

**Lorinda Jones**

**Education Support Materials**

**Teacher/Student Study Guide**

***“A Musical Journey of Kentucky”***

**Program Goal:**

**Students will identify how immigration, lifestyle, and significant events in history, developed into the folk music of Kentucky and the Appalachian region of the United States specifically through the evolution of instruments and song.**

**Program Description:**

**An energetic performance on the state instrument of Kentucky, the mountain dulcimer, captures the focus of the students from the beginning and continues through to the end with songs, stories, and instruments that delight the audience.**

**Students are challenged to think about the origin and roots of the mountain music that is important to Kentucky’s heritage. Taking a trip through time, students begin to understand that music has evolved due to immigration and significant historical events and periods of history.**

**The unique instruments that capture the student’s attention may include: gourd banjo, modern banjo, fiddle, harp, Irish whistle, autoharp, psaltery, Scheitholt, guitar, and mountain dulcimers.**

**Song selections are age appropriate and include sing alongs for audience participation. A powerpoint slideshow can accompany the performance (if slide and projector available) and enhances the program with additional historical information and song lyrics.**

## **Art Form: Music**

**Students are exposed to a variety of folk instruments, primarily stringed, as well as songs and musical terms.**

**Students are challenged to make connections between history, culture, immigration and the effect on folk music.**

**Students are given the opportunity to see a number of rare instruments performed in a concert-like “live performance” setting, rather than through pictures or video.**

## **Curriculum Standards**

**This program is designed to meet the core content standards in the area of arts and humanities, specifically, American folk music, historical significance and origin.**

**The performance is organized in a way that skillfully ties together instrument origin, the influence of immigration, songs of Appalachian, and historical time periods in Kentucky into a single program.**

**An accompanying slideshow reinforces main points that also provide a background and visual to keep students focused and allow for more in-depth knowledge of topics.**

## Glossary of Terms

**Traditional Music**-Music from an aural tradition, passed down through generations, and ever-changing.

**Old-Time Music**-Music of North America that pre-dates and influenced today's music including bluegrass, country, rock, and pop.

**Bluegrass Music**-Music style featuring string bands and vocal harmonies, developed by Bill Monroe and his bluegrass boys.

**Scots-Irish**-Term used to describe immigrants from Scotland and Ireland.

**Immigration**-entering and settling in a country to which one is not native.

**Banjo**-stringed instrument from Africa, updated to 5 strings in America, featuring a drum resonator.

**Resonator**-a hollow chamber that produces, or increases, sound volume.

**Jig**-a traditional dance in 6/8 meter, often associated with the dance music of Scotland and Ireland.

**Hornpipe**-traditional dance form in 4/4 meter, with an uneven, or bouncing rhythm. Perhaps used to exercise sailors on long boat excursions.

**Pennsylvania wagon road**-wagon road developed to help immigrants travel from the Northeast Americas to the south toward Virginia, and eventually, Kentucky.

**Daniel Boone**-an explorer that is credited for leading explorers into Kentucky and paving the Cumberland Gap

**Cumberland Gap**-the opening of a passageway in the mountains that allowed immigrants and travelers to move from Virginia territory into Kentucky and further west.

**Autoharp**-from the zither instrument family, a stringed instrument that utilizes chord bars to depress the strings for easier playing.

**Scheitholt**-a German instrument, from the zither family, with a diatonic fretboard, and bowed. Believed to be the forerunner of the mountain dulcimer.

**Mountain Dulcimer**-a zither developed in the Appalachian mountains of North America that has a raised diatonic fretboard, is strummed or plucked, originally used to accompany ballad singing.

**Zither**-the family of instruments whose strings are stretched across the entire length of the instrument body.

**Diatonic**-refers to the arrangement of the notes that make up the major scale.

**Play party song**-dancing lyrics added to fiddle tunes that gave directions for social barn dances.

**Fretboard**-holds the frets and strings of a fretted stringed instrument.

**Fretless**-string instruments that have fretboards, but no frets.

**Jean Ritchie**-credited with bringing the mountain dulcimer to mainstream America. A Kentucky native whose family played the dulcimer, and moved to New York where she was “discovered” as a traditional music player.

**Fiddle Tunes**-instrumental dance tunes, usually in 4/4 time, with 2 to 5 parts, often repeated.

**Ballads**-slow verse songs that tell a story of an event or personal story.

**Work Songs**-songs created by the African slaves while working on the railroads or plantations.

**Minstrel Show**-whites portraying blacks in a comedy song and dance routine with whites painting their skin and playing songs and instruments native to the African slaves.

**Drone strings**-strings tuned a fifth apart, found in the bagpipes and dulcimer.

**Lyre Harp**-medieval style harp, also written about in the Bible, and said to be played by David for the King's bedtime.

**Frame Harp**-triangular style harp developed in Scotland and Ireland, originally with wire strings and later further developed by the French into a classical style harp with pedals.

## Related Resources

### **I. Video**

*“Things About Strings”*, Lorinda Jones Publications.

A historical odyssey of stringed instruments from ancient to contemporary times. Identifies and names each part of the 14 instruments after hearing and seeing in performance. Accompanying teacher resource CD includes instrument pictures, games, and follow-up activities.

### **II. Books**

*The Ballad Book of John Jacob Niles*. The University Press of Kentucky. 2000.

*Old-Time Kentucky Fiddle Tunes by Jeff Todd Titon*. The University Press of Kentucky. 2001.

*Musical Instruments of Southern Appalachian Mountains by John Rice Irwin*. Schiffer Publishing Ltd. 1983.

*Folk Songs of Old Kentucky by Ralph Lee Smith with Madeline MacNeil*. Mel Bay Publications, Inc. 2003.

*Jean Ritchie, Celebration of Life, her songs...her poems*. Geordie Music Publishing. 1971.

*The Appalachian Dulcimer Book by Michael Murphy*. Folksay Press. 1976 and 1980.

*Dulcimer A La Mode, by Lorinda Jones*. Mel Bay Publications. 2003.

### **III. Websites**

[www.lorindajones.com](http://www.lorindajones.com)

[www.backyardmusic.com](http://www.backyardmusic.com)

[www.westmusic.com](http://www.westmusic.com)

[www.everythingdulcimer.com](http://www.everythingdulcimer.com)

[www.heartlanddulcimer.org](http://www.heartlanddulcimer.org)

## **IV. Recordings**

*No Shadows*, Lorinda Jones

*Night Cap*, Lorinda Jones

*Acoustic Accord*, Lorinda Jones

*Heartland Dulcimer Club*, Heartland Dulcimer Club

### **Audience Etiquette**

Acoustic music performances are generally aimed for a quiet setting since the instruments are not easily amplified like electric instruments in rock concerts. Students will gain an appreciation of folk music settings in a quiet environment. This setting not only allows the audience to hear the instruments and vocals, but also demonstrates and educates the audience to the type of venue where folk musicians often perform, at home, coffee shops, among small groups of musicians, etc. Therefore, when possible, a library is an ideal setting for this performance. The library also provides a place that will enable the presenter to use technology for powerpoint slide show to accompany performance. If it is necessary for the performance to be held in a gymnasium, the school is responsible for a sound system that will amplify acoustic instruments and vocals, and for setting up a slide and laptop projector.

If time permits, open Q/A will be conducted at the END of the performance. At that time the presenter may ask for assistance from teaching staff to call upon students with their relevant questions. Students may be encouraged to also answer specific presenter questions when prompted during the program.

Students are allowed to bring notebooks and pencils for note taking (especially middle and high school groups).

Teachers are expected to accompany students to the performance and take care of behavior issues in as non-intrusive fashion as is possible.

## Interdisciplinary Connects

Music AND classroom teachers will find this program supporting their efforts in the core content areas of arts and humanities, history, and cultural heritage.

Core Content Areas Addressed:

Music  
Historical Perspective  
Cultural Heritage  
Language

## Classroom Activity Plan

*Immigration: The blending of ideas and customs*

**Overview:** Students review a well known folk song and adapt lyrics to reflect diversity of cultures in classroom.

**Core Content:** Music, Historical Perspective, Cultural Heritage, Language

### Supplies:

- Book/ CD Recording: *This Land Is Your Land*, published by, Little, Brown and Company, Megan Tingley Books, New York. Words and music by Woody Guthrie, Paintings by Kathy Jakobsen.
- *Lyric writing sheets.*

**Background:** Woody Guthrie wrote this popular folk song in the 1940's at a time when he wanted to "move people and inspire change". Woody Guthrie was known as an activist and his writings set the stage for generations of other folk song writers to continue the power of a message in song.

Folk songs in general talk about the thoughts and feelings of everyday people and may express political views, or moral and social opinions.

Opinions and biases are formed from those around us, and especially, our family. Family traditions and beliefs are based upon ethnic backgrounds, and cultural heritage.

**Activity:**

1. Read, and/or sing, the text of “This Land Is Your Land” while viewing the illustrations in the book. In a large group this is best done if the book can be shown on a smart board with a document reader.
2. Listen to the accompanying CD recording while looking at the illustrations. Provide plenty of time to discuss how the pictures connect the meaning of the text.
3. Identify specific texts or pictures that reflect historical events in America.
4. Divide classroom into groups of 4-5 students. Each group writes a new verse that reflects the ethnic background of members of the group/classroom.
5. Read/sing each group’s new lyrics to the class.
6. Ask students to choose one verse that had significance to them and illustrate the verse.
7. Combine texts and illustrations to form a “music book.”
8. Display the book in the school library, or invite other classes, staff, or parents to hear and see the new verses.

**Song Writing Activity Sheet:**

Fill in each blank with one word or syllable.

We      are    from    \_\_\_\_\_

And also    \_\_\_\_\_

We      like    to      \_\_\_\_\_

And      \_\_\_\_\_

We      work    on      \_\_\_\_\_

And      \_\_\_\_\_

This      land    was    made    for    you    and    me.