

War Drum – Peace Pipe
The Development and Use of the Drum and Flute in America:
The Impact of War and Peace upon Music in America

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OVERVIEW

This curriculum unit analyzes the impact of war and peace upon music in North America by Europeans, colonists, and Native Americans. Europeans, and Native Americans, all utilize a form of the flute-like instrument in their music in peacetime and wartime. Secondly the development of flute-like instruments and drums will be explored.

BACKGROUND

The fife used in Europe and North America can be traced to the 9th century Chinese flute (Genzer, Rowe 1). The flutes discovered were made of bone. They are believed to have been used between 7,000 and 9,000 B.C. These finds were from the Neolithic era. The site where they were discovered is Jiahu in Henan province. The research team located six bone flutes. Only one of the six bone flutes found by the researchers was workable. The bones used were from the wings of red crowned cranes (Genzer, Rowe 1). The instruments have from five to eight holes.

A flute-like instrument similar to the 9th century Chinese flute was discovered in Slovenia (The Chinese Membrane Flute, 1). The flute came to Slovenia archeologists believe from Byzantium (History of Fife, 1). The flute-like instrument was popular in folk music, in regions east of the Rhine River. German and Swiss peasants adopted the instrument. Germans called their flute the Zwerchpfeiffen translated as cross pipe. The Swiss referred to the flute-like instrument as the Schweizerpfeiffen literally translated as the Swiss fife. This was the first appearance of the term pfeiffen, shortened to ‘pfeiff’ or ‘fife’ (History of the Fife, 1).

In the early 1500’s Swiss troops were utilizing fifes and drums in their military “commands and control” (History of the Fife, 1) James II discontinued the fife but Germany and France continued to utilize it. William Augustus Cumberland, The Duke of

Cumberland in 1745 introduced the fife bringing it from his command of allied British forces, Hanover, Austrian, and Dutch troops (Encyclopaedia Britannica vol.6,861), because they “seemed to be the best instrument to keep soldiers marching in step” (History of the Fife,2). The Europeans brought the fife to America. In 1756 there is record of Benjamin Franklin reviewing haut boys (oboists) and drums (History of the Fife 2). By 1754 there are records of fife instruction books (History of the Fife, 2).Cumberland had led these forces in Flanders. The German and Austrian troops were playing the fife. It was used in the region of Flanders. It had always been popular in these geographic areas. Then it was brought to America.

Music can deliver message and meaning without a word spoken. British, French, colonial military camps could run by the military music. In 1836 it was noted at Fort Snelling there were twenty-two signals to regulate activities (Mattson, Walz, 6) Musicians shifted from their military purpose at the fort to play for parties, dances, and funerals (Mattson,Walz,1).

The Native Americans utilize another form of the flute called the flageolet. Early examples of these have three to five holes. A flageolet has an external wind channel and is used by Plains Native Americans. This external wind channel is what makes this Native American flutelike/ whistlelike instrument unique to the Americas. (McAllester, May, 307). Both the flageolet and whistle are unique to America (McAllester, May, 307). Melodic line in the term flageolet is French but its diminutive form is flageol and this word’s origin is unknown (Encyclopaedia Britannica Dictionary, 480). However, flageol is found as a French surname.

The flageolet was a type “...of flute-a-bec with a different fingering... from the end of the 16th century France then...”in vogue in England from the end of the 17th century to the beginning of the 19th century (Encyclopaedia Britannica Vol.9, 350)”. The instrument has two thumbholes in the back and four finger holes in the front. It has been used in more modern times in some French provinces for small orchestral pieces and dance music.

The flageolet “...was in widespread use among the Lakeland and Prairie Indians...” (Collaer, 100) as a finger-hole flute. Upon further investigation the term flageolet was adopted by American ethnographers studying Native American culture. ...” (Collaer, 100).

The Hopewell civilization was in the Ohio River valley and was a mound civilization. The prehistoric aerophones of the Hopewell civilization used appear in southwestern Native American Indian tribes. “...end blown flutes... “are found “...among the majority of Indian tribes, either in the form of notched flute or split whistles.” (Collaer, 100). Pan-pipes are dated to 100 A.D. used by the Hopewell civilization peoples. “This instrument consists of three pieces of reed roughly equal in length enclosed in a copper jacket and with a layer of silver at the mouthpiece. That is how they are held together. There are wooden pegs in the two outer pipes. The bottom opening of the middle pipe, which is not stopped, was obviously closed by the finger, as

it would not be suitable for use as an open pipe.” (Rhodes, 48). These pan-pipes were discovered in Helena Crossing, Arkansas in 1960 by James A. Ford. Bone whistles were also used by the Hopewell civilization. These whistles are dated 200 A. D. (Rhodes, 48). These bone whistles were discovered in Bournonville Ohio 1959.

The melodic line of Native American music is carried often times by the flute, voice, and whistle. Percussion instruments are used as accompaniment for the voice. The drum is augmented by rattles and raps. Native American groups tend to use one drumstick or have several players playing one large drum.

The drum was not only for military purpose it was important to communities. In America the English Settlers used the drum to call people together for church or town meeting (Olson, 1). Community tax records show expenses and tax assessments for a salary for the Town Drummer and construction of a platform(s) for the drummer(s) to make their ‘calls’ (Olson, 1). “Dr. Nathan S. Jarvis, . . . described the role of music at this remote outpost (Minnesota). The uniformity of garrison life is like clockwork, he wrote.” “Fifes and drums were used in garrison and in battle.” (Mattson, 1).

Music was important to colonial social life. The fife and drum played a role in the colonist lifestyle and in social life as the population moved westward. “In the 1840’s and 1850’s the bands of the Fifth, Sixth, and Tenth Infantry regiments enlivened many a pioneer ball in the growing nearby frontier villages of St. Anthony, St. Paul, and Stillwater.” (Mattson, 3). At Fort Snelling, Minnesota the soldiers had some social life. “. . . Fort Snelling was the scene of an active social life, and the musicians were often called upon to play at officers’ dances and parties as well as at parades and the daily flag-raising ceremony. All too frequently the band performed a sadder duty, playing a dirge . . . at a soldier’s funeral.” (Mattson, 2).

The use of music at Fort Snelling is historically significant because there is an account of the activity there and notated music. It also is the bridge between music in everyday life, military life, and professional musicianship. “. . . field musician of the Fifth United States Infantry, Fort Snelling, 1819 – 1828, the first professional American musical group in what is now the state of Minnesota.” (Mattson, i).

George Washington was said to have “issued orders” (Mattson, Walz, 5) concerning the instruction of fife and drum musicians, in his role as commander in chief. The construction of instruments was important. George Washington ordered fifes to be sorted to facilitate playing in tune (Mattson, Walz, 5). The Prussian Baron Friedrich Von Steuben, an assistant to Washington adapted and standardized twenty-one beats and signals for the Continental Army (Mattson, Walz, 3)

The United States Marine Corp. was legally established in 1798 with an authorization for thirty-two fife and drum groups. The US Army in 1809 established a fifing school (Mattson, 4). Fifes also were part of the English stage and Christmas celebrations (Mattson, Walz 1)

The dual purposes of military and civilian usage of the fife harkens to the 9th century Chinese. The Chinese military used this forerunner of the fife in the military as well as in entertainment.

Why people use specific instruments in specific situations is determined by the needs of the culture and specific materials available to the culture. The needs of the culture is basic to human needs of human beings.

Native Americans and Early Americans had needs for music in social as well as war situations. How the two cultures incorporated music into their lives to address their needs were cultural differences. These two types of instruments were vital to both cultures.

In Native American culture music is part of religious practice in many tribal groups. Resource information has been limited to the greater culture and historian/researches because of desire a to keep religious practice secret as it is considered sacred. Music is integral in Native American life. The flageolet/whistle and the drum are a part of their daily lives. Music and religion are closely tied in Native American religion. "Most American Indian music is closely tied to religion. ...or the search for sacred power to help meet many of life's crises."(McAllester, 307) "The music of the Indians is essentially religious and is functionally bound up with worship." (Marti, 31)The Native American "sings and dances in order to honour his ancient deities and appease them. His music is an expression of his beliefs and hopes and his fear of the gods." (Marti, 31). The religious aspect is inspired by"...a kind of impersonal fervour." (Marti, 31).

Native Americans also utilized music in social activities and activities of daily living. The activities were also often times still connected to religion. Native Americans have flageolet in the music of game songs, dance songs, thanksgiving songs, and songs for the growing of crops. They were also used in the healing process for illnesses in the society. In Arapaho, Dakota, and Cheyenne cultures, the Sun Dance uses whistle like instruments for the melodic line. They were used to illustrate"...sacrifice will enable one to live a better life or enter a better place in the next world."(Krusche, 96). In Hopewell civilization the pan pipe was used according to Williams S. Suggs "Because of the importance of bird effigies in that civilisation and also the way in which the instrument is tuned, Suggs presumes that it was used for ritual imitation of bird calls" (Rhodes, 48). Music is often thought of as a backdrop to history. In the state of Washington Haida and Makah reed instruments were used in ceremonial manner. They were "...blown during the Tklokwal ceremony, ...about the time of the winter solstice and lasted for several days." They were said to have "...raucous sound...without finger-holes and their indefinite pitch,... (had) magical significance. "...they perform a vital musical role in masked dances and ceremonies and are used in particular by the leader of the dance as a signal to mark off the individual phases of the various dances." (Rhodes, 66). The vertical flute was used by the Dakota Native American Indian tribe. It had a social function for the society." The flute was a particular favourite among the Indians and was mainly used for playing love songs and when courting." (Collaer, 100). Ethnographers also found the

Hopewell civilization used pan pipes “in their prolonged burial ceremonies...” (Rhodes, 50). Small whistle-like instruments were used by men. They “...held a whistle made from the wing bones of an eagle in their mouths.” (Krusche, 96).

In the Midwest Prairie tribes used flutes and other musical instruments as a significant part of their military and religious organization. The two were intertwined. “...military associations...men’s societies that were ceremonial in character and had military police functions were a typical feature of these (prairie) tribes. The members of the association had special insignia in the form of...flutes and rattles. ...military expedition was a religious act... (men) took medicine bundles along with them. These were the property of the clan and in addition to amulets often included musical instruments.” (Rhodes, 94).

Native Americans participated in war and had a need for flutelike and whistle-like instruments in connection with that activity. Europeans and colonists found a number of instruments in use by Native Americans when they arrived in the Americas. One of the first missionaries in the Americas Spaniard Juan de Torquemada noted this fact. “...in no part of the ...world is there such an abundance of flutes, shawms, ...and drums as are found in the New Spanish Empire...” (Collaer, 5). Arapaho, Dakota, and Cheyenne tribes used bone whistles in military activity. “Bone whistles were a favourite instrument of warriors, as their shrill note made them particularly suitable for giving signals. Some military societies in the northern prairie tribes adopted them as emblems.”(Krusche, 96). Ethnographers found the Shawnee and Flathead Native Americans found “...the wind instruments...were originally blown only by the braves as they were setting out to do battle.” (Rhodes, 106).

In Northwest Coastal tribes flutelike and whistle-like instruments were prolific. “...there were wooden whistles, flutes...in great variety. Some of them played on the bagpipe principle by squeezing an attached fish bladder full of air. A double reed cedarwood ‘horn’ is the only instance of this member of the aerophone family noted for North America. Some of the whistles are carved in such a way that single oblong wooden instrument produces four different pitches when blown at each of its four corners.” (McAllester, 326).

Here the Native American culture and European culture used an instrument based on the same principle but were not as popular here in the Americas as they were in Europe. Both Native Americans and colonists utilized the flutelike, whistle-like instruments in these formative early years.

Native Americans use the drum throughout their culture for religious, social, and military purposes. Ceremonial music of the Navaho and Apache “...may be accompanied by the large kettledrum...” (McAllester, 323). The water drum used by various Native American tribes had ceremonial significance. “There may be special ceremonial observances in connection with the water.”(Mcallester, 324). Frances Densmore noted the Chippewa tribe used “...a hand drum (is used) by a singer performing hunting songs, but the big drum is used for dances...” (Collaer,33). The water drum was used in

conjunction with healing. The "...water drum...and other percussive instruments regularly used in the medicine huts are brought into service." (Rhodes, 102). Drumming had some military function. "They (Chippewa) dance to the accompaniment of drums and singing, under the supervision of a 'war captain'." (Krusche, 76). How the drums are decorated sometimes has ceremonial significance. The "Peyote (tribe) the... drum is ceremonially corded." (Rhodes, 80).

In Shawnee and Flathead Native American cultures "...the war drum...is always played by at least four men who sing and beat it simultaneously." (Rhodes, 106). This Big Drum is noted by Alan and Barbara Merriam as "...a large drum(s) originating from Europe." (Rhodes 106). This would imply that Native American cultures did not use the drum for military purposes. Other sources report that drums were used for military purposes. Perhaps the Shawnee and Flatheads adapted drums they found in European and colonists culture, adapting them to their own purposes.

The Native American cultures' use of flutelike and drum musical instruments also had a high level of development in the construction of their instruments. The student can develop their knowledge of sound and mathematics by exploring the construction of these instruments. There is a great deal of research information available on the construction of flutelike and drum instruments in Native American cultures. Native Americans show great interest as well as higher level thinking and craftsmanship in the design of their instruments.

Hopewell civilization used a bone flute and was of a high level of construction. "its maximum length is 21 cm.,...bound with a thin copper band, 2 cm. wide, 1.2 cm. away from the cut edge. The sound hole of the whistle, a triangular opening 1.2 cm. high and 0.85 cm. broad, is situated immediately below the copper band. At the side of this triangular opening there are two elliptical perforations measuring 0.35 x 0.65cm. These two small holes bored 2.7 cm. above the radical protuberance were probably used for carrying the instrument." (Rhodes, 50).

In California stone flutes were found. "This flute fashioned from steatite is 18.4 cm. long and was unearthed with other artistic objects on San Nicolas Island, California. Eight finger -holes are arranged in two parallel rows each consisting of four holes separated from each other by five shell disc inlays. A ring of shell disc inlays encircles either end of the tube, which tapers a bare 1 cm. away from these decorations at both top and bottom. The tube is hollow and we have no reason to conclude that the bottom end was closed with a stopper." (Rhodes, 50).

The vertical flute used by Dakota tribes had no standard scale and the scale pattern differed from one tribe to another. These scales however were found to be similar to western diatonic scales. They often had six holes and were roughly 57.8 centimeters. (Collaer, 100). In the upper Missouri state region, one of the most advanced flutelike instruments was found. The instruments were approximately 60 to 65 centimeters and a movable adjuster. (Krusche,100). This would suggest that the Native Americans were interested in playing specific tones and were interested in intonation. "Above and below

this division (the two chambers) rectangular openings were cut in one of the longitudinal halves and the fingerholes' usually six in number' were burnt into the wood and the pieces were glued together. A movable device was placed over the rectangular holes. (Lakeland and Prairie Native American Indians have) the adjusting device... which has been made from a piece of raw hide." (Rhodes, 100). Obviously Native Americans were concerned about tonality and intonation.

The construction of drums and drumsticks was also important in Native American music. The water drum is unique in Native American culture. In the Apache culture, "A large water drum (was) made from an iron kettle with a tanned buckskin drumhead is played with a slender drumstick about twelve inches long and bent in a hoop about four inches in diameter at the distal end." (McAllester, 320). In Navaho and Apache culture there was interest in the materials used in the construction of drums. "It has a membrane of tanned leather, often buckskin, instead of the usual dry, untanned leather or rawhide. The body of the drum is made of wood, clay, or metal in the shape of a pot, kettle, or keg, and is partly filled with water, usually a third to a half full. The single drumhead is stretched at high tension over the mouth of the pot or the open end of the barrel. The tanned leather shrinks even tighter when moistened, whereas wet rawhide would loosen and lose its resonance. The drum is shaken now and then, between songs, to keep the drumhead wet. Often a fine spray is thrown up from the drumhead by the intense beat of the unpadded drumstick. This stick is also a unique feature: everywhere else in North America the sticks used with dry drums are padded to soften the impact a bare stick makes on the rawhide which dries to an almost metallic hardness. The water inside the drum serves other functions besides keeping the drumhead wet. It has symbolic connotations of rain and is also thought to produce a resonance since the water inside the drum is in constant motion complimentary to the vibrations of the drumhead. There may be special ceremonial observances in connection with the water. In the case of the Peyote drum, for example, four live coals, said to represent lightening, are dropped into the water and, at the conclusion of the ceremony, when the drum is unlaced, the water is poured along a crescent-shaped earthen altar." (McAllester, 323-324).

The big drum called the war drum by Alan and Barbara Merriam in Shawnee and Flathead cultures they believed originated in Europe. "Both (drum) heads (are made of) deer skins. The drumsticks ...are made from wood that is readily available, preferably with wild cherry. Cloth is wound around one end of the stick and tied with a cord. Occasionally the instrument is beaten with club-like sticks that are not padded." (Rhodes, 106)

RATIONALE

Rather than approaching music as a backdrop, the approach put forth in this teaching unit affords one the opportunity to place music within the context of our history and as something intricately and subtly woven into our lives. Music is everywhere in society today. It is of interest to find how important it was prior to the electronic delivery that is prevalent today. This series of lessons affords teachers and students the opportunity to investigate how music ebbs from wartime flows into peacetime. Technology impacts music also. Technological development in other aspects of life

impacts the construction and the development of instruments that impact the music that has been created.

Finally, how music and musical instruments have evolved has significance for the classroom and the individual student. The object of this curriculum unit is to allow the student to see where people live and how their actions affect the music they create. The environment impacts the music they can and want to create. The curriculum unit also offers a bridge between the past and the present. The students see how instruments from the past are related to the instruments they play and the instruments with which they are familiar. The students have an opportunity to examine the purpose of music in their own lives, and are free to consider the possibilities for making music and instruments themselves. They should consider that modern day instruments can be improved and they may be a part of that. They should feel that they can utilize instruments for their own creative purposes.

OBJECTIVES:

The students will be able to keep a log of where they hear music for a set period of time. The teacher may decide how long to keep the log according to how often the class meets. The students will be able to become more aware of music in their lives and in the music in their environment of which they may have not previously been aware.

The students will be able to create an instrument from found materials from their homes, school, outdoor environment, and other places as they go about their daily activities. The students will become aware of everyday inexpensive items around them that could be utilized to create instruments.

The students will be able to study Native American designs on instruments and discuss their meaning. Students create their own designs and draw them. The students will be able to express verbally the meaning of their own design on their instrument.

The students will be able to research how music was used in a Native American tribe and an American colonial military camp. Students may compare and contrast the two cultures. The student will be able to brainstorm why aspects of the culture are similar and why other aspects of the culture are dissimilar.

The students will research Native American cultures that used three hole flutes and drums simultaneously. Students anticipate why people would want to play two instruments at one time. Students anticipate the problems in playing two instruments simultaneously. Students practice playing two instruments at once. Students compare what they thought the problems and successes would be and what the problems and successes really were.

The students will participate in making and playing a Native American Water Drum. Students will observe and discuss how the amount of water in the drum impacts the pitch. Students will have the opportunity to discuss the drumhead and the impact of the water on the drumhead. Students will note and discuss the effect of water movement within the drum and how this movement affects the sound of the drum.

STRATEGIES

The Lesson Designs offer different activities for the classroom teacher. Some may be accomplished in one class period. Some may be viewed and utilized as an ongoing long term project. Some of the activities may be useful if material is needed to work with students when others are regularly pulled from the class for another activity or program.

Students in Grades 3, 4, and 5 have the necessary skill base to participate in the classroom activities. All grade level texts include sections on Native Americans. Students experience music selections appropriate for President's Day featuring George Washington and Abraham Lincoln in current adopted grade level texts utilized. The classroom activities of this curriculum unit augment the material present in the current music curriculum.

Students experience activities relevant to Native Americans in the first semester in fall during the Thanksgiving season. The curriculum adds depth and dimension to the current curriculum in place. The curriculum unit will extend the time devoted to Native American music. In the second semester the students discuss and participate in activities surrounding President's Day. The curriculum adds a new dimension to the students' knowledge base about Presidents Lincoln and Washington. The end result is the enhancement of the social studies curriculum's focus on western Pennsylvania history.

In fourth grade the students link the curriculum activities to the study of President's Day and the work by Aaron Copland's *Lincoln Portrait*. The fifth grade student reconnects with the importance of George Washington and Abraham Lincoln reviewing concepts of everyday life in Native American culture and the music of Copland and Charles Ives. Students are exposed to Copland's work *Fanfare for the Common Man* and the properties of the tympani drum. Fifth grade students study the need of American composers to find an American musical voice breaking from European musical tradition. Students have opportunity to link to social studies through the study of Washington and Lincoln. In the lifetime of George Washington the United States found they were different from Great Britain and France just as Copland realized we as composers were different from the European composers. One of Lincoln's goals during the Civil War was preserving the Union. Lincoln had the concept that we as a nation would not be the same if we were divided. Copland as an artist realized we as composers would be lost if we did not realize our voice as American composers.

CLASSROOM ACTIVITIES

Lesson One: Music in Our Daily Lives: A Survey

See the music survey in Appendix I.

- The teacher may decide whether to keep a log for a day, a weekend, a week, or a longer period such as a month.

- Students will place their responses on a scale. The class may collect their data and graph their survey results.
- If time permits, a grade level might collect their data and graph their results. Or if more time is available, school wide survey results could be graphed and displayed.
- Students will draw conclusions about various groups within the class, grade level, or school and use the results for discussion.

Lesson Two: Found Items – Raw Materials for Instruments

Vocabulary: aerophone, chordophone, idiophone, membraneophones

Activities:

- The student will brainstorm listing items available to them at home, school, outdoor environment, and other places they may go in their daily life they could use to make an instrument.
- Students are required to make a listing of possible useful items with which to construct an instrument.
- The class will discuss feasibility of obtaining their selected items and usefulness of selected items.
- Students and teacher collect items to be used to construct their instrument.
- Students brainstorm the possible success, problems, or failure of their instrument from scientific and musical points of view.
- Students as a project make their chosen instruments. Students test their instruments and notate their success and problems with possible solutions.
- Students share their instrument with classmates playing their instrument.
- Students state when, where, and why they would use their instrument.
- Students classify their instrument according to the four vocabulary words covered at the outset of the lesson.

Lesson Three: Prototype: Decorating a Flutelike Instrument

Vocabulary: flute, whistle, fife, flageolet

Activities:

- The student has opportunity to look at photographs the teacher provides of flutes, whistles, fifes, flageolets.
- The students discuss the artistic designs found in the photographs.
- Students create their own design for their own instrument on paper.
- The student explains what their design means to them and how it expresses something in their daily life.
- Students create their design on cardboard tubes.
- Students display their instrument designs.

Lesson Four: Music in Our Lives Native American or Colonist

Activities:

- The students will be grouped in four living groups: two Native American and two colonist groups. One Native American group will be at peace, the other at war. One colonist group will be at peace and the other at war.
- Students research daily life in their living group.
- Students determine how their group used music in their situation,
- Students create a brief reenactment of life in their living situation using music
- Students present their reenactment to their classmates.
- The class will discuss how the events in their lives in their camp influenced their music or did not influence their music.

Lesson Five: Exploring the Three - Hole Flute and a Drum

Activities:

- The students will research with the teacher Native American cultures that used three-hole flutes.
- The students will review and practice three notes played with the left hand on the recorder.
- The students will practice playing a rhythm band tambourine with their right hands. The student researches with the teacher Native American cultures utilizing the right hand or head to play the drum.
- The students will experience playing the recorder with the left hand and tambourine with the right hand simultaneously using teacher made simple melodies and rhythms.
- The students will relate this activity to skills required to play other instruments, and consider the physical activities in sports/movement.
- The students will relate this activity to jesters and clown figures in other cultures that they have previously studied.

Lesson Six: Create and Participate in Playing a Water Drum

Activities:

- The students will review the construction and pitch capability of the tympani drum.
- The students will discuss the sound properties of how much water is in the water drum and how the water impacts pitch.
- The students will research Native American cultures utilizing water drums.
- The students will brainstorm about the impact of various qualities on pitch: the different types of covers on the drum, the tightness or looseness of the cover on the drum, and the material composition of the body of the drum. The students will take note of the possibilities.
- The students will experience playing a student-made water drum with tubs constructed of different materials available to them and different covers for the drums. The students will make note of their findings.

- The students will determine what was the most successful water drum using the properties of pitch as their measure.
- The students will compare and contrast the water drum and the tympani drum.

APPENDIX I.

Music Survey Questions

1. Where do you hear music in your daily life?
2. What is going on around you when you hear the music?
3. Do you make the music? How do you make music?
4. Do you listen to the music? What is making the music you are listening to?
5. Name three instances during a day when you hear music.
6. Have you heard music in any of the following settings?
 - a. home
 - b. school
 - c. outdoors
 - d. church/synagogue/other religious setting
 - e. birth
 - f. funeral
 - g. military parade
 - h. other ceremonies
7. Describe three of the settings where you heard music from question #6 above.
8. If you had to make your own instrument, what materials are available at:
 - a. home
 - b. school
 - c. outdoor environment
 - d. other
9. How would you use your instrument in your daily life?

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Academic Standards for the Arts and Humanities

- A. Explain the historical, cultural and social context of an individual work in the arts.
- B. Relate works in the arts chronologically to historical events (e.g., 10,000 B.C. to present).
- C. Relate works in the arts to varying styles and genre and to the periods in which they were created (e.g., Bronze Age, Ming Dynasty, Renaissance, Classical, Modern, Post-Modern, Contemporary, Futuristic, others).
- D. Analyze a work of art from its historical and cultural perspective.
- E. Analyze how historical events and culture impact forms, techniques and purposes of works in the arts (e.g., Gilbert and Sullivan operettas)
- F. Know and apply appropriate vocabulary used between social studies and the arts and humanities.
- G. Relate works in the arts to geographic regions:
 - Africa
 - Asia
 - Australia
 - Central America
 - Europe
 - North America
 - South America
- H. Identify, describe and analyze the work of Pennsylvania artists in dance, music, theatre and visual arts.
- I. Identify, explain and analyze philosophical beliefs as they relate to works in the arts (e.g., classical architecture, rock music, Native American dance, contemporary American musical theatre).
- J. Relate works in the arts chronologically to historical events (e.g., 10,000 B.C. to present).
- K. Analyze a work of art from its historical and cultural perspective.
- L. Analyze how historical events and culture impact forms, techniques and purposes of works in the arts (e.g., Gilbert and Sullivan operettas)
- M. Know and apply appropriate vocabulary used between social studies and the arts and humanities.
- N. Use knowledge of varied styles within each art form through a performance or exhibition of unique work.

- Demonstrate the ability to define objects, express emotions, illustrate an action or relate an experience through creation of works in the arts.
- O. Identify works of others through a performance or exhibition (e.g. exhibition of student paintings based on the study of Picasso).
- P. Recognize the function of rehearsals and practice sessions.
- Q. Handle materials, equipment and tools safely at work and performance spaces.
- Identify materials used.
 - Identify issues of cleanliness related to the arts.
 - Recognize some mechanical/electrical equipment.
 - Recognize differences in selected physical space/environments.
 - Recognize the need to select safe props/stage equipment.
 - Identify methods for storing materials in the arts.
- R. Demonstrate knowledge of at least two styles within each art form through performance or exhibition of unique works.
- S. Communicate a unifying theme or point of view through the production of works in the arts.
- U. Demonstrate specific styles in combination through the production or performance of a unique work of art (e.g. a dance composition that combines jazz dance and African dance).
- V. Delineate a unifying theme through the production of a work of art that reflects skills in media processes and techniques.

Academic Standards for History

Pennsylvania's public schools shall teach, challenge and support every student to realize his or her maximum potential and to acquire the knowledge and skills needed to.

A. Understand chronological thinking and distinguish between past, present and future time.

- Calendar time
- Time lines
- Continuity and change
- Events (time and place)

B. Develop an understanding of historical sources.

- Data in historical maps
- Visual data from maps and tables
- Mathematical data from graphs and tables
- Author or historical source

C. Understand fundamentals of historical interpretation.

- Difference between fact and opinion
- The existence of multiple points of view
- Illustrations in historical stories
- Causes and results
- Author or source of historical narratives

Academic Standards for Science and Technology

A. 3.4. Physical Science Physics and Chemistry

Physics and Chemistry involve the study of objects and Chemistry and Physics their properties. Students examine changes to materials during mixing, freezing, heating and dissolving and then learn how to observe and measure results. In chemistry students study the relationship between matter, atomic structure and its activity. Laboratory investigations of the properties of substances and their changes through a range of chemical interactions provide a basis for students to understand atomic theory and a variety of reaction types and their applications in business, agriculture and medicine. Physics deepens the understanding of the structure and properties of materials and includes atoms, waves, light, electricity, magnetism and the role of energy, forces and motion.

B. 3.6. Technology Education

Technology education is the use of accumulated knowledge to process resources to meet human needs and improve the quality of life. Students develop the ability to select and correctly use materials, tools, techniques and processes to answer questions, understand explanations and solve problems encountered in real life situations. These overriding themes require students to design, create, use, evaluate and modify systems of Biotechnologies, Information Technologies, and Physical Technologies.

C. 3.7. Technological Devices

Students use tools to observe, measure, move and make things. New technological tools and techniques make it possible to enact far-reaching changes in our world. Technology enhances the students' abilities to identify problems and determine solutions. Computers play an integral role in every day life by extending our abilities to collect, analyze and communicate information and ideas.

D. 3.8. Science, Technology and Human Endeavors Scientific knowledge and societal needs often create a demand for new technology. Conversely, new technology advances scientific knowledge. Both influence society through the impact of their products and processes.