

The Sheldon's
"The Music of Lewis and Clark"
Handbook for Teachers

Know Before You Go 2023-2024

Buses and Parking

Book your bus to arrive at The Sheldon 20 minutes before showtime, and to leave The Sheldon 1 hour after show time. Staff will be waiting to help your bus park in the appropriate place. Buses park for free on the street in front of The Sheldon and in the lot. Cars park for free in the West Lot, on the right side of The Sheldon if you are facing the steps. The group should stay on the bus and send one person in to check in the group and get further instructions.

Tickets & Payment

No tickets will be sent out, but the seats reflected on your invoice will be reserved together, and you will be seated by ushers in the concert hall when you arrive. Your payment is due 30 days before the show. Payment online with a credit card is the preferred method, but your school can also send a check. Please contact the Director of Education if you have special circumstances. Ticketing and Payment Policies Document is included with your invoice.

Teacher Handbook

The provided teacher handbook includes recommended activities and resources related to the content of the show. It can be accessed on the web on the page for the specific show.

Concert Manners

Please coach your students on good concert manners before coming to The Sheldon Concert Hall. Good audiences love to listen to music and they love to show their appreciation with applause, usually at the end of an entire piece and occasionally after a good solo by one of the musicians. Food and drink are prohibited in The Sheldon Concert Hall. Any device that makes noise is a distraction for both the performers on stage and your fellow audience members and should be put away. No photos or video are allowed during the performance. Restrooms are located on the same level as the concert hall close to the Art Galleries. Please encourage students to use restrooms at school or to use Sheldon restrooms before the concert begins. If a student does need to use the restroom during the performance, the best time to get up is between musical numbers.

Art Galleries

The Sheldon features seven art galleries in the Emerson Galleries building that adjoins the Concert Hall, including the Bellwether Gallery of St. Louis Artists, Gallery of Music, Gallery of Photography, Bernoudy Gallery of Architecture, the AT&T Youth and Emerging Artist Gallery and on the lower level, The Nancy Spiritas Kranzberg Gallery and Ann Lee and Wilfred Konneker Gallery. You are invited to call The Sheldon and add a 20 or 30-minute visit to the galleries when you attend a Sheldon Education Program. This season the fall exhibition is open September 8- January 20. The spring exhibition is open March 8- May 4. In between, the gallery is closed for installation and is not available for tours. Tours are available on a first-come, first-served basis.

Health + Safety

Please visit our website the most up-to-date information on health and safety measures. To communicate needs for accessible seating, please indicate on your reservation form. The Sheldon staff can direct you toward elevators. We recommend students that might have sensory or stimulation issues bring their own noise-cancelling headphones, but if you are surprised by a need for them, we have some in the box office.

DEFINITIONS

Folk music

Folk music is the music sung and played by the common folk or people of a particular community or country. The original composer of a folksong is often unknown. Folk music is often not written down, but passed on orally from one musician to another and one generation to another, often being changed as it's passed along. There are many kinds of folksongs, often dealing with daily life – work songs, love songs, cradle songs, drinking songs, patriotic songs, dancing numbers and frolic tunes, mourning songs and epic tales.

Ballad

A ballad is a song that tells a story. Some ballads deal with legendary characters, miraculous happenings or gruesome deeds, while others tell romantic tales or chronicle an historical event.

Work song

Workers, to coordinate their efforts and to keep their spirits up in the face of hard physical labor, sing work songs. Enslaved African Americans work songs as they ploughed and harvested the land of the South, cut down trees and split the logs, worked the mules along muddy rivers and hoisted cotton bales onto Mississippi steamboats. Work songs have been sung by sailors and other workers for centuries.

Jig

A lively dance, often in 6/8 or 2/4 time

Sea Chantey

A song sung by sailors to accompany work or for fun.

Clogging

An American percussive folkdance that originated in the southern Appalachian mountains. It has strong ties to the step dancing in the British Isles and has been influenced by both traditional American Indian dances and “buck and wing” dancing by enslaved African Americans.

INSTRUMENTS used in "Lewis and Clark"

(The names of the instruments and definitions can be jumbled and used as a matching exercise for your students.)

Fiddle

The name for a violin when played by folk, country, bluegrass and other acoustic musicians. The violin has four strings and is a member of a family of bowed string instruments that also includes the viola, cello and double bass.

Guitar

A plucked or strummed string instrument originally brought to Spain by the Moors in the Middle Ages. This instrument, usually with six strings and occasionally with twelve strings, became popular with both blues and folk singers to accompany their singing.

Drum

A percussion instrument common to many cultures, consisting of an animal skin, or synthetic equivalent, stretched over a wooden frame and struck by the hand or a beater.

Spoons

Two spoons, often made of animal horn or steel, that are held together and struck against the body for percussive sounds.

Fiddle Sticks

Small thin sticks struck against the strings of a fiddle, creating a light percussive sound.

Sounded Horn

A tin horn used by boatmen and hunters to communicate when out of sight.

Basket Rattle

A small basket filled with seeds and shaken as a percussion instrument.

Hoof Rattle

Deer or goat hooves strung on rawhide or rope and used as a rattle.

Wood Clacker

Small circular pieces of wood on a stick and shaken as a percussion instrument.

DISCUSSION/JOURNAL/ACTIVITY PROMPTS

Geography

Ask your students to trace the path of the Corps of Discovery and to name the states that now encompass these lands - Illinois, Missouri, Kansas, Iowa, Nebraska, South Dakota, North Dakota, Montana, Idaho, Washington and Oregon.

Although they found that there was not an all-water route to the Pacific Ocean, the Corps did travel most of the way on rivers. Name the rivers that the Corps traveled - Ohio River (Meriwether Lewis traveled from Pittsburgh to Louisville where he met Clark), Mississippi River, Missouri River, Columbia River and Yellowstone River (on the return route, Clark took a part of the party down the Yellowstone to the Missouri while Lewis explored the Marias River).

The Corps left Camp Dubois near St. Louis on May 14, 1804. They returned to St. Louis over two years and three months later on September 23, 1806.

How long it takes to drive today from St. Louis to Portland, Oregon? (32 hours)

How long is an airplane flight from St. Louis to the West Coast? (About 5 hours, if you could get a direct flight)

Music

Members of the Corps used music to entertain themselves and to entertain the American Indians. Several instances of music are recorded in their journals:

"The two Chiefs much pleased with their treatment & the Cheerfulness of the party, who Danced to amuse them."

William Clark November 27, 1804

"the fiddle was played and they danced very merrily until 9 in the evening when a heavy shower of rain put an end to that part of the amusement tho' they continued their mirth with songs and festive jokes and were extremely merry until late at night."

Meriwether Lewis July 4, 1805

"a little before sun set the Chimnappoms arrived; they were about 100 men and a few women; they joined the Wallahwallahs ... and formed a half circle around out camp where they waited patiently to see our party dance. the fiddle was played and the men amused themselves with dancing ... we then requested the Indians to dance which they very cheerfully complied with; they continued their dance until 10 at night ... Some of the men who were esteemed most brave entered the space ... and danced ... they were much gratified in seeing some of our party join them in their dance."

William Clark April 28, 1806

Do you make music in your daily lives?

If so, how and when?

MUSICAL SELECTIONS IN "LEWIS AND CLARK"

Bonaparte's Retreat - a traditional fiddle tune

Back on the River - original song written by Annie Scheumbauer, for sing-along

Whiskey Before Breakfast - Irish fiddle tune

Possum Tail

Soldiers Joy - possibly the best known fiddle tune in history. Early versions can be traced to Scotland in 1781. In England it is also known as "The King's Head" and some old-timers in Missouri call it "Payday in the Army."

Yankee Doodle

Song of Sacagawea - original song written by Annie Scheumbauer

Shenandoah - long-time favorite folk song

Pass on By - song about mosquitoes and grizzly bears written by John Higgins

Travelin' Home - original song written by Annie Scheumbauer

Back on the River

by Annie Scheumbauer
© 2003

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A
C
As we step off from this shore We're
D
Bm
E7
set-ting off to ex-plore This new land and the won-ders that lie a-
A
head. To fol-low the riv-er we've been sent By
Bm
E7
or-der of the pres-i-dent As it makes its way
A
towards the on-cean's shore.

CHORUS

D
E7
A
Back on the riv-er we go, we go,
D
E7
A
Back on the riv-er we go. We
D
E7
A
camp out ev-'ry night and can't wait til morn-ing's light when it's
D
E7
A
back on the riv-er a-gain.

As we step off from this shore
We're setting off to explore
This new land and the wonders that lie ahead
To follow the river we've been sent
By order of the President
As it makes its way towards ocean's shore

Chorus:

Back on the river we go, we go
Back on the river we go
We camp out every night and can't wait till morning's light
When it's back on the river we go

As we travel on our way
We make notes every day
About the plants and animals that we see
Watching the heavens every night
Plotting our course by the stars so bright
Drawing maps of the places where we've been

Chorus

The sounds of nature fill our day
As we row on our way
Keepin' time with the oars' splashing sound
The song of birds fill the air
The buzz of mosquitoes everywhere
And the wind whistlin' through the trees

Chorus

We're not sure what lies ahead
By our dreams we are led
To adventures round the next bend
We're driven you see
By this spirit of discovery
To blaze the trail for travelers yet to come

Chorus (End: repeat 3x as fade away)

THE MUSICIANS



Annie Scheumbauer is a singer and guitarist who performs with the Folk Trio for Young Audiences. She is also a painter and art teacher at Ursiline Academy, a clog dancer, and a composer who has written three songs for the “Lewis and Clark” program. Her painted backdrops are used behind the musicians on The Sheldon stage.

Michael Banvard, fiddle

Michael Banvard plays fiddle for contra dances and concerts, having started playing after arriving in St. Louis 8 years ago. He's played banjo, mandolin, guitar, upright and electric bass, lute, and viola da gamba over the course of not-quite-growing up. Recently, he won the 1st Annual Fiddle Contest at The Folk School of St. Louis. Banvard is a member of the Local 6 of IATSE, the Stagehands Union.

Kevin Buckley is a St. Louis based folk musician and instructor specializing in fiddle music, song interpretation and original compositions. While Buckley is primarily influenced by his Irish traditional background, the multi-instrumentalist also incorporates aspects of Old Time, Bluegrass, Swing, and Tejano music in his work. *Big Spring* being his debut solo album, Buckley showcases his professional strengths as an instrumentalist, arranger, and folk interpreter.

Credits:

The tin “sounded horn” used in our program was made by Ken Berkel at Berkel Sheet Metal.

The drum was made of wood and animal skin by John Higgins.

The hat, like that worn by Pierre Cruzatte, was hand knit by Dana St. John.

The hand-painted silk backdrops were created by Annie Scheumbauer.

Original music was written by Annie Scheumbauer and John Higgins.