

**A MUSICAL JOURNEY IN THE FOOTSTEPS OF LEWIS & CLARK:
TEACHER'S GUIDE**

This teacher's guide to the *Musical Journey in the Footsteps of Lewis & Clark* is designed to help educators use the CD and accompanying booklet, as well as help students understand the music and history of the journey. It contains activities relating to three curriculum connections—music, history, and English. Teachers are granted permission to make photocopies of this teacher's guide for classroom use. Anne Enslow wrote this guide.

CURRICULUM CONNECTIONS—MUSIC

ACTIVITY 1

Discuss the role of music in the Lewis and Clark expedition. Music is clearly not the first priority of explorers trying to make their way across a continent and back, so why was music important?

ACTIVITY 2

Listen to “V’la l’Bon Vent” (track 6). Do you hear the foot rhythms? This is a common way of accompanying French-Canadian music. Can you do it yourself? Here’s how.

Sit down.

Start with the right foot by itself. Tap the ball of your right foot on the floor, then swing your lower leg forward a little, tapping your right heel on the floor. Swing your leg back again to tap the toe. Repeat this over and over, until you’re tapping out a steady rhythm—“1 and 2 and 3 and 4 and . . .” (Each number—1, 2, 3, 4,—represents a tap of the toe. Each count of “and” in between the numbers represents a tap of the heel.)

Now try the left foot by itself. Tap the ball of the left foot on the floor, once per beat. (For each toe-heel combination of the right foot, there is just one tap with the left foot.)

Now try putting them together. First, get the right leg swinging back and forth, tapping out “1 and 2 and 3 and 4 and . . .” Then, *without breaking the rhythm of the right leg*, try slipping in the left-toe tap after each right-heel tap and before the next right-toe tap, so that the count is “1 and a, 2 and a, 3 and a, 4 and a.” (NOTE: The resulting rhythm should be “slow/quick/quick, slow/quick/quick . . .”)

It’s confusing at first, but it quickly becomes automatic. Can you sing a song—any song—while keeping foot rhythms?

ACTIVITY 3

Listen to “Alloa House” (track 18). Do you hear the rain? There was no actual rain in the studio, when we recorded the song. Can you guess how we made that sound?

We used an instrument called a rainstick. It is a long, hollow, wooden tube, with little wooden pegs hammered into it, so that they crisscross inside. The tube is also filled with little pebbles and shells. When you lift the bottom of the tube up, the pebbles begin falling. They knock against the little pegs as they go, making a sound like rain. If you want it to rain “harder,” you tip the tube up at a steeper angle, so that more pebbles hit the pegs at once. After the rain sound stops, flip the other end of the tube up to keep the “rain” going.

ACTIVITY 4

Listen to the “Hidatsa Friendship Song” (track 12). Can you figure out how Keith Bear produces two sounds at once on a flute? The special flute he uses for this piece consists of not one, but two hollow cylindrical tubes that are joined. He blows into them both at once, so that they are both sounding the whole time. One of the tubes has the finger holes that he uses to produce different notes. The other one is a tube with no holes that produces a single note called a drone.

Can you think of other instruments that have a drone? (The Highland bagpipes have three drones. The piper plays the tune on the chanter, which he holds in front of him. But the three pipes that rest on his shoulder have no holes in them and are the drones. One is a bass drone, and the other two are tenor drones.)

ACTIVITY 5

Most of the instrumental tunes on this recording were originally used for dancing. Here is a dance you can do to “The President” (track 2). For this dance, you will need to have any multiple of 4 people.

Start by forming two lines, with boys in one line, girls in the other, with the two lines facing each other. The person you are facing is your partner.

Count off from the top, so that the first couple takes the number 1, the second couple is number 2. Have these four people take hands in a small set of 4, so they know who they’re dancing with. The third couple also takes the number 1, the fourth couple, number 2. Have them also take hands in their circle of 4. Continue like this to the bottom of the line, counting off in 1s and 2s.

Now you are ready to start the dance:

A1. The two lines go “**forward and back.**” (Take 4 steps forward toward your partner, then 4 steps back to place.)

Repeat.

A2. “**Right arm around.**” (Link right arms with your partner and walk around in 8 steps, ending where you started.)

“**Left arm around**” with partner in 8 steps.

B1. “**Set twice to your partner.**” (Everyone steps to his or her own right on the first count, then marks two steps in place on counts 2 and 3 with first the left, then the right foot. Hold 4. Then step back to the left on count 1, follow with two small steps in place on 2 and 3, with the right, then left foot. Hold 4. Repeat: Right-Left-Right-Hold. Left-Right-Left-Hold

“**Rights and lefts half way.**” (Take your partner’s right hand in yours and pull past that person, switching places in 4 steps. Then turn to your neighbor in the line—that is, the person in your original group of 4 who is now standing next to you. Give left hands to that person and pull past that person, switching places in 4 steps.) Everyone should now be on the opposite side of the line from where he or she started, with 1’s and 2’s in reverse order.

B2. “**Set twice to your partner.**” (Face the center again and repeat the “setting” step.)

“**Rights and lefts half way.**” (Again, give right hands to your partner, then give left hands to your neighbor.) At the end, everyone should be back where they started.

C1. The “**TOP COUPLE ONLY: take hands and gallop down the middle**” of the set in 8 counts. “**Gallop back to the top**” in 8 counts, still holding hands.

C2. Now the number 2 couple dancing with that couple moves into the middle of the set alongside the 1s and also takes hands. **Both the top couple and their number 2 couple gallop down the middle of the set to the bottom.** (You have 8 counts for this. IMPORTANT: Everyone else should slide a few steps to the side to take their places. Otherwise, the whole dance will move rapidly toward the far end of the room.)

When the top couples get to the bottom, **everyone circle left in your group of 4**, for 8 counts. (If the dancers are a little more advanced, you can substitute a right-hand star for a circle left.)

CURRICULUM CONNECTIONS—AMERICAN HISTORY

ACTIVITY 6

Do you agree or disagree with historian Dee Brown’s statement, “[Lewis and Clark] had explored a region more unknown to them than the moon is to us”?

It’s a debatable point. Here are two opposite arguments:

1) I agree. The astronauts had seen pictures of the place where they were going, and they knew a lot about it. Lewis and Clark, by contrast, had little idea what to expect, as the many misconceptions of the day showed. (For example, there were no woolly mammoths in the west. There was no water route across the continent. The Rocky Mountains were not a gentle mountain range mirroring the Appalachians in the east.) The astronauts at least knew what to expect, even if the conditions were very different from any they’d experienced before. And if they got into trouble, they could radio back to earth. Lewis and Clark were completely cut off from home.

2) I disagree. Unlike astronauts going to the moon for the first time, Lewis and Clark didn’t have to contend with a different atmosphere and weightlessness or the extreme gravitational forces of takeoff and landing. They were only going to a different part of the country. The west may have contained different vegetation and animals they had never seen before—including jack rabbits, prairie dogs, grizzly bears, and American buffalo (bison)—but the laws of nature were the same.

ACTIVITY 7

Listen to “The Mighty Deeds of Captain Lewis” (track 27). Are the author’s criticisms fair?

Here are some reasons why you might answer, “yes.”

1. In saying the men “journeyed all the way by land,” the author is pointing out that Lewis and Clark failed to find the Northwest Passage, the longed-for water route across the country. Of course, we know today that no such route exists in the present-day United States. It wasn’t Lewis and Clark’s fault they didn’t find it.

2. Lewis and Clark found none of the more exotic things they were looking for, including a woolly mammoth and Indians descended from Welshmen—things that geographers of the day had led them to expect. (Scientists of the day expected to find mammoths, because they did not realize that animals can become extinct.)

Here are some reasons why you might answer “no.”

1. It was hardly “fair and easy motion” that got the men to the west coast and back. Think of the grueling portage around the Great Falls of the Missouri, the famished trek across the Rocky

Mountains, and the swarms of mosquitoes that bit them mercilessly. There were many points along the way where the explorers might have been killed or where a wrong decision might have delayed them so much that they ran out of supplies.

2. It is not true that they “never met a foe.” Most of the Indians were friendly, but not all. There was the confrontation with the Teton Sioux and the violent encounter with the Blackfeet. The explorers encountered numerous other dangers, including grizzly bears, American buffaloes, and rattlesnakes.

3. The author unfairly asks if, after all this grand adventure, the explorers could find nothing more exotic than forests containing trees, rivers made of water, and mountains composed of rocks. But the explorers did find hundreds of new plants and animals, along with Indian tribes that were unknown in the east. And they created the first reliable map of a portion of North America lying west of the Missouri River.

ACTIVITY 8

Listen to the “Mandan Heartbreak Song” (track 30). Normally, it was used by the Mandan people to mourn the death of a loved one. But Keith Bear, who performs it on the recording, says the song can be adapted to suit other situations of loss. Why would it apply to the Indians’ situation today? (As Bear says, “We gave ourselves to the land and loved the earth. Now look how it is scarred and changed.” Not only has the land itself changed. Indian ways of life have changed forever.)

Here are the words in translation:

My sweetheart, my loved one, look back at me.

My heart is broken, my spirit cries.

I am one of the people, a warrior of the people,

I have given myself to you,

Now you’re gone.

My sweetheart, my loved one, look back at me.

My heart is broken, my spirit is lost.

CURRICULUM CONNECTIONS—ENGLISH

ACTIVITY 9

Listen to “Jefferson and Liberty” (track 1). What are the underlying themes in this song? What is its overall tone? Here’s an important clue. The song was written to celebrate Jefferson’s inauguration. It expressed the belief that the new president would guard liberty and create a nation where immigrants from around the world could find freedom from the tyranny of their native lands. (It’s ironic that the finding of liberty for Europeans meant the loss of liberty for the American Indians. That, of course, is a modern thought that doesn’t appear in this song.) The theme of liberty is still very important to us today. Think of the Pledge of Allegiance (“ . . . one nation, under God, with liberty and justice for all”) or the Declaration of Independence (“ . . . Life, Liberty and the pursuit of happiness.”).

ACTIVITY 10

Listen to “Rise, Columbia!” (track 23)—a song praising America’s greatness. Now compare the words with those of “Rule, Britannia”—the famous song proclaiming Great Britain’s mastery over the seas and the rest of the world. Here are three verses of each.

“Rise, Columbia” was written to the same tune as “Rule, Britannia.” Can you see the similarity in the structure and rhythm of the two songs?

Compare the imagery. What are the similarities? What are the differences?

What do both countries claim as the source of their greatness in these two songs?

Why did the author call America “Columbia”?

When first the sun o’er ocean glowed
And earth unveiled her virgin breast
Supreme mid nature’s, mid nature’s vast abode
Was heard the Almighty’s dread behest.

Rise, Columbia, Columbia brave and free

Poise the globe and bound the sea.

Rise, Columbia, Columbia brave and free

Poise the globe and bound the sea.

In darkness wrapped, with fetters chained

Will ages grope, debased and blind

With blood the human hand be stained
With tyrant power, the human mind.

Revered in arms, in peace humane,
No shore nor realm shall bound thy sway
While all the virtues own thy reign
And subject elements obey.

RULE, BRITANNIA

When Britain first at Heaven's command
Arose from out the azure main;
This was the charter, the charter of the land,
And guardian angels sang this strain:

Rule, Britannia! Britannia, rule the waves!
Britons never, never, never will be slaves!
Rule, Britannia! Britannia, rule the waves!
Britons never, never, never will be slaves!

Thee haughty tyrants ne'er shall tame:
All their attempts to bend thee down,
Will but arouse thy generous flame;
But Work their woe, and thy renown.

The Muses, still with freedom found,
Shall to thy happy coast repair:
Blest Isle! With matchless beauty crowned,
And manly hearts to guard the fair.

ACTIVITY 11

When the explorers reached the Shoshone, no one in the group spoke both the English and Shoshone languages. The explorers' answer was to set up a "chain of translation," with one person translating from Shoshone to Hidatsa, another from Hidatsa to French, and a third from

French to English. How accurate do you think this was? Try playing a game of telephone to see, with everyone standing in a line. The person at one end can try to purchase horses from the person at the other end, offering blankets, knives, and beads for payment.

FURTHER READING

FOR YOUNG PEOPLE

Betts, Robert B. *In Search of York: The Slave Who Went to the Pacific with Lewis and Clark*, revised edition. University of Colorado Press and the Lewis and Clark Trail Heritage Foundation, 2000.

Herbert, Janis. *Lewis and Clark for Kids*. Chicago: Chicago Review Press, 2000.

Pringle, Laurence. *Dog of Discovery: A Newfoundland's Adventures with Lewis and Clark*. Honesdale, Pa.: Boyds Mills Press, 2004.

FOR OLDER STUDENTS AND ADULTS

Ambrose, Stephen E. *Undaunted Courage: Meriwether Lewis, Thomas Jefferson, and the Opening of the American West*. New York: Touchstone, 1996.

Moulton, Gary E., ed., *The Lewis and Clark Journals: An American Epic of Discovery, The Abridgement of the Definitive Nebraska Edition*. Lincoln and London: University of Nebraska Press, 2003.

Ronda, James P. *Lewis and Clark Among the Indians*. Lincoln and London: University of Nebraska Press, 2002.

Ridley Madison

601 Bloomfield Street

Hoboken, NJ 07030

www.ridleymadison.com

info@ridleymadison.com

Printed in the U.S.A. © 2009 by Anne Enslow and Ridley Enslow

ISBN-13 (CD and book): 978-0-7660-3288-0

ISBN-13 (CD only): 978-0-7660-3287-3