing or class discussions can take. Please use your own discretion when discussing the topic of romantic relationships and dating with students. Some students may feel more comfortable with writing on this topic, rather than in group discussions. Consult with administrators and parents, if necessary, when delving into this topic.

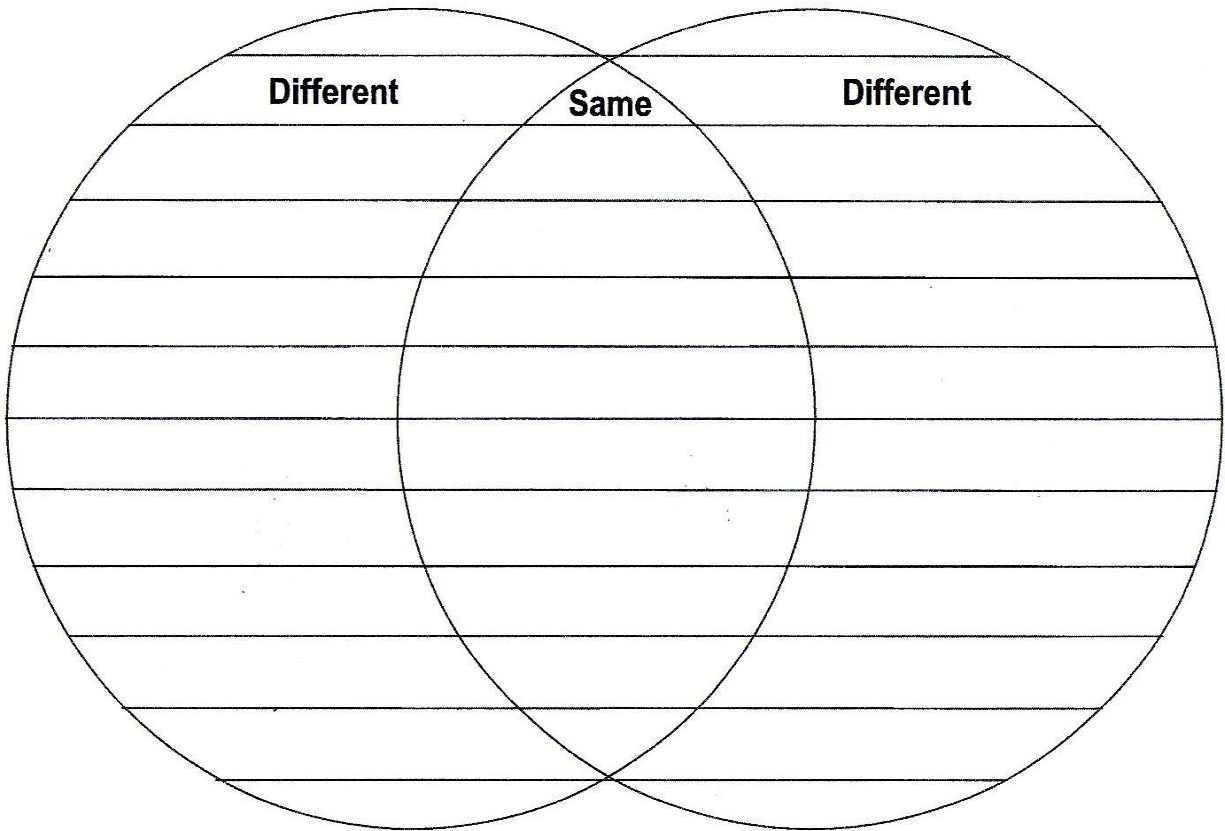
Pose questions about the nature of the recordings, the musicians, and cultural, background contexts of their music. On the first listening of songs, have students listen objectively, withholding initial urges to comment or make judgement! Older, vinyl recordings may sound slightly “scratchy,” singer’s voices may not sound like the typical voices you hear on commercial recordings and radio stations, and unfamiliar instruments may at first sound strange. It is important to convey to students that musical sensibilities and aesthetics may differ, sometimes greatly, between cultures (for example, between First Nations and European immigrant communities). Putting the recordings in their historical and cultural contexts will help students to think more deeply about the importance of the music to the people who create it, play it, and enjoy it in community and other settings, both past and present.

- Who were the people recording the music? (folklorists, song collectors) Why did they think it was important to record older songs and music from Wisconsin’s immigrant and Native American communities?
- For what audience were these recordings intended? *
- Who were the musicians? On what occasions did they play their music and for whom? *
- How has recording technology changed and developed over the decades?

*With the exception of “Nikolina,” and “Cuckoo Yodel Song,” (both were recorded in studios and “Nikolina” reached wide acclaim on a major record label) the songs included in this unit were recorded by folklorists with portable equipment (often in the performers’ homes), issued on small record labels, and performed by folk musicians who, while being excellent musicians, did not play music for a living.

2. Venn Diagrams for Song Analysis for Unit Songs: Compare and Contrast two, or three songs. This lesson can build upon the questions posed in Lesson I. While listening to and analyzing the songs, think about the stories that are told through the lyrics, as well as the music itself. Is the song in a major or minor key? What is the tempo of the song, and the meter? What mood, or feeling do the lyrics and the music itself evoke? What about the singers and their voices? What instruments are accompanying the singers? (Cut, paste, enlarge diagram)

Venn Diagram **Topic:** _____



3. Use the Venn diagrams to pair the courtship songs in this unit with contemporary love songs, or use for discussion and/or writing prompts. Some suggested songs are listed here, but another option is to have students choose their own songs for comparison. Have students analyze songs for differences in musical styles, as well as content. What musical genres do these styles fall into? Do we still dance to love songs? How have things changed in regards to how individuals convey their feelings towards one another through song?

"A Woman Needs Love" by Ray Parker Jr.

"Cold Shoulder," "Hello," or "Rollin' in the Deep" by Adele

"Don't Lie," Black Eyed Peas

"Kissing A Fool" – George Michael

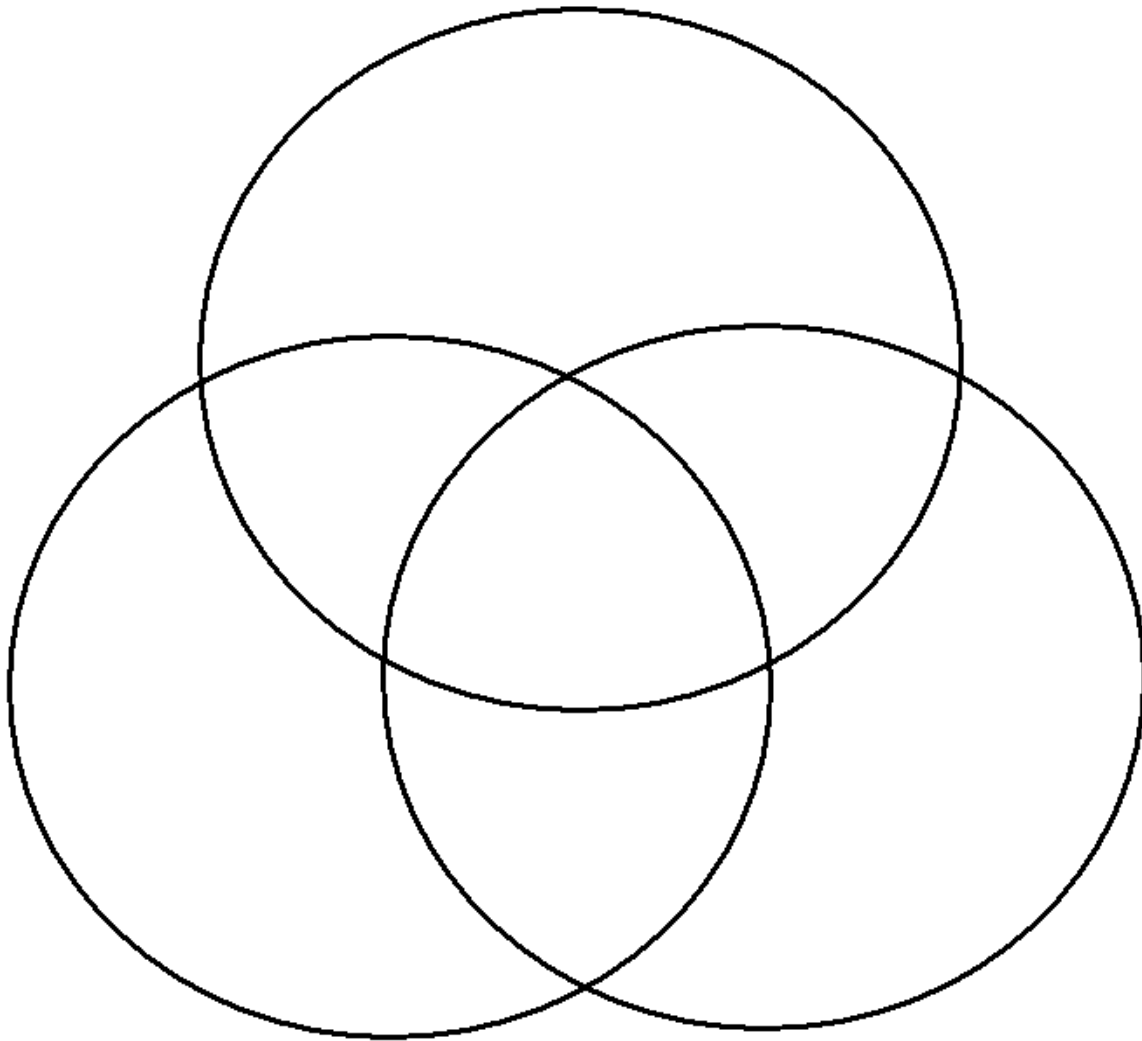
"Can't Hurry Love" – The Supremes

You Belong With Me – Taylor Swift

"Sitting, Waiting, Wishing" – Jack Johnson

"So Happy Together" – The Turtles

"Tired of Waiting For You" – The Kinks



4. Let's Dance! Songs 3 (waltz), 4 (polka), 9 (waltz) & 10 (waltz) in this unit are intended for dancing. To hear more great dance tunes from the Local Centers, Global Sounds collection, AND learn to teach the basic steps to the schottische, kolo, waltz, and galop, see Local Centers, Global Sounds Teaching Unit, #5 - "Let's Dance!"

Additional Resources

Books for Students (and Teachers)

- Department of Public Instruction (DPI) website for teaching/learning about Native American cultures - <https://dpi.wi.gov/amind/resources/teaching-learning>
- *They Came to Wisconsin*, by Julia Pferdehirt; 2003 (see Teacher Guide, below)
- *Wisconsin: Our State, Our Story*, by Bobby Malone and Kori Oberle. 2016.
- *Crashing Thunder: The Autobiography of an American Indian*, by Sam Blowsnake
- *Mountain Wolf Woman: A Ho-Chunk Girlhood*, by Diana Young Holliday
- *Juliette Kinzie: Frontier Storyteller*, by Kathy Crowley Conn. This is a first-hand account of a young, white pioneer woman's close relationships with members of a Ho-Chunk community, her gradual understanding of their culture, and her empathy for their plight.
- *Native People of Wisconsin*, by Patty Loew, with [Online: Native People of Wisconsin Teacher's Guide and Student Materials](#)

For Teachers:

- *Heartbeat of the People*, by Tara Brower; 2002.
- *They Came to Wisconsin: Teacher's Guide and Student Materials*, by Harriet Brown; 2003.
- *Slovenians: The Most Recent Immigrants*, by Marie Prislant; 2006.
- *Finns In Wisconsin*, by Mark H. Knipping; 2008.
- *Czechs In Wisconsin History*, by Karel D. Bicha; (electronic copy, 2007)
- *A Broken Flute: Native Experience in Books for Children*, by Doris Seale and Beverly Slapin, editors; 2005
- *The Story of Act 31: How Native History Came to Wisconsin Classrooms*, by James P. Leary; 2018

- References cited in this unit:
 - Hulan. 2008. "Teater, Visafton och Bol." In *Folklore and Scandinavian Studies* 440, Fall, 2008; Professor James P. Leary.
 - Leary, James P., and Northland College. 1986. *Accordions in the Cutover: Field Recordings of Ethnic Music From Lake Superior's South Shore*. Produced by Northland College. Ashland, WI; Project Director, James P. Leary
 - Leary, James P. 2015. *Folksongs of Another America: Field Recordings From the Upper Midwest. 1937 – 1946*. University of Wisconsin Press, Madison, WI.

Svestkova Alej

(The Prune Song)

Traditional Czech-American Folksong and Waltz

As sung by, Clara Sveda

♩ = 120

Za - na - si ve - sni - ci na hla - va - ni sil - ni - ci
Za - na - shi veh - shnet - see na la - va - ni sil - net - see
5 Be - hind - our town _____ on the - main road _____

Bo - sen - sky ros - tou svest - ky Ba - jo!
Ba - jen - skee ro - to svet - skee Ba - yo!
9 Bo - sen - sky grow _____ plums, Ba - jo!

An - cou jsme hli - da - - li svest - ky jsme ji - da - li,
On - ko sem lee - da lee svet - skee sme yee - dal - ee
13 We looked for plums, An _____ nie we ate _____ plums (An - nie)

bej - va - lo to moc hez - ky
bev - a - lo toe motch hhyes - kee
17 it _____ was real _____ nice.

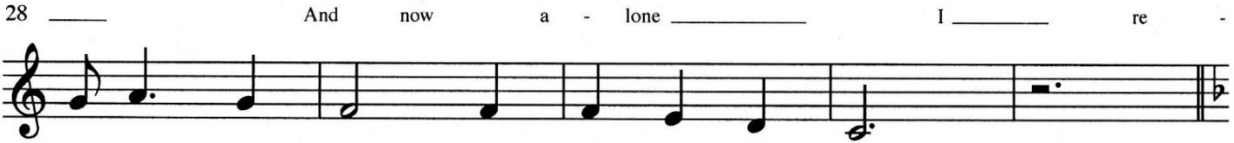
Vzd - ycky jsme se - del - - i ve - dle se -
Ved - schkee sem seh - day - - lee wah - day say -
20 We sat to - ge - ther _____ we looked at the

be na hvez dy cu - ce - li a na ne - be
bay na vez dee su - seh - lee ah nah neb - yeh
stars, in _____ the _____ sky _____

Recording, lyrics and English translation from Accordions in the Cutover:
Field Recordings of Ethnic Music From Lake Superior's South Shore.
Produced by, Northland College; Project Director: James P. Leary, copyright, 1986.
Phonetic spelling by A. Fraioli and James P. Leary with vocal melody transcribed by, A. Fraioli, 2019.



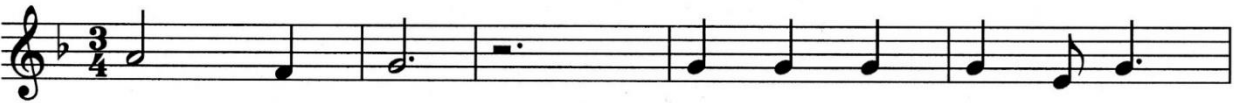
_____ A ted - ko sam a sam na vsec - ko
Ah tay - ko som ah som nah shes - ko



28 _____ And now a - lone _____ I _____ re -
vzpo - mi - nam chtel bych(byt) bliz - ko teb - e
sop - mi - nom chel beek(beet) blee - sko teb - yeh
33 mem - ber, I'd like to be close to you.



38 V(tej) na - si a - le - ji svest - sky se
V(tay) nah - shay ah - lay - ee sves - kay say
In _____ our al - ley, _ plums _ are _



43 va - - le - ji Ja dne - ska neh - li - dam
vah - lay - ee Ya neh - ska neh - lee - dom
ly(ing) a - round To - day I'm not look - ing



49 ja dne - ska neh - li - dam o - ci mne pa - le - ji.
ya neh - ska neh - lee - dom o - chee - may pah - lay - ee.
I am not look _ ing my eyes are bur _____ ning.



57 V(tej) na - si a - le - ji svest - sky se va - le - ji
V(tay) nah - shay ah - lay - ee sves - kay say vah - lay - ee
In _____ our al - ley, plums _ are ly(ing) a - round.



Ja dne - ska neh - li - dam ja dne - ska neh - li - dam o - ci mne pa - le - ji
Ya neh - ska neh - lee - dom ha neh - ska neh - lee - dom o - chee - may pah - lay - ee.
To - day I'm not look - ing I am not look _ ing, my eyes are bur _____ ning.

