



dance music theater

Cal Performances

UNIVERSITY OF CALIFORNIA, BERKELEY

SchoolTime 06/07



Study Guide

Highland, Heath and Holler: *Celtic Music's Voyage to Appalachia*

Monday, April 2, 2007 at 11:00 a.m.

Zellerbach Hall



About Cal Performances and *SchoolTime*

The mission of Cal Performances is to inspire, nurture and sustain a lifelong appreciation for the performing arts. Cal Performances, the performing arts presenter of the University of California, Berkeley, fulfills this mission by presenting, producing and commissioning outstanding artists, both renowned and emerging, to serve the University and the broader public through performances and education and community programs. In 2005/06 Cal Performances celebrated 100 years on the UC Berkeley Campus.

Our *SchoolTime* program cultivates an early appreciation for and understanding of the performing arts amongst our youngest audiences, with hour-long, daytime performances by the same world-class artists who perform as part of the main season. Teachers have come to rely on *SchoolTime* as an integral and important part of the academic year.



Cal Performances Education and Community Programs Sponsors

Cal Performances' Education and Community Programs are supported by Berkeley Community Fund, California Arts Council, California Savings Bank, Citigroup Foundation, City of Berkeley Civic Arts Program, East Bay Community Foundation, Robert J. and Helen H. Glaser Family Foundation, Walter & Elise Haas Fund, McKesson Foundation, National Endowment for the Arts, The San Francisco Foundation, The Wallace Foundation, Western States Arts Federation, and The Zellerbach Family Foundation.

Welcome

March 19, 2007

Dear Educators and Students,

Welcome to *SchoolTime*! On **Monday, April 2, 2007 at 11:00 a.m.** you will attend the *SchoolTime* performance of **Highland, Heath and Holler: Celtic Music's Voyage to Appalachia** at Zellerbach Hall on the UC Berkeley campus.

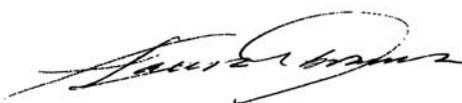
The early Scottish and Irish immigrants who relocated in southern Appalachia carried with them their culture, stories, and music. Their ballads, jigs, reels, and spirited tunes served as a foundation of what we know as the region's unique musical heritage. Highland, Heath & Holler documents this remarkable cultural journey with musicians who are both steeped in their own traditions and far-reaching in their artistic world views. This special concert features five accomplished artists from three countries: from Scotland, master fiddler Alasdair Fraser and brilliant young cellist Natalie Haas; from Ireland, the impressive musical partnership of fiddler Martin Hayes and guitarist Dennis Cahill; and from the United States, Bruce Molsky, who has been called "the Rembrandt of Appalachian fiddling."

This study guide will prepare your students for their field trip to Zellerbach Hall. Your students can actively participate at the performance by:

- OBSERVING how the musicians use their instruments
- LISTENING to the melodies and the mood of the music
- THINKING ABOUT how culture and ideas are expressed through music
- REFLECTING on the sounds, sights, and performance skills experienced at the theater.

We look forward to seeing you at *SchoolTime*!

Sincerely,



Laura Abrams
Director, Education
& Community Programs



Rica Anderson
Education Programs Administrator

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1 Theater Etiquette

Be prepared and arrive early. Ideally you should arrive at the theater 30 to 45 minutes before the show. Allow for travel time and parking, and plan to be in your seats at least 15 minutes before the performance begins.

Be aware and remain quiet. The theater is a “live” space—you can hear the performers easily, but they can also hear you, and you can hear other audience members, too! Even the smallest sounds, like rustling papers and whispering, can be heard throughout the theater, so it’s best to stay quiet so that everyone can enjoy the performance without distractions. The international sign for “Quiet Please” is to silently raise your index finger to your lips.

Show appreciation by applauding. Applause is the best way to show your enthusiasm and appreciation. Performers return their appreciation for your attention by bowing to the audience at the end of the show. It is always appropriate to applaud at the end of a performance, and it is customary to continue clapping until the curtain comes down or the house lights come up.

Participate by responding to the action onstage. Sometimes during a performance, you may respond by laughing, crying or sighing. By all means, feel free to do so! Appreciation can be shown in many different ways, depending upon the art form. For instance, an audience attending a string quartet performance will sit very quietly, while the audience at a gospel concert may be inspired to participate by clapping and shouting.

Concentrate to help the performers. These artists use concentration to focus their energy while on stage. If the audience is focused while watching the performance, they feel supported and are able to do their best work. They can feel that you are with them!

Please note: *Backpacks and lunches are not permitted in the theater. Bags will be provided for lobby storage in the event that you bring these with you. There is absolutely no food or drink permitted in the seating areas. Recording devices of any kind, including cameras, cannot be used during performances. Please remember to turn off your cell phone.*



2

About the Performance

The rich folk music of southern Appalachia has its roots in the heart-wrenching ballads, exhilarating reels, jigs and rowdy Celtic tunes brought over by early immigrants from Scotland and Ireland. **Highland, Heath & Holler** celebrates this musical evolution at the *SchoolTime* performance of **Celtic Music's Journey to Appalachia** at Cal Performances. The five musicians who make up this extraordinary quintet explore their combined musical heritage while creating a unique artistic world view.

From Scotland

Representing the music of their Scottish homeland, master fiddler **Alasdair Fraser** and vibrant young cellist **Natalie Haas** combine their extraordinary musical abilities to perform the rocking rhythms of Scottish reels as well as poignant ballad melodies.

From Ireland

Irish fiddle virtuoso **Martin Hayes** and American guitarist **Dennis Cahill** demonstrate their rare musical kinship by combining the pure, slow-building and fiery sound of traditional Irish music with sensibilities from the worlds of blues and jazz. The *New York Times* calls them "a Celtic complement to Steve Reich's quartets or Miles Davis' *Sketches of Spain*."

From Appalachia

One of the most influential fiddlers

of his generation, **Bruce Molsky** is also a remarkable guitarist, banjoist and singer. His high-spirited music melds the timeless mountain sounds of Appalachia, the power of blues, and the rhythmic intricacies of traditional African music.



3

About the Artists

Highland, Heath and Holler

The performers are five exceptional artists from three countries: master fiddler **Alasdair Fraser** and gifted young cellist **Natalie Haas** from Scotland; representing Ireland, the extraordinary musical partnership of fiddler **Martin Hayes** and guitarist **Dennis Cahill**; and American **Bruce Molsky**, who has been called “the Rembrandt of Appalachian fiddling.”

Alasdair Fraser has long been regarded as the most important fiddler in traditional Scottish music, as well as a charming and eloquent master ambassador. His performances are colorful explosions of passion, wit and rhythm, and his recordings include the *Legacy of the Scottish Fiddle* series of CDs. His film credits include feature performances on soundtracks of several major films, including *Titanic*, *The Last of the Mohicans* and Disney's *Treasure Planet*. Several of his tunes are now standard in the repertoire for Scottish, Irish and contra dancing music. In 2004, he was awarded The Scottish Heritage Center Service Award for “outstanding contributions to the preservation and perpetuation of Scottish history, culture, and traditions.” *Scots Magazine* says, “Alasdair Fraser is recognized throughout the world as one of the finest fiddle players Scotland has ever produced. [His] name is synonymous with the vibrant cultural renaissance which is transforming the Scottish musical scene.”

Natalie Haas is a Juilliard-trained cellist who began performing with Fraser at the age of 11 at his Valley of



Alasdair Fraser and Natalie Haas; Bruce Molsky; Martin Hayes and Dennis Cahill

the Moon Scottish Fiddling School. Since then, Haas has gone on to perform and teach internationally, including with Mark O'Connor's *Appalachian Waltz* Trio. Together Fraser and Haas have recorded the CD *Fire and Grace*, which was awarded the 2004 Scots Traditional Album of the Year. *The Scotsman* says, "Haas can switch...from a gentle singing tone to driving, dancing melody—all played with that combination of driving bow work and musical sensitivity that we have come to expect from Fraser. A positive joy."

A native of East County Clare, fiddler **Martin Hayes** has won virtually every award granted an Irish musician, including the All-Ireland Fiddle Championship six times and BBC Radio's Folk Instrumentalist of the Year. Additionally the American Irish Historical Society named him "Man of the Year" in 1999, and he was cited by the *Irish Sunday Tribune* as one of the 100 most influential Irish people in the fields of entertainment, politics, and sports. His recordings include *Under the Moon* and *Martin Hayes*. The *Los Angeles Times* credits Hayes with "one of the most ravishing violin styles in all of Celtic music."

Dennis Cahill is American, born to parents from County Kerry, Ireland. As versed in classical, blues and rock as he is in traditional folk music, he studied at the prestigious Chicago Music College. He has developed an innovative accompaniment style that has been acknowledged as a major breakthrough for guitar in the Irish tradition and has performed with such renowned fiddlers as Liz Carroll, Eileen Ivers, and Kevin Burke, among others. With Martin Hayes he has recorded two CDs: *The Lonesome Touch* and *Live in Seattle*. The musical rapport between the two musicians is so strong that it is often

said they work "on a seemingly telepathic level," as if they were playing a single instrument.

One of the most influential fiddlers of his generation, Bronx-born Bruce Molsky is also an accomplished guitarist, banjoist and singer. His international tours have included performances at Lincoln and Kennedy Centers and The Smithsonian Folklife Festival. He has performed with such other fiddlers as Natalie MacMaster, Mike Seeger, and Bill Frisell, as well as with his band, Fiddlers 4. His recordings include *Contented Must Be*, the Grammy-nominated *Fiddlers 4*, and *Mozaik*. "Bruce Molsky is surely the best Old-Time fiddler alive today," says *Trad Magazine*.



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About the Art Form

Scottish, Irish, Appalachia Music

Guiding Questions:

- ◆ What role(s) does music play in the cultures of the Scottish, Irish and Appalachian peoples? Can you find similarities and/or differences to how music figures in other world cultures?
- ◆ In what ways are Scottish, Irish and Appalachian folk music similar and in what ways are they different?
- ◆ What is the relationship between the music and dance folk traditions of Scotland and Ireland?

We can't pinpoint when Scottish and Irish traditional musical forms originated since early Celtic people passed songs down the generations through oral tradition. Most folk music from the British Isles was influenced by the Scottish musical tradition, ranging from the work songs of the Hebrides (a group of islands off the West Coast of Scotland), to ballads and laments, and to the reels, jigs, hornpipes and strathspey of Scottish folk dance.

Scottish work songs

Rural people often composed work songs to pass the time when engaging in manual tasks like spinning cloth, milking cattle and rowing. Workers used the rhythms in the songs to accompany the rhythm of their activity.

Ballads and Laments

When someone died, it was part of

Celtic tradition to sing a **coronach**, a dirge (or funeral song) that the community of women sang and keened to express their sorrow at the loss. Some ballads, like "The Bonny Earl of Murray" which memorializes this Scottish hero, are said to be composed in the tradition of the coronach. This ballad begins:

*Ye Highlands, and ye Lawlands,
Oh where have you been?
They have slain the Earl of Murray,
And they layd him on the green.*

The "border ballad" was another type of ballad that emerged in the 15th and 16th centuries from the border area between England and Scotland, land dominated by neither English nor Scottish law. This high-spirited music celebrated stories of local raids, feuds, seductions, and elopements. "Johnny Cock" and "Jock o' the Side" are two examples of border ballads. A few songs covered events of historical importance, but most involved tales of grim life of outlaws and robber clans who maintained their often ruthless code on the border.



Reels

While ballads are usually performed by a lone singer accompanied by an instrument, or played as solos on traditional instruments like the **harp**, **fiddle**, **accordion** or **bagpipes**, reels are played by an ensemble of musicians performing on these instruments plus **keyboard** and **percussion**. Reels originally referred to a type of country dance in which three or more dancers follow an interweaving path. Additionally, dance patterns may alternate between movement that travels across the floor, and “setting” steps that stay in one place. The music that accompanies dance reels (also referred to as “reels”) is in quick 2/4 or 4/4 time and usually has an insistent 16th-note **motion**.



Harp



Scottish Highland bag pipe

Scottish reels are mentioned as early as the 16th century. In the 17th century, the Presbyterian church suppressed this exuberant music and dance everywhere except the Scottish Highlands. However, reels reappeared in the Scottish Lowlands after 1700.

Traditional Irish music

As in Scotland, most Irish traditional music came from the rural areas of Ireland, with lyrics composed in the Irish language. For a time, the **Irish harp** was the only instrument played, but many other instruments—such as the **uilleann pipes**, fiddle, and accordion—were later added to the repertoire of Irish folk music. Influenced by Scottish folk tunes, Irish

music developed its own style of jigs, reels and polkas to accompany Irish versions of these dances. These tunes are commonly divided into two eight-bar strains, each of which are repeated as many times as the performers feel is appropriate. The main differences between these types of dance tunes are in the time signature, tempo, and rhythmic emphasis.

Irish musicians also created ballads inspired by historical events which often focused on the Irish struggle against English oppression. “The Wearing of the Green” and “The Rising of the Moon” are two examples of this type of politically motivated ballad.

Another distinctive type of traditional Irish music are unaccompanied vocals or ***sean-nós*** (“in the old style.”) Usually performed solo, (although occasionally heard in duets) *Sean-nós* singing has a highly ornamented melodic line. Singers vary the melody of every verse and focus their vocal placement toward the top of their range. To those unfamiliar with the form, *sean-nós* often sounds more “Arabic” or “Indian” than “Western.”

Since melody, and the pureness of the melody is given such significance in Irish music, musicians keep harmonies simple. Instruments are played in strict unison, always following the lead player. True counterpoint is mostly unknown to traditional Irish music, although a form of improvised “countermelody” is often used in the accompaniments of bouzouki and guitar players.



Scottish & Irish music travels to Appalachia

In Appalachia, descendants of Scottish and Irish immigrants fused the tunes from their homelands into a new musical form. From the Irish, they borrowed the droning sound of pipes, and using the Appalachian style of playing two strings together, approximated this sound on the fiddle. From the Scots came the reels, the dance tunes, and the short bow sawstroke, credited to the great 18th century Scottish fiddler Niel Gow, whose signature bowing technique became characteristic of mountain style fiddling. Gow put punch into both the down-bow and the up-bow, crafting a more intense sound than the customary up-DOWN bowing technique. And from both the Irish and the Scots came ballads of love and loss, romance and revenge, God and ghosts.

Through successive generations, Appalachian music retained its Scottish and Irish heritage with remarkable consistency. At the same time, other influences, like the striking rhythms of African-American music, were seamlessly incorporated into the mountain style. Appalachian music also embraced the banjo, (originally an African instrument) and the guitar, as both instruments became easily available in the early 1900s

through the Sears, Roebuck & Co. catalog. The geographic isolation of Appalachia well into the 20th century served to preserve and protect its unique cultural gifts.

With the rise of mass-market radio, early 20th century popular music began to infiltrate traditional Appalachian music. Likewise the traditional fiddle stylings of Appalachia and the increasingly popular string band gained fans worldwide as the radio transmitted “old-time” music, as it was known then and now.

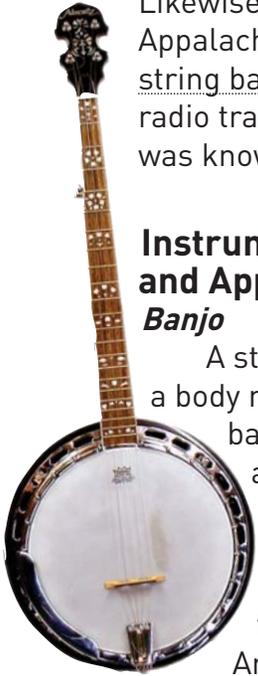
Instruments used in Scottish, Irish and Appalachian Folk Music

Banjo

A stringed musical instrument, with a body resembling a tambourine. The banjo consists of a hoop over which a skin membrane is stretched; it has a long, often fretted neck and four to nine strings, which are plucked with a pick or the fingers. The banjos came to America with slaves from West Africa and it was popularized in 19th century minstrel shows. It is used frequently in Appalachian and Southern folk music.

Bodhrán

Pronounced *bow-rawn*, like “cow brawn,” with a slight emphasis on the first syllable. An Irish frame drum made of bent wood and goatskin and ranging from 10” to 26” in diameter. The sides of the drum are 3½” to 8” deep. Goatskin is tacked to one side, the other side is open ended for one hand to be placed against the inside of the drum head to



control the pitch and timbre. There may be one or two crossbars inside the frame. The bodhrán is also played with a double-headed stick called a *cipín*, *tipper*, or *beater*.

Fiddle

The fiddle is the mainstay of most Scottish and Irish music. While the fiddle is basically a violin, traditional music used the word *fiddle* to refer to any bowed or stringed instrument with a fretted neck. Like the violin, the fiddle tends to have 4 strings, but comes in a variety of shapes and sizes. One very slight difference between “fiddles” and ordinary violins may be seen in American bluegrass or old-time music fiddling: in these styles, the top of the bridge (the small arch or bar at a right angle to the strings) may be cut so that it is slightly less curved. This reduces the range of right-arm motion required for the rapid string-crossings found in some styles.

Accordion

Frequently used in folk music, the accordion consists of rectangular bellows which are expanded and contracted between the hands. Players operate the buttons or keys to open valves, allowing air to enter or to escape. The air sets in motion free reeds, which are usually made of metal. The length, density, shape, and elasticity of the reeds determine the pitch. The first accordions were made in 1822 by Friedrich Buschmann in Berlin. Bouton added a keyboard 30 years later in Paris, producing a piano accordion.



Harp

A stringed instrument, played by finger-plucking the strings. Thought to have an ancient origin, (they are seen in paintings from the 13th century B.C.E. at Thebes) different forms of harps were played by peoples of nearly all lands. The harp was particularly popular with the Irish from the 9th century. They adopted the small instrument called the Irish harp, as a national symbol. The larger instrument was well known on the European continent by the 12th century. During the 15th century the harp came to be made in three parts, as it is today: sound box, neck, and pillar. The strings are stretched between the sound box and the neck. Tuning pegs are fastened into the neck.

Pipes

Thought to have originated in ancient Mesopotamia, several forms of bagpipe are used in Celtic music. The basic instrument has a bag of air, usually made of leather, which is inflated by blowing through a blowpipe. Arm pressure on the bag sends air through a reed on a pipe with finger holes called a chanter which makes the sound. The usual range is about two octaves.

The Scottish highland bagpipes are the loudest, and are played standing, usually outdoors by pipe bands performing military or folk music. The chanter has eight holes and plays a distinctive



‘pipe scale.’

More popular in Ireland, and much quieter are the bellows-powered **uilleann pipes**. These pipes have a different harmonic structure and a wide range of notes, sounding sweeter and quieter than many other bagpipes. The Uilleann pipes are usually played indoors, and are almost always played sitting down.

Tin whistle

Also called the pennywhistle, or Irish whistle, this is a simple six-holed woodwind instrument. The Irish words for the instrument are *feadóg* (‘whistle’ or ‘flute’) or *feadóg stáin* (‘tin whistle’). The tin whistle was mass-produced in nineteenth century Manchester England as an inexpensive instrument, and became accessible and popular throughout Britain.



5

Scottish and Irish Emigration

Scottish and Irish in Appalachia

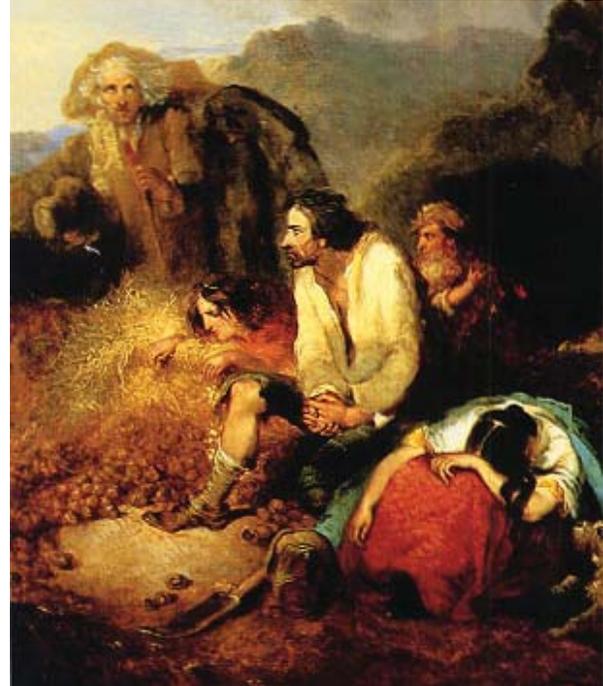
Guiding Questions:

- ◆ Which cultural traditions influenced the development of Appalachian “old time” music?
- ◆ Why did many people from Britain emigrate to America?
- ◆ How do cultures teach their traditions to younger generations?

Millions of Scots, Irish and Scots-Irish (who originally emigrated from Scotland to Ireland in the 17th century as part of England’s program to colonize Catholic Ireland with Protestant Scots) emigrated in waves to America over the last hundred years. They brought with them to the New World the dance tune, the folk ballad, the party spirit and, of course, the fiddle.

During the 16th and 17th century, England carried out land ownership policies such as the **Enclosures**. This policy allowed landowners to convert communal farmland, woodland and grazing areas to fenced-in grazing land. This practice profited landowners, but uprooted many rural communities of tenant farmers.

In Scotland, this land reclaiming policy was known as the **Highland Clearances**. Under the old medieval farming systems a tenant family would rent a row or two in a field that was tended and harvested by a whole village. Families survived on the small crops of turnips and potatoes they harvested.



During the Clearances, the mostly Gaelic-speaking, clan-loyal highlanders were forced to leave their homes as landowners hedged-in sheep ranches and fenced in marshes.

Thousands of the displaced found their way to America. Many came as indentured servants, in exchange for their passage they were bound into service for five to seven years upon their arrival in the New World. More benevolent landlords helped others by giving them free passage as an incentive to leave the land.

Landowners in Ireland also switched from farming to grazing, and the rural Irish turned to the potato for sustenance. However, around 1845 potato crops all over Ireland were destroyed by a disease that withered stalks and rotted potatoes. The “Potato Blight” caused Ireland’s

“Great Famine” (1845-1849) which killed upwards of one million people. Fleeing from starvation, around 1.5 million Irish emigrated to England, Canada, Australia and America.

Once in America many of the new emigrants – in particular the Scots and Scotch-Irish – spread out from the Eastern seaboard seeking land of their own. They chose to avoid the impenetrable mountains to the west, instead traveling south from Pennsylvania down through the long valleys of Appalachia.

Appalachia sprawls across multiple states, encompassing 1500 miles of mountain ranges – among them Virginia’s Blue Ridge Mountains, New York’s Catskills, the Smoky Mountains in Tennessee and Massachusetts’s Birkshires. The region also covers parts of Pennsylvania, Kentucky, Ohio, most of West Virginia, Georgia, Alabama, Maryland and both Carolinas. Not until the discovery of a mountain pass that came to be called the Cumberland Gap, was there an East-West passage. Although this passage



gave access from Virginia to Kentucky bluegrass country, many mountain hamlets of Appalachia were still tiny, isolated and poor.

These hamlets were filled with the fiddle music the Irish and Scottish emigrants had brought with them to America and passed on to their descendants. The music developed its own Appalachian flavor, becoming known as “old time” music.

In the 1920’s, industrialist Henry Ford helped promote old-time music’s popularity across America. Ford’s passion for Americana led him to sponsor and advertise national fiddle contests through his national network of automobile dealerships. (The fire of Appalachian music had long been fueled by fiddle competitions; as early as 1736 a competition announced its intention to reward the best fiddler with... a fiddle.) These crowd-pleasing contests, combined with extensive radio airplay, spread old-time music far beyond its mountain home.

By mid-century, folk life researchers had initiated massive projects to collect, archive, restore and protect authentic Appalachian music. This work continues today at universities throughout the region and in homes of avid collectors and passionate practitioners of the art. And on the front porches of Appalachia, as on the highlands and heaths of Scotland and Ireland, the fiddles still play when the day is done.

6

Learning Activities

Music (Grades K-8)

- For homework, ask members of your family what folk songs they learned when they were younger. (If they don't remember any folk songs, ask what lullabies they know – many lullabies come from traditional music.) Do they know where this song came from? Discuss what kind of emotion does the song seem to have, how does it make the listener feel?
- Ask your family member to write down the words to the song, then listen to the tune of the song several times, and then sing the song with them until you know the tune.
- Bring these lyrics to class the next day. (*Teachers: you may want to photocopy lyrics for each student or write them up on the board or on a transparency.*)
- Sing the song to your class. If you can, repeat it several times so they are able to sing along with you.

History / Social Studies (Grades 3-12)

Many Scottish and Irish ballads are inspired by legends – actual historical events, told in story form and passed down over generations.

- Listen to some ballads. (*Teachers: if possible give students the lyrics so they can follow along to the song's "story." For access to ballads and lyric sheets, see the resource section.*)
- Brainstorm together:
 - What is the ballad's story?
 - Who is telling the story in the ballad?
 - How do they feel about the event?
- Think of some historical events you've learned about.
- Choose a specific historical event, then consider:
 - What is the story of this event? Trace the narrative structure – work out the beginning, middle and end of the story. (You may also storyboard this.)
 - Which character do you want to choose to tell this story? For example, if you are telling about the sinking of the Titanic, are you a survivor, one of the shipbuilders, or a family member awaiting the arrival of a loved one on the ship?
 - Describe the emotions your character feels when telling this story. What

language and vocabulary does your character use to tell their story?
Do they tell the story simply, or use descriptive language and metaphor?

- Write this story down in your character's voice.

Extension:

Create a ballad from elements of the story you've written.

Literacy and Language Arts (Grades 2-8)

Excerpt from a letter written by Sarah to her brother Thomas Bissell in Monoghan, Ireland:



Nov 13, 1840

East Liverpool Columbia County State of Ohio

Dear Tom,

I have at length taken up my pen to write to you. I would have wrote sooner but as we thought you had some inclination of coming to America we have been gathering what information we could where you would be likely to do best but it appears that you would be likely to do well in any of the large cities such as New York, Philadelphia or Pittsburg. There is a family in Pittsburg of the name of Everson from England they have a son that has learnt to play the Piano Forte for amusement. He says if you would come there is no doubt but you would do well and he would do all in his power to serve you.



- Write a letter encouraging an imaginary (or real) friend or family member living in another part of the world to move to America.
- What arguments can you use to convince your friend that life would be better in America?
- What opportunities might await them in America, how might they use their skills?

Extension:

Language travels along with emigrants; many words used in the region of Appalachia are influenced by colloquialisms (expressions that aren't used in formal speech or writing) from the British Isles and also from Africa. Some regional phrases include: **gully washer** (hard rain); **cuttin' up** (acting foolish); **lollygag** (moving slowly); and **vittles** (food.) What colloquialisms do you use? Make a list of your favorite "slang" words (these words should be informal, but not rude!) Share these words with the class. Does a specific area of the world influence your slang?

Resources

Artist web sites:

www.alasdairfraser.com
Scottish fiddler Alasdair Fraser's site.

www.martinhayes.com
Website for Irish musicians Dennis Cahill and Martin Hayes

www.brucemolsky.com
Appalachian fiddler Bruce Molsky's site

Scottish & Irish folk music:

www.thebards.net/music
Lyrics to Scottish & Irish ballads

http://en.wikipedia.org/wiki/List_of_Irish_ballads
A sampling of Irish ballads

www.contemplator.com/folk.html
Samples of folk music from England, Scotland, Ireland, Wales and America

http://en.wikipedia.org/wiki/Stories_from_the_English_and_Scottish_Ballads
Stories from Scottish and English ballads

Video & Audio clips on the web:

www.stresscafe.com/music/kennedycenter.html
Irish & Scottish musicians perform at the Kennedy Center

www.aca-dla.org/dlamusic/dlamusic.html
Digital library of Appalachia's audio clips

History of Appalachian, Irish & Scottish music:

www.mustrad.org.uk/articles/appalach.htm
Brief history of Appalachian traditional music

http://en.wikipedia.org/wiki/Music_of_Scotland
Overview of Scottish music and instruments

http://en.wikipedia.org/wiki/Music_of_Ireland
Overview of Irish music and instruments

History of Ireland, Scotland and Appalachia:

http://en.wikipedia.org/wiki/History_of_Ireland
Brief history of Ireland

http://en.wikipedia.org/wiki/History_of_Scotland
Brief history of Scotland

http://jc-schools.net/write/app-history_files/v3_document.htm
Unit of study exploring Appalachian history, geography and culture created by a school teacher.

Local performing venues featuring Irish, Scottish and Appalachian music:

Freight & Salvage Coffee House:
www.thefreight.org
(510) 548-1761

Starry Plough Pub:
www.starryploughpub.com
(510) 841-2082

7

Glossary

Americana - cultural artifacts of the United States.

archive – a collection of records often documenting the course of a subject’s existence, also refers to the physical place these records are kept.

bellows – a device for producing a strong current of air, consisting of a chamber that can be expanded to draw in air through a valve and contracted to expel it through a tube.

bouzouki – A Greek stringed instrument which has a long neck and usually pear-shaped body

celtic – of the Indo-European people now represented chiefly by the Irish, Gaels, Welsh, and Bretons

clan – a traditional social unit in the Scottish Highlands, consisting of a number of families claiming a common ancestor and following the same hereditary chieftain

colonize – to migrate people to a land or country where they settle in a group

counterpoint – the technique of combining two or more melodies together so they create a harmony, or pleasant combination of tones, while still keeping their individuality

density – thickness of consistency

elasticity – the flexibility and resilience of an object

fretted – a fret is a raised portion on the neck of a stringed instrument, frets are metal strips inserted into the fingerboard

Gaelic – language of the Celtic (primarily Scots and Irish) people

harmonic – the physical properties and characteristics of musical sound

highlanders – people from the Scottish highlands

hornpipe – a spirited British folk dance and accompanying music named after the wind instrument with a horn mouthpiece upon which the music was played

immigrate – to leave one country or area to settle in another

indentured servants – a laborer bound under contract to work for an employer for a number of years, to pay off a passage to a new country or home.

jig – a lively dance, performed by one or more persons, with quick and irregular steps.

keen – to wail in grief for the dead

keyboard – the row or set of keys on a piano or organ

melody – a pleasing arrangement or order of sounds

minstrel shows – American entertainment popular in the mid to late 1800's which exploited racist stereotypes and was performed in blackface

motion – melodic rising and falling of pitch

oral tradition – a community's cultural and historical traditions passed down by word of mouth

ornamented – in music: a note or group of notes that embellishes a melody

percussion – a family of musical instruments played by striking their surfaces

pitch – the specific key or keynote of a melody

reed – a thin strip of cane or metal attached to the mouth of various wind instruments which vibrates

sound box – a hollow chamber in the body of a musical instrument that intensifies the sound

strain – a section of a piece of music

strathspey – a dance and accompanying tune similar to the hornpipe but slower and more dignified

string band – a musical group usually consisting of one or more fiddlers, a banjo, bass, and guitar player, and possibly a piano player

tempo – the speed at which music is to be played

timbre – the characteristic quality of sound produced by a particular instrument or voice

time signature – a musical notation indicating the number of beats to a measure and kind of note that takes a beat

valve – a device for changing the length of the air column to alter the pitch of a sound's quality

woodwind – a musical instrument made principally from wood



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California State Standards

Music Grades K-12

1.0 Artistic Perception

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

2.0 Creative Expression

Creating, Performing, and Participating in Music

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

3.0 Historical and Cultural Context

Understanding the Historical Contributions and Cultural Dimensions of Music

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

Role of Music

3.1 Describe the social functions of a variety of musical forms from various cultures and time periods (e.g., folk songs, dances).

Diversity of Music

3.2 Identify different or similar uses of musical element sin music from diverse cultures.

3.4 Describe the influence of various cultures and historical events on musical forms and styles.

4.0 Aesthetic Valuing

Responding to, Analyzing and Making Judgments about Works of Music

Students critically asses and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human respons



This Cal Performances *SchoolTime* Study Guide was written, edited and designed by Laura Abrams, Rica Anderson and Nicole Anthony. Special thanks to Melanie O'Reilly and Seán O'Nuallain for their assistance.
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