The concept of "Our Musical Heritage" series is basically regional in nature, revolving around the folk music of the Allegheny Mountains and centered, specifically, on West Virginia's contributions to the body of Allegheny folk music.

It would be intellectually unjust and biased, however, to permit students to draw from a study of Allegheny folk music the implication that a single area "invented" folk music or holds a "cultural monopoly" on it.

Without in any way minimizing the invaluable contribution of our region, it is important that students comprehend the universality of folk music through an understanding of why and how it came to exist.

The purpose of The Prologue is to provide such an insight. The text, written in rhyme, is intended to entertain and to stimulate young minds confronted with unfamiliar subject matter. Because it is so vital that students approach subsequent and more specific installments of this series with a clear grasp of what folk music is, the content of The Prologue has been limited intentionally to language so basic that not a single "vocabulary word" is listed.
PROLOGUE I

VOCABULARY: prologue: an introductory speech, often in verse, explaining the theme of a play.

MUSIC TO BE USED IN BROADCAST:

Skip to My Lou, a play song
The Riddle, an old lullaby ("a cherry without a stone, a chicken without a bone and a baby that doesn't cry", etc)
Hammer Man, a protest song (Making Music Your Own, Grade 5)
Sixteen Ton, an illustration of a happy tune with sad words
Row, Row, Row Your Boat, illustrating a round
II OUR FOREFATHERS BRING THEIR MUSIC WITH THEM

BY Jane Galyean

Basing their thinking on the first broadcast, the students should be encouraged to tell in their own words their conception of folk music.

Musical instruments described in broadcast:

dulcimer: a flat, squared box, strung with many wires of graduated length sometimes struck with small wooden mallets, called the "great-grandfather of the piano". Very ancient.

rebec: (sometimes confused with dulcimer) came from Orient by way of England. Shaped like small fiddle, three strings (one plays melody, two are drones).

After reminding the audience that folk music is everywhere in every day and age, we begin our exploration of Appalachian folk music and how it came to be. In this episode we tell about our forefathers bringing their music with them from the British Isles. We refer to them as our "forefathers" geographically of course, since many of us are not Scottish, Irish or English. However it was the music from this part of the world which came to the Appalachians first. We explain that a ballad is a story written in verse and often set to music. The old-world ballads kept alive memories and brightened the lives of those who came to the new world. An explanation and illustration of how folk songs change/ includes "Lord Randall and Billy Boy. It is pointed out that the isolation of life in the mountains was perfect for preserving the old music and that the old-world ballads are better preserved here than in the British Isles themselves.

After explaining that there was no accompaniment to early singing in the mountains, the rebec and the dulcimer are introduced. The rebec is played in two ways, by plucking with a turkey feather and by a bow. Both the dulcimer and rebec are described and the fact that a rebec is often called a dulcimer is noted. After a comic song in question and answer form, the students are reminded that we have only just begun to explore our mountain music.

POST LISTENING: A simple dulcimer can be made, as a hand work project.

Children, whose ancestors did not come from the British Isles, may know some folk songs from other countries which have been sung by their grandparents.

Pictures of the rebec and dulcimer, to be found in the Book of Knowledge and other encyclopedias, might be roughly sketched on the board.
VOCABULARY:

Tapestry: a fabric consisting of a warp upon which colored threads are woven by hand to produce a design and often a picture. (folk music is referred to as a tapestry woven from history, geography and a way of life)

ballad: a simple, often crude, narrative poem, of popular origin, composed in short stanzas and adapted for singing

generation: the whole mass of people born at about the same time or the average period of time between one generation and the next (father to son to grand-son, etc.)

version: a particular account of some matter, as from one source or person, as contrasted with some other account.

lords and ladies: noblemen, owners of land who exercised authority

preserved: kept

moor: open wasteland, overgrown, used to describe parts of the countryside in Scotland

MUSIC INCLUDED IN THE BROADCAST:

Get Up and Bar the Door, a funny ballad from the moors of Scotland about a stubborn man and his stubborn wife

Recording: "Patrick Gainer Sings Music of the Alleghenies"

BARBARA ALLEN (sometimes Ellen), an English ballad, 300 years old, often heard in the Appalachians

sung by Dolly Sherwood, the narrator

Sweet Bye and Bye, a short recording of a rebec, called a dulcimer, plucke Old Fiddle Tune on Rebec, played with a bow, for dancing

Singing Family of the Cumberlands (Jean Richie)

Patrick Gainer Music of the Alleghenies

MY OLD MAN a humorous song in questions with spoken answers

Appalachian Ballads and Hymns, Berea College Choir

MUSIC REFERRED TO IN THE BROADCAST:

Lord Randall

Billy Boy

Blow the Man Down is used as background.
III THE EARLY PIONEERS BUILD NEW SONGS ON THE OLD

by Jane Galyean

POST_LISTENING ACTIVITIES:

Perhaps some of the children might like to write ballads about events in our local or national history.

Suggest that they ask neighbors and grandparents to sing old folk songs they remember and see how many they can collect.

Historical events and the rugged life in the new world put their stamp on the old-world music which our forefathers brought with them. New ballads came to life concerning these things which were happening. The words of a clever ballad concerning the tax on tea are read. Englad is referred to as the mother and there is a daughter who pours out the tea in the dark and boiling tide. Johnny Has Go ne for a Soldier is sung by the narrator and the children are asked to join in if they know the song (Making Music Your Own, fifth grade). Cumberland Gap is presented with shouting and laughing in the background. Single Life is a plaintive solo by a young girl, reflecting the hard life a pioneer wife could expect.

In this broadcast the fiddle is introduced, adding excitement and action to the mountain music. An old timer tells about the time he heard a fiddle for the first time. A fiddle stix recording is used to introduce the sound of fiddle stix beatigg on the fiddle. One person played the fiddle and another beat on the side of the same fiddle with hickory stix, very thin like a wooden match, but about eight inches long. A very humorous and very American song, Ground Hog, gives a change of pace and the broadcast ends with Mingo Mountain, a wagon or trail song. Again the audience is reminded that the mountains were sheltering this wealth of music from the outside world.
journal: a daily record of experiences and observations

fiddle stix: about 8 in long, about as big around as a match stick, usually made of hickory. Played on the fiddle by a second person at the same time the fiddler was playing.

Review words: ballad, tapestry, rebec

REFERENCES:

✓ Best Loved American Folk Songs  John and Alan Lomax
✓ Folk Songs of the South  John Harrington Cox
✓ Folk Songs of North America  Alan Lomax
✓ Ballads, Folk Songs and Folk Tales from West Virginia  Musick
✓ Americans and Their Songs  Frank Luther
✓ American Mountain Songs  Richardson and Spaeth

MUSIC INCLUDED IN THE BROADCAST:

Johnny Has Gone for a Soldier, a Revolutionary War song which has been sung during every war our country has been in to be sung live by the narrator

CUMBERLAND Gap, a rowdy song of celebration as the pioneers crossed the mountains to be sung by Jane and Lew Theiling and friends

Single Life, a typical early female solo Appalachian Ballads and Hymns Berea College Choir

Yew Piney Mountain, fiddle song Old Timey Music from Clay County
Fiddle Stix Old Time Music from Calhoun County

Ground Hog Story, a humorous American folk song Patrick Gaimer Sings Folk Songs of the Alleghenies

Mingo Mountain, a wagon or trail song Appalachian Ballads and Hymns Berea College Choir
The Negroes Enrich Our Folk Music

By

This program traces the influence of the Negro on American music in general and our Appalachian area music in particular. The Negroes' African heritage was rich in music; singing and dancing were integral parts of African life, and were marked by freedom, emotion, and a strong sense of rhythm. Music-making was spontaneous and generally a group affair; voices were relaxed, rich, and harmonious.

This was in sharp contrast to the mountain balladeer (tight throat, nasal voice, no emotion) for whom the words of the song were all-important, and the melody and rhythm of little concern. Early white pioneers really had no ability to make music in groups. When the Negroes were brought to America as slaves in the early 18th Century, and were converted to Christianity, the glorious folk songs known as "spirituals" were born. Their rich harmony, strong rhythm and deep emotional impact had considerable influence on American music-making in general.

After the Civil War, newly freed Negro slaves came into our mountain area for the first time, bringing us traditional work songs, ballads, spirituals, and also a new musical instrument, the banjo. (The banjo is a direct descendant of an ancient 3 or 4 stringed African instrument called a "bania"). Many noisemaker instruments (drums, rattles, clappers, blowing jugs etc.) and singing games also came to us from the Negro. In more recent years, ragtime, blues, Dixieland, and jazz have been mainly Negro creations. Our musical heritage owes a greater debt to the Negro than to any other single group of people.
VOCABULARY:

SPIRITUAL - used in this script to denote a religious folk song, originating with the Negroes of the South, typified by colorful rhythm and emotion.

RHYTHM - regular measured recurrence of stress, beat or sound.

HARMONY - a pleasing combination of notes and musical sounds, forming a chord; notes of different pitch sounded simultaneously.

MELODY - an agreeable succession of musical sounds or notes; a tune.

ANCESTOR - one from whom you are descended; a forefather.

FIDDLE - a violin.

UNISON - in music; a state in which the instruments or voices perform the same part; unity of pitch.

REFERENCES:

White, Newman - "American Negro Folk Songs"
Luther, - "Americans and Their Songs"
Courlander - "Negro Folk Music, U.S.A."
Jackson, George P. - "White Spirituals of the Southern Uplands"
Kromax - "American Ballads and Folk Songs"

MUSIC USED:

"African Impressions" (from "Rhythms of Childhood")

Spirituals (from "Deep River and other Spirituals", Robt. Shaw Chorale)
"Swing Low Sweet Chariot"
"Dry Bones"

Banjo Medley - instrumental, then vocal to "Old Joe Clark" (from "Rhythms of Childhood")

"Here We Go Looby-Loo", singing game, traditional. Sung by narrator.

INSTRUMENT DISCUSSED: THE BANJO

A long-necked, usually 5-stringed musical instrument, having a parchment covered, hoop-shaped body; played by plucking the strings. Direct descendant of a 3 or 4-stringed ancient African instrument called a "bania".
CIVIL WAR DRUMS BEAT OUT FOLK SONGS TOO

By

THE PROGRAM

The folk songs which came out of the Civil War period were mainly soldiers' songs, hard to pin down to any particular area. An example is "Goober Peas", "celebrating" the army rations common to Yankees and Confederates. One song which can be traced, however, is W. Va.'s most famous Civil War folk song, "John Brown's Body", which sprang up after Brown's unsuccessful raid on the Harper's Ferry arsenal, his subsequent trial for treason and execution (by hanging). Union soldiers sang and marched to this song more than to any other. When Julia Ward Howe heard a group of Union soldiers singing "John Brown's Body" as they marched into battle, she was inspired to write new words to the stirring tune. The result was the immortal "Battle Hymn of the Republic" - an example of how a simple folk tune can be transformed into a world famous classic.

The Confederate soldiers' marching favorite was "Dixie", which ironically was not written by a Southerner but by a man from Ohio. (It was composed before the war for a minstrel show, and during the war its author was a Union sympathizer.)

Another folk tune with its roots in our area is a fiddle number, "Camp Chase". A Civil War soldier used this tune to win a contest which gained him his freedom from the Union prison at Camp Chase, Ohio. His grandson lives now in Clay County, W. Va., and the program concludes with his telling the tale of his grandfather's fiddling prowess, and also with his playing of the tune, "Camp Chase".
AMERICAN CIVIL WAR - War Between the States; the Union forces against the forces of the 11 Confederate States, 1861-1865.
SLAVERY - when human beings are bought, sold, and held as property; bondage.
ARSENAL - a public place for the manufacture and/or storage of guns and ammunition.
TREASON - betrayal; treachery; treason against the United States is defined in the Constitution as making war against the United States, or joining with or giving aid and comfort to enemies of the U. S. govt.
Hymn - a religious or patriotic ode, song, lyric, or poem.
UNION SOLDIER - a soldier loyal to the Federal Govt. of the United States during the Civil War. (A "Northern" soldier; a Yankee)
CONFEDERATE SOLDIER - one who fought for the 11 Southern states which sought to become independent; (a "Southern" soldier; a Rebel)
FIDDLE - a violin.

REFERENCES:

Emurian, "Stories of Civil War Songs"
Luther, "Americans and Their Songs"
Lomax, "American Ballads and Folk Songs"

MUSIC USED:

"Goober Peas" (from album, "Stories and Songs of the Civil War"
"John Brown's Body"

"Battle Hymn of the Republic" (from album, "Songs of the North and South, 1861-1865", by the Mormon Tabernacle Choir)

"Dixie" (from the "Fireside Treasury of Folk Songs", Mitch Miller Orchestra and chorus)

"Camp Chase" (from "Songs and Tunes from Clay County, W. Va.", featuring Jenes Cottrell and French Carpenter)

INSTRUMENT DISCUSSED: the banjo
A long-necked, usually 5-stringed musical instrument, having a resonant, covered, hourglass-shaped body, played by plucking the strings. Direct descendant of a 3 or 4-stringed African instrument called a "bania".
JOHN BROWN'S BODY

John Brown's body lies a-mould'ring in the grave,
John Brown's body lies a-mould'ring in the grave,
John Brown's body lies a-mould'ring in the grave,
His soul is marching on!
   Glory, glory, hallelujah!
   Glory, glory, hallelujah!
   Glory, glory, hallelujah!
   His soul is marching on.

The stars of heaven are looking kindly down (repeat 3 times)
On the grave of old John Brown!
   Glory, glory, hallelujah etc.

He's gone to be a soldier in the army of the Lord (repeat 3 times)
His soul is marching on!
   Glory, glory, hallelujah etc.

John Brown's knapsack is strapped upon his back (repeat 3 times)
His soul is marching on!
   Glory, glory, hallelujah etc.

("Original version of "John Brown's Body", as adopted by the
Grand Army of the Republic")
Ballads Preserve Mountain Tales

By: Caroline Chaney

PRE-LISTENING ACTIVITIES:

Discuss meaning of ballads. Courlander says: "In its classical form, the ballad is a song which tells a story and which is made up of a series of stanzas, with or without a refrain. There is a progressive development in the narration." Also, "...ballads of the public performer are devoted largely to heroic...actions, to great misfortunes, injustice, and bad men and their deeds."

Talk about familiar ballads, such as "Mr. Froggie Went a-Courting", "Frankie and Johnny" or popular ballads of today.

Discuss the post-Civil War period in West Virginia, the development of the coal, lumber and railroad industries, the change in the status of the Negro from slave to worker, the rugged conditions under which they worked.

THE PROGRAM:

Three West Virginia ballads are presented: "John Henry," "The Wreck of the C. & O." and "John Hardy." Although John Henry is practically a legendary character now, most writers agree there was such a person. All three ballads are based on historical events.

The script points out the important contribution of the Negro to folk music in West Virginia and the effect of Negro singing and improvisation on the ballad form.

It is also pointed out that hard labor and rough living produced law breakers and tragic incidents.

POST-LISTENING ACTIVITIES:

Map work: locate Big Bend Tunnel and McDowell County; trace the route of the C. & O. through West Virginia.

Have the children write their own simple ballads about some incident from their own experience.

Read other versions or verses of "John Henry," which may be found in many books on American folk music, as well as Making Music Your Own.
VOCABULARY:

laboriously -- requiring much work

decisively -- without doubt; conclusively

scaffold -- a platform for the execution of a criminal

REFERENCES:

/Music in a New Found Land, Wilfred Mellers
/Songs of North America, Alan Lomax
/American Folk Songs for Children, Ruth Crawford Seeger
/Literature and Music as Resources for Social Studies, Ruth Tooze and
B. P. Krone

/Americans and Their Songs, Luther
/Song U. S. A., John Avery Lomax
/Nezro Folk Music USA, Harold Courlander
/Sur Singing Country, Lomax and Lomax

MUSIC:

"John Henry" from America on the Move, Golden Record Library, Album 8.

"Engine 143" from Joan Baez Vol II, Vanguard.

"John Hardy" from The Wayfaring Stranger, Burl Ives, Columbia.
Work Songs

Help

TITLE: Hammer Songs (Quarrymen Build the Railroads)

By: Caroline Chaney

PRE-LISTENING ACTIVITIES:

Discuss work music. Play or sing work songs from Making Music Your Own. Talk about familiar songs used in doing work, such as "This is the Way We Wash Our Clothes," "Row, Row, Row Your Boat," "Blew the Man Down" (a halliard sea shanty).

Talk about early manual methods of building railroads. Discuss difficulties peculiar to mountain areas such as tunneling and rock blasting.

THE PROGRAM:

This program introduces songs with a purpose -- work songs, more specifically hammer songs. The setting is the West Virginia mountains in the late 1800's, during the railroading era. It might be pointed out that railroads were built to carry both passengers and freight, particularly coal. Spur tracks were often built into mining camps and other areas.

The script describes the importance of singing leaders and the value of music in speeding up the work by construction crews and

POST-LISTENING ACTIVITIES:

Map work: locate Big Bend Tunnel, Mountain and Creek.

Discuss instruments which became popular with folk singers: the banjo and guitar. Encourage children to talk about other instruments which lend themselves to a working rhythm, such as drums or a set of sticks.
VOCABULARY:
explosives -- substances used in blasting to produce and explosion
awesome -- causing awe; appalling
violations -- breaking laws; transgressions
influence -- effect
steel driver -- man who drives steel wedges to break up rocks

REFERENCES:
Music in a New Found Land, Wilfred Mellers
Folk Songs of North America, Alan Lomax
American Folk Songs for Children, Ruth Crawford Seeger
Literature and Music as Resources for Social Studies, Ruth Tooze and B. P. Krone
Americans and Their Songs, Luther
Folk Song U. S. A., John Avery Lomax
Negro Folk Music U. S. A., Harold Courlander
Our Singing Country, Lomax and Lomax

MUSIC:
"This Ol' Hammer" from Deep River and Other Spirituals by the Robert Shaw Chorale, RCA Victor
"Swing Dat Hammer" by Harry Belafonte, RCA Victor.
"I've Been Drivin' on Bald Mountain" from My Eyes Have Seen by Odetta, Vanguard
"Water Boy" from My Eyes Have Seen by Odetta, Vanguard.
"Drill Ye Tarriers" from Folk Songs of America Vol 5, Golden Record Libre
The Epilogue: An Aural Adventure

By Ann Griffith

Pre-listening:

The first sound you will hear in the Epilogue is the sound of a raindrop, amplified # thousands of times. This will be followed by an interlude of white sound.

Ask your students to listen for the raindrop; explain that white sound is pure sound produced by an electronic machine called a Sound Synthesizer. The students will listen with more interest if they know in advance that there are composers today who write "music" for the Sound Synthesizer, just as other composers write music for pianos or violins. One composer wrote a nine-minute symphony for orchestra featuring a tape recorder playing sounds from the Sound Synthesizer. This symphony was performed by the famous New York Philharmonic Orchestra. Ask the student to imagine if they can the dignified conductor in his formal tails, stepping to the podium, lifting his baton, and looking toward a tape recorder for a cue that it is ready to begin the performance!

Electronic music will make up only a brief portion of the Epilogue, but since it may be unfamiliar to students they might grasp its importance more readily if they were told that two great
universities have established a center in New York City with special studios where composers can make electronic music. It is called the Columbia-Princeton Electronic Music Center. In this center’s studios composers make sounds with the synthesizer or take everyday sounds and do very strange things with them—make them much louder or longer than they really are, or much higher or lower in pitch.

THE EPILOGUE:

Any parent who has survived "assault by rock-and-roll" will testify that the ears of the young translate sound in a very special and inscrutable way.

The Epilogue to "Our Musical Heritage" brings a sound of the past—folk music—into focus with The Electronic Age and establishes its identity in the framework of music today.

Portions of The Epilogue are being presented at an abnormally loud volume. Do NOT turn down your classroom radio. If the volume is adjusted at all it should be UPWARD. At times the students are to be immersed in sound. INTENSE VOLUME IS VITAL since, as you may have gathered, The Prologue is not a conventional presentation.

It is an aural adventure—learning not by conscious concentration but
by "acoustical osmosis." Though this approach may not be particularly appealing to adults, the children will interpret the sounds in their own imaginative way—a way that is incomprehensible to anyone over 25. Please tuck a little cotton in the ears and bear with us.

### POST-LISTENING:

1. Ask your students to think how electronic music is different from other music. Is it written down? (No, it is recorded on tape) What instruments are used? (a machine called a Sound Synthesizer, electronically, or ordinary sounds amplified and distorted) Who plays the instruments? (The composer himself plays all the instruments into a tape recorder)

Do musicians ever play electronic music (Not unless they are computers—sometimes a computer takes the place of the composer and makes music by controlling the sound synthesizer.) Who is left out in electronic music? (The musician—electronic music goes directly from the composer to the audience by way of tape). How is electronic music like often early folk music? (Early folk music was not written down either—it went straight from the composer to the listener, too.)

2. Ask students to name as many folk songs as they can remember from those played during the series. Ask them if they can think of any other folk songs—new ones they may have heard on radio or TV. How are the new songs different from the old ones?
VOCABULARY:

sound synthesizer: electronic machine combining parts or elements of sound into a complex whole

epilogue: a speech, usually in verse, by one of the actors after the conclusion of a play

aural: perceived by the organs of hearing

MUSIC TO BE PLAYED: Should be left a surprise. Will include:

electronic music made by a sound synthesizer
snatches of popular music through the years
a finale or overlapping medley of various types of folk music
that has poured into the Appalachian river of folk music
snatches of music from Hawaii, Germany, Greece, Israel
Hungarian Rhapsody by Franz Liszt

VOCABULARY, (CONT'd)

sonic: pertaining to sound, or denoting a speed approximating that of sound
smog: a mixture of fog and smoke
satellite: a small body which revolves around a planet
atomic cloud: cloud caused by atomic explosion (mushroom shape)
rathskeller: German restaurant usually in a cellar
chantey: a sailor's song

Other kinds of music mentioned: jungle drum, electric guitar, computer,
symphony, Charleston, Jazz, boogie-woogie, swing, blues, rock and roll,
Country and Western, Motown, "Soul", Mersey sound, Nashville sound, folk rock.