Wisconsin Songs of the Spirit (8th – 12th grades)

This unit includes sacred and religious songs, and instrumental music from communities in Wisconsin, and one song from Minnesota. Represented here is the music of members of the Oneida and Ojibwe nations, African Americans from Madison and Milwaukee, 1st generation Hmong immigrants, and descendants of early African American settlers and European immigrants. Each of these songs speaks to what is important to the people who created them, and the ways that Wisconsin immigrants and indigenous peoples have maintained their cultural roots while adapting to new environs and religious influences. While Christian themes are dominant, what emerges are the various, and sometimes surprising ways that Wisconsin folks blend indigenous beliefs, folkways, and popular culture to create unique forms of religious expression.

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Happy Harmonizers. An a cappella gospel group from Milwaukee. (Local Centers/Global Sounds: Historic Recordings and Midwestern Musical Vernaculars). <https://digital.library.wisc.edu/1711.dl/ZKJNVYU342LAT8S>

**Song 1.** **My Spirit Friend**

Composed, sung, and played by Frank Montano, a member of the Red Cliff Ojibwe. Audio link: <https://cms.library.wisc.edu/music/wp-content/uploads/sites/18/2020/06/3.1-My-Spirit-Friend.mp3>

This song is an example of cultural syncretism. Drawing from his indigenous Ojibwe culture, Frank expresses himself in a contemporary American song style with guitar accompaniment.

* In the following selection, Frank talks about what inspired his composition, “My Spirit Friend.” Audio link: <https://cms.library.wisc.edu/music/wp-content/uploads/sites/18/2020/06/3.1-Commentary.mp3>

**Song 2**. **Woodland Flute Music,** Tracks 1 & 2,

* Track 1, Woodland Flute - this music was "given" to Frank while purifying himself at a sweat lodge. Audio link: <https://cms.library.wisc.edu/music/wp-content/uploads/sites/18/2020/06/3.2-Woodland-Flute.mp3>
* Track 2 - On the following track, Frank speaks about the spiritual origins of the Woodlands flute, and the spiritual sources for his own flute music. Audio link: <https://cms.library.wisc.edu/music/wp-content/uploads/sites/18/2020/06/3.2-Commentary.mp3>

**Song 3. Tsyatkatho/Behold What God Has Given to Us (Oneida)**

Sung by Wallace Smith and Albert Webster, Oneida, Wisconsin, September 1, 1946. Recorded by Helene Stratman-Thomas and Aubrey Snyder. Local Centers, Global Sounds Audio file: <http://digicoll.library.wisc.edu/LocalCenters/data/audio/MmBib/FSOAA/reference/fsoaa0097r.mp4>

“The Oneida, an Iroquoian people, were refugees to Wisconsin from western New York State in the early nineteenth century. Settling near Green Bay, many had converted to Christianity prior to their arrival. Mainly Episcopalians initially, some Oneidas had become Methodists by the early twentieth century.” From: *Folksongs of Another America* (Leary, 2015p. 220).

Originally “Psalm 133,” Tsyatkatho was translated and published in a Methodist hymnal in 1855 by Abraham Sickles, A Canadian Oneida (Leary, 2015, p. 222). It is one of many Christian songs sung by the Oneida in their own language – evidence of their efforts to retain and maintain the Oneida language while adapting to European religious and cultural influences.

Tsyat-kat-ho tsi ni-shoñ-kwa-wi Behold what He hath given us,

Ne yoñ-kwe-ti-yo-se To our Christian people:

Ne ya-ka-we-lyah-si-yo-se Pure hearts

Ska-ni-koñ-lat i-keñ. And one mind.

Te-yoñ-ta-te-no-loñ-khwah-se Loving one another

Ke-li-stos sha-ko-wi Christ has given them

Tsi tyoh-na-wa-tet ne yo-skatst As a flowing stream, glorious,

Wa-toñn-he-tse-li-yo. A very good life.

Ka-ya-ne-leñ ka-loñn-ya-ke Heavenly portals in heaven,

Ne sa-ne-leñ-hoñ-tsa, Thy glory on high,

Eñh-sa-thi-teñ-steñ eh noñ-kwa That Thou will understand

Ne tsi tkoñ-ti-tyeh-se. Where they are flying [Where the angels are].

Ne ne yo-na-toñn-ha-he-le It is a happy life

O-neñ eh ye-ya-kov , When one gets there,

O-neñ ye-ko-noñ-ta-la-oñ When one has reached that city

Tsi noñ-we ne Ni-yo. Where God is.

Transcription and translation by Floyd Lounsbury, 1947.

**Song 4. What A Friend We Have In Jesus (Oneida)**

Sung by the Oneida Singers, in the Oneida language. Songs 4 & 5 are further examples of “the fusion of Christian hymns and native traditions, with specific regard to language” (Down Home Dairyland – Extras!).

Audio link: <https://cms.library.wisc.edu/music/wp-content/uploads/sites/18/2020/06/3.4-What-A-Friend-We-Have-In-Jesus.mp3>

African American Sacred Music in the Dairyland

“Although Wisconsin is on the northern periphery of the gospel heartland, the gospel heard in the Dairyland is a part of an influential and growing nationwide tradition. From a cappella quartets like the Happy Harmonizers to contemporary stylists like the Vocalaires, Wisconsin groups form the various styles of gospel at musical gatherings throughout the Midwest – and even beyond.” (Leary & March, *Down Home Dairyland*, 1986, p. 155)

**Song 5.** (Tracks 1 & 2)

* Track 1: **I Know I Am A Child of God (African American Gospel)**, sung by Darlene Horner along with her sister and brother-in-law, Dortha (Dorothy) and Will Williams. These singers formed the Madison Gospelaires, a local Madison group that is still performing today. The style of singing on this track is called “lining out,” in the style of Dr. Watts (an 18th Century English Calvanist hymn writer), in which a leader calls out, or chants a line and the congregation repeats it in “free meter” (Leary & March, 1996, p. 153). Downhome Dairyland audio link: <https://cms.library.wisc.edu/music/wp-content/uploads/sites/18/2020/06/3.5-I-Know-I-Am-A-Child-Of-God.mp3>
* Track 2: **Hear Darlene in her own words:** Darlene Horner grew up in Hazelhurst, Mississippi. On this track, she tells the story of how she, as a young girl, went church with her grandmother, and learned the “Dr. Watts” style of singing. Audio file: <https://cms.library.wisc.edu/music/wp-content/uploads/sites/18/2020/06/3.5-Commentary.mp3>

**Song 6. Be Careful With Your Soul** **(African American Gospel)** – sung by the Vocalaires. In a humorous vein, this song by the Vocalaires has a modern groove with elements of R&B and soul music, circa 1970 – 80s. Audio link: <https://cms.library.wisc.edu/music/wp-content/uploads/sites/18/2020/06/3.6-Be-Careful-With-Your-Soul.mp3>

**Song 7. Save My Soul** **(African American Gospel)** - sung by the Independence Gospelettes from Milwaukee, recorded in the early 1970s. The Independence Gospelletes (who performed at the 2015, Annual Milwaukee Gospel Jubilee) sing this blues-influenced gospel tune with style. Audio file: <https://cms.library.wisc.edu/music/wp-content/uploads/sites/18/2020/06/3.7-Save-My-Soul.mp3>

**Song 8. One More River** **(African American Spiritual) -** sung by Lillie Greene Richmond. Recorded in Richmond, Lancaster, Wisconsin, August, 1946. Recorded by Helene Stratman-Thomas and Aubrey Snyder. Audio file:

<http://digicoll.library.wisc.edu/LocalCenters/data/audio/MmBib/FSOAA/reference/fsoaa0114r.mp4>

Escaping enslavement in 1861, Lillie Greene Richmond’s great-grandfather, John Greene, brought his family to Wisconsin. The Greene family eventually settled in the community of Pleasant Ridge, along with other emancipated Africans, immigrant Europeans, and European-Americans (Malone & Oberle, p. 109, see also, Cooper & Tari, 1983).

In this recording, Lillie Greene sings the refrain and 1st verse of this old African American spiritual, in the manner of the oral tradition. Full-length versions of this song date back to late 1800s (see Leary, 2015, p. 259). In its full rendition, the song tells the story of Noah and his ark and its cargo: animals going two-by-two to cross the Jordan River. For a full length, printed version of this song, see Additional Resources at the end of this unit.

One more river,

And that’s the river of Jordan.

One more river,

And that’s the river to cross.

The animals came in two-by-two,

There’s one more river to cross.

The elephant and the kangaroo,

That’s one more river to cross.

Said the ant to the elephant, “Quit your pushing.”

There’s one more river to cross.

Lillian Greene (on right, and unidentified woman), Lancaster, Wisconsin, 1946

(Leary, 2015, p. 259, from Wisconsin State Historical Society)

**Song 9. We Offer Bread and Wine (Slovenian-American)**

For an example of syncretism between Christianity and European folk traditions, please welcome the “Polka Mass!” In 1973, Slovenian-American Father Frank Perkovich, invited polka band stylists Joe Czek and the Variables into his Resurrection Catholic Church in Eveleth Minnesota to play for a Slovenian-style Sunday polka mass. The idea caught on, and now German-, Polish- and Czech-style polka masses can be heard across the Upper Midwest. The Christian song text, “We Offer Bread and Wine” is sung to the Slovenian folk song known in English as “The Barking Dog Polka.” (From Leary & March, Downhome Dairyland, Chapter 35).

Audio file: <https://cms.library.wisc.edu/music/wp-content/uploads/sites/18/2020/06/3.9-We-Offer-Bread-and-Wine.mp3>

St. Stanislaus Polish Catholic Church. Milwaukee, Wisconsin

(<https://digital.library.wisc.edu/1711.dl/WMFVAMUXVXP758Y>)

**Song 10. Qeej Music,** Tracks 1 - 4(Hmong).

Originating in the highlands of Cambodia, the Hmong began immigrating to Wisconsin and other points in the Upper Midwest as refugees in the 1970s and 80s, seeking asylum after the Vietnam War. Currently, Wisconsin has the third highest Hmong population in the state, after Minnesota and California (Wisconsin Dept. of Health and Human and Services, and Wisconsin Historical Society <https://www.wisconsinhistory.org/>). On Hmong music, Leary & March write, “Hmong music is expressive and powerful…It shares many characteristics with that of the neighboring Lao, employing similar singing styles and many of the same instruments (1996, p. 164, from Miller, 1985). On the next four tracks, you will hear Vue Yang, of Sheboygan, Wisconsin playing the qeej (pronounced “kaeng”), and talking about and its important status in Hmong culture.

* Track 1 - The Qeej,This track is an example of qeej (pronounced “kaeng”) music played by Nao Chay Yang. Recorded for Down Home Dairyland. Audio file: [https://cms.library.wisc.edu/music/wp-content/uploads/sites/18/2020/06/3.10-The-Qeej.mp3](https://cms.library.wisc.edu/music/wp-content/uploads/sites/18/2020/06/3.10-The-Qeej.mp3%20)

About the qeej, from Down Home Dairyland: “Qeej music is produce by metal fitted within bamboo tubes. The ends of the tubes are gathered in a wind chest into which the player forces air through a blow-pipe. The joints are made airtight with an insect product similar to beeswax. The reeds only sound when the player’s finger covers an air hole on the particular tube, forcing the stream of air through the reed. Historical studies often mention this type of instrument as a forerunner to the accordion” (Leary & March, 1996, pp. 164 – 165).

A Hmong man with a qeej musical instrument in Houa Khong Province. Photography by James Bowman, 1973. (William W. Sage collection on Laos). <https://digital.library.wisc.edu/1711.dl/Z4B3INPY3EUNV8W>

* Track 2: Vue Yang of explains the many uses of the qeej, one of the most important musical instruments of the Hmong, especially for its integral role in traditional Hmong funerals: Audio file: <https://cms.library.wisc.edu/music/wp-content/uploads/sites/18/2020/06/3.10-Commentary-1.mp3>
* Track 3: Here, Vue Yang of Sheboygan talks about the tonal nature of the Hmong language and the interrelationship between speech and music: Audio file: <https://cms.library.wisc.edu/music/wp-content/uploads/sites/18/2020/06/3.10-Commentary-2.mp3>
* Track 4: On this track, Rick March comments on the importance of genealogy in learning to play qeej. Vue Yang talks about dancing with the qeej and the former practice of martial arts within qeej competitions. Audio file: <https://cms.library.wisc.edu/music/wp-content/uploads/sites/18/2020/06/3.10-Commentary-3.mp3>

**Song 11. Ólafur reið með björgum fram/Olafur Rode Beneath the Cliffs** (Icelandic) **-** sung by Mrs. Karl Bjarnarson and Christine Gudmundson. Recorded by Helene Stratman-Thomas and Robert Draves, Washington Island, Wisconsin, August 23, 1940. Local Centers, Global Sounds audio file:

<http://digicoll.library.wisc.edu/LocalCenters/data/audio/MmBib/FSOAA/reference/fsoaa0175r.mp4>

The Wisconsin shores of Lake Michigan attracted Icelandic immigrants in the 1870s. As one Icelandic immigrant put it, “All the gold in the mountains of California cannot equal the wealth that is to be found in the waters of Lake Michigan,” meaning fish! (Leary, quoting Holmes, 2015, p. 395). This Icelandic hymn blends Christian beliefs and mores with elements of Icelandic lore in which an elf-maiden tries to seduce the Christian knight, Ólafur. This song is sung as an accompaniment to a traditional Icelandic chain dance, the *vikivaki* (Leary, 2015, pp. 397 – 398). See Additional Resources, below, for links to the learning the *vikivaki*, for both younger and older students.

Ólafur reið með björgum fram Ólafur rode beneath the cliffs [1]

—villir hann, stillir hann— —villir hann, stillir hann—[2]

hann var ekki Kristi kær He was not dear to Christ [3]

---þar rauður loginn brann— —where the red fire burned—[4]

blíðan lagði byrinn undan björgunum, the breeze blew gently beneath the cliffs,

blíðan lagði byrinn undan björgunum fram. the breeze blew gently beneath the cliffs

.

Þar kom út ein álfamær There came out an elf maiden

—villir hann, stillir hann— —villir hann, stillir hann—

hún var ekki Kristi kær she was not dear to Christ

---þar rauður loginn brann— — where the red fire burned—

blíðan lagði byrinn undan björgunum, the breeze blew gently beneath the cliffs,

blíðan lagði byrinn undan björgunum fram. the breeze blew gently beneath the cliffs.

Þar came [5] út ein önnur There came out a second one

—villir hann, stillir hann— —villir hann, stillir hann—

hún hélt á silfur í könnu she was holding silver in a beaker

--þar rauður loginn brann— —where the red fire burned—

blíðan lagði byrinn undan björgunum, the breeze blew gently beneath the cliffs,

blíðan lagði byrinn undan björgunum fram. the breeze blew gently beneath the cliffs.

Þar came út in þriðja There came out the third one

—villir hann, stillir hann— —villir hann, stillir hann—

með gullband um sig miðja with a golden belt around her waist

— þar rauður loginn brann— —where the red fire burned—

blíðan lagði byrinn undan björgunum, the breeze blew gently beneath the cliffs,

blíðan lagði byrinn undan björgunum fram. the breeze blew gently beneath the cliffs.

Þar came út in fjórða There came out the fourth one

—villir hann, stillir hann— —villir hann, stillir hann—

hún tók svo til orða she spoke thus to Ólafur

---þar rauður loginn brann— — where the red fire burned—

blíðan lagði byrinn undan björgunum, the breeze blew gently beneath the cliffs,

blíðan lagði byrinn undan björgunum fram. the breeze blew gently beneath the cliffs.

“Velkominn Ólafur liljurós” “Welcome, Ólafur liljurós,”

—villir hann, stillir hann— —villir hann, stillir hann—

“Gakkt’í björg og bú með oss” “come into the cliff and live with us”

--þar rauður loginn brann— — where the red fire burned—

blíðan lagði byrinn undan björgunum, the breeze blew gently beneath the cliffs,

blíðan lagði byrinn undan björgunum fram. the breeze blew gently beneath the cliffs.

“Ekki vil ég með álfum búa” “I do not want to live with elves”

—villir hann, stillir hann— —villir hann, stillir hann—

“Heldur vil ég á Krist minn trúa” “I prefer to have faith in my Christ”

--rauður loginn brann— — the red fire burned—

blíðan lagði byrinn undan björgunum. the breeze blew gently beneath the cliffs,

blíðan lagði byrinn undan björgunum fram. the breeze blew gently beneath the cliffs.

1. In Iceland the cliffs are widely understood to be the dwelling place of the elves.

2. Although not easily translatable, this ominous refrain means roughly “he is lost (astray), he is still.”

3. The performers likely intended to sing “she” rather than “he,” since Olafur, as evident in the final verse, is a steadfast Christian.

4. Red fire here may connote hellfire.

5. The singers clearly use the English “came” rather than the Icelandic “kom” in this verse and the one that follows.

Transcription, translation, and annotation by Dick Ringler, February 2010. (From Leary, 2015, p. 396-397)

**Extended Lessons, Additional Reading, Materials & Resources**

**1. Vocabulary: Songs of the Spirit from Wisconsin (and one from Minnesota) & Crossword Puzzle**

woodland flute – a type of end blown flute associated with Native American people living east of the Mississippi River

Ojibwe - also known as Chippewa, a Native American people living in the Lake Superior regions of the state.

Oneida –a Native American people originally from the eastern United States (part of the Iroquois Nation), now living in north-eastern Wisconsin (near Greenbay)

Icelandic – relating to Iceland, its people, language, or culture

Hmong – a Southeast Asian people who immigrated to the US from Laos and Vietnam, seeking refuge after the Vietnam war.

African American –relating to the people and culture of Americans of African descent

Slovenian - relating to the people, language or culture of Slovenia

Catholicism - the faith, practice, and church order of the Roman Catholic Church

polka mass – a catholic church service by and for people who consider the polka to be an important part of their ethnic heritage.

spirituality - the quality of being concerned with the human spirit or soul as opposed to material or physical things

Gospel – a passionate and lively style of religious singing. There are both African American and European American singing traditions within this genre.

* spirituals - religious songs associated with both African American and Anglo American Christians of the southern US.

hymn - a religious song or poem of praise to God or a god

Christianity - the religion based on the person and teachings of Jesus of Nazareth, or its beliefs and practices.

elf maiden – a mythical creature who appears to be human, but has magical powers

qeej – a bamboo wind instrument, and important part of Hmong funerals and other celebrations

syncretism – the process of change when two or more cultures come into close contact and influence each other

immigrant – a person who comes to live permanently in another country

folk song – a song that originates in traditional popular culture or that is written in such a style

Ólafur – an Icelandic mythological knight who refuses to live with elves and would rather believe in Christ

polka - a lively folk dance, brought to the United States by European immigrants

**2. Have students write a short essay, poem** **or song, or rap** (putting lyrics to the melody of a song they already know, or one from the unit), reflecting on their thoughts and feelings about their own religious faith or spirituality (or perhaps, questions about, or lack of). One type of poem that helps jumpstart the poetry writing process is the acrostic poem. Have students choose a word from the vocabulary list above. For each letter, write a line beginning with that letter. Each line should describe, or tell a story about the word. Illustrate you poem! Examples (not student examples):

**P**ut the pews away

**O**n this day we dance!

**L**inking arms,

**K**icking up our heels, singing into the rafters

to the

**A**lmighty!

(Inspired by song 9, “We Offer Bread and Wine”)

**W**ind singing in the trees and rippling

**O**n the water,

**O**verhead, birds call and

**D**ancetogether.

**L**isten, the

**A**nimals are talking to each other**.**

**N**ow I hear their voices, too.

**D**eer**,**

**F**alcon,

**L**oon,

**U**nited by the Creator.

**T**ogether,

**E**choesofall I see and hear - this is my flute song

(Inspired by Song 2, & Track 2, “Frank Montano on the Woodland Flute”.)

**3. Prompts for Group Discussion, Writing, and Venn Diagram (Contrast and Compare)**

**Possible questions to pose about the recordings, the musicians, and cultural contexts of their music.**

On the first listening of the songs in this unit, have students listen objectively, withholding initial urges to comment or make judgement! Older vinyl recordings may sound slightly “scratchy,” and singers’ voices may not sound like the typical voices you hear on commercial recordings and radio stations. Have students consider that music from non-European cultures can be based on very different aesthetic sensibilities and principles. 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.

1. 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, Native American, and African American communities?

2. Who are the musicians? What cultures do they represent? On what occasions did they play their music and for whom? What significance does their music have in connection with their cultural identity?

3. Who listens to these types of music? (for ex.; people who create it, play it, and enjoy it, others who enjoy it and are interested in learning different musical cultures, folklorists and educators who are trying to preserve it and teach it…)

**Possible questions to pose about the songs in this unit**. You can build on the questions suggested here, or create your own. Prompts like these can serve as the starting place for students to make comparisons and analyses.

1. In Frank Montano’s music, how are indigenous Ojibwe religious beliefs incorporated into his music? From where did he draw his inspiration in composing his song, *My Spirit Friend*?
2. What were the two main cultural elements that came together to form the Oneida hymns? (Christianity and the Oneida language). Christian hymn singing has been around since at least the 19th century. Can you think of reasons why the Oneida still carry on this tradition today? To learn more about the Oneida Christian hymn choirs (and for help in thinking about these questions), visit:

* <http://www.mastersoftraditionalarts.org/artists/253>
* <https://www.arts.gov/honors/heritage/fellows/oneida-hymn-singers-wisconsin>
* <https://www.indiancountrynews.com/index.php/283-culture/reviews/4840-oneida-hymn-singers-keeping-native-american-language-alive>

3. What African American musical styles contribute to the popularity of contemporary black gospel music represented in this unit’s songs? (blues, R&B, and funk)

4. What are the some of the elements in “My Spirit Friend,” “Olafur Rode Beneath the Cliffs,” and “The Barking Dog Polka” that blend folk culture with Christianity and other traditional religious beliefs? (Frank Montano’s folk-style singing and guitar playing in “My Spirit Friend,” folk mythology and folk dance in “Olafur Rode Beneath the Cliffs,” and polka music and dance with Catholic Mass).

5. Which of these examples have dance as a component of worship? Do you think dancing and religious worship can go together? Why or why not?

Venn Diagrams for Song Analysis: Compare and Contrast two, or three songs. This lesson could build upon the questions posed above. While listening to and analyzing the songs, think about the stories 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, if any, are accompanying the singers? Do these songs evoke religious or spiritual feelings in you? If so, in what way? Can you, would you, dance to the music?

4. Have students sing the full verses to “One More River.” Ideas for arts integration: 1. Create new verses. 2. Assign individual students or groups to illustrate each verse. 3. Make it a rap with a hip hop beat sound track (see Additional Resources), 4. Create a musical play, or puppet show with the song.

**THERE'S ONE MORE RIVER TO CROSS** (Traditional African American Spiritual, 19th Century) Online source: International Lyrics Playground

Old Noah, once he build the ark

There's one more river to cross

And patched it up with hickory bark

There's one more river to cross

One more river, there's one more river to cross (2x)

He anchored the ark to a great big rock

There's one more river to cross

And then he began to load his stock

There's one more river to cross

One more river, there's one more river to cross (2x)

The animals went in one by one

There's one more river to cross

The elephant chewing a caraway bun

There's one more river to cross

One more river, there's one more river to cross (2x)

The animals went in two by two

There's one more river to cross

The crocodile and the kangaroo

There's one more river to cross

One more river, there's one more river to cross (2x)

The animals went in three by three

There's one more river to cross

The tall giraffe and the tiny flea

There's one more river to cross

One more river, there's one more river to cross (2x)

The animals went in four by four

There's one more river to cross

The hippopotamus stuck in the door

There's one more river to cross

One more river, there's one more river to cross (2x)

The animals went in five by five

There's one more river to cross

The bees mistook the bear for a hive

There's one more river to cross

One more river, there's one more river to cross (2x)

The animals went in six by six

There's one more river to cross

The monkey was up to his usual tricks

One more river, there's one more river to cross (2x)

The animals went in seven by seven

There's one more river to cross

Said the ant to Elephant, "Who're you shovin'?"

There's one more river to cross

One more river, there's one more river to cross (2x)

The animals went in eight by eight

There's one more river to cross

Some were early and were late

There's one more river to cross

One more river, there's one more river to cross (2x)

The animals went in nine by nine

There's one more river to cross

They all formed fours and marched in line

There's one more river to cross

One more river, there's one more river to cross (2x)

The animals went in ten by ten

There's one more river to cross

If you want any more, I will sing it again

There's one more river to cross

One more river, there's one more river to cross (2x)

**5. Additional Reading Materials, Resources**

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. Includes first-hand accounts of European immigrant groups, as well as African American, Hmong, and Latino communities in Wisconsin.
* *They Came to Wisconsin*, *Teachers Guide and Student Materials,* by Harriet Brown. 2003.
* *Wisconsin: Our State, Our Story*, by Bobby Malone and Kori Oberle. 2016. See below for chapter descriptions.
* *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
* *The Story of Act 31: How Native History Came to Wisconsin Classrooms*, by James P. Leary; 2018
* *Coming Together, Coming Apart: Black Settlers in Rural* *Wisconsin: Teacher’s Manual*, by Zachery L. Cooper and Emilie Tarl, 1983. A teacher guide to learning about African American Settlers in Wisconsin’s Cheyenne Valley and Pleasant Ridge.

1. *Wisconsin, Our State Our Story*, by Malone & Oberle

* Chapter 5: From Indian Lands to Territory to Statehood
* Chapter 6: They Came to Wisconsin and They’re Still Coming” and “Making the Journey,” includes European immigration, Hmong, African American, and Latino communities, including the “Free At Last” section on John Greene’s journery to Wisconsin. Question/Prompt: How did John Greene and His Family Reach Wisconsin? Includes maps of the Greene family journey from Missouri and photos of the Greene family in Pleasant Ridge.
* Chapter 7: Wisconsin and the Civil War (Fugitive Slave Act, Abolitionists, Underground Railroad
* Chapter 11: “Struggles and Protests for Equal Rights,”

Online sources for learning and teaching the traditional Icelandic vikivaki dance:

<https://www.youtube.com/watch?v=38618niQzZc> Icelandic vikivaki dance for older students and adults

<https://www.youtube.com/watch?v=R5UHvdcZs6c> Icelandic vikikvaki dance for young children (5 yrs. and up)

Online sources for Milwaukee Gospel Jubilee annual celebrations:

<https://milwaukeenns.org/2015/02/13/milwaukee-gospel-jubilee-readies-to-grace-the-pabst-stage-for-a-second-year/> Milwaukee Gospel Jubilee at the Pabst Theatre, Milwauikee, 2015, with younger and older gospel groups performing, including Independence Gospelettes.

For more on Milwaukee Gospel Jubilee annual celebration concerts, visit: <http://www.milwaukeegospel.org/>

For more on the Madison Gospelaires: <http://csumc.wisc.edu/dane-cty/deforest/gospelaires>

Online source for hip hop beat, created by Timothy Gruber (from “Sampulator”) <http://sampulator.com/gruber_timothy/animal-rap>

**6. References cited in this unit:**

* Cooper, Zach L., and Emilie Tarl, 1983. *Coming Together, Coming Apart: Black Settlers in Rural* *Wisconsin: Teacher’s Manual*; Wisconsin Department of Public Instruction, Bulletin #3254. (A teacher guide to learning about African American Settlers in Wisconsin’s Cheyenne Valley and Pleasant Ridge communities).
* Holmes, Fred L. 1994*. Old World Wisconsin: Around Europe in the Badger State*. Eau Claire, Wisconsin: E.M. Hale.
* Leary, James and Rick March. 1996. *Down Home Dairyland: A Listener’s Guide*.

Songs from this unit were accessed from “Down Home Dairyland - Extras!,” on the Center for the Study of Upper Midwestern Cultures website: <http://csumc.wisc.edu/publications/down-home-dairyland/extras>

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* Miller, Terry. 1985. *Traditional Music of the Lao*. New York, Greenwood Press.