**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://uwdc.library.wisc.edu/collections/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 1 – 2: First Nations: Flute Song (Ho-Chunk), and “49 Song” (Pan-Indian)**

**Song 1. 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 millenia, 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: <http://digicoll.library.wisc.edu/LocalCenters/data/audio/MmBib/FSOAA/reference/fsoaa0098r.mp4>

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. Bajo!*

Phontetic: Ba-jen-skee rosto svet-skee. Bayo!

English: *Bosensky grow plums. Bayo*!

Czech*: Ančou jsme hlidali švestky jsme jidali, 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 sedĕli vedle sebe, na hvĕz dy 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 saḿ a saḿ na všecko vzpomińaḿ, chtĕl bych být blizko 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 naši  aleji švestsky se váleji*

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 nehlidám, já dneska nehlidám oči mne páleji.* (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 Behind our town on the main road,

švestky jsou jako pěsti. Bajo! plums grow big as fists. Bajo!

Anča nic neřekla, ode mě utekla, Annie said nothing and ran away,

teď nemám žádný štěstí.  now I have no luck at all.

Andula s jiným teď švestky hlídá,  Ann is looking for plums with someone else,

už naše povidla neuhlídá.  she’ll not look on our familiar places anymore.

Dřív tady hvězdičky vídaly věcičky And little stars of former times saw what happened, nothing more can be said.

**Chorus**

**Verse Three**:

Za naší vesnicí na hlavní silnici Behind our town on the main road,

švestky jsou očesány Bajo!  plums are picked. Bajo!

Šaty mám v almaře a s jinou na faře I have clothes in the closet and have signed

máme to podepsaný.  the banns at the parsonage with another girl.

Snad, až se ožením, zapomenu, Perhaps when I marry I’ll forget,

pak ti to, Andulo, připomenu, perhaps I’ll tell you Ann:

co jsi to provedla, že jsi mě podvedla, What did you mean when you said

švestky teď nemaj´ cenu. that plums had no price?

**Chorus**

**Song 4.** **Baruska Polka (Czech-American)** (Leary, James P., and Northland College. 1986 (For full citation, see page 21, 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 Baruska 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,   When I went to Vrsova for a blessing,

  na povíceni, na povíceni,  for a blessing, for a blessing

Potkal jsem tam hezkou dĕvu libilase mi.  I met a pretty girl whom I liked.

Potkal jsem tam hezkou dĕvu ona se mĕlibila.  She was pleasing to me.

Ona byla celá bilá a nĕ co mĕ sibila.  She was all in white and she promised me

something.

Má rostomi lá Baruško,  My beloved Barbara,

Vem mĕ ksobĕ na krátko.  Take me to you for a while.

Má rostomi lá Baruško,   My beloved Barbara,

Vem mĕm sebou kvám.  Take me to your place.

Ona hochu povídala to nejde tak hned,   She said to the boy, “Not so fast,

  to nejde tak hned, to nejde tak hned.  not so fast, not so fast.”

Ty jsi hoch jak malovanýsnadno bys mĕ sved.  You’re a handsome one, You’d seduce me

quickly.

Což je tobĕ kdy bych robe ko libala ne klinĕ  What do you care if I have to rock-a-baby?

Což je tobĕ kdy bych robe ko libala ne klinĕ  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 (Zapodni Cesko-Bratrska 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. Elsnic, Vitak Elsnic. Song titles include: “Cerveny satacek” (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: <http://digicoll.library.wisc.edu/LocalCenters/data/audio/MmBib/FSOAA/reference/fsoaa0160r.mp4>

Matuś moja, matuś, Mommy, my mommy,

Wydaj [1] mnie za Jasia! Give me out to Johnny!

Spodobały mi się, I like the rings,

Kołeczka u pasa, oj dana! At his belt, oj dana!

**Chorus:**

Oj dana, oj dana!

Oj dana, oj dana! [2]

Kółeczka u pasa, The rings at his belt,

I włosy kręcone, And his curly hair.

Matuś moja, matuś, Mommy, my mommy,

Wydaj mię za zonę, oj dana! Give me away as a wife, oj dana!

“Matuś moja matuśm “Mommy, my mommy,

Wydaj mnie za Jasia Give me to Johnny (in marriage).

Spodobały mi sie I have liked

Kółecka u pasa. The rings on his belt.

**Chorus:** Oj dana (9x)

Kółecka u pasa Rings on his belt

I włosy kręcone, And curly hair,

Matuś moja matuś, Mommy, my mommy,

Wydaj mnie za żone.” Give me away as a wife.”

**Chorus:** Oj dana (9x)

“Córuś moja córuś, “Daughter, my daughter,

Już nie gadam wiele. I won’t talk anymore.

Weż sobie chłopaka, Take the boy,

Za tydzień wesele, oj dana!” 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. *Wydaj* means to “give out in marriage” (or give away). *Oj dana* is a commonrepetitive 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://search.library.wisc.edu/embed/audio/LocalCenters06/uwm_bluebird_b2733_01_bve57402_01_audio>

Audio link to “Slim Jim’s”recording:

<https://search.library.wisc.edu/embed/audio/LocalCenters06/uwm_twinco_10001_01_10001ax_00_audio>

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!

**1.** Att vara kär, dä ä en ryslig pina,  When you're in love, you're in an awful torture;

den som försökt dä säger inte nej.  whoever's tried it will not disagree.

Jag var så rysligt kär i Nikolina  I was so very fond of Nikolina,

å Nikolina lika kär i mej.  and Nikolina just as fond of me.

**2.** Om hennes hand ja' bad hos  I asked her dad about her hand in marriage

hennes pappa,

men fick ett svar som ja' ej väntat på  and got the answer in the strangest way.

Ja' aldrig kommit ut för någon trappa,  I never yet have left from any doorstep

så rysligt hastigt som ja' gjorde då.  in such a hurry as I did that day.

**3.** Då gick ja' hem å skrev te Nikolina  Then I went home and wrote to Nikolina

om hon vill' vara så rysligt snäll  "Oh, Nikolina, won't you meet me soon!

å möta mej när månen börjar skina  Meet me in the woods on Wednesday evening,

i ekebacken nästa lördagskväll.  and be there with the rising of the moon."

**4.** Där mötte mej en mörk figur i kappa --  And there I met a figure disconcerting,

å månen sken på himlen som en båk.  the moon no greater glory could attain.

Den mötande var Nikolinas pappa,  The one I met was Nikolina's papa,

beväpnad med en rätt försvarlig påk.  armed with the meanest, most disturbing cane.

**5.** Jag blev så rädd, ja darrade i knäna,  And then my knees, how they began to tremble.

å tog te bena både rädd och skygg,  I tried to run, but there was not a chance,

men som ja' smög där fram emellan träna,  for in the woods, while on my knees I stumbled,

lät gubben påken dansa på min rygg.  the cane began to do a polka dance.

**6.** Då gick ja' hem å skrev te Nikolina:  Then I went home and wrote to Nikolina,

"Nu ä dä mä mett hela liv ajö.  "There's not the slightest bit of hope in me.

Om du ej bota kan min kärlekspina,  If you don't end me of this awful torture,

går ja' å dränker mej i närmsta sjö."  I'll end it all by jumping in the sea."

**7.** Men Nikolina botade min sjuka --  But Nikolina answered in a hurry,

hon sade: "Käre Olle, tänk dej för.  "Oh, darling Karl, don't be so unwise!

Den som sitt liv förkortar ä en kruka,  A suicide is nothing but a dumbbell.

du kan väl lugna dej tess gubben dör."  Why don't you wait until the old man dies?"

**8.** Å nu så vänter ja å Nikolina  And now I wait, and so does Nikolina.

att gubben han ska kola vippen av,  to see the old man kick the bucket soon,

å till ett minne efter honom sättes  and on his grave we're planting for

remembrance

den gamla påken uppå gubbens grav.  the cane he used upon me 'neath the moon.

**Song 7. Bodaj By Vas / 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,  Doggone you young fellows,

Let the devil take you,

ze ste si mňa na ten tanec nepozvali  Because you didn’t invite me to the dance.

ja by bola tancovala, aj na cimbál niečo dala  I could’ve danced and,

Paid the cymbal player

a vás všetkých pobozkala.  And kissed all of you.

Čo sa mamka tejto noci natrápila,   Oh how my mother troubled herself

this night,

a by sa vám len nejako zavďačila;  Just to please you fellows somehow.

spiekla múky za tri korce, pre vás chlapci na  She baked three measures of flour with

koláče,  ingredients added,

For you fellows, for Kolaches  
lena by som tancovala.  Just so she could dance at the party.

Už je amen už je koniec milí chlapci.  Now it’s Amen, now it’s the end my dear

fellow.

keď je už raz keď je už raz potom tanci;  When it’s finally – when it’s finally

after the dance.  
Keď sa nový tanec strhne, When a dance is planned,

 pamätajte chlapci na mne   Remember me my dear fellows.

trébars bude po polnoci.  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=nChmpU1Z1H0>

**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. Sinoc si 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  Last night you told me

Da ljubiš samo mene  That you love only me

I da ti srce vene  And that your heart wilts

Jer sam ti bio drag  Because I was dear to you.

Sinoć sam kasno porsao  Late last night I passed

Lod tvoga prozora  By your window

I spasim tebe draga  And noticed you dear

Gdje s drugim govoriš  Talking to another man.

Evo ti prsten vračam  Here, I return your ring

Što si mi negdar dala  Which you once gave me

I na njem ti malena hvala  And small thanks for it

Ljubav je prestala  Our love has ended.

Tom Marcinel 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 ofSlovenian 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://search.library.wisc.edu/embed/audio/LocalCenters01/lcgs2304g>

(starts at 00:00, ends at 25:38)

Niin paljon mä kärsnyt olen,  So much have I suffered,

Monta kyyneltä vuodattanut,  many tears I’ve shed,

Monta monta mä lempinyt olen,  Many I’ve wooed,

  Vaan yhtä olen rakastanut.  only one I’ve loved.

Niin paljon mä sinusta pidin,  So much I cared for you,

  Niin pidin ma pyhimpanä,  worshipped you over all others,

Et’ usko sä kuinka se koskee,  You can’t believe how it hurts,

  Kuin omistaa sua en saa.  when I can’t have you.

Sä olit niin lempeä mullen,   You were so tender toward me,

  Kuin aurinko taivahalla,  like the sun in heaven,

Mutta nyt olet sä kylmennyt mullen,  But now you’ve grown cold,

  Ja lempesi unhoittanut.  and forgotten the tenderness.

Kaju mun lauluni kajo,   When the knife blade pierces my heart,

  Ja lohduta sydäntani,  your last look –

Vie murhe mun luoltani kauas,  It was so cold and mocking,

  Ja huojenna tuskiani.  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/1711.dl/IPBLROMJHO5BF8K>

Ideas for Extended Lessons (Grades 10 - 12)

1. 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 (“Baruska Polka”), is the young woman thinking with her head or her heart? Do you think this 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 Vas - 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 "Niolina" 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 1. 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)

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 Instrution (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 commnity, 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](https://wisconsinfirstnations.org/wp-content/uploads/2017/10/Native-People-of-Wisconsin.pdf) 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 Prisland; 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,* byDoris 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.