

Lesson Title: Music in the Common Schools

Grade Level: Kindergarten (Special Ed.)

Standards:

- Museum Education Standard 2: Diversity of perspectives. Museum educators use interpretive practices that acknowledge the variety of cultural, scientific, and aesthetic points of view that contribute to visitors' understanding. They provide an opportunity for informed viewpoints to receive judicious consideration. [Principle 2: Address and employ a diversity of perspectives.
- PA Kindergarten Standard: Approaches to Learning: A.L. 1.1 Participate in various experiences
- PA Kindergarten Standard: Approaches to Learning: A.L. 1.2 Express choices/preferences during concrete, immediate and familiar activities
- PA Kindergarten Standard: Approaches to Learning: AL 3.8 Classify, compare and contrast objects, events and experiences
- PA Kindergarten Standard: Arts & Humanities: 9.1.C. Practice using the elements of timbre (quality of sound; intensity and pitch) and rhythm (a regular recurrence of strong and weak beats) and volume (loud/soft)
- PA Kindergarten Standard: Arts & Humanities: 9.1. D. Develop an understanding of melody as an important musical element
- PA Kindergarten Standard: Arts & Humanities: 9.1. G. Create and perform music
- PA Kindergarten Standard: History: 8.1.B. Begin to develop an understanding of historical interpretation.
- PA Kindergarten Standard: Speaking and Listening: 1.6.B Students will recite rhymes, songs, and familiar text.

Instructional Objectives:

1. Given background and examples of both common school and today's schools music, the students will state similarities and differences in each era's musical characteristics (such as instruments used, topics, words, purpose, etc.).
2. After learning songs from both the common school era and today, the students will identify songs from each time period, by placing the title in its correct time period.
3. After learning songs from each time period, the students will demonstrate knowledge of songs learned by singing them as a class and/or individually.

Materials: (all sample materials at the bottom of lesson plan page)

- Sample song lyrics and song books from common school era and today
- Sample pictures of students in common schools singing
- Venn diagram for comparing and contrasting song characteristics
- Chart for sorting songs
- Cd's, tapes, records, and radio

Subject Matter:

- Common schools, music, songs, hymns, patriotic songs, songs today, similarities, differences, our classroom, words/lyrics, instruments

Procedure: (Three day lesson)

Introduction and Motivation:

(Students will have already been introduced to music in today's school during weekly music classes and characteristics of music will have been discussed briefly.)

- The teacher will play an older version of a song that students are familiar with (I've Been Working on the Railroad, via youtube) and ask students to identify the song. The teacher will ask what sounds different about this song, to help students the teacher will play a version from one of the kid song CD's in the classroom. The teacher will then explain that this song as well as many other songs we sing today and some that we do not came from the Common School Era many years ago. The teacher will show students pictures of students from the Common School Era and of the One Room School House to give them an understanding of what that is. The teacher will explain the class will have the opportunity to go to the one room schoolhouse and experience what songs and music lessons would look like back then tomorrow.

Development-Activities- Questions:

1. After the introduction the teacher will play (using www.youtube.com) more songs from the common school era and have students identify if they have heard or not heard of them. The teacher will explain that tomorrow at the one room school house they will not have music to sing along with when they learn songs because they didn't have radios and computers to play songs on in the times of the one room schoolhouse.
2. The teacher will take some time to sing these songs with the students prior to going to the one room school house because learning them without any background would be very difficult to grasp. (*introduction and activities 1 and 2 will be completed on day 1 of lesson*).
3. The teacher will review rules for the field trip and take students to the one room school house.
4. When arriving at the school house the teacher will assign each student a desk and take a few minutes to talk about the school house itself, comparing it to their classroom and school. Asking questions like what looks different and the same? Which school is bigger? Which desks are more comfortable?
5. The teacher will then hand out samples (copies of pages) of a common school textbook and ask students what they think it is. After telling them they will discuss if they use textbooks in their classrooms and how this music textbook is different from their books. The teacher will ask the students if they would prefer looking at this music book or one of their musical books at home or at school.
6. The teacher will then pass out samples of music sheets (which she will read to them) to learn two songs that would have been sung in the one room school house. The class will discuss the similarities and differences of the songs.
7. The teacher will then ask students to stand up and participate in a song/dance (found in the early learning book in the One Room Schoolhouse) called the Looby Loo. The teacher will teach the motions and words to the songs and perform this with the students. The teacher will explain that she has this song in the classroom but that it came originally from the one room schoolhouse era.

8. After the song/dance activity the teacher will ask students if they remember the songs they learned yesterday. Before learning each song the teacher will read a description on what the song was about. She/he will then begin to sing (without music) the songs with the student. The teacher will spend time reviewing songs so they are able to learn the words. (depending on the time it takes to learn to sing the songs will vary the amount learned).
9. The teacher will ask students questions about the songs they learned at the one room school house such as: Did you think it was easier or harder to learn songs without music? Which was do you think is a more fun way to sing? What is different about some of the songs we sang? Why do you think we do not sing some of these songs anymore?
10. The teacher will then give students time look around the one room schoolhouse and ask any questions they may have about music of schooling in this time period.
11. Once students are back at school they will reflect on their time at the one room schoolhouse telling their thoughts about it, what they liked/didn't like, etc.
(activities 3-11 will be completed on day 2 of the lesson)

Closure: (all closure activities to be completed on the day following their visit to the One Room Schoolhouse, day 3 and final day of lesson).

- In centers students will complete the following four activities:
 1. A venn diagram facilitated by the teacher (or para-educator) with students to compare and contrast the characteristics of songs in the common school days and in our school today.
 2. Using a chart titles of songs learned will be sorted in the following way; common school songs, today's songs, or songs of both time periods. The teacher (or para-educator) will facilitate this as a group activity.
 3. With a teacher (or para-educator) to facilitate the activity, each child will pick their favorite song they learned and sing it with the other students in their group.
 4. Students will look through old song books and today's song books.

Assessment:

1. A Venn Diagram will assess each child's ability to state similarities and differences in common school music and today's school music. (example further down in lesson plan)
2. A song chart will also display identification skills in common school music and today's music and those that overlap into both. (example further down in lesson plan)
3. Picking a favorite song and singing it will the class with demonstrate identification skills, and knowledge of songs learned.

Assignments:

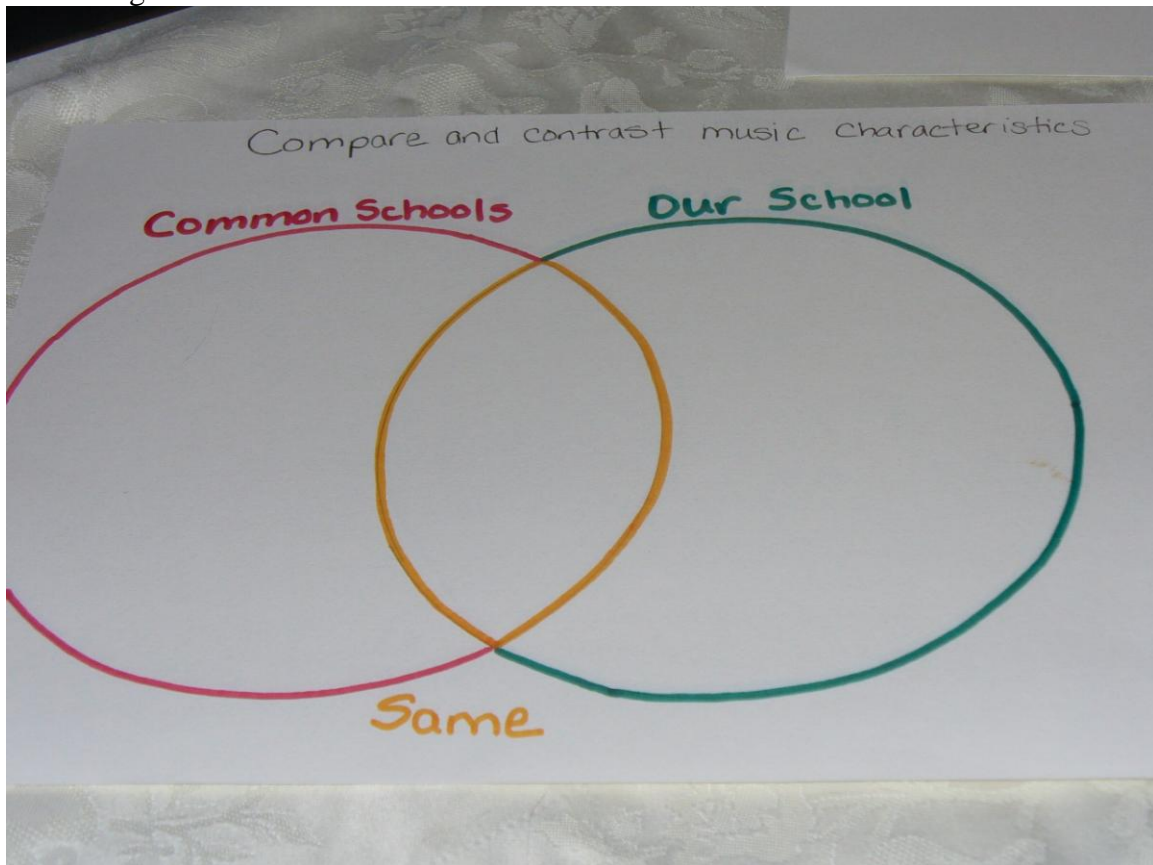
All activities completed throughout this lesson are a form of assignments, however in a special education Kindergarten setting there are no long term or sent home assignments for this lesson.

Self-Evalutaion:

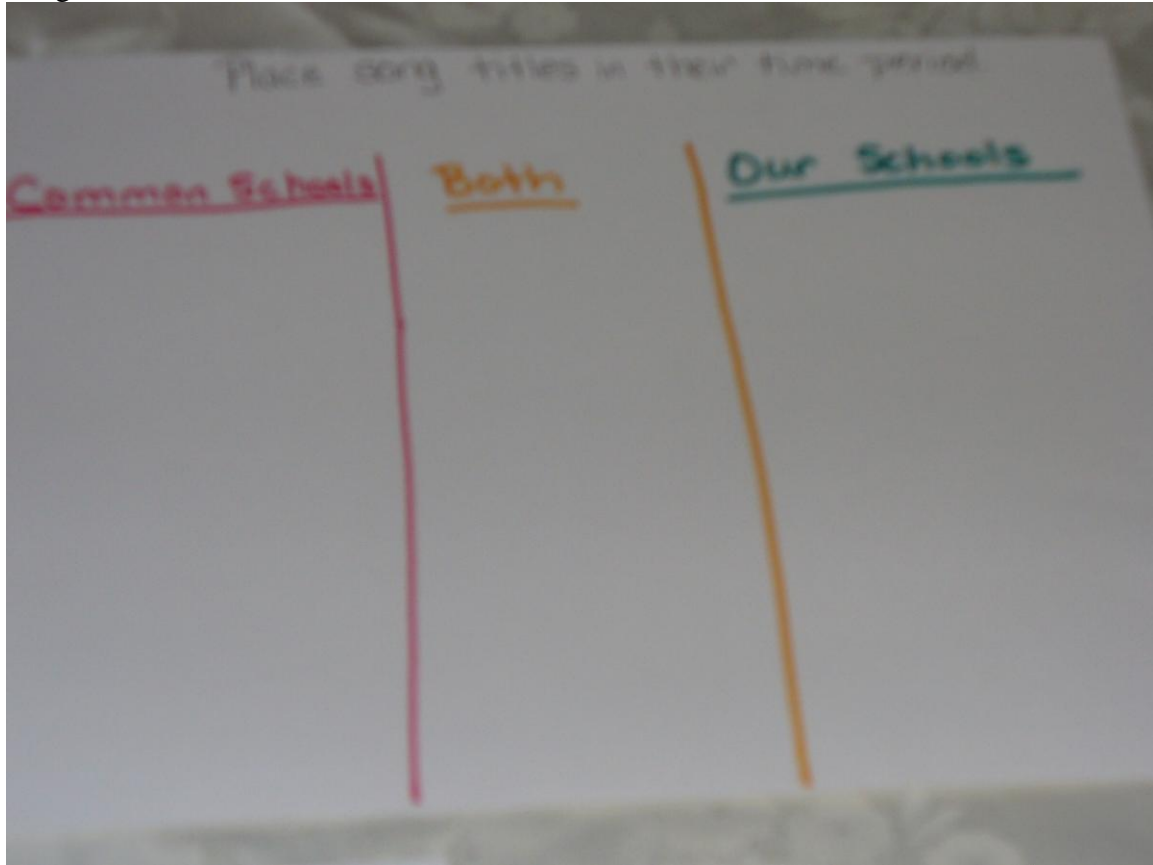
I found this lesson very challenging for my population of students. I felt that music was the best way for them to relate to Common schools because it is a subject they love. However, I found it difficult to find materials I wanted to use to make it a more authentic experience. I would have loved to show a video of students in a Common School/One Room Schoolhouse singing for this lesson and if I came across one in the school library I definitely would add that. However with my limited resources on youtube and teachertube, I was unable to find anything. I feel that the students would enjoy this lesson because they love to sing and it would be a different take on music class by combining it with history.

Examples of teacher made materials (copies provided for each group of students, copies provided in color to each student)

Venn Diagram



Song Chart



Songs list (cut into strips)

I've Been Working on the Railroad
Battle Hymn of the Republic
The Patriotic Diggers
The Star Spangled Banner
Old Colony Times
Turkey In the Straw
Cowboy Jack
How Happy the Soldier
Dixie
When Johnny Comes Marching Home
The Green Grass Grows All Around
If Your Happy and You Know It
Hokey Pokey
Looby Loo
10 Bottles of Pop

Examples of song sheets and music textbooks (copies to be made for students)

32



Ex. 210.

Tē Tā-ā Tē Tā-ā-ē-ā Tā

'Tis the sum - mer time, When leaves grow
green, And flowers are fresh and gay.

Ex. 211.

Tā Tā Tē Tā-ā Tē Tā-ā Tē

Ex. 212.

Tā-ā Tē Tā-ā Tē

Dick - o - ry, dick - o - ry, dock! The mouse ran
up the clock; The clock struck one, The
mouse ran down; Dick - o - ry, dick - o - ry, dock!

THINGS THAT I MUST NOT DO. "I must not speak a naughty word."

$\text{♩} = 12.$

J. M. NORTH.

1. I must not speak a naughty word, I must not tell a lie, I must not con - tra -

dict or make My lit - tle sis - ter cry.
bro - ther

2. And if I have a piece of cake
When I with children play,
I must not keep it all myself,
But give a part away.

3. And when into the garden green
I go with sister Mai,
I must not do a naughty thing,
Or drive sweet Mai away.

music books published in the United States before 1900. The data presented in this section are largely based on his findings.

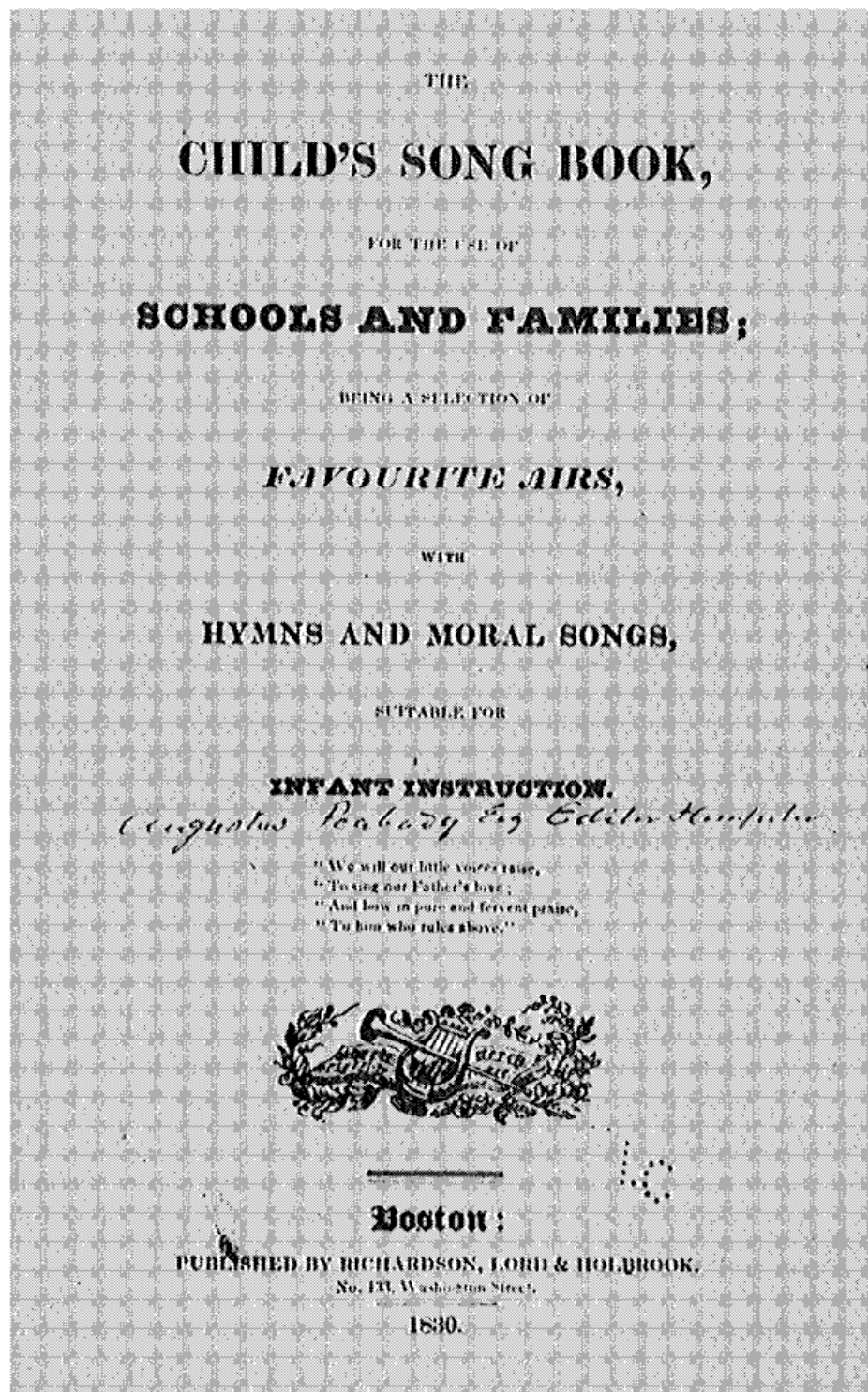
Music Aims. The three most frequently mentioned aims for teaching music were to teach the rudiments of music, serve religious purposes, and provide pleasure. The first aim was mentioned in 58 books, the second in 38, and the third in 29. The percentage of books mentioning the development of music skills in the different decades remained rather constant, but those mentioning religion declined after 1870. Other aims were less frequently mentioned.

Content of Music Textbooks. Since the books varied greatly both in regard to the size of the pages as well as in the number of pages, it was thought best to determine the content of them in terms of the number of songs dealing with the different content themes. So the number of songs were counted in each book, and then the percentage relating to the different themes determined. The findings by decades are presented in Table IX.

DEFENCE. C. M. Sharp Key on C. 110

CIMBELINE. L. M. Flat Key on D.

Little and Smith, *The Easy Instructor*, 1798—note the “buckwheat” note system.



Child's Song Book, first music book published in U.S. for juvenile use.

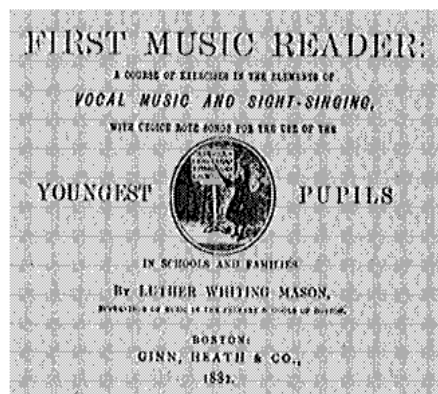
H. E. Holt was published. This book was to supplement the *Charts* by the same authors. The *First Reader* was divided into three parts: (1) exercises and short songs, (2) introduction of two part music and longer songs, and (3) a few rote songs to which "pianoforte accompaniment" was added. Interesting pictures appeared beside many of the songs. For example, a picture of sheep appeared with the song of "Little Bo-Peep." Many of the songs related to things of nature, such as birds, animals, and flowers. The *Normal Course* appeared in numerous editions and revisions.

Also in 1883 (C. E.) Leslie's *Challenge* appeared. No claim for public school use was made by this book, yet the nature of the earlier songs in it appeared suitable for children. Many related to nature. Later he wrote the *New Silver Carols* (co-authored with W. A. Ogden) in 1884, *The Cyclone of Song* in 1888, and *The Ensign* in 1897.

In 1886 *The Royal Proclamation*, "Hear the Royal Proclamation, Do, Ray, Mi, Sol, La, Si, Do," by Aldine S. Kieffer and William B. Blake was published. The book opened with twelve pages of Theoretical Statements prepared by B. C. Unsel, Principal Virginia Normal Music School. Throughout the book shaped or "buckwheat" notes were used. Likely its chief use was in singing schools rather than public schools.

In 1887 James R. Murray's *Dainty Songs for Little Lads and Lassies* was published. The first selection was entitled "Dainty Songs." Its first verse was:

Dainty songs for little lads,
Dainty songs for lasses;
Sing them with the happy birds,
'Mid the flow'rs and grasses.



The next five selections were: "Sweet Little Bird," "Storm and Sunshine," "In the Snowing," "Happy Children," and "Room at the Top." While the titles of most songs were

A first music reader.

Songs from Common school Era to sing with students (amount of songs sang would vary depending on an individual class's ability to learn and understand songs) all songs found at: <http://www.contemplator.com/america/whenjohn.html>

The Patriotic Diggers

[Download Midi File](#)

Lesley Nelson-Burns

Information	Lyrics
<p>These words were written in 1812 by Samuel Woodworth (1785-1842), who also wrote the words to <u>The Old Oaken Bucket</u> and <u>The Hunters of Kentucky</u></p> <p>The tune was printed in both Irish and Scottish music collections. It was printed in a Scottish collection circa 1740 as <i>The Key of the Cellar</i> (A copy of which is at the <u>Bodleian Library</u>). The tune was also known as <i>Bob and Joan</i>. The tune was also used for numerous other lyrics in Scotland, Ireland, and England. These include <i>Cam Ye O'er Frae France</i>, which appeared in the Scots Musical Museum, and Thomas Moore's <i>Fill the Bumper Fair</i>.*</p>	<p>Enemies beware, keep a proper distance, Else we'll make you stare at our firm resistance; Let alone the lads who are freedom tasting, Don't forget our dads gave you once a basting. To protect our rights 'gainst your flint and triggers See on yonder heights our patriotic diggers. Men of ev'ry age, color, rank, profession, Ardently engaged, labor in succession. <i>Pick-axe, shovel, spade, crow-bar, hoe and barrow</i> <i>Better not invade, Yankees have the marrow.</i></p> <p>Scholars leave their schools with patriotic teachers Farmers seize their tools, headed by their preachers, How they break the soil - brewers, butchers, bakers - Here the doctors toil, there the undertakers. Bright Apollo's sons leave their pipe and tabor, Mid the roar of guns join the martial labor, Round the embattled plain in sweet concord rally, And in freedom's strain sing the foes finale. <i>Pick-axe, shovel, spade, crow-bar, hoe and barrow</i> <i>Better not invade, Yankees have the marrow.</i></p> <p>Better not invade, don't forget the spirit Which our dads displayed and their sons inherit. If you still advance, friendly caution slighting, You may get by chance a bellyful of fighting! Plumbers, founders, dyers, tinmen, turners, shavers, Sweepers, clerks, and criers, jewelers and engravers, Clothiers, drapers, players, cartmen, hatters tailors, Gaugers, sealers, weighers, carpenters and sailors! <i>Pick-axe, shovel, spade, crow-bar, hoe and barrow</i> <i>Better not invade, Yankees have the marrow.</i></p>

Star Spangled Banner

[Download Midi File](#)

Lesley Nelson-Burns

Information

This melody was first published in England circa 1780 as *To Anacreon in Heaven*. The melody was probably written by British composer John Stafford Smith. The words to that song were written by Ralph Tomlinson. Both were members of the Anacreontic Club of London. [To Anacreon in Heaven](#) was their theme song. The Anacreontic Club was a group of wealthy men who met to celebrate music, food and drink.

The melody was particularly popular in America during the War of 1812 and several Americans wrote patriotic songs to it. The most famous of these was Francis Scott Key, an American lawyer.

While aboard an English ship trying to secure the release of a friend, Francis Scott Key witnessed the

Lyrics

Oh, say, can you see, by the dawn's early light,
What so proudly we hail'd at the twilight's last gleaming?
Whose broad stripes and bright stars, thro' the perilous
fight,
O'er the ramparts we watch'd, were so gallantly
streaming?
And the rockets' red glare, the bombs bursting in air,
Gave proof thro' the night that our flag was still there.
O say, does that star-spangled banner yet wave
O'er the land of the free and the home of the brave?

On the shore dimly seen thro' the mists of the deep,
Where the foe's haughty host in dread silence reposes,
What is that which the breeze, o'er the towering steep,
As it fitfully blows, half conceals, half discloses?
Now it catches the gleam of the morning's first beam,
In full glory reflected, now shines on the stream:
'Tis the star-spangled banner: O, long may it wave
O'er the land of the free and the home of the brave!

And where is that band who so vauntingly swore
That the havoc of war and the battle's confusion
A home and a country should leave us no more?
Their blood has wash'd out their foul footsteps' pollution.
No refuge could save the hireling and slave
From the terror of flight or the gloom of the grave:
And the star-spangled banner in triumph doth wave
O'er the land of the free and the home of the brave.

O, thus be it ever when freemen shall stand,
Between their lov'd homes and the war's desolation;
Blest with vict'ry and peace, may the heav'n-rescued land
Praise the Pow'r that hath made and preserv'd us as a
nation!
Then conquer we must, when our cause is just,
And this be our motto: "In God is our trust!"
And the star-spangled banner in triumph shall wave

bombardment of Fort McHenry. When the bombardment was over, the American flag was still flying. He wrote a poem *The Defense of Fort McHenry*, which was first printed anonymously on a [broadside](#) in 1814. On September 20 it was published in *The Baltimore Patriot*. Key's brother-in-law suggested he set the words to the tune *To Anacreon in Heaven*. When the sheet music was published in 1815, the name was changed to *The Star Spangled Banner*. The song was first adopted by the army and navy as the national anthem. It was officially recognized as the American National Anthem in 1931 by an act of Congress.

O'er the land of the free and the home of the brave!

Old Colony Times

[Download Midi File](#)

John Renfro Davis

Information	Lyrics
<p>Old Colony Times, also known as <i>Good Old Colony Days</i>, <i>When We Were Under</i></p>	<p>In good old colony times When we were under the king Three roguish chaps fell into mishaps Because they could not sing</p>

the King and Jolly Rogues of Linn, originated in the early 1800s. It was popular throughout the nineteenth century.

Chorus
Because they could not sing
Because they could not sing
Three roguish chaps
Fell into mishaps
Because they could not sing.

The first he was a miller,
 And the second he was a weaver,
 And the third he was a tailor,
 Three roguish chaps together.

Chorus

Now the miller he stole corn
 The weaver he stole yarn
 And the little tailor
 stole broadcloth for
 To keep these rogues warm

Chorus

The miller got drown'd in his dam
 The weaver got hung in his yarn
 And the devlid clapp'd
 his claw on the little tailor
 With the broadcloth under his arm.

Chorus

Turkey In the Straw

[Download Midi File](#)

John Renfro Davis

Information

Turkey In the Straw was one of the earliest American minstrel songs. It was a fiddle tune named *Natchez*

Lyrics

As I was a-gwine down the road,
 With a tired team and a heavy load,
 I crack'd my whip and the leader sprung,
 I says day-day to the wagon tongue.
Turkey in the straw, turkey in the hay,

Under the Hill before it was published with words in 1834 as *Old Zip Coon*. It was very popular during Andrew Jackson's presidency.

The first verse of *Old Zip Coon* is:

There once was a man
with a double chin
Who performed with
skill on the violin,
And he played in time
and he played in tune,
But he wouldn't play
anything but *Old Zip Coon*.

According to Linscott, the tune is derived from the ballad *My Grandmother Lived on Yonder Little Green* which in turn derived from the Irish ballad *The Old Rose Tree*.

*Roll 'em up and twist 'em up a high tuckahaw
And twist 'em up a tune called Turkey in the Straw.*

Went out to milk, and I didn't know how,
I milked the goat instead of the cow.
A monkey sittin' on a pile of straw,
A-winkin' at his mother-in-law.
*Turkey in the straw, turkey in the hay,
Roll 'em up and twist 'em up a high tuckahaw
And twist 'em up a tune called Turkey in the Straw.*

Met Mr. Catfish comin' down stream.
Says Mr. Catfish, "What does you mean?"
Caught Mr. Catfish by the snout,
And turned Mr. Catfish wrong side out.
*Turkey in the straw, turkey in the hay,
Roll 'em up and twist 'em up a high tuckahaw
And twist 'em up a tune called Turkey in the Straw.*

Came to a river and I couldn't get across,
Paid five dollars for a blind old hoss;
Wouldn't go ahead, nor he wouldn't stand still,
So he went up and down like an old saw mill.
*Turkey in the straw, turkey in the hay,
Roll 'em up and twist 'em up a high tuckahaw
And twist 'em up a tune called Turkey in the Straw.*

As I came down the new cut road,
Met Mr. Bullfrog, met Miss Toad
And every time Miss Toad would sing,
Old Bullfrog cut a pigeon wing.
*Turkey in the straw, turkey in the hay,
Roll 'em up and twist 'em up a high tuckahaw
And twist 'em up a tune called Turkey in the Straw.*

Oh I jumped in the seat and I gave a little yell
The horses ran away, broke the wagon all to hell
Sugar in the gourd and honey in the horn
I never been so happy since the day I was born.
*Turkey in the straw, turkey in the hay,
Roll 'em up and twist 'em up a high tuckahaw
And twist 'em up a tune called Turkey in the Straw.*

Battle Hymn of the Republic

[Download Midi File](#)

Mark R. Weston

Information	Lyrics
<p>The tune was originally a camp-meeting hymn "Oh brothers, will you meet us on Canaan's happy shore?" It evolved into John Brown's Body. Then in 1861 Julia Ward Howe wife of a government official, wrote a poem for <i>Atlantic Monthly</i> for five dollars. The magazine called it, <i>Battle Hymn of the Republic</i>. The music may be by William Steffe.</p>	<p>Mine eyes have seen the glory Of the coming of the Lord; He is trampling out the vintage Where the grapes of wrath are stored; He hath loosed the fateful lightning Of His terrible swift sword; His truth is marching on.</p> <p><i>Chorus</i> <i>Glory! Glory! Hallelujah!</i> <i>Glory! Glory! Hallelujah!</i> <i>Glory! Glory! Hallelujah!</i> <i>His truth is marching on.</i></p> <p>I have seen Him in the watchfires Of a hundred circling camps They have builded Him an altar In the evening dews and damps; I can read His righteous sentence By the dim and flaring lamps; His day is marching on.</p> <p><i>Chorus</i> <i>Glory! Glory! Hallelujah!</i> <i>Glory! Glory! Hallelujah!</i> <i>Glory! Glory! Hallelujah!</i> <i>His truth is marching on.</i></p> <p>I have read a fiery gospel writ In burnished rows of steel: "As ye deal with My contemnners, So with you My grace shall deal": Let the Hero born of woman Crush the serpent with His heel, Since God is marching on.</p> <p><i>Chorus</i> <i>Glory! Glory! Hallelujah!</i></p>

*Glory! Glory! Hallelujah!
Glory! Glory! Hallelujah!
His truth is marching on.*

**He has sounded forth the trumpet
That shall never call retreat;
He is sifting out the hearts of men
Before His judgement seat;
Oh, be swift, my soul, to answer Him;
Be jubilant, my feet;
Our God is marching on.**

*Chorus
Glory! Glory! Hallelujah!
Glory! Glory! Hallelujah!
Glory! Glory! Hallelujah!
His truth is marching on.*

**In the beauty of the lilies
Christ was born across the sea,
With a glory in His bosom
That transfigures you and me;
As He died to make men holy,
Let us die to make men free;
While God is marching on.**

*Chorus
Glory! Glory! Hallelujah!
Glory! Glory! Hallelujah!
Glory! Glory! Hallelujah!
His truth is marching on.*

I've Been Working on the Railroad

[Download Midi File](#)

Bill Basham

Information

**The origins of the
tune are unknown.
Some trace it back to
a "Louisiana Levee"**

Lyrics

**I've been working on the railroad
All the livelong day
I've been working on the railroad
Just to pass the time away**

song of African-Americans. Others believe it is an old hymn adapted by the Irish work gangs in the West. The verses of "Dinah" and "Someone's In the Kitchen" are later additions. The tune was also adapted by Texans as *The Eyes of Texas are Upon You*. *Dinah* may refer to a woman OR a locomotive. The horn signifies the call to lunch.

Can't you hear the whistle blowing
 Rise up so early in the morn
 Can't you hear the captain shouting
 Dinah, blow your horn

Dinah, won't you blow
 Dinah, won't you blow
 Dinah, won't you blow your horn
 Dinah, won't you blow
 Dinah, won't you blow
 Dinah, won't you blow your horn

Someone's in the kitchen with Dinah
 Someone's in the kitchen I know
 Someone's in the kitchen with Dinah
 Strumming on the old banjo, and singing

Fie, fi, fiddly i o
 Fie, fi, fiddly i o
 Fie, fi, fiddly i o
 Strumming on the old banjo

Cowboy Jack

[Download Midi File](#)

Lesley Nelson-Burns

Information	Lyrics
<p>This traditional American Cowboy tune appears in G. Malcom Laws' <i>Native American Balladry</i>. The date of its origin is unknown.</p>	<p>He was just a lonely cowboy With a heart so brave and true And he learned to love a maiden With eyes of Heaven's own blue</p> <p>They learned to love each other As they named their wedding day When a quarrel came between them And Jack, he rode away</p> <p>He joined a band of cowboys And tried to forget her name And out on the lonely prairie</p>

	<p>She waits for him the same</p> <p>One night when work was finished Just at the close of day Someone said sing a song Jack T'will drive those cares away</p> <p>When Jack began his singing His mind, it wandered back For he sang of a maiden Who was waiting for her Jack</p> <p>Jack left the camp next morning Breathing his sweetheart's name He said I'll ask forgiveness For I know that I'm to blame</p> <p>But when he reached the prairie He found a new made mound And his friends they sadly told him That they laid his loved one down</p> <p>They said as she was dying She breathed her sweetheart's name And asked them with her last breath To tell Jack when he came</p> <p>Your sweetheart waits for you, Jack Your sweetheart waits for you Out on the lonely prairie Where the skys are always blue</p>
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<p>How Happy the Soldier <u>Download Midi File</u> <i>Lesley Nelson-Burns</i></p>	
Information	Lyrics
This tune was popular among British	How happy the soldier who lives on his pay, And spends half a crown on six pence a day;

<p>soldiers during the Revolutionary War. The Americans picked it up and it was popular on both sides during the War of 1812.</p>	<p>He fears neither justices, warrants nor bums, But pays all his debts with a roll of the drums,</p> <p><i>Chorus</i> <i>With a row de dow, Row de dow, Row de dow, And he pays all his debts with a roll of his drums.</i></p> <p>He cares not a Marnedy how the world goes; His King finds his quarters, and money and clothes; He laughs at all sorrow whenever it comes, And rattles away with the roll of the drums.</p> <p><i>Chorus</i></p> <p>The drum is his glory, his joy and delight, It leads him to pleasure as well as to fight; No girl, when she hears it, though ever so glum, But packs up her tatters, and follows the drum.</p> <p><i>Chorus</i></p>
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<p>Dixie Download Midi File <i>Voyetra Technologies (1990)</i></p>	
Information	Lyrics
<p>This Confederate War Song was written by a Northerner, Daniel Decatur Emmett before the Civil War for the Bryant Minstrels. It was first played in New York.</p> <p>The word "dixie" could refer to the area</p>	<p>I wish I was in the land of Cotton Old times there are not forgotten Look away! Look away! Look away! Dixie Land</p> <p>In Dixie Land where I was born in early on one frosty morning' Look away! Look away! Look away! Dixie Land</p> <p><i>Chorus</i> <i>Then I wish I was in Dixie</i></p>

below the Mason-Dixon Line, but is generally believed to refer to the worthless ten dollar bills issued in New Orleans which were called "dixies" because of the word "dix" (ten in French) printed on them.

Hooray! Hooray!
In Dixie Land
I'll take my stand
To live and die in Dixie
Away! Away! Away!
Down South in Dixie.
Away! Away! Away!
Down South in Dixie.

Ole Missus marry "will the weaver"
Willum was a gay deceiver
Look away! Look away! Look away!
Dixie Land
But when he put his arm around er,
He smiled fierce as a forty pounder,
Look away! Look away! Look away!
Dixie Land

His face was sharp as a butcher's cleaver
But that did not seem to grieve 'er
Look away! Look away! Look away!
Dixie Land
Ole Missus acted the foolish part
And died for a man that broke her heart
Look away! Look away! Look away!
Dixie Land

Now here's a health to the next ole Missus
An' all the gals that want to kiss us;
Look away! Look away! Look away!
Dixie Land
But if you want to drive 'way sorrow
Come and hear this song tomorrow
Look away! Look away! Look away!
Dixie Land

There's buckwheat cakes and Injun batter,
Makes you fat or a little fatter;
Look away! Look away! Look away!
Dixie Land
Then hoe it down and scratch your gravel,
To Dixie's Land I'm bound to travel,
Look away! Look away! Look away!
Dixie Land

When Johnny Comes Marching Home

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Information	Lyrics
<p>This is generally credited to the Union Army bandmaster, Patrick S. Gilmore, who wrote it in 1863. It is similar to the Irish song Johnny I Hardly Knew Ye (a tale of a maimed soldier returning from war). Which version came first is debated.</p>	<p>When Johnny Comes Marching Home Again, Hurrah! Hurrah! We'll give him a hearty welcome then Hurrah! Hurrah! The men will cheer and the boys will shout The ladies they will all turn out And we'll all feel gay, When Johnny comes marching home.</p> <p>The old church bell will peal with joy Hurrah! Hurrah! To welcome home our darling boy Hurrah! Hurrah! The village lads and lassies say With roses they will strew the way, And we'll all feel gay When Johnny comes marching home.</p> <p>Get ready for the Jubilee, Hurrah! Hurrah! We'll give the hero three times three, Hurrah! Hurrah! The laurel wreath is ready now To place upon his loyal brow And we'll all feel gay When Johnny comes marching home.</p>