



Around the World with Musiqa

STUDY GUIDE FOR EDUCATORS

An educational program presented in collaboration with the Hobby Center for the Performing Arts. Created by Karim Al-Zand & Anthony Brandt

INTRODUCTION

Researchers have established that there have been cultures without written language, without religion or without science. But there has never been a culture without music. Music thus plays a central, universal role in human experience.

No better proof of this exists than the rich heritage of folk songs that is part of every culture in the world. Folk songs are the shared songs of a people, a touchstone of their identity and an expression of their passions and views of life. Throughout history, composers from around the world have created arrangements of folk songs. These settings are as varied as they are numerous. Some remain very close to their source; others are more adventurous. Performing these arrangements alongside the original folk songs is a way of dramatizing how something shared by a community can be transformed into something unique—an art work that is rooted in tradition yet also vividly personal.

The program for *Around the World with Musiqa* is divided into four sections. In Part I, we discuss how folk songs are collected, recorded and transcribed. In Part II, we explore how various composers have created highly imaginative arrangements of folk songs. In Part III, we celebrate the birth of new folk songs: songs created by modern composers in a folk style and using popular texts. In Part IV, we explore how folk songs are often the basis for more abstract instrumental works.

What is a folk song? Louis Armstrong once said: "All music is folk music. I ain't never heard a horse sing." This is certainly true. All music is created, performed and enjoyed by human beings. The term 'folk music' however, usually implies music with a certain communality of origin, purpose and performance. We often don't know who exactly composed a particular folk song, for example, or even when exactly it came into being. Folk songs aren't meant to be performed exclusively by practiced professionals or in specially designated places. And, above all, folk songs are participatory. Some folk tunes are ancient, passed down from generation to generation; others are newly created. Some exist with fixed words and melodies; others occur in a variety of versions. But folk songs can be sung by anyone, anywhere and at any time. It is a music that is truly by and of the people.

Almost every activity, interest and emotion has found its way into folk song. *Around the World with Musiqa* offers a representative sampling: There are songs of love, such as *Black is the color of my true love's hair* and songs of longing, such as *Ballo*. There are spiritual songs, such as *Down by the Riverside*. There are lullabies, songs for festive occasions, songs of work and songs of play. The folk song repertoire can be seen as an enormous catalogue of our collective feelings, hopes and experiences as human beings.

Although many of the melodies are old, all of the arrangements and compositions performed on the program were created by modern composers. Many distinguished and important composers from all parts of the world are represented, such as the Americans George Crumb, Roy Harris, Charles Ives and Frederic Rzewski, the Brazilian Heitor Villa-Lobos, the Hungarian Bela Bartok and the Italian Lucian Berio. Several of the works presented were created by *Musiqa* composers especially for this program. Anthony Brandt has created an arrangement of *Mbube*, the Zulu melody made famous by Pete Seeger and later used in the animated film *The Lion King* (with the title *The Lion Sleeps Tonight*). Pierre Jalbert has created an arrangement of the beautiful and familiar French melody *Clair de Lune*. Shih-Hui Chen will show us how a lullaby is created from a traditional Taiwanese text. Karim Al-Zand has written a series of instrumental variations on the popular tune *She'll Be Coming 'Round the Mountain*.

Host Susan Koozin will narrate the program, guiding the students through each topic and discussing what to listen for in each musical selection. Surtitles will enable the children to read and sing along with the musicians. The musical performances will be supplemented by lighting and props to help create a truly theatrical experience.

We hope that students will leave the program with a stronger understanding of music and its role in all of our lives. In addition, we hope to dramatize how a modern composer's imagination can add yet another dimension to the rich folk tradition. For audiences, folk songs are a bridge that can connect the musical past to the musical future, the familiar to the unfamiliar. For composers, the folk song repertoire is a deep well that can replenish inspiration and sustain the joy of creation. It is our goal that the students experience a unique and exciting musical event and, more importantly, that they leave with a new sense of a curiosity about the cultural opportunities that surround them.

This study guide is designed to help teachers prepare their students for the Musiqa program and to discuss it with them afterwards. Included are the texts and descriptions of all the works on the program, the composers' biographies, a glossary of important musical terms, suggestions for further study, and ideas for bringing more music into the classroom. The "one-sheets" on pp. 24-27 offer brief and handy suggestions for how to incorporate songs from the program into classroom lesson plans.

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Musiqa also wishes to extend its great thanks to the Hobby Center, Houston Independent School District, and Young Audiences of Houston.

PART I: COLLECTING FOLK SONGS

Concert Clip: <https://vimeo.com/27460730>

Performer and production credits:

Karol Bennett, soprano; Leone Buyse, flute; Hannah Holman, cello; Susan Oltsman Koozin, narrator; Tricia Park, violin; Rod Waters, piano; Michael Webster, clarinet; Blake Wilkins, percussion.

Bill Klemm, videographer and editor; Kate Dawson, director.

Especially within the last one hundred years, great efforts have been made to record and preserve the folk music from around the world. "Songcatchers" is the term used to describe musicians who collect folk songs. Under often unpredictable conditions, risking exposure to disease and the elements, songcatchers have set out into the countryside and remote areas to record and transcribe indigenous song. The Hungarian composers Bela Bartok and Zoltan Kodaly traveled with wax cylinders, the first recording equipment. The cylinders were cumbersome and difficult to carry, making this patient and painstaking work. The technology has rapidly improved: Songcatchers have graduated from cylinders to cassette recorders and now to digital equipment.

Folk music is generally not written down. Transcribing a folk melody—that is, writing it down in standard Western musical notation—is often difficult and approximate. Native singers often use vocal inflections and rhythmic freedom that doesn't fit comfortably in Western notation. Nevertheless, transcribing the melodies has enormous benefits: It allows the music to be published and therefore more widely disseminated.

Thanks to the work of songcatchers, native songs that might have remained obscure or lost altogether have been preserved, studied, and are now heard and sung by people the world over.

WIMOWEH ("MBUBE")

Concert Clip: <https://vimeo.com/27460741>

Performer & Production Credits:

Karol Bennett, soprano; Leone Buyse, flute; Hannah Holman, cello; Susan Oltsman Koozin, narrator; Tricia Park, violin; Rod Waters, piano; Michael Webster, clarinet; Blake Wilkins, percussion.

Bill Klemm, videographer and editor; Kate Dawson, director.

TEXT	
chorus: <i>Imbube, mbube</i>	Lion, stay away

Mbube is of Zulu origin. It was recorded in South Africa by Solomon Linda and his group The Original Evening Birds in 1939. Mbube is an example of the tortured path often followed by folk songs as they gain popularity and become part of mass market culture. The famous American folk singer and songwriter Pete Seeger heard the Evening Birds' recording, created his own version of the song, and changed the title to Wimoweh—a mispronunciation of the original title. Wimoweh was released with great success by Seeger's band, The Weavers. In 1961, a rock band, the Tokens made an adaptation of Seeger's version, added English lyrics, and retitled the song The Lion Sleeps Tonight. The Tokens' song-writers Hugo Peretti, Luigi Creatore and George Weiss were credited as the lyricists and composers. The Tokens' version topped the charts worldwide and was recorded by over 170 artists, earning millions of dollars in royalties for Peretti, Creatore and Weiss. The song gained renewed popularity when it was included in the soundtrack for the 1994 animated film The Lion King.

Meanwhile, Solomon Linda had signed away the rights to his song in 1952 for less than a dollar. He lived in poverty, working as a floor sweeper, and died penniless in 1962. A lawsuit, on behalf of Linda's heirs, was finally resolved in February 2006: The Linda family was awarded a share of royalties from 1987 to the present.

As is often the case in indigenous song, the meaning of the song is open to interpretation. The Zulu word for lion is "imbube." The Zulu word "mbube" has been translated in contradictory ways. Scholar David Düsing translates it as "wake up." According to Düsing, the last king of the Zulus, Chaka, was known as "the Lion." Düsing explains: "Following his death, a legend arose that 'the Lion' was only sleeping and would one day awaken." However, Linda's youngest daughter translates "mbube" as "stay away." She reported that the song was inspired by Linda's childhood job as a herder, guarding his cattle against marauding lions. To her, the lyrics implore the lion to leave the flock alone.

In the original recording, Solomon Linda's voice soars over a chorus of men chanting "imbube, mbube." The arrangement by Musiqá's Anthony Brandt, created especially for this program, is adapted from Pete Seeger's recorded performance. Instead of lyrics, Seeger sings a "vocalise"—a wordless melody—over the chanted refrain, accompanying himself on the banjo. In Brandt's adaptation, the singer performs Seeger's vocalise and the piano takes on the role of the banjo. Meanwhile, the other instruments play echoes of the melody and accompaniment, weaving them into intricate textures.

Featured Work
Solomon Linda's original recording is available on "Mbube Roots (Zulu Choral Music from South Africa), released on the Rounder Select label (#5025). Pete Seeger's version is available on "Pete Seeger's Greatest Hits," Sony 65711. The Tokens' version is available on the album "The Lion Sleeps Tonight," RCA 66510. <i>The Lion King</i> soundtrack is released on Disney B0000CABJ2.

ESTRELLA É LUA NOVA

Concert Clip: <https://vimeo.com/27460752>

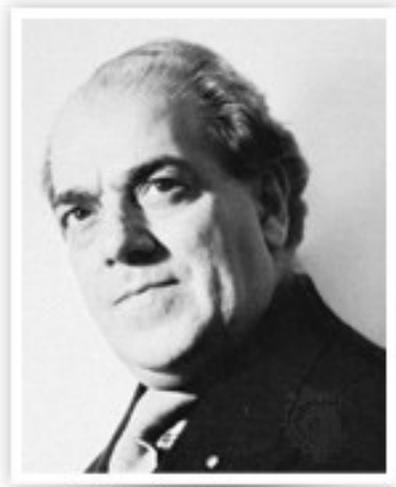
Performer & Production Credits:

Karol Bennett, soprano; Leone Buyse, flute; Hannah Holman, cello; Susan Oltsman Koozin, narrator; Tricia Park, violin; Rod Waters, piano; Michael Webster, clarinet; Blake Wilkins, percussion.

Bill Klemm, videographer and editor; Kate Dawson, director.

TEXT	
<i>Estrella é lua nova</i>	A Star is a New Moon
<i>Estrella do céu é lua nova</i>	A star in heaven is a new moon
<i>Cravejada de ouro, Makumbebê</i>	Bejewelled in gold Makumbebê
<i>Óia a makumbebê, óia a Makumaribá!</i>	Look at makumbebê, look at Makumaribá!

According to Stela Bandáo, *Estrella é lua nova* is a "ceremonial chant picked by Villa-Lobos from the Macuma, an Afro-Brazilian ritual, which mixes Portuguese and (native) Kibundo language, practiced mostly in Rio de Janeiro." The text is thus a hybrid of languages, both native and colonial. Bandaó continues: "The chanting would lead to trances, creating a freer communication with deities and the elements and spirits of nature."



Heitor Villa-Lobos (1887-1959) was born in Rio de Janeiro, Brazil. He is widely regarded as one of South America's greatest composers. He devotedly collected folk songs in his hometown. He also made several expeditions to record indigenous songs, traveling into the Amazon jungle and other remote areas. He later told colorful tales of visiting cannibal tribes and other adventures. He developed a strongly personal compositional voice, rooted in the vernacular music of his culture. As Villa-Lobos once remarked, "My music is as natural as a waterfall." Extremely prolific, he wrote concert music in every possible genre.

Featured Work	Other Recommended Works
<i>Estrella é lua nova</i> - RCA 09026-63726-2	<i>Bacchianas Brasileiras</i> – Anfel 6696

SHE'LL BE COMING 'ROUND THE MOUNTAIN

Concert Clip: <https://vimeo.com/27460761>

Performer & Production Credits:

Karol Bennett, soprano; Leone Buyse, flute; Hannah Holman, cello; Susan Oltsman Koozin, narrator; Tricia Park, violin; Rod Waters, piano; Michael Webster, clarinet; Blake Wilkins, percussion.

Bill Klemm, videographer and editor; Kate Dawson, director.

TEXT
<i>She'll be coming round the mountain when she comes. (Toot, toot!)</i>
<i>She'll be coming round the mountain when she comes. (Toot, toot!)</i>
<i>She'll be coming round the mountain, she'll be coming round the mountain,</i>
<i>She'll be coming round the mountain when she comes.</i>
<i>She'll be driving six white horses when she comes. (Whoa back!)</i>
<i>She'll be driving six white horses when she comes. (Whoa back!)</i>
<i>She'll be driving six white horses, she'll be driving six white horses,</i>
<i>She'll be driving six white horses when she comes.</i>
<i>Oh, we'll all go out to meet her when she comes (Hi, Babe)</i>
<i>Oh, we'll all go out to meet her when she comes (Hi, Babe)</i>
<i>Oh, we'll all go out to meet her, we'll all go out to meet her,</i>
<i>We'll all go out to meet her when she comes.</i>
<i>She'll be wearing red pajamas when she comes. (Scratch, scratch!)</i>
<i>She'll be wearing red pajamas when she comes. (Scratch, scratch!)</i>
<i>She'll be wearing red pajamas, she'll be wearing red pajamas,</i>
<i>She'll be wearing red pajamas when she comes.</i>
<i>She will have to sleep with Grandma when she comes. (Snore)</i>
<i>She will have to sleep with Grandma when she comes. (Snore)</i>
<i>She will have to sleep with Grandma, she will have to sleep with Grandma,</i>
<i>She will have to sleep with Grandma when she comes.</i>

<i>We will all have chicken and dumplings when she comes. (Yum, yum!)</i>
<i>We will all have chicken and dumplings when she comes. (Yum, yum!)</i>
<i>We will all have chicken and dumplings, we'll all have chicken and dumplings.</i>
<i>We will all have chicken and dumplings when she comes.</i>

The source of the popular American Folksong 'She'll Be Coming 'Round the Mountain' is not known, though it probably originated in the second half of the nineteenth century. It has been recorded countless times by folk singers ranging from Pete Seeger to Buffy Saint-Marie and is a perennial favorite children's song. The simple lyrics refer to the arrival of a train ("toot, toot") or covered wagon ("she'll be driving six white horses"), an exciting and important event in small town, rural America. The occasion would mean the arrival of visitors and special deliveries. In *The Music Man*, composer Meredith Wilson uses a similar conceit when the River City townsfolk sing "Oh-o, the Wells Fargo Wagon is a-comin' down the street. Oh please let it be for me!" 'She'll Be Coming 'Round the Mountain' is a particularly good example of a folksong since its simple lyrics (only a single short sentence) permit easy, spontaneous invention. The lyrics given above are only a small sampling of the most popular ones.



Ruth Crawford Seeger (1901-1953) was born in Liverpool, Ohio. She was one of the first American composers to be influenced by the revolutionary teachings of the Austrian composer Arnold Schoenberg, one of the pioneers of 20th-century music. Seeger's own concert works are considered important landmarks of American music. However, after the birth of her children, she largely gave up composing, and focused instead on transcribing and publishing a rich body of folk song. Her children —most notably her stepson Pete Seeger— followed in her footsteps, and popularized American indigenous music.

Featured Work	Other Recommended Works
<i>She'll Be Coming Around the Mountain</i> – Rounder Select 8001	<i>Selected Chamber Music</i> – CRI 658

RUMANIAN FOLK DANCE NO. 1 (JOC CU BÎTA)

Concert Clip: <https://vimeo.com/27460767>

Performer & Production Credits:

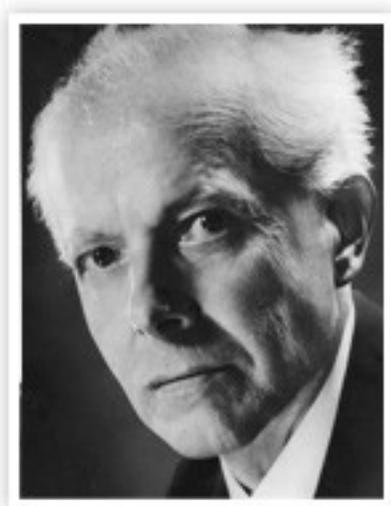
Karol Bennett, soprano; Leone Buyse, flute; Hannah Holman, cello; Susan Oltsman Koozin, narrator; Tricia Park, violin; Rod Waters, piano; Michael Webster, clarinet; Blake Wilkins, percussion.

Bill Klemm, videographer and editor; Kate Dawson, director.

As described by musicologist André Gertler, Bartok's set of Rumanian folk dances were collected "from peasants and Gypsies during his pioneering ethno-musicological field trips through Hungary in 1910-14. [The] works were

first arranged for solo piano, though Bartók would have originally heard these tunes played on fiddle, shepherd's flute, or bagpipe." *Joc cu Bâta* is from Maros-Torda county of Hungary.

In Bartok's transcription, the first half of the tune is played and then repeated, as is the second half. Although Bartok's accompaniment is meant to be relatively inconspicuous, he carefully heightens each repetition, making the second statement of each half more expressive and dramatic.



Bela Bartok (1881-1945) is one of the towering masters of 20th-century music. Bartok was born in Hungary and he emigrated to the United States in 1940 when he was forced to flee the Nazis. He was a pioneer in the recording and analysis of folk music, transcribing many Hungarian, Rumanian and Turkish songs. His own music combines this interest in folk music with a rigorous, thoughtful modernism, producing a unique and extremely influential body of work. He was never fully recognized in the United States during his lifetime: Columbia University hired him as an ethnomusicologist, not a composer, and he died of leukemia in near poverty.

Featured Work	Other Recommended Works
<i>Rumanian Folk Dances</i> – Innov. Music Prod. #2044	<i>Concerto for Orchestra</i> – Deutsche Grammophon 437826 <i>Music for Strings, Percussion and Celeste</i> – Deutsche Grammophon 447747

FOR FURTHER STUDY
<i>American Folk Songs for Children</i> by Ruth Crawford Seeger Score: Oak Publishing 65076 Recording: Rounder Select 8001 <i>Songcatcher: Music Inspired by the 2000 feature film about the ethnomusicologist Dr. Lily Penleric</i> Vanguard 79586

Part II: SETTING A FOLK SONG

A folk song is usually just a melody, sung alone or in groups. If there is an instrumental accompaniment, it tends to be quite simple, capable of being played by local and often untrained musicians.

Composers throughout music history have tried their hand at creating folk song arrangements. In a folk song arrangement, the composer generally preserves the original melody, but creates a more elaborate accompaniment, choosing distinctive harmonies, instrumental colors and rhythms. Often, the composer will try to find ways to highlight the spirit and heritage of the original, but in a more personal way. Thus, a song shared by all comes to bear the stamp of a particular musical personality. In this section of the program, we compare "authentic" versions of two folk songs with more unusual and original settings. Studying folk song arrangements provides a rare glimpse into a composer's creative process: We can observe how a familiar source gives rise to often unexpected and unusual sounds.

BLACK IS THE COLOR

TEXT
<i>Black is the Color</i>
<i>Black black black is the color of my true love's hair</i>
<i>His lips are something rosy fair</i>
<i>The sweetest smile and the kindest hands</i>
<i>I love the grass whereon he stands</i>
<i>I love my love and well he knows</i>
<i>I love the grass whereon he goes</i>
<i>If he no more on earth will be</i>
<i>'Twill surely be the end of me</i>

As is often the case with folk songs, the source of Black is the color is disputed. It is generally regarded as an Appalachian folk tune, though some scholars have traced the roots of both its text and tune back to British 18th-century ballads. The folk song specialist John Jacob Niles is widely credited with "discovering" and popularizing it in the early 20th-century. However, in the Introduction to a collection of his songs, Niles claims to have actually composed its famous melody: "In the case of Black Is the Color of My True Love's Hair...the text is indeed in the public domain, but the tune (which is the tune now employed wherever the song is sung) was composed by me, because I felt that the traditional one, dull beyond belief, was unworthy of that fine text." Roy Harris, George Crumb and Luciano Berio all regarded the melody to be of Appalachian origin. Whatever its source, it is a supremely beautiful song, one of the treasures of the literature.

John Jacob Niles

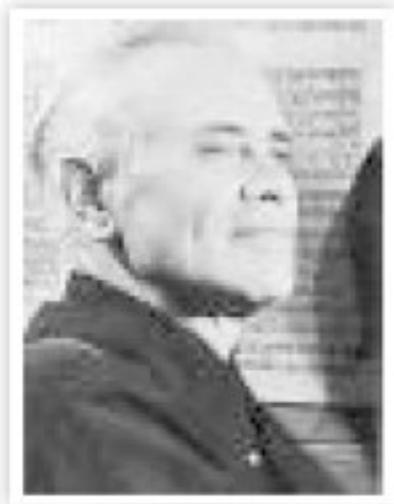
Concert Clip: <https://vimeo.com/27460773>

Performer & Production Credits:

Karol Bennett, soprano; Leone Buyse, flute; Hannah Holman, cello; Susan Oltzman Koozin, narrator; Tricia Park, violin; Rod Waters, piano; Michael Webster, clarinet; Blake Wilkins, percussion.

Bill Klemm, videographer and editor; Kate Dawson, director.

John Jacob Niles' setting for voice and piano is the most straightforward and "authentic" of this group of arrangements. Nevertheless, Niles' setting is not plain: The melody is accompanied by a rich progression of harmonies that color each word of the text very poignantly. Niles' setting offers a point of reference against which we compare the more elaborate and personal settings of Crumb, Harris and Berio.



American composer **John Jacob Niles (1892-1980)** was born in Kentucky into a musical family. From an early age, he began collecting, transcribing and publishing folk songs. He became an accomplished balladeer, much in demand as a performer and recording artist. In the 1950s, he began to write more extended concert works. However, he is best known for his ballads and folk arrangements: He is widely recognized as a pioneer and champion of indigenous American song.

Featured Work	Other Recommended Works
<i>Black is the Color</i> – “The John Jacob Niles” collection, <i>Gifthorse</i> – Records G410008	<i>The Hangman</i> and <i>I Wonder and I Wander</i> from the same album

George Crumb

Concert Clip: <https://vimeo.com/28442347>

Performer & Production Credits:

Karol Bennett, soprano; Leone Buyse, flute; Hannah Holman, cello; Susan Oltsman Koozin, narrator; Tricia Park, violin; Rod Waters, piano; Michael Webster, clarinet; Blake Wilkins, percussion.

Bill Klemm, videographer and editor; Kate Dawson, director.

George Crumb's setting of *Black is the color* is drawn from a set of Appalachian Folk songs titled *Unto the Hills* that Crumb arranged for his daughter Ann, an actress and singer. It was originally scored for soprano, amplified piano and four percussionists. Crumb writes about the work: "In confronting these songs head on, so to speak, I determined to leave the beautiful melodies intact...since one could not hope to "improve" on their pristine perfection." Crumb and his daughter chose from among several versions of the song. As a result, Crumb's melody differs slightly from that used by Niles, Harris and Berio, though it is still very recognizable. Crumb accompanies the voice with exotic and imaginative sounds: the percussion uses includes cymbals, chimes, and bass drum. He writes further: "I have attempted to bring out the psychological depth and mysticism...inherent in Appalachian folklore." Crumb's colorful soundscape is rescored for the Musiq program by Anthony Brandt.



Born in Charleston, West Virginia, composer **George Crumb (b. 1929)** is one of the most influential and revered living American composers. He was awarded the Pulitzer Prize in Music in 1968, and a Grammy Award in 2001.

From his official web-site: "George Crumb's music often juxtaposes contrasting musical styles. The references range from music of the western art-music tradition, to hymns and folk music, to non-Western music. Many of Crumb's works include programmatic, symbolic, mystical and theatrical elements, which are often reflected in his beautiful and meticulously notated scores. A shy, yet warmly eloquent personality, Crumb retired from his teaching position at the University of Pennsylvania after more than 30 years of service. [He has been] awarded honorary doctorates by numerous universities and the recipient of dozens of awards and prizes," Crumb has been married for fifty years, and has three children.

Featured Work	Other Recommended Works
<i>Unto the Hills</i> – Bridge 9139	<i>Voice of the Whale</i> – Black Box BBM 1076 <i>Ancient Voices of Children</i> – CRI803

Roy Harris

Concert Clip: <https://vimeo.com/28442401>

Performer & Production Credits:

Karol Bennett, soprano; Leone Buyse, flute; Hannah Holman, cello; Susan Oltsman Koozin, narrator; Tricia Park, violin; Rod Waters, piano; Michael Webster, clarinet; Blake Wilkins, percussion.

Bill Klemm, videographer and editor; Kate Dawson, director.

Roy Harris' American Ballads were written in 1942-45 for his wife, a noted pianist. In his short version for solo piano, fragments of Black is the color appear as if out of the mists, then recede into a haze of piano chords. The result is a tender and meditative reflection on the song.



American composer **Roy Harris (1898-1979)** was born in Oklahoma. He was a truck driver for several years in his youth, but then found his way to Paris, where he studied with Nadia Boulanger, one of the great composition teachers of the 20th-century. A prolific composer, his music always remained rooted in a sense of American folk heritage. He also encouraged the dissemination of American music: He hosted a radio show in the 1930's called "Let's Make Music," and remained involved in broadcasting into the 1950's.

Featured Work	Other Recommended Works
<i>American Ballads for Piano</i> – Albany 105	<i>Third Symphony</i> – Sony 60594

Rob Smith

Concert Clip: <https://vimeo.com/28442401>

Performer & Production Credits:

Karol Bennett, soprano; Leone Buyse, flute; Hannah Holman, cello; Susan Oltsman Koozin, narrator; Tricia Park, violin; Rod Waters, piano; Michael Webster, clarinet; Blake Wilkins, percussion.

Bill Klemm, videographer and editor; Kate Dawson, director.

Rob Smith's setting of Black is the Color uses the original unaltered melody, but presents it at a much quicker tempo than it is traditionally performed. The opening notes of the melody – "Black, black, black" – are passed throughout the instruments to create much of the background accompaniment. Rapid piano figures and dense swelling chords in the strings and winds make for a lush mood, despite the fast tempo. A dreamy and more introspective atmosphere is found near the end of this passage – "and the kindest hands" – by Rob's use of loose imitation as the music gradually slows down. This arrangement was written specifically for this Musiqa program.

CLAIR DE LUNE

TEXT	
<i>Au clair de la lune,</i>	<i>Tonight by the moonlight,</i>
<i>Mon ami Pierrot,</i>	<i>Pierrot, my dear friend</i>
<i>Prête-moi ta plume</i>	<i>A note I would soon write,</i>
<i>Pour écrire un mot.</i>	<i>If a pen you'd lend.</i>
<i>Ma chandelle est morte,</i>	<i>Burnt out is my candle,</i>
<i>Je n'ai plus de feu.</i>	<i>and my fire is cold</i>
<i>Ouvre-moi ta porte</i>	<i>unlock your door handle</i>
<i>Pour l'amour de Dieu!</i>	<i>for God's love of old.</i>
<i>Au clair de la lune,</i>	<i>In the moonlight bright then,</i>
<i>Pierrot répondit:</i>	<i>Pierrot answered me:</i>
<i>Je n'ai pas de plume,</i>	<i>I do not have a pen,</i>
<i>Je suis dans mon lit.</i>	<i>I'm in bed, you see.</i>
<i>Va chez la voisine,</i>	<i>Go next door, the neighbor</i>
<i>Je crois qu'elle y est.</i>	<i>does not yet retire,</i>
<i>Car dans sa cuisine.</i>	<i>In the Kitchen labors</i>
<i>On bat le briquet.</i>	<i>Someone at the fire.</i>
<i>Au clair de la lune,</i>	<i>By the moonlight bright then,</i>
<i>L'aimable Arlequin</i>	<i>This fool went and knocked</i>
<i>Frappa chez la brune,</i>	<i>At the brunettes door, when.</i>
<i>Qui répond soudain:</i>	<i>Through the door she asked</i>
<i>Qui frapp' de la sorte?</i>	<i>Who is knocking now, here?</i>
<i>Il dit à son tour:</i>	<i>In return he spoke:</i>
<i>Ouvrez votre porte,</i>	<i>Open up your door dear,</i>
<i>Pour le dieu d'amour.</i>	<i>For the love of God.</i>
<i>Au clair de la lune,</i>	<i>Only by the moonlight</i>
<i>On n'y voit que peu;</i>	<i>Not much can be told.</i>
<i>On chercha la plume</i>	<i>They search for a pen now</i>
<i>On chercha le feu.</i>	<i>Then the fire behold.</i>
<i>Cherchant de la sorte</i>	<i>Searching this and that way</i>
<i>Ne sais c'qu'on trouva;</i>	<i>Who knows what they'll find.</i>
<i>Mais je sais qu'la porte</i>	<i>This much tho' I can say,</i>
<i>Sur eux se ferma</i>	<i>They closed the door behind</i>

Composer Pierre Jalbert writes: "The French Folk Melody Au Clair de la Lune (In Shining Moonlight) is generally attributed to Jean-Baptiste Lully (1632-1687), one of the most famous French composers of the Baroque period.

He served as Court Composer to King Louis XIV of France for much of his life and composed many operas, instrumental music and religious music.

The song is presented here in two versions. The first, an arrangement by Ferdinand de la Tombelle, is a more subdued, 'classical' version of the song. The second is an arrangement by me; a more animated, rollicking version that one might hear at a French family gathering."

Fernand de la Tombelle

Concert Clip: <https://vimeo.com/28442478>

Performer & Production Credits:

Karol Bennett, soprano; Leone Buyse, flute; Hannah Holman, cello; Susan Oltsman Koozin, narrator; Tricia Park, violin; Rod Waters, piano; Michael Webster, clarinet; Blake Wilkins, percussion.

Bill Klemm, videographer and editor; Kate Dawson, director.



Fernand de la Tombelle (1854- 1928) was born in Paris. A Baron and true Renaissance man, he was a poet, artist, composer skillful organist, philosopher and scientist. Although he achieved considerable renown in France during his lifetime, his music is now largely forgotten.

Pierre Jalbert

Concert Clip: <https://vimeo.com/28442579>

Performer & Production Credits:

Karol Bennett, soprano; Leone Buyse, flute; Hannah Holman, cello; Susan Oltsman Koozin, narrator; Tricia Park, violin; Rod Waters, piano; Michael Webster, clarinet; Blake Wilkins, percussion.

Bill Klemm, videographer and editor; Kate Dawson, director.



Jean-Baptiste Lully (1632-1687) was born in Florence. He moved to Paris in 1646 at the invitation of the Chevalier de Guise. In 1653 his success as a court composer resulted in his appointment as King Louis XIV's official composer of instrumental music. Lully's accomplishments included collaborations with the great French playwright Molière and a series of early French operas. He eventually became France's most celebrated musician. He died a particularly unfortunate death. He conducted using a large staff, which he used to beat time. At a performance in 1687, he accidentally struck his foot. Gangrene set in, and he died three months later.

FOR FURTHER STUDY

Benjamin Britten: Folk Song Arrangements - Naxos 8557220-21

Aaron Copland: Old American Songs - Sony 424301

Gyorgy Ligeti: A Cappella Choral Works - Sony 62305

PART III: INVENTING A FOLK SONG

The composer of a folk song is often not known to us. Perhaps there may have been a single original author at one time, but their identity has faded away. Or perhaps a folk song is simply an ever-changing musical organism, with layers of additions and emendations by many nameless composers incorporated over time—this would explain the often quite different versions of many folk songs that exist. The author of a folk song might have been a parent singing to their child, workers toiling in the fields, a troop of soldiers or a preacher. On the other hand, some songs can be traced back to established composers like Woody Guthrie or even Jean-Baptiste Lully. But whomever the composer, a folk song is usually passed along from person to person, from family to family, and from generation to generation, until it becomes part of the collective spirit of a people.

Sometimes classically trained composers try their hand at creating folk songs by adding music to popular texts. In these cases, the authorship and creative genesis of the work is better documented. In this section of the program, we explore the making of a folk song from scratch: How a composer takes a popular text and invents music to bring it to life as a new folk song creation.

SWING HIGH, SWING LOW (FROM TAIWANESE FOLK TEXT)

Concert Clip: <https://vimeo.com/27460810>

Performer & Production Credits:

Karol Bennett, soprano; Leone Buyse, flute; Hannah Holman, cello; Susan Oltsman Koozin, narrator; Tricia Park, violin; Rod Waters, piano; Michael Webster, clarinet; Blake Wilkins, percussion.

Bill Klemm, videographer and editor; Kate Dawson, director.

TEXT	
	<i>Swing high, swing low</i>
	<i>Into the hills we go</i>
	<i>Where eggplants grow</i>
	<i>Plenty we'll pick today</i>
	<i>'Nough for a rice basket</i>
	<i>Yummy to the last bit</i>
	<i>So hot on the market</i>
	<i>Perfect for babe's first birthday</i>

Composer Shih-Hui Chen writes: "I found the text of this lullaby while researching Taiwanese folk music. This rich and imaginative Taiwanese text evokes a carefree childhood and has no specific melodies attached to it. My goal is to create a newly composed piece that, though it might be modern and distinctly Taiwanese, will also exhibit a universal quality that can be appreciated by all cultures and ages. The translation is by Tao-Lin Hwang." The work is scored for voice, flute, clarinet, violin, cello and piano.

BALLO (FROM SICILIAN FOLK TEXT)

Concert Clip: <https://vimeo.com/27460813>

Performer & Production Credits:

Karol Bennett, soprano; Leone Buyse, flute; Hannah Holman, cello; Susan Oltsman Koozin, narrator; Tricia Park, violin; Rod Waters, piano; Michael Webster, clarinet; Blake Wilkins, percussion.
 Bill Klemm, videographer and editor; Kate Dawson, director.

TEXT	
<i>Ballo</i>	<i>Dance</i>
<i>Amor fa disciare li più saggi</i>	<i>Love makes even the wisest mad,</i>
<i>[e] chi più l'ama meno ha in sè misura</i>	<i>and he who loves most has least judgment.</i>
<i>più folle è quello che più s'innamorate.</i>	<i>The greater lover is the greater fool.</i>
<i>Amor non cura di fare suoi dannaggi</i>	<i>Love is careless of the harm he does.</i>
<i>co li suoi raggi mette tal calura</i>	<i>His darts cause such a fever</i>
<i>che non puo raffreddare per freddura.</i>	<i>that not even coldness can cool it.</i>

Luciano Berio's *Ballo* is another example of an invented folk song. Berio took a Sicilian folk text and created this exciting song. To portray love-stricken "madness," the soprano imitates the instruments at frenetic speed on the syllables "la-la-la-la" before launching into each verse.



Luciano Berio (1925-2003) was Italy's most important post-war composer. His grandfather was an organist and composer, and his father a cinema pianist, accompanist for dance bands and church organist. The young Berio was a gifted pianist but an accident to his right hand during military service turned him towards composition. He wrote some of the most significant works of the second half of the twentieth century, including the *Sequenzas*, a collection of solo works for a variety of instruments, and *Sinfonia* for orchestra. His first wife, American-Armenian soprano Cathy Berberian, was the inspiration for many of his most famous works, including *Circles*, *Folk Songs*, *Omaggio à Joyce* and *Sequenza III*. Their marriage ended in 1966. Berberian died of cancer in 1983. Berio taught at Harvard, the Juilliard School, Darmstadt and Tanglewood. He was very interested in other art forms and collaborated with the noted Italian writers Italo Calvino and Umberto Eco. He married his third wife, the musicologist Talia Pecker Berio, in 1977, who survives him along with their son.

Featured Work	Other Recommended Works
<i>Folk Songs</i> – Arts Music 47376	<i>Sinfonia</i> – Elektra 45228
	<i>Circles</i> – Wergo 6021

FOR FURTHER STUDY
Maurice Ravel: <i>Chansons Madecasses</i> (Madagascar Songs) Sony 64107 Ravel's cycle based of Madagascar folk texts is a riveting and colorful work. The middle song, "Aoua!" is a protest of the colonization of Africa. It is on of the great political songs in the classical repertoire.

PART IV: COMPOSING WITH A FOLK SONG

In the final section of the program, we explore how a composer might use a folk melody as a point of departure for an "abstract" musical composition, often using only the melody without the text. The composer might embellish the melody, break it into fragments, vary its speed, harmony and register and combine it with other tunes. Often, composers are attracted to a particular tune because of the political, emotional or historic significance of the text. However, once the folk melody becomes part of the "abstract" composition and is divorced from the lyrics, it takes on a life of its own, with new functions and meanings.

DOWN BY THE RIVERSIDE (BASED ON THE AMERICAN GOSPEL HYMN)

Concert Clip: <https://vimeo.com/28442776>

Performer & Production Credits:

Karol Bennett, soprano; Leone Buyse, flute; Hannah Holman, cello; Susan Oltsman Koozin, narrator; Tricia Park, violin; Rod Waters, piano; Michael Webster, clarinet; Blake Wilkins, percussion.

Bill Klemm, videographer and editor; Kate Dawson, director.

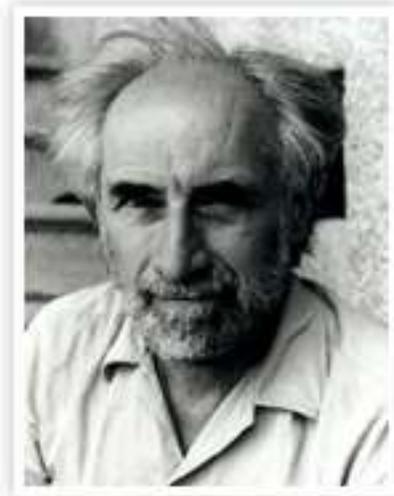
TEXT
<i>Gonna lay down my heavy load</i>
<i>Down by the riverside</i>
<i>Down by the riverside</i>
<i>Down by the riverside</i>
<i>Gonna lay down my heavy load</i>
<i>Down by the riverside</i>
<i>Ain't gonna study war no more.</i>
Refrain
<i>I ain't gonna study war no more,</i>
<i>I ain't gonna study war no more,</i>
<i>Study war no more.</i>
<i>I ain't gonna study war no more,</i>
<i>I ain't gonna study war no more,</i>
<i>Study war no more.</i>
<i>Gonna lay down my sword and shield</i>
<i>Down by the riverside</i>
<i>Down by the riverside</i>
<i>Down by the riverside</i>
<i>Gonna lay down my sword and shield</i>
<i>Down by the riverside</i>
<i>Ain't gonna study war no more.</i>

Down by the Riverside is a traditional Afro-American spiritual. Many spirituals were created at camp meetings, where several hundred slaves would gather at night and hear the gospel read by a traveling black preacher. The sermon gradually built in intensity, as the preacher became more impassioned and the congregation became

more vocal, until someone would finally break into song. Some songs were quickly forgotten, but others were passed on from generation to generation, creating a timeless legacy born out of despair and suffering.

Frederic Rzewski's North American Ballads for solo piano were written in 1978. Down by the Riverside begins with a straightforward presentation of the spiritual melody. Rzewski then develops fragments of the melody in intricate ways, creating an imaginative panorama of shifting moods.

In Musiqa's performance, we will begin by singing two verses of the spiritual. We will then segue into an excerpt from Rzewski's piano work, showing how the composer elaborates on the folk tune.



Frederic Rzewski (b. 1938) was born in Westfield, Massachusetts. He studied at Harvard and Princeton. However, a trip to Italy in 1960 changed his musical outlook: There he met many avant-garde musicians, with whom he began collaborating. He didn't return to the United States until 1971. In 1977, he moved back to Europe, and still teaches at the Royal Music Conservatory in Belgium. His compositions are known for having overtly political overtones: One of his most famous works, *Coming Together*, is a setting of letters by a prisoner killed in the Attica prison riots. His music also often includes improvisation — passages not strictly written out by the composer that may be "composed" on the spot by the performer. A world-class pianist, Mr. Rzewski has toured extensively performing his own music.

Featured Work	Other Recommended Works
<i>Four North American Ballads</i> – CRI 653	<i>The People United Will Never Be Defeated</i> – Hyperion CDA670

HE IS THERE!

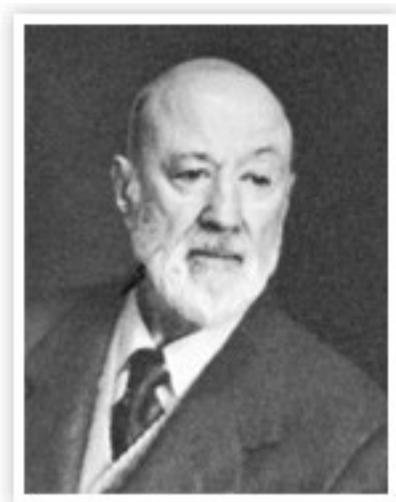
Concert Clip: <https://vimeo.com/27460838>

Performer & Production Credits:

Karol Bennett, soprano; Leone Buyse, flute; Hannah Holman, cello; Susan Oltsman Koozin, narrator; Tricia Park, violin; Rod Waters, piano; Michael Webster, clarinet; Blake Wilkins, percussion.

Bill Klemm, videographer and editor; Kate Dawson, director.

In a straightforward folk setting, there is naturally only one tune at a time. Charles Ives is famous for blending, intertwining and layering folk tunes and other musical quotations as a way of representing the democratic spirit of the American people. His song *He is There!* is one of a set of three based on the text of John McCrae, a physician in the Canadian army during World War I. At the song's climax, Ives combines two traditional melodies: The voice and piano play *Columbia, Gem of the Ocean* while the flute plays *Dixie*. The excerpt concludes with even more well-known reference—*The Star Spangled Banner*.



Charles Ives (1874-1954) is widely regarded as the "father" of the experimental American tradition. Born in Danbury, Connecticut in 1874, he attended Yale University. His greatest musical influence was his father, a freethinking musician who encouraged his son to be daring. His professional life was unique: During the day, he was a very successful insurance salesman. At night, he was a composer of songs, chamber music and orchestral music. Most of Ives' music was rarely performed in his lifetime, and his papers were left in disarray at his death. However, through the painstaking work of editors, much of his deeply original work has been rescued and is now widely performed.

Featured Work	Other Recommended Works
<i>He is There</i> – Albany Records B0000049MM	<i>The Unanswered Question – Symphony No. 2</i> – Deutsche Grammophon 429220

RED PAJAMAS VARIATIONS

Concert Clip: <https://vimeo.com/27460865>

Performer & Production Credits:

Karol Bennett, soprano; Leone Buyse, flute; Hannah Holman, cello; Susan Oltsman Koozin, narrator; Tricia Park, violin; Rod Waters, piano; Michael Webster, clarinet; Blake Wilkins, percussion.

Bill Klemm, videographer and editor; Kate Dawson, director.

Red Pajama Variations is an instrumental 'Theme and Variations' using the folksong 'She'll be Coming 'Round the Mountain'. Theme and Variations is a common musical form whose roots go back to the 17th century. The 'Theme,' presented first, is typically an unadorned melody with a simple harmonic accompaniment. Following the theme are a series of 'Variations' which are essentially repetitions of the theme, but each cleverly disguised and embellished in a variety of ways. There might be anywhere from two or three variations to fifty or more! If you listen carefully, you can often hear within a variation the basic structure of the original melody and harmony. This is the appeal of Theme and Variation form, both for a composer and an audience: the variations all preserve something familiar at their core (the simple melody and harmony of the theme), but individually they feature constantly new and surprising characteristics.

In Red Pajama Variations, the familiar tune is first presented in a fairly straight-forward and recognizable way. The variations which follow are played in sets of two or three; each set highlights a particular aspect of music, or a particular facet of the ensemble and its instruments. One pair contrasts a variation using a very high register with one using a very low register; another juxtaposes a quick tempo with a very slow one. Between each short set of variations, several instruments play what is called a vamp, a short-repeated figure which quietly acts as a time-keeping device. Over the top of the vamp, the narrator speaks to the audience and explains what they will hear in each subsequent variation set.

FOR FURTHER STUDY

Aaron Copland: *Appalachian Spring* - Sony 63082

Copland's ballet score was written for the legendary choreographer Martha Graham. Copland's setting of the Shaker hymn tune Simple Gifts is probably the most famous folk song setting in American instrumental music.

Igor Stravinsky: *The Rite of Spring* - Deutsche Grammophon 435769

Stravinsky's evocation of pagan Russian, using both authentic and invented folk songs, is one of the seminal pieces of 20th century music.

Bela Bartok: *Contrasts* - Sony 42227

Bartok's trio for clarinet, violin and piano, written for the jazz legend Benny Goodman, incorporates many folk elements. Most notably, the violin is detuned in the third movement to simulate the strident playing of a country fiddle.

FINALE

THIS LAND IS YOUR LAND

Concert Clip: <https://vimeo.com/27460871>

Performer & Production Credits:

Karol Bennett, soprano; Leone Buyse, flute; Hannah Holman, cello; Susan Oltsman Koozin, narrator; Tricia Park, violin; Rod Waters, piano; Michael Webster, clarinet; Blake Wilkins, percussion.

Bill Klemm, videographer and editor; Kate Dawson, director.

TEXT
Chorus:
<i>This land is your land, this land is my land</i>
<i>From California, to the New York Island</i>
<i>From the redwood forest, to the gulf stream waters</i>
<i>This land was made for you and me</i>
Solo:
<i>As I was walking a ribbon of highway</i>
<i>I saw above me an endless skyway</i>
<i>I saw below me a golden valley</i>
<i>This land was made for you and me</i>
Chorus:
<i>I've roamed and rambled and I've followed my footsteps</i>
<i>To the sparkling sands of her diamond deserts</i>
<i>And all around me a voice was sounding</i>
<i>This land was made for you and me</i>
Chorus:
<i>The sun comes shining as I was strolling</i>
<i>The wheat fields waving and the dust clouds rolling</i>
<i>The fog was lifting a voice come chanting</i>
<i>This land was made for you and me</i>
Chorus:
<i>As I was walkin' - I saw a sign there</i>
<i>And that sign said - no tress passin'</i>
<i>But on the other side it didn't say nothin!</i>
<i>Now that side was made for you and me!</i>
Chorus:
<i>In the squares of the city - In the shadow of the steeple</i>
<i>Near the relief office - I see my people</i>
<i>And some are grumblin' and some are wonderin'</i>
<i>Tif this land's still made for you and me.</i>
Chorus (X2)

This Land is Your Land is the balladeer Woody Guthrie's most famous song. It was written in 1940. According to popular accounts, Guthrie became tired of hearing the singer Kate Smith sing Irving Berlin's God Bless America on the radio, feeling that it sugar-coated the injustices and inequalities of American society. The melody is not his own, but actually that of a gospel song, The World's on Fire.



Woodrow Wilson Guthrie (1912-1967) was born in Oklahoma. He met and married his first wife, Mary Jennings, in Texas. The couple had three children. During the "Dust Bowl"—the terrible drought during the Great Depression that afflicted the Midwest—Guthrie and his family moved to California. Guthrie's experiences roaming the country with the poor and disadvantaged made a deep impression on him, and were the inspiration for many of his songs. In 1939 or 1940, Guthrie moved to New York City. There, collaborating with folklorist Alan Lomax, he recorded hours of conversation and songs for the Library of Congress. Guthrie married twice more, and had four more children, including a son, Arlo, who became a famous songwriter in his own right. Later in time, Guthrie's behavior became more and more erratic. He was finally diagnosed with a rare disorder, Huntington's Chorea, which had also killed his mother. He was hospitalized until his death in 1967. The following quote perfectly captures Guthrie's populist spirit: "This song is

Copyrighted in U.S., under Seal of Copyright # 154085, for a period of 28 years, and anybody caught singin' it without our permission, will be mighty good friends of ours, cause we don't give a dern. Publish it. Write it. Sing it. Swing to it. Yodel it. We wrote it, that's all we wanted to do."

MUSICAL TERMINOLOGY

The terms listed below will give students concrete ways to discuss the music that they hear. Every piece has a particular character formed by a combination of many elements: rhythm, melody, harmony, timbre, instrumentation, dynamics and tempo. Sometimes one element is most obvious and characteristic, but usually some combination of several elements will lend the music its distinct flavor. By carefully listening and focusing their observations, students can sharpen their powers of perception and learn to appreciate new levels of interest within any music they enjoy.

Accompaniment - Refers to the music that supports and underlies the main melody. When the band plays behind a jazz or pop singer, when the orchestra plays behind the piano soloist, they are playing the accompaniment. The accompaniment is usually designed to not call too much attention to itself, so as not to distract from the main melody. For this reason, the accompaniment is usually more repetitive and predictable than the melody itself. However, the accompaniment can go a long way towards creating a "mood" or feeling for the melody. The accompaniment might be mellow and serene, or very rhythmic and upbeat. The harmonies might be more straightforward or more sophisticated. Arranging a folk song consists of creating an accompaniment for the melody. In the section of "Setting a Folk Song," we will compare four different accompaniments for the melody *Black is the color*.

Articulation - Refers to how a note is played. It can be played short and clipped (*staccato*), accented (*marcato*), stressed (*tenuto*), or smoothly connected to the next note (*legato*).

Dynamics - Refers to the loudness or softness of music. Italian terms are usually used to describe the overall volume of a passage of music: when music is loud, it is *forte*; when it is soft, it is *piano*. Dynamics can change instantaneously or gradually. A gradual increase in volume is called a *crescendo*; a gradual decrease in volume is called a *decrescendo*.

Harmony - When the monks in medieval times gathered to sing together, they all chanted the same melody together. There was no "harmony:" It was as if they were speaking with a single voice. Harmony arises when more than one pitch is being played at the same time. Almost all the music we listen to, be it jazz, rock or classical, has harmony. In a typical popular song, the singer performs the melody while the piano or band plays the supporting harmony. Some types of music use a very limited number of harmonies or chords, others have much more variety. Progressive composers throughout music history have experimented with incorporating new combinations of sounds—new harmonies—into music's vocabulary.

Instrumentation - Refers to what instruments are playing. For instance, Roy Harris' *Black is the color* is scored for solo piano. On the other hand, Luciano Berio's setting of *Black is the color* is scored for voice, viola, cello and piano. Thus, the two settings share the same melody but have different instrumentations.

Melody - Whether we are speaking of *She'll Be Coming 'Round the Mountain* or *This Land is Your Land*, we all know what it means to sing the melody. In more technical terms, melody is a "musical line," created by a combination of pitch and rhythm. Pitch refers to the precise note we sing. Rhythm tells us how fast each pitch is played. Sing the opening of *She'll Be Coming 'Round the Mountain* all in equal values: in that case, you are singing the pitches—but not the rhythm—of this folk melody. Now, tap out the melody on a tabletop: This time, you are performing the rhythm, but not the pitch. It takes both pitch and rhythm to create the melody: Change one or the other and you change the tune. For instance, sing *She'll Be Coming 'Round the Mountain* with the correct rhythm but with new pitches—it's a new melody!

Polyphony - Is when many melodies are heard simultaneously. A good example is when a single melody is sung by several people but each beginning at a different time. This musical procedure is called a round or canon. Row,

Row, Row Your Boat is a round: when three people sing it, they each begin with the opening line, but their entrances are staggered. The resulting sound is polyphony. Whereas in melody and accompaniment, one voice clearly predominates, in polyphony, the voices are considered to be of equal importance. In the Fifth Movement of his Second Symphony, Ives creates polyphony by layering pre-existing folk tunes on top of his own composed music.

Register and Range - Both refer to aspects of pitch. Range is the array notes an instrument is capable of playing. Some instruments, like the flute for instance, have a relatively small range; others, like the piano, have a very large range. Register refers to the height of sounds: music in a high register features pitches with a high frequency; music in a low register features pitches with a low frequency. Register can also be used in a relative way to specify segments of a particular instrument's range: for instance, we might speak of the clarinet's "low register" or the piano's "upper register."

Rhythm - When we describe the chuga-chuga, chuga-chuga of a speeding train or the boom-boom, boom-boom of our heartbeat, we are talking about rhythm. In general terms, rhythm is the organization of sound into patterns of long and short values.

Tempo - Refers to the speed at which music moves. Speeds can range anywhere from extremely slow to very rapid, and are also commonly indicated by Italian terms: Andante (a moderately slow tempo, literally 'walking' in Italian), Allegro (a brisk tempo, meaning 'merry' in Italian) and Presto (a very quick tempo). Like dynamics, tempos can change instantaneously or gradually. A tempo which speeds up over time is called an accelerando; the opposite is a ritardando.

Texture - Refers to how the music is distributed among the instruments. A texture can be thin (with few instruments playing) or thick (with many instruments playing). Whereas timbre refers to the sound of an individual instrument, texture refers to the relationship between all the instrumental parts in a given passage. Many of the considerations above in combination—including instrumentation, rhythm, register and tone color—can help in creating a distinctive texture. In addition to the above terminology (we might speak of a "polyphonic texture" or a "chordal texture") any number of other adjectives can also be used to describe distinctive textures (delicate, undulating, bubbling, brittle, undulating, dense).

Timbre or Tone Color - Refers to the instrument or voice that is being used. The violin, cello, flute, clarinet, and piano are all examples of different timbres. Timbres range from very pure, clearly pitched sounds to ones that approach noise. The tone color of a flute is very pure. The timbre of a clarinet, violin or cello is more complex. The timbre of a cymbal crash is the most complex of all: It is a burst of noise.

MUSIC NOTATION

Many folk songs were never written down. Even many skilled performers and composers, such as legendary songwriter Irving Berlin, relied solely on their ears and were not able to read music.

The writing down of music has two main purposes. First, it enables a piece of music to be “recreated” over and over again fairly exactly. It thus gives the composer more precise control over how the music sounds. Think of the difference between verbal driving directions and a road-map: It is much easier to convey precise and extensive directions in written form. Second, written music enables musicians to move together in more intricate, flexible and strictly determined ways.

One further benefit of a musical score is that it enables a piece of music to be studied without being played. It is through a close examination of the musical score that composers learn how a piece that they admire is put together. Music may be notated in a variety of ways. Some notations are very general, giving only approximate indication, others are more specific. In Western music, conventional notation has become more and more well defined. The 18th century master Johann Sebastian Bach often did not specify which instruments were needed, marked only general dynamic levels of loud and soft, and used very approximate markings for the speed of the music. These issues, therefore, are left open to on-going interpretation and debate. By the 19th century, composers such as Beethoven and Brahms marked specific instrumentations, and notated more gradations of dynamic levels and more precise indications of speed. Some 20th century composers have gone so far as to make a different dynamic level on every single sound!

Avant-garde composers in the 20th century have experimented with unconventional means of notating music. They did so to break free from traditional sounds and methods. For instance, the American composer Earle Brown wrote “graphic” scores that consist of lines of different lengths and dots of different sizes, arranged in patterns on the page. Reading such a score is very open-ended: Each performer interprets it in their own way. Such unconventional notation is often very useful in working with young or untrained musicians: It takes imagination, but not necessarily expertise, to write it down or perform it.

Learning to read music opens the possibility of a deeper and more careful study of music literature. Like learning to read languages, learning music takes consistent practice. Many useful tools, like flash cards, are readily available at music stores and online. The Connexions website has excellent tutorials on standard music notation (<https://cnx.org/contents/iUyUmVyR@10.5:K6Bdtk0k@1/How-to-Read-Music>).

MUSIC IN THE CLASSROOM

Music is a "whole brain" activity: It involves the full range of our mind's capacities—analytic, emotional, physical and creative. Learning music is closely related to learning languages: Both require the careful discrimination and interpretation of sounds and patterns. Music is mathematical: musicians "count" rhythms and describe the "proportions" of a piece. Music is scientific: Its elements are often a direct result of the physical properties of instruments; its expression is deeply rooted in our psychology. Listening to music helps build memory and concentration. Music thus helps integrate the mind, uniting the machinery of our thoughts into a smoothly functioning engine of attention and imagination. Best of all, as this program hopes to demonstrate, we are all musicians: Music is inside all of us and belongs to all of us.

Bringing music into the classroom has many important benefits. It can enliven and enrich academic subjects, help to maintain students' focus and train their memories.

Along with suggestions for ways to integrate music into the curriculum, we have provided four "One-Sheets:" These lesson plans and ideas are designed to show how songs from the Musiqa program might be incorporated into the study of other subject matters, such as social studies, language arts, science, and history.

MUSIC AND...

Modern History

Artists often get caught up in important historical events. The German composer Beethoven dedicated his Eroica ("Heroic") Symphony to Napoleon, believing him to be a champion of the people. When Napoleon declared himself Emperor, Beethoven famously crossed out the dedication. The works of such composers as Arnold Schoenberg and Paul Hindemith were banned by the Nazis as "decadent." Schoenberg's *A Survivor from Warsaw* vividly captures eyewitness accounts of brutality in the Jewish ghetto. The Russian composers Sergei Prokofiev and Dmitri Shostakovich struggled throughout their lives with the Soviet authorities, falling in and out of favor with Communist party. The French composer Olivier Messiaen was imprisoned in a concentration camp by the Nazis. While interned in the camp, he wrote and premiered one of his most famous works, *The Quartet for the End of Time*. George Crumb's *Black Angels* for amplified string quartet reflects on the Vietnam War. More recently, John Adams' operas *Nixon in China* and *Doctor Atomic* focus on actual historical events.

Ancient History

Although we cannot know how the music sounded, because no written record exists, we can study the instruments and how music was used in rituals and ceremonies in earlier world cultures. The connections between music and authority, music and spirituality, music and daily life are often very revealing about a particular population's belief and customs.

Here are some questions that can be used to address music's role in a particular culture:

- What instruments were used? How did these compare to the instruments of other cultures during the same time period? Was the music primarily vocal or instrumental?
- What was the setting for the performance: Was it part of a ritual or ceremony?
- Was the audience expected to be silent or were they allowed to participate?
- How long did an individual piece last?
- Was the music written down? If so, how? How strict was the notation? Was there room for improvisation, embellishment and other forms of interpretation?
- How "enduring" was an individual composition? Was it intended to be played only once or a few times, or was there the hope that the art-work might endure?

Science

Musical instruments are inventions and make excellent studies for hands-on science. The analysis of instruments involves an exploration of the physical properties of sound and the resonance qualities of different materials and shapes. How many different kinds of materials can be used to make a flute? (Partial answer: Wood, bamboo, clay, stone, silver, gold). Why are the violin and piano shaped the way they are? Asking students to design and build their own instruments is an exciting and fun project.

Literature

Setting a poem to music creates a "reading" of the poem. Thus, studying how poems are set to music can be very revealing about language, meaning and emphasis. Many of the world's greatest poets have been set to music. Often, the same text is set by several different composers, making for intriguing comparisons. The "Lieder

and Art Song" web-site (<http://www.recmusic.org/lieder/>) includes a search function both by poet, facilitating comparisons of different settings of the same text.

Foreign Languages

This program has featured songs in Brazilian, French, Italian, and Taiwanese. There are great traditions of songs in all languages, from popular songs to concert works and opera. Learning songs is a fun and exciting supplement to language study.

Art

Musical instruments make excellent subjects for still-life drawings. Students can also build and decorate their own instruments.

Physical Education

Dancing to music of all varieties is a great way to combine physical activity and music. Jane Rosenberg's "Play Me A Story," "Sing Me a Story" and "Dance Me a Story" book/CD sets contain excellent suggestions for teachers.

DESCRIBING MUSIC IN WORDS

The renowned American composer Aaron Copland once wrote: "For every two words written about music, one of them will be wrong." Describing the abstract experience of music in words will always be open-ended, personal and incomplete.

Students often relate to music through metaphoric images or stories and emotional descriptions: "This piece sounds like raindrops falling," "this music sounds sad." Encourage your students to go further and describe how the descriptions they have chosen fit the music. "This piece sounds like raindrops falling because the music is tinkling high up, and is very steady and repetitive;" "This music sounds sad because it is low, slow and soft," etc.

Always keep in mind that, in any art form, there is never a single correct interpretation. The question is: How well can the student support their point-of-view through careful observation of the music? Ask your students to explore their emotional and metaphoric responses to the music through analytic listening. It will make their impressions and understanding even more informed and vivid.

CONCLUSION

This program is intended to celebrate the universal love of music that transcends all geographic and cultural boundaries. Nothing better demonstrates that music belongs to all of us than the rich heritage of folk song. Singing and listening to folk songs in arrangements both "authentic" and freshly created are a way to build community, to express one's personal thoughts and convictions, to learn about other people's ways of life, and to cherish the bountiful imagination of the human spirit. In her introduction to *American Folk Songs for Children*, Ruth Crawford Seeger writes: "Many of us open a savings account at the bank when a children is born, and add layer and layer of small deposits which he can later draw on for a college education. Perhaps a fund of songs might be begun as early, and added to layer after layer—an ever-growing wealth of materials which he can draw on at will can take along with him as links from himself to the various aspects of the culture he will be going out to meet." We hope that today's program makes such a contribution to the students' fund of songs.

Discussion Questions – Grade K-2

Part I: Collecting Folk Songs

Wimoweh (Mbube) – Zulu Folk Song

What animals might you see in the jungles of Africa?

Estrella é lua nova

What stands out most you about the song?

She'll be Coming 'Round the Mountain

What does this song make you feel?

Rumanian Folk Dance No. 1 (Joc Cu Bâta)

What does this song make you think of? What images come to mind as you listen?

Part II: Setting A Folk Song

Black is the Color

Which version of this song did you like best?

Clair de Lune (French Folk Song)

Which version of this song did you like best? Why?

Part III: Inventing a Folk Song

***Swing High, Swing Low* (From Taiwanese Folk Text)**

What was different about the songs Susan attempted to create and this one? Why do you think this one worked to calm the baby?

***Ballo* (From Sicilian Folk Text)**

Do you think Carol sounded “crazy” while singing this song?

Part IV: Composing with a Folk Song

Down by the Riverside

How does this song make you feel?

He is There!

Were you able to hear all three folk songs that were mashed together to create *He is There!*?

Red Pajamas Variations

Which variation did you like best? Why?

Finale

This Land is Your Land

Where have you heard this song before?

After watching the Performance

What did you enjoy about the show?

What was your favorite song? Why? Discuss the lyrics, the message, and the music. What did you like about it?

Discussion Questions – Grade 3-5

Part I: Collecting Folk Songs

***Wimoweh (Mbube)* – Zulu Folk Song**

What does this song make you think of? What images come to mind as you listen?

What does this song tell you about the composer?

What would you sing to tell a lion to stay away?

What stands out most to you in the song?

What animals might you see in the jungles of Africa?

Estrella é lua nova

What does this song make you feel? Does it make you want to dance?

What stands out most you about the song?

She'll be Coming 'Round the Mountain

What does this song make you feel?

What is your favorite line in the song?

Rumanian Folk Dance No. 1 (Joc Cu Bâta)

What does this song make you think of? What images come to mind as you listen?

Part II: Setting A Folk Song

Black is the Color

Which version of this song did you like best?

What did this song make you feel?

Clair de Lune (French Folk Song)

Which version of this song did you like best?

Do the different version of the songs make you feel different things?

Part III: Inventing a Folk Song

***Swing High, Swing Low* (From Taiwanese Folk Text)**

Did you find this song relaxing?

What was different about the songs Susan attempted to compose at this one? Why do you think this one worked to calm the baby?

***Ballo* (From Sicilian Folk Text)**

Do you think Carol sounded “crazy” while singing this song?

Part IV: Composing with a Folk Song

Down by the Riverside

How does this song make you feel?

What does this song make you think of?

He is There!

Were you able to hear all three folk songs that were mashed together to create *He is There!?*

Red Pajamas Variations

Which variation did you like best? Why?

Finale

This Land is Your Land

Where have you heard this song before?

After watching the Performance

What surprised you about the show?

What did you learn?

What did you enjoy about the show?

What kind of music do you listen to?

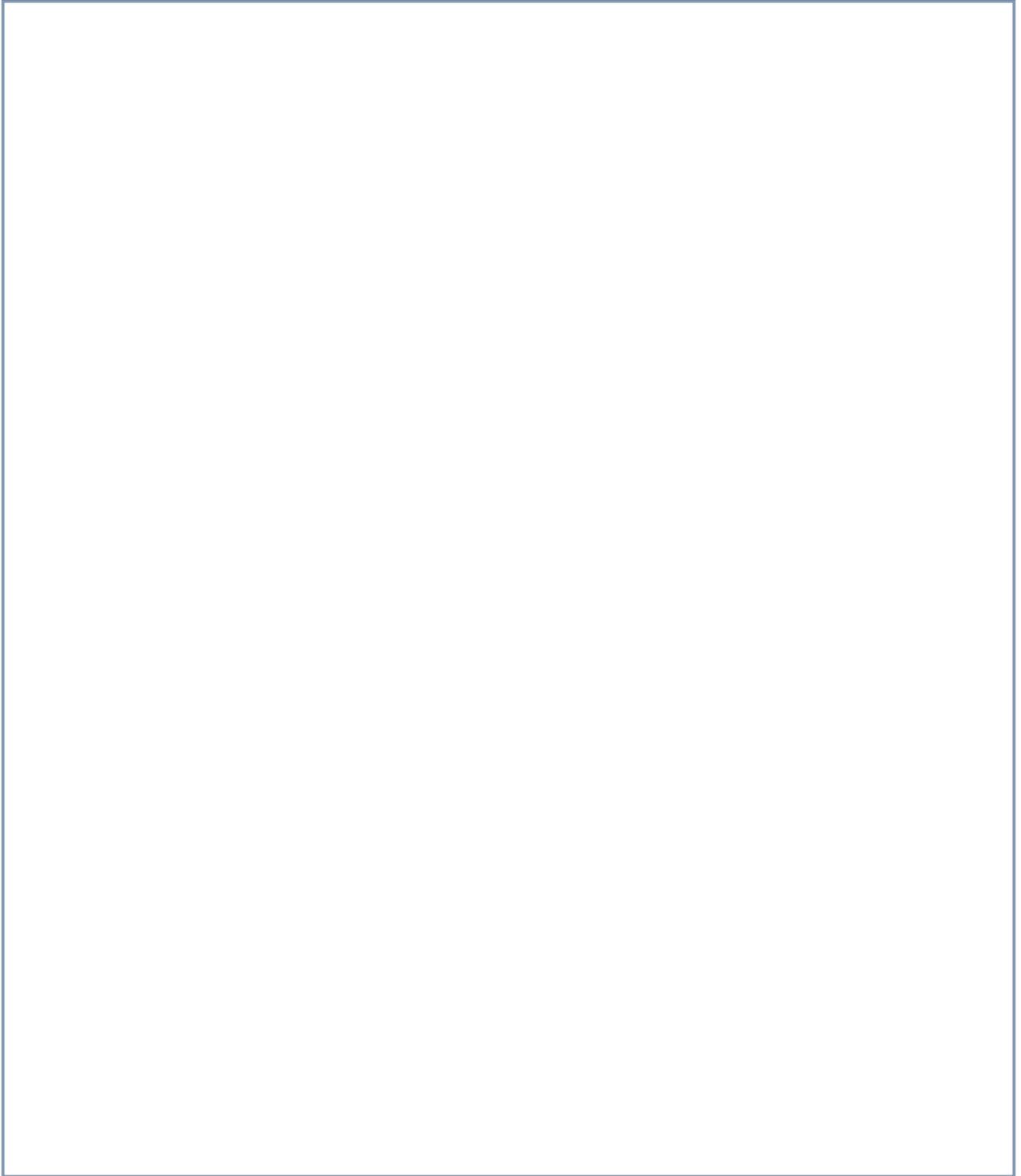
Do you like to dance to music?

Does all music make you want to dance?

What was your favorite song? Why? Discuss the lyrics, the message, and the music. What did you like about it?

What do you See?

Pick one of the songs you heard today. If you closed your eyes while you listened to the song, what would you see? Draw what you see.

A large, empty rectangular box with a thin blue border, intended for drawing a visual representation of what one might see while listening to a song with their eyes closed.

Musical Word Search

T D Y N A M I C S E V Y N E D
T N D R Y D O L E M N P O R L
Y O E G E Z D H Z O Q Y I B T
A L N M Z G Q U H H K H T M Y
M O S E I R I P N T C A A I J
D E E J U N Y S E L U R L T K
D F J D V L A X T R M M U P J
W A Z M O R T P E E J O C V J
M X F P B U T G M R R N I D Q
K H E V R F N R I O L Y T I E
B M T E P A B O U M C K R U P
T O T Y R T R Y F O T C A L R
N C A H H Z E Q E F S J A F S
Y W N O A R W Y J T E M P O V
N O I T A T N E M U R T S N I

Accompaniment

Articulation

Dynamics

Harmony

Instrumentation

Melody

Polyphony

Range

Register

Rhythm

Tempo

Texture

Timbre

Tone

Compare and Contrast

Pick 2 of the 4 versions of *Black is the Color* and compare the arrangements.

