

Music is a central part of any community! Music can be anything that makes a steady beat or an interesting sound. Music can be complex songs or just simple tones. The best part is that anyone can make music! Take a moment to think about some of the ways that you know of to make music. What kinds of instruments come to mind? Do you even need instruments to make music? What about singing?

Most all cultures make music. In the 17th century, the Apalachee and Spanish both made their own music with different meanings. Native people created some of the earliest forms of musical instruments in North America. These instruments often consisted of items found in their environment that could be used to make a **rhythm**. One instrument that the Apalachee may have used was a bottle gourd or calabash shaker. A bottle gourd is a type of squash that can be dried out, allowing the seeds to stay inside the outer skin. The gourd can then be shaken, moving around the seeds which make a sound like maracas!



▲ **Gourd and turtle shell instruments**

The Apalachee likely also made other instruments like clackers – possibly out of shells and deer hooves. These items would be tied together or tied to a stick and when moved around, they would hit each other, making a loud clacking noise.

The Apalachee probably used different types of drums to make music. These drums could be made by stretching and then drying deer skin over wooden frames, or even using a turtle shell. The Apalachee were very resourceful when it came to making instruments.



▲ **The Three Musicians**

Oil painting by Diego Velázquez, circa 1618

When the Spanish established Mission San Luis with the Apalachee in the 17th century, they brought with them many new instruments. These new instruments probably included guitars, flutes, and harps as well as many other wind and string instruments. The Apalachee quickly adopted small bells to be used in their ceremonies and rituals.

In addition to small bells, the Spanish brought with them large church bells. These bells would be hung from a high bell tower and rang daily to mark the parts of the day. They were also rung on Sundays to let the village know it was time for Mass.

On Sundays, many hymns would be sung by young boys up in the choir loft. These boys could not read, and so

of music available to read from, or could not read music? At Mission San Luis, the Friar might have taught the children how to sing using his hand! But how did the Friar teach music by using only his hand? He used a tool called the **Guidonian hand**. The Guidonian hand was invented in Europe long ago, and friars used it to teach music for many years before Mission San Luis was established.

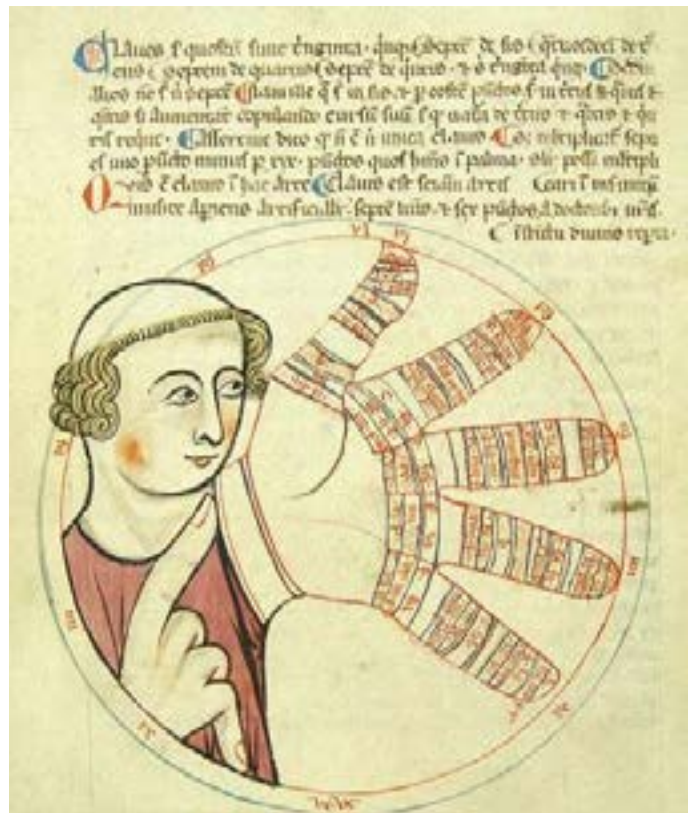
Look at the image of the Guidonian hand on page 2 (Figure 1). Do you see that your hand is made up of different parts divided by lines, just like the lines on the painted hand diagram? The friars used each part of the hand for a different note.

Musical notes are certain musical sounds that are represented by their own word or symbol and, when put together in the right order, make up a whole song. If you can sing "Do, Re, Me," then you are singing the different musical notes!

Remember, each note has a different **pitch** (or how high or low frequency a note sounds). When you put notes in their pitch order from lowest to highest, you have a basic **scale**!

Over 300 years ago, the Friar pointed to different parts of his hand, and the children knew which note that he was pointing to. When they sang all the notes together, they sang a song! Often, hymns were only sung using voices, but sometimes church music also included instruments like hand bells.

Look at the musical notes from the *Hymn to St. John the Baptist* (Figure 3 on the next page). This hymn is hundreds of years old! Each line of the song begins with one of the musical notes on the scale, and the notes match the notes on the Guidonian hand. In fact, the names of the notes we know today, UT (or DO), RE, MI, FA, SOL, LA, may have come from this song! To clearly see how the musical notes on the Guidonian hand match the notes on a musical scale, take a look at another image of the Guidonian hand on the next page (Figure 2).



▲ **Music treatise on the Guidonian hand from the year 1274, by Elias Salomon** (Biblioteca Ambrosiana, Milan MS D.75 Fol. 6r)

Hear and see a demonstration of the Guidonian hand!

Watch a video of a music professor singing a chant and pointing to his hand to indicate the notes. <https://bit.ly/2P61YOC>

Find out what happened to "Ut" in this fun video!

'DO-RE-MI': How we got the 'Do' in Do-Re-Mi <https://www.youtube.com/watch?v=S5ybV034wkY>

Other Guidonian Hand Videos:

Guidonian Hand - Music History Crash Course https://www.youtube.com/watch?v=eBq-S_QdU2U

Solmization and the Guidonian hand in the 16th century <https://www.youtube.com/watch?v=IRDDT1uSrd0>

The Guidonian hand medieval notation printed on palms <https://www.youtube.com/watch?v=MmR716ZTqL8>

Activity – Part 1:
Find the Notes on the Guidonian Hand

Let's use the Guidonian hand to sing a song! First, we must find the notes to sing on the Guidonian hand.

Take a look at the image of the Guidonian hand on the right in Figure 2. We are going to locate the first six notes of the Guidonian hand (number 1-6), and identify which words they match on the musical scale.

1. Find position number 1 in Figure 2 (the number in the black circle ①).
2. Then look at the purple word associated with the number (*ut*). This word represents the note.
3. After finding the appropriate word/note, match it with the SAME word in Figure 3 below. Write down the color of the word in the hymn. (*Ut*)

What purple word is in position # 1? _____

What color in the hymn matches? _____

What purple word is in position # 2? _____

What color in the hymn matches? _____

What purple word is in position #3? _____

What color in the hymn matches? _____

What purple word is in position #4? _____

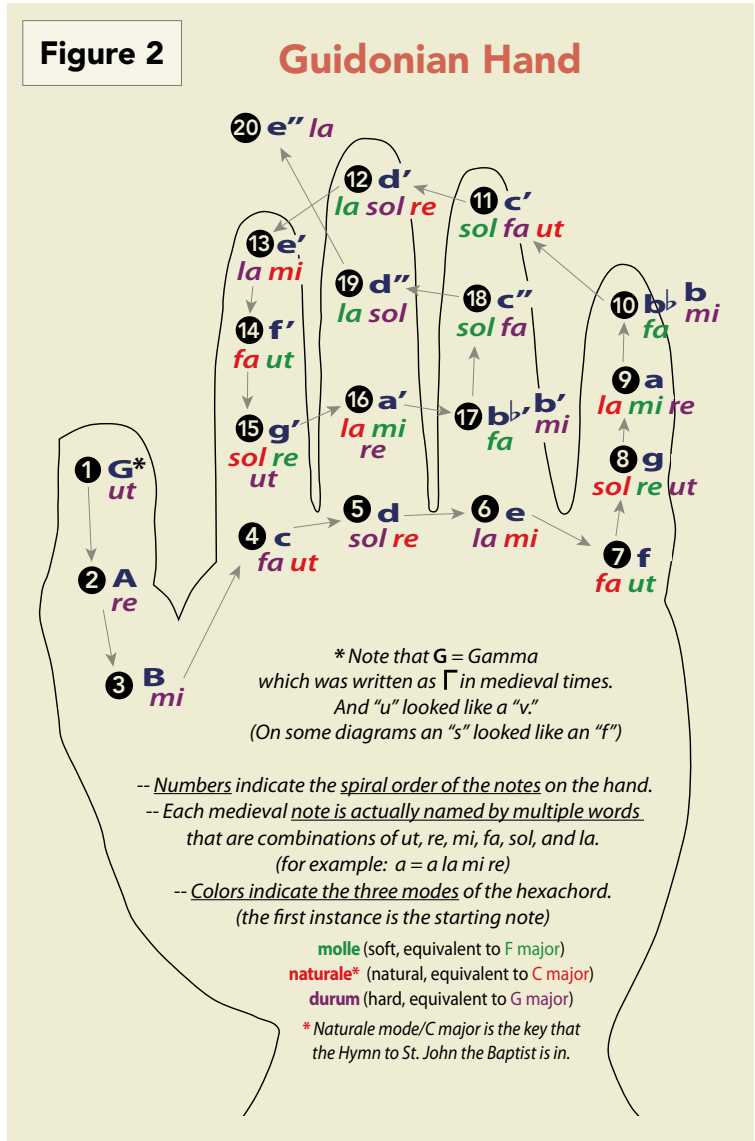
What color in the hymn matches? _____

What purple word is in position #5? _____

What color in the hymn matches? _____

What purple word is in position #6? _____

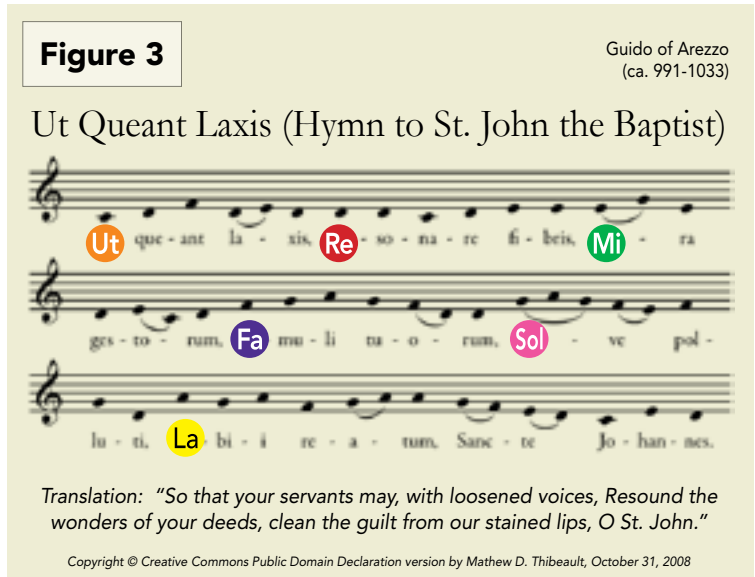
What color in the hymn matches? _____



Bonus Question: All the notes have different itches! Do you see how each note goes UP one in the scale?

Which note is the LOWEST note on the scale? _____

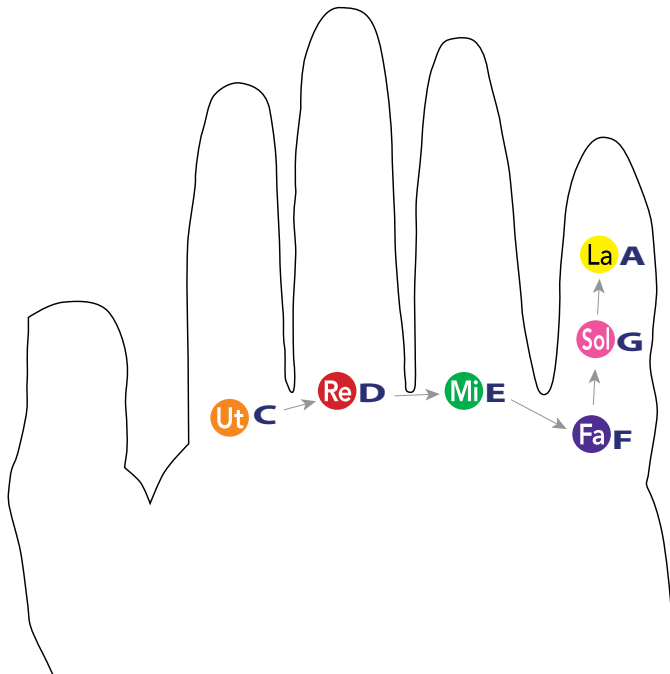
Which note is the HIGHEST note on the scale? _____



Activity – Part 2: Singing with the Guidonian Hand

After completing Part 1 of the activity on the previous page, you should have a better idea of where some of the notes on the musical scale are located on the Guidonian hand. Now, we are ready to sing a song! You can use the information that you gathered on the previous page to make an image of the Guidonian hand on your own hand!

1. **Make small stickers that match each of the colors** that we identified for each note on Figure 3 (orange, red, green, purple, pink, and yellow). Color small sections of blank sticky-back labels and then cut out the small circles with a hole punch.
2. **Place the correct color sticker in the correct position on your hand** so it looks like the Guidonian hand! See the examples below for the correct positions. (Notice that our song is in C major, which is equivalent to “naturale” mode on the Guidonian hand, so the first sticker / C note starts on position 4 -- ie: the base of the index finger.)



Sing a Classic!

3. **Now try singing “Mary Had a Little Lamb” using the Guidonian hand!** As you sing each note of the song, point to the spot on your hand that has the correct color dot representing that note. The correct color for each note is shown below!

Bonus Activity:

What notes does this song have? _____

Now, using the stickers still on your hand, sing another song with all the notes C,D,E,F,G, and A!

https://www.pianolessons4children.com/sheetmusic/Twinkle_Twinkle_Little_Star_C_Major.pdf

(Ignore the letters printed above the staff lines unless you know how to play chords on a guitar or other instrument.)

Make a Musical Shaker!



Many Native American communities in the Southeastern United States used **turtle shells** for a variety of things. For example, the shells made great bowls for holding food or water. Imagine eating your dinner out of a turtle shell!

But did you know that turtle shells can also be instruments? Many Native groups who once lived in Florida – like the Apalachee Indians – may have made musical shakers out of turtle shells by placing dried beans or seeds inside the shells and sealing them up. These shakers are sort of like maracas! Everybody loves making and listening to music, and so did Native Americans in Florida over 350 years ago. They likely used turtle shell shakers to make rhythmic sounds during important ceremonies and community celebrations!

In modern times, many American Indian communities still use turtle shells as shakers. For example, the Seminole Indians of Florida sometimes use turtle shell rattles to make music while they dance!

Let's make our own musical shaker and get ready to make music!

◀ **Turtleshell rattle made by Tommy Wildcat** (public domain; https://en.wikipedia.org/wiki/Tommy_Wildcat)



Craft Directions

Supplies:

- 2 styrofoam or paper plates
- Stapler and staples
- Beads, dry beans, or dry corn
- Markers, crayons, or stickers (optional)

1. Put a large handful of beads or dried corn or dried beans in one of the plates.



2. Take the second plate and flip it over. Place it on top of the first, so the edges of each plate are facing each other and lined up.



3. Staple the plates together on the rims. Keeping the edges of two plates together, place the rims into the stapler and press the stapler down hard. Staple around the rims of the plates (with the staples about 1 – 1 ½ inches apart) until it is completely closed.



4. Now decorate your plates! You can add a turtle shell design on the top to make it look more like a Native American shaker (see the design from the Orange County Regional History Center for ideas: <https://www.thehistorycenter.org/wp-content/uploads/2020/03/March2020-History-at-Home-NativeAmericans2.pdf>). OR you can make your shaker look however you want it to!

Now you are ready to make some music!

Musical Shaker: Simon-Says Game

Now that you have made your musical shaker, let's play a game to practice "call and response" singing. Many Native American communities in North America use the "call and response" method when singing. Often, this means that a lead singer (sometimes called a chanter) sings a phrase, and the other singers in the group sing the same phrase or another phrase back to them. Songs are usually sung while performing a dance. Sometimes, the song will include drums or other instruments—like turtle-shell shakers! Historically there were different songs for important events in the community, like weddings or going to battle. There were also songs and dances that involved animals!

In the "Musical Shaker: Simon-Says Game," one person will pretend to be the lead singer while the rest of the group tries to "respond" to the leader's music and dance.

-- To see demonstrations of call and response by the Chanters of the Mississippi Band of Choctaw Indians, watch this video!
<https://www.youtube.com/watch?v=ewbFqbH3tlg> (Choctaw Cultural Legacy)

Game Directions:

- 1. Gather a group of people** (it can be any number between 4 and 10 people). **Everyone should have their own homemade musical shaker.**
- 2. Pick one person to start out as the lead singer.** That person then stands where everyone else can see them, facing the group.
- 3. The lead singer then begins the game by demonstrating a rhythm with their shaker.** It could be something like: one short tap, one long tap, one long shake. It should be no more than four or five notes/beats! The lead singer might also add a **dance move** to their music: for example, taking one step forward, and one step back. Make sure not to make either the song or dance too long or complicated!
- 4. While the lead singer is demonstrating their song and dance, everyone else in the group should watch them closely and try to memorize what they are doing.**
- 5. After the leader has finished demonstrating their song, they will then tell the rest of the group to begin trying to copy them.** In this case, everyone in the group will try to repeat the lead singer's song (one short tap, one long tap, one long shake) and dance (one step forward, and one step back)
- 6. The lead singer will watch the group closely while they copy the song. Whoever completes the song and dance correctly gets to stay in the game! If someone in the group does something wrong with the song or dance, then they are out of the game.**
- 7. The lead singer continues to make a song and dance each round – and the members of the group try to copy the performance—until there is only one player left in the copying group.**
- 8. The last player left in the copying group then becomes the next lead singer, and the game begins over again!**

Additional Resources

Your time travel adventure doesn't stop here! If you want to learn more about this subject, here are some suggested resources:

- *Mission San Luis de Apalachee: A Teacher's Guide (Illustrated)*
https://www.missionsanluis.org/media/1099/01-teachers_guide.pdf
- *Video - Seminole Stomp Dancers, 2009 (Smithsonian Museum of the American Indian)*
<https://www.youtube.com/watch?v=2DWK2VE6FyE>
- *Demonstrations from other Southeastern Tribes:*
Video - Chanters of the Mississippi Band of Choctaw Indians – Call and Response (Choctaw Cultural Legacy)
<https://www.youtube.com/watch?v=ewbFqbH3tlg>
- *Video - Eastern Band of Cherokee Indians' Warriors of AniKituhwa, 2019 (Smithsonian Museum of the American Indian)*
<https://www.youtube.com/watch?v=5vQTlckeNAM>
- *Songs - Songs of the Seminole Indians of Florida: Various Artists, 1931-1933 (Smithsonian Folkways Recordings)*
<https://folkways.si.edu/songs-of-the-seminole-indians-of-florida/american-indian/music/album/smithsonian>
- *Video – Performance of Sacred Music from Medieval Spain: The Llibre Vermell And The Cantigas De Santa Maria - by the Musicians of Saint Julien and the Maîtrise of Radio France, 2015 (Arutha Ramiel)*
<https://www.youtube.com/watch?v=2los-NT0fNI>
- *Video - Entradilla Segoviana – Spanish Folk Music: live at Berklee, 2015 (Berklee College of Music)*
<https://www.youtube.com/watch?v=yJd5e81Qsq0>
- *Book - A History of Music & Dance in Florida, 1565-1865: Part 4 (Wiley L. Housewright)*
https://www.google.com/books/edition/A_History_of_Music_Dance_in_Florida_1565/2e5EPgAACAAJ?hl=en
- *Colonial History Bibliography for Young Readers (Museum of Florida History)*
<https://museumoffloridahistory.com/learn/colonial-history-bibliography-for-young-readers/>

GRADE 4 Sunshine State Standards that may apply to this lesson:

Music

- MU.4.C.3.1: Describe characteristics that make various musical works appealing.
- MU.4.S.1.2: Create melodic patterns using a variety of sound sources.
- MU.4.S.1.3: Arrange a familiar song for voices or instruments by manipulating form.
- MU.4.S.2.1: Apply knowledge of musical structure to aid in sequencing and memorization and to internalize details of rehearsal and performance.
- MU.4.O.1.1: Compare musical elements in different types of music, using correct music vocabulary, as a foundation for understanding the structural conventions of specific styles.
- MU.4.H.1.1: Examine and describe a cultural tradition, other than one's own, learned through its musical style and/or use of authentic instruments.
- MU.4.H.2.1: Perform, listen to, and discuss music related to Florida's history.
- MU.4.H.2.2: Identify ways in which individuals of varying ages and cultures experience music.
- MU.4.F.1.1: Create new interpretations of melodic or rhythmic pieces by varying or adding dynamics, timbre, tempo, lyrics, and/or movement.

Social Studies

- SS.4.A.1.1: Analyze primary and secondary resources to identify significant individuals and events throughout Florida history.
- SS.4.A.3.2: Describe causes and effects of European colonization on the Native American tribes of Florida.
- SS.4.A.3.4: Explain the purpose of and daily life on missions (San Luis de Talimali in present-day Tallahassee).
- SS.4.A.3.6: Identify the effects of Spanish rule in Florida.
- SS.4.A.3.7: Identify nations (Spain, France, and England) that controlled Florida before it became a United States territory.

Reading/Language Arts:

- LA.4.1.6.1: The student will use new vocabulary that is introduced and taught directly.
- LA.4.5.2.3: The student will listen attentively to speakers and takes notes as needed to ensure accuracy of information.