Sabbatical Leave Report

Katherine Charlton, Music Department

Mt. San Antonio College

January 5, 1993

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Proposed Sabbatical Leave Activities — Katherine Charlton, Music Department

On my last sabbatical leave I wrote exercises to supplement the technical studies in the texts used in the guitar classes at Mt. SAC and also arranged a variety of classical pieces of music for the guitar ensemble class to play. Since then, our other guitar teachers and I have all used those arrangements successfully in our classes. In the last couple of years, however, we have noticed that fewer students are interested in the kind of traditional, classically-oriented approach we have been using. We need music that can teach basic technique and reading skills while also applying those techniques to music that will more closely relate to what the students like to listen to.

Through the research and musical analysis I did to write my recently-published book, Rock Music Styles: A History, I gained an in-depth understanding of the playing styles and techniques involved in the performance of the blues, country, folk, jazz, and other musical styles that came together to make up much of today's popular music. I feel that I am now in a position to take advantage of that understanding of popular music and apply it to the needs of our guitar classes, and that is my primary goal in applying for a sabbatical leave.

In order to make available the music I have in mind for our students I need to do several things: I must write or find melodies that will be suitable for current-sounding arrangements; I must transpose the songs into keys that will be playable by beginning through intermediate level students; I must work out suitable chordal accompaniments to fit the songs; and I must write musical arrangements that will fit the particular style of music being studied at the point of the semester the song is to be used. Our class guitar offerings at Mt. SAC include two levels of beginning guitar (Music 23 A and 23 B), an intermediate guitar class (Music 24) which can be repeated for credit, and an ensemble class (Music 38). Given a two-semester sabbatical, I intend to work on the preparation of supplementary music for use at all of those levels for both single and multiple guitars.

Although I am not a composer, I have done a considerable amount of arranging of classical literature for the guitar. One multi-movement piece I have had published was my arrangement of the English Suite No. 3 (which J. S. Bach wrote for solo harpsichord) for guitar duo. The Castellani/Andriaccio guitar duo from New York will be recording it to be out on compact disc in June of 1990. Arrangements take a lot of time to do, more than I have while teaching full time, and I look forward to the opportunity of having a leave to allow me to apply what I know about the guitar to popular styles of music and come up with a result that will help our students enjoy learning to play the guitar.

Because I cannot legally duplicate arrangements of melodies that are currently under copyright, I must go to sources that are older than the standard books available in local music stores. I have done research at the music library at U.C.L.A., and know that some sources will be available there or listed there and available through inter-library loans. During the beginning of the Spring semester, I will go to those local sources and work on arrangements of the music I find. On April 22, 1991 I will go to New Orleans to research blues and jazz sources at the Maxwell Music Library (at Tulane University) and the William Ransom Hogan Jazz Archive. After at least a week in New Orleans, I am certain to have enough material to work on for the rest of the semester. If that is not the case, I will visit other blues and jazz centers in the South for more material. In the Fall I will continue to work on the music I already have until October 10, 1991 when I will fly to Chicago to attend the four-day annual conference of the College Music Society. After the conference I will stay in Chicago through October 17th to research usable song melodies available

at the Plitt Theatre Music Collection and the Vivian G. Harsh Collection of Afro-American History and Literature (in the Woodson Regional Library). From there I will travel to Washington D.C. and spend about one week (depending on the amount of travel time needed to fly, take a train, or drive) visiting museums and places of historical interest as well as doing music research at the music division of the Library of Congress. On or about October 24th I will go on to New York City to visit the Schomburg Center for Research in Black Culture (at the New York Public Library). From New York I will rent a car and drive (hoping to see the beautiful fall colors I have always heard about) to Boston by October 31st to visit the music section of the Twentieth-Century Archive at Boston University. From Boston, I will fly home during the second week of November. For the rest of the fall semester I will work with the music I was able to collect on the trip.

In addition to being responsible for the guitar program at Mt. SAC, I teach music history and literature courses and intend to visit and photograph musical instrument collections (or buy slides) and visit sound-recording collections (hoping also to be able to copy some examples) while in I am in New York, Washington D.C., and Boston to get examples to use in those classes. Of particular interest to me are collections of non-western instruments because current textbooks I am now using in music literature have expanded to include Chinese, Indian, African, and American Indian music and, because those cultures were not part of the traditional course of study I had in school, I need to expand my own knowledge in order to teach the subjects effectively. The instrument and sound-recording collections I will contact to visit include: the Rodgers & Hammerstein Archives of Recorded Sound in New York, the Crosby Brown Collection of Musical Instruments at the Metropolitan Museum of Art in New York, the Leslie Lindsey Mason Collection of musical instruments at the Museum of Fine Arts in Boston, the Dayton Miller Flute Collection at the Library of Congress and the instrument collection at the Smithsonian Institution in Washington, D.C.

I want to thank the members of the Salary and Leaves Committee and the Board of Trustees for the opportunity to apply for this leave. I believe that I can make my work of great value to the students in both guitar and music literature classes at Mt. SAC as well as to my own development as a musician and arranger.

The primary goal of my sabbatical leave was to produce arrangements of music for use in guitar and guitar ensemble classes at Mt. San Antonio College. Because much of the music already available for those classes is based on classical sources, I wanted to use traditional popular, folk, country, and blues songs for most of my arrangements. In order for the arrangements to be legally duplicated for use in classes, it was important that I use original song sources that were not under the copyright of any other song collector, arranger, or publisher. To collect the songs and research their backgrounds I went to music libraries at California State University at Fullerton, the University of California at Irvine, the University of California at Los Angeles, the jazz-history department at the Old Mint Building in New Orleans (where the music that had formerly been at the Maxwell Music Library and the William Ransom Hogan Jazz Archive are now held), the Plitt Theatre Music Collection in Chicago, the Vivian G. Harsh Collection of Afro-American History and Literature in the Woodson Regional Library in Chicago, the music division of the Library of Congress in Washington D.C., the Schomburg Center for Research in Black Culture in New York, and the music section of the Twentieth-Century Archive at Boston University in Boston.

I was able to find traditional popular, folk, and country songs written in music notation, but had to transcribe blues melodies from recordings because the songs were not originally notated. Even many of the folk and country songs were in collections that had had the copyrights renewed, but I compared enough different versions of the same songs to come up with what I believe was the original. Many of the songs were passed from singer to singer for years without having been published and the original versions are not known. In those cases the version I have used is at least different enough from others under copyright for me to use and duplicate them. In order to make my collection of arrangements as complete as possible, I also included some classical compositions that were originally written for solo guitar or piano and I rearranged them to make playable by student duos and trios. My collection of melodies and arrangements is included with this report along with information about the playing level for each part of the collection.

In addition to collecting melodies to use for arrangements, I visited musical instrument collections at the Old Mint building in New Orleans, the University of Chicago, the Library of Congress in Washington D.C., the Smithsonian Institution in Washington, D.C., the Metropolitan Museum of Art in New York, and the Museum of Fine Arts in Boston. Those collections displayed historical musical instruments or music-related art works, some of which I was able to photograph to show my students. The prints in this report were made from the slides I took to use in classes:

African music is of particular interest to me because I teach about traditional African music in my music history and music appreciation classes and also because I write and teach about the African roots of jazz and rock music. At the University of Chicago bookstore I bought a book called *African Rhythm and African Sensibility* by John Miller Chernoff and a tape recording that was made to go with the book. Both the information in the book and the taped examples will add much to my class presentations on that music. Also in Chicago, I attended the 1991 National Conference on Black Music Research at which I heard a paper on "African and Turkish Roots of Jazz" by Lloyd Miller of the University of Utah. In talking to Dr. Miller after his presentation I discovered that a large number of researchers into blues roots have been finding very early influences that are not exclusively African in origin. Those roots included those of various parts of Europe as well as the Turkish ones he discussed in his paper.

In doing further research into the African and non-African roots of jazz and rock music I read *The Roots of the Blues: An African Search* and *the Blues Makers* by Samuel Charters (both published by Da Capo Press), *The Music of Africa* by J.H. Kwabena Nketia (Norton Press), and *African Music: A People's Art* by Francis Bebey (Lawrence Hill & Co. Press) all of which added much helpful information about early forms of the blues that predated the earliest recordings of the music. At the American History Museum at the Smithsonian Institution I bought CDs that collected some of the earliest recorded blues and proto-blues songs: *Roots of the Blues* (New World Records) and *The Roots of Robert Johnson* (Yazoo Records). Of course I already had a large collection of blues recordings by the better-known singers such as Robert Johnson, Son House, Muddy Waters, and many other blues musicians, but what my sabbatical research and travel added to that was information about current thinking on the very earliest roots of that music. What I learned as a result of this research and study will not only benefit my classes at Mt. SAC, but also allowed me to write a section called "Musical Roots of the Blues" for the chapter "The Blues Roots of Rock Music" which will be published in the second edition of my book, *Rock Music Styles: A History* (published by Wm. C. Brown Co.). That book will go into production in September of 1992 and is expected to be out in print for the Fall 1993 semester. I have included a copy of that new section of my book in an appendix to this report.

Also in Chicago, I attended the annual conference of the College Music Society. Some of the papers of particular interest to me and that directly related to the subjects I teach included "Paul Simon's *Graceland:* A Case Study in the Criticism of Popular Music" by James Bennighof of Baylor University, "Ellis Under the Influence: A Tri-Cultural Rhythmic Study" by Frank L. Clark of the University of Northern Iowa, "Crossovers and Covers: Shades of Black and White at the Dawn of Rock and Roll" by

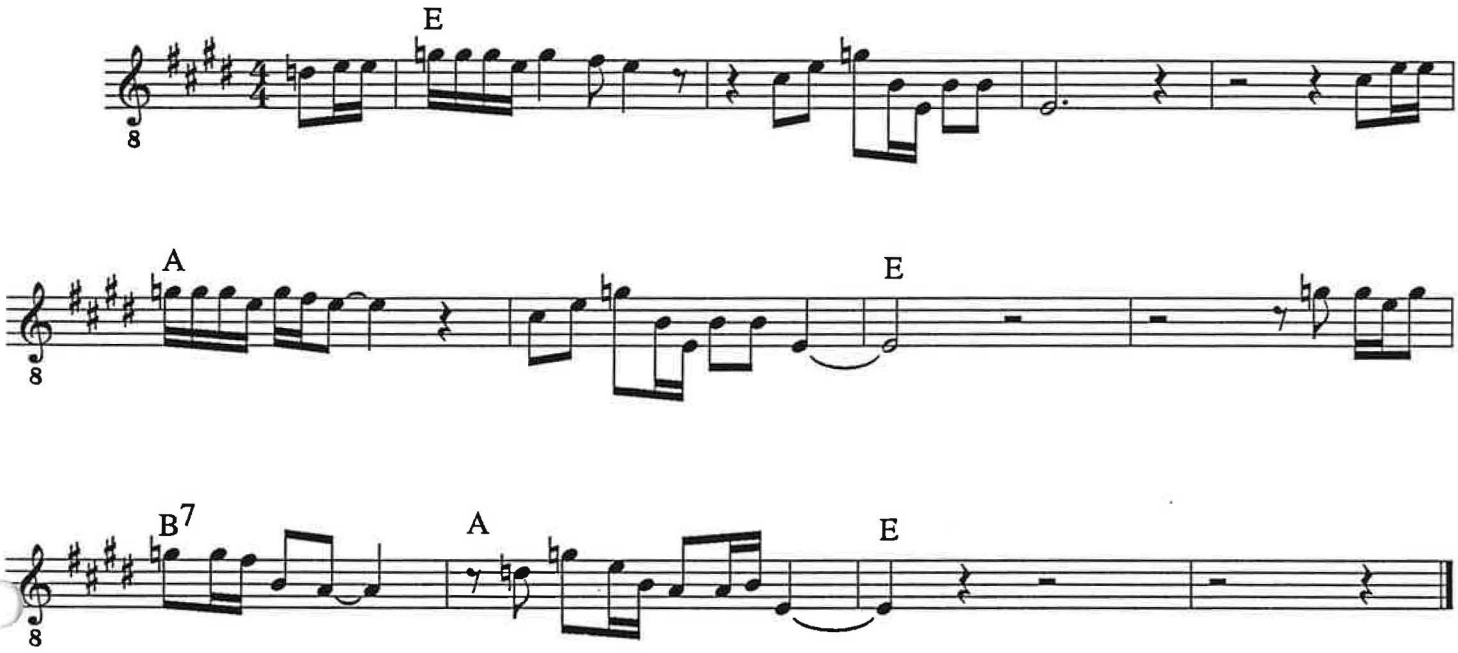
Glenn Gass of Indiana University, "Race, Gender, and Sexuality in Popular Music" by Carolyn Krasnow of the University of Minnesota and David Koslowski of the University of Illinois, and "Cross-Cultural Musical Relationships Between Flamenco and Classical Guitar Practice" by William J. Wheeler of Indiana University.

I was very lucky that both the Society for Ethnomusicology and the Chinese Music Society of North America met along with the College Music Society in Chicago as that allowed me to hear papers about and attend performances of music from China, India, and music by Native Americans. I teach short sections on the music of all of those cultures in my music history and music appreciation classes and learned more at that conference than I will have time to cover in my classes. I was not able to photograph the instruments used in the performances, but the textbook I use has photographs of many of them and I still gained much by being able to see the music being performed on them. The instruments differ quite a lot from the standard western instruments my students know and I am now in a better position to help the students understand how those instruments compare to ours.

After I left Chicago I went to Washington D.C. At the National Museum of Women in the Arts in Washington D.C. I bought recordings of music composed by women that I will be able to add to my music history and music appreciation classes at Mt. SAC. Because those recordings were produced by very small companies and are not widely available, I was particularly happy to find them and will make them available to my colleagues for use in their classes as well. Art and music have been so closely linked through history that I often show slides of art works to go along with musical examples I play in my classes. The following photographs were made from a set of slides I bought at Washington D.C.'s National Museum of Women in the Arts:

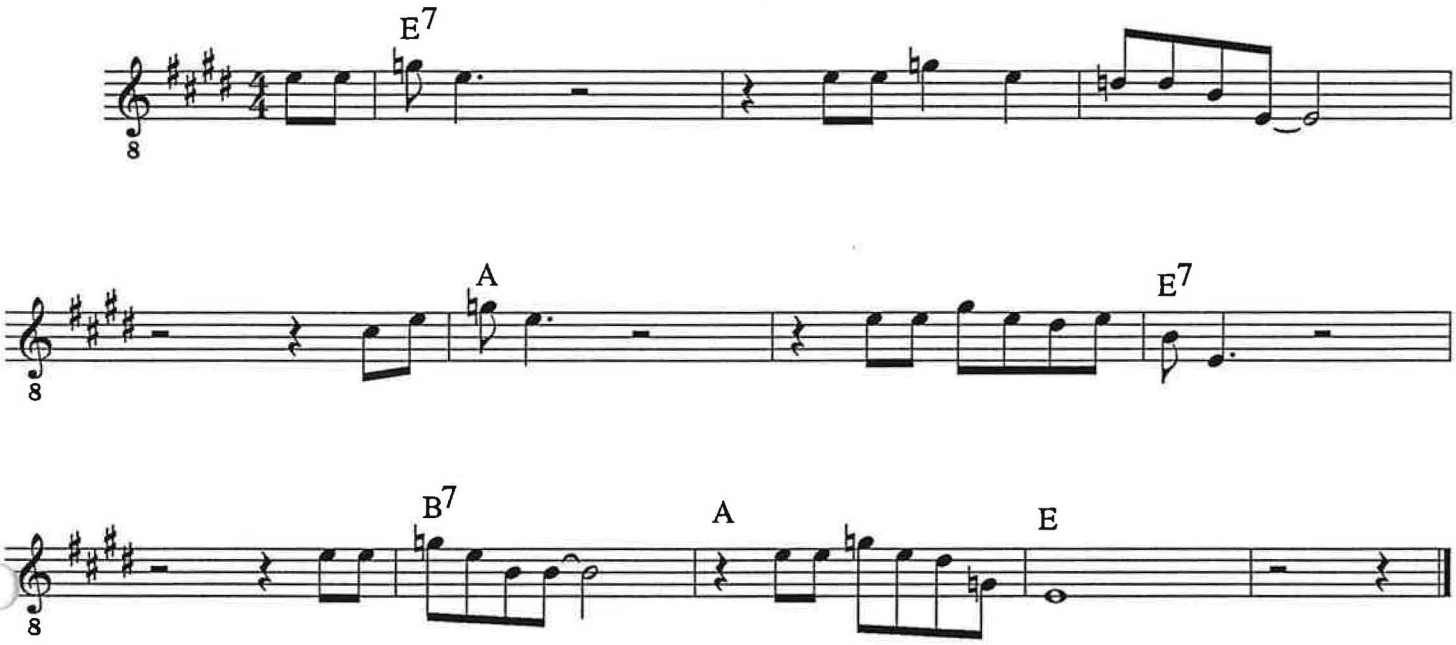
Dust My Broom

Robert Johnson



Ramblin' On My Mind

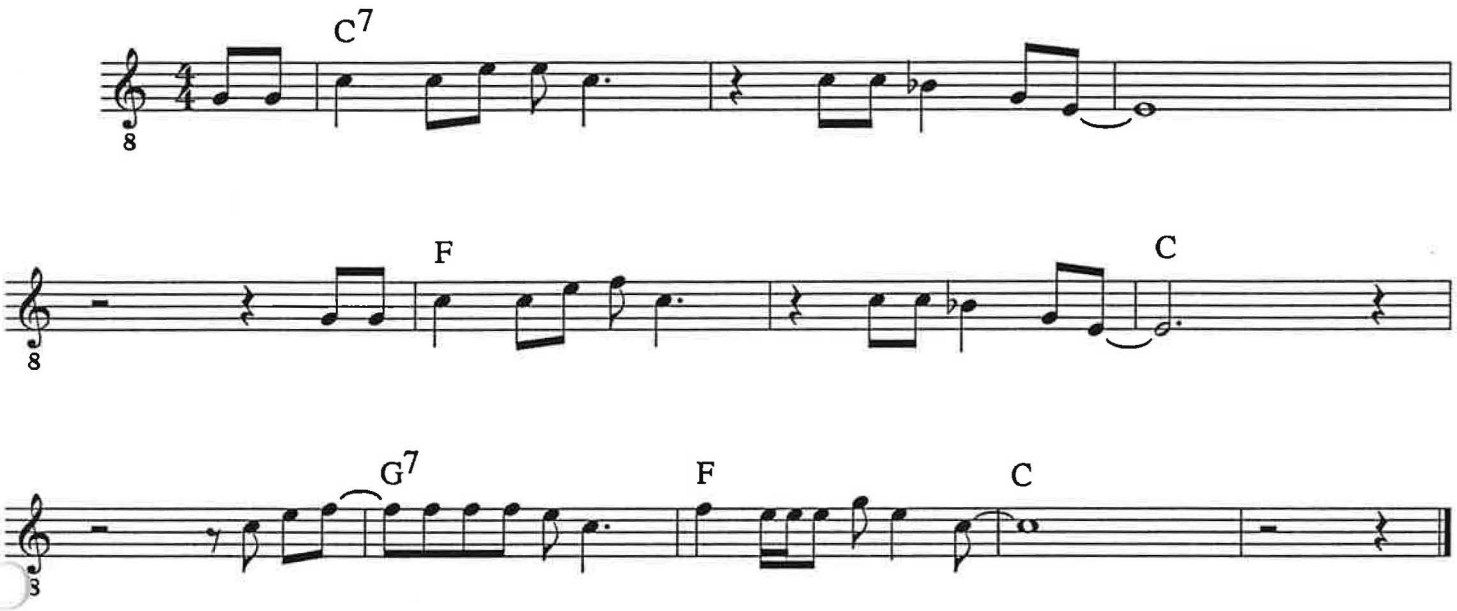
Robert Johnson



Note: Johnson's recording adds an extra bar between the third and fourth full bars.

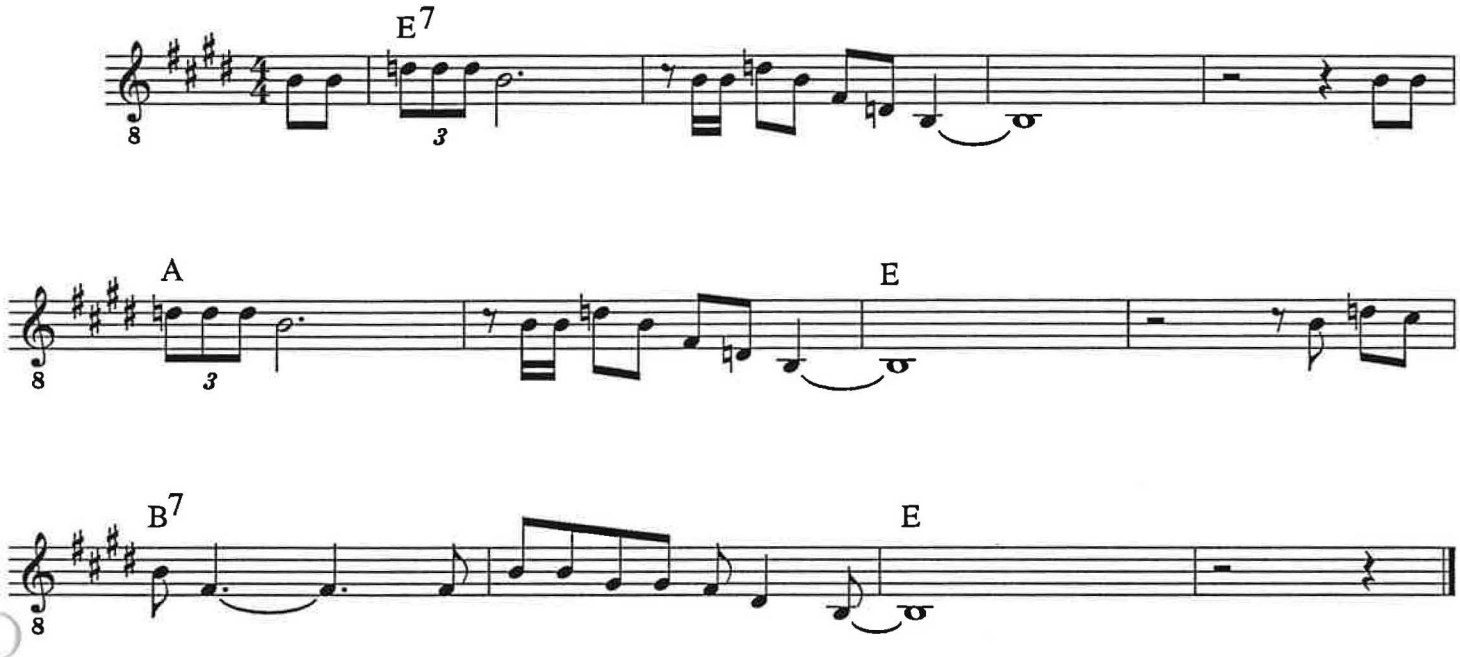
Travelin' Riverside Blues

Robert Johnson



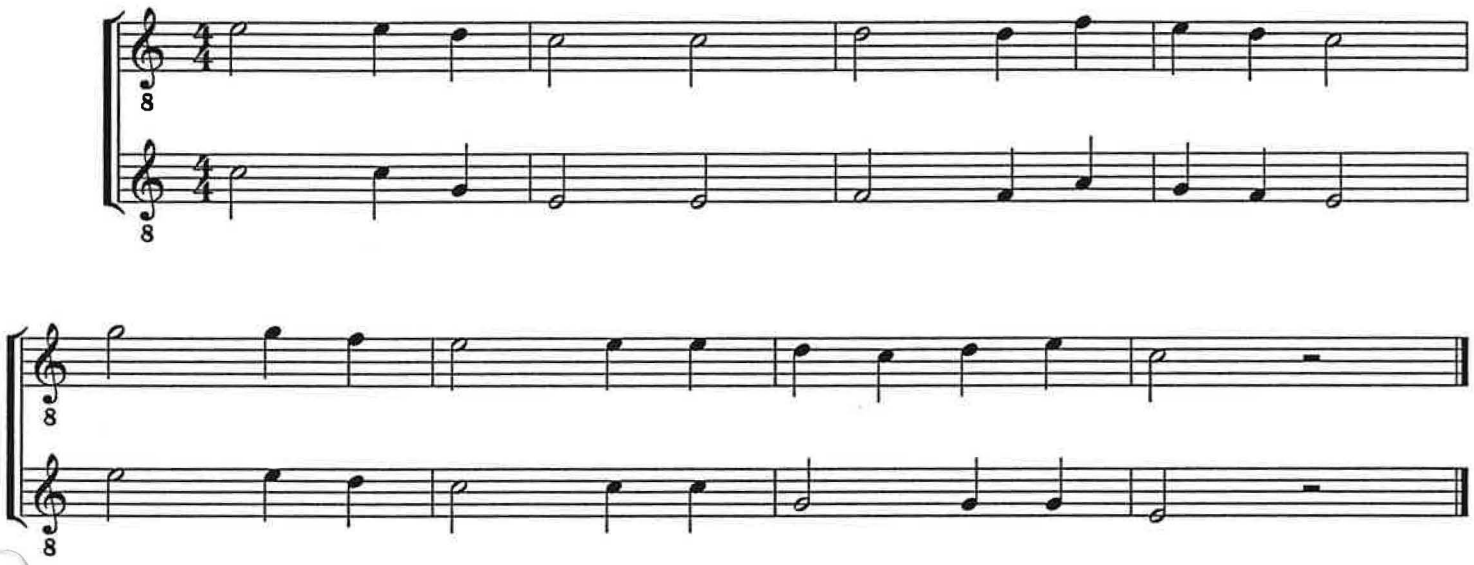
When You Got a Good Friend

Robert Johnson



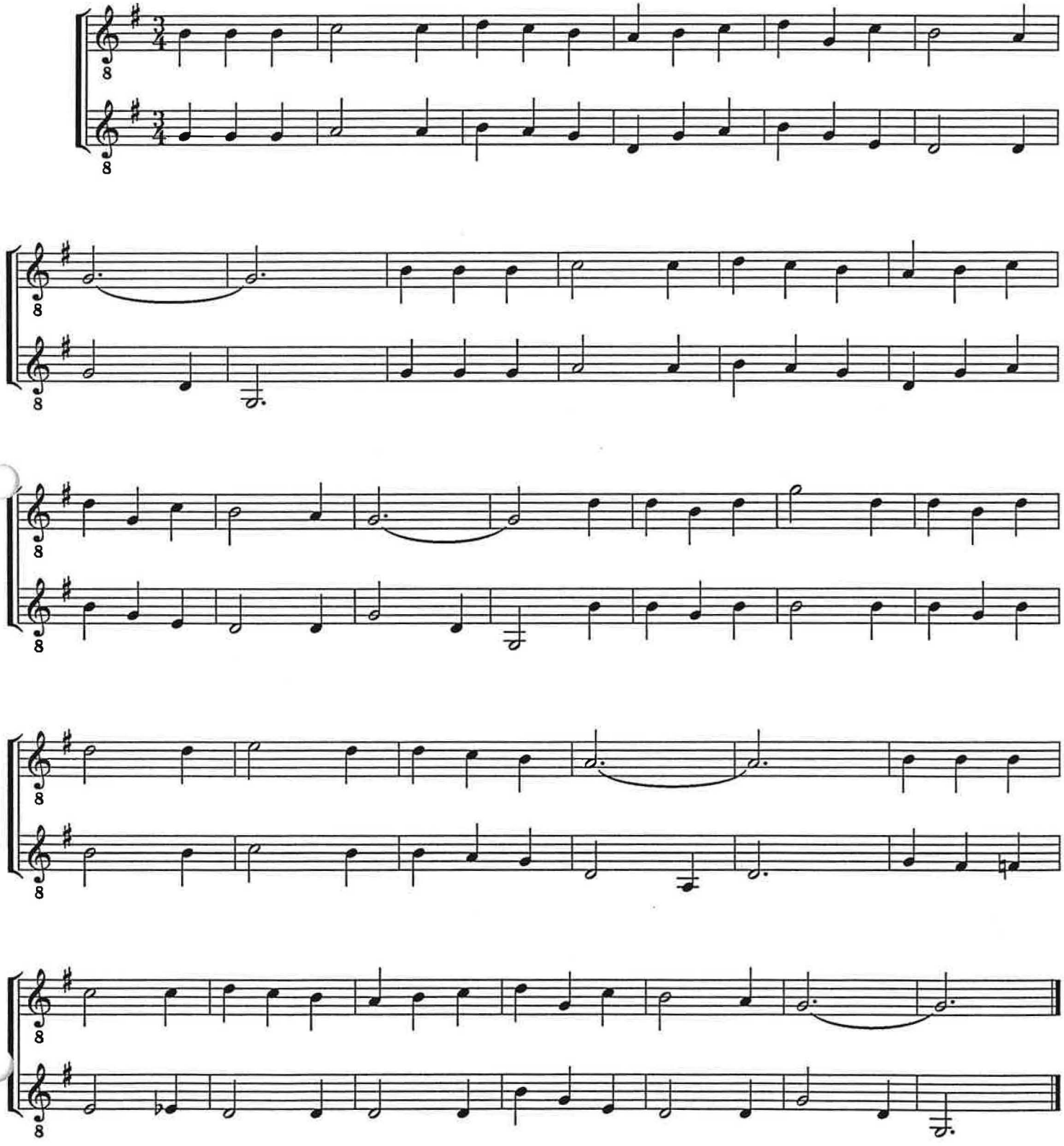
Go Tell Aunt Rhody

Traditional American



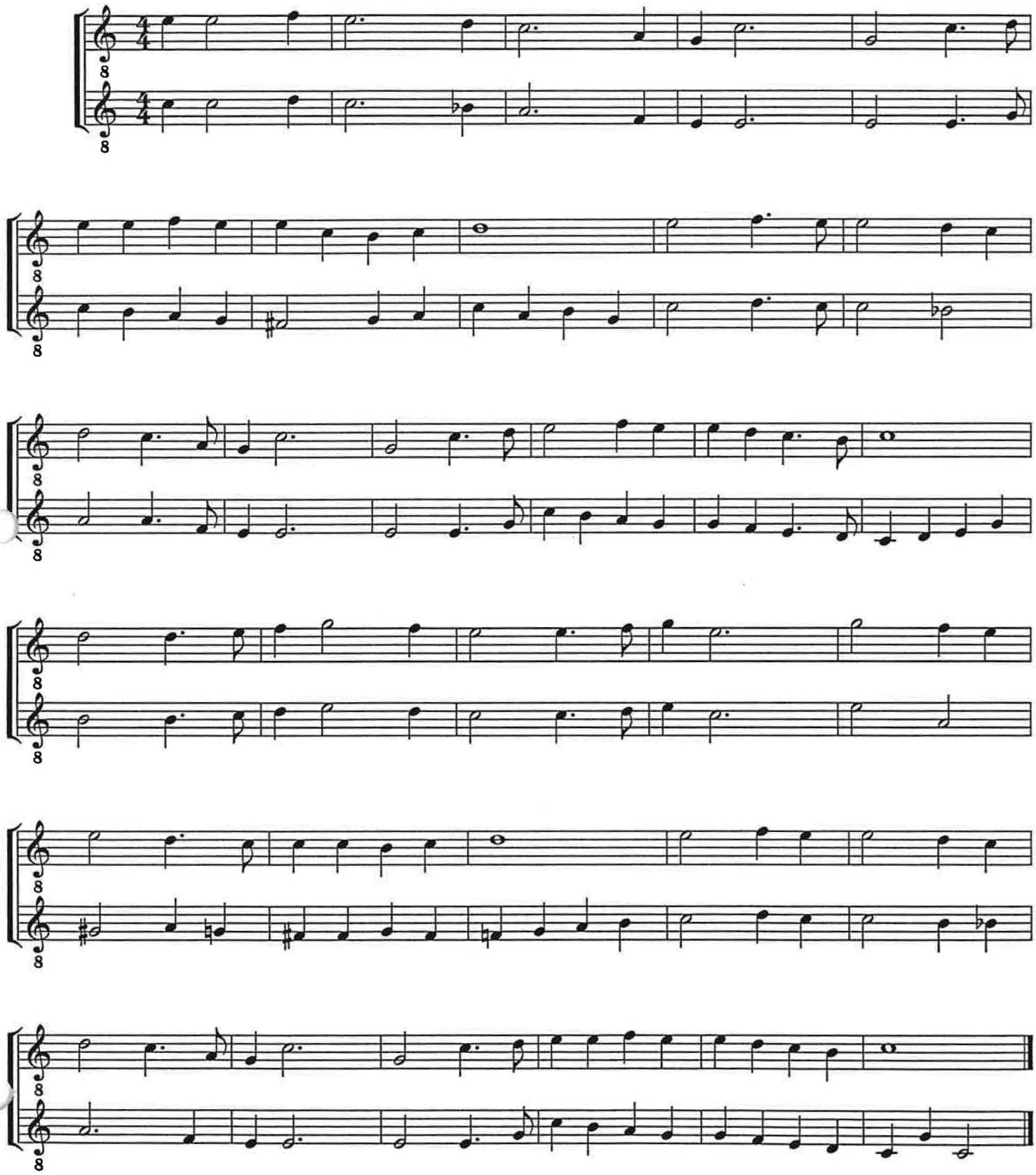
Drink to Me Only With Thine Eyes

Melody Anonymous



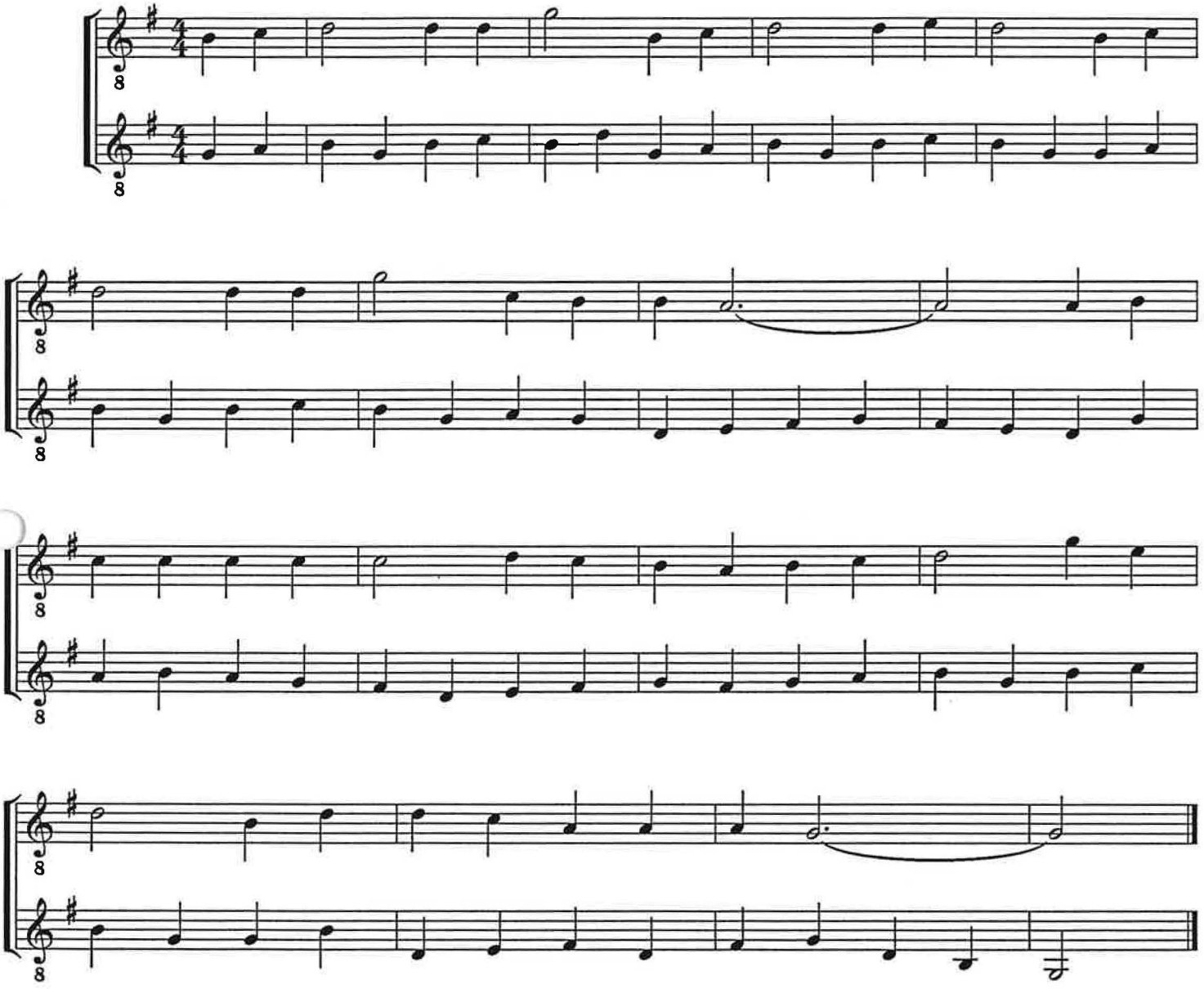
Carry Me Back to Old Virginny

James Bland



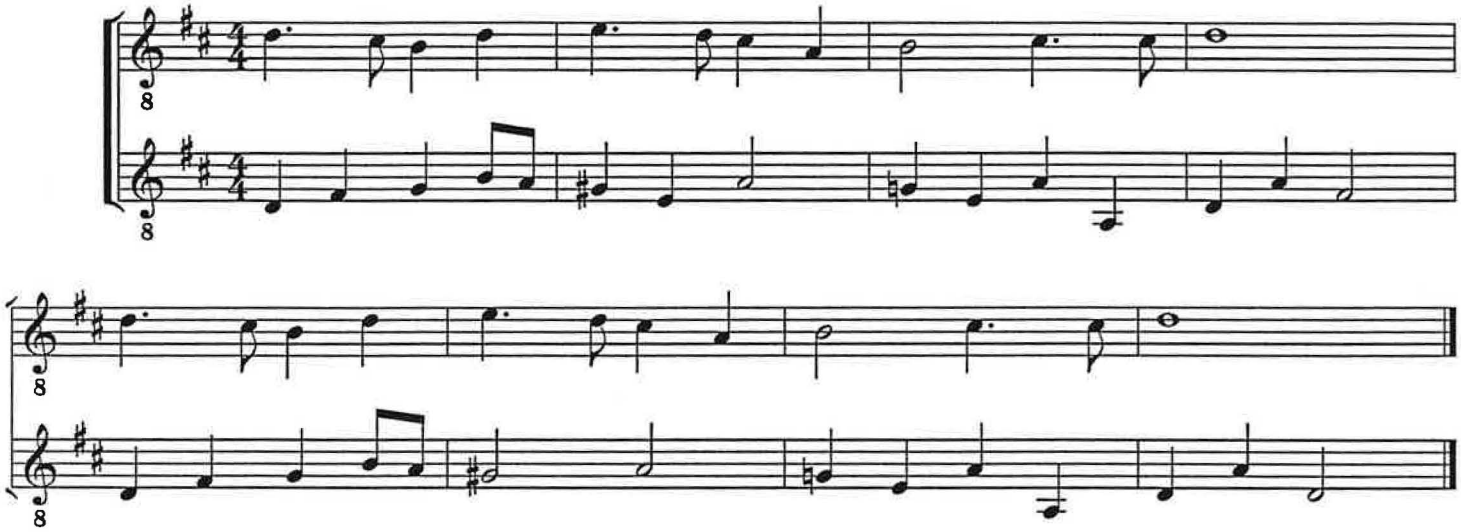
Billy Boy

American Traditional



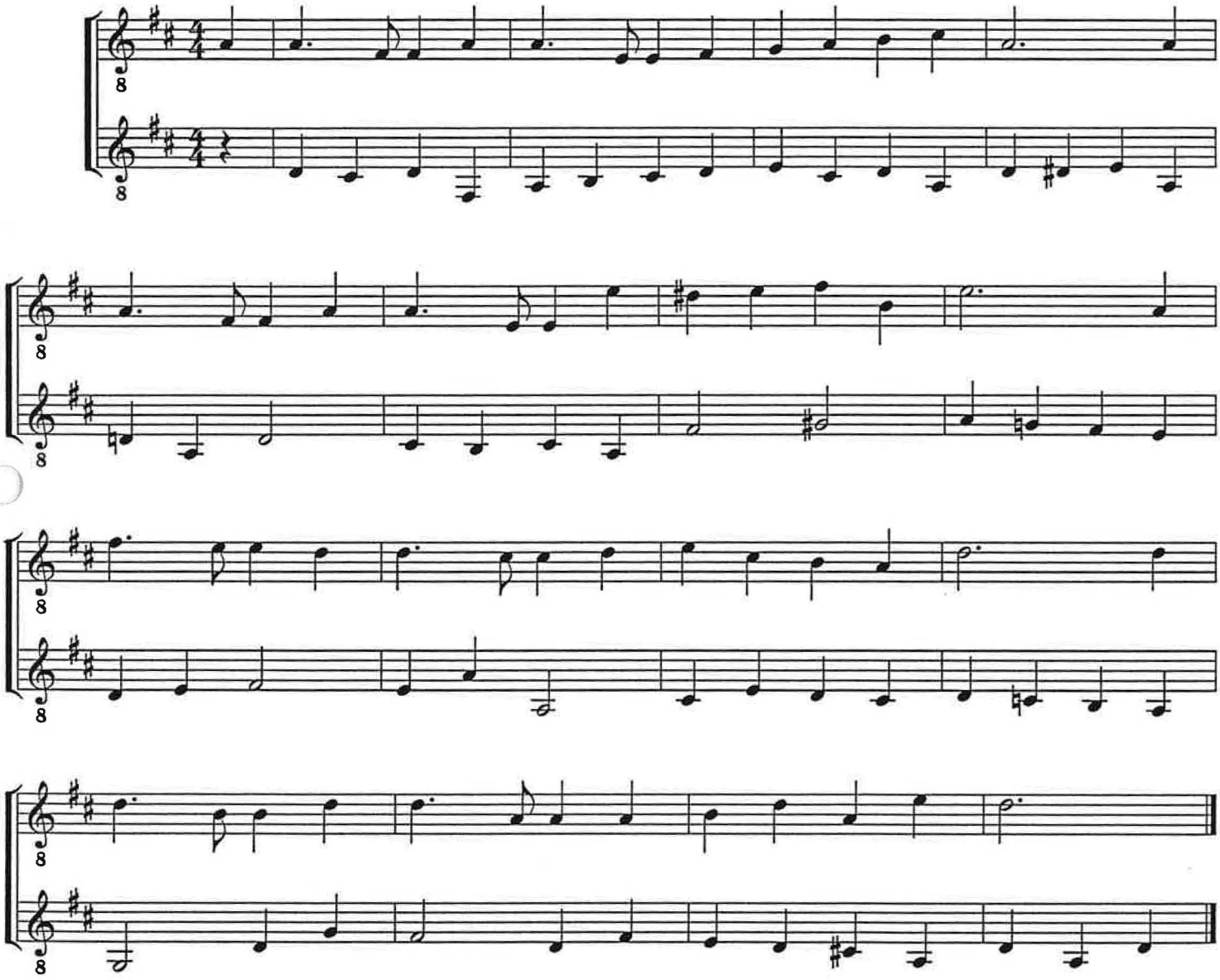
All Through the Night

Traditional Welsh Song



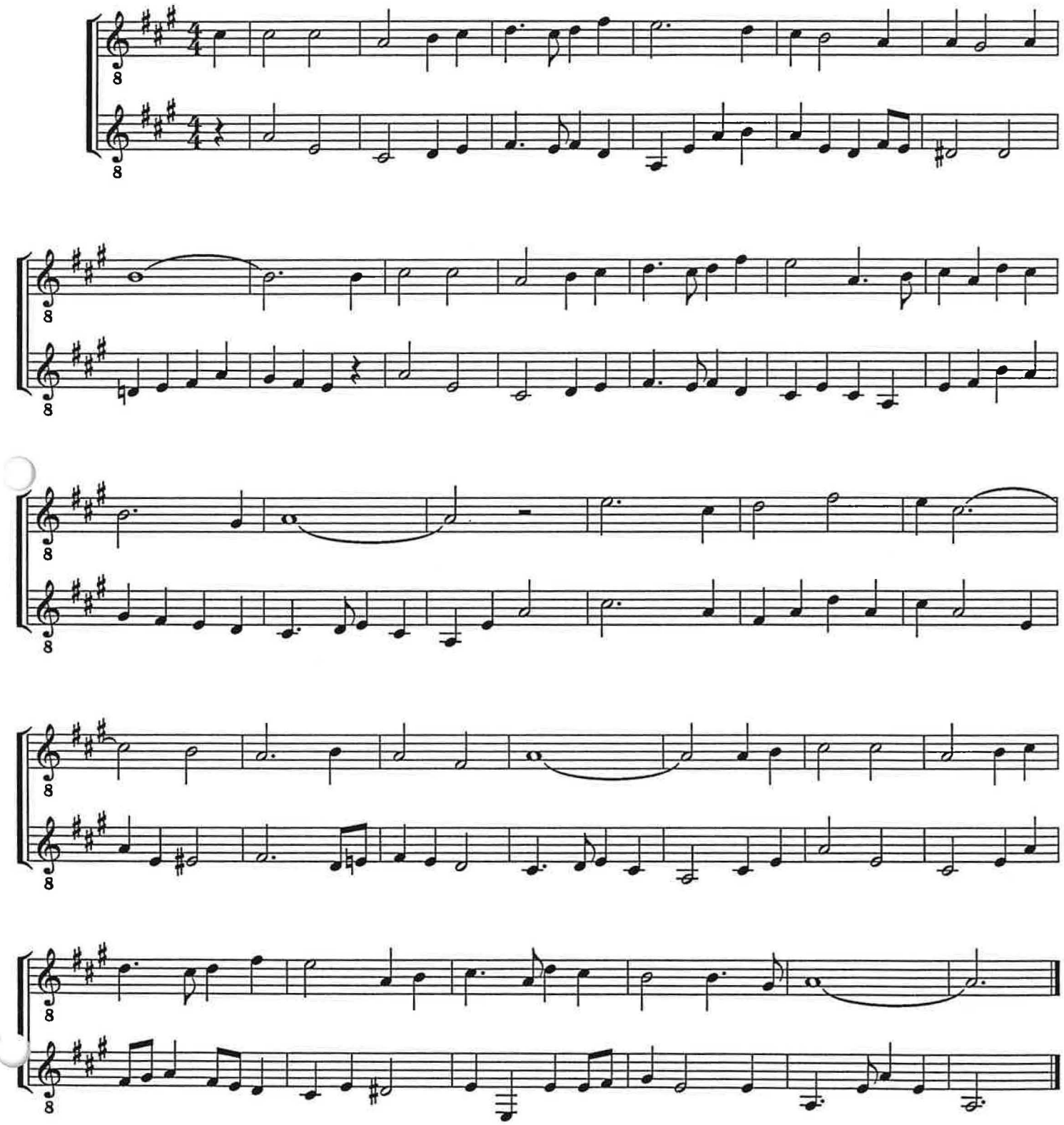
America the Beautiful

Music by Samuel Ward



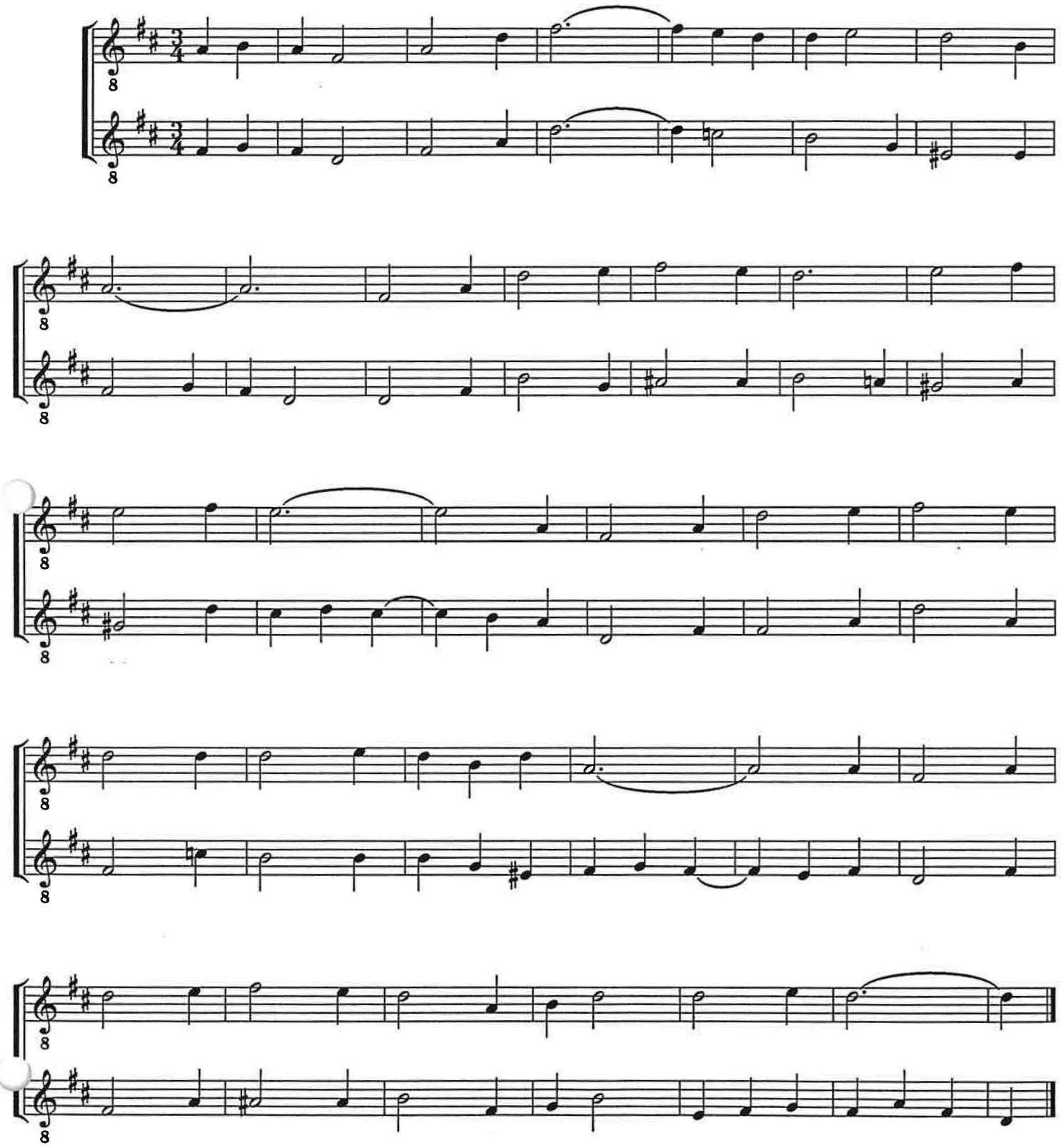
My Old Kentucky Home

Stephen Foster



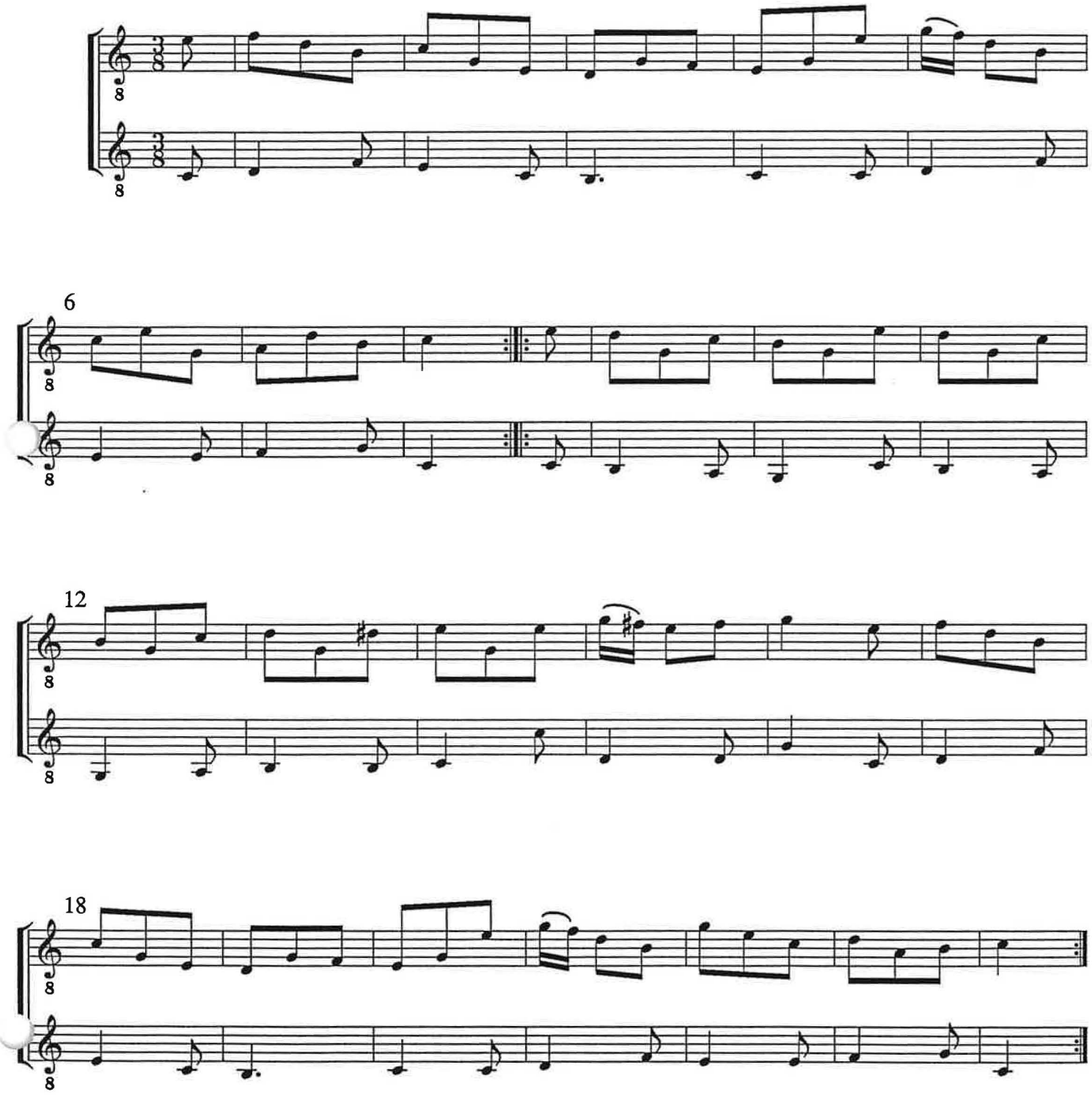
In The Good Old Summertime

George Evans



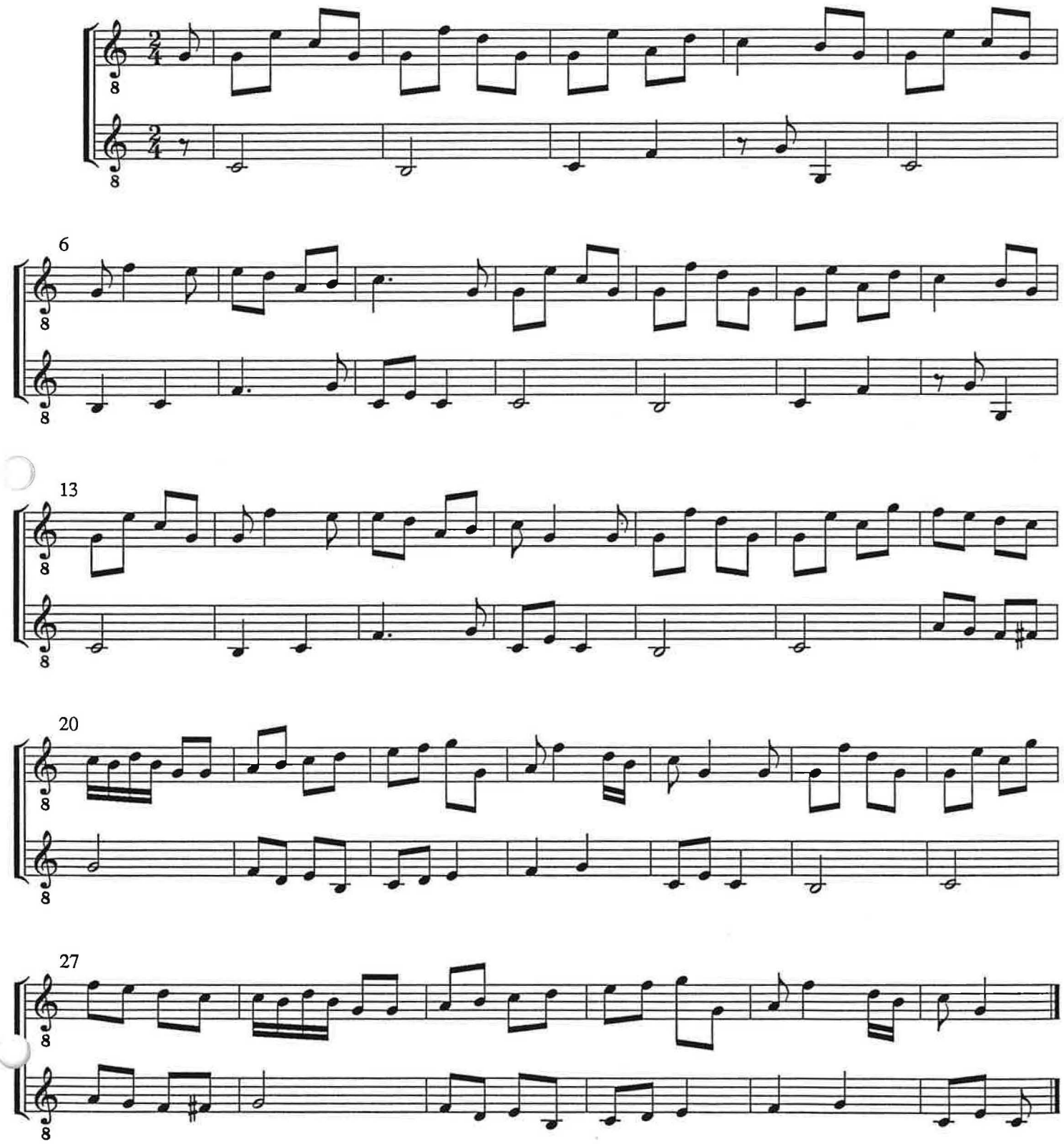
Andantino

Fernando Sor



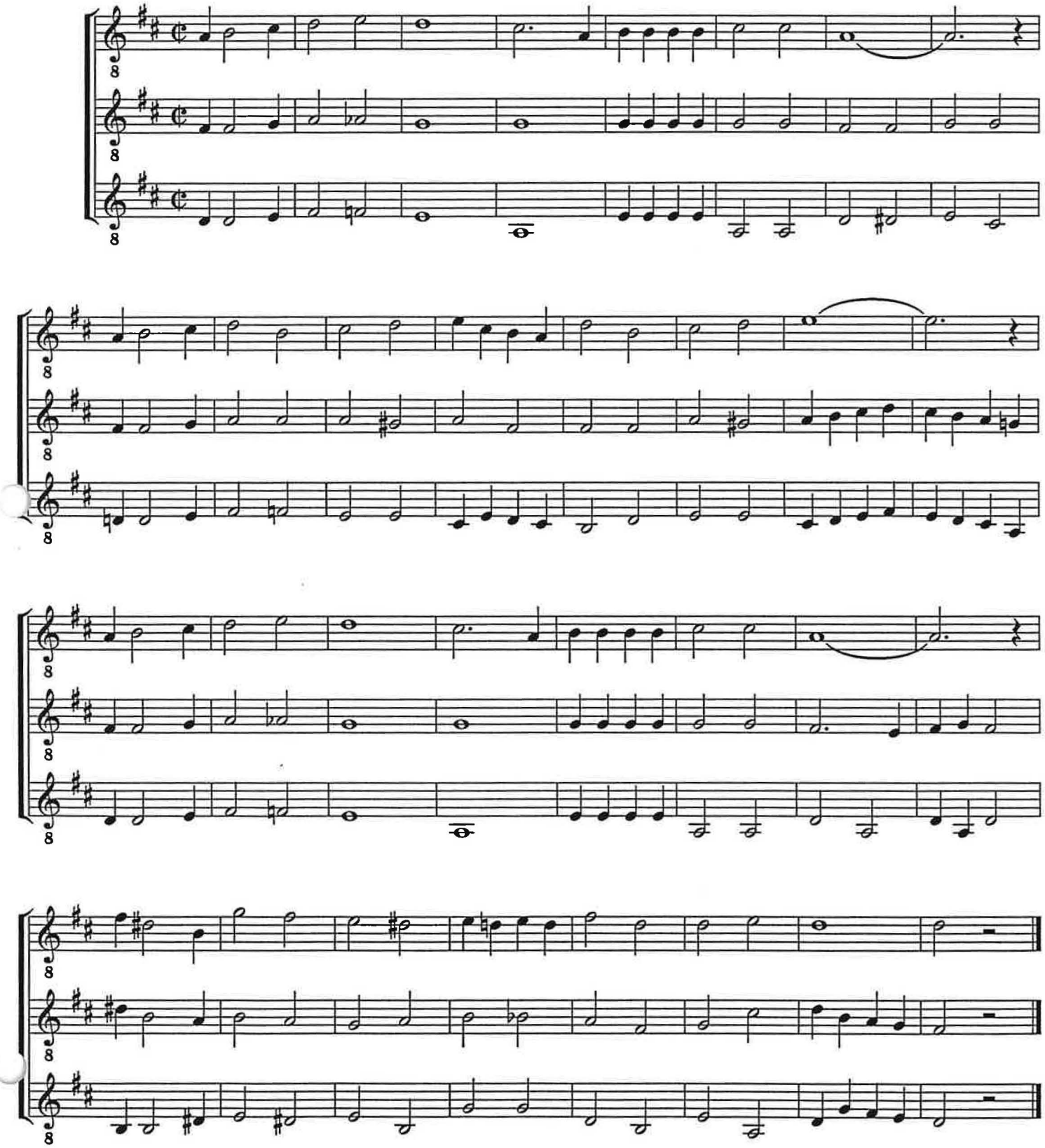
Andante

Fernando Sor



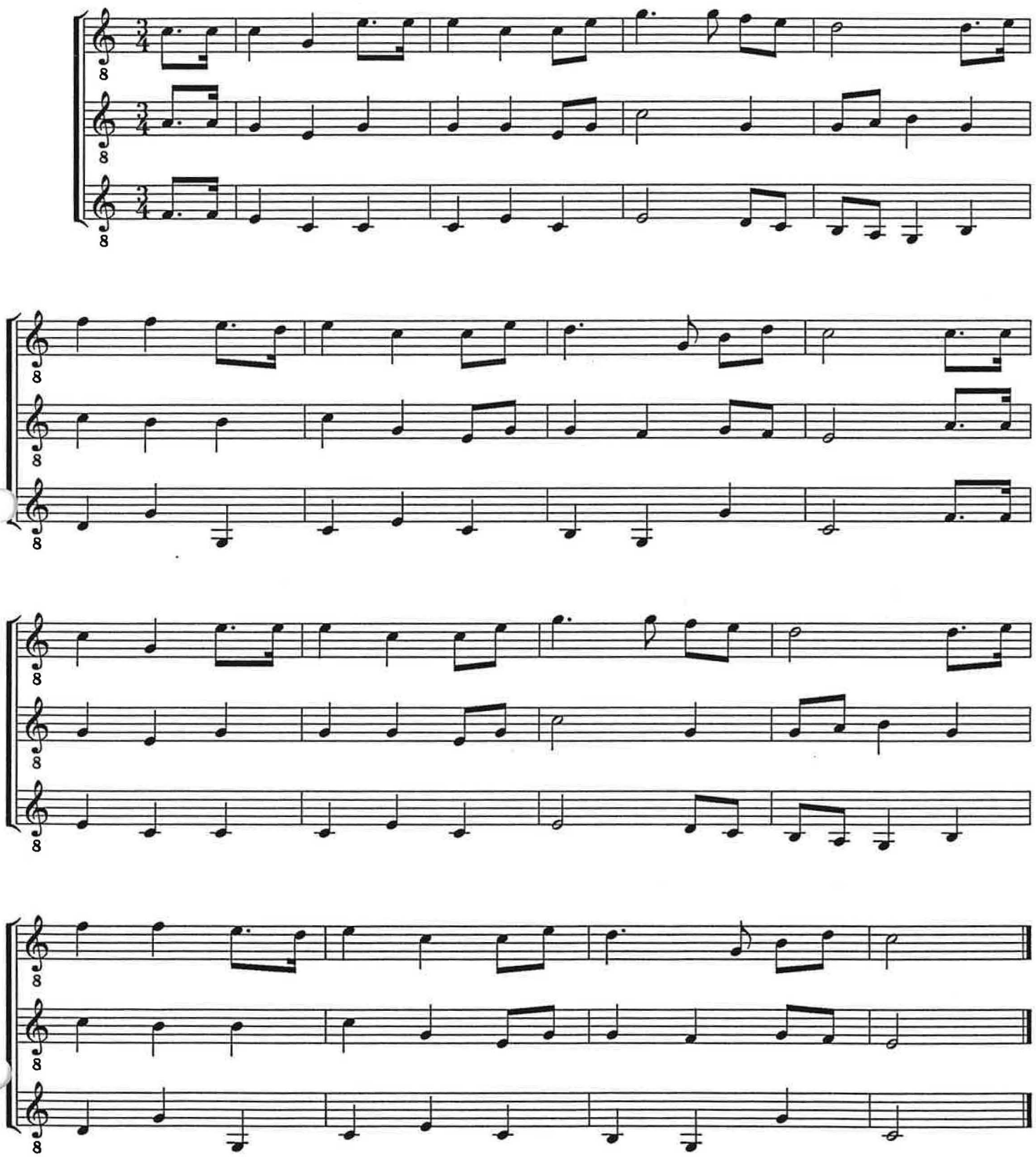
Give My Regards to Broadway

George M. Cohan



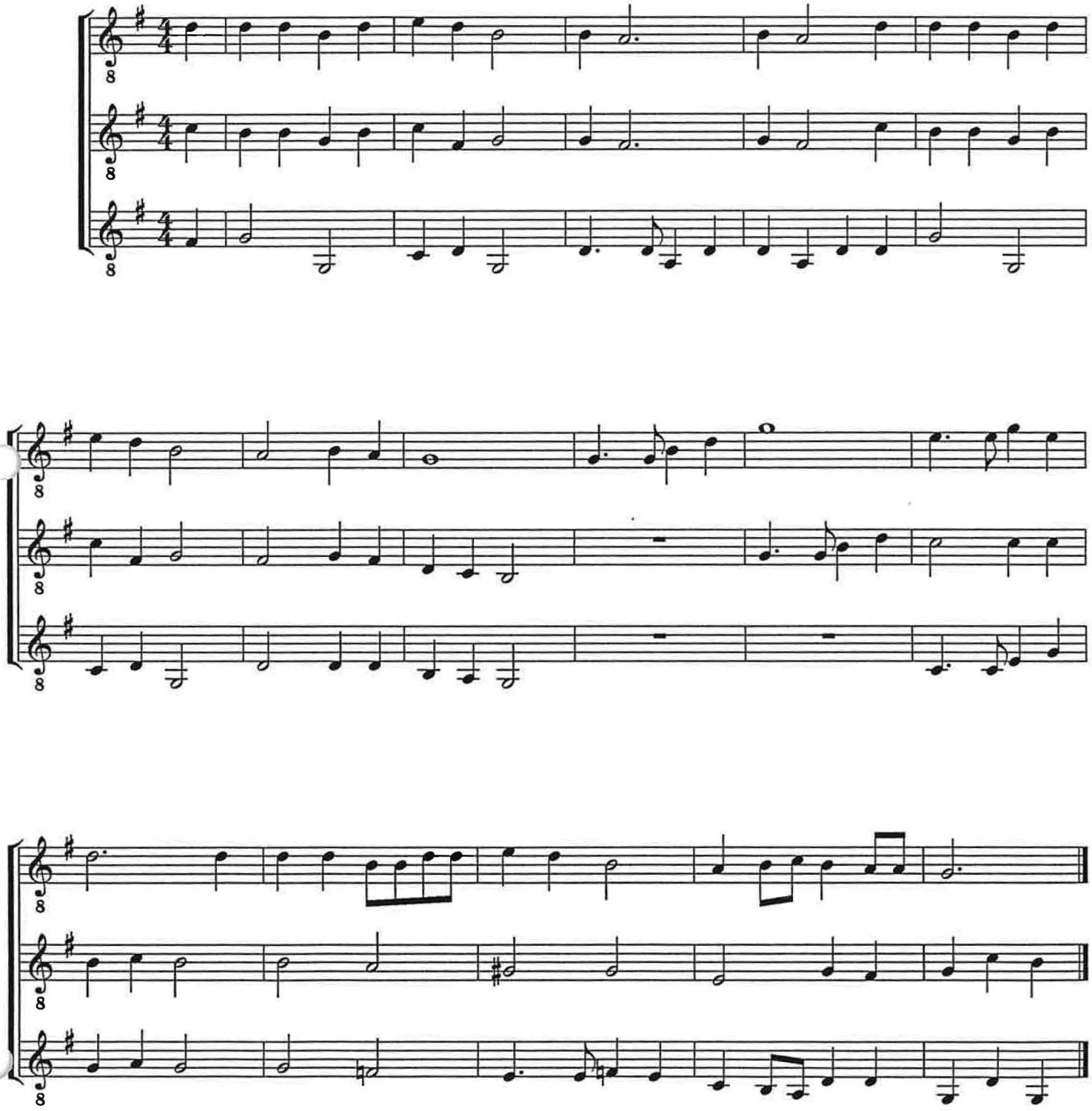
Clementine

Percy Montross



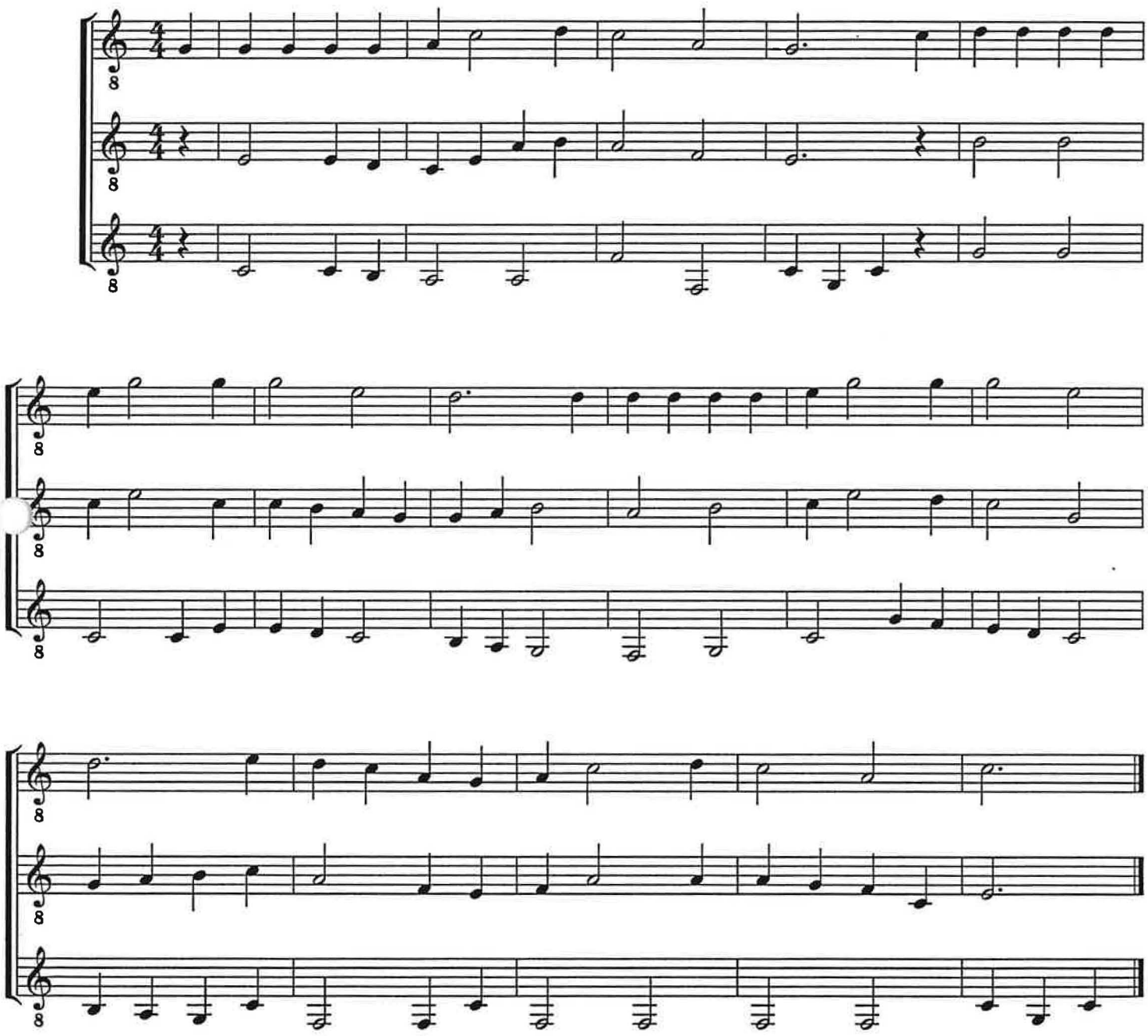
Camptown Races

Stephen Foster



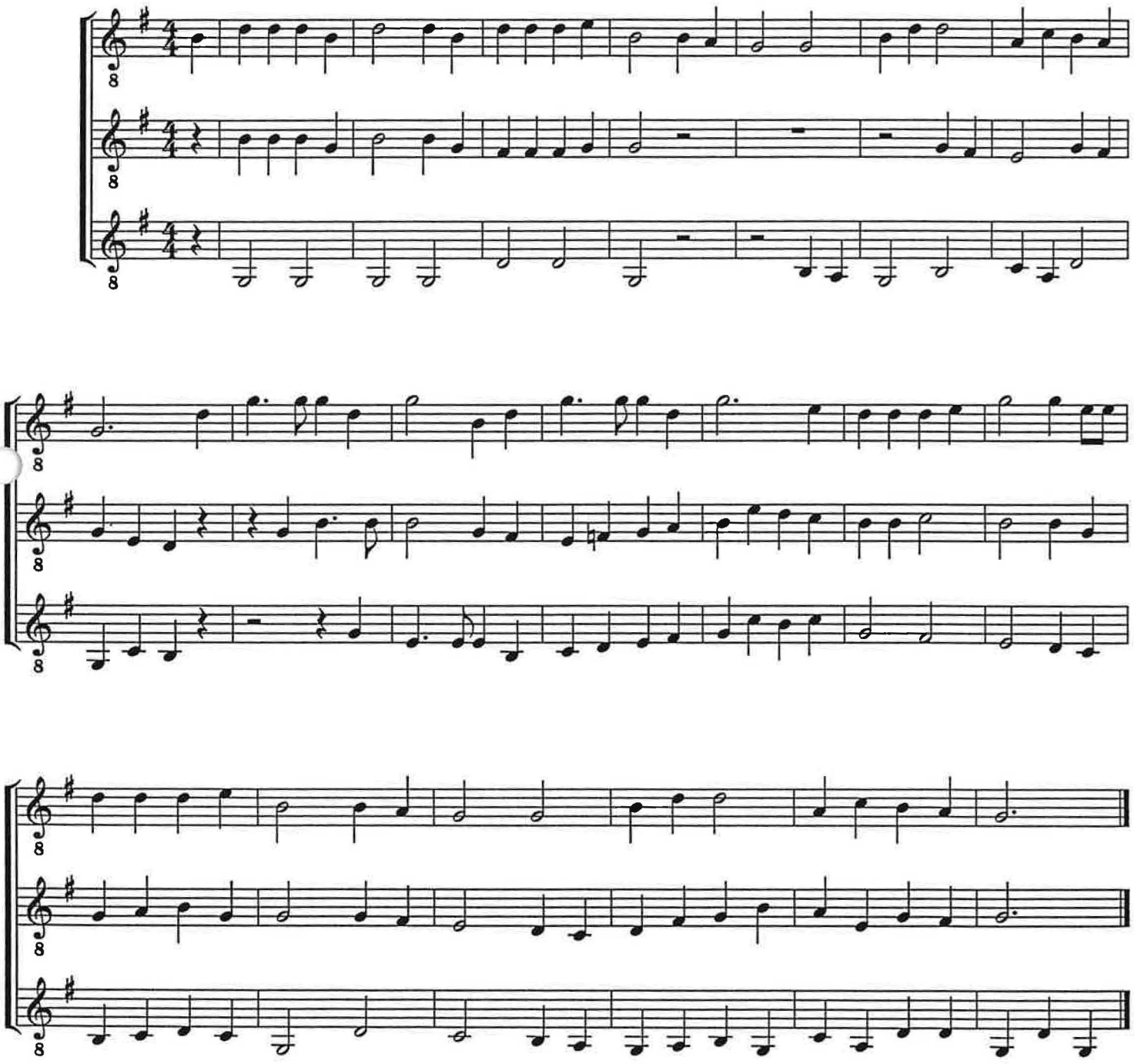
The Riddle

Traditional English



Lolly-Too-Dum

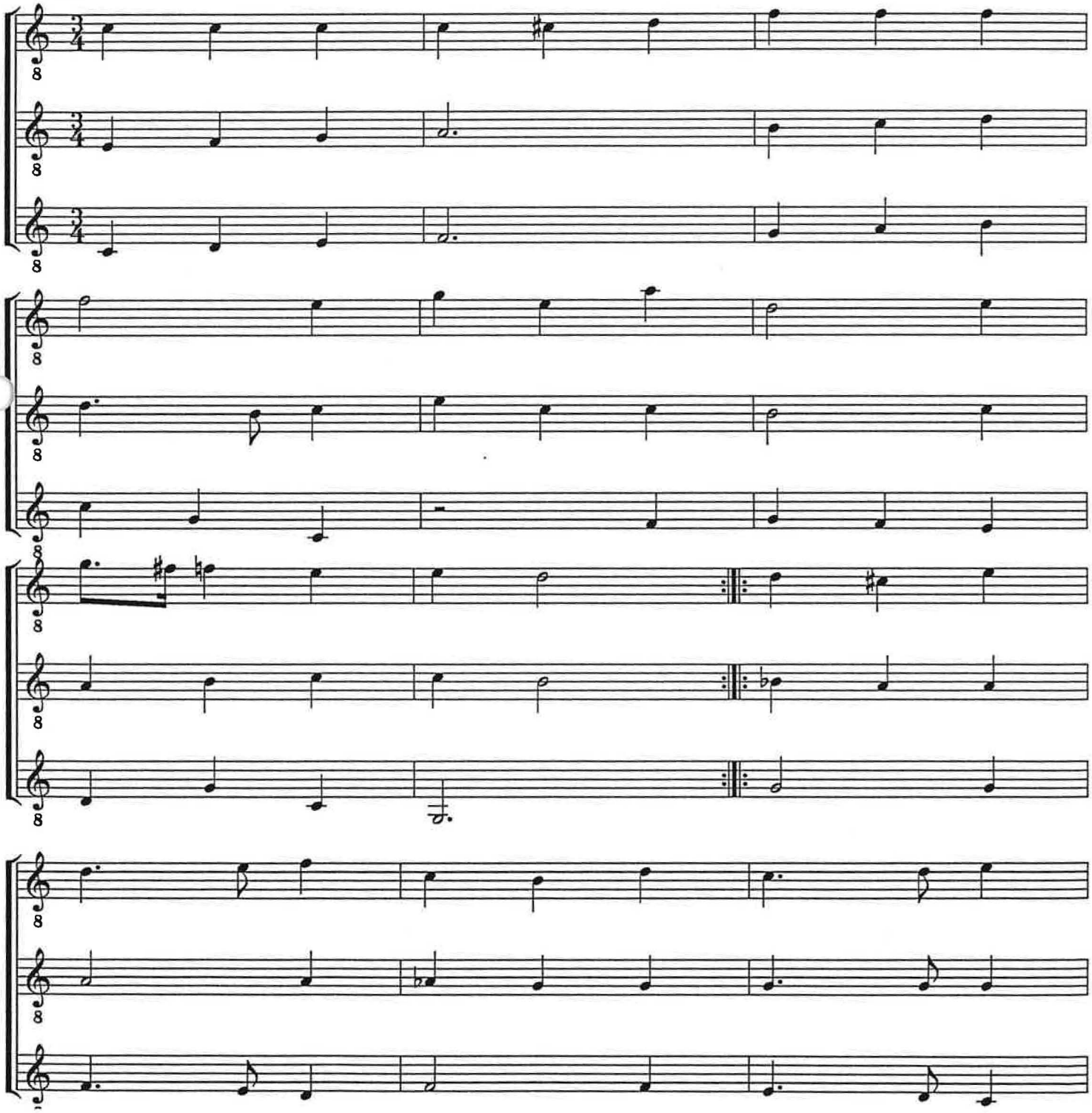
Traditional American

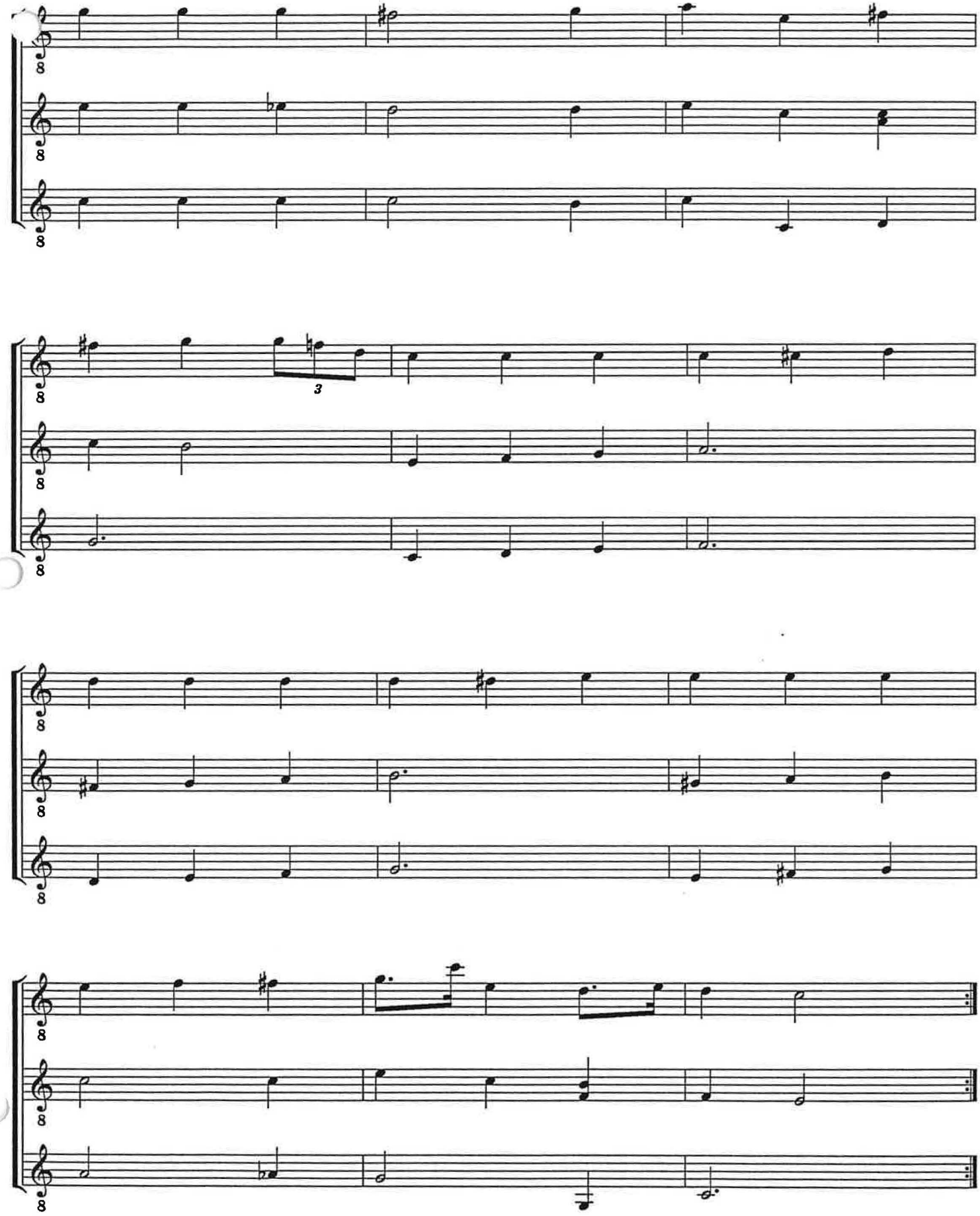


Divertimento No. 4

Fernando Sor

Tempo di Minuetto

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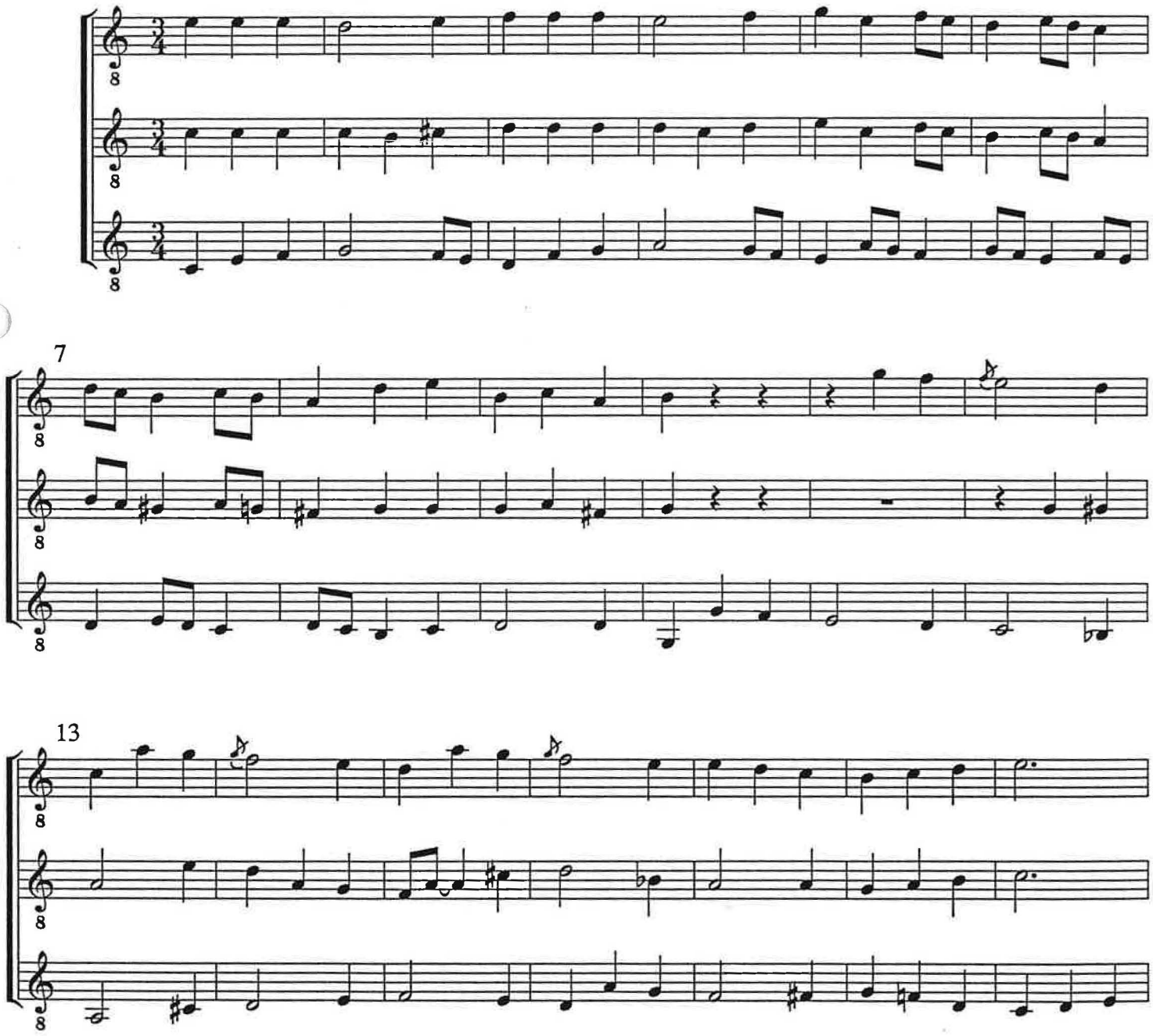
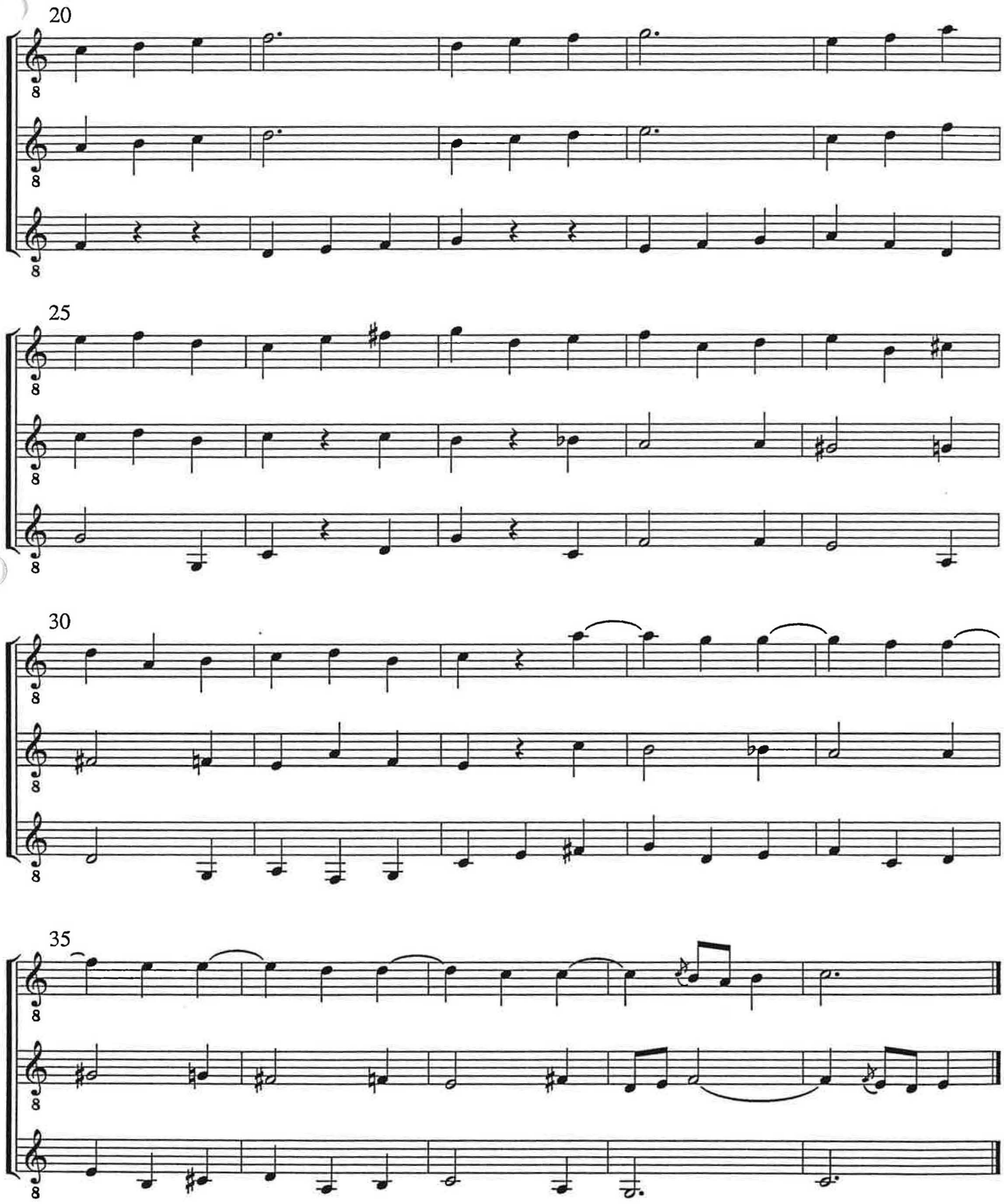
Andantino

Fernando Sor

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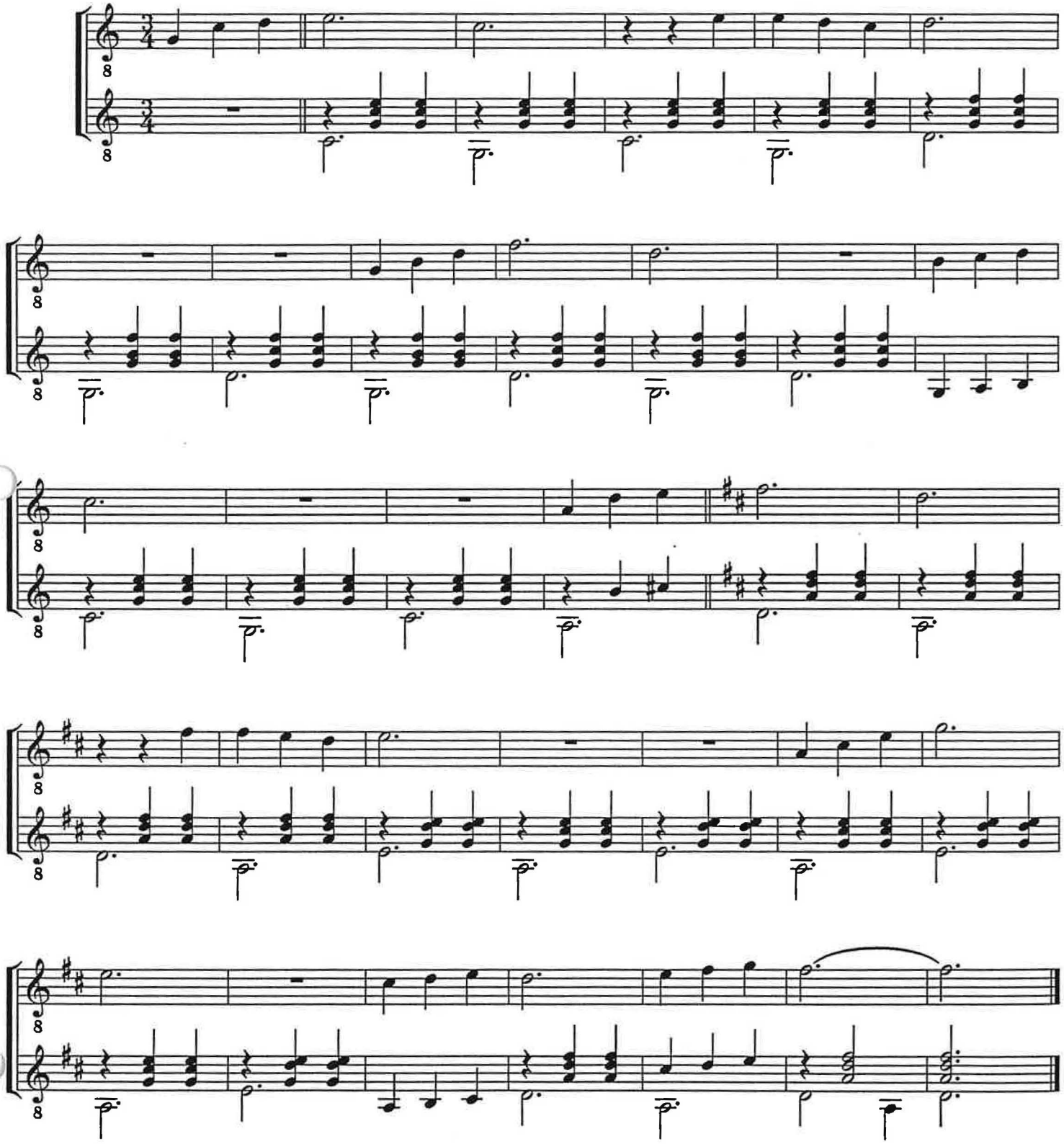
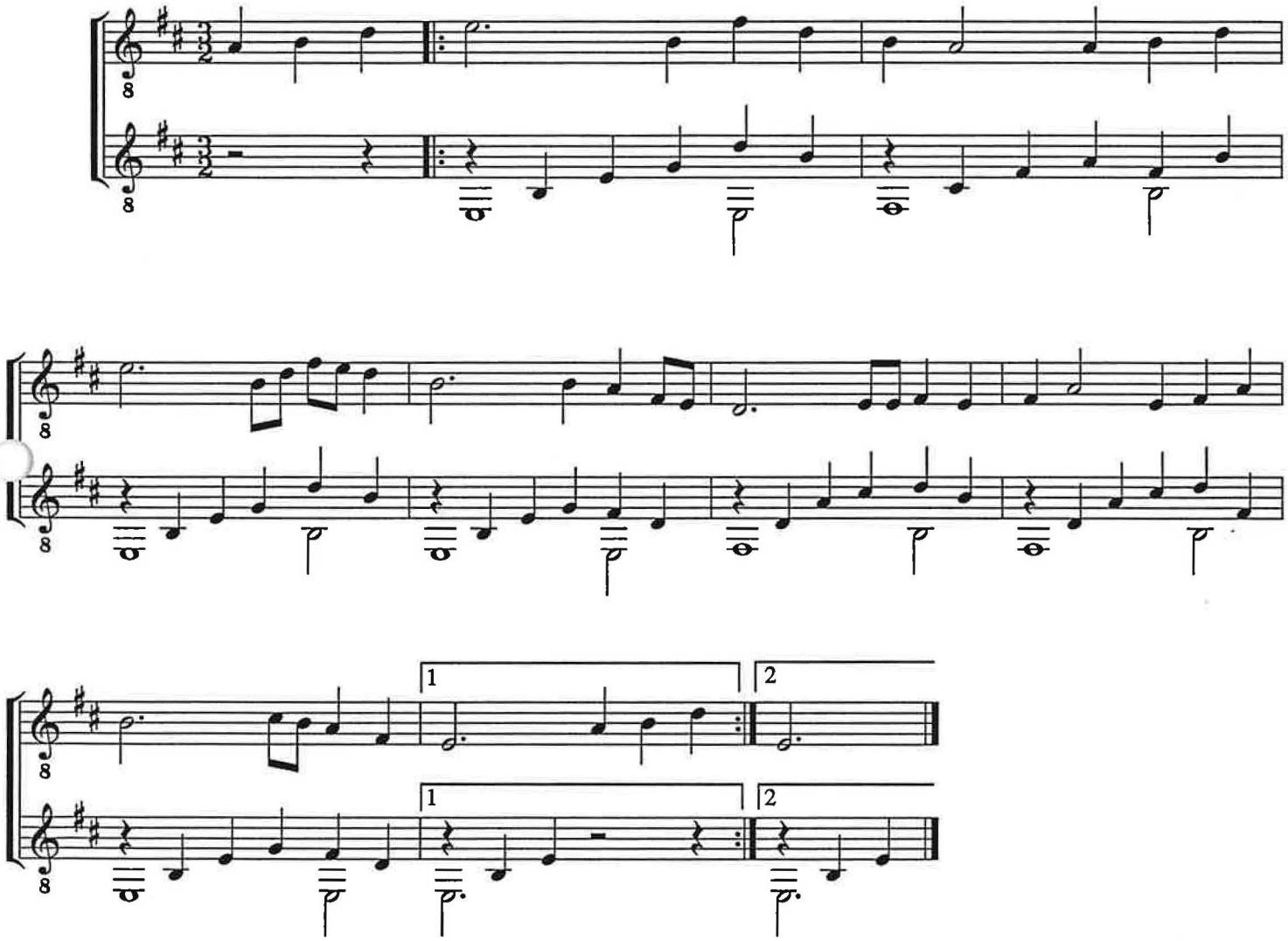
Down In the Valley

Traditional



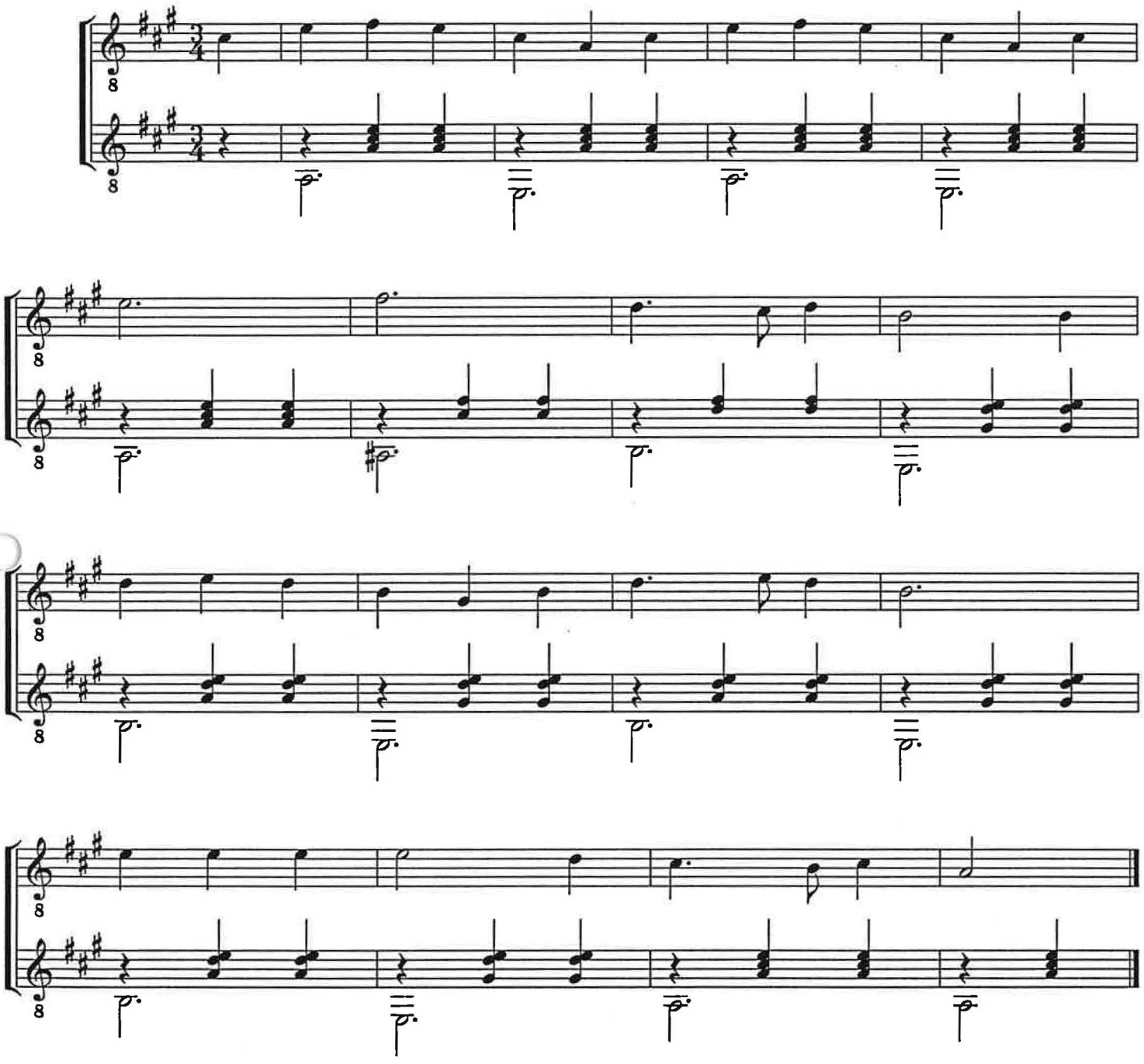
Come All You Fair and Tender Ladies

Anonymous



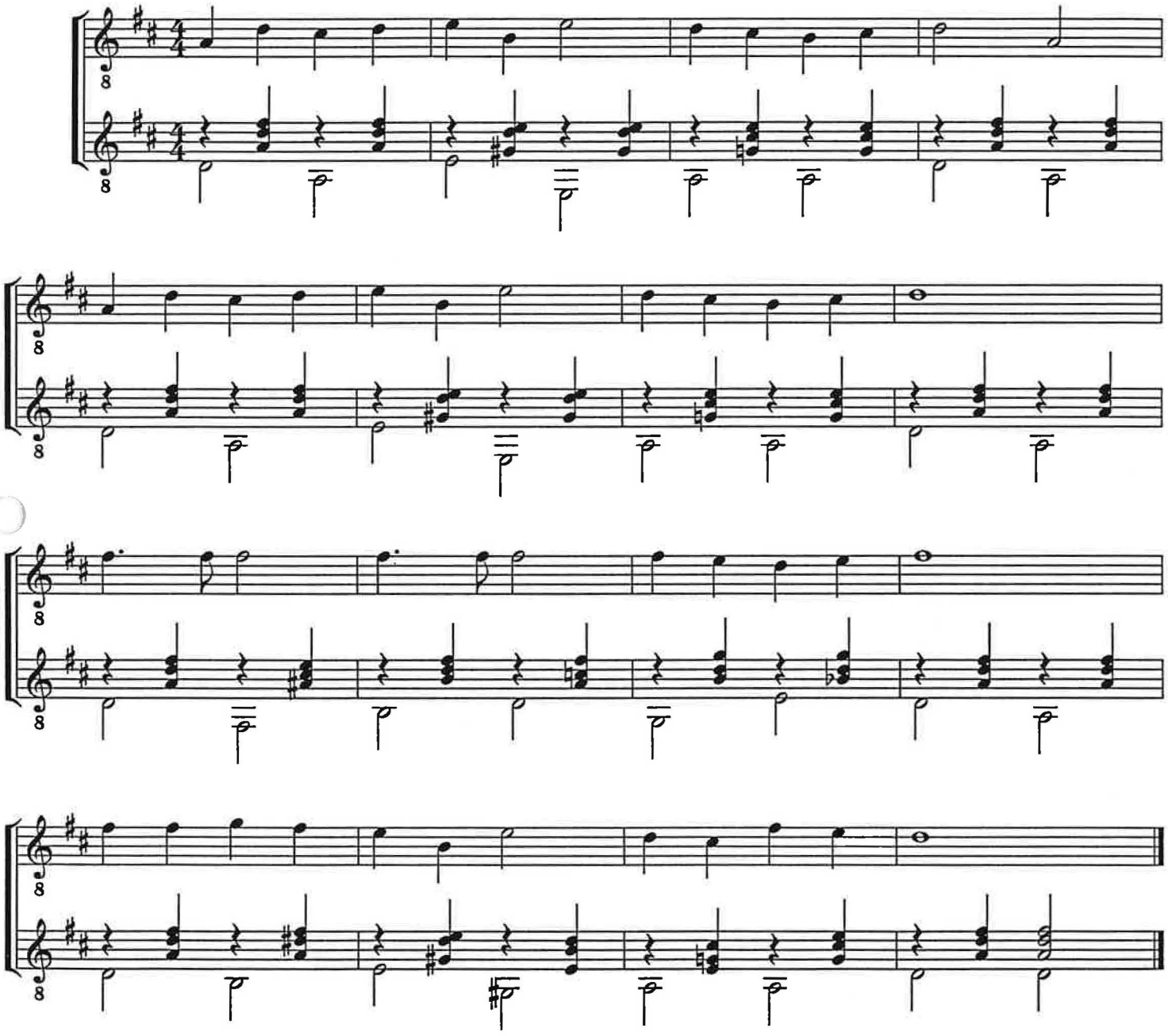
Blow the Man Down

English Sea Chantey



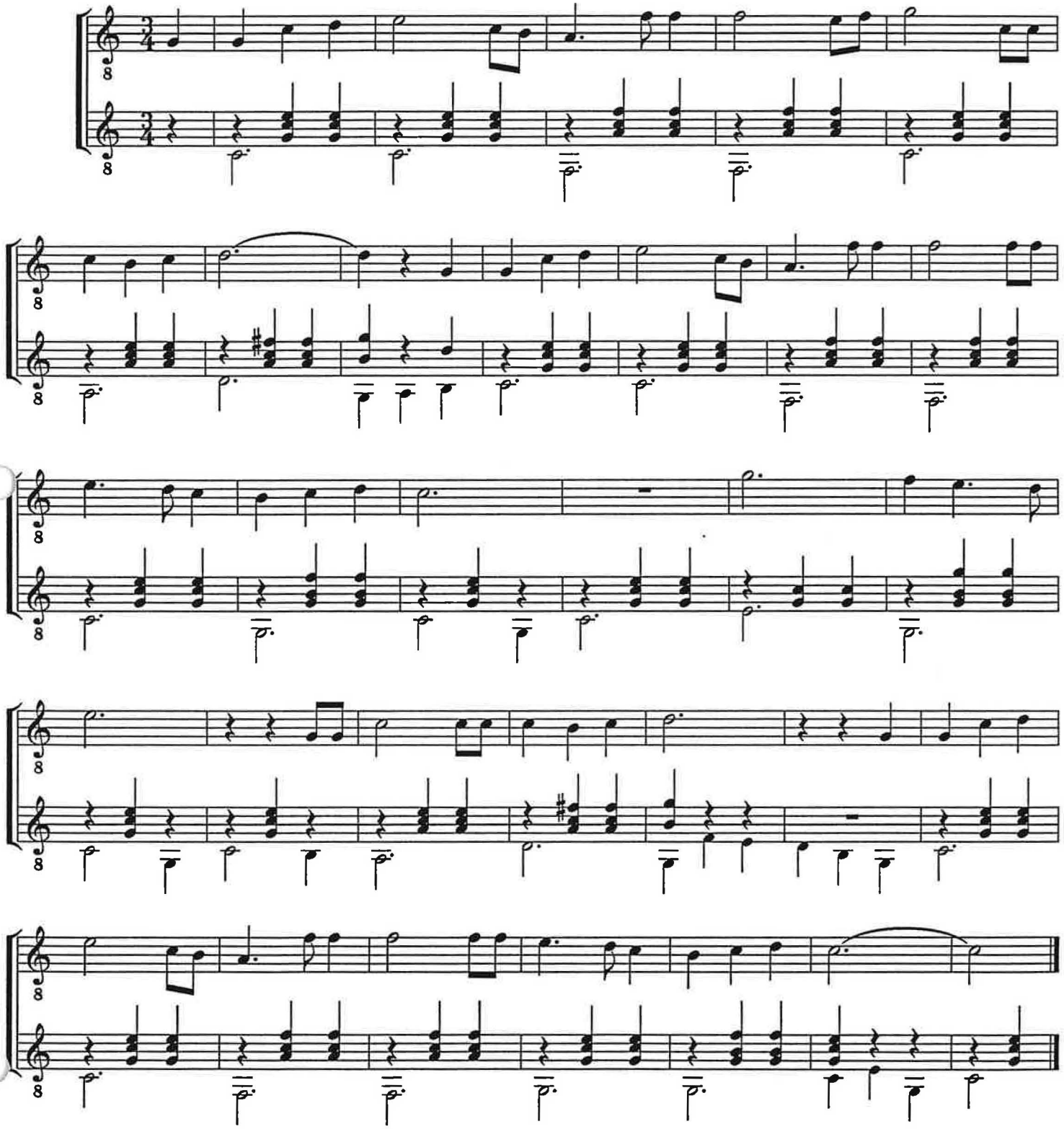
Aura Lee

Music by George R. Poulton



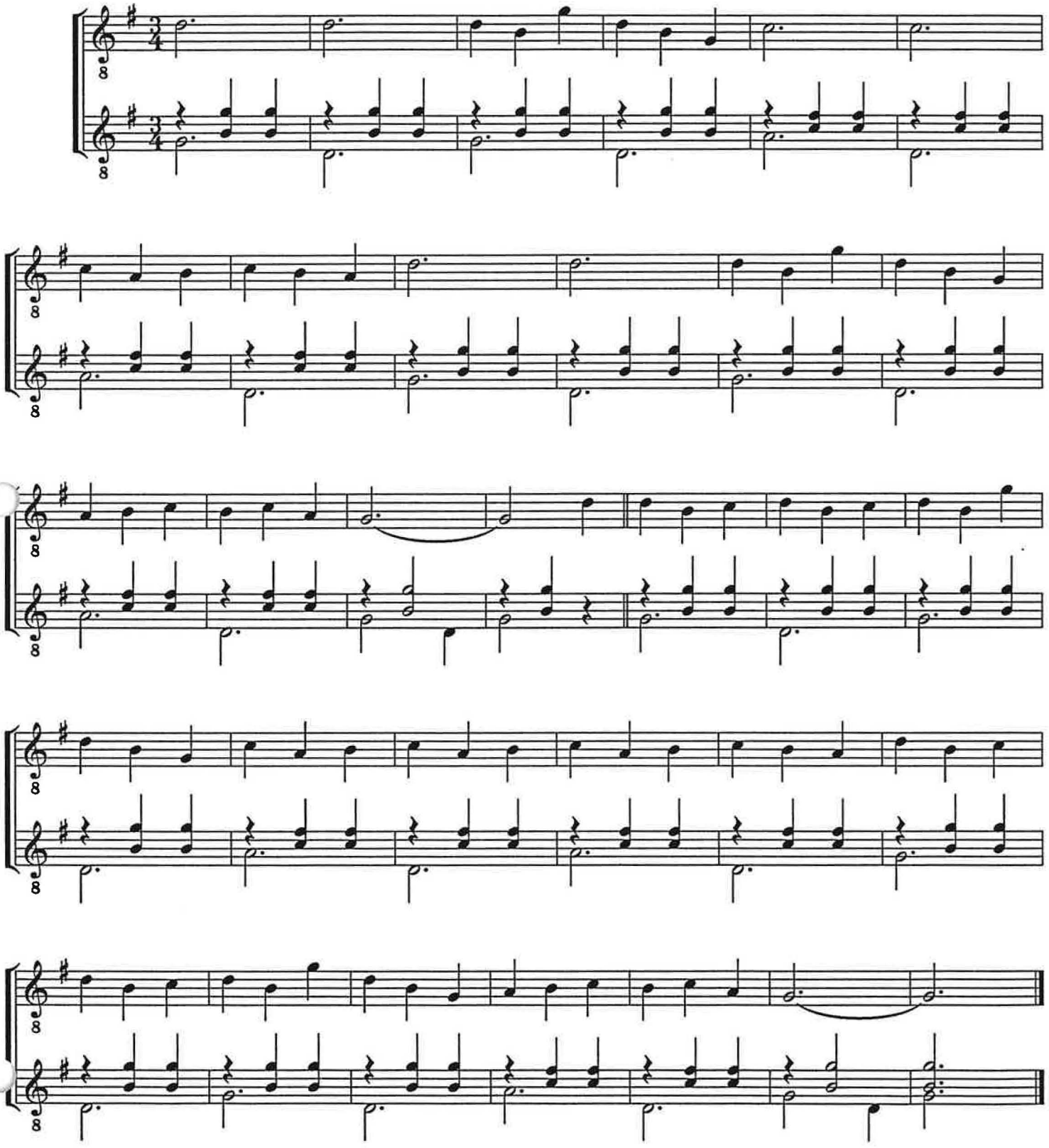
Home On the Range

Traditional American



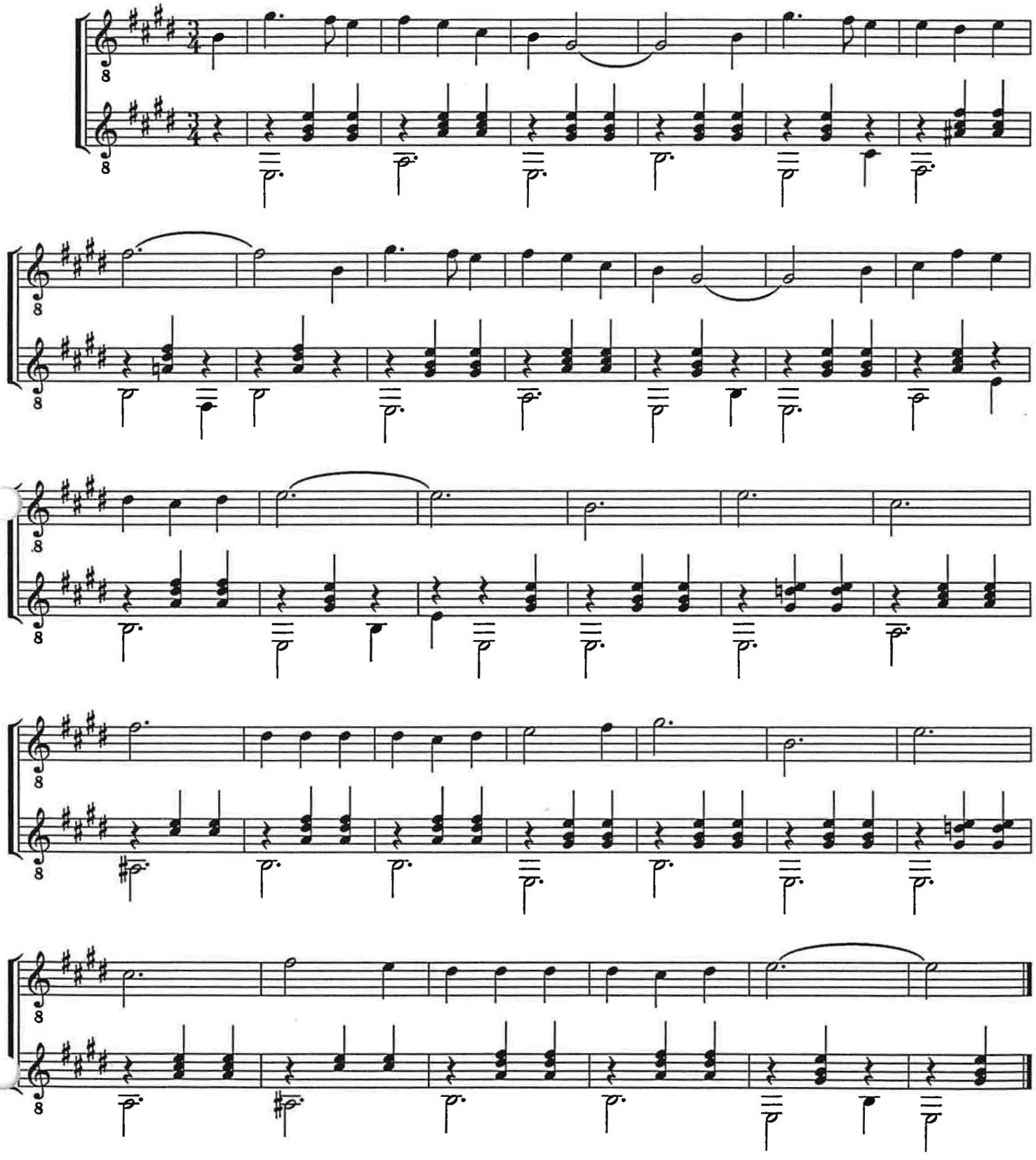
Oh Dear, What Can the Matter Be?

Traditional American



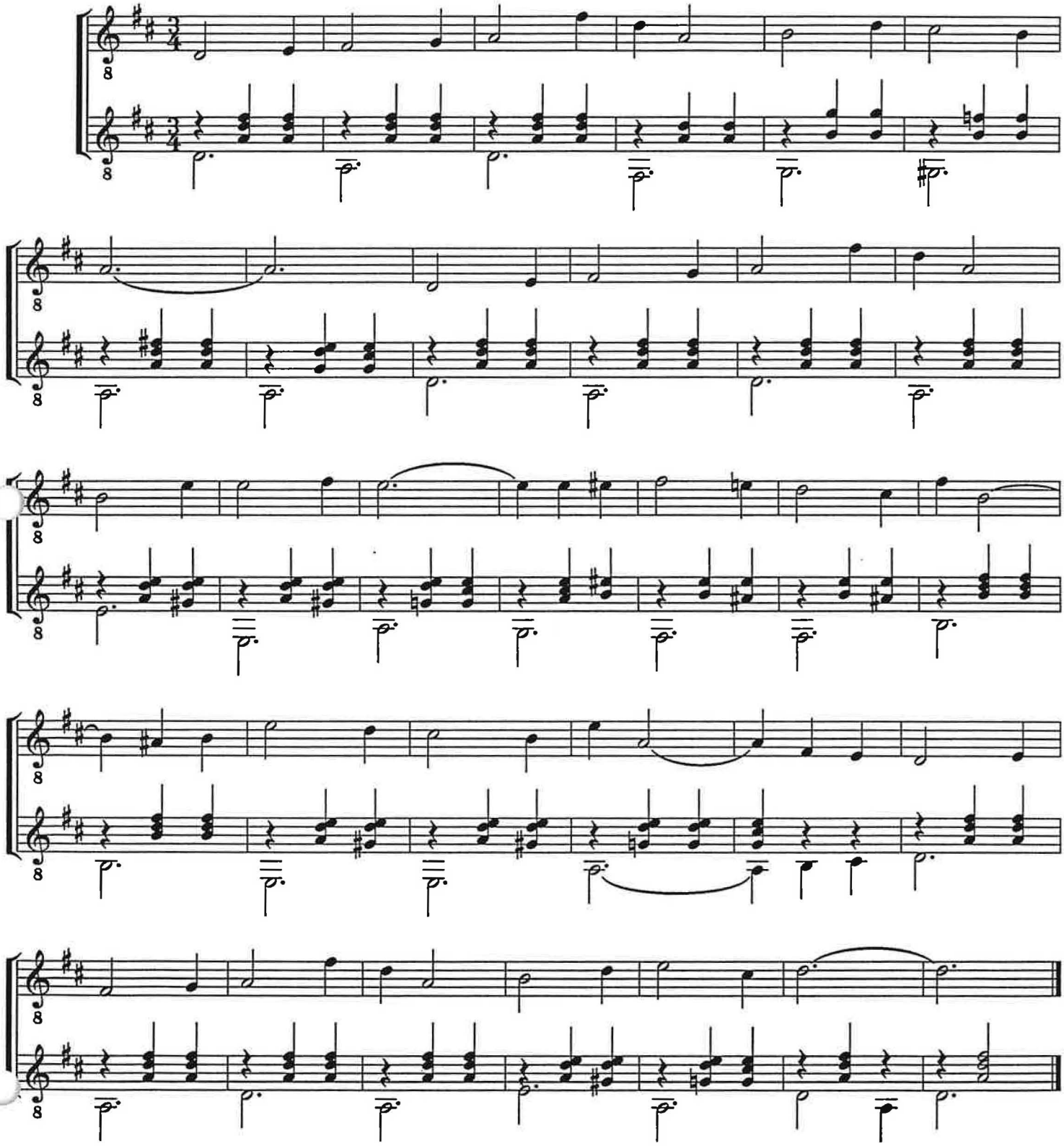
My Bonnie Lies Over the Ocean

Charles E. Pratt



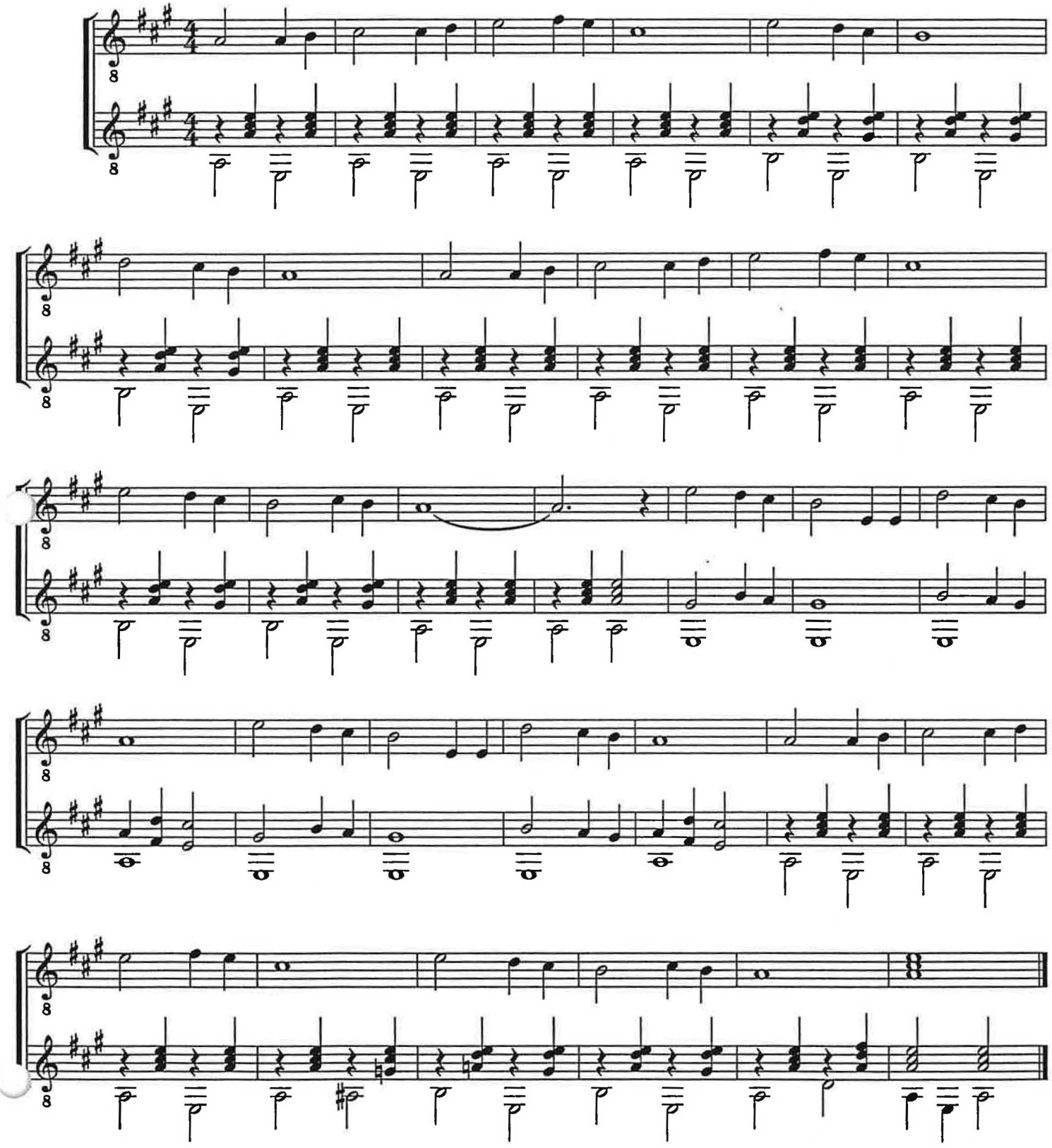
Meet Me In St. Louis, Louis

Kerry Mills



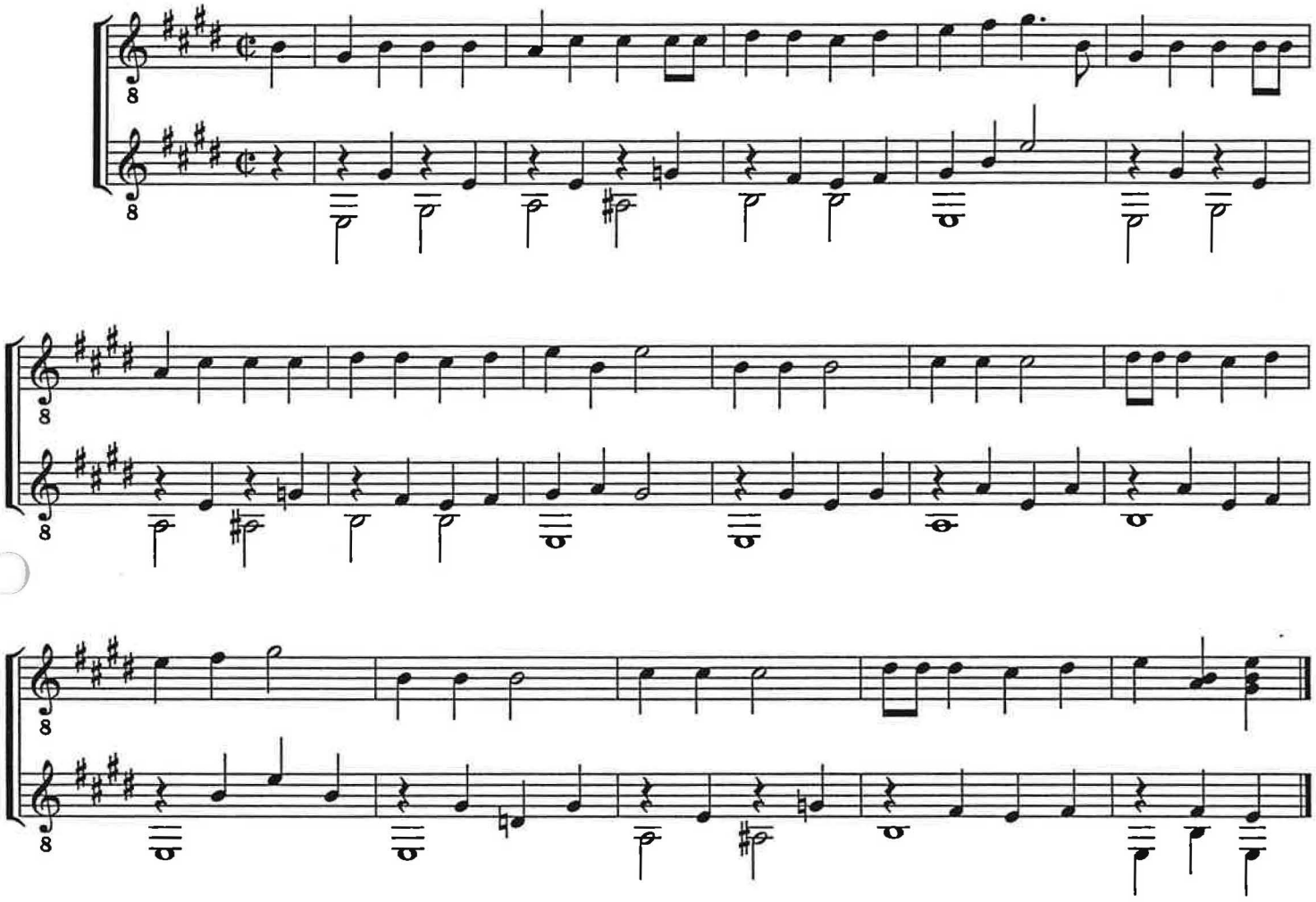
Long, Long Ago

Thomas Haynes Bayly



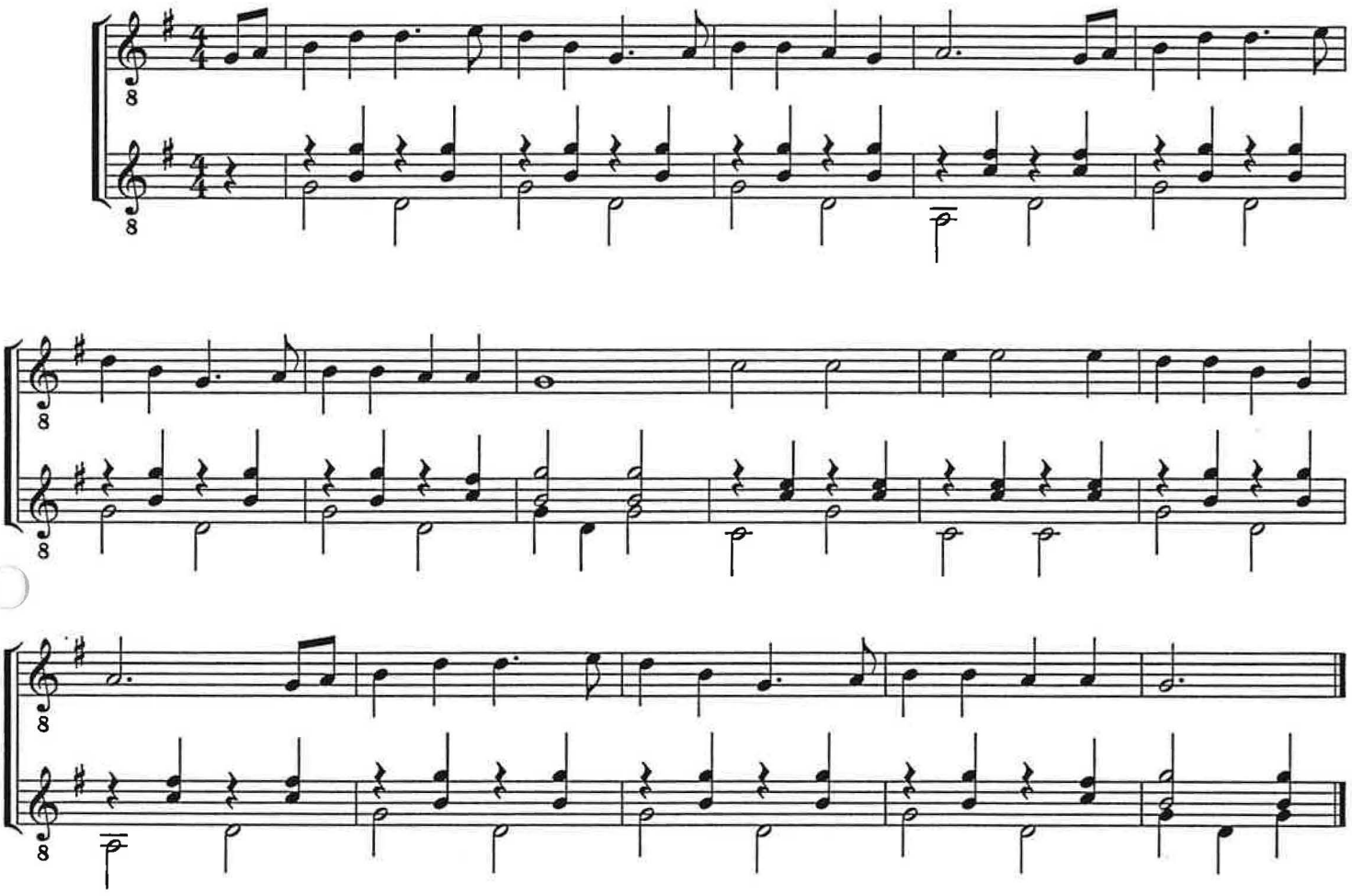
Little Brown Jug

Traditional American



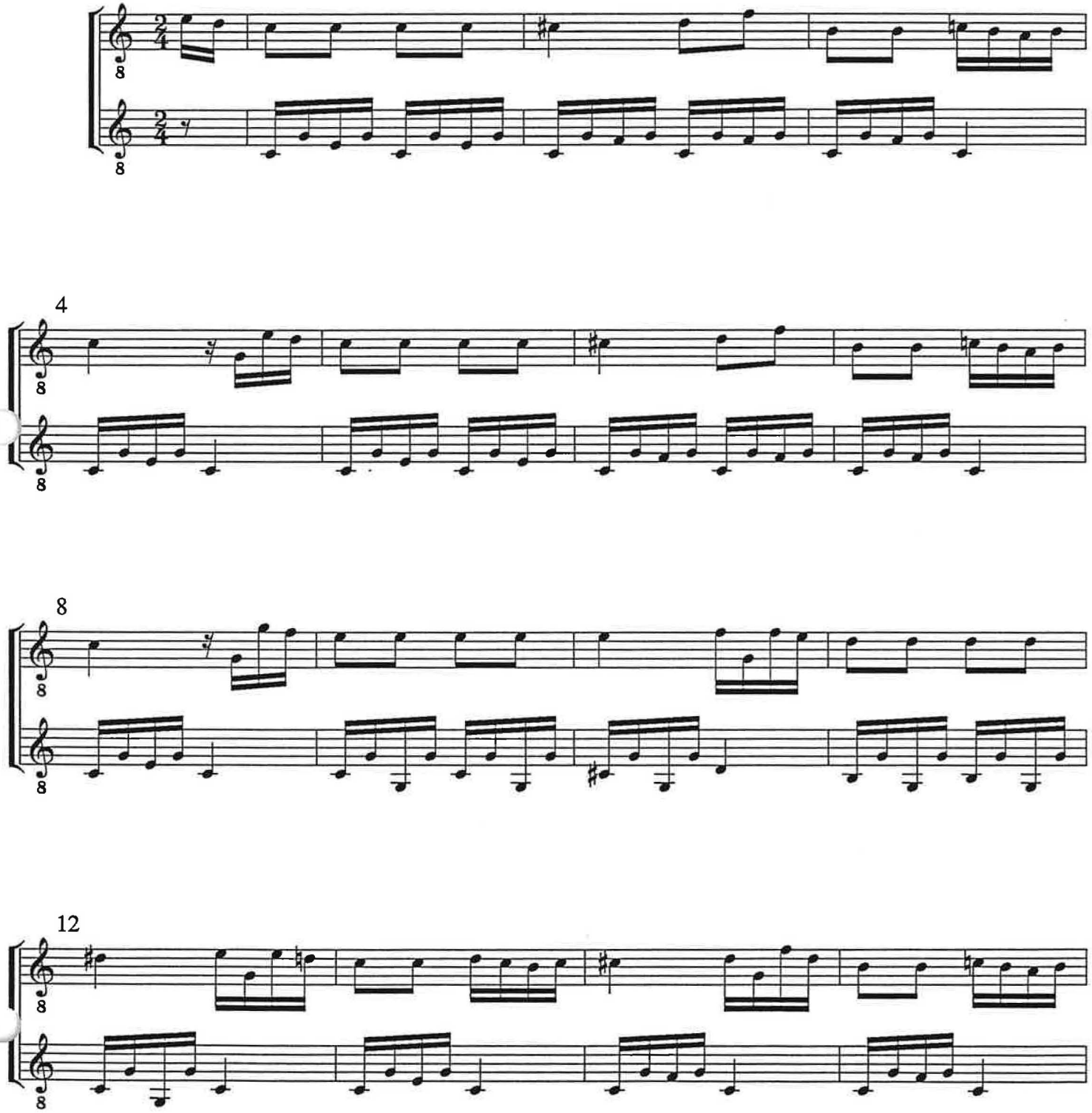
Oh Susanna

Stephen Foster



Allegretto

Mauro Giuliani



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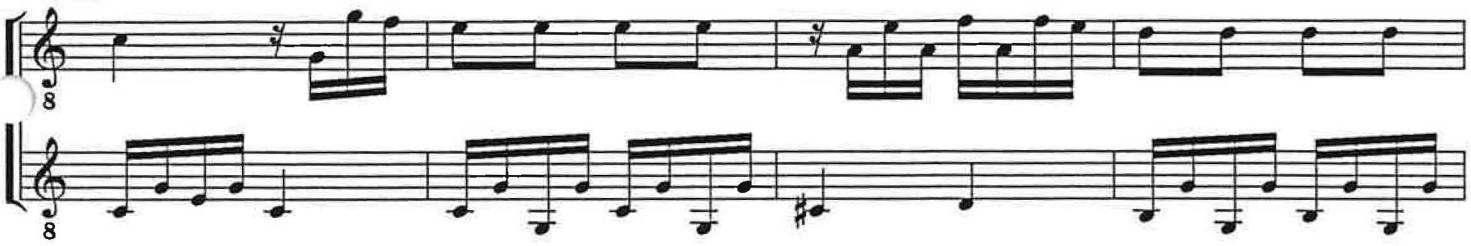

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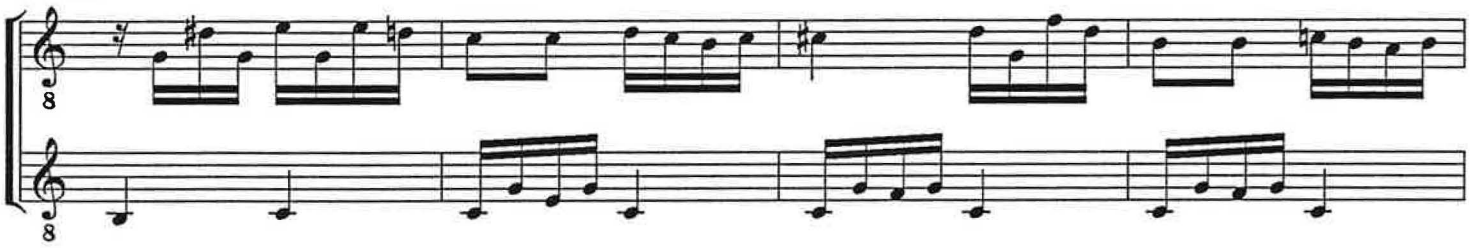

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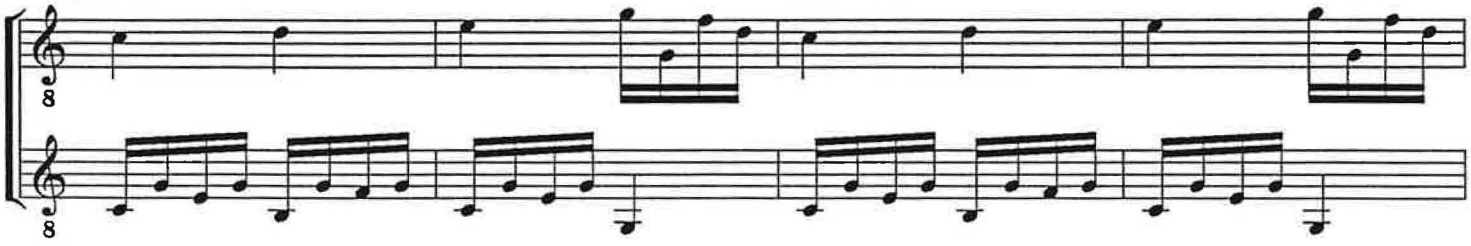

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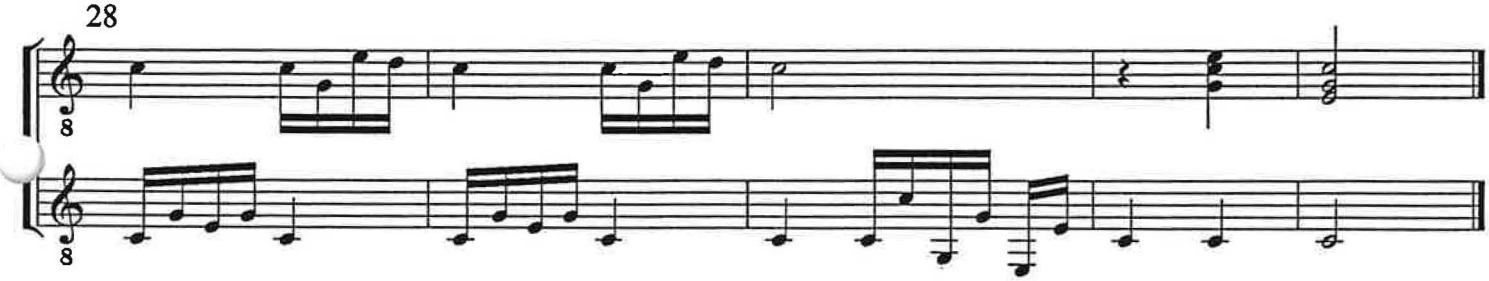
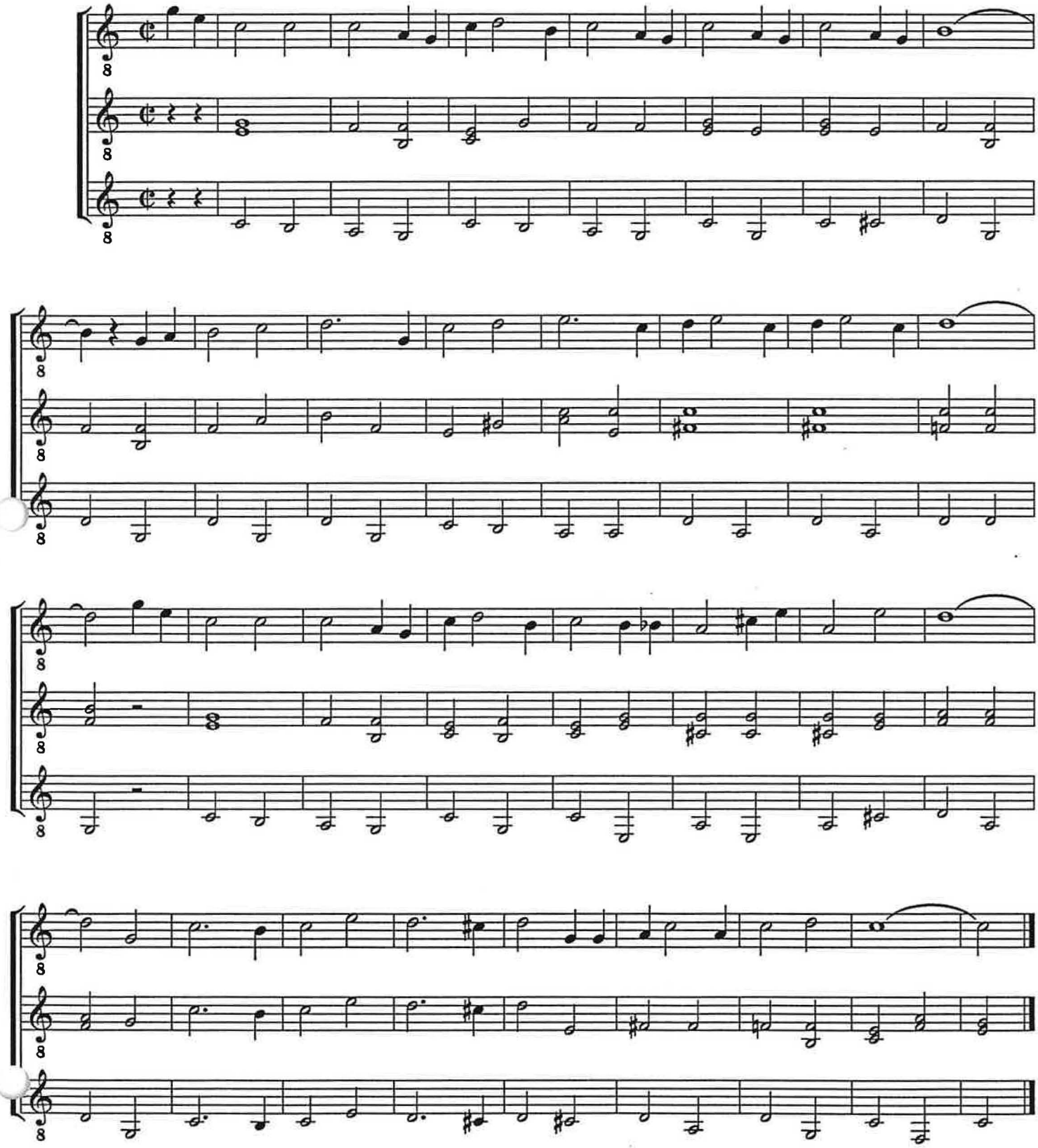


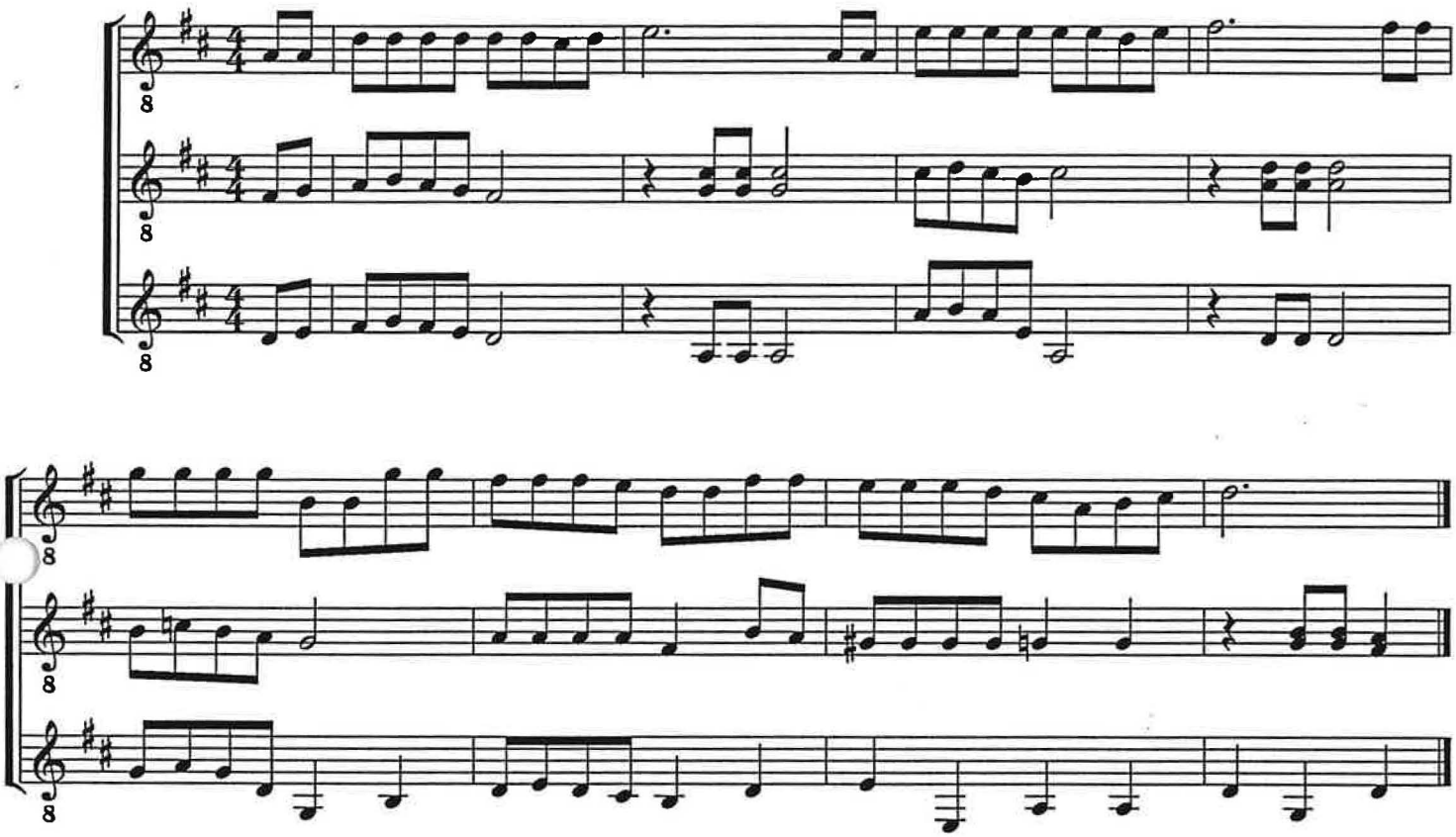
You're a Grand Old Flag

George M. Cohan



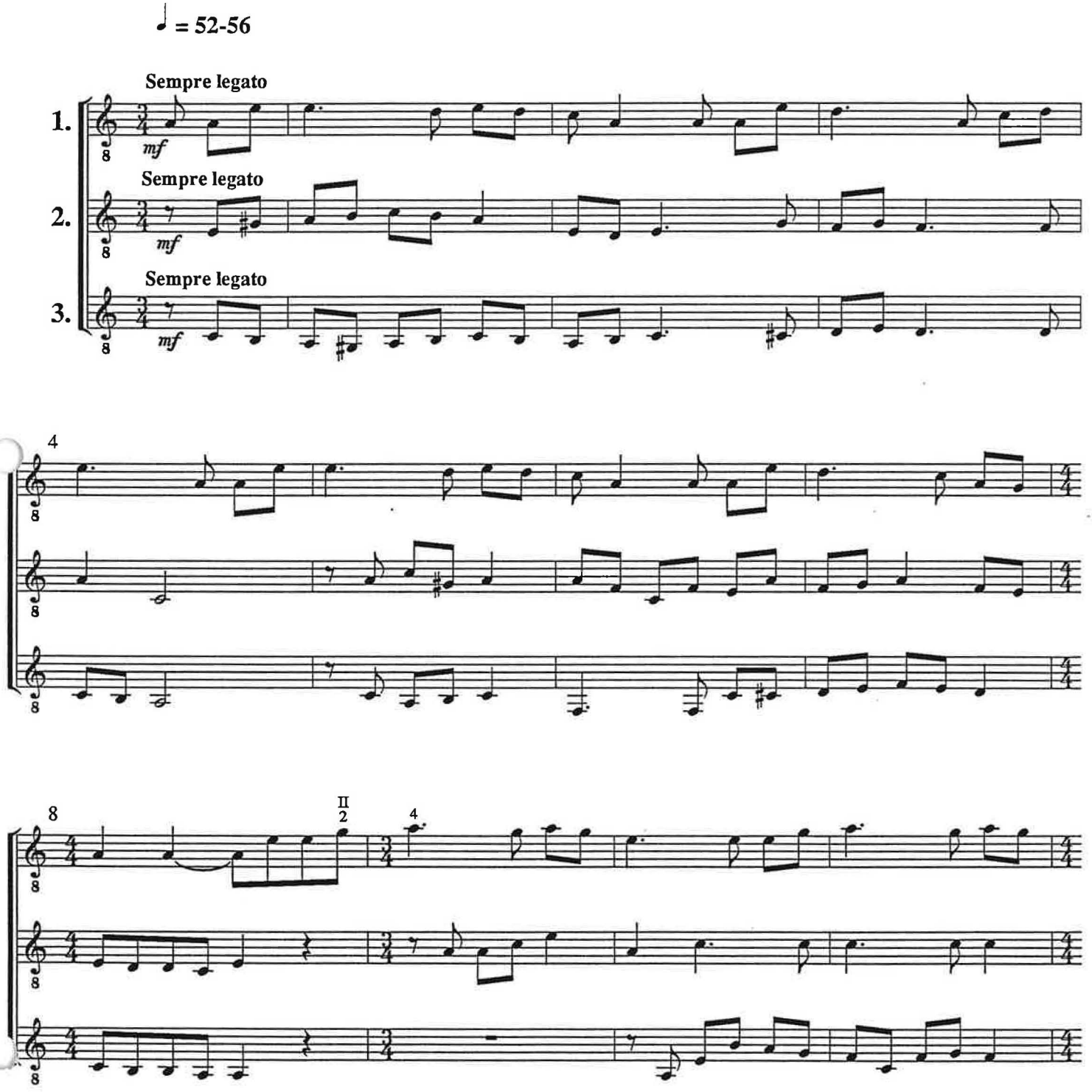
I Was Born About a Thousand Years Ago

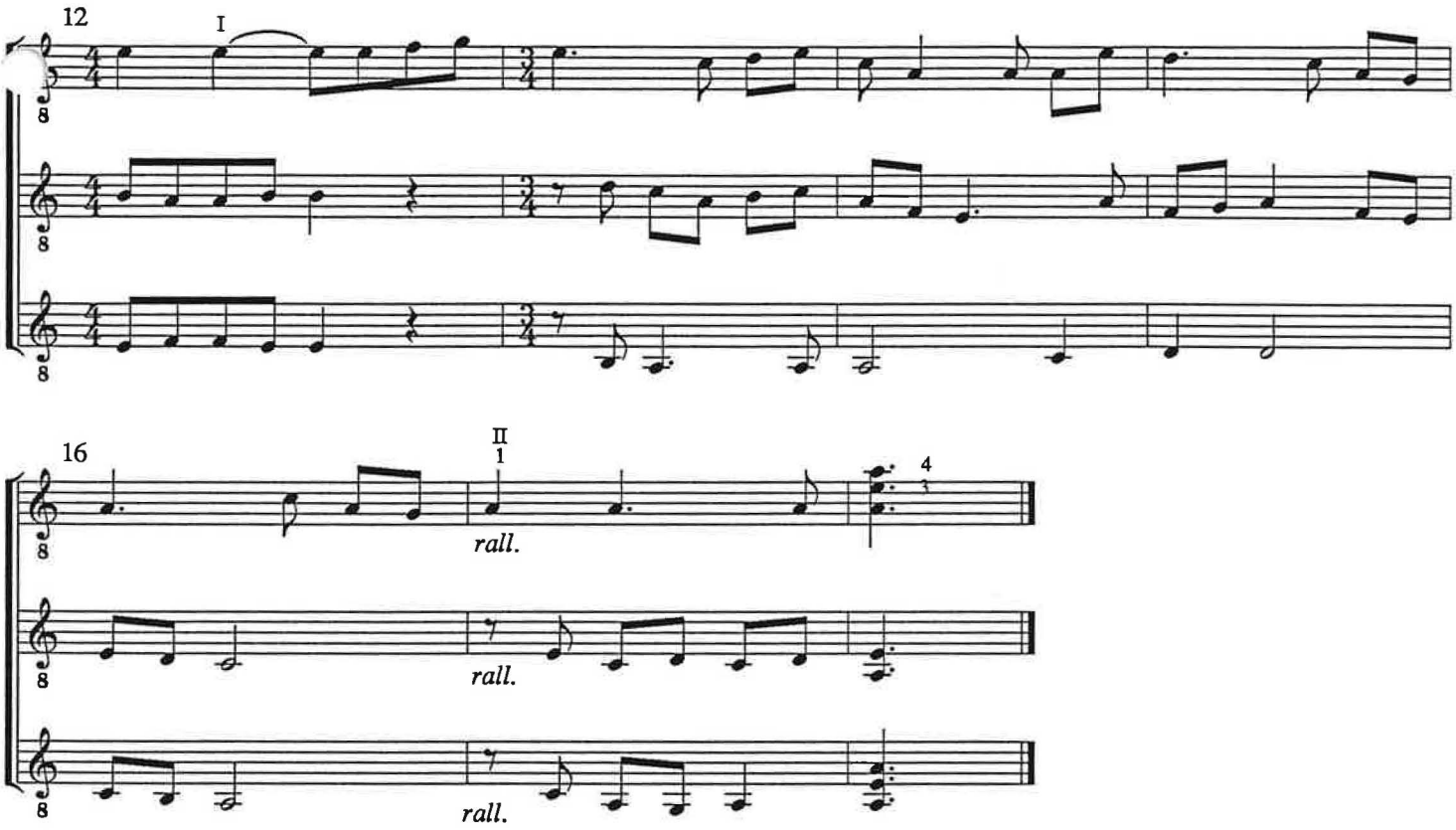
Traditional American



Wayfaring Stranger

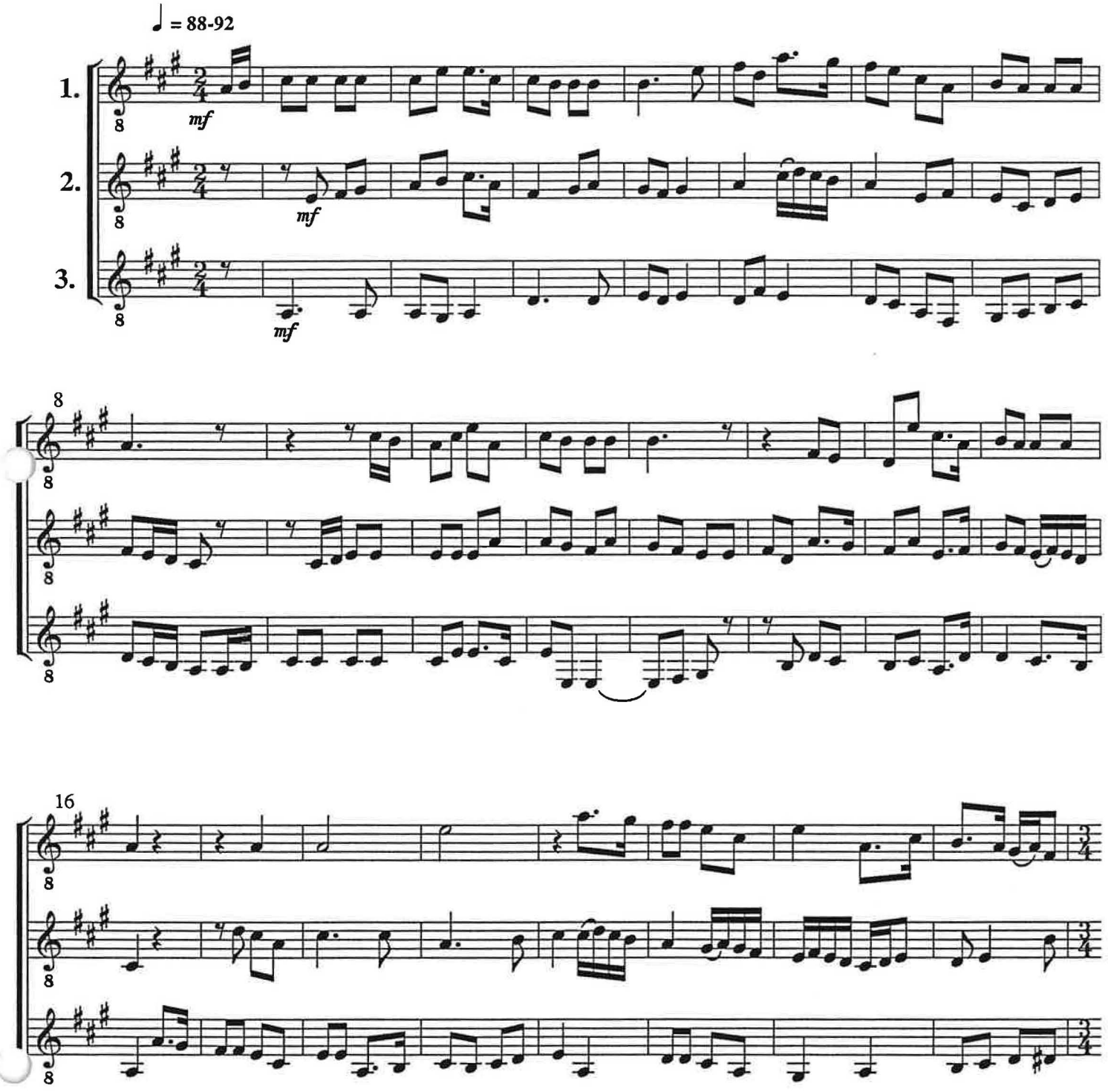
American Folk Song

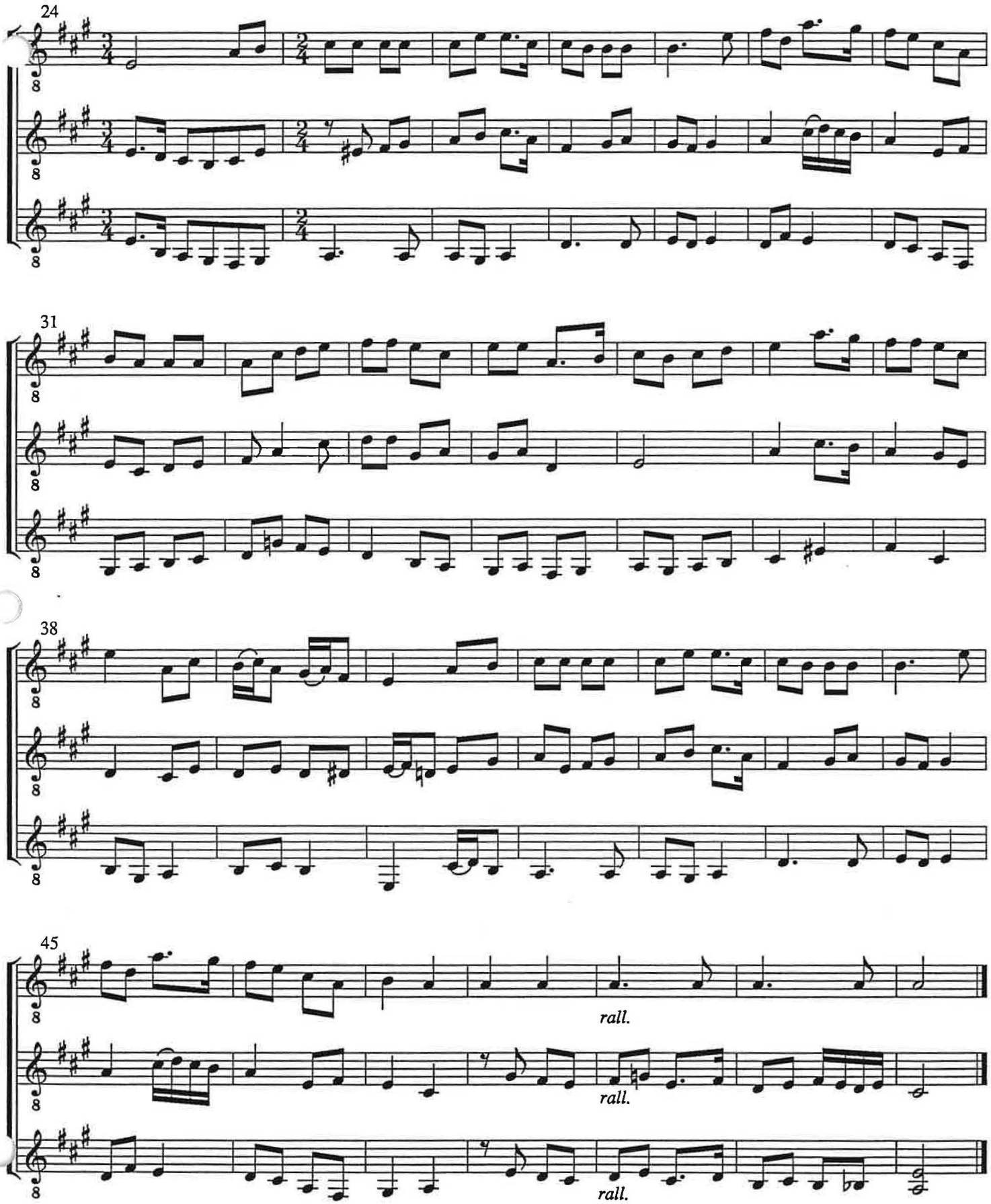



12
I
16
II
1
4
rall.
rall.
rall.

The Wearing o' the Green

Traditional Irish

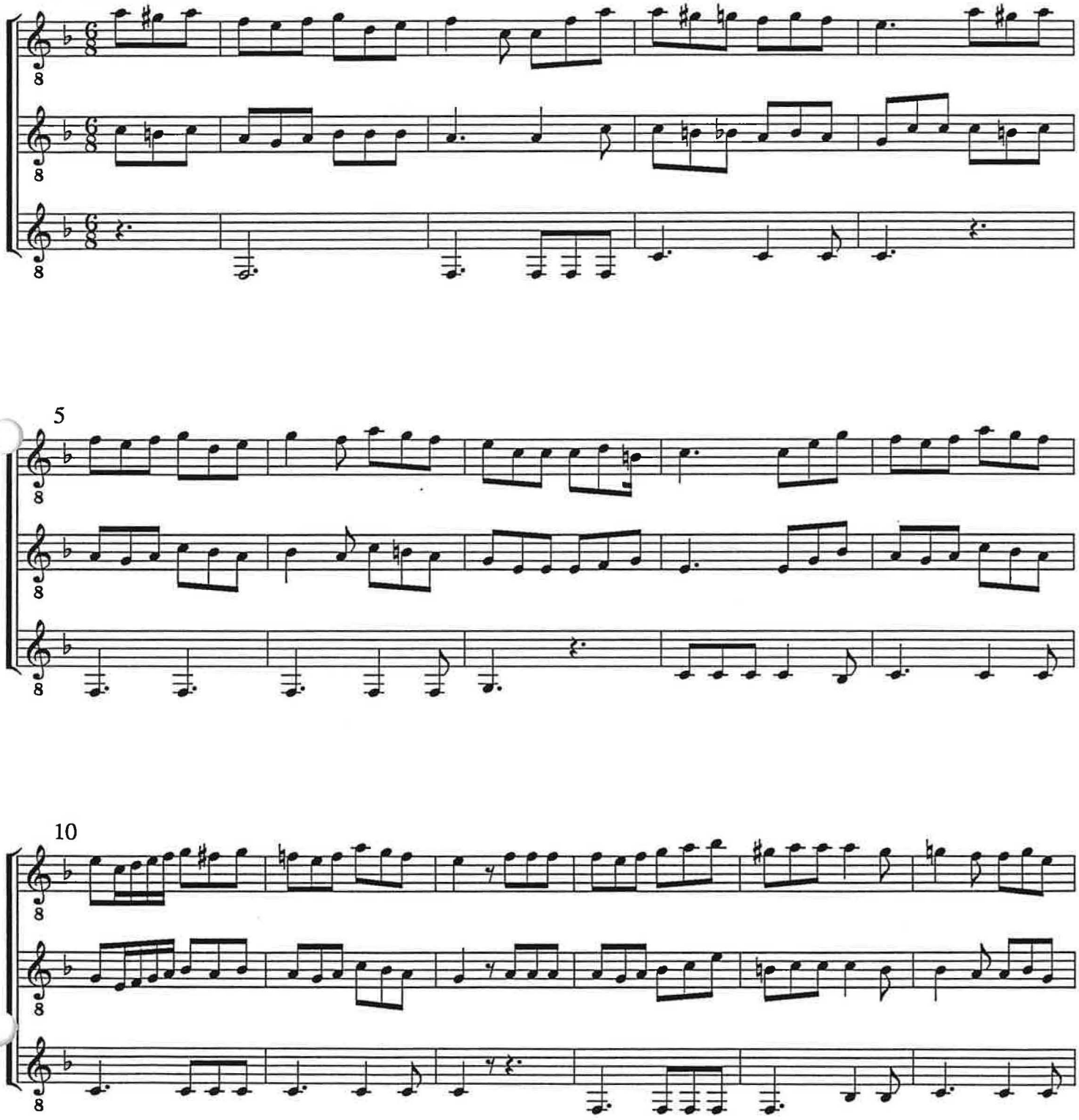


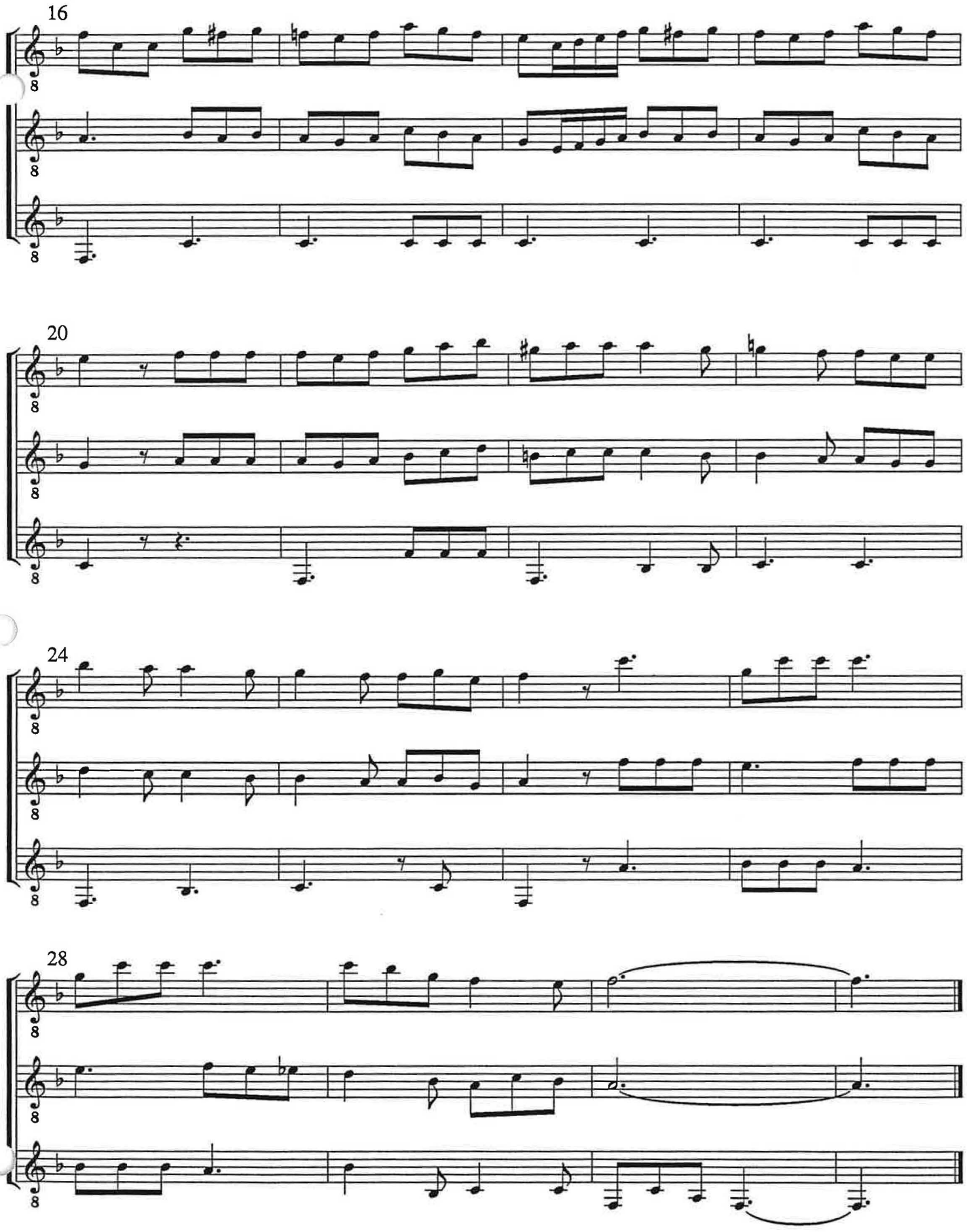

24
31
38
45
rall.
rall.
rall.

Study in F

Fernando Sor

Andantino moderato

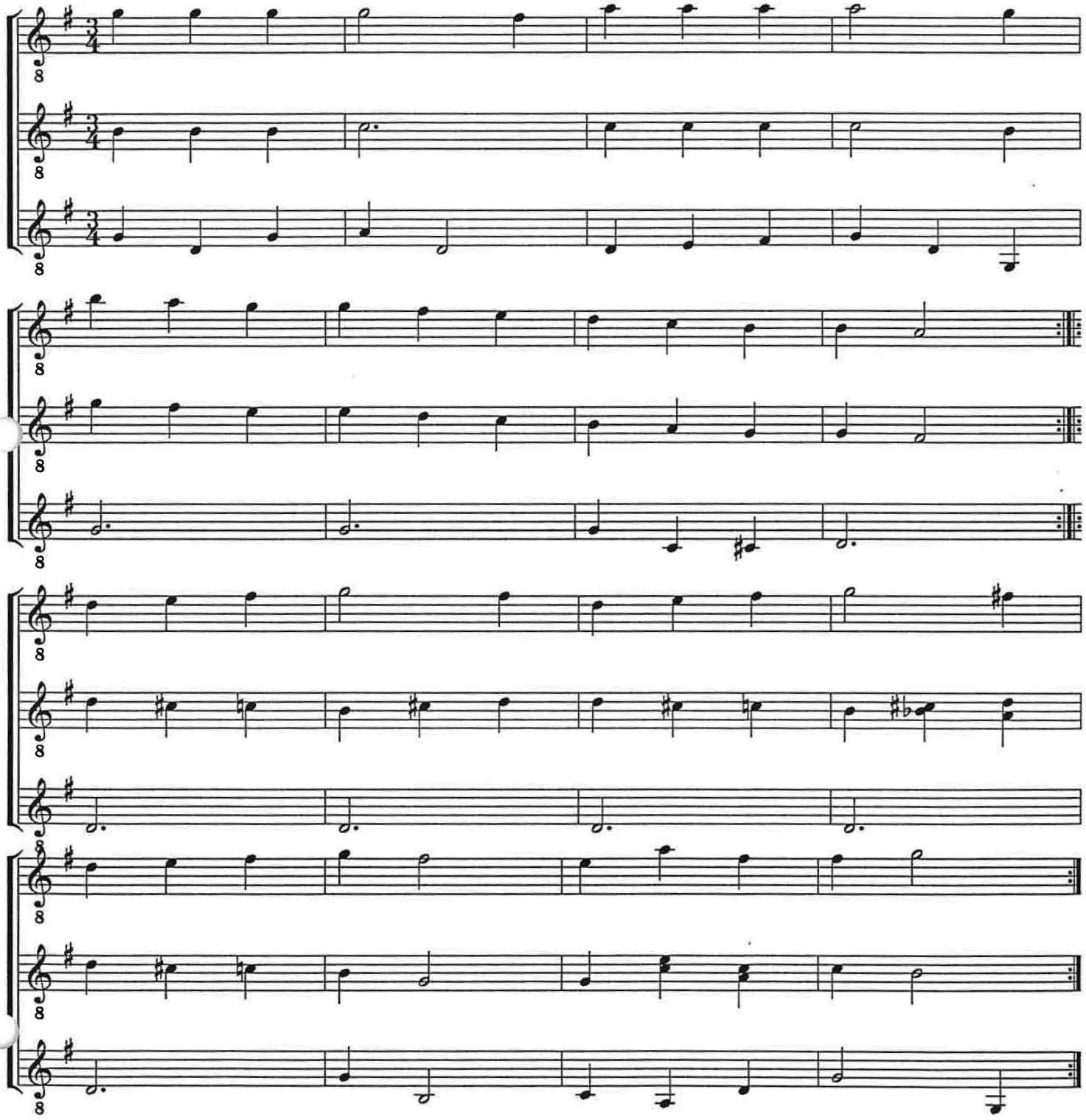



16
20
24
28

Divertimento No. 1

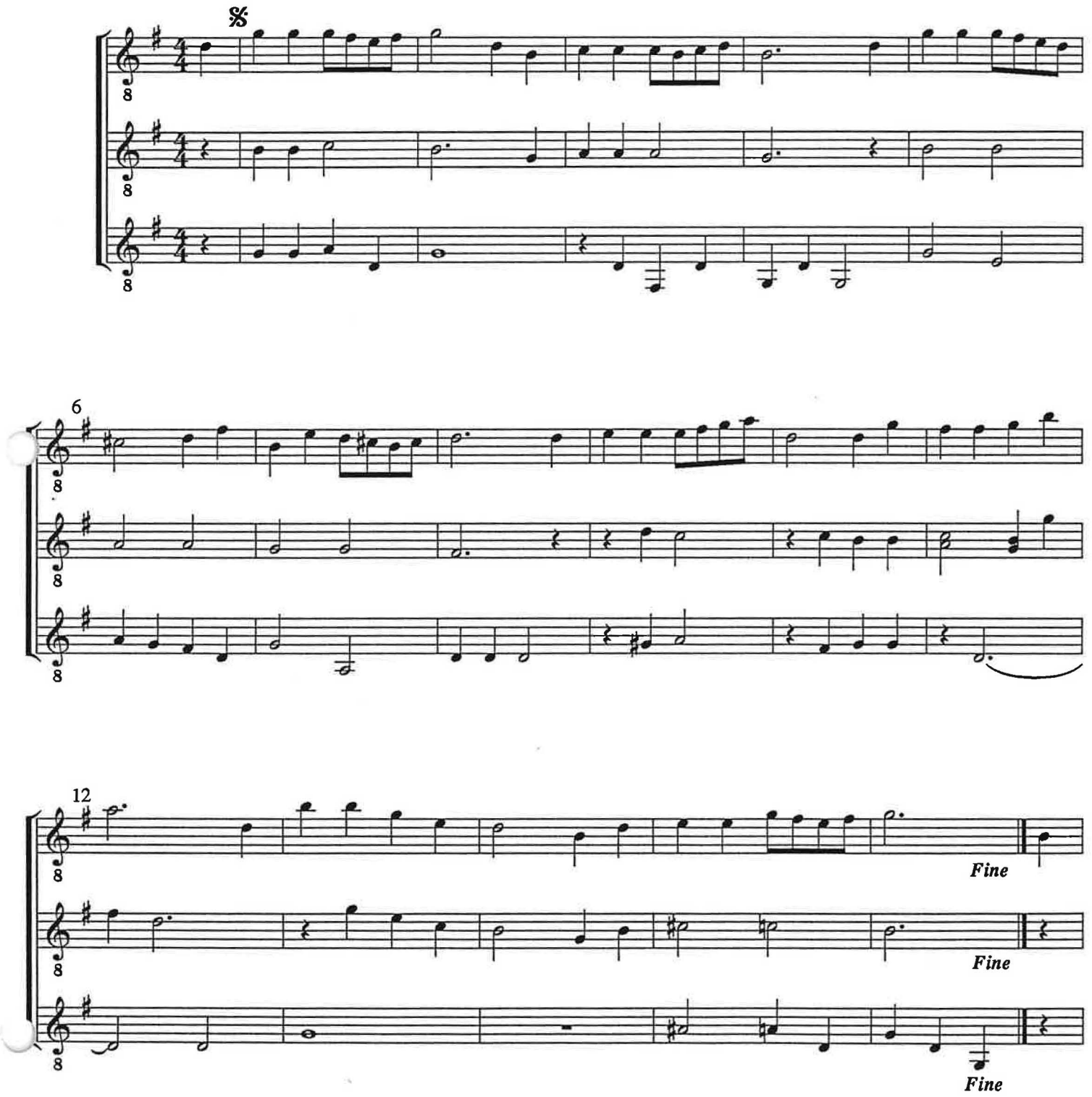
Fernando Sor

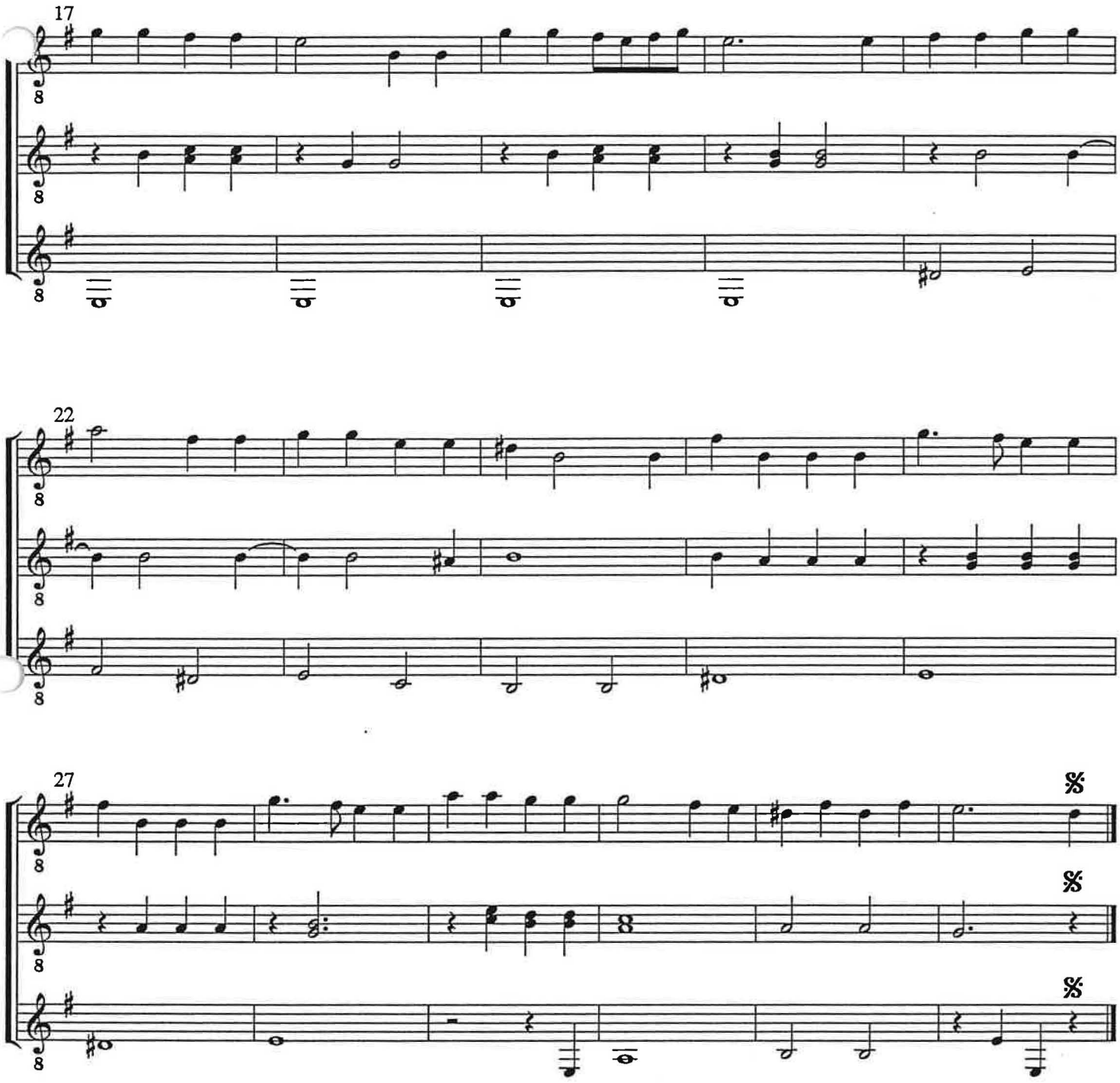
Tempo di Minuetto



Andantino

Fernando Sor



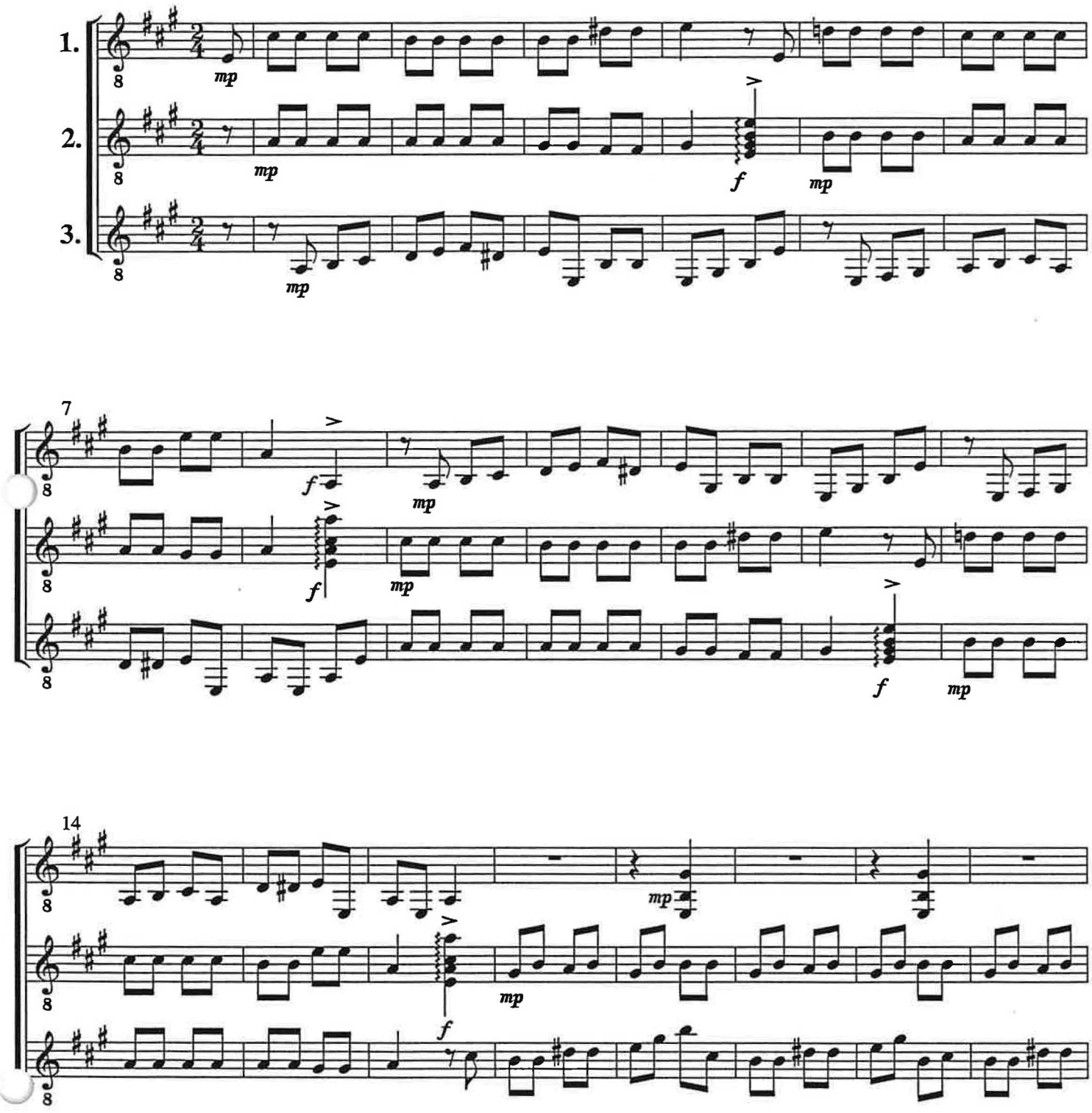

17
22
27

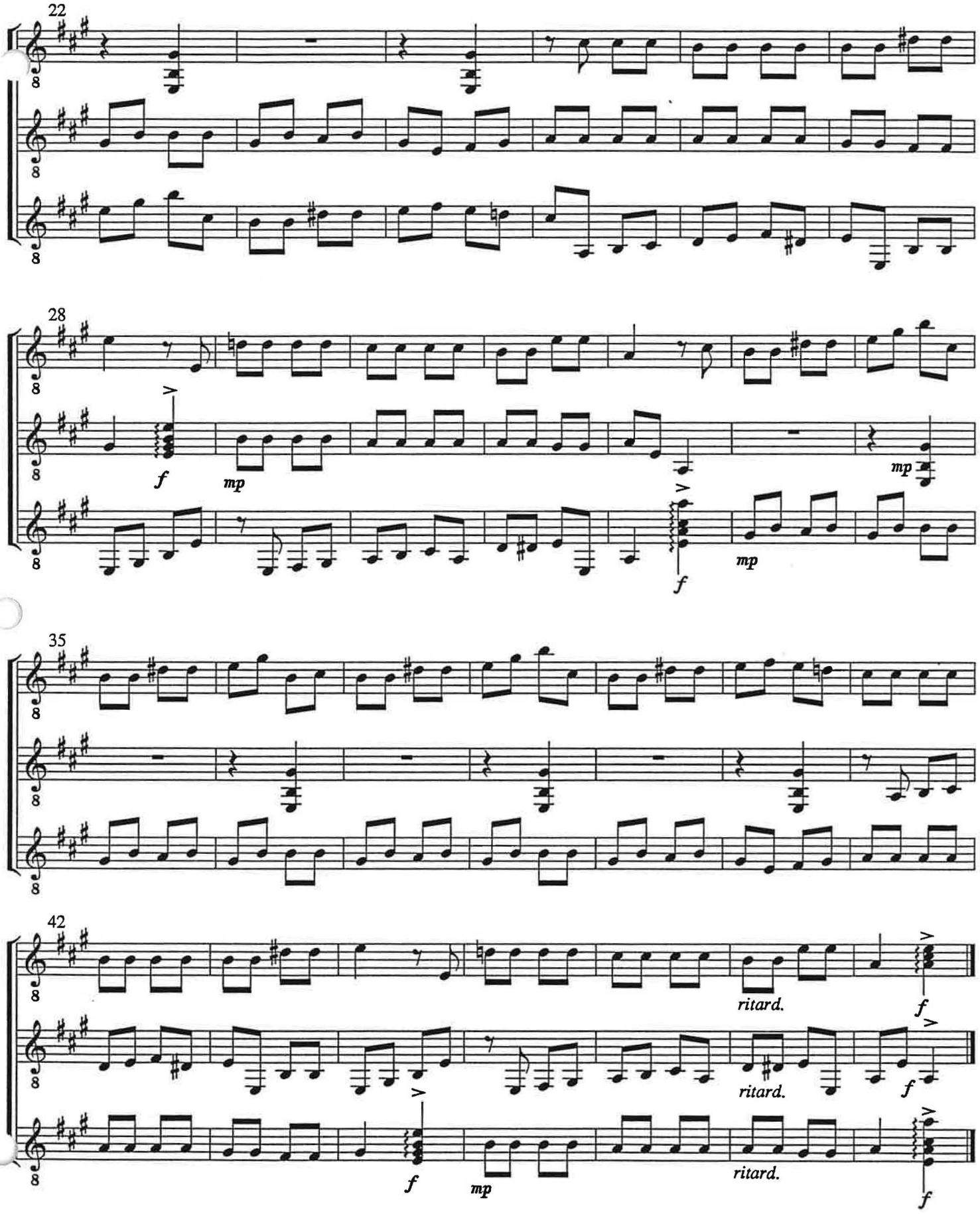
Scherzo

From String Trio, Op. 8

Ludwig van Beethoven 1770-1827

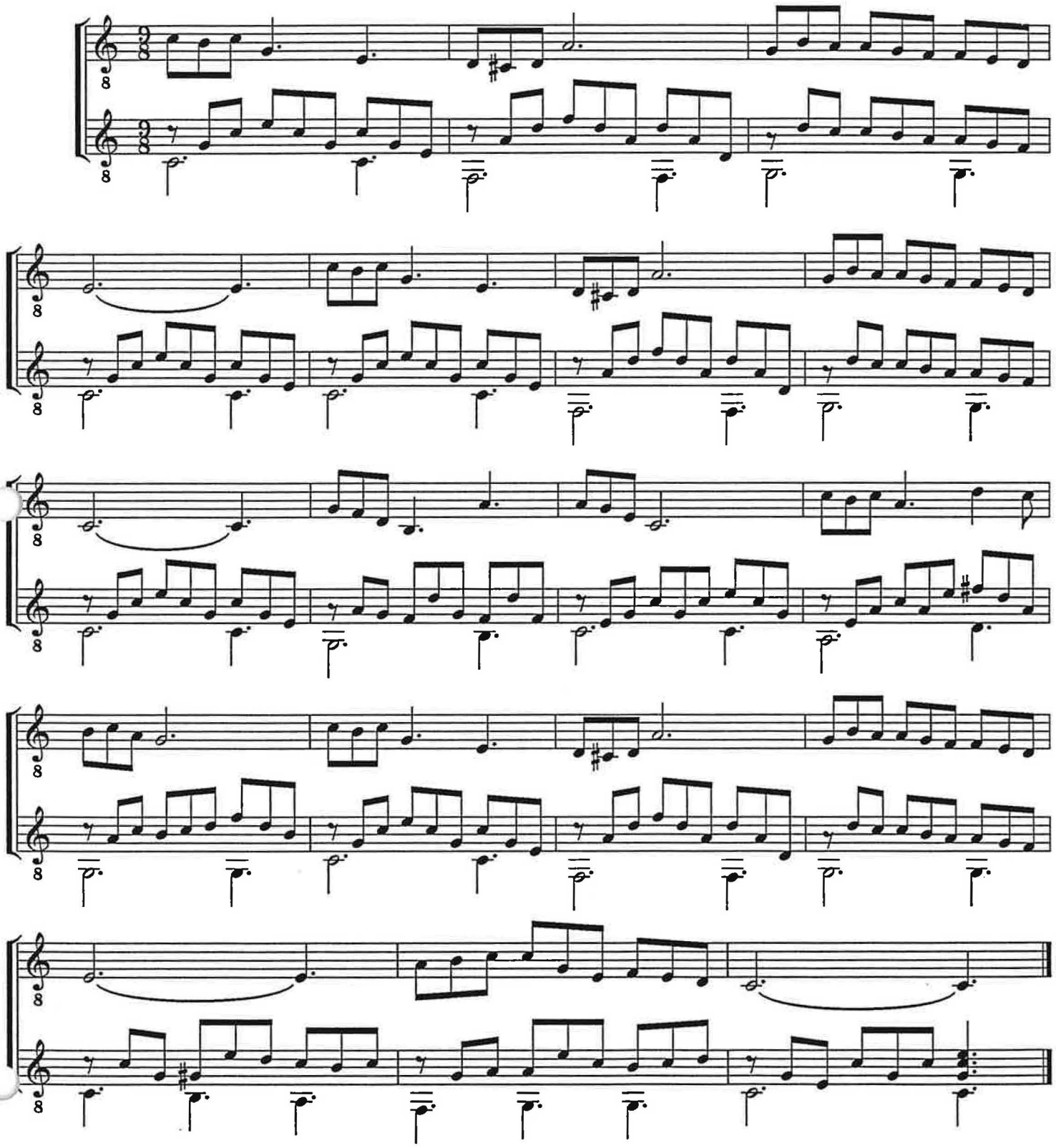
Allegro




22
28
f
mp
mp
mp
f
35
42
ritard.
f
ritard.
f
f
mp
ritard.
f

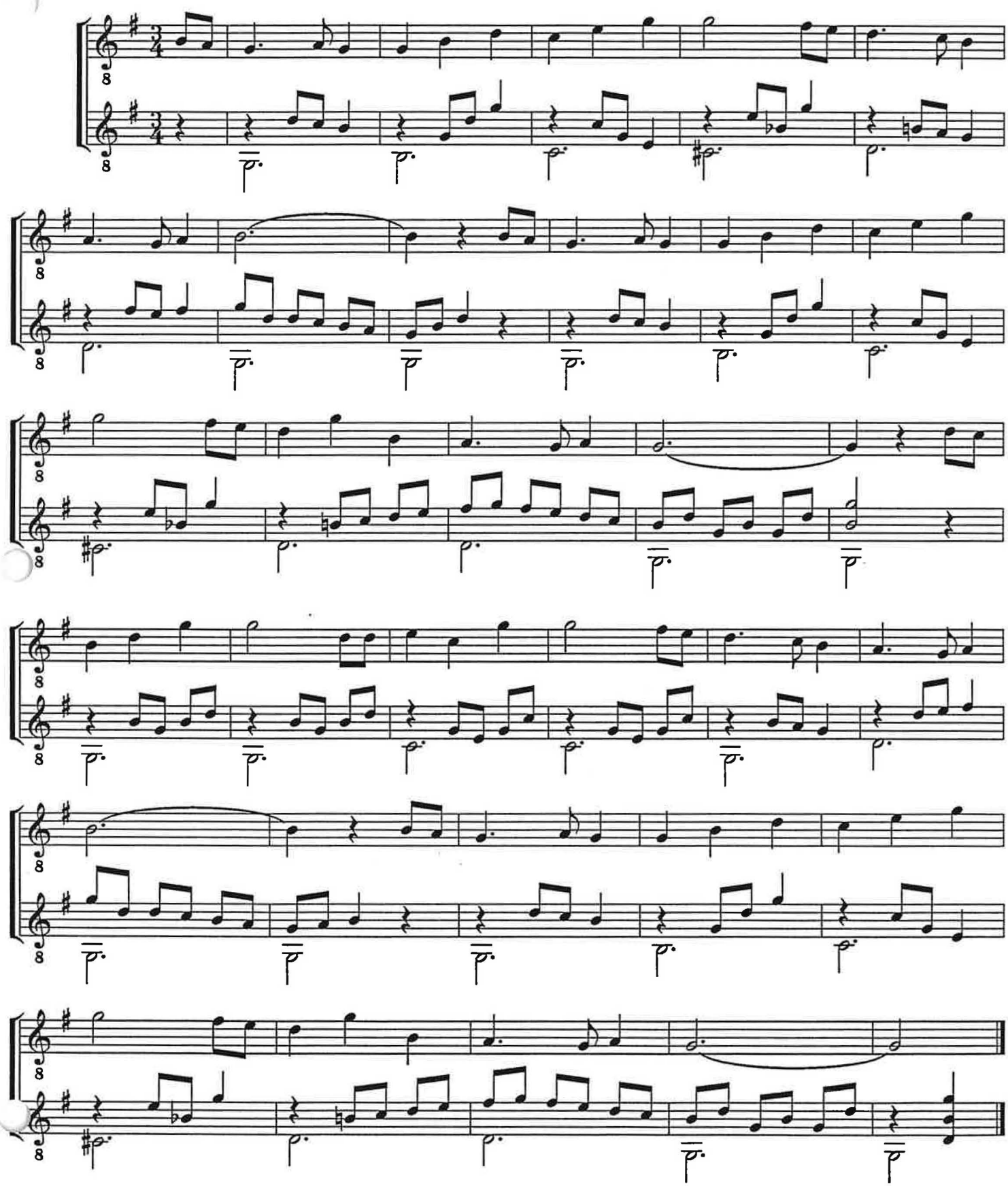
Beautiful Dreamer

Stephen Foster



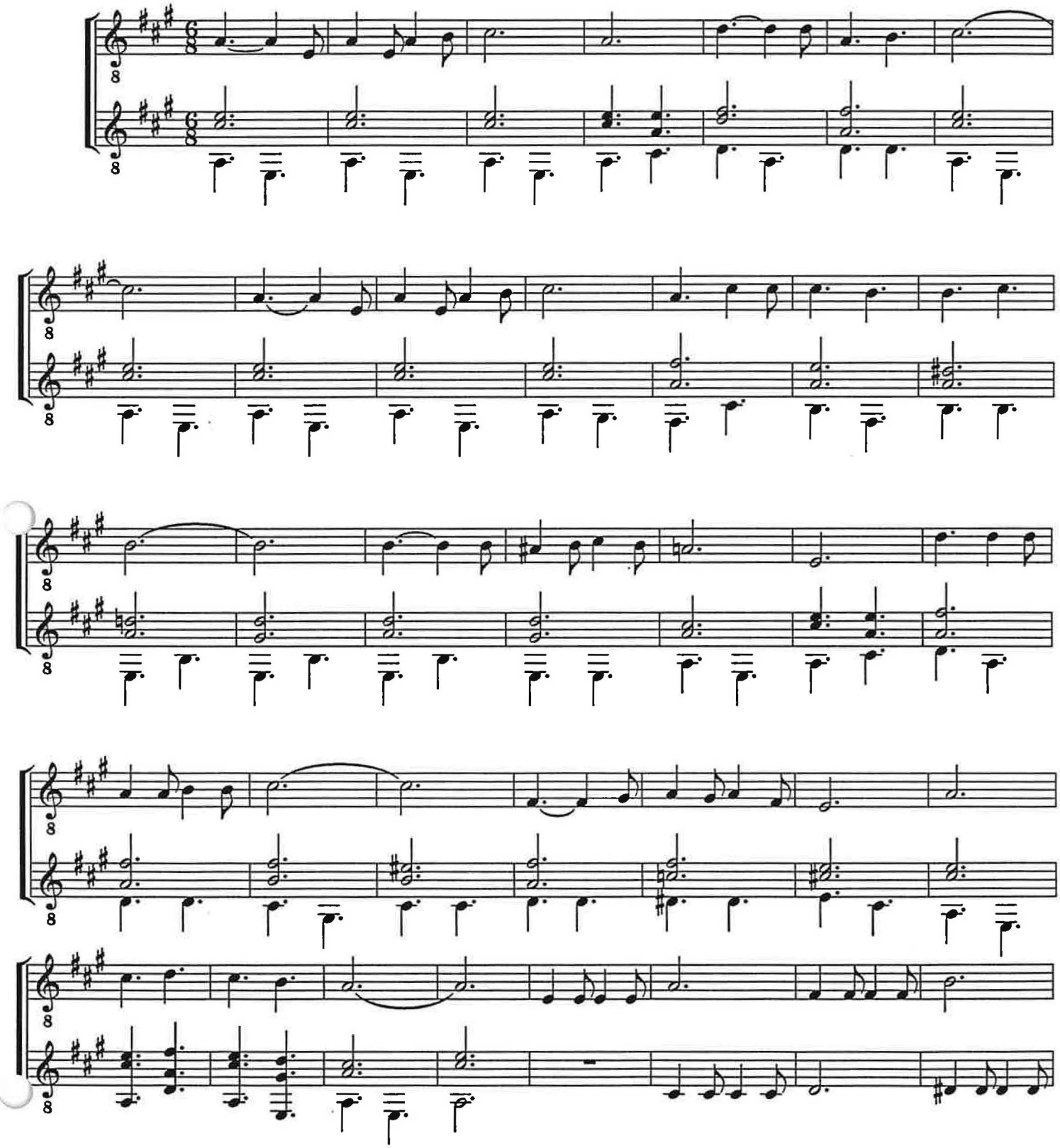
Believe Me, If All Those Endearing Young Charms

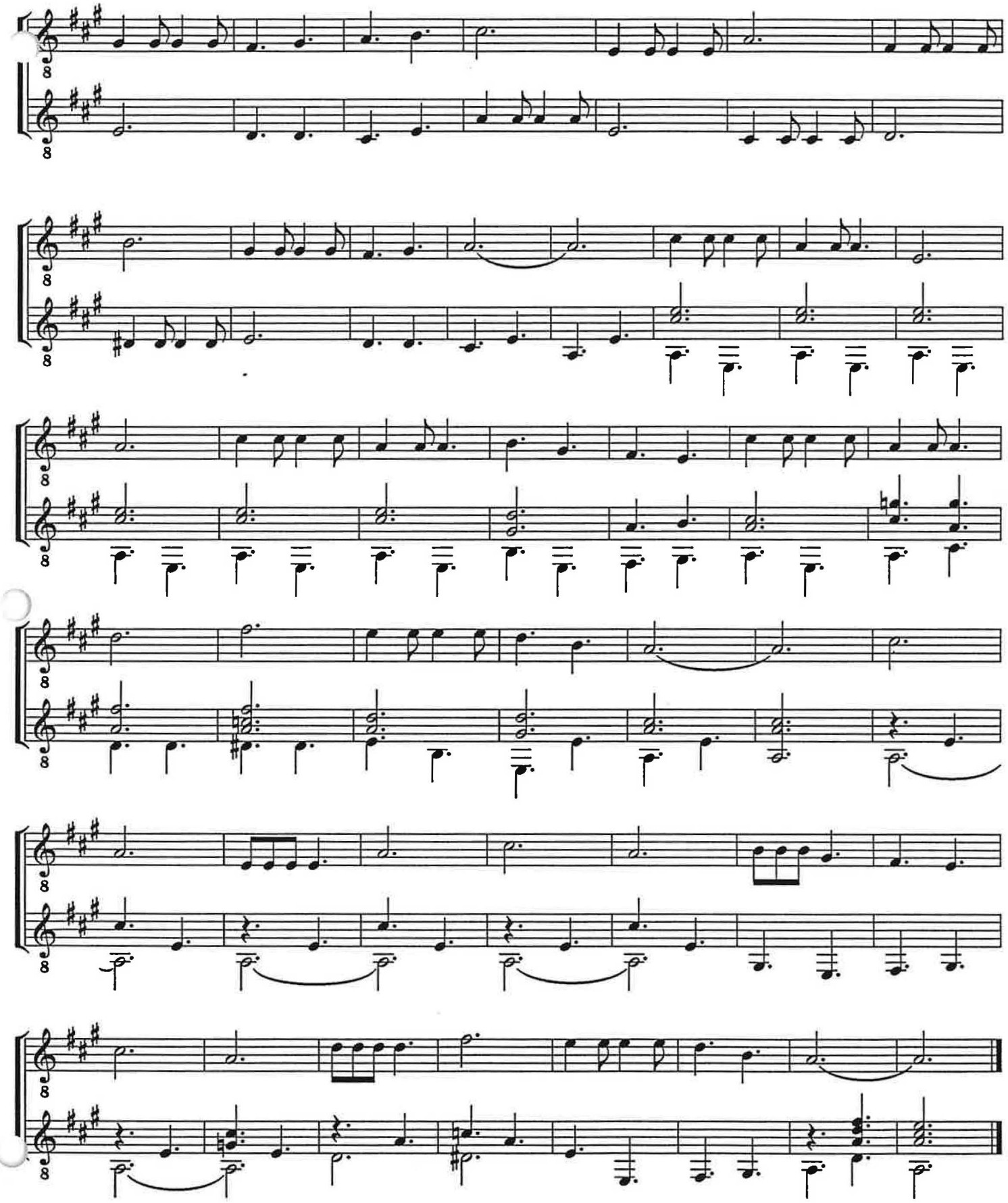
Traditional Irish Melody



I've Been Working On the Railroad

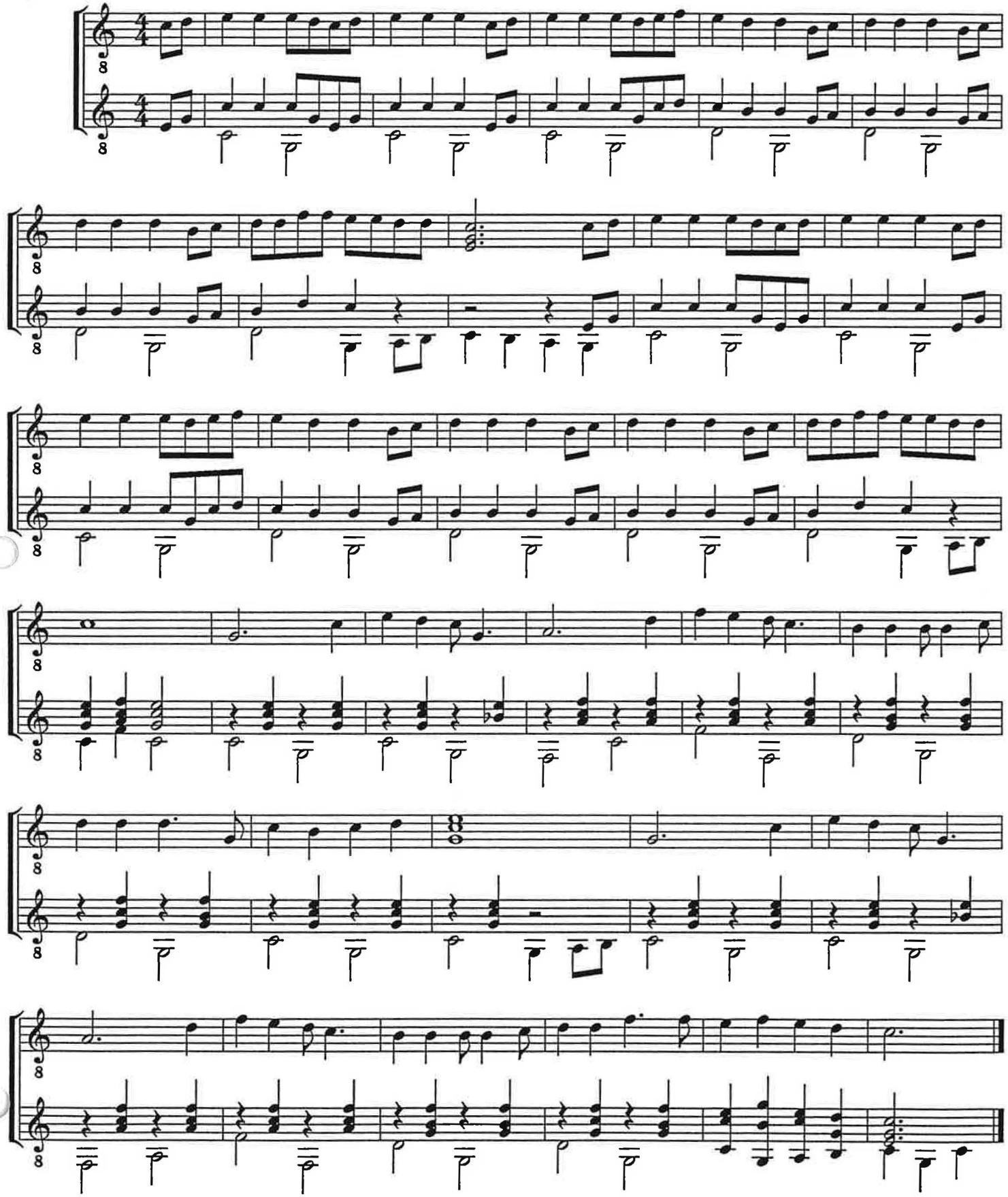
Traditional American





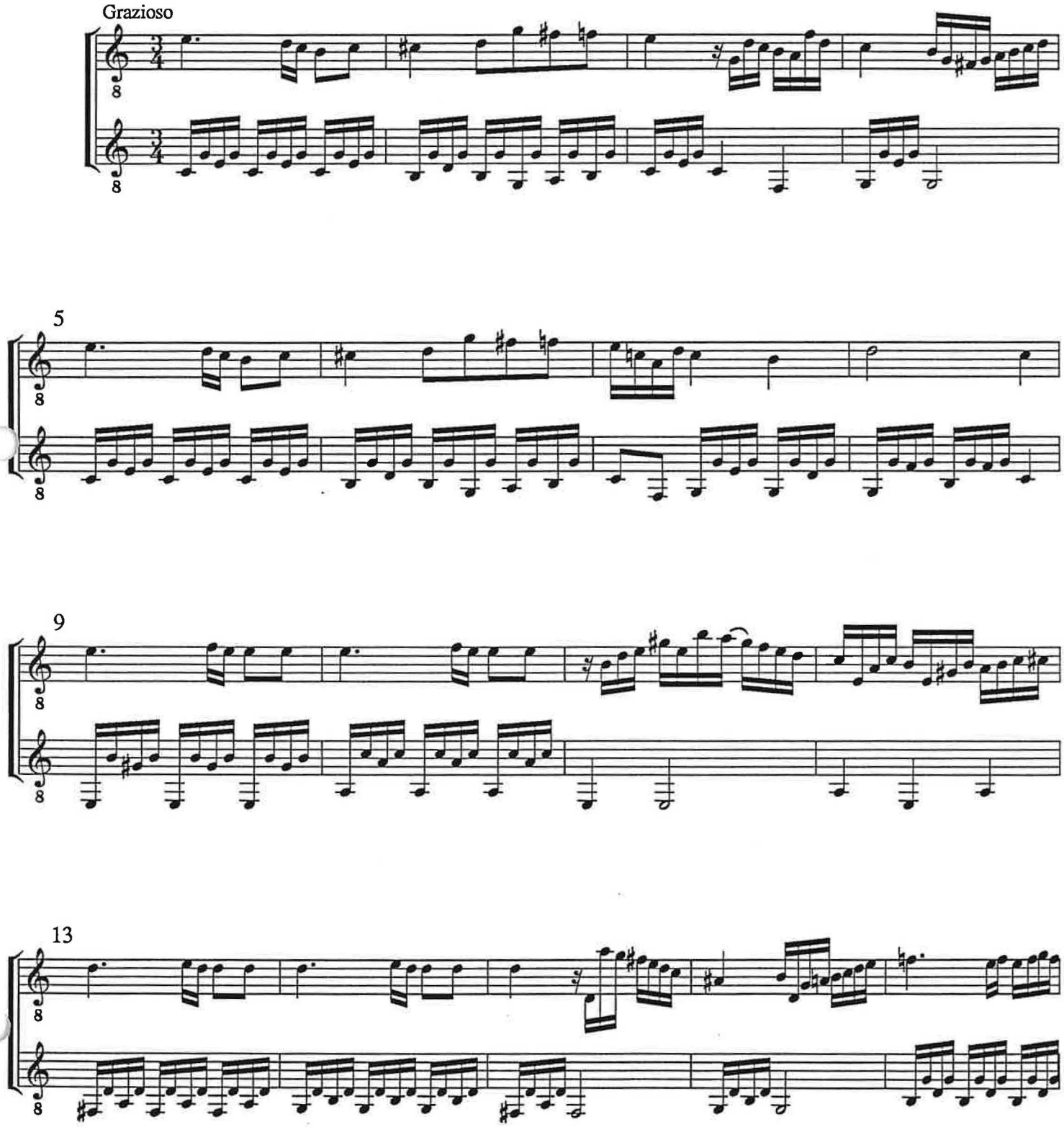
Oh, Them Golden Slippers

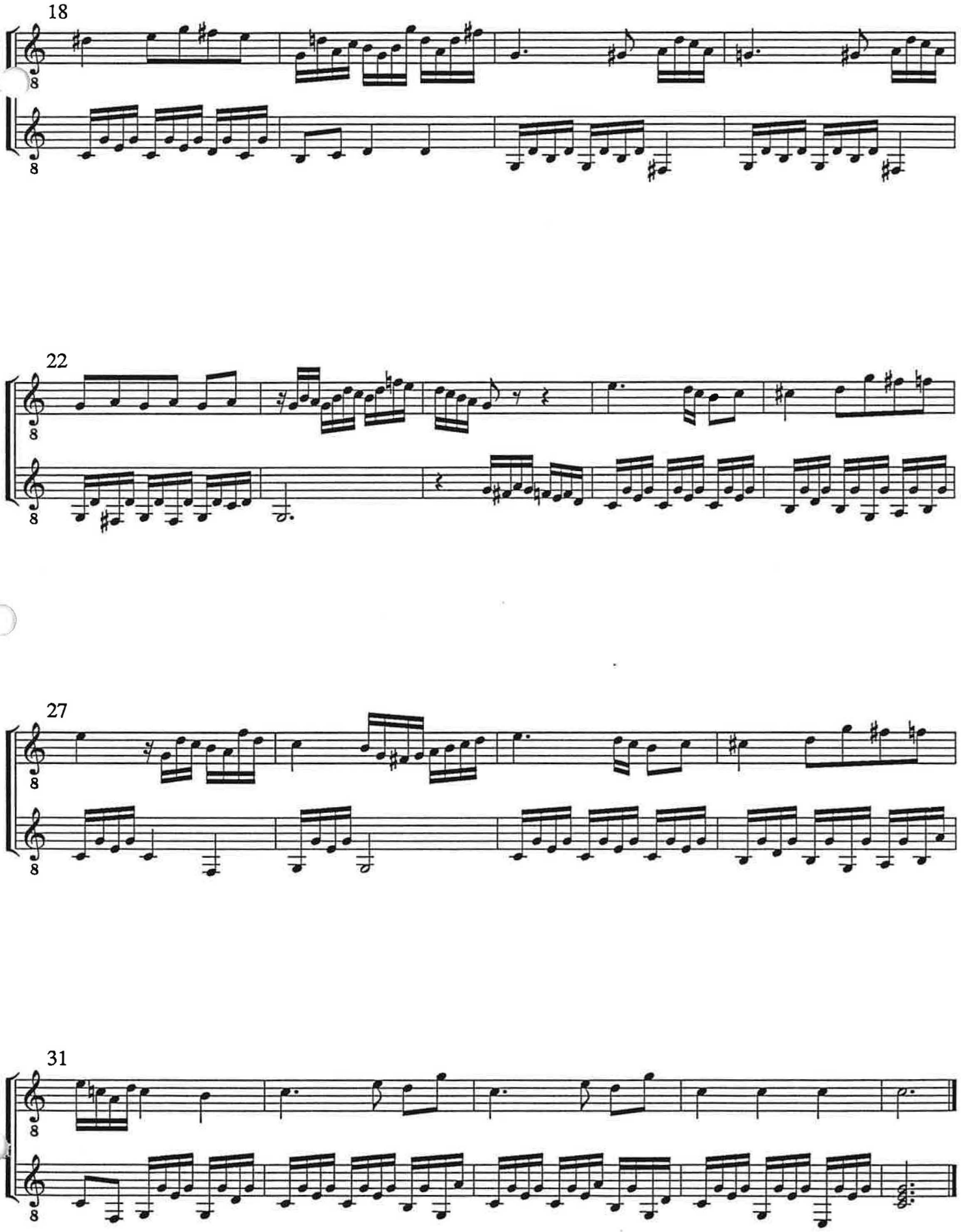
James Bland



Divertissement

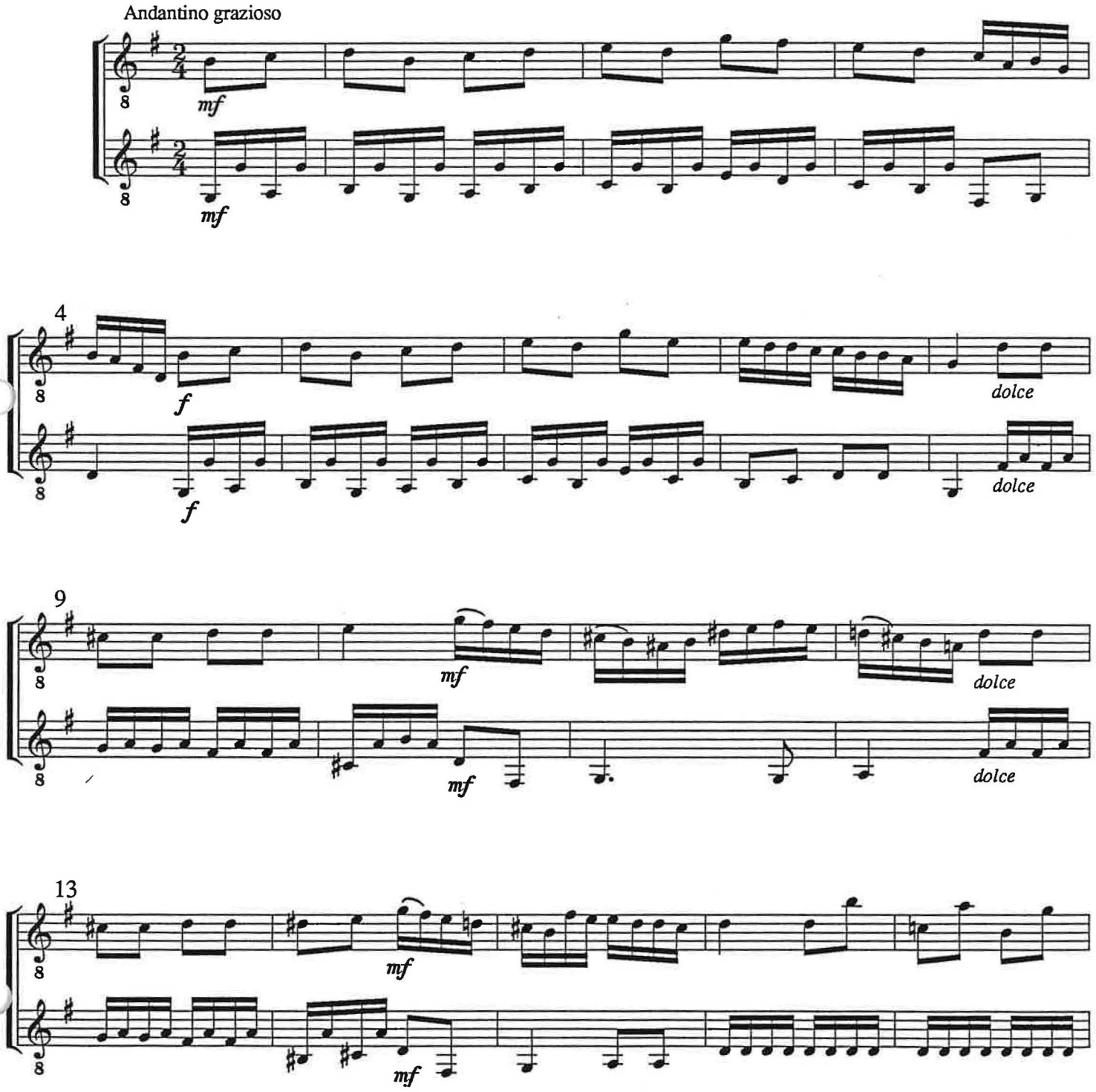
Mauro Giuliani

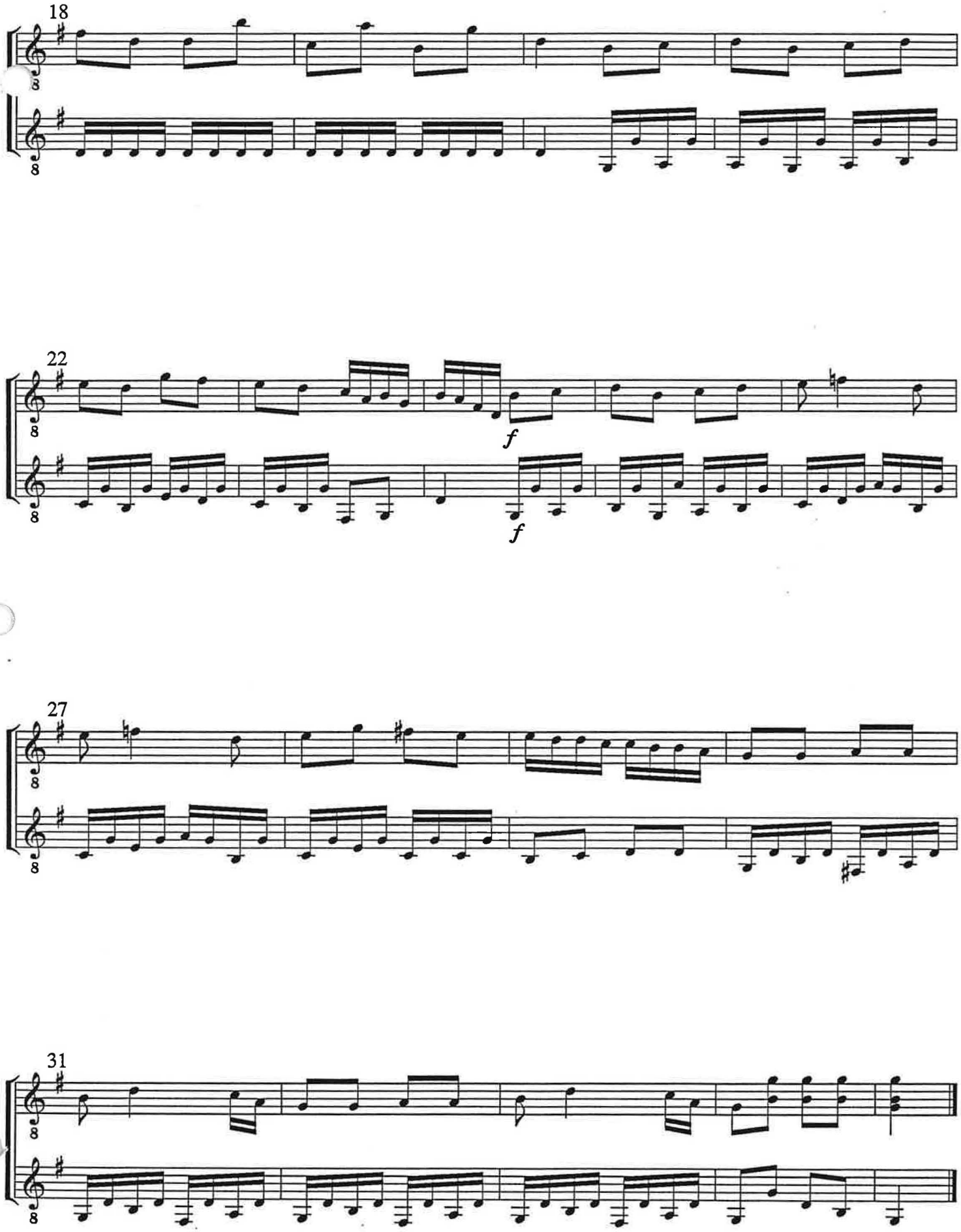



18
22
27
31

Divertissement No. 1

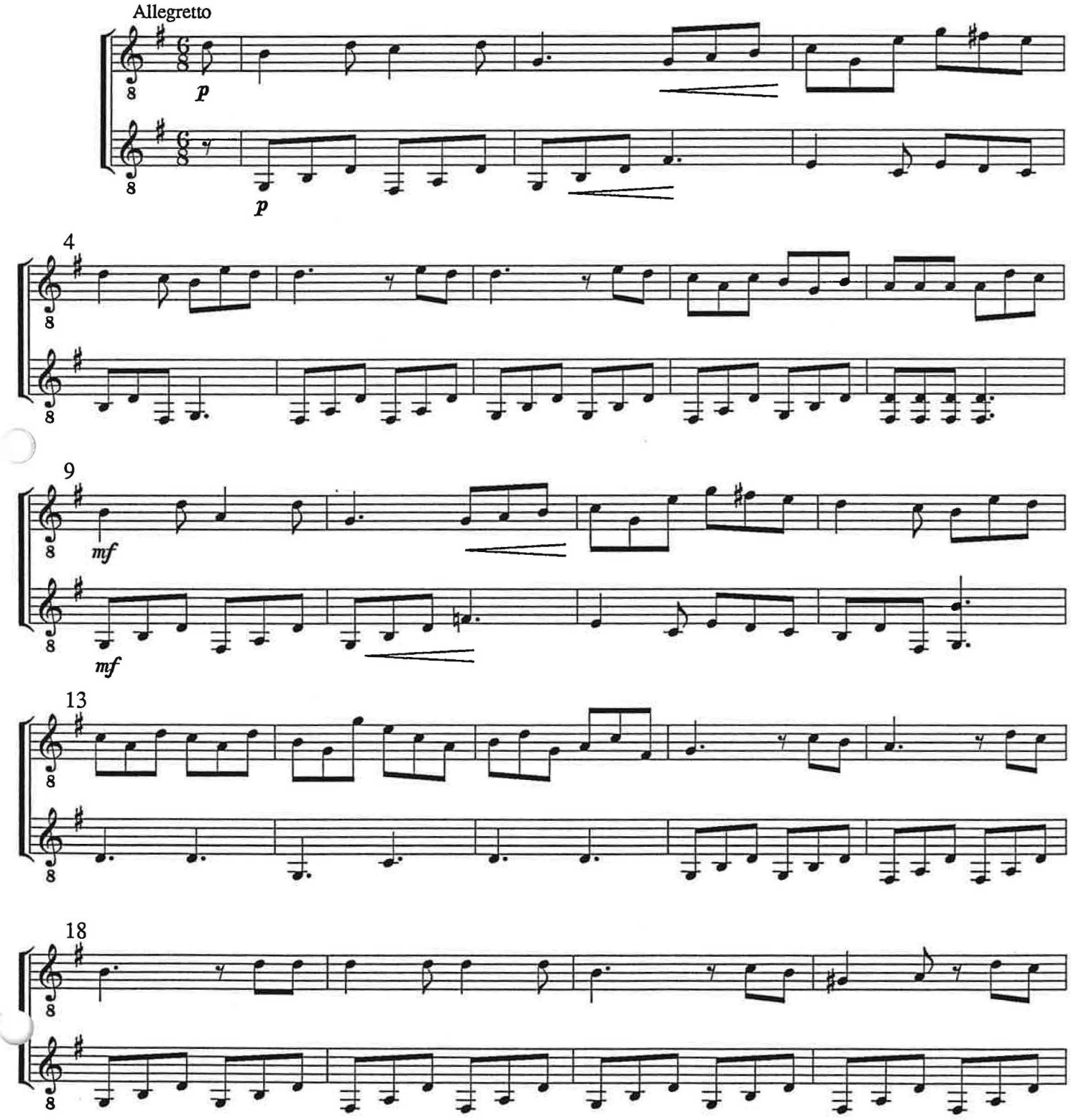
Mauro Giuliani

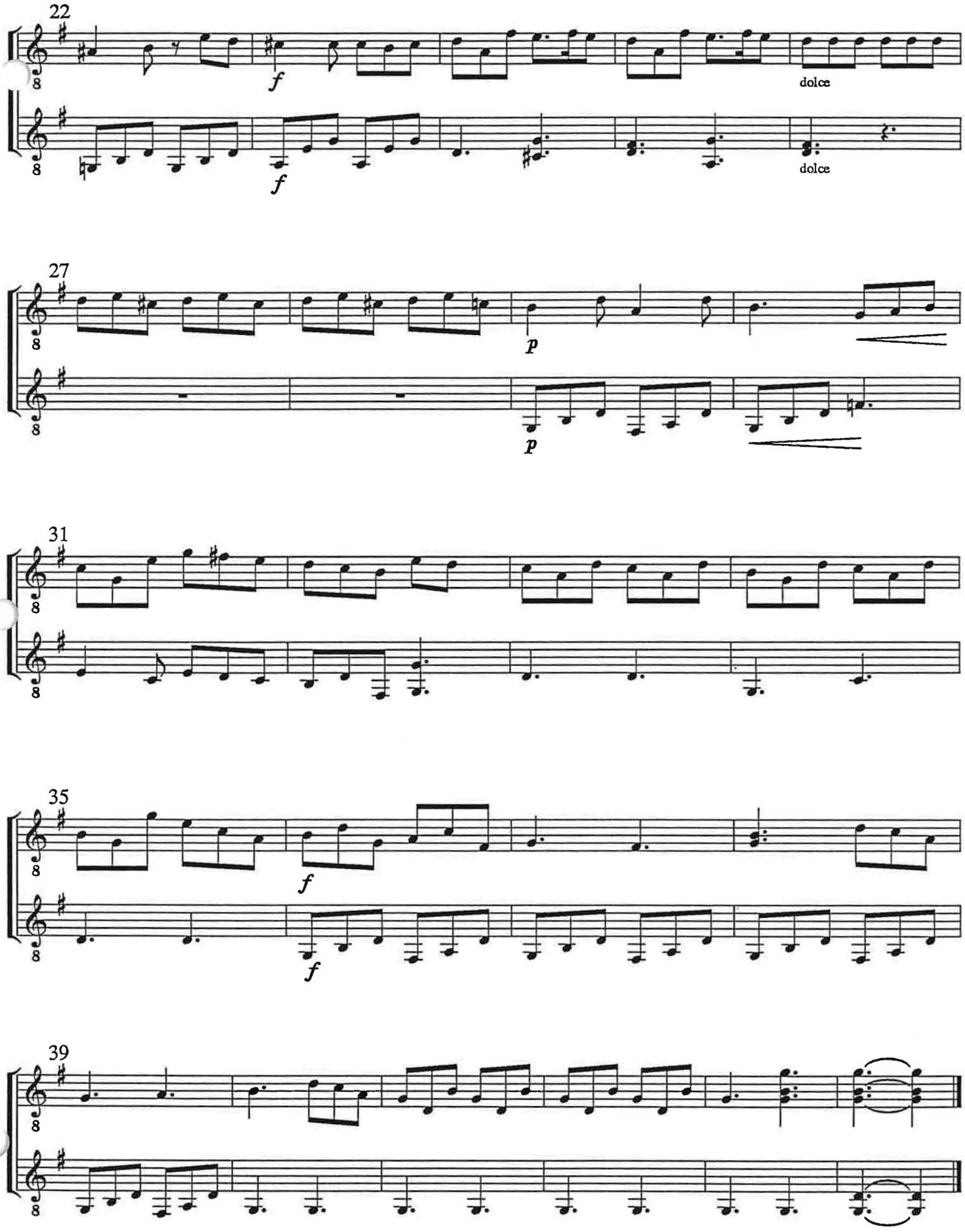



18
22
f
f
27
31

Divertissement No. 2

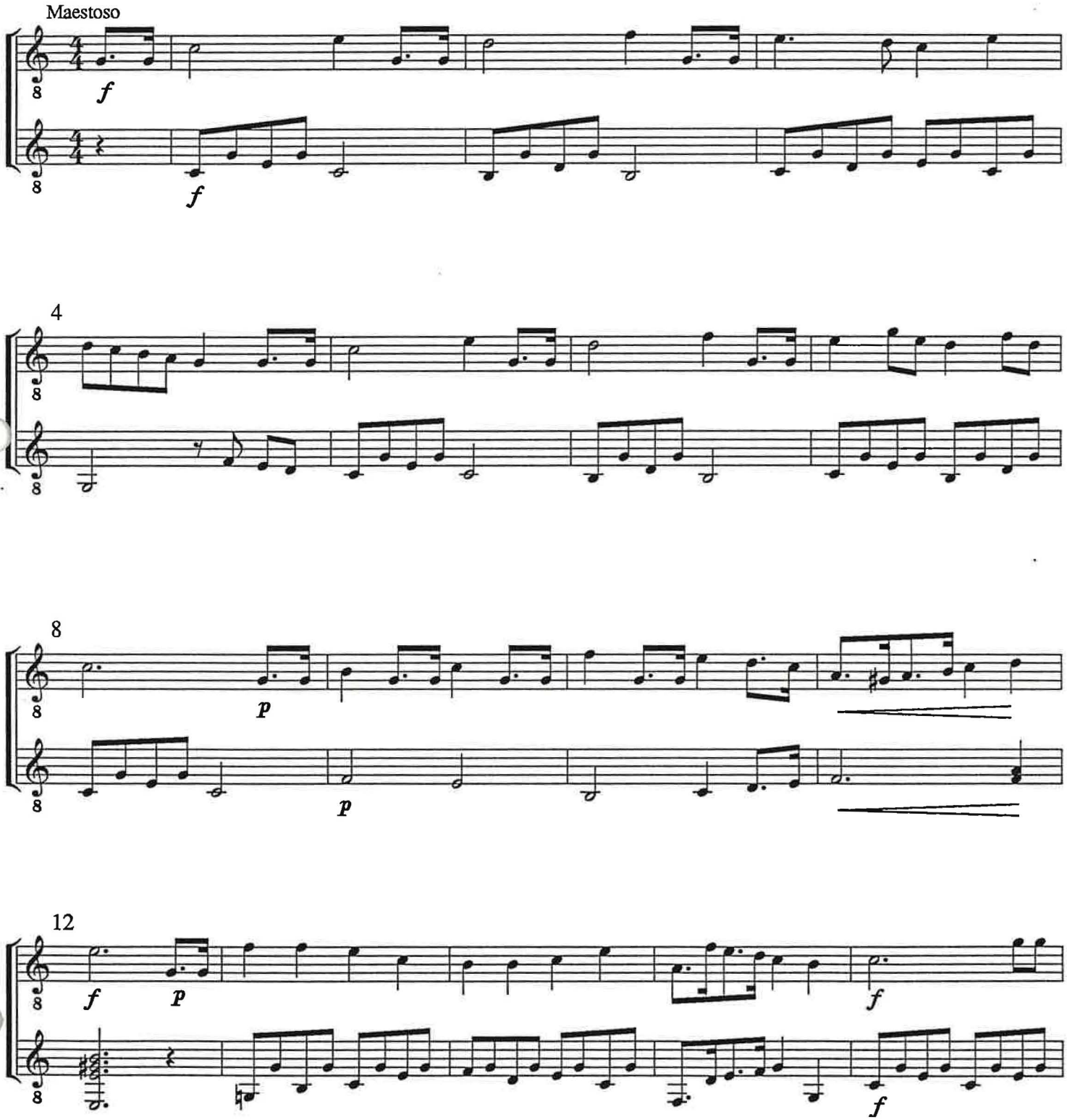
Mauro Giuliani

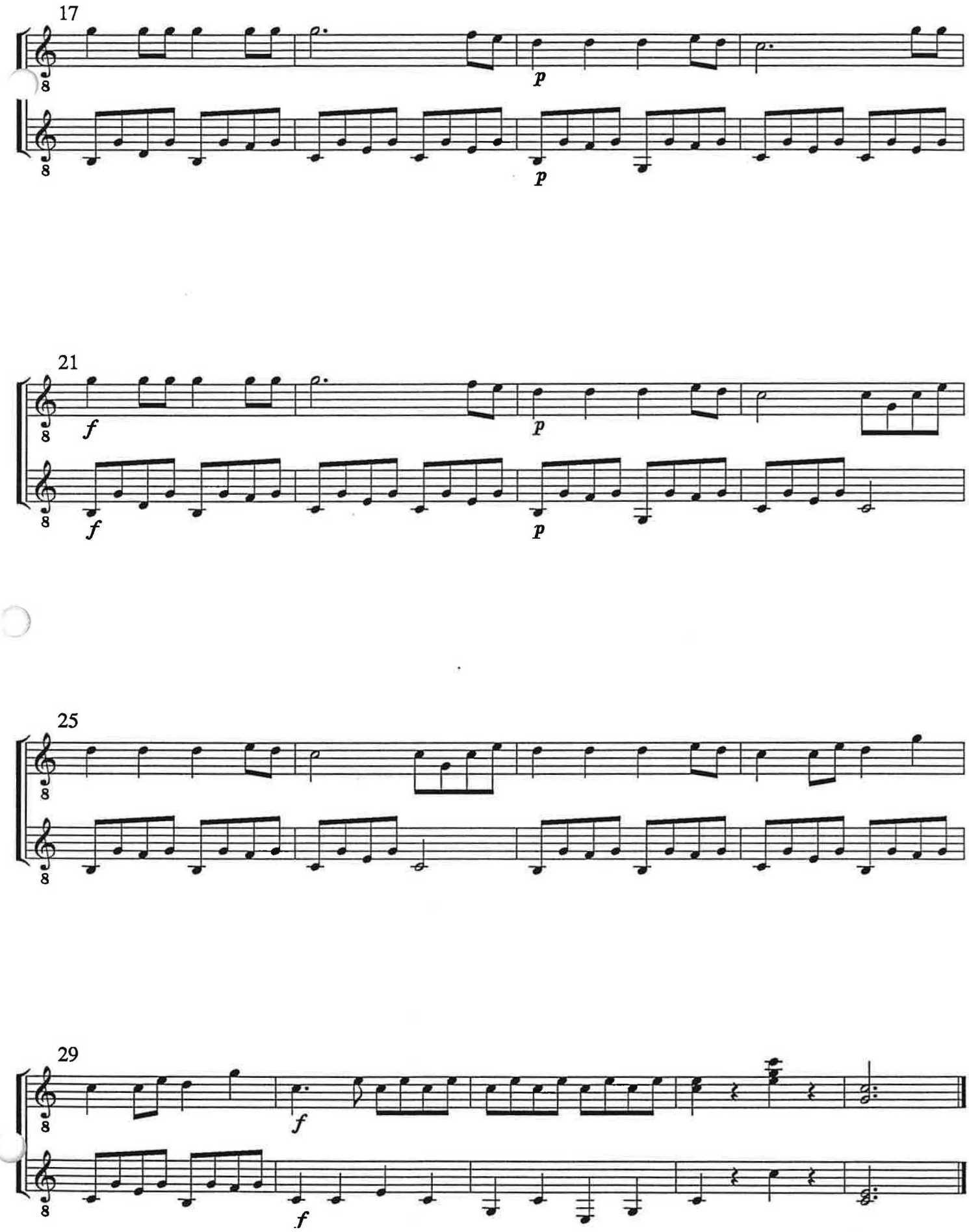



22
f
dolce
f
dolce
27
p
p
31
35
f
f
39

Divertissement No. 3

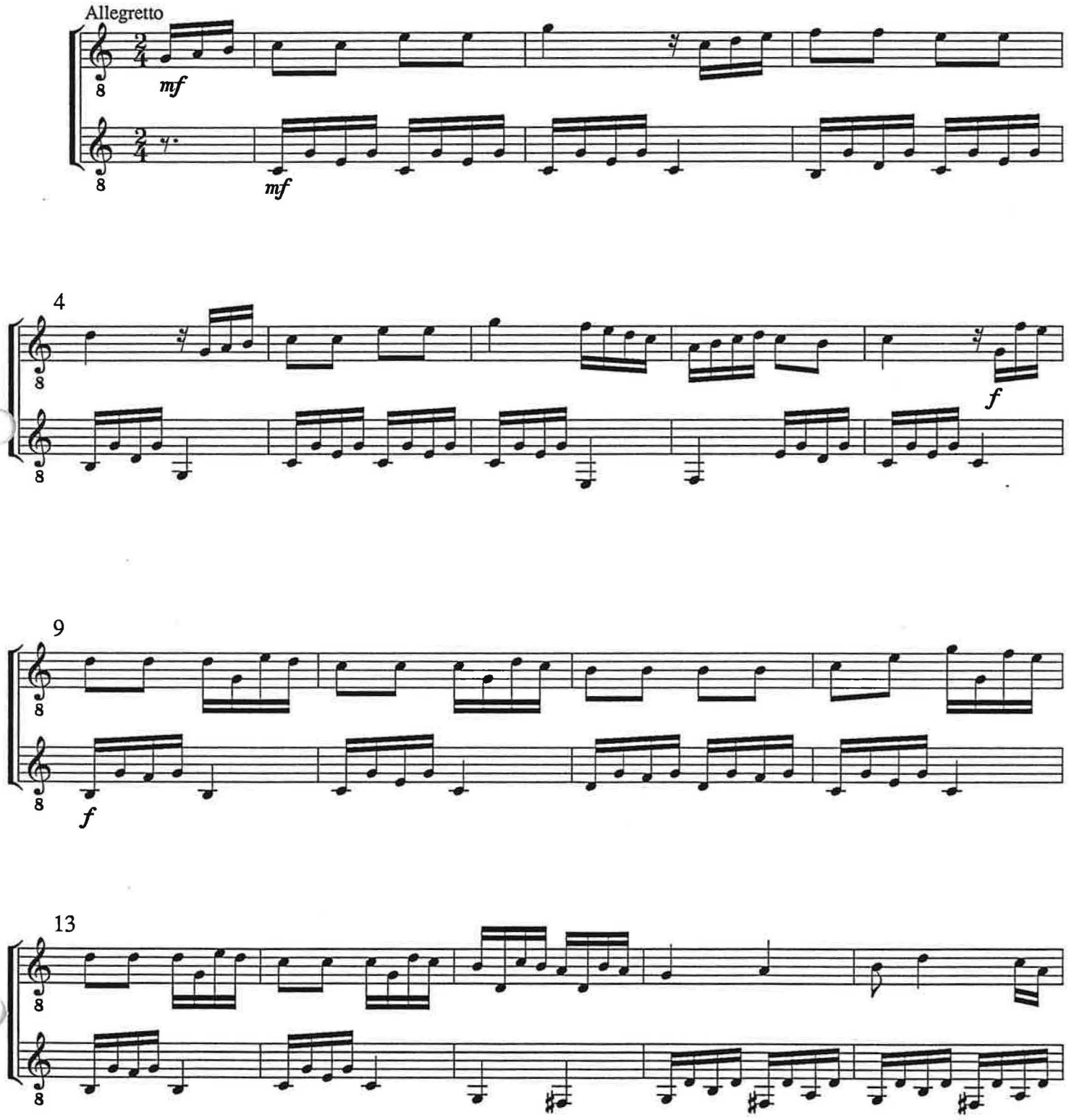
Mauro Giuliani

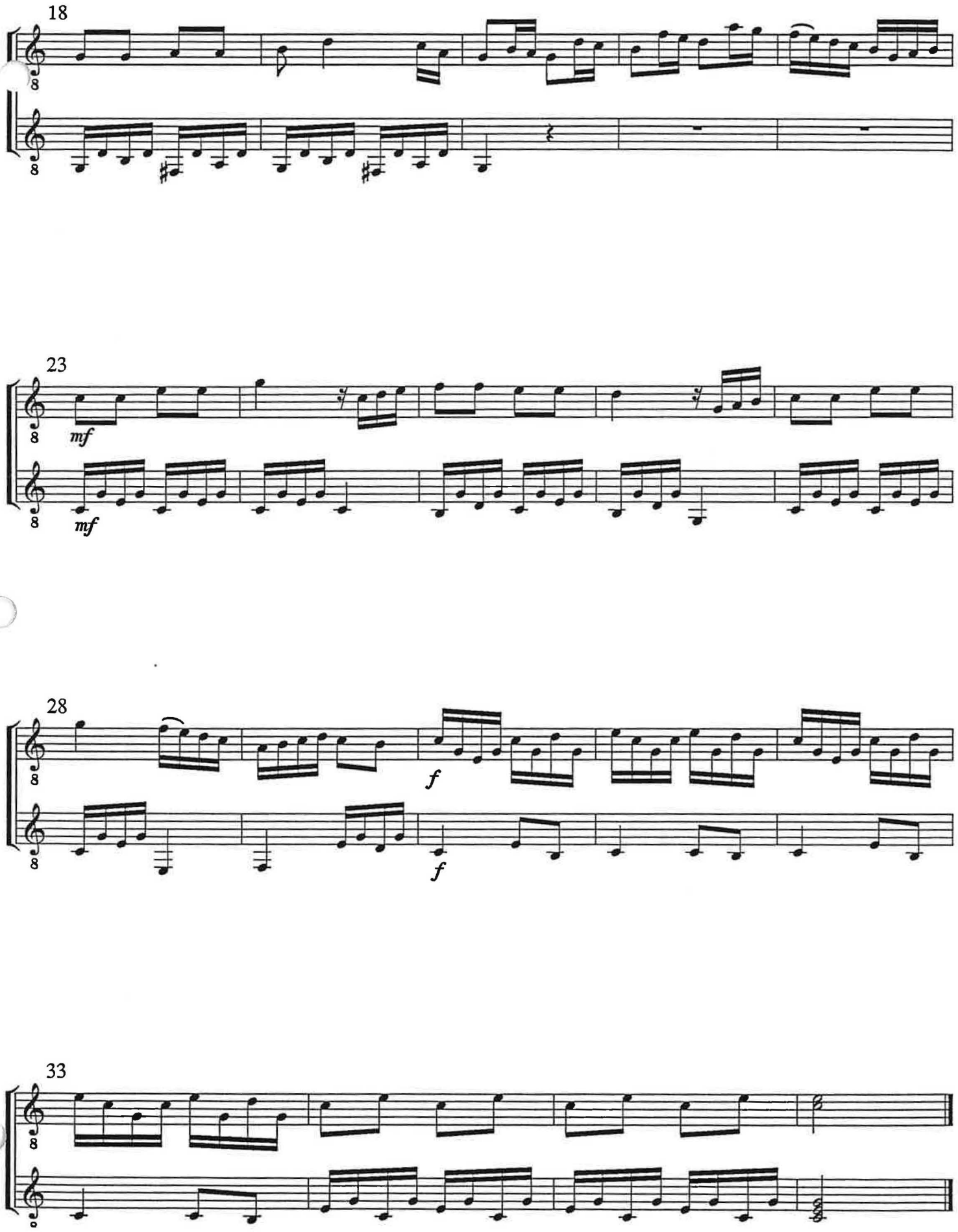



17
p
p
21
f
p
f
p
25
29
f
f

Divertissement No. 4

Mauro Giuliani

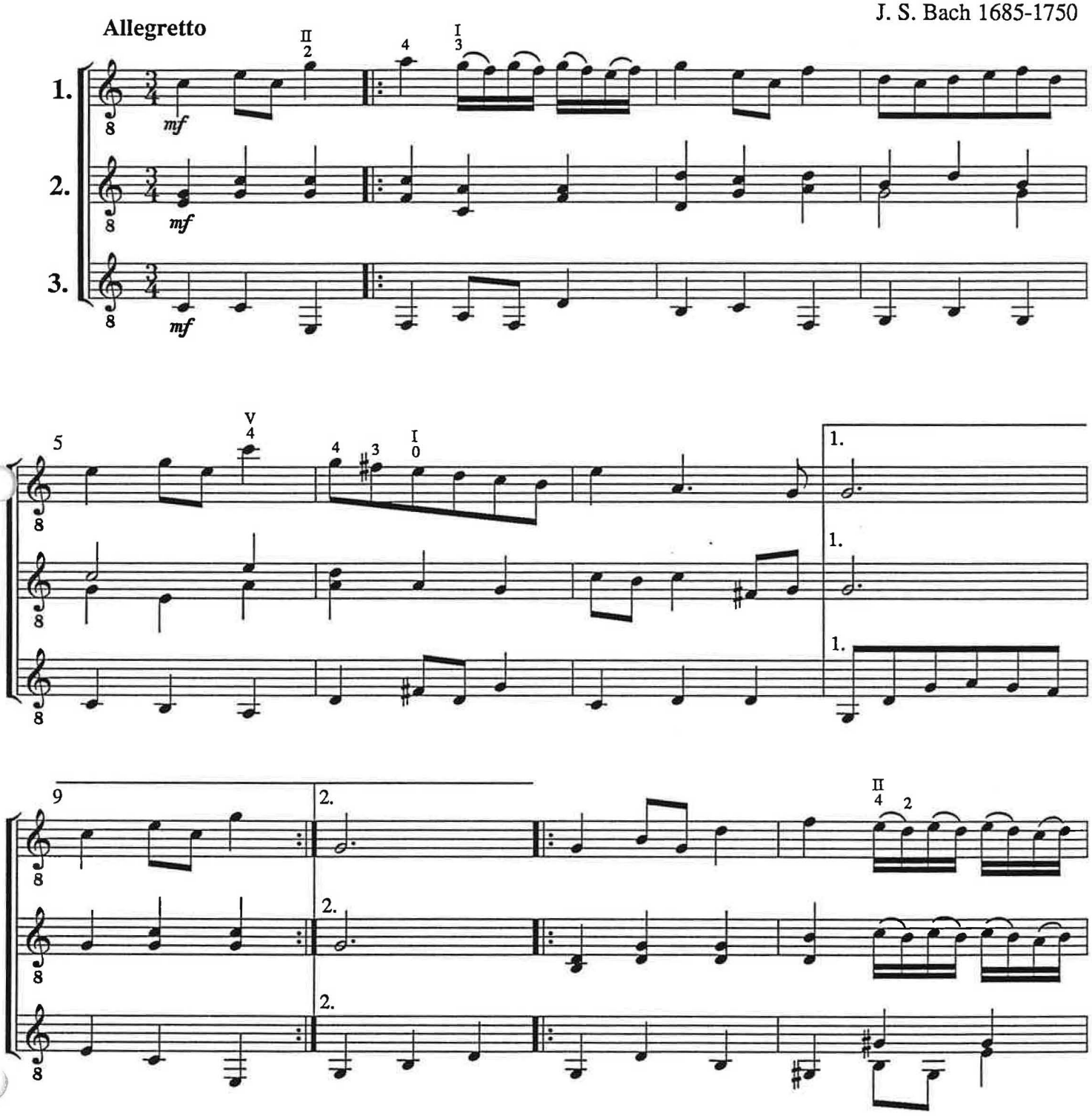


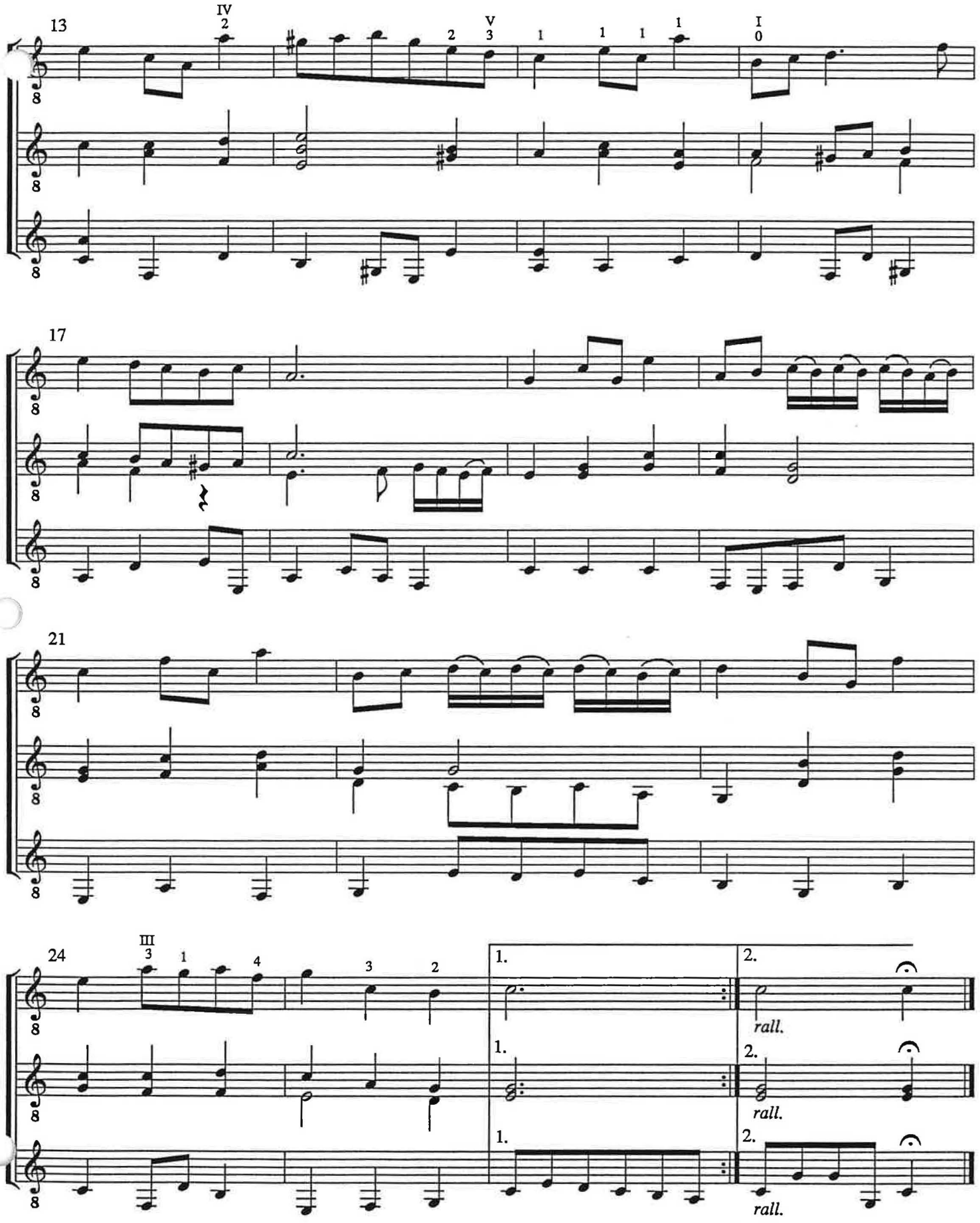

18
23
mf
mf
28
f
f
33

Minuet

From Suite No. 1

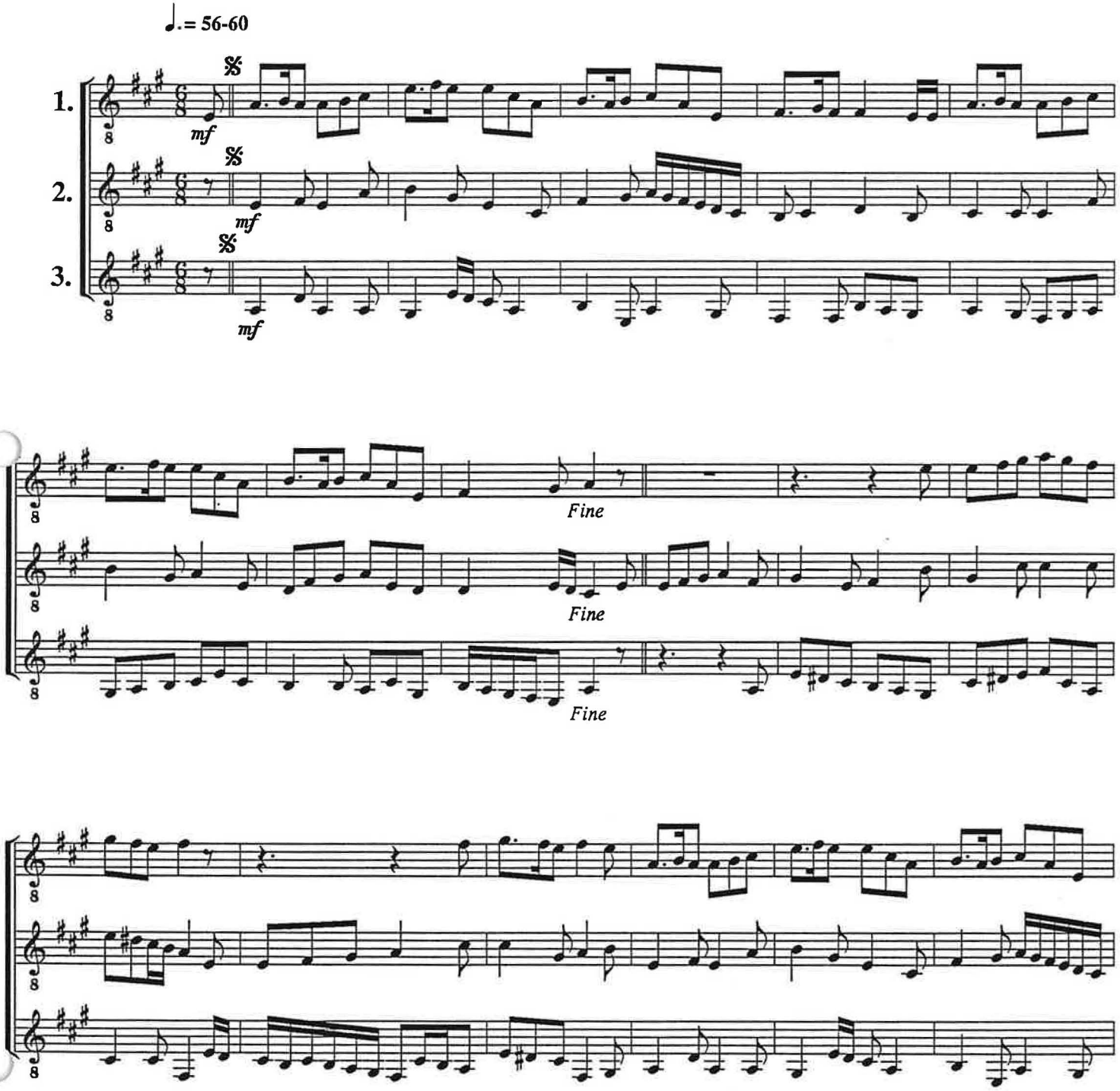
J. S. Bach 1685-1750

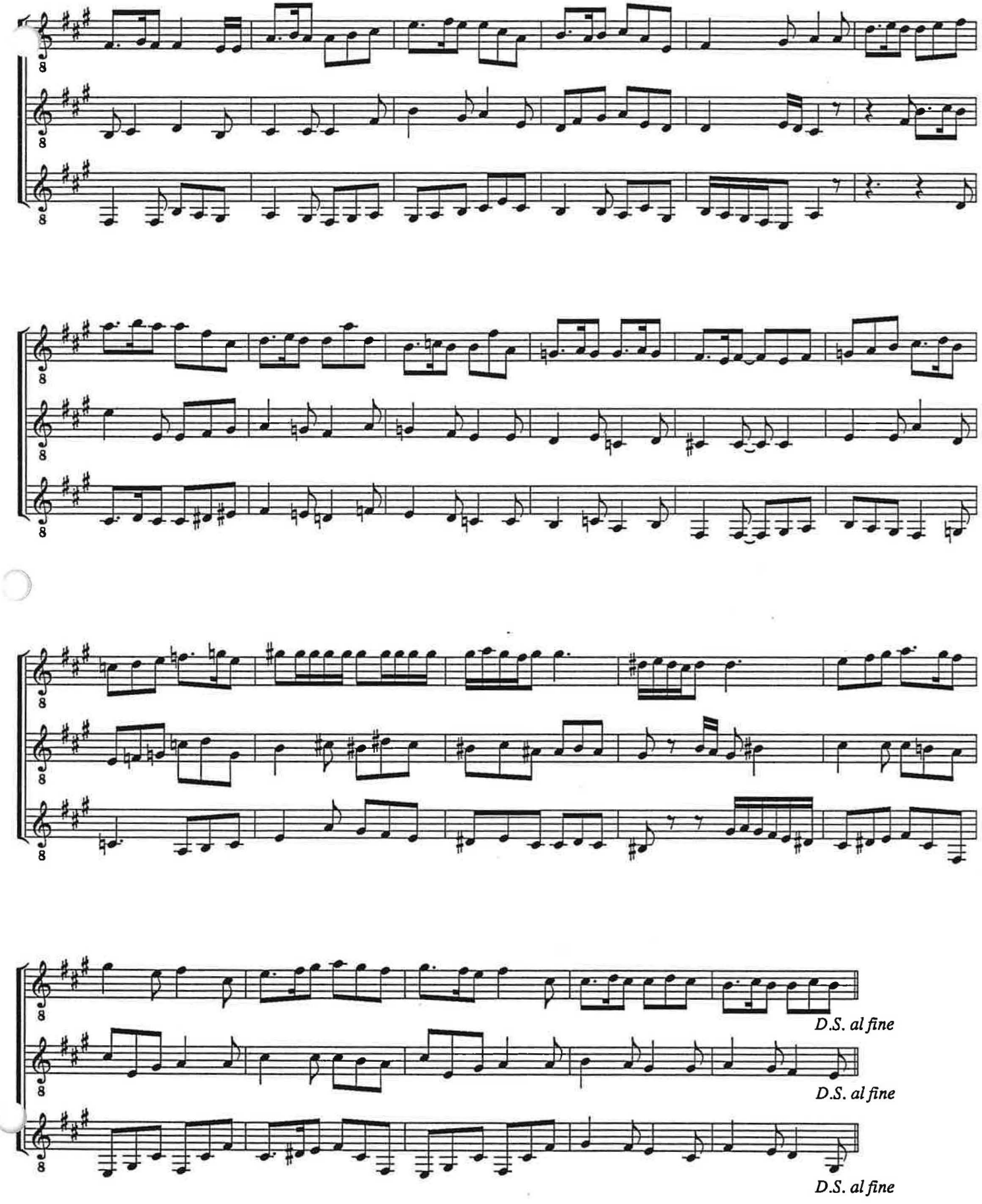



13
IV
2
V
3
I
0
17
21
24
III
3
1.
2.
rall.

Fantasia on "Saint Patrick's Day"

Traditional Irish

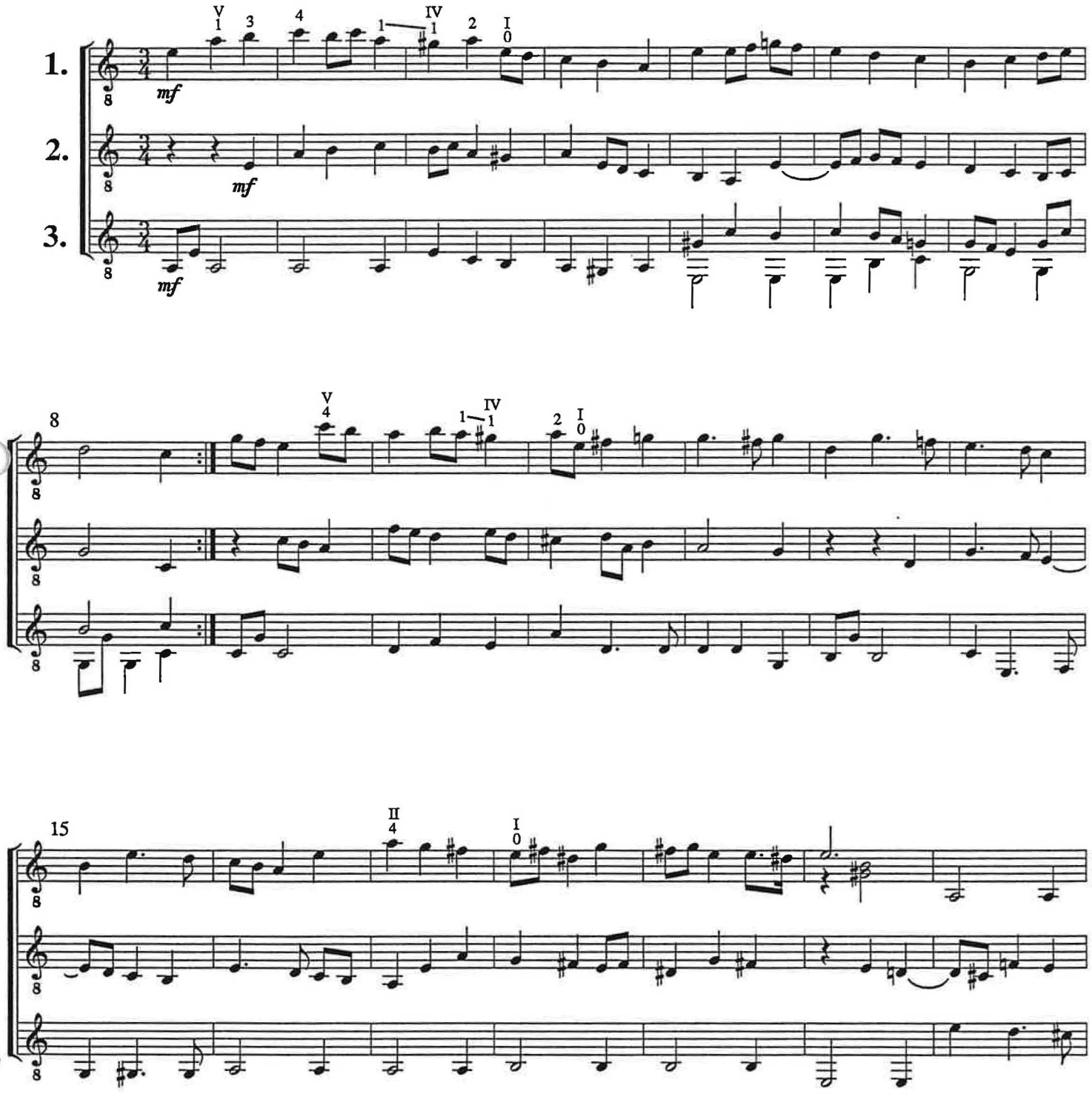


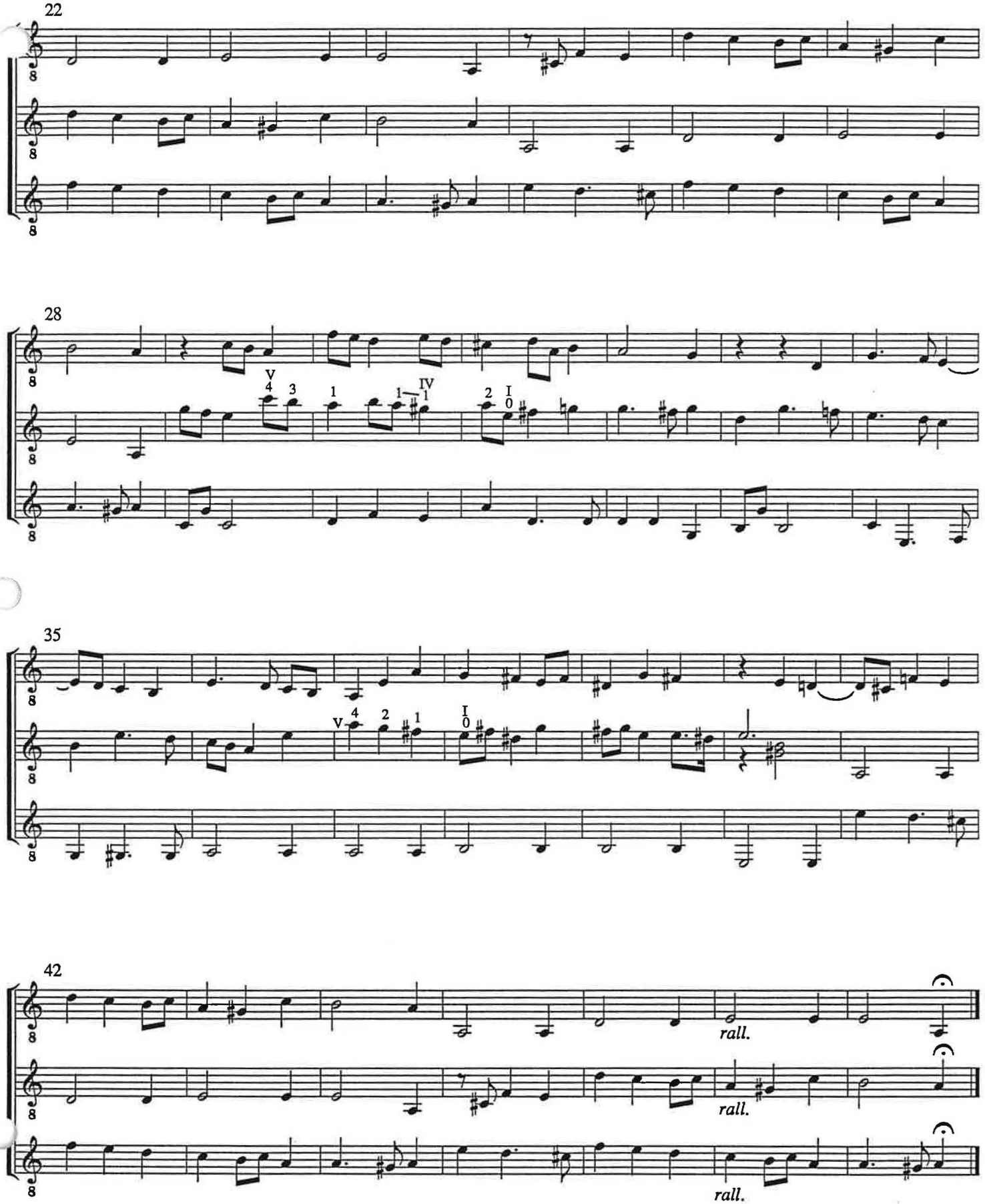

D.S. al fine
D.S. al fine
D.S. al fine

Sarabande

♩ = 72-78

Louis Couperin 1630-1665

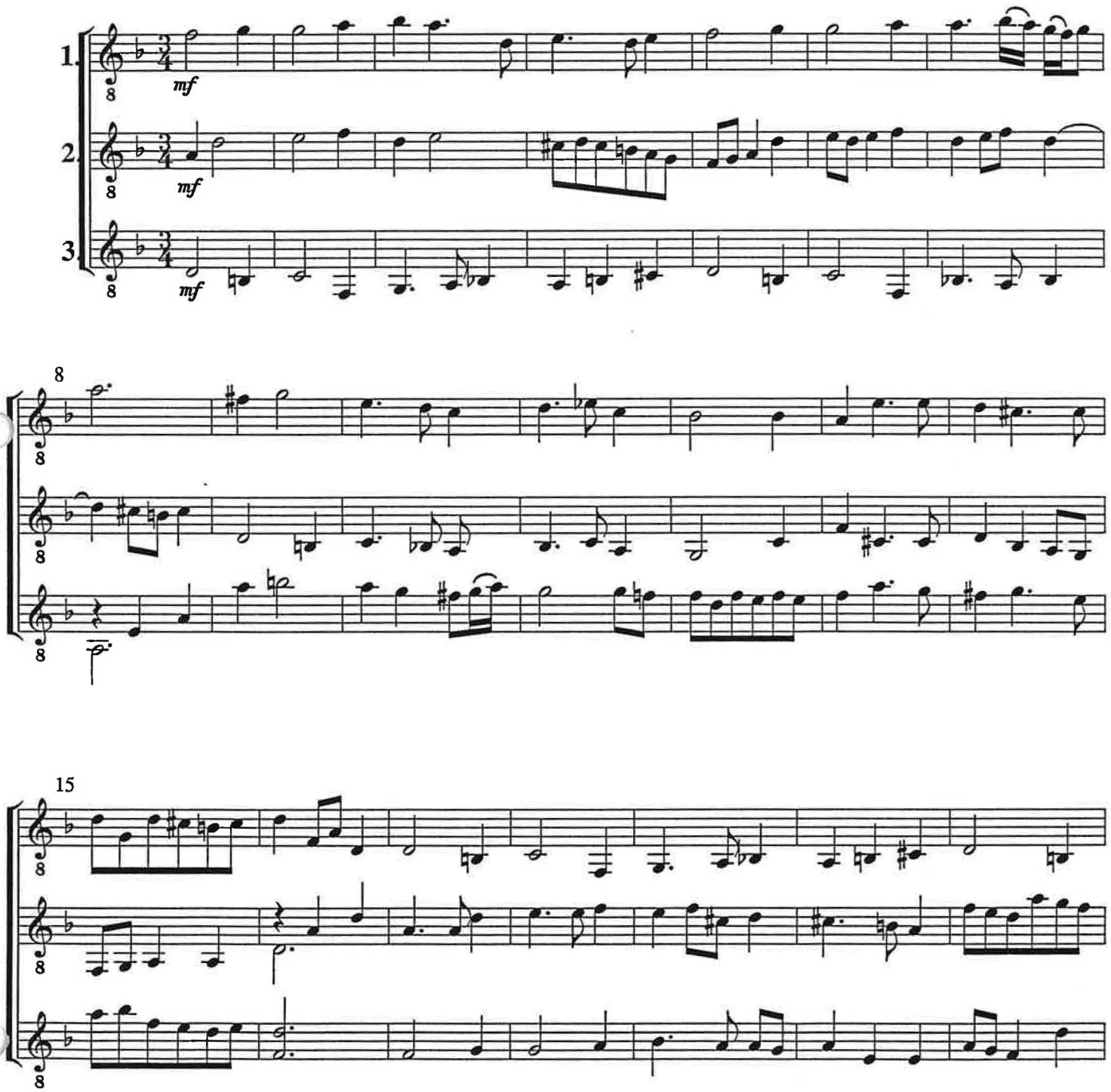


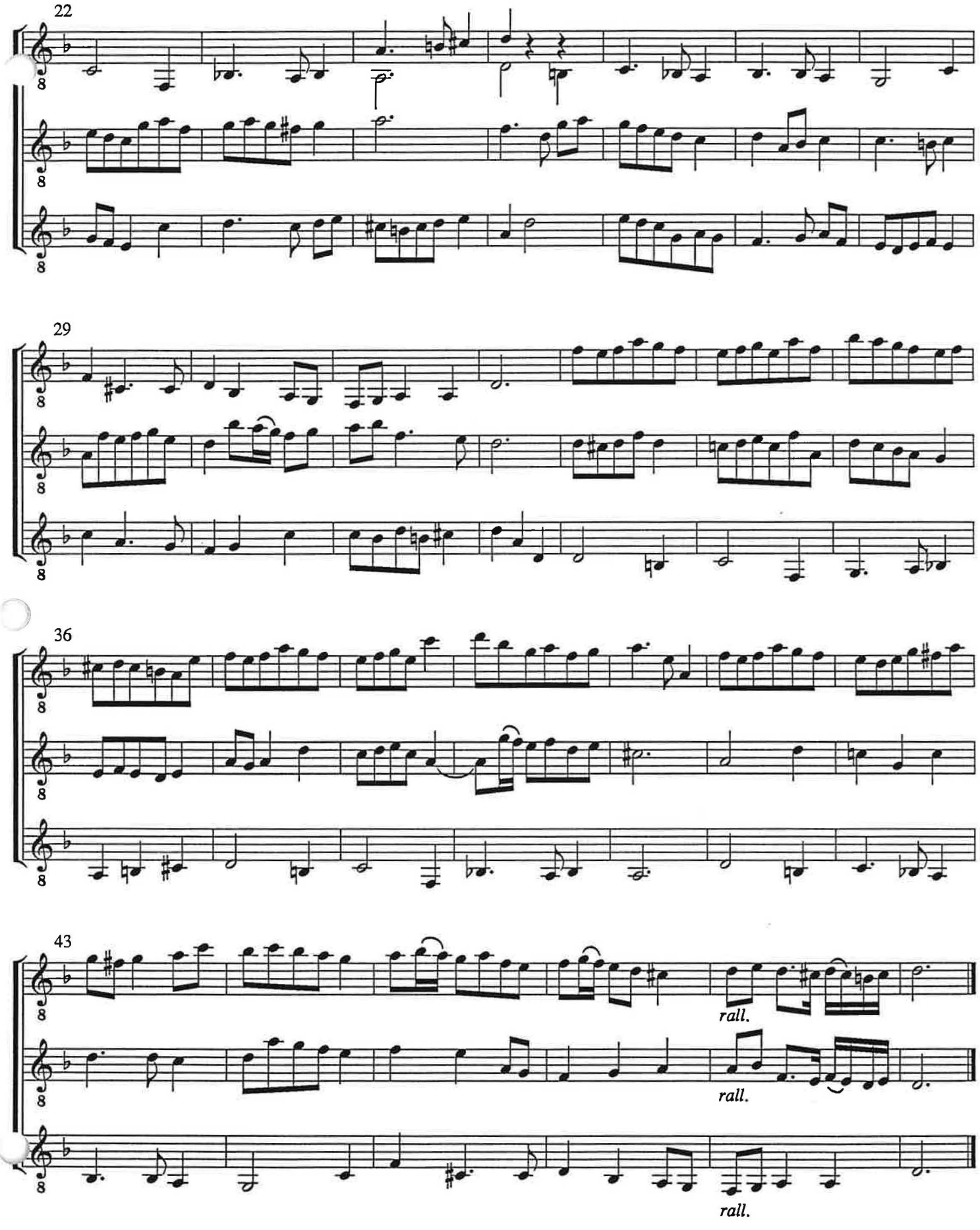

22
28
35
42
rall.
rall.
rall.

Chaconne

John Banister
c.1630-1679

Allegretto

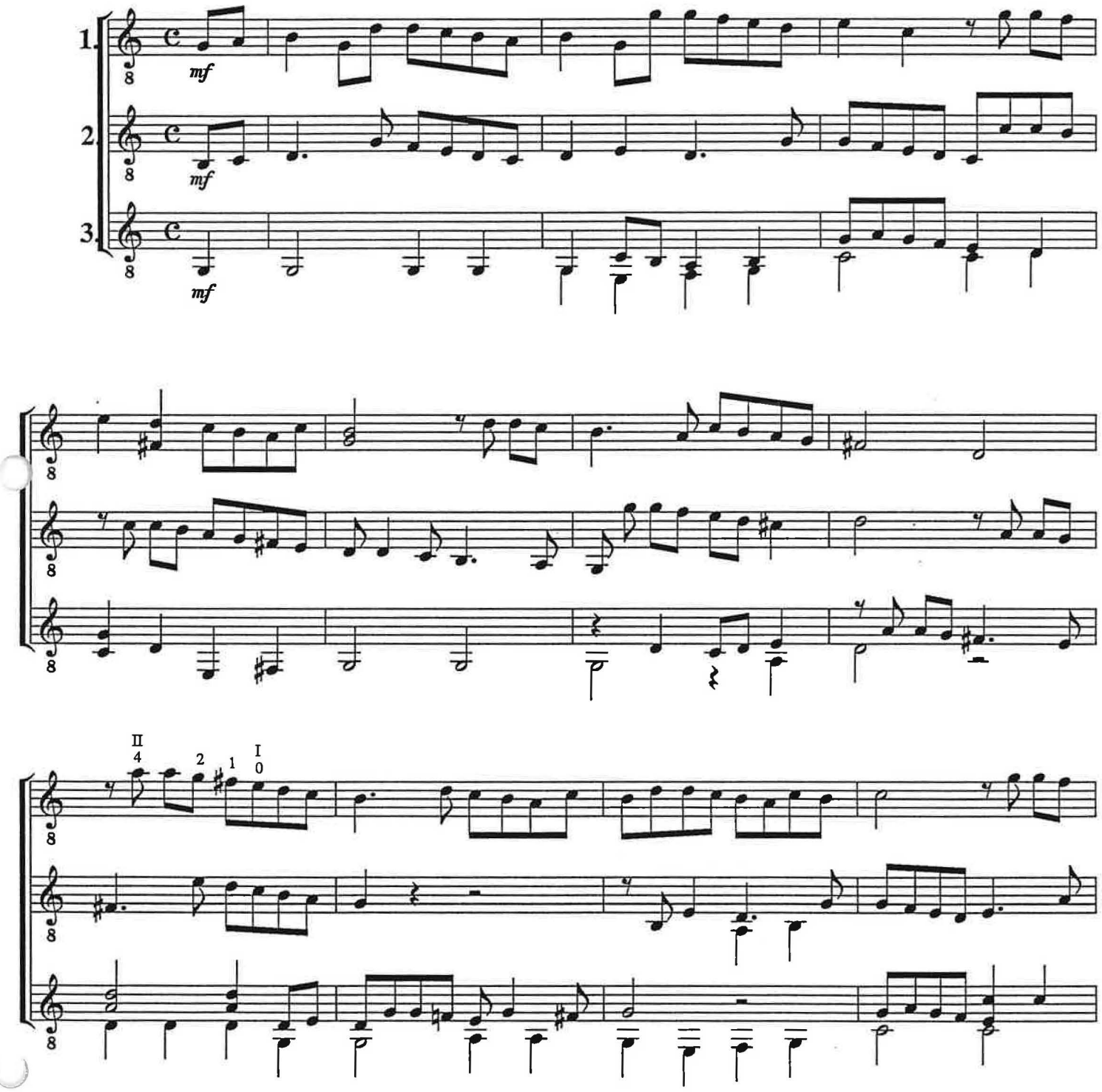


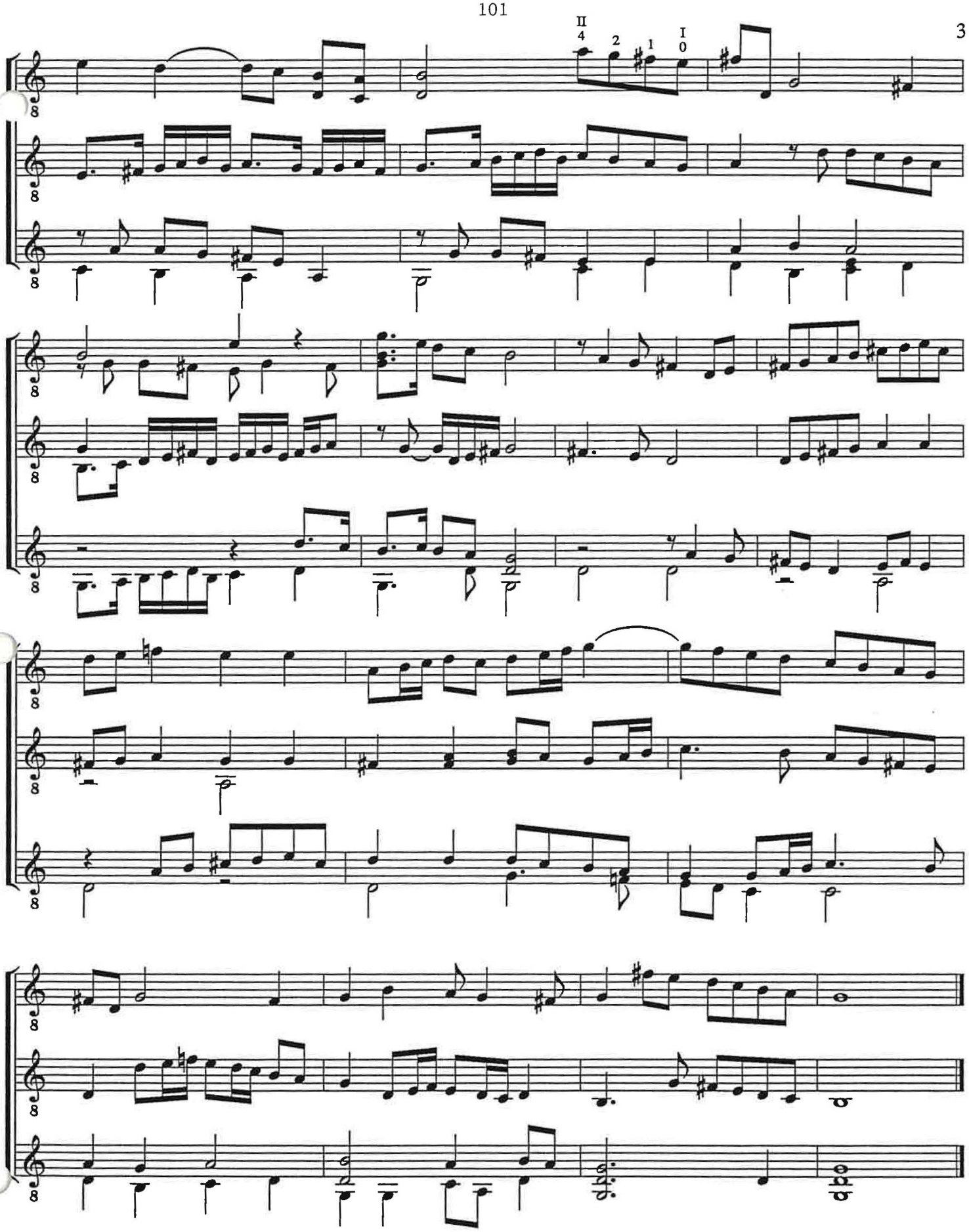

22
29
36
43
rall.
rall.
rall.

The Quadran Pavan

Andantino

John Bull ?-1628

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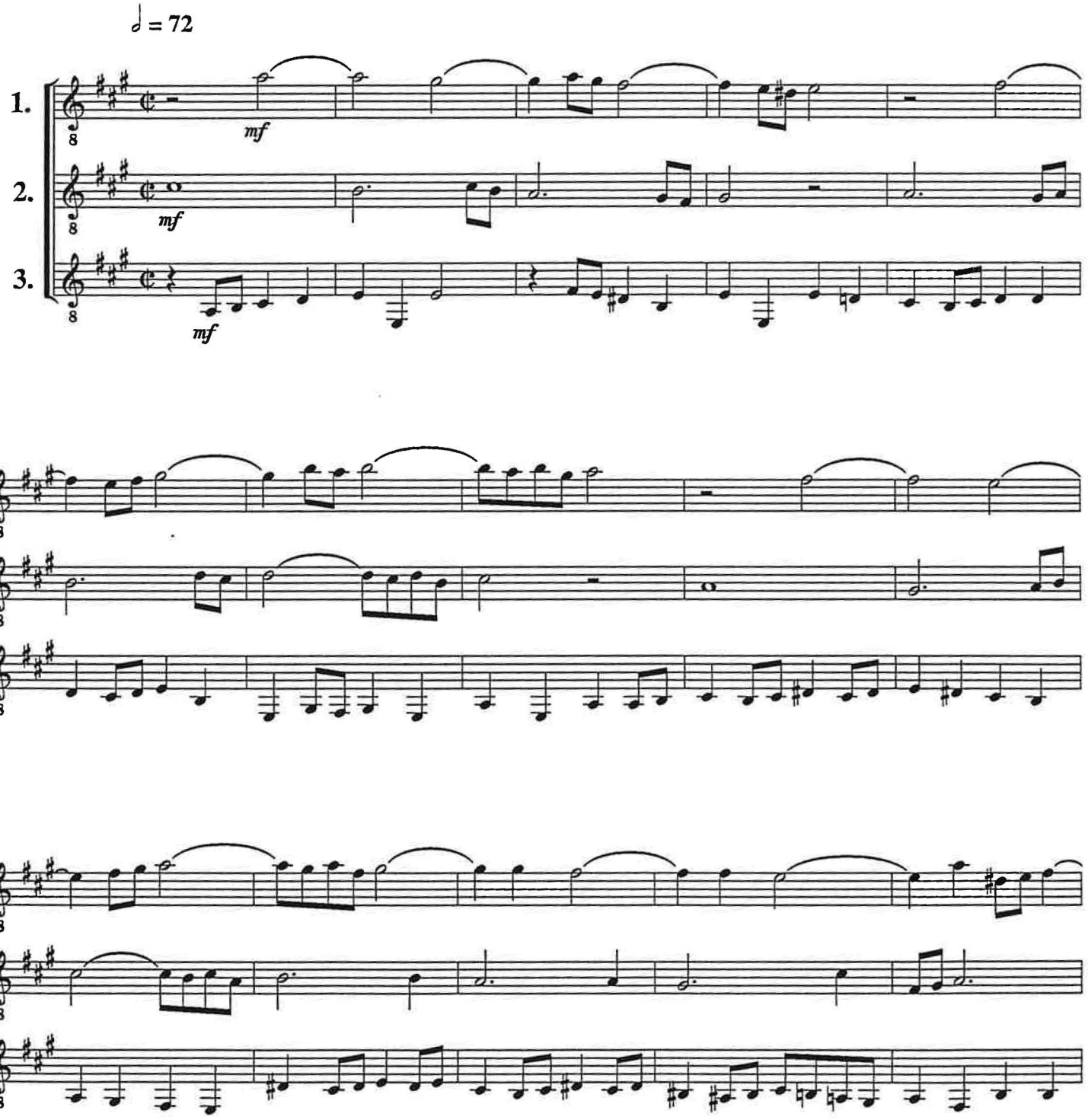
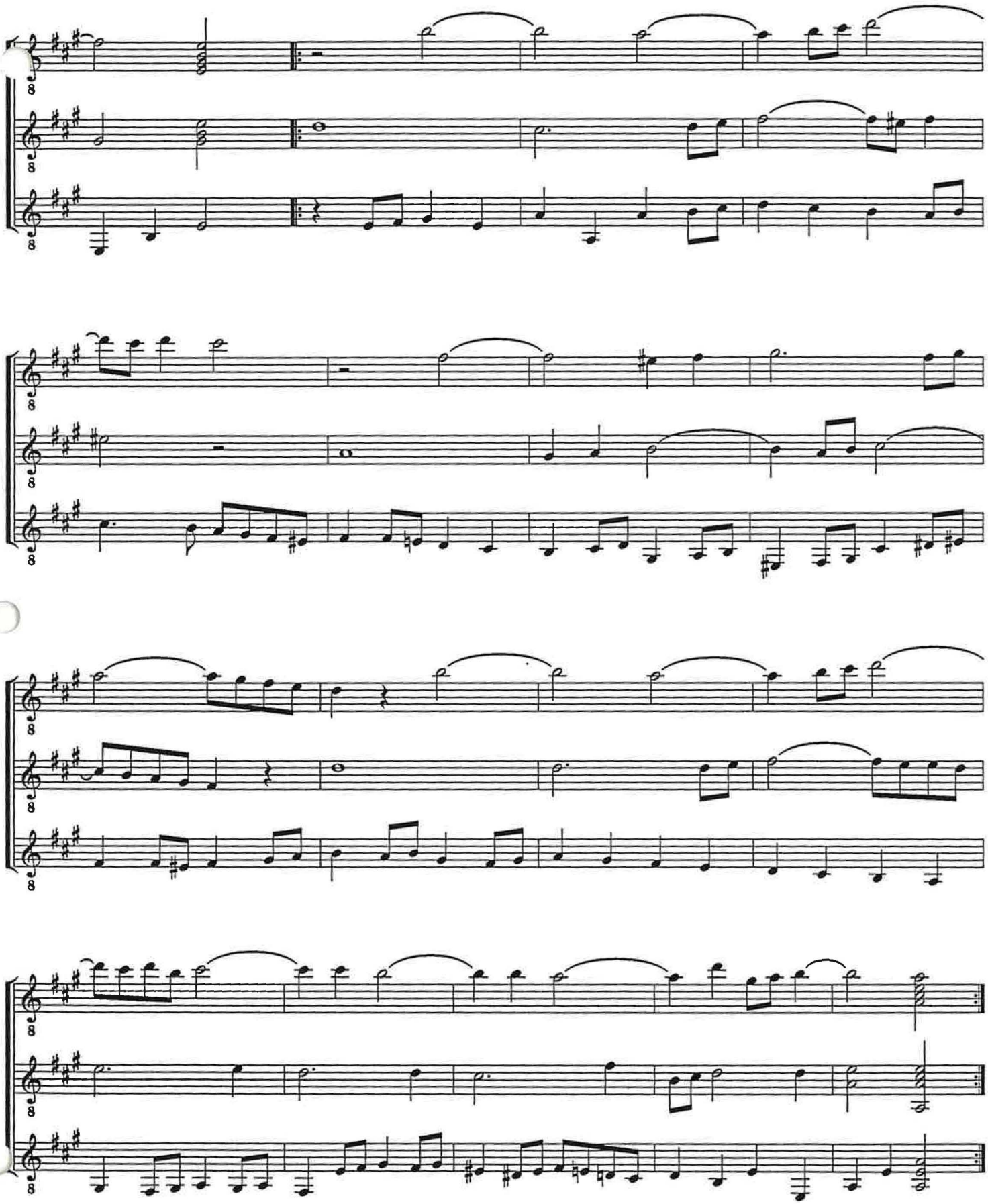
Variation 18

From The "Goldberg Variations"

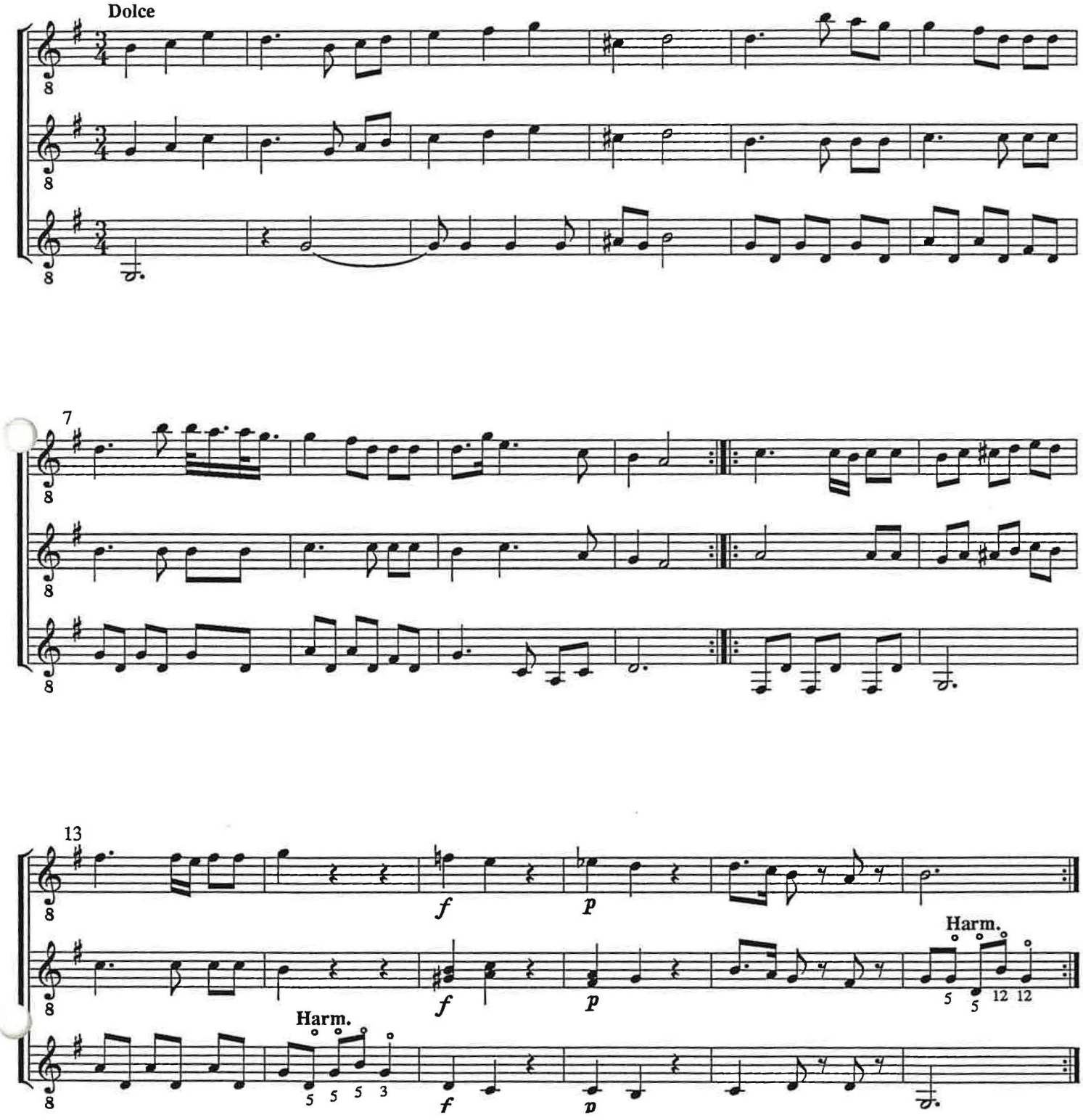
J.S. Bach





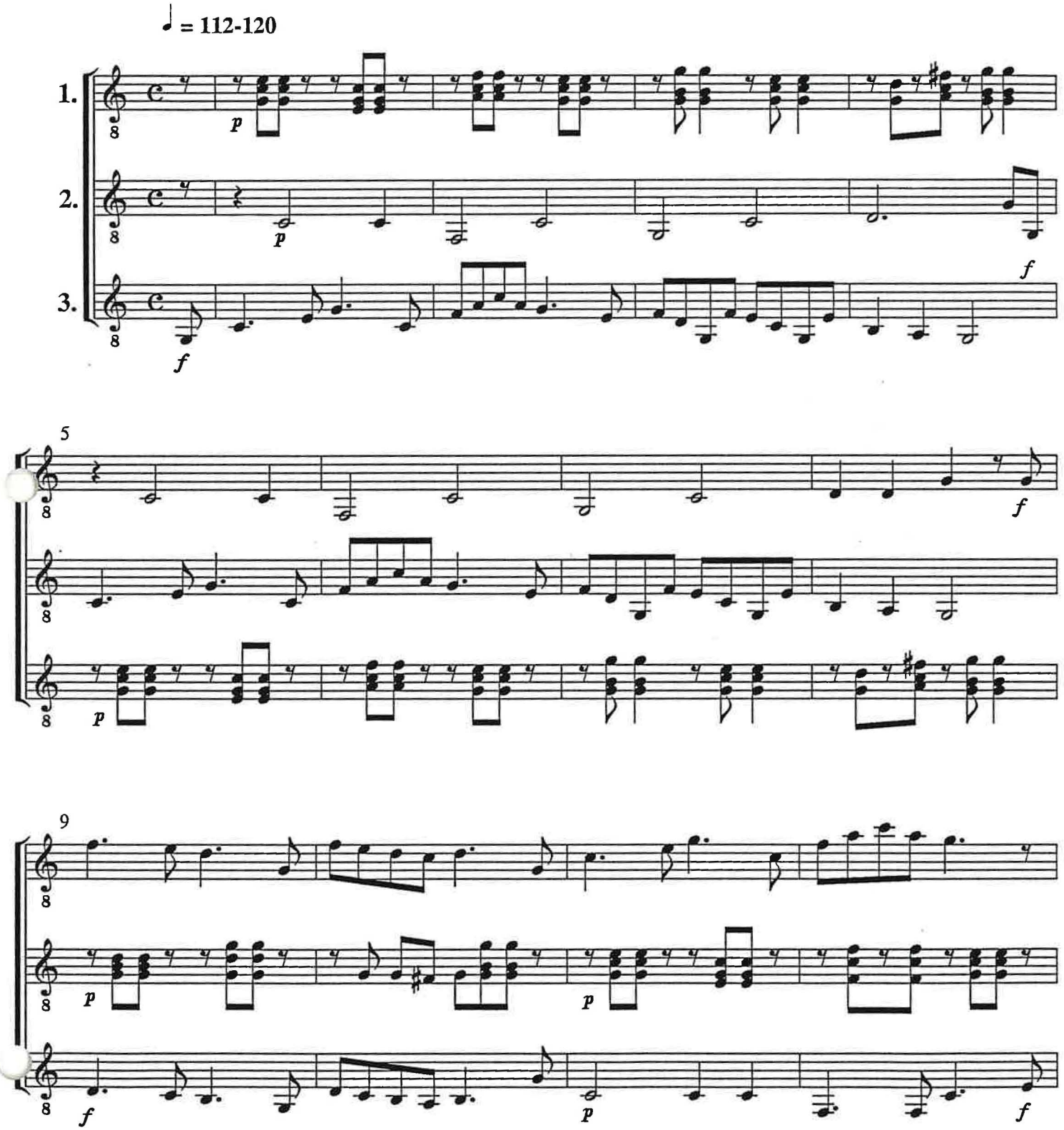
Minuetto

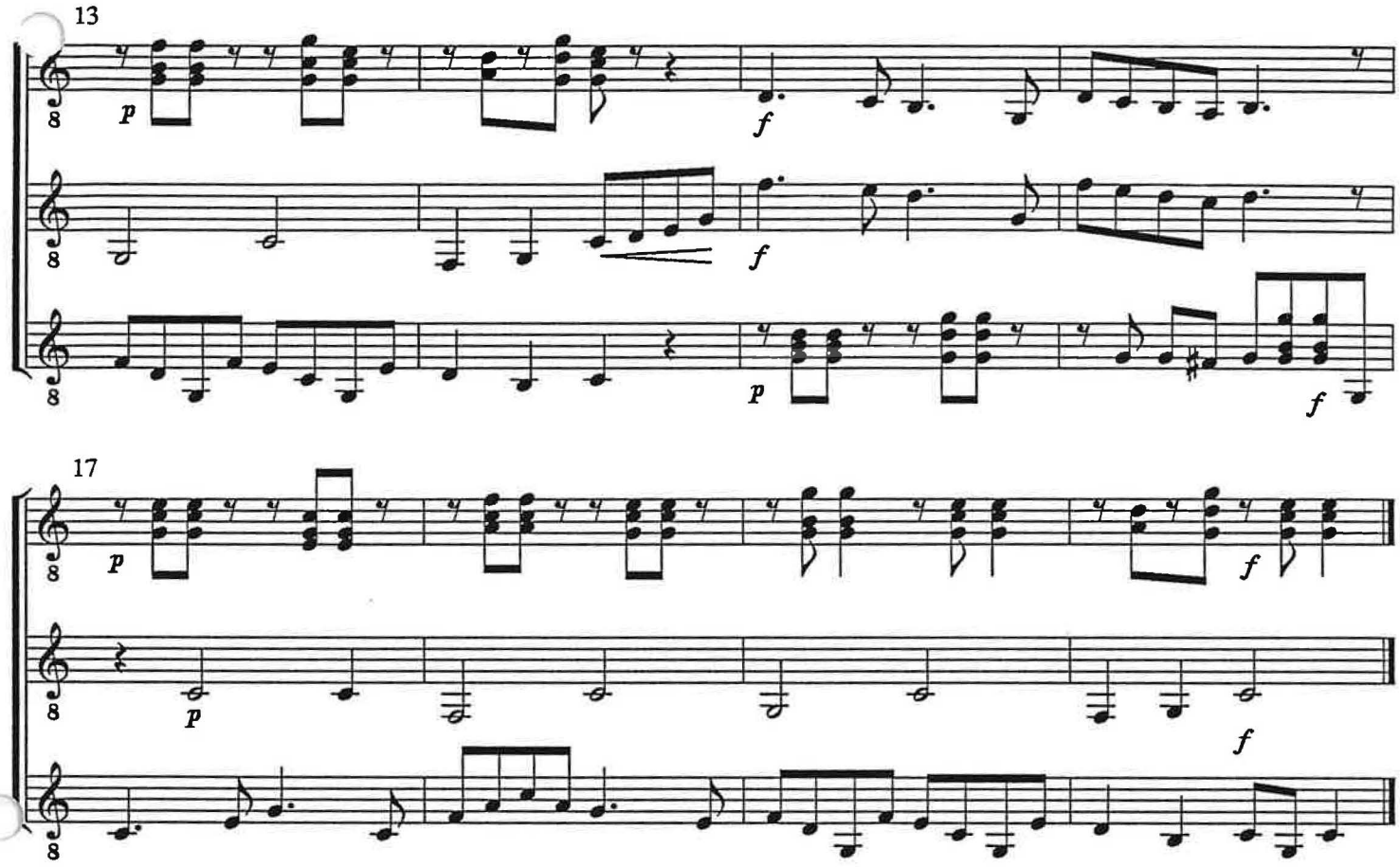
Fernando Sor



The Merry Farmer

Robert Schumann 1810-1856

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Purpose Statement

The primary purpose of my sabbatical leave was to arrange and notate music for multiple guitars to be used in the guitar classes at Mt. SAC. The method books currently used in those classes concentrate primarily on music to be played by a solo guitarist or by one guitarist playing a melody and another strumming chords. The addition of music arranged for two or three independent parts that fit together for a full ensemble sound allows for good sight reading practice in class and the experience of playing under a conductor. That ensemble experience is one that students cannot put together easily on their own and is a great advantage of the kind of quality class instruction we offer at Mt. SAC.

A secondary purpose of my sabbatical was to use the places I traveled to research melodies to use in my arrangements to visit museums, recording collections, and musical instrument collections to gather recordings, slides, books, and other information to use in the music history and music appreciations classes I teach at Mt. SAC.

Summary of Value to the College

As a result of the work I accomplished on my sabbatical leave I have a total of fifty-eight (58) arrangements for use in the guitar classes at Mt. SAC. The arrangements are graded in difficulty level to be usable at all levels of classes we currently offer. The collection includes fourteen (14) duos for use in our Beginning Guitar 23 A classes, seven (7) trios for use in our Beginning Guitar 23 A classes, twelve (12) duos for use in our Beginning Guitar 23 B classes, eight (8) trios for use in our Beginning Guitar 23 B classes, nine (9) duos for use in our Intermediate Guitar 24 and Ensemble 38 classes, and eight (8) trios for use in our Intermediate Guitar 24 and Ensemble 38 classes. I concentrated a bit more on duos than trios because the duos divide the classes into only two groups and, with more players on each part, can be learned and enjoyed with less practice time than the trios.

It is a great advantage to have duos and trios such as these available outside of any published collection for use in our classes because the students will not own their own copies of the arrangements and, therefore, will not be able to practice individual parts in advance of their use in class. The arrangements will be printed in single copies and handed out for use as sight reading exercises before they are played in ensemble. Sight reading skills are very necessary for musicians to develop and sight reading can only be done when the music is being played for the first time. The collection of arrangements I wrote during my sabbatical should be enough to keep our students provided with new music for use in the classroom for many years to come.

I want to thank the members of the Salary and Leaves Committee and the Board of Trustees for the opportunity for this leave. I believe that I learned and accomplished much that will be of value to the students in both guitar and music literature classes at Mt. SAC as well as to my own development as a musician, arranger, and writer.

Appendix

Addition to *Rock Music Styles: A History* by Katherine Charlton, William C. Brown Co. Publishers, 1994:

Musical Roots of the Blues ----------

The very earliest roots of the blues lie, not only in Africa, but also in music from parts of Arabia, the Middle East, and even Spain during the Moorish occupation (eighth through the fifteenth centuries). Because that early music originated centuries before the advent of recorded sound and had not been notated, one can only listen to modern-day music from those parts of the world to hear similarities and assume inner-cultural exchanges among those peoples and Africans in the past. Such musical devices as Arabic scale structures and melodic sequences, melodic and rhythmic patterns in Turkish ceremonial music, and the sense of rhythmic freedom used by Spanish flamenco singers all share similarities with some types of African music and, ultimately, the blues.

To find the nearest direct ancestor to the blues, the music of the African ancestors of black Americans must be examined. A potential problem in undertaking such a study is that Africa is a very large continent and the people who were brought to the new world as slaves came from many widely separated areas. Understanding this, the easiest single place to find pre-blues African musical traditions is Freetown, Sierra Leone. Freetown was given its name when it was established as a colony of Africans who were to be shipped to the new world as slaves, but were freed by an anti-slavery authority. It is interesting to note that although the people of Freetown represented nearly the same mixture of Africans as those who came to the new world, the blues as we know it did not develop in Freetown. The music there continued to be performed according to African traditions and ceremonies that were of and by the dominant culture of that part of the world, but some of those musical practices clearly point the way to the blues.

Accompanied songs from Sierra Leone that share characteristics with early American blues songs are those sung by the griots. In Sierra Leone, as in many parts of Africa, griots have functioned for centuries as oral poets who tell the history of the people and their leaders. Before their society had a system of writing, the griots maintained a social standing that was high and respectable, and the oral tradition continued on even after many Africans were able to write down their own history and poetry. Musical characteristics of the griot songs include an expressive but somewhat rough vocal tone production, duple rhythm pat-

terns, a vocal line that avoids following the rhythmic flow of the accompaniment, and an accompaniment without harmonic changes. Of those characteristics, the vocal tone and the duple rhythms are found in early American blues styles, but the American blues singers tended to follow their accompaniment patterns more often than was common in the African tradition.

Although African griot songs heard today and the American blues have enough similarities to assume that they developed out of a similar source, American blues is not merely a transplanted version of the griot song. Part of the reason the blues had to be different from the griot song was that the blues functioned as a personal expression of an individual who suffered from a lack of human respectability where the griot song was very central to the dominant social structure in Africa. Blacks in America had also been exposed to music from white European traditions, particularly the hymns sung in churches, and that music influenced their use of a three-chord harmonic progression and short verses that were equal to one another in length. From all of this one can see that the blues developed out of very ancient musical traditions from many parts of the world, traditions that were synthesized by black Americans in the southern states of the U. S. A.