The importance of multicultural content in children's literature is a prominent theme in current professional literature for librarians and educators. Since children's audiovisual materials are a popular part of library collections, the multicultural content of nonprint materials should also be analyzed. This study analyzed the lyrics of 405 songs on 23 sound recordings to determine their multicultural content. The recordings were selected from the influential lists of "Notable Children's Recordings," released from 1975 to 1993 by the Recording Evaluation Committee of the Association for Library Service for Children (ALSC). In general, there was more multicultural content in the recordings published after 1983. African-Americans were the best represented minority group, but there was also representation of Hispanic-Americans, Asian-Americans, and Native Americans. People with disabilities and the Appalachian culture groups were well represented. Elderly people received the harshest treatment of any group represented in the songs; they were portrayed in a stereotypical manner, and were often seen as comical characters. The evaluation sheet and list of recordings analyzed are included in the appendix. (Contains 49 references.) (Author/JLB)
A STUDY OF MULTICULTURAL CONTENT IN NOTABLE CHILDREN'S SONGS

A Master's Research Paper submitted to the
Kent State University School of Library and Information Science
in partial fulfillment of the requirements
for the degree of Master of Library Science

by
Dianne A. Discenzo
July, 1993

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ABSTRACT

The importance of multicultural content in children's literature is a prominent theme in current professional literature for librarians and educators. Since children's audiovisual materials are a popular part of library collections, the multicultural content of nonprint materials should also be analyzed. This study analyzed the lyrics of 405 songs on twenty-three sound recordings to determine their multicultural content. The recordings were selected from the influential lists of "Notable Children's Recordings," released from 1975 to 1993 by the Recording Evaluation Committee of the Association for Library Service for Children (ALSC).

In general, there was more multicultural content in the recordings published after 1983. African-Americans were the best represented minority group, but there was also representation of Hispanic-Americans, Asian-Americans, and Native Americans. People with disabilities and the Appalachian culture groups were well represented. Elderly people received the harshest treatment of any group represented in the songs. They were portrayed in a stereotypical manner, and were often seen as comical characters.
Master's Research Paper by

Dianne A. Discenzo

B.A., Ohio State University, 1972
M.L.S., Kent State University, 1993

Approved by

Adviser [Signature] Date 7/28/93
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I. INTRODUCTION

The importance of multicultural education for children is a prominent theme in current literature for librarians and educators. Many different writers stress the fact that the United States is increasingly a multicultural society. "Today, one in every four persons living in the United States is African-American, Asian, native American or Spanish-speaking, and the number is growing."¹ There is anecdotal and research evidence to show that the lack of minority representation in children's literature is harmful to the self-esteem of the ignored minority children.² It is also a generally accepted assumption that the lack of a multicultural perspective handicaps the children in the cultural majority. "...if we consistently portray our country as monocultural, monoethnic, and monolingual, then we hamper children's ability to develop an affirming understanding of other cultures and to appreciate their own heritage."³ Educators are urged to select "...resources that support the positive values and contributions offered by each diverse sector of our society."⁴


³ Ibid., p. 176.

Library literature contains many studies that evaluate children's literature from a multicultural perspective. For example, many multicultural and ethnic bibliographies have been compiled. In addition, the images of minority groups in the literature have been studied, and researchers have pointed out the existence of harmful stereotypes. Also, members of minority groups have written of the hurtful images and have urged the presentation of their people in positive, realistic ways. But while all this attention has been paid to the print media, relatively little effort has been spent on nonprint materials.

The lack of multicultural studies of nonprint media is surprising for several reasons. Certainly, many librarians have felt that the audiovisual portion of their collection has been the most popular.5 In addition, the historical record shows that librarians and teachers have used audiovisual materials with children from the earliest days of their availability.6 And finally, a recurrent theme of the popular press is a concern about the messages conveyed to children by television and popular music.7,8 Because audiovisual materials are so popular and are


used with children by librarians, educators, and parents, a study of their multicultural content is a very worthwhile endeavor.

In 1975 the Association for Library Service to Children (ALSC), a division of the American Library Association, established a Recording Evaluation Committee to identify high-quality sound recordings for children. Every year the committee selects materials that meet their criteria for excellence (Appendix A), and releases an annotated list of the notable sound recordings. These lists are used as buying and selection guides by librarians and educators, and they have been recommended to parents for the same purpose. Since the "Notables" do have such an influential role, they are an excellent place to begin a study of the multicultural content of children's sound recordings.

Each sound recording on the "Notables" list can be classified as belonging to one of the following categories: recorded literature, instrumental music, or song collection. Many of the recordings of literature are adaptations from the print media, and the print media has frequently been studied from a multicultural perspective. Instrumental music could be evaluated to determine what cultural traditions are represented, based on an analysis of the musical styles and instrumentation. This study, however, evaluated the multicultural content of the song collections based on a content analysis of their lyrics.

---


10 Cascardi, p. 108.
II. BACKGROUND

A literature search was conducted using several databases: Educational Resources Information Center (ERIC), covering 1982 to December 1992; Library and Information Science Abstracts (LISA), covering January 1969 to March 1992; and Library Literature, covering December 1984 to December 1992. A search was also done of the print indexes of Library Literature going back to 1975, the year of the first ALSC Recording Evaluation Committee. Additional searching was done on CATALYST, the online catalog for the Kent State University Libraries, and HOMER, the public access catalog for the Cuyahoga County Public Library System.

The search of the professional literature failed to reveal any content analysis of children's sound recordings. One helpful study was a content analysis of award-winning children's literature from a multicultural perspective, Karen Irene Adams' *Multicultural Representations in Children's Books*.11 Adams analyzed twenty-five classic children's books and thirty-two Newbery Award Books, evaluating them on a multicultural representation checklist. She found that the Newbery books were more acceptable than the classic children's books in terms of multicultural representation. Although her evaluation checklist is very involved, it did suggest some ethnic categories and some stereotypes that are appropriate to consider in this study.

---

Other referenced works in the professional literature were used for background material in the areas of content analysis, multiculturalism, racism, sexism, stereotypical images of various groups, and children's sound recordings.

This study looked for the presence of broad multicultural themes in the lyrics of the children's songs (Appendix B). These themes are adapted from many of the readings in the bibliography, especially from Literature and the Child, from the "Criteria for Evaluation" in Our Family, Our Friends, Our World, and from the goals of multicultural education listed in Multicultural Education in a Pluralistic Society. An underlying assumption of this work is that multicultural sound recordings are a valuable addition to library collections and therefore are as worthy of the same detailed study afforded to print collections.

"Culture" is defined in this paper as "the unique... characteristics of a human group which differentiate that group from other groups by means of common traditions, values, beliefs, physical traits and/or ways of life." For the purposes of this study, "multiculturalism" is defined as the promotion of understanding of different cultural groups, particularly those


13 Adams, p. 6.
that have been the victims of discrimination because of their cultural characteristics. The cultures considered for this study included: foreign countries; regional, racial, and ethnic cultural groups in the United States; the disabled; age groups, particularly the elderly; and women and girls.
III. METHODOLOGY

A list of 120 "Notable" song collections was compiled from the ALSC lists. For the period from 1975 to 1986, song collections were identified as those appearing under "Songs and Song Collections" in the subject index to Notable Children's Films and Videos, Filmstrips, and Recordings, 1973-1986. For 1987 to 1993, song collections were identified from the annotations on the annual "Notable Children's Recordings" lists.

To obtain a sample of song collections that were likely to contain multicultural content, the annotations of the 120 identified were once again examined. Recordings were selected that either refer to a foreign country, are performed by a foreign artist, contain multicultural themes, or are by or about a United States cultural group (Appendix C). This selection yielded forty-six recordings.

Half of the forty-six recordings were selected, using a random number table. (Appendix C, starred entries) The selected recordings had to be available in the Cuyahoga County Public Library System. If a selected recording was not available, another was randomly selected. The publication dates of the selected recordings ranged from 1974 to 1992.

Some of the selected song recordings contained spoken material and instrumental selections as well as songs with sung lyrics. It was decided to include all of the material in the analysis since it was an integral part of the song collection.

A total of 405 entries were analyzed. This included 390 songs,
ten poems, four instrumentals, two riddles, and one story. Unless otherwise noted, any further reference to a "song" in this paper will include spoken material and instrumentals as well as actual songs.

A content analysis was done on the lyrics of the twenty-three recordings to determine their treatment of all cultural groups and the presence of multicultural themes. Lyrics that contained a multicultural theme were counted as occurring once, even if they were repeated during the song. If a song contained several different multicultural themes, each theme was counted as a separate occurrence. Data was recorded on coding sheets (Appendix B). In addition, any other characteristic that might be considered multicultural was noted. This included the use of a foreign language, the mention of a region or state of the United States, lyrics that were opposed to multicultural themes (that promoted violence rather than harmony), and any lyrics that ran counter to a cultural stereotype. Data was also gathered from liner notes, lyric sheets, and books that accompanied the sound recordings. This printed material was used to determine the ethnic background of the songs and to analyze the English translations of lyrics sung in a foreign language. In several instances, other reference materials were consulted to verify information on the recordings that was not clear. A compilation of the data gathered for each song collection is given in Appendix D.
IV. ANALYSIS OF DATA

Types of Song Collections in the Sample

Choosing song collections based on their annotations on the "Notables" lists proved to be a valid approach to finding songs with multicultural content. There were 405 individual songs in the sample thus obtained, and 307 (76 percent) had at least one multicultural trait present.

A preliminary analysis was done on the types of multicultural sound recordings represented on the "Notables" lists. The sound recordings were divided up into two groups:
1. sound recordings with publication dates from 1974 to 1983 and
2. sound recordings with publication dates from 1984 to 1992.
This gave a sample of nine collections analyzed for the first period and fourteen analyzed for the second period (Table 1).

The types of multicultural song collections on the "Notables" lists has changed over the years. According to the analysis done on this study's sample, seventy-eight percent of the selected recordings with a copyright date between 1974 and 1983 can be categorized as songs from a foreign country or countries. Eleven percent of the analyzed recordings from this period are best categorized as songs from a United States cultural group, and another eleven percent are song collections which promote multicultural ideals (Table 2).

This proportion changes for song collections published between 1984 and 1992. During this time period, thirty-six percent of the analyzed song collections can best be categorized
as songs from a foreign country or countries, while thirty-six percent are songs from a United States cultural group and twenty-eight percent are song collections that promote multicultural ideals (Table 2).

The initial look at the types of song collections suggests that perhaps racial and ethnic groups would have more representation in the recordings of 1984 to 1992. It also seems likely that more multicultural themes would be discovered in the later recordings.

**Types of Multicultural Themes Present**

An analysis of the presence of multicultural themes shows that in the earlier period of 1974-1983, nine examples of lyrics promoting multicultural themes are recorded in eight different songs. Eight of these occurrences promote the idea of living in harmony, and one promotes the idea that cultural differences are desirable. Since this time period is represented by 143 individual songs, 5.6 percent of the analyzed songs contain multicultural themes.

During the same time period, however, two songs, when taken literally, promote violence rather than harmony. Both of these songs are on *Step It Down*, a recording of African-American play songs. One song, "Way Go, Lily" talks about ruling other people with a "hick'ry," a "pistol," and a "shotgun." These lyrics were verified in a print source, *Step It Down: Games, Plays, Songs, and Stories from the Afro-American Heritage*, which
comments on the lyrics: "As 'Lily' dances out her fantasy on domination ('I'm going to rule my ruler!') the song's chorus both applauds and cautions her—('Sometimes!'')." Whether children understand this distinction is questionable. Other violent lyrics, in "Old Lady From Brewster," talk about papa parting two little boys with a "hick'ry stick," and include the spoken words "beat him, kill him."

For the years 1984-1992, thirty-four instances of multicultural themes are recorded. Twenty of these occurrences are lyrics which promote living in harmony, eight of them promote the idea that all people have much in common, and six of them promote the idea that individual differences are desirable. These multicultural themes appear in twenty-nine songs. Since these sound recordings contain 262 separate songs, multicultural themes are present in eleven percent of the songs. No examples of lyrics promoting violence are recorded.

There is apparently a trend towards inclusion of more multicultural themes in sound recordings on the "Notables" lists. During the first ten years of publication dates represented on the lists, multicultural themes occur in 5.6 percent of the songs recorded. For the last nine years of publication dates, multicultural themes are present in eleven percent of the songs, an increase of 5.4 percent.

---

African-Americans

African-Americans are well-represented in the analyzed song collections. Twenty African-American songs are included in recordings published between 1974 and 1983, or 13.9 percent of the songs on the collections. In addition, a song which may be of African origin is included on Special Delivery, and "Ciao Amico" on Sing Children Sing: Songs of Italy sends greetings to "the little Black boy," as well as to other children of many lands. This represents an additional 1.4 percent of the songs. Therefore, people of African heritage are represented in 15.3 percent of the notable songs sampled for this time period. None of these songs contain lyrics which specifically promote pride in an African-American heritage. There is, however, one reference which may contribute to a stereotypical view of African-American men as drinkers. "Steal Up, My Young Lady" on Step It Down includes the lyric "Papa's so drunk that he can't walk steady."

For the publication years 1984 to 1992, fifty-one African-American songs appear on the "Notables" lists, accounting for 19.5 percent of the songs recorded. Eighteen of these songs, all of them recorded on I'm Gonna Let It Shine: A Gathering of Voices for Freedom, have lyrics which promote pride in an African-American heritage. These songs of the civil rights movement show African-Americans as determined and courageous people of principle. Two other sound recordings have lyrics which may promote a stereotypical image of African-Americans. "Light Rain" on Shake Sugaree talks about an African-American man betting on
the horse races: "I'm going to Houston, see my ponies run. If I win some money, baby, sho nuf bring you some." In addition, white singers use stereotypical black dialect in "Dem Bones Are Gonna Rise Again" on Family Album.

People of African heritage are also represented by fourteen songs from 1984 to 1992 which mention African countries or which are traditional songs of Africa or the West Indies. This represents 5.3 percent of all the songs recorded in this time period. This means that people of African heritage are represented by 24.8 percent of the "Notable" songs recorded from 1984 to 1992, an increase of 9.5 percent over the songs recorded prior to 1984. In addition, the lyrics in two songs, one from the West Indies and one from South Africa, promote pride in the group.

Thus, there is an increased representation for African-Americans in the later years of the "Notables" lists. Since African-Americans now comprise 12.1 percent of the United States population15, this representation in 24.8 percent of the notable songs is even better than their representation in the population.

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Hispanic-Americans

Unlike the African-Americans, Hispanic-Americans have no song collections in the sample studied. This analysis of their representation will focus on songs sung in Spanish, songs from Spanish-speaking countries, and songs which mention a Spanish-speaking country.

In the group of recordings made between 1974 and 1983, one mention is made of Spanish-speaking people in New Mexico and twelve Mexican songs are sung in Spanish on Sing Children Sing: Songs of Mexico. This represents some mention of Hispanic people on thirteen, or nine percent, of the "Notable" songs sampled.

Hispanic people are represented in the years after 1983 by four songs which mention Hispanic countries, one song written by Jose Feliciano, and three songs from Spanish-speaking countries. These eight references to Hispanic culture represent a mere three percent of the songs recorded during this period, a decrease of six percent from the earlier period studied. Since Hispanic people make up nine percent of the United States population\(^{16}\), their representation in "Notables" does not seem to be adequate.

Asian-Americans

There are no Asian-American song collections among the "Notables" studied, nor are there any references to Asian-Americans. Between 1974 and 1983, Asian culture is represented on the song collections by one mention of Chinese children, sung

\(^{16}\)Ibid.
in Italian on Sing Children Sing: Songs of Italy. This represents .7 percent of the songs recorded. In songs recorded after 1983, Asian countries are mentioned in four songs, and Raffi sings a traditional Japanese song, "Haru Ga Kita," in Japanese. These five references to Asian culture occur in 1.9 percent of the songs in the later time period, an improvement of 1.2 percent. Unfortunately, one of the references is a stereotyped image, "...Japanese tourists, taking pictures," sung on The Kids of Widney High: Special Music from Special Kids.

Asian-Americans now comprise 2.9 percent of the U.S. population\(^\dagger\), so this representation in song collections is not proportional.

**Native Americans**

In the earlier time period studied, Native Americans are mentioned in one song, another song is an Iroquois lullaby, and Canadians Rick and Judy Avery sing an Indian song, "Land of the Silver Birch," a song which also promotes pride in the group. These three references to Native American culture account for two percent of the songs studied for 1974 to 1983.

The songs recorded between 1984 and 1992 include the same Iroquois lullaby, and the song "1492" on Head First and Belly Down. This song mentions various Native American groups and promotes pride with the lyrics "Columbus was lost, the Caribs were not." These two songs which refer to Native Americans are

\(^\dagger\)Ibid.
.7 percent of the songs studied after 1984, a decrease of 1.3 percent from the earlier period. Still, this percentage is somewhat representational, as American Indians, Eskimos, and Aleuts comprise .8 percent of the U.S. population.18

Other U.S. Cultural Groups

Physically and mentally challenged people have fine representation in the "Notable" sound recordings after 1983, primarily due to The Kids of Widney High: Special Music from Special Kids. This collection, recorded by disabled young people, displays the creative ability of severely handicapped children, and it also contains lyrics which promote pride in the group. Another recording, All of Us Will Shine, includes the song "Everyone is Differently Abled," which also has lyrics to foster pride among physically challenged children.

Appalachian culture is also well represented after 1983. Granny, Will Your Dog Bite? is a wonderful collection of traditional songs, rhymes, and riddles from West Virginia. Earth Mother Lullabies. Volume 1: From Around the World includes an Appalachian lullaby, and "Kentucky Wassail" appears on 'Twas on a Night Like This: A Christmas Legacy, a recording which uses traditional Appalachian instruments for background music. Three references to drinking liquor are made on these songs, which may reinforce a stereotype of mountain people as drinkers. The other songs, however, should balance this portrayal.

18Ibid.
Foreign Countries

This study of "Notable" sound recordings included one song collection from Mexico, one from Israel, and one from Mexico. Canada is also very well represented with eight recordings produced by Canadians Raffi, Fred Penner, Charlotte Diamond, Pat Cafra, Rick and Judy Avery, and Sharon, Lois, and Bram. Many other countries from all over the globe are mentioned in the songs analyzed for this paper and are noted in Appendix D.

Treatment of Women and Girls

One stereotypical view of women was found in song collections published between 1974 and 1983. "Rattle on the Stovepipe" from Land of the Silver Birch portrays women as mercenary fortune hunters. "She was kissing, I was wishing, didn't know what she was about. Robbed me of my gold and silver, then she kicked me, threw me out." Two other songs from this period, however, make a point to use inclusive language. Sharon, Lois, and Bram use the words "he" and "she" to refer to the "Five Little Monkeys Jumping on the Bed," and to refer to the fingers in "Where is Thumbkin?" Also, Sing Children Sing: Songs of Mexico contains a non-stereotypical portrayal of "Le Adelita," a respected woman who fought during Mexico's Revolution of 1910.

Two more stereotypical views of women appear in songs recorded from 1984 to 1993. Wives are seen as beasts of burden in "Old man, old man" from Granny, Will Your Dog Bite? "Old man, old man, can I take your daughter to milk my cow and carry my
water?" An unmarried woman is referred to as an "old maid" in "Kentucky Wassail" from 'Twas on a Night Like This: A Christmas Legacy. Three songs from this same time period, however, portray females in a non-stereotypical fashion. "Katie," from Family Album is a rambunctious little girl, "with a bandage on her forehead and the bruises on her knee," who seems to be admired by her parents for her spirit. Taj Mahal sings "Bet your life, your sweet wife, she gonna catch more fish than you" in the "Fishin' Blues," and he speaks of a wonderfully talented guitar player, "Mrs. Eta Baker" in the introduction to "Railroad Bill."

All in all, women and girls seem to be fairly portrayed in the songs studied. Some views of them are not flattering, but they are balanced by other views that are.

Treatment of the Elderly

Old people do not fare so well in the "Notable" songs studied. In the songs recorded before 1984 there are three stereotypical portrayals of old people. Pete Seeger and Fred Penner both sing of the "old lady who swallowed a fly." While the song is considered harmless, it does portray an old woman as an irrational, comical character. Fred Penner also sings of "This Old Man," another crazy character. These songs are fun, but there are no songs from this time period which have a positive reference to an old person.

Elderly people are also negatively portrayed in the songs recorded between 1984 and 1992. Shake It To the One That You
Love the Best: Play Songs and Lullabies from the Black Musical Tradition has three songs with negative portrayals of old women. "Down, Down Baby" sings of "Grandma, Grandma, sick in bed," and "I Will Feed My Baby" says "my child will feed me when I'm old and tired." Both songs reinforce the stereotype of old people as sick and dependent. In "Old Lady Sally Wants to Jump," an old woman is being ridiculed for trying to act young and "wearing your dress in the latest style." Again, an old person is seen as a ridiculous, comical figure. There is a stereotypical, yet positive, portrayal of an elderly woman in "65 Years Old," in the Kids of Widney High sound recording. She is seen as dedicating herself to her family, "made a lot of beds, mopped a lot of floors," but the mood of the song is overwhelmingly loving and respectful.

Surprisingly, all of the older people in this sample are portrayed in a stereotypical fashion. The only warm sentiments expressed toward an old person come from a disabled young man who is to be admired for his insight.
V. CONCLUSION

Seventy-six percent of the 405 songs analyzed for this study had at least one multicultural trait present. Because there are many different foreign countries and United States cultural groups represented, educators and librarians should be able to use these sound recordings in multicultural curricula and programming.

In general, there seems to be more multicultural content in song collections published from 1984 to 1992, perhaps reflecting the continuing interest in multicultural education in this country. Eleven percent of the songs published after 1984 refer to multicultural themes, as opposed to 5.6 percent of the songs published between 1974 and 1983. Similarly, there is more representation of African-Americans and Asian-Americans in the newer song collections, and the cultures of Appalachia and of handicapped individuals are well-represented. Hispanic-Americans and Native Americans, however, have a decreasing representation in the songs recorded after 1983.

Are all ethnic groups adequately represented in the "Notable" song recordings, in a percentage proportionate to their representation in the United States population? African-Americans have the best representation of any minority. They are represented in 24.8 percent of the sampled songs published after 1983, while they account for only 12.1 percent of this country's population. The next largest minority group, Hispanic-Americans, account for nine percent of the U.S. population, yet they are
represented in only three percent of the songs studied. Asian-Americans, 2.9 percent of our population, are also inadequately represented; they are referred to in 1.9 percent of the analyzed songs. Native Americans are present in a small .7 percent of songs, but this is proportional to their .8 percent representation in the U.S. population.

Women and girls seem to have been fairly treated in the songs studied. While there were some negative, stereotypical portrayals, these are perhaps balanced by other positive, non-stereotypical portrayals. Elderly people, on the other hand, are only seen in stereotypical fashion. Only one song presented an old person in a positive, though stereotypical, manner.

Implications for Further Study

It would be very valuable to study other "Notable" recordings to see what kind of multicultural traits they have. Perhaps some groups, like Native Americans, are better represented in recordings of literature or poetry than in song collections.
APPENDICES
APPENDIX A

ALSC RECORDING EVALUATION COMMITTEE

Evaluation Form

NAME:  
DATE:  23

<table>
<thead>
<tr>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Release Date</td>
</tr>
<tr>
<td>Read-Along</td>
</tr>
<tr>
<td>Audience/Use</td>
</tr>
</tbody>
</table>

**Evaluation**

**Technical Quality**

- Sound—Clarity  
- Sound—Balance
- Effectiveness of Background Music/Sound Effects
- Page-Turning Signals
- Other

**Performance Quality**

- Diction/Clarity
- Pacing
- Voice (Volume, Pitch, Breath) Control
- Expression
- Characterization
- Appropriateness to Material
- Other

**Content**

- Child Appeal (To Age 14)
- Entertainment Value
- Literary Merit
- Accuracy
- Organization/Arrangement
- Originality
- Faithfulness to Spirit of Original (if an Adaptation/Abridgement)
- Cohesiveness of the Whole
- Validity as an Aural Medium
- Other

**Peripheral Considerations**

- Packaging
- Accompanying Materials
- Other

**Overall Effectiveness**

RECOMMENDED FOR FURTHER CONSIDERATION

THIS SIDE FOR COMMITTEE USE ONLY
APPENDIX B
Coding Sheet

Song collection:

Year:

1. Which category best fits this collection of songs?
   ___ songs from a foreign country or countries
   ___ songs from a U.S. ethnic, regional, or cultural group or groups
   ___ songs that promote multicultural ideals

2. What (if any) foreign country or ethnic, regional, or cultural group is represented? If the lyrics promote pride in that country or group, give examples.

<table>
<thead>
<tr>
<th>Country/Group</th>
<th>Name of Song</th>
<th>Example</th>
</tr>
</thead>
</table>

3. Do the lyrics promote the idea that individual or cultural differences are desirable?

<table>
<thead>
<tr>
<th>Yes/No</th>
<th>Name of Song</th>
<th>Example</th>
</tr>
</thead>
</table>
4. Do the lyrics promote the idea of different people and cultural groups living together in harmony?
   Yes/No  Name of Song  Example

5. Do the lyrics promote the idea that all people have much in common, despite their differences?
   Yes/No  Name of Song  Example

6. Do the lyrics reinforce stereotypical images of any group?
   Yes/No  Name of Song  Example

7. Final Notes or Comments:
APPENDIX C

List of Candidates for Content Analysis
Analyzed Recordings Marked *

Animal Folk Songs for Children and Other People. Mike, Peggy, Barbara, and Penny Seeger with their children. 1992.
Billy the Kid in Song and Story. Oscar Brand. 1977.
Horse Sense--For Kids and Other People. Horse Sense and Justin Bishop. 1992.


* Sing Children Sing: Songs of Israel. Pa'amomin Tav La-Taf. 1981.

* Sing Children Sing: Songs of Italy. Piccolo Coro dell'Antoniano. 1981.

* Sing Children Sing: Songs of Mexico. Ninos Cantores de la Ciudad de Mexico. 1980.


* Special Delivery. Fred Fenner. 1983.


* 'Twas on a Night Like This: A Christmas Legacy. Cathy Barton, Dave Para, and the Paton Family. 1990.


APPENDIX D

Analysis of Sampled Song Collections

Unless otherwise noted, all lyrics are sung in English. The main category of the song collection is noted in parentheses ( ).

1. **All of Us Will Shine.** Danny Deardorff, producer. 1987. Tickle Toon Typhoon. 41:36 min. cassette. (multicultural ideals)

Adults and children sing lively and appealing songs which promote multicultural ideals. Various musical styles are used, including rock, dance hall, polka, and Latin American.

<table>
<thead>
<tr>
<th>Song</th>
<th>Multicultural Traits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Let's Be Friends</td>
<td>Promotes living in harmony.</td>
</tr>
<tr>
<td></td>
<td>&quot;Everybody live together, now let's be friends. Love is what we give forever, now let's be friends. And we know that friendship has no boundaries, trusting one another singing, 'Let's be friends.'&quot;</td>
</tr>
<tr>
<td>Flowers</td>
<td>Promotes living in harmony.</td>
</tr>
<tr>
<td></td>
<td>&quot;Flowers grow with the care of loving hands. People know peace can grow in every land.&quot;</td>
</tr>
<tr>
<td>East/West</td>
<td></td>
</tr>
<tr>
<td>Pearly White Waltz</td>
<td></td>
</tr>
<tr>
<td>Let the Sun Shine Forever</td>
<td>Sung in Russian and English.</td>
</tr>
<tr>
<td></td>
<td>Contemporary Russian folk song.</td>
</tr>
<tr>
<td>There is a Fine Wind Blowing</td>
<td>Promotes living in harmony.</td>
</tr>
<tr>
<td></td>
<td>&quot;...we have a choice, Ways to feel, ways to heal...A world of love...A world of peace...&quot;</td>
</tr>
<tr>
<td>Everyone is Differently Abled</td>
<td>Represents disabled people (blind, deaf, and orthopedically disabled).</td>
</tr>
<tr>
<td></td>
<td>Promotes pride in the group.</td>
</tr>
<tr>
<td></td>
<td>&quot;And I will not be defined by my limitations, but rather by my possibilities.&quot;</td>
</tr>
<tr>
<td></td>
<td>Promotes differences as desirable.</td>
</tr>
</tbody>
</table>
"...there's about a million ways
to do most anything. Some people
love to dance, some people prefer
to sing."
Promotes living in harmony.
"We can respond to the needs of
those around us. The best
ability is responsibility."
Promotes idea that all people have
much in common.
"Everyone's differently abled,
everyone has ability...all of us
live interdependently."

My Body Belongs to Me
Bicycle Cowboy
Hokey Pokey
We've Got the Whole World in Our Hands
Promotes living in harmony.
"The time is now for all to know
the planet earth is our only
home. People of the earth in
every land, it's time to
understand, we've got the whole
world in our hands."

Twinkle Twinkle Little Star
All of Us Will Shine
Promotes differences as desirable.
"And you shine in your galaxy, a
shining star for all to see."
Promotes living in harmony.
"The universe entwines. All our
dreams will shine."


This Canadian production features "Wide Awake!" songs on one side
and "Dozing Off!" songs on the other. Most of the selections are
what Pat Cafra calls "family songs," or songs passed down through
generations of a family group. The notes which accompany the
cassette explain the origin of each song. A Kids' Chorus sings
along on some of the selections.

Song
When Cows Get Up in the Morning
Multicultural Traits
From Washington State.
The Sow Song

Birdies’ Ball

Skip to My Lou

Sing Song Sadie

Green Frogs

A La Queue
(I Will Catch a Duck)

The Bear Hunt

Little White Duck

Promotes differences as desirable.

"...'I'm glad I'm a little white
duck...'I'm glad I'm a little
green frog...'I'm glad I'm a
little black bug...'I'm glad I'm
a little red snake...’"

Had a Little Rooster

Baby's Huggle

Oranges and Lemons

Sung in French. Explanation of
lyrics given in the liner notes.

La Paulette Grise
(The Grey Hen)

Traditional French-Canadian
folk song.

Night Caps

Over in the Meadow

Old English folk song.

Ally Bally

Scottish folk song.

Baby-Bye

From Canada.

Rosy Apple

From Canada.

By’N’Bye

Traditional Texas song.

Blanket Bay

Family Lullaby

Traditional Welsh lullaby.

Suo Gan

I’m Not Tired

From Canada.

Charlotte Diamond sings holiday songs from around the world, with assistance from the Vancouver Chamber Choir, members of the Early Music Society, Brassmith, the cast of "Ain't Misbehavin'," Grupo Ayllu (from Peru), and a children's chorus. Appropriate ethnic instruments are used for each song. For example, the Peruvian carol, "Alegria," is accompanied by traditional Peruvian instruments: the charenga, quena, sampona, and unas.

<table>
<thead>
<tr>
<th>Song</th>
<th>Multicultural Traits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Silver Bells</td>
<td>Traditional old English carol.</td>
</tr>
<tr>
<td>Here We Come A-Wassailing</td>
<td>Traditional English folk song.</td>
</tr>
<tr>
<td>Feliz Navidad</td>
<td>Sung in French. Explanation of lyrics and the French custom given in the liner notes.</td>
</tr>
<tr>
<td>Petit Papa Noel</td>
<td></td>
</tr>
<tr>
<td>The Giving Tree</td>
<td></td>
</tr>
<tr>
<td>Little Dreydl Spin (S'vivon)</td>
<td>Sung in Hebrew. Jewish folk song for Hanuka. The liner notes give instructions for the dreydl game.</td>
</tr>
<tr>
<td>The Toy at the Bottom of the Stocking</td>
<td>Spoken.</td>
</tr>
<tr>
<td>The Virgin Mary Had a Baby Boy</td>
<td>Traditional West Indies carol.</td>
</tr>
<tr>
<td>The Huron Carol (Jesous Ahatonhia)</td>
<td>Carol written in the Huron language in 1642 by Father Jean de Brebeuf.</td>
</tr>
<tr>
<td>What Shall I Give to the Child?</td>
<td>Traditional Christmas dance from Catalonia, Spain.</td>
</tr>
</tbody>
</table>
Un Flambeau,  
   Jeannette Isabelle  
Sung in French.  
   Traditional French carol.  

Zulu Carol  
Sung in Zulu.  
   Traditional carol from South Africa.  
   English translation in the liner notes.  

Silent Night (Stille Nacht)  
Sung in German and English.  
   German carol.  

Pamela Ballingham, d’Rachael, and Ron Doering. 1984. Earth Mother Productions. 50 min. cassette. (foreign country)  

Lullabies from around the world are sung by soprano Pamela Ballingham, to the soft accompaniment of harp, flute, mandolin, and guitar music. Similar words to many of the songs show that people have much in common, despite cultural differences.  

**Song**  
**Multicultural Traits**  

<table>
<thead>
<tr>
<th>Song</th>
<th>Multicultural Traits</th>
</tr>
</thead>
</table>
| Arrorro, Mi Nino   | Sung in Spanish and English.  
   Latin American lullaby.  |
| Sleep My Baby      | Russian lullaby.  |
| Sleep, Little One  | Japanese lullaby.  |
| Ushururu           | Ethiopian lullaby.  |
| Through Shadows Dark | Aboriginal lullaby.  |
| Ho Ho Watanay      | Sung in Iroquois and English.  
   Iroquois Indian lullaby.  |
| Lulla Lulla Lullaby | Jewish lullaby.  
   For the Hebrew version, see “Noomi Noomi” on *Sing Children Sing: Songs of Israel*.  |
| Gartan Mother’s Lullaby | Irish lullaby.  |
| Sleep My Darling Sleep | Icelandic lullaby.  |
| The Mockingbird Song | Appalachian lullaby.  |

Raffi's charming songs for young children gently promote multicultural ideals. Orchestration is provided by the usual musical instruments, as well as an assortment of ethnic instruments like the bamboo flute, mandolin, dobro, and accordion. This recording was produced in Canada.

**Song**

**Multicultural Traits**

**Bathtime**

Traditional West Indies game song.

**Brown Girl in the Ring**

sung in French.

**The Little House**

French game song.

**The Mountain Polka**

Explanation of the game given in the liner notes.

**Savez-Vous Planter Des Choux**

Promotes idea that all people have much in common.

"Everything grows and grows, sisters do, brothers, too...mamas do, papas, too..."

**Mary Wore a Red Dress (Mary Was a Red Bird)**

Promotes differences as desirable.

"...'I'm glad I'm a little white duck...'I'm glad I'm a little green frog...'I'm glad I'm a little black bug...'I'm glad I'm a little red snake...'"
Haru Ga Kita  
Sung in Japanese.
Japanese children's song.
Explanation of the song given in the liner notes.

Just Like the Sun  
Promotes living in harmony.
"I hear the sound of children singing on and on. Just like the sun, these gifts are here for everyone."

6. **Family Album**. Rick and Judy Avery. 1986. Silo/Alcazar.
42 min. phonodisc. (foreign country)

Canadians Rick and Judy Avery sing upbeat songs celebrating family life. They are accompanied by adult and child singers and a variety of musical instruments.

**Song**  
**Multicultural Traits**

**Circle of the Sun**

**Katie**  
Provides a non-stereotypical portrait of a little girl, quite active and messy, yet still beloved by her parents.
"With the bandage on her forehead and the bruises on her knee, you'd swear she fought the buccaneers all on the seven seas...That's my Katie, little lady, and I love her."

**Adam**

**Dem Bones Are Gonna Rise Again**  
African-American, African-Canadian gospel song.
Stereotypical dialect used by white performers may be offensive.
"I knowed it, knowed it, indeed I knowed it brothers. I knowed it, whee! Dem bones are gonna rise again."

**Grandfather's Clock**

**Alvin**

**Jogging Along With Me Reindeer**  
From England, in the style of the traditional English music hall.
ABCD/The Family Alphabet

Promotes living in harmony.

"Laughing and singing and playing together, cheering the triumph and soothing the sore. Sharing the sorrow as well as the pleasure, that's what a family is for... 'E' the excitement of living together... 'H' for the harmony filling our lives..."

Beresford Street

A Canadian's memories of growing up in England.

The Squeaky Door

Spoken story.

Five Little Ducks

The Marvelous Toy

Father Abraham

The Bath Song

All the Pretty Little Horses

African-American folk song.

Meeting's Over

Promotes living in harmony.

"Now Fathers, now our meeting's over. Now Fathers, we must part. And if on earth we meet no more, I love you in my heart." Other verses include "Mothers" and "Children."


Traditional Appalachian songs, rhymes, and riddles are presented with the accompaniment of fiddle, banjo, and guitar. This is the first publication for many of these traditional songs, collected by West Virginia farmer and folklorist Gerald Milnes. The voices are those of an old man and a nine-year-old girl.

**Song (first line of lyrics)**

Multicultural Traits

*Somebody stole my old black dog* Appalachian.
Took old Sager out a-huntin' one night Appalachian.

I had an old horse, his name was Bob Appalachian.

As I was going up the heeple-steeple Appalachian. Spoken.

Granny will your dog bite Appalachian.

Poor old Piedy Appalachian. Spoken.


How in the world did the old folks know Appalachian.

Me and my wife and a stump-tailed dog Appalachian.

I plant my corn all in one row Appalachian.

Charley he's a fine young man Appalachian.

Hookety-crookety, high-gang Sal Appalachian. Spoken.

The sly old crow was sitting in an oak Appalachian.

What're we going to do with the old sow's head? Appalachian.

Dick stole the hoecake Appalachian.

Old Dan Tucker went to town Appalachian. Stereotyped image of hard-drinking mountain man. "He drank a barrel of whiskey down."

Smoke a-rising up the hill Appalachian. Spoken.

Walkin' in the parlor Appalachian.

My old hen's a good old hen Appalachian.
Once was a soldier and he had a wooden leg Appalachian.

I went down to Grandfather's hall Appalachian.

The first to come in was Dad's old shoe Spoken.

I went to the river and I couldn't get across Appalachian.

Kitty Cole is gone to school Appalachian.

Davy, Davy, blue-eyed Davy Appalachian.

Leadin' up to go a-straddle of a sheep Appalachian.

Little minnow in the brook Appalachian.

Oh the grasshopper leaned up against the fence Appalachian.

How do you spell grasshopper? Appalachian.

Spoken.

Oh Mama, my feet are sore Appalachian.

I went down to old Joe's house Appalachian.

What're we gonna do with the baby-o? Appalachian.

Back on the hill where the cowbells ring Appalachian.

Minnow on the hook Appalachian.

Chickens are a-crowing on the Sourwood Mountain Appalachian.

Train on the island Appalachian.

Mighty poor dog Appalachian.

I went down to the meadow to mow Appalachian.
I lost my glove yesterday  Appalachian.  Spoken.

Old man, old man  Appalachian.
Stereotyped image of women.
"Old man, old man, can I take your daughter to milk my cow and carry my water."

Here comes the old chimney sweep  Appalachian.  Spoken.

Over the river to see Betty Baker  Appalachian.

Raccoon's got a bushy tail  Appalachian.

An old sow had nine pigs under a rock  Appalachian.  Spoken.

Little boy, little boy  Appalachian.

Patch upon patch  Appalachian.  Spoken.

Who's been here since I've been gone  Appalachian.
Stereotyped image of hard-drinking Appalachian people.
"Dance all night with a bottle in your hand, just before day give the fiddler a dram."


This multicultural group of singers performs songs that promote respect for the environment and for cultural diversity. A full orchestra of instruments performs background music in a wide variety of styles, ranging from Dixieland jazz to Latin American rhythms.

Song  Multicultural Traits

Head First and Belly Down

Wolf Party

Sea turtle Memories
1492

Represents Native Americans.
Mentions the Inuit, Cherokee, Aztec, Menominee, Onandaga, Cree, Caribs.
Promotes pride in the group.
"Columbus was lost, the Caribs were not; they were already here."

Represents Italians.
Columbus is mentioned and the background music is Italian-styled.
Promotes pride in the group.
"In fourteen hundred ninety-two, Columbus sailed the ocean blue. It was a courageous thing to do..."

Somos El Barco
(We Are the Boat)
Sung in Spanish, with a few words in English.
An English version of the song is given in the liner notes.
Promotes living in harmony.
"We are the boat, we are the sea. I sail in you, you sail in me."

Doin' the Biscuit Dance

I Am a Jewel
Promotes differences as desirable.
"Every child is one-of-a-kind, heart and soul, body and mind."

Sun, Sun Shine

Bless the Beasts and Children
Promotes differences as desirable.
"One by one, two by two, takes all kinds of kids to make this crew, every color, shape and size."
Promotes living in harmony.
"Like the arc of the rainbow, like Noah's boat, we're gonna pull together, we're gonna keep afloat."

The Desert

Can't Be an Elephant
Cycles

Dog Star

   Bill Harley and Others. 1990. Alcazar. 54 min. cassette.
   (U.S. cultural group)

The inspiration for this recording was an annual Martin Luther King Day party, where friends joined in to sing songs of the African-American civil rights movement. This recording is, in a sense, oral history. Some of the singers were civil rights workers in the Deep South in the early 60's, and others were original members of the SNCC Freedom Singers. Over twenty singers of varying races and ages sing a cappella.

<table>
<thead>
<tr>
<th>Song</th>
<th>Multicultural Traits</th>
</tr>
</thead>
<tbody>
<tr>
<td>'I hear that mob a-howlin. They're coming round the square, saying 'Catch them freedom fighters,' but we gonna meet them there.'</td>
<td>Promotes pride in the group.</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Hold On (Keep Your Eyes on the Prize)</td>
<td>African-American.</td>
</tr>
</tbody>
</table>
| 'The only chain that we can stand is the chain of a human hand.'
'The only thing that we did right was the day that we started to fight.' | Promotes the idea that all people have much in common. |
| Mentions Honduras, El Salvador, Nicaragua, China, Lebanon, Israel, Mississippi, California, and Rhode Island. | Promotes the idea that all people have much in common. |
| 'Everybody wants freedom. All the people want freedom.' |                      |
| Oh Freedom                          | African-American.    |
| 'And before I'll be a slave, I'll be buried in my grave, and | Promotes pride in the group. |
I'm Gonna Sit at the Welcome Table

- **African-American.**
- Promotes pride in the group.
- "I'm gonna move those Jim Crow labels one of these days."
- Promotes living in harmony.
- "All God's children gonna sit together."

Woke Up This Morning With My Mind on Freedom

- **African-American.**
- Promotes pride in the group.
- "I woke up this morning with my mind, it was straight on freedom."

Come by Here

- **African-American.**
- Promotes pride in the group.
- "We want freedom, Lord."

Up Over My Head

- **African-American.**
- Promotes pride in the group.
- "Up over my head, I see freedom in the air."
- Promotes living in harmony.
- "Up over my head, I see peace in the air...I see love in the air."

Sing Mandela Free

- **South African.**
- Promotes pride in the group.
- "...weary people and the sleeping lion..."
- Promotes living in harmony.
- "Black and white, destiny, live together in harmony."

Tsenzenina

- **South African.**
- Sung in Xhosa, with a spoken English explanation.
- Promotes pride in the group.
- "It is a song of sorrow; it is a song of courage." (spoken)

This Little Light

- **African-American.**
- Promotes pride in the group.
- "This little light of mine, I'm gonna let it shine."
- Mentions South America.
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Author</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>If You Miss Me From the Back of the Bus</td>
<td>African-American.</td>
<td>Promotes pride in the group.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot;If you miss me from the back of the bus, and you can't find me nowhere, come on up to the front of the bus, I'll be sittin' up there.&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot;Well, I took a little trip on the Greyhound bus...well, to fight segregation 'cos this we must.&quot;</td>
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<td></td>
<td></td>
<td>&quot;Freedom means we got equal rights.&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot;Guide my feet, my God, while I run this race, 'cause I don't want to run this race in vain.&quot;</td>
</tr>
<tr>
<td>I'm On My Way</td>
<td>African-American.</td>
<td>Promotes pride in the group.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot;I'm on my way to freedom land.&quot;</td>
</tr>
<tr>
<td>Ain't You Got a Right to the Tree of Life</td>
<td>African-American.</td>
<td>Promotes pride in the group.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot;Ain't you got a right to the tree of life?&quot;</td>
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<tr>
<td></td>
<td></td>
<td>Mentions the homeless.</td>
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<tr>
<td></td>
<td></td>
<td>Promotes the idea that all people have much in common.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot;Yes, we've all got a right to the tree of life.&quot;</td>
</tr>
<tr>
<td>Wade in the Water</td>
<td>African-American.</td>
<td>Promotes pride in the group.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot;Tell me, who's that all dressed in white? You know, it must be the children who fight for their rights.&quot;</td>
</tr>
<tr>
<td>Ain't Gonna Let Nobody Turn Me Round</td>
<td>African-American.</td>
<td>Promotes pride in the group.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot;I'm gonna keep on walking, keep on talking, marching up to freedom land.&quot;</td>
</tr>
</tbody>
</table>
We Shall Overcome
African-American.
Promotes pride in the group.
"We shall overcome some day."
Promotes living in harmony.
"Black and white together now..."

10. The Kids of Widney High: Special Music from Special Kids.

Michael Monagan, music teacher to the severely handicapped students in the Los Angeles public schools, set up a song-writing class to see if his students could write songs. This recording is the result. All of the songs were written and performed by severely handicapped young people. Their physical and mental challenges include cerebral palsy, blindness, Down's syndrome, epilepsy, and muscular dystrophy. These songs, accompanied by professional musicians, reveal the commonality of human experience.

<table>
<thead>
<tr>
<th>Song</th>
<th>Multicultural Traits</th>
</tr>
</thead>
<tbody>
<tr>
<td>New Car</td>
<td>Disabled people.</td>
</tr>
<tr>
<td>Teddy Bear</td>
<td>Disabled people.</td>
</tr>
<tr>
<td>65 Years Old</td>
<td>Disabled people. Stereotyped view of an old woman, but is still quite a positive portrayal. &quot;...made a lot of beds; mopped a lot of floors... woman's work is never done.&quot; &quot;All along the way, helping everyone, trying to get up to God.&quot;</td>
</tr>
<tr>
<td>Mirror, Mirror</td>
<td>Disabled people.</td>
</tr>
<tr>
<td>Insects</td>
<td>Disabled people.</td>
</tr>
<tr>
<td>Mayra</td>
<td>Disabled people.</td>
</tr>
</tbody>
</table>
Stand Up and Dance
Disabled people.

Primary Reinforcement
Disabled people.
Promotes pride in the group.
"We are the kids of Widney High.
We write songs during period
five. If we listen and write our
songs, we get primary
reinforcement all day long."
Each student sings his/her name,
some activity they enjoy, and the
name of the song they wrote.

Throw Away the Trash
Disabled people.
Promotes pride in the group.
"I wanna feel proud..."

New York
Disabled people.

Widney High
Disabled people.
Promotes pride in the group.
"Oh, there's a nice school called
Widney High School."

Friends
Disabled people.
Promotes the idea that all people
have much in common.
"Everybody loves a friend."

Ride Away
Disabled people.
Promotes living in harmony.
"Why do people fight? Why do
people get angry...Ride away,
ride away to freedom."

Records. 38 min. cassette. (foreign country)
This is an excellent source of Canadian folk songs, sung by very
appealing singers. Background music is provided by percussion,
guitar, banjo, fiddle, and accordion. Children join in singing
some of the songs.

Song
Jack Was Every Inch a Sailor
Canadian.
Promotes pride in the group.
"...took the whale all by the
tail and turned him inside-
cut."

Multicultural Traits
Forty Below
Canadian.

Mon Pere M'Envoit
Sung in French.
French-Canadian.

Old County Fair
Canadian.

Ho, Ho Watanay
Sung in Iroquois.
Iroquois Indian lullaby. (see Earth Mother Lullabies. Volume 1: From Around the World for an Iroquois and English version.)

Rattle on the Stovepipe
French-Canadian.
Stereotyped view of women.
"She was kissing, I was wishing, didn't know what she was about. Robbed me of my gold and silver, then she kicked me, threw me out...Young men when they go a-courting very often get the slip."

The Blackfly
Canadian.

Land of the Silver Birch
Canadian-Indian.
Promotes pride in the group.
"Blue lake and rocky shore, I will return once more."

When I First Came to This Land
Canadian.
Promotes pride in the group.
"When I first came to this land, I was not a wealthy man...But the land was sweet and good, and I did what I could."

This Land Is Your Land
Canadian. The American lyrics of this song have been re-written to reflect Canadian borders, "...from the Arctic Circle, to the Great Lakes waters..." Promotes living in harmony.
"This land is made for you and me."

Welcome Table
African-Canadian.

Donkey Riding
Canadian.

La Laine Des Moutons
Sung in French.
French-Canadian.
Frozen Logger
Canadian.
Promotes pride in the group.
"At one hundred below he buttoned up his vest."

Life in a Prairie Shack
Canadian.

Kettle Valley Line
Canadian.
Mentions hobos riding the rails.


Raffi performs gentle songs for children, backed by a children's chorus and various musical instruments (cello, violin, fiddle, steel drum, piano, guitar, trombone, clarinet, french horn, banjo, harmonica, er-hu and percussion). A variety of musical styles are used, including Oriental, country and western, and Dixieland. This Canadian production includes songs that promote multicultural ideals.

Song

Time to Sing

Apples and Bananas

Take Me Out to the Ball Game

Octopus's Garden

Fais Dodo

Sung in French.
Traditional French song.

In My Garden

Riding in an Airplane

Like Me and You

Multicultural Traits

Mentions England, France, Canada, Egypt, Israel, Australia, China, Russian, Germany, India, Spain, Columbia, Japan, Chile, Pakistan, Poland, Brazil, Italy, Ghana, Iran, Paraguay, Kenya, Greece, and America.
Promotes the idea that all people have much in common.
Names a child in each country listed above.
"Koji lives in Japan, Nina lives in Chile, Farida lives in
Pakistan... And each one is much like another, a child of a mother and a father, a very special son or daughter, a lot like you and me.

Down on Grandpa's Farm

The Bowling Song

Tingalayo

Somewhere in the World

Walk Outside

De Colores

Traditional West Indies song.

Instrumental. Oriental instruments.

Sung in Spanish.

Sung in many Spanish-speaking countries.

English explanation of the lyrics is in the liner notes.

Promotes the idea that all people have much in common.

"One light, one sun, one sun lighting everyone. One world turning, one world turning everyone. One world, one home, one world home for everyone. One dream, one song, one song heard by everyone."

Promotes living in harmony.

"One love, one heart, one heart warming everyone. One hope, one joy, one love filling everyone."

Twinkle, Twinkle Little Star

One Light, One Sun

13. One, Two, Three, Four, Look Who's Coming Through the Door!
Sharon, Lois, and Bram. 1982. Elephant Records. 46 min. cassette. (foreign country)

Canadians Sharon, Lois, and Bram present a live concert, complete with audience participation. Preschool children are sure to enjoy the songs of these favorite performers.

Song

Opening Medley:

Multicultural Traits

She'll Be Coming Round the Mountain
One Elephant Went Out to Play
Sung in English and French.

Tingalayo
Traditional West Indies song.

Five Little Monkeys Jumping on the Bed
Spoken.
Non-stereotypical, inclusive language; calls monkeys "he" and "she."

Apple Picker's Reel

Old Texas (begins with a hummed version of "Home on the Range")
Texas cowboy song.

Pufferbellies

If I Could Have a Windmill
Old English folk song.

Shanty Medley
Sung in English and French.
Mentions the Ohio River, California, England, and the Horn.

Where is Thumbkin?
Non-stereotypical, inclusive language; calls fingers "he" and "she."

Jada

Candy Man, Salty Dog

A Biscuit

Little Tommy Tinker

La Bastringue
Sung in French.

Side by Side
Promotes living in harmony.
"We'll travel the road, sharing our load, side by side."

Promises to Keep

Skinnamarink

A multicultural group of performers sing for children—Pete Seeger, Brother Kirk, the Sesame Street Kids, Big Bird, and Oscar the Grouch. Guitar music provides the accompaniment.

**Song**

**Multicultural Traits**

**Hello**

**Michael Row the Boat Ashore**

**This Land is Your Land**

Spoken introduction mentions Spanish, New Mexico, Italian, Polish, German, Choctaw, Cherokee, and Sioux.

Promotes differences as desirable.

Spoken introduction: "I've heard hundreds of verses to this song. People have added new ones, and that's a good thing. I've heard lyrics in Spanish in New Mexico...I'd like to hear verses in Italian and Polish and German and yes, Cherokee, Choctaw, Sioux, and all the different languages that we've spoken here."

Promotes living in harmony.

"This land is your land, this land is my land...this land was made for you and me."

**She'll Be Coming Round the Mountain**

**Patty Cake Gorilla**

**Riding in My Car**

**Garbage**

**Old Lady Who Swallowed the Fly**

Stereotypical view of old woman; seen as an irrational, comical character.

"I know an old lady who swallowed a fly, I don't know why she swallowed a fly. Perhaps she'll die."
The Ballad of Martin Luther King

[Table below with song titles and descriptions]

---


Favorite Canadian musician Raffi, sings traditional and original Christmas songs for children. He is joined on some songs by a children’s chorus.

Song

- Frosty the Snowman
- Up on the House-top
- On Christmas Morning
- Petit Papa Noel
- Jingle Bells
- The First Noel
- Deck the Halls
- Every Little Wish
- Rudolph the Red-Nosed Reindeer
- Must Be Santa
- Douglas Mountain

Multicultural Traits

- Sung in French.
- Promotes living in harmony.
- Promotes pride in the group.
- "I have a dream. Don’t you ever forget the words of Martin Luther King."
- "He marched with our people, he closed that bus line down."
- "He never owned a gun...He preached and lived nonviolence until the very end."
- Promotes living in harmony.
- "All our loving hearts, beating all as one, everybody fed, there’s enough to go around."

---
Old Toy Trains

Christmas Time's A Coming

Silent Night German carol.
Instrumental.

There Was a Little Baby African-American.

We Wish You a Merry Christmas


A fine collection of traditional African-American songs is performed by adult and child singers. A full band provides the backup, including piano, saxophone, bass, violin, guitar, and percussion. One side of the cassette contains play songs, while the other side has quiet lullabies. The book contains the music for the songs and instructions for the games.

Song

Little Sally Walker Multicultural Traits
African-American ring game.

Jump Shamador African-American clapping rhyme.
West Indies ring game.
Promotes pride in the group.
"'What's your intention?'
'I want to be a doctor.'
'You can't be a doctor.'
'I will be a doctor!'"

My Mamma's Calling Me African-American clapping rhyme.

Miss Lucy African-American line game.

Mary Mack West Indies ring game.

Here Comes Sally African-American clapping rhyme.

Hambone African-American ring game.

Loop de Loo African-American clapping rhyme.

There's a Brown Girl in the Ring West Indies ring game.

Down, Down Baby Stereotypical view of old woman.
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Genre Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Old Lady Sally Wants to Jump</td>
<td>African-American line game. Stereotypical view of old woman. She is being ridiculed for trying to act like a young woman. &quot;Old lady wants to jump...Go on, gal, ain't you ashamed, wearing your dress in the latest style?&quot;</td>
</tr>
<tr>
<td>Bluebird, Bluebird</td>
<td>African-American ring game.</td>
</tr>
<tr>
<td>Bob-a-Needle</td>
<td>African-American ring game.</td>
</tr>
<tr>
<td>Climb the Mountains</td>
<td>African-American line game.</td>
</tr>
<tr>
<td>Peep Squirrel</td>
<td>African-American line game.</td>
</tr>
<tr>
<td>Go in and Out the Window and Little Sally Walker</td>
<td>African-American ring game. Instrumental.</td>
</tr>
<tr>
<td>Fais Do Do</td>
<td>Sung in French and English. Creole lullaby.</td>
</tr>
<tr>
<td>All the Pretty Little Horses</td>
<td>African-American lullaby.</td>
</tr>
<tr>
<td>Ya, Ya, Ya</td>
<td>Congo lullaby.</td>
</tr>
<tr>
<td>Gone to the Mailboat</td>
<td>African-American lullaby.</td>
</tr>
<tr>
<td>Short'ning Bread</td>
<td>African-American lullaby.</td>
</tr>
<tr>
<td>I Will Feed My Baby</td>
<td>Yoruba lullaby. Stereotypical view of old women as dependent. &quot;...and my child will feed me when I'm old and tired.&quot;</td>
</tr>
<tr>
<td>Kumbaya</td>
<td>Congo lullaby.</td>
</tr>
<tr>
<td>Sleep, Baby, Sleep</td>
<td>Creole lullaby.</td>
</tr>
<tr>
<td>Give My Heart Ease</td>
<td>African-American lullaby.</td>
</tr>
</tbody>
</table>

"Grandma, Grandma, sick in bed..."
17. **Shake Sugaree**. Taj Mahal. 1988. Music for Little People. 34 min. cassette. (U.S. cultural group)

Taj Mahal, an African-American performer, sings in a relaxed folk or blues style. Guitar, harmonica, and drums provide accompaniment, and children's voices join in on some of the songs. Taj Mahal introduces many of the songs with a short explanation.

<table>
<thead>
<tr>
<th>Song</th>
<th>Multicultural Traits</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fishin' Blues</strong></td>
<td>African-American. Non-stereotypical view of women.</td>
</tr>
<tr>
<td></td>
<td>&quot;Bet your life, your sweet wife, she gonna catch more fish than you. Sometime she do.&quot;</td>
</tr>
<tr>
<td><strong>Brown Girl in the Ring</strong></td>
<td>Traditional West Indies game song.</td>
</tr>
<tr>
<td><strong>Light Rain</strong></td>
<td>African-American. Mentions Houston, Texas. Stereotypical view of African-American men as gamblers. &quot;I'm going to Houston, see my ponies run. If I win some money, baby, sho nuf bring you some.&quot;</td>
</tr>
<tr>
<td><strong>Quavi, Quavi</strong></td>
<td>Sung in one of the languages of Gambia (which one is not specified in the notes), with a spoken English translation. A song sung by fruit peddlers in Gambia, West Africa.</td>
</tr>
<tr>
<td><strong>Shake Sugaree</strong></td>
<td>African-American. Promotes the idea that all people have much in common. Spoken introduction &quot;...she wanted this song to be sung by children all over the place and all over the world...&quot;</td>
</tr>
<tr>
<td><strong>Funky Bluesy ABC's</strong></td>
<td>African-American.</td>
</tr>
<tr>
<td><strong>Talkin' John Henry</strong></td>
<td>African-American. Promotes pride in the group. &quot;...hammered 'til the head of his hammer caught fire...&quot;</td>
</tr>
<tr>
<td><strong>Railroad Bill</strong></td>
<td>African-American. Instrumental with spoken introduction.</td>
</tr>
</tbody>
</table>
Tells of Railroad Bill, a hobo.
Non-stereotypical view of women.
"This song takes its guitar part from a wonderful lady that lives in Morganton, North Carolina, Mrs. Eta Baker...she's a real good guitar player."

A Soulful Tune
African-American chant.

Little Brown Dog
African-American.
Mentions traveling to Mexico.

18. Sing Children Sing: Songs of Israel. Pa'amomim Tav La-Tef.
1981. Caedmon. 46 min. phonodisc. (foreign country)

The Sing Children Sing series of sound recordings is intended to extend the outreach of the United Nations Children's Fund, UNICEF. Proceeds from the sale of the recordings are used to fund UNICEF's work with the governments of more than one hundred African, Asian, and Latin American countries, improving the health, nutrition, and education services for children. This recording, by an Israeli children's choir and symphony orchestra, is a lively mix of traditional and original music. The liner notes include an English translation of the lyrics.

<table>
<thead>
<tr>
<th>Song</th>
<th>Multicultural Traits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hava Nagila (Let's Rejoice)</td>
<td>Sung in Hebrew.</td>
</tr>
<tr>
<td>Agada (On the Shores of the Kinneret)</td>
<td>Sung in Hebrew.</td>
</tr>
<tr>
<td>Rieach Tapuach Odem Shani (The Fragrance of Apples)</td>
<td>Sung in Hebrew.</td>
</tr>
<tr>
<td>Noomi Noomi (Sleep, Sleep)</td>
<td>Sung in Hebrew.</td>
</tr>
<tr>
<td>Bimdinat Hagamadim (In the Land of the Dwarves)</td>
<td>Sung in Hebrew.</td>
</tr>
</tbody>
</table>
Medley:

Simmi Yadech Reyadi (Put Your Hand in Mine) Sung in Hebrew. Jewish.

Yamina Yamina (Right Right) Sung in Hebrew. Jewish.


Yom Huledet (Birthday) Sung in Hebrew. Jewish.

Hayom Yom Huledet (Today a Birthday) Sung in Hebrew. Jewish.

David Melech Israel (David, King of Israel) Sung in Hebrew. Jewish.

Hinneh Ma Tov (How Good and Pleasant It Is) Sung in Hebrew. Jewish.
Promotes living in harmony.
"How good and pleasant it is when brothers dwell in unity."

Kilmet Gummi Mahleha (The Meaning of Mother) Sung in Hebrew. Israeli Arabs.
Sung by Israeli Arab children, backed by a group of Arab musicians.

Zot Hagveret Shfanfanit (Mrs. Rabbit) Sung in Hebrew. Jewish.

Babikta Al Hagag (Pussycat on the Roof) Sung in Hebrew. Jewish.

Pizmon Layakinton (Song for the Hyacinth) Sung in Hebrew. Jewish.

Lecha Doddi (The Sabbath Queen) Sung in Hebrew. Jewish.

Holiday Medley:

Shana Tova (New Year) Sung in Hebrew. Jewish.

Ma'oz Tsoor (Chanukah Song) Sung in Hebrew. Jewish.

Shoshanat Ya'akov (From The Book of Esther--for Purim) Sung in Hebrew. Jewish.

Dayenoo (Enough for Us--from the Passover Hagada) Sung in Hebrew. Jewish.

Haveno Shalom (We Bring You Shalom and Friendship) Sung in Hebrew and English. Jewish. Promotes living in harmony. "We bring you Shalom and friendship."


Traditional and original Italian children's songs are presented by a children's chorus from Bologna, accompanied by a full symphony orchestra. This is part of the UNICEF Sing Children Sing series of fund-raising recordings. As stated in the liner notes, the purpose of the U.S. Committee for UNICEF is "to educate and inform the U.S. public about the needs and rights of children everywhere and to raise funds to bring help and hope--through UNICEF--to the world's desperately needy children." An English translation of the lyrics is in the liner notes.

<table>
<thead>
<tr>
<th>Song</th>
<th>Multicultural Traits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concerto per un Bambino (Concert for a Child)</td>
<td>Sung in Italian. Italy.</td>
</tr>
<tr>
<td>Giro Girovangando (Medley of Songs from the Provinces of Italy)</td>
<td>Sung in Italian. Italy.</td>
</tr>
<tr>
<td>Santa Lucia (Above the Sea Glistens...)</td>
<td>Sung in Italian. Italy.</td>
</tr>
<tr>
<td>Sorridi Sorridi (Smile, Smile)</td>
<td>Sung in Italian. Italy.</td>
</tr>
<tr>
<td>Mamma</td>
<td>Sung in Italian. Italy.</td>
</tr>
<tr>
<td>O Sole Mio (O My Sunlight)</td>
<td>Sung in Italian. Italy.</td>
</tr>
</tbody>
</table>
Marameo
Sung in Italian.
Italy.

Piva Piva L’Oli Uliva (Squeeze, Squeeze the Olive Oil)
Sung in Italian.
Italy.

Duje Passarielli (Two Sparrows)
Sung in Italian.
Italy.

Papaveri E Papere (Poppies and Geese)
Sung in Italian.
Italy.

Quanno Nascetto Ninno (When the Child Was Born)
Sung in Italian.
Italy.
For an English version, see "'Twas on a Night Like This," on 'Twas On a Night Like This.

Ciao Amico (Hello Friend)
Sung in Italian with some lyrics in other languages, including: French, English, German, Spanish, Flemish, and Esperanto.
Italy.
Mentions Indian, Chinese, Australian, black, English, German, Dutch, Swiss, French, Luxembourg, American, and Belgian children.
Promotes living in harmony. "Hello friend, hello...if you say it with hope it means brotherhood...If you love with confidence, there will be no more barriers and frontiers!"

(foreign country)

Mexican children sing songs of their country, accompanied by an orchestra. This is another recording in the UNICEF series, Sing Children Sing. An English translation of the lyrics is included in the liner notes.

Song

La Culebra (The Money Belt) Instrumental.
Mexican mariachis music.
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Language</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>El Carretero</strong>--<strong>Variaciones Sobre un Motivo Mexicano</strong></td>
<td>Sung in Spanish</td>
<td>Mexican dance.</td>
</tr>
<tr>
<td>(The Carter--Variations on a Mexican Motif)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>La Sandunga</strong> (The Sandunga)</td>
<td>Sung in Spanish</td>
<td>Mexican.</td>
</tr>
<tr>
<td><strong>El Floron--Quien Sera el Que Pueda?</strong> (Big Flower--Who is the One Who'll Be Able To?)</td>
<td>Sung in Spanish</td>
<td>Mexican game song.</td>
</tr>
<tr>
<td><strong>La Cucaracha</strong> (The Cockroach)</td>
<td>Sung in Spanish</td>
<td>Mexican dance song.</td>
</tr>
<tr>
<td><strong>Pasen, Pasen Caballeros</strong></td>
<td>Sung in Spanish</td>
<td>Mexican.</td>
</tr>
<tr>
<td><strong>La Bamba</strong></td>
<td>Sung in Spanish</td>
<td>Mexican dance song.</td>
</tr>
<tr>
<td><strong>Le Adelita</strong></td>
<td>Sung in Spanish</td>
<td>Mexican.</td>
</tr>
<tr>
<td>Non-stereotypical view of women. Song commemorates a woman who fought in the Revolution of 1910. &quot;At the top of the jagged mountain range a regiment camped, and a brave girl followed it, madly in love with the sergeant...besides being brave she was pretty and the colonel himself respected her.&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Dona Blanca</strong></td>
<td>Sung in Spanish</td>
<td>Mexican.</td>
</tr>
<tr>
<td><strong>Las Mananitas Tapatias</strong> (The Good Mornings)</td>
<td>Sung in Spanish</td>
<td>Mexican.</td>
</tr>
<tr>
<td><strong>Mama Carlota</strong></td>
<td>Sung in Spanish</td>
<td>Mexican.</td>
</tr>
<tr>
<td><strong>La Valentina</strong></td>
<td>Sung in Spanish</td>
<td>Mexican.</td>
</tr>
</tbody>
</table>
35 min. cassette. (foreign country)

Canadian Fred Penner presents a lively collection of traditional and original songs for children. A wide variety of musical instruments provide accompaniment, including the usual string, wood, and brass instruments and some which are not so usual—kazoo, spine, dobro, spoons, and whistle.

<table>
<thead>
<tr>
<th>Song</th>
<th>Multicultural Traits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Car, Car Song (Riding in My Car)</td>
<td></td>
</tr>
<tr>
<td>Polly Wolly Doodle</td>
<td></td>
</tr>
<tr>
<td>The Old Sow Song</td>
<td></td>
</tr>
<tr>
<td>The Old Chisholm Trail</td>
<td>Cowboy song.</td>
</tr>
<tr>
<td>My Grandfather's Clock</td>
<td></td>
</tr>
<tr>
<td>This Old Man</td>
<td>Stereotypical view</td>
</tr>
<tr>
<td></td>
<td>of an old man; seen</td>
</tr>
<tr>
<td></td>
<td>as an irrational,</td>
</tr>
<tr>
<td></td>
<td>comical character.</td>
</tr>
<tr>
<td></td>
<td>&quot;This old man, he</td>
</tr>
<tr>
<td></td>
<td>played one. He</td>
</tr>
<tr>
<td></td>
<td>played nick-nack on</td>
</tr>
<tr>
<td></td>
<td>my thumb.&quot;</td>
</tr>
<tr>
<td>Ebenezer Sneezer</td>
<td></td>
</tr>
<tr>
<td>Holiday</td>
<td></td>
</tr>
<tr>
<td>I've Got No Strings</td>
<td></td>
</tr>
<tr>
<td>The Fox</td>
<td>Stereotypical view</td>
</tr>
<tr>
<td></td>
<td>of an old woman;</td>
</tr>
<tr>
<td></td>
<td>seen as an irrational,</td>
</tr>
<tr>
<td></td>
<td>comical character.</td>
</tr>
<tr>
<td></td>
<td>&quot;I know an old lady</td>
</tr>
<tr>
<td></td>
<td>who swallowed a fly,</td>
</tr>
<tr>
<td></td>
<td>I don't know why</td>
</tr>
<tr>
<td></td>
<td>she swallowed a fly.</td>
</tr>
<tr>
<td></td>
<td>Perhaps she'll die.&quot;</td>
</tr>
<tr>
<td>Mail Myself to You</td>
<td></td>
</tr>
<tr>
<td>Ba Ba No Ma (Crying Drums)</td>
<td>Sounds African. (No</td>
</tr>
<tr>
<td></td>
<td>origin is given in</td>
</tr>
<tr>
<td></td>
<td>the liner notes).</td>
</tr>
<tr>
<td>Stars</td>
<td></td>
</tr>
<tr>
<td>The Marvelous Toy</td>
<td></td>
</tr>
</tbody>
</table>
En Roulant  
Sung in French.

Bon Soir, Mes Amis  
Sung in French.


Bessie Jones sings African-American play songs she learned as a child living in Dawson, Georgia. Some of these songs were taught to her by her grandparents who had learned them in slavery days. Children join in playing and singing, to the accompaniment of clapping hands and tambourine.

<table>
<thead>
<tr>
<th>Song</th>
<th>Multicultural Traits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Way Go, Lily</td>
<td>African-American ring play.</td>
</tr>
<tr>
<td></td>
<td>Does not promote living in harmony.</td>
</tr>
<tr>
<td></td>
<td>&quot;I'm gonna rule my ruler, sometimes. I'm going to rule him with a hick'ry.&quot;</td>
</tr>
<tr>
<td></td>
<td>&quot;I'm gonna rule old Master...I'm gonna rule him with a shotgun. I'm gonna rule him with a pistol...I'm gonna rule my mamma, I'm gonna rule my pappa.&quot;</td>
</tr>
<tr>
<td>Walk Daniel</td>
<td>African-American ring play.</td>
</tr>
<tr>
<td>Draw Me a Bucket of Water</td>
<td>African-American singing play.</td>
</tr>
<tr>
<td>Steal Up, My Young Lady</td>
<td>African-American ring play.</td>
</tr>
<tr>
<td></td>
<td>&quot;Papa's so drunk that he can't walk steady.&quot;</td>
</tr>
<tr>
<td>Juba</td>
<td>African-American clapping play.</td>
</tr>
<tr>
<td>Nana Thread Needle</td>
<td>African-American singing play.</td>
</tr>
<tr>
<td>Shoo Lie Loo</td>
<td>African-American skip song.</td>
</tr>
<tr>
<td>Old Bill Rolling Pin</td>
<td>African-American.</td>
</tr>
<tr>
<td></td>
<td>Spoken introduction explains why the slaves sang this song and what it really means.</td>
</tr>
<tr>
<td>Down in the Valley</td>
<td>African-American ring play.</td>
</tr>
<tr>
<td>Soup, Soup</td>
<td>African-American ring play.</td>
</tr>
</tbody>
</table>
Josephine  
African-American jump song.

Way Down Yonder in the Brickyard  
African-American ring play.

Bob-A-Needle  
African-American game song.

Peep Squirrel  
African-American.

Old Lady From Brewster  
African-American line play.  
Does not promote living in harmony.  
"He said, 'Who been here since I been gone?' 'Two little boy with the red cap on.' Hanging them boys on a hick'ry stick, Pappa gonna part them soon--bam!"  
Spoken "...beat him, kill him."

Hambone  
African-American clapping play.

On Green Fields, Roxie  
African-American singing play.

Little Johnny Brown  
African-American ring play.

23. 'Twas on a Night Like This: A Christmas Legacy. Cathy Barton, Dave Para, and the Paton Family. 1990. Folk-Legacy Records. 62 min. cassette. (foreign country)

Christmas songs from many lands are sung by talented folk singers. Background music is provided by Appalachian instruments: banjo, dulcimer, guitar, bones, autoharp, and concertina.

Song  

Kentucky Wassail  
Appalachian version of an old English wassail.  
Stereotypical image of hard-drinking mountain people.  
"And our ale is made in Kentucky."  
"And a little bit of liquor won't do no harm."  
Stereotypical image of single woman as an old maid.  
"There was an old maid and she lived in a house."

Christmas Day in the Morning  
Shetland Islands.
In the Bleak Midwinter  Tune by German composer, Gustav Holtz.
Sweetly the Little Bells Ring  From Germany.
Sweet Lamb  From Texas.
Infant Holy  From Poland.
Mary Had a Baby  African-American.
The Holly Tree Carol
Under the Mistletoe Bough
Every Star Shall Sing a Carol  From England.
Dark December  From England
Last Month in the Year  African-American.
'Twas on a Night Like This Based on an Italian song. For the Italian version, see "Quanno Nascetto Ninno" on Sing Children Sing: Songs of Italy.
Silver Star Hornpipe  From Scotland.
The Holly Bears a Berry  Cornish.
Oh Come, Little Children  From Germany.
The Chocolate Buerro (Hacia Belen) Popular with Spanish-speakers on both sides of the Atlantic.
Skaters'Waltz  From France.
Christmas Hornpipe
Here We Come A-Wassailing  From England.
Ring in the New Year (New Year Round) Promotes living in harmony. "To rebuild the nations, to bring peace among brothers, to make music in the heart."
The Peace Round

An English melody.
Promotes living in harmony.
"Oh, what a goodly thing, if the children of all men could dwell together in peace."
## TABLE 1

Analyzed Song Collections Published Between 1974 and 1983 and Between 1984 and 1992

<table>
<thead>
<tr>
<th>Year</th>
<th>Collections</th>
</tr>
</thead>
<tbody>
<tr>
<td>1974</td>
<td>Pete Seeger and Brother Kirk Visit Sesame Street</td>
</tr>
<tr>
<td>1979</td>
<td>Step It Down</td>
</tr>
<tr>
<td>1980</td>
<td>Sing Children Sing: Songs of Mexico</td>
</tr>
<tr>
<td>1981</td>
<td>Sing Children Sing: Songs of Israel</td>
</tr>
<tr>
<td>1981</td>
<td>Sing Children Sing: Songs of Italy</td>
</tr>
<tr>
<td>1982</td>
<td>One, Two, Three, Four: Look Who’s Coming Through the Door</td>
</tr>
<tr>
<td>1983</td>
<td>Land of the Silver Birch</td>
</tr>
<tr>
<td>1983</td>
<td>Raffi's Christmas Album</td>
</tr>
<tr>
<td>1983</td>
<td>Special Delivery</td>
</tr>
</tbody>
</table>

**Collections Include 143 Songs**

<table>
<thead>
<tr>
<th>Year</th>
<th>Collections</th>
</tr>
</thead>
<tbody>
<tr>
<td>1984</td>
<td>Earth Mother Lullabies, Volume 1: From Around the World</td>
</tr>
<tr>
<td>1985</td>
<td>One Light, One Sun</td>
</tr>
<tr>
<td>1986</td>
<td>Family Album</td>
</tr>
<tr>
<td>1987</td>
<td>All of Us Will Shine</td>
</tr>
<tr>
<td>1987</td>
<td>Babes, Beasts, and Birds</td>
</tr>
<tr>
<td>1987</td>
<td>Everything Grows</td>
</tr>
<tr>
<td>1988</td>
<td>Shake Sugaree</td>
</tr>
<tr>
<td>1989</td>
<td>Kids of Widney High</td>
</tr>
<tr>
<td>1989</td>
<td>Shake It to the One That You Love the Best: Play Songs and Lullabies from the Black Musical Tradition</td>
</tr>
<tr>
<td>1990</td>
<td>The Christmas Gift</td>
</tr>
<tr>
<td>1990</td>
<td>Granny, Will Your Dog Bite?</td>
</tr>
<tr>
<td>1990</td>
<td>I'm Gonna Let It Shine: A Gathering of Voices for Freedom</td>
</tr>
<tr>
<td>1990</td>
<td>'Twas On a Night Like This: A Christmas Legacy</td>
</tr>
<tr>
<td>1992</td>
<td>Head First and Belly Down</td>
</tr>
</tbody>
</table>

**Collections Include 262 Songs**
Ethnic And Multicultural Trends
Selected Sound Recordings

1974–1983 RECORDINGS

Foreign Country 78
U.S. Ethnic/Multicult. 36
Promotes Multicult 11
U.S. Ethnic/Multicult. 11

1984–1992 RECORDINGS

Foreign Country 36
Promotes Multicult 28

Values Shown Are Percentages


