Beyond the Bog Road
Eileen Ivers and Immigrant Soul

Photo by Luke Ratray
For over 125 years Regions has been proud to be a part of the Middle Tennessee community, growing and thriving as our area has. From the opening of our doors on September 1, 1883, we have committed to this community and our customers.

One area that we are strongly committed to is the education of our students. We are proud to support TPAC’s Humanities Outreach in Tennessee Program. What an important sponsorship this is – reaching over 25,000 students and teachers – some students would never see a performing arts production without this program. Regions continues to reinforce its commitment to the communities it serves and in addition to supporting programs such as HOT, we have close to 200 associates teaching financial literacy in classrooms this year.

Thank you, teachers, for giving your students this wonderful opportunity. They will certainly enjoy the experience. You are creating memories of a lifetime, and Regions is proud to be able to help make this opportunity possible.

Jim Schmitz
Executive Vice President
Area Executive
Middle Tennessee Area
Dear Teachers,

It would be easy to say that Eileen Ivers and Immigrant Soul – an ensemble led by a Celtic fiddler who is one of the original performers in both Riverdance and Cherish the Ladies – is an Irish-American band. Considering the popularity of Irish music in our country these days, that would also make good marketing sense.

But it would be wrong.

Eileen Ivers and her fiddle are the heart of the band, Immigrant Soul and hers is unquestionably the lead instrument; but, playing underneath her fiddle – and taking improvisational turns alongside her – are four musicians who play multiple instruments, including: acoustic guitar and Irish bouzouki; tin whistles and harmonica; bodhran, djembe and congas, as well as a basic Western drum kit; upright bass and electric bass; and button accordion and electric keyboards. They collaboratively unite rhythms and sounds from Irish, African, and Spanish cultures, as well as jazz, blues, popular music, and rock-and-roll. In addition, there is a video element that follows the story of the concert: The Irish Diaspora – the heartbreak and hope of seeking a better life in other lands or being forced to leave hearth and home, shared by many cultures – and the melding of folk music traditions that results.

It is Eileen’s assertion that when musical cultures meet and collaborate, everyone is richer – as long as the original traditions are never diluted, sacrificed, or disrespected. That, she says, is a matter of knowing in your heart that you are remaining true to the music – and so she does, and her musicians do and the result is a glorious mélange of distinct but perfectly balanced sounds.

Eileen Ivers and Immigrant Soul will thrill you, delight you, educate you, and move you. Audiences of all ages have participated in and loved their concerts – and you and your students will, too!

Carol Ponder, Guidebook Author

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The lessons in this guidebook are accompanied by songs recorded by Eileen Ivers and Immigrant Soul.

Guidebook written and compiled by Carol Ponder.
Edited by Cassie LaFevor.

All of the lessons in this guidebook, as well as the performance, connect to the TN State Standards. If you need help making connections to them, or to the Common Core, please contact us at 687-4288.
The first Irish immigrants came to this country before the American Revolution and brought their fiddle tunes with them. Most of this first wave of Irish immigration entered through the port of Philadelphia, where many of the immigrants stayed. Those who moved on tended to go south and west, settling in Pennsylvania, Maryland, Virginia, Tennessee, and the Carolinas, and opening up the Appalachian, Blue Ridge, and Shenandoah Mountains for settlement. When people speak of the Irish roots of bluegrass and country music, this is what they have in mind.

The second great wave of Irish immigration to the U.S., which took place between 1820 and 1930, saw an estimated 4.5 million Irish arrive on these shores, and they too brought their music with them. During the 1840s, almost half of all immigrants to this country were from Ireland. Many were farm families driven out by the deplorable living conditions and starvation that became widespread with the Potato Blight of 1845. Lacking the means of the earlier immigrants to buy property on the frontier, more of them stayed and found work in cities, creating large communities in Boston, New York, Philadelphia, and Chicago.

By the early years of the 20th century, there was an active ballroom circuit in those cities, catering to Irish Americans of several generations. These dancehalls provided music and a place to meet other Irish immigrants socially and also provided employment for many Irish musicians. The patron saint of traditional Irish music in the United States is Francis J. O'Neill, the police chief of Chicago from 1901-1905 and one of the earliest collectors of Irish dance tunes. When O’Neill became police chief, he hit upon a novel idea that assured plenty of players for the local sessions—he packed the police department with as many musicians as he could hire. Beyond that, O’Neill made his biggest mark with two books of more than 2,000 traditional Irish tunes he collected and published: *Music of Ireland* (1903) and *The Dance Music of Ireland* (1907). The books are still in print and remain to this day the standard source of traditional Irish instrumental music.

Irish music, both traditional and new, has been a staple of the American recording industry since the industry began. The earliest known recording of traditional Irish music in the U.S. was made by uillean piper James McAuliffe in 1899. Widespread recording of Irish musicians began in 1916. The record companies wouldn’t begin recording blues and country musicians until several years later.

The 1920s and 1930s are seen as a golden age for traditional Irish music on records. The record companies marketed Irish music as “ethnic music” and, as the Irish were then the largest and most prosperous ethnic group in the USA, virtually every label had an “Irish Series” for both traditional instrumental recordings and songs. These records, especially of traditional tunes, were important far beyond their value as entertainment.

Traditional music in Ireland had almost vanished by this time, victim of a two-pronged campaign of suppression by the Catholic clergy, who opposed the sinfulness of the music, and the British government, which objected to its “Irishness.” Add the fact that much of the Irish population had fled for greener pastures elsewhere, and the result was a country practically devoid of its traditional culture. Many of the records made in the USA made it back to Ireland. When times changed and were right for a revival of traditional music in Ireland, the American-made records—and the two books edited by Francis J. O’Neill—provided the repertoire, the instruction, and the inspiration for a new generation of musicians and singers. If not for the Irish in America, much of the Irish musical tradition would have faded away into oblivion.
The standard-bearer for *Irish-American music in the modern age* is Mick Moloney, a musician, scholar, record producer, mentor and recipient of a National Heritage Fellowship. Born in 1944, in Limerick, Ireland, Moloney played tenor banjo, guitar, and mandolin, and toured and recorded for five years with the Johnstons before coming to the USA in the early 1970s for graduate studies in folklore. One of his significant contributions to Irish music here was his role in creating the all-women band *Cherish the Ladies*, now the most successful Irish-American band in history. Eileen Ivers was an original member of this group.

*The rich tradition of Irish-American music* continues to evolve as we proceed into the new century. Immigration from Ireland to this country still plays a role—as do American-born musicians exploring their Irish heritage. It’s a unique story of cultural preservation involving a rare form of back-and-forth interplay between musicians in two different countries. It’s a musical saga of which Ireland and the U.S. can both be proud.

From ORIGINS: A Brief History of Irish Music in the U.S. (Edited from the article of the same name by Jon Hartley Fox at [http://www.cityfolk.org/Enewsletter/1107.htm](http://www.cityfolk.org/Enewsletter/1107.htm))
Hello Teachers,

First of all, thank you all so much for what you do…inspiring and helping to shape young minds is such an important calling. We also thank you for your interest and your guiding hand as you prepare your students for our “Beyond the Bog Road” school program. The band, Immigrant Soul, and I have been doing school programs for many years in conjunction with our performing arts career which has taken us from headlining major festivals and playing wonderful performing arts centers worldwide to guesting with incredible symphonies playing roots music. We love what we do and have a special spot in our hearts for performing for children of all ages …as we know, they are great audiences and show their emotions quite easily…a great combination!

As in any rich folk music, there are lots of emotions intertwined in Irish music and thereby in the “Beyond the Bog Road” program. Through visuals ranging from sceneries of Ireland and America to archival footage from Library of Congress and Ireland’s RTE Broadcasting Service, the students will experience these visual aids accompanying the music to get a full effect of the story of immigration and integration. The visuals accompany much of our playing; however please encourage the students to take it all in…the band playing, singing and the video. Most times the visuals act as a backdrop to the music and are not a featured “band member”. We will encourage the students to clap along in time with the faster tunes, to sing along to some accessible choruses and refrains, and depending on the school rules…even dancing has been known to spontaneously break out! Of course, we will also showcase some sadder and more mournful tunes for short periods and appreciate the student’s mindfulness and respect of this material and content. The overall reaction has typically been one of great enthusiasm and interest in roots music and the surprise of learning how roots music of folk traditions – from Celtic to African – has shaped much of American pop music. In short, the students come to feel that this roots music is actually…”cool” and “vibrant”…

Here is a quick synopsis of the meaning of the title, “Beyond the Bog Road”, followed by a list of tunes and songs we will be performing with a little heads up on the video content under the piece. Thanks so much again for being part of this “Bog Road continuing journey” and we truly hope your students will be inspired and have many resulting questions and interest beyond the performance!

Cheers,

Eileen
Beyond the Bog Road – The Meaning
By: Eileen Ivers

Through the past few centuries, there has been a rich and tireless passage of the native Irish people from Ireland to Canada and the United States. In Ireland, there are bog roads which are paths into ancient peat fields where sods of turf were laboriously farmed and dried to provide an essential source of fuel and warmth. These same roads led millions of emigrants away from their beloved homeland into a thriving Irish Diaspora who nurtured and passed down their traditions. Just as treasures and old civilizations are preserved beneath the bog, the Irish immigrants also held on to their traditions in the New World and the music, song and dance of Ireland integrated with various other cultures along the way. Throughout the years of immigrating, the music evolved naturally, but at its core is always the tradition ...it has to always come back to tradition to be truly Irish.

One could either choose to stay in Ireland and survive - especially through many challenging times like the Famine and Great Hunger of the 1840s - or to go “beyond the bog road” and emigrate to try to find a better life. Whatever the choice, it would change their life and their children's lives forever. Those who chose to stay in Ireland treasured the land - worked hard by day in the fields and the bog - and at night, enjoyed the warmth of the turf fire from the bog which was always at the heart of the home. Their worn hands and feet, calloused from hard work during the day, played joyous music at night with nimble fingers while dancing gracefully with rhythmic feet.

Those who chose to leave Ireland have taken their music, song, dance and stories with them. It is a huge part of their identity and became an essential part of their living tradition and vast Diaspora. The music of Ireland integrated with folk music in Canada and America to create one of the richest cross-fertilizations of folk music styles in the world, and we’re looking forward to sharing some of that with you. At the heart of it, this is music of the people, a celebration of life. Some tunes are heartbreakingly sad and others uplifting; some tunes are hundreds of years old and others recently composed in the style of the tradition. It is all honest music of a strong and resilient people who overcame much adversity. It is music which represents the emotions of life in the continuum of a powerful living tradition that has now reached to every corner of the globe ...far beyond the bog road.

Beyond the Bog Road is a celebration of the immigrant’s journey – it is the story of the Irish immigrant's impact on America and America’s impact on the Irish immigrant.

We are thankful for the gift of these traditions and are grateful for the opportunity to share them with you.

Teacher Note: Discuss the difference between the words ‘immigrate’ and ‘emigrate’ with your students.

Immigrate (verb): to come into a country of which one is not native for permanent residence

Emigrate (verb): to leave one’s place of residence of country to live elsewhere

By: Eileen Ivers

Beyond the Bog Road
An Irish-American Experience
Through Music, Dance and Film
The concert, Beyond the Bog Road is a multimedia performance of music, story, dance, and film. The concert celebrates the journey of the Irish immigrant and showcases how Irish music and dance have integrated with various roots music of North America to create one of the richest cross-fertilizations of folk music styles in the world. Below is a brief description of the student performance content.

**CROSSROADS - OLD IRELAND** (Waltz/Jig)
The opening waltz in this set was composed with the spirit of a social crossroads gathering in mind. The villagers would gather after a long day's work in the fields and bog to celebrate life through music and dance. One such get-together is portrayed with the backdrop of John Iver's (Eileen's father) village in the West of Ireland. One older villager, Tom Nolan, remarked how he couldn't bear to think of what became of those who ventured beyond this village – and this leave-taking is at the heart of the story. This is followed by the song “Jama,” an Irish jig with accompanying African groove. The chorus “Jama” – a word from Senegal meaning peace – is rhythmically sung and students are encouraged to join in.

**EILEEN'S DEMONSTRATION**
Eileen will speak to the audience, beginning with the wide array of emotional content in Irish music (as in any folk music – music of the people). She then demonstrates the three main meters of Irish dance music (6/8, 2/4, and 4/4) by playing “Twinkle, Twinkle, Little Star” as an Irish jig, hornpipe, and reel. Then, playing an electric violin, she showcases how it can transform into rhythmic looping and lead, as well as electric guitar-effected riffing.

**GREEN FIELDS OF AMERICA - FAMINE AND IMMIGRATION**
Green Fields of America is a traditional song of immigration. The lyrics evoke the common sentiment felt among the immigrants:

> Farewell to the groves of Shillelagh and Shamrock,
> Farewell to the girls of all Ireland around;
> May their hearts be as merry as ever I could wish them,
> When far away on the ocean I'm bound

The visuals include images related to the famine - landscapes in the West of Ireland where the potato crop failed, drawings that depict the feel of those times, archival footage of New York's Ellis Island with throngs of entering immigrants, and famine memorials – one being a memorial from the Choctaw Indians from the United States who helped the Irish during the famine as they were going through their own “Trail of Tears.”

**ROCKY ROAD BLUES - INFLUENCE OF IRISH MUSIC ON BLUEGRASS**
The Appalachian Mountains were shaped over 500 million years in three separate periods. During the first period, the Taconic, and the second, the Acadian, North America, Greenland, Ireland, and Scotland are believed to have been one land mass called Laurentia. During this time, the Caledonia Mountains rose up and wore down before the Atlantic Ocean started to split the continent. Therefore, the mountains of the Scottish Highlands and the Appalachians were actually at one time the same mountain range. As the Irish
and Scots-Irish settled in the South, their music once again became part of the mountains. They nurtured what in time would become one of the roots of American old-time, bluegrass, and country traditions.

To showcase this blending of music traditions, this section includes a traditional Irish hornpipe, “Kitty’s Wedding” and what became its American equivalent, “Smith’s Reel.” The traditional Irish hornpipe leads into American clogging rhythms which were derived from Irish, English, and some German and Cherokee step dances, as well as African rhythms and movement. The bluegrass song, “The Rocky Road Blues,” written by the Father of Bluegrass, Bill Monroe, follows with the refrain, “The road is rocky but it won’t be rocky long...,” with which the audience sings along. The visuals are scenes of the southern parts of the United States, as well as archival footage of old-time American musicians.

**IRISH BLACK BOTTOM – 1920s**

Tap dancing started with African settlers in early America who would beat out rhythm in their dances with brushing and shuffling movements of the feet. Tap dance and Irish Step Dance share deep roots. Irish dancing mixed with African-American tap dances and formed modern tap dancing, which particularly evolved through the years 1900 to 1920. A rivalry and stiff competition developed between two great dancers – Master Juba, an African-American dancer, and John Diamond, an Irish-American, and together they helped invent tap dancing. Prominent New York journalist and novelist, Pete Hamill, gave a lecture in New York in January, 2008 in which he noted how New York was an important breeding ground for the arts, among other things. “People who were not like each other came up against each other and learned from each other. …If Master Juba had stayed in Africa and the Irish had stayed in Ireland, none of this would have happened where they came from.”

A dance from the 1920s of equal popularity as the “Charleston” was the “Black Bottom,” named after the muddy bottom of the Mississippi River. The Black Bottom started in New Orleans and worked its way to New York. It was derived from a basic tap dance groove and was embraced by all members of society to become a hugely popular dance of the 1920s. The great Louie Armstrong even wrote a wonderful song documenting the Irish influence that he named, “The Irish Black Bottom,” which audiences will hear after a little of Armstrong’s original that was recorded in the 1920s. Visuals include archival footage from the era with varying dance steps from various members from all levels of society.

**LIVING TRADITION – LIVING HARMONIOUSLY TOGETHER**

As another large wave of Irish immigration occurred from the 1950s onward, these immigrants continued to instill in their children the love, deep respect, and pride for their Irish heritage and its music, song, and dance. The children of these immigrants embraced the music, and some became fascinated with the similarities between Irish music and dance and that of different world music traditions that they would encounter living in large urban environments. The 1980s onward saw many Irish musicians collaborating with musicians from other world music genres, including African, Latin, and jazz, as well as becoming more aware of the other roots of American music. Some ground-breaking new sounds emerged and celebrated the similarities which tie so much of folk and world music together. In the true sense of a spirited and honest collaboration, the resulting marriage of styles truly compliments all without diluting the purity and inherent quality of any music. Moreover, in learning of other cultures we can always learn something of ourselves. Our living tradition strengthens as we pass down our precious traditions to the next generation.

The audience will hear an original piece by Eileen Ivers and Immigrant Soul, “Paddy in Zululand,” showcasing Irish and African musical collaboration. The tune is followed by, “Gravel Walk,” a medley of improvised melodies based on traditional Irish reels with electric violin and electric bass and drum solos. Visuals include urban landscapes juxtaposed with rural Ireland and Africa, and African hand drummers juxtaposed with Irish farmers’ hands working the land. This all brings the theme of Beyond the Bog Road to completion.

When asked what experience she wanted students to come away with from her concerts, Eileen’s instant response was, “Joy.”
Fiddle: A fiddle is a violin. Common distinctions between violins and fiddles reflect the differences in how the instrument is used to play classical and folk music. However, it is not uncommon for classically trained violinists to play folk music and today many fiddle players have some classical training.

The bodhrán (pronounced “bow-run” to rhyme with “cow-run”) is an Irish frame drum ranging from 10” to 26” in diameter, with most measuring 14” to 18". The sides of the drum are 3½” to 8” deep. A goatskin head is tacked to one side (synthetic heads, or other animal skins are sometimes used). The other side is open-ended for one hand to be placed against the inside of the drum head to control pitch and timbre.

An acoustic guitar uses only an acoustic sound board to help transmit the strings' vibrational energy to the air in order to produce a sound. The initial timbre and harmonics of the sound in an acoustic guitar are produced by the plucking of the string. The frequencies produced depend on string length, mass, and tension. The acoustic guitar's sound board has a strong effect on the loudness of the guitar. No external amplification actually occurs in this process (i.e. no microphones or speakers).

The tin whistle, also called the penny whistle, English flageolet, Scottish penny whistle, tin flageolet, Irish whistle, feadóg stáin (or simply feadóg) and Clarke London Flageolet is a simple six-holed woodwind instrument. It is an end blown fipple flute, putting it in the same category as the recorder, American Indian flute, and other woodwind instruments. A tin whistle player is called a tin whistler or whistler. The tin whistle is closely associated with Celtic music.

The harmonica, also called French harp, blues harp, and mouth organ, is a free reed wind instrument used primarily in blues and American folk music, jazz, country, and rock and roll. It is played by blowing air into it or drawing air out by placing lips over holes (reed chambers). Each chamber has multiple, variable-tuned brass or bronze reeds, which are secured at one end only, leaving the other free to vibrate. Reeds are pre-tuned to individual tones, and each tone is determined according to the size of reed. Longer reeds make deep, low sounds and short reeds make higher-pitched sounds.

The accordion is a box-shaped musical instrument of the bellows-driven free-reed aerophone family. The instrument is played by compressing or expanding the bellows whilst pressing buttons or keys, causing valves, called “pallets,” to open, which allow air to flow across strips of brass or steel, called “reeds” that vibrate to produce sound inside the body.
The **double bass**, also called the **string bass**, **upright bass**, **bass fiddle**, **bass violin**, **doghouse bass**, **contrabass**, **bass viol**, or **stand-up bass**, is the largest and lowest-pitched bowed string instrument in the modern symphony orchestra. The double bass is a standard member of the string section of the symphony orchestra and smaller string ensembles in Western classical music. In addition, it is used in other genres such as jazz, 1950s-style blues and rock and roll, rockabilly, traditional country music, bluegrass, tango, and many types of folk music.

The Greek **bouzouki**, in the newer tetrachordo (four course) version developed in the twentieth century, was introduced into Irish Traditional Music in the late 1960s by Johnny Moynihan. In a separate but parallel development Alec Finn, later with the Galway-based traditional group De Dannan, obtained a trichordo (three course) Greek bouzouki on his own. With a few exceptions, bouzouki players playing Irish music tend to use the instrument less for virtuoso melodic work and more for chordal and contrapuntal accompaniment for melodies played on other instruments.

**A djembe** (pronounced **JEM-be**) is a rope-tuned skin-covered drum played with bare hands. According to the Bamana people in Mali, the name of the djembe comes from the saying "Anke djé, anke bê" which translates to "everyone gather together in peace" and defines the drum's purpose. In the Bambara language, "djé" is the verb for "gather" and "bê" translates as "peace". The djembe has a body carved of hardwood and a drumhead made of untreated rawhide. Excluding rings, djembes have an exterior diameter of 12” to 15” and a height of 23” to 25”. The djembe can produce a wide variety of sounds, making it one of the most versatile drums. The drum is very loud, allowing it to be heard clearly as a solo instrument over a large percussion ensemble.

The **conga** is a tall, narrow, single-headed Cuban drum. Although ultimately derived from African drums made from hollowed logs, the Cuban conga is staved, like a barrel. They are used both in Afro-Caribbean religious music and as the principal instrument in rumba. Congas are very common in Latin music, including salsa and merengue music, Reggae, and many other forms of American popular music. Most modern congas have a staved wooden or fiberglass shell, and a screw-tensioned drumhead. They are usually played in sets of two to four with the fingers and palms of the hand. Typical congas stand approximately 30” from the bottom of the shell to the head. The drums may be played while seated. Alternatively, the drums may be mounted on a rack or stand to permit the player to play while standing.

**A drum kit**, **drum set** or **trap set** is a collection of drums and other percussion instruments set up to be played by a single player. A modern kit includes:

- A snare drum, mounted on a specialized stand, placed between the player's knees and played with drum sticks (which may include rutes or brushes).
- A bass drum, played by a pedal operated by the right foot.
- A hi-hat stand and cymbals, operated by the left foot and played with the sticks, particularly but not only the right hand stick.
- One or more tom-tom drums, played with the sticks.
- One or more suspended cymbals, played with the sticks, particularly but not only the right hand stick.
OBJECTIVE
Students will listen to a song that combines African rhythms and Celtic fiddling in Eileen’s signature style when playing with her band, *Immigrant Soul*. They will create notation, or “map,” the first part of the song “Afro Jig” as a tool for deep listening and to inspire conversation about Eileen’s music.

MATERIALS NEEDED
Listening CD (“Afro Jig”); CD player or computer with speakers; blank paper (at least 3 sheets) and pencil/pen for each student.

PREPARING STUDENTS
Discuss the upcoming concert you will be attending, *Beyond the Bog Road*, and tell students it combines traditional Irish music and rhythms and sounds from many different cultures, including African, Spanish, and Caribbean. Play an excerpt from “Afro-Jig” (we suggest the first 30 seconds – 1 minute) and lead a discussion in what they hear in the music. Answers may be about form or emotions raised.

INSTRUCTIONAL PROCEDURES
• Tell the class they will be creating notation, or “mapping.” Post the basic elements of music on the board, and go over them with the class:
  o Pitch (high/low)
  o Tempo (fast/slow)
  o Dynamics (loud/soft)
  o Pauses or Silence
  o Staccato (sharp, separated sounds)
  o Legato (smooth, connected sounds)
  o Steady beat/main beat
  o Rhythms within the steady beat.

• Play the beginning of the song again, demonstrating on the board what mapping might look like (See Teacher Tip below, and example on the following page), and taking suggestions from the class. Stress that their maps don’t have to look like yours.

• Ask students to experiment with ways to capture these different elements on paper with the next song. Play “Paddy in Zululand” for students to map on their own. Play it at least three more times while students refine their maps.

• Discuss and take notes to post in the room: What do you hear in the song? What kinds of music do the various layers of instruments remind you of? What emotions does it evoke? Do you like or dislike it – and WHY?

**TEACHER TIP: HOW TO MAP MUSIC**
Start with your pencil on the upper left corner of a blank piece of paper, as if you were going to start writing. As you listen to a song, move the pencil in a way that interprets the melody and other sounds. For example, move it up and down to reflect pitch going up and down; If there are multiple instruments playing different rhythms, add lines on top of each other to reflect these instruments as they enter and exit; If the music gets louder or softer, you might apply the pencil more heavily or more lightly; And so on. Every map will look different!
CLOSURE
Allow students time to turn and talk to a partner, comparing their maps and offering each other suggestions to make their maps more clearly represent the music. Play “Paddy in Zululand,” in the background as they confer with each other.

EXTENSIONS:
• Provide students with additional paper and varied color media (crayons, colored pencils, water colors, markers, etc.). Ask them to enhance or re-do their created notation with colors that represent the emotions conveyed by song and/or to add symbols or drawings that add additional meaning they hear in the song (for example, something the song reminds them of).
• Collaborate with your music teacher: Allow students to take their created notation to music class and discuss the similarities, differences, and effectiveness of their notation with standard Western notation. What is the purpose of standard notation?

ADAPTATIONS FOR YOUNGER STUDENTS - Even young students can catch the abstract idea of translating sound into visual notation. Start by working as a class. Ask them for input and start your map on flipchart or whiteboard, then allow them to try on their own.

ADAPTATIONS FOR OLDER STUDENTS - Older students should be able to discern more separate sounds within the music, as well as layer sounds of the different instruments more accurately.

Example of “Afro-Jig” mapping.
Lesson 2 – Creating a Culture

Written By Carol Ponder and Cassie LaFevor for TPAC Education

OBJECTIVE
Students will explore the idea that the United States is a “melting pot” with each culture influencing the people and traditions of another, and how various cultures can combine to create something new.

MATERIALS NEEDED: Listening CD (“Paddy in Zululand”); CD player; notecards, paper and pencil

PREPARING STUDENTS
• Tell students that they are going to see Beyond the Bog Road, a music program that combines traditional Irish music and rhythms and sounds from many different cultures. Eileen Ivers and Immigrant Soul offer a rich opportunity to explore diversity and the rewards of learning from each other.

• Play “Paddy in Zululand.” What does the music remind students of? What musical styles do they hear combined in this song? How does combining different types of music enrich the song? Is it more interesting and exciting? Why?

• Share the concept that, like Eileen Ivers and Immigrant Soul’s music, the United States is a country created by combining many diverse cultures, through immigration and over time. Immigration is central to the history of the United States. We are often called a “Melting Pot” because of the mixture of cultures and backgrounds found here.

GETTING STARTED
Many immigrants to the U.S. have contributed over time to the development and the cultural heritage of the country. Brilliant minds from all corners of the world found a place to live and create in America, and America benefited from the immigrants’ experience as well. Here are a few examples of immigrants who have enriched our country.

- Albert Einstein immigrated to America in 1933 from Germany.
- Joseph Pulitzer (journalist; Pulitzer Prize is named for) came to America from Hungary.
- Frank Capra (director) left Italy in 1903 for America.
- Levi Strauss (invented blue jeans) immigrated to America from Bavaria in 1845.
- Natalie Portman (actress) and Gene Simmons (musician) both came to America from Israel.
- Carlos Santana (musician) immigrated to the U.S. from Mexico.

Ask students to list any other immigrants they know of that caused a positive influence here. Students may be surprised by the number of influential people in the country now that are originally from other places.

INSTRUCTIONAL PROCEDURES
• Although we all live in the same country, how many different countries and cultures are represented in your classroom? Most students are probably a mixture of several different ones. (For example, I am Scottish, Irish, and Native American on my mom’s side; Italian, German, and Portuguese on my dad’s.)

• Post a world map on the wall and invite students to put a card on their countries of origin with their family name written on it. (Only Native American students will have cards within the continental United States.) What do we gain from studying our country’s diversity? From studying our personal diversity?

• What is the difference in a country and culture? (Culture is the set of shared attitudes, values, customary beliefs and practices of a group.) Immigrants left their countries, but brought elements of their culture into the United States with them -- traditions, styles, food, and customs from their homelands. Many of these cultural elements spread through the country, and some of it has become common for most Americans still today. For example, German immigrants brought sports like gymnastics and bowling to
Adapting for Younger Students

• To introduce the idea of combining diverse cultures into a country, discuss a box of crayons and how all the different colors get along nicely in the same box.

• Give each student two pieces of paper: have them create one drawing with one crayon only, then allow them to use all the crayons they want on another drawing.

• Discuss the differences and relationships between the two pictures. Ask, "Which picture do you like best? Why?" Any answer is appropriate – it's the discussion that counts.

• Read the book Weslandia by Paul Fleischman. If you were going to create your own world, what would you include?

• To create your new imagined worlds, study several cultures first, looking at ideas for what elements students may wish to use in their creations. Have the class work as a whole group or in small groups.

CLOSURE
Plan an extended class period in which to share and celebrate their created culture. Or, present one new culture each day for a week in class, sharing with others as you have time and resources.

Discuss: How has immigration influenced our country? How do different cultures influence each other?

EXTENSIONS
• Research major contributions from Irish immigrants and Irish Americans, and imagine what would have happened if they or their ancestors had NOT immigrated to the United States. For example, Henry Ford was an Irish American: without Ford, we wouldn't have had the Model T, the first widely available and affordable automobile.

• Read the Anita E. Posey poem "Face To Face" to the class. After reading the poem, discuss with students the writer’s desire to learn about other cultures. Challenge students to prepare a response to the poem, either in the form of a poem of their own, or in a drawing. Add student responses to the map display.

• Americans began using words brought to the U.S. by immigrants, as well as Native American words, and we now have words from all over the world in our American English dictionaries. Identify words that became part of the English language as a result of immigrant groups settling in America. Some examples include pretzel (German), hooligan (Irish), clock (Irish), cookbook (German), ballet (French), pajamas (Hindi), and karaoke (Japanese).
OBJECTIVES
Students will listen to the poem, “Parting of Friends” on the listening CD. They will analyze the poem for meaning and then write their own poems about leaving and loss.

MATERIALS NEEDED
Listening CD (“Crossroads” and “Parting of Friends”), CD player or computer with speakers; paper or journal and pens/pencils for each student.

PREPARING STUDENTS
- Tell students that they are going to a concert called Beyond the Bog Road that combines traditional Irish music and rhythms and sounds from many different cultures, including African, Spanish, and Caribbean. The concert loosely tells the story of how many Irish people had to leave their homes in Ireland because of widespread famine, poverty, and political upheaval (the Irish Diaspora). As an introduction, play an excerpt from the “Crossroads” selection for them on the Listening CD.

- Discuss what students feel when listening to this piece. What images and emotions does the music evoke? What kind of story would they put to this music?

GETTING STARTED
- Share with your students, or paraphrase for younger students: A “wake” is a social gathering, often at the house of the individual who has died or, in present times, at a funeral home (“visitation”). Family and friends come together to remember the one who has died, grieve together, and often celebrate their loved one’s life and laugh together. The “American Wake” was a wake for the living, those who felt forced to leave Ireland in order to pursue a better life, mostly in Canada and America. They usually took place at night and then, next morning, family and friends would escort the emigrant to the harbor to see him or her off. During the 19th and early 20th Centuries, especially in impoverished families, the emigrants sometimes became “dead” to the folks left in Ireland, never heard from again due to the vagaries of ocean travel, little reliable communication, and the challenges of life in a new land.

INSTRUCTIONAL PROCEDURES
- Play and just listen to “Parting of Friends - Poem” from the Listening CD.
- Play and listen again, this time looking for the implied story, emotions conveyed, images, and overall structure of the poem. How does the poem affect you? How did listening to the music piece first affect their feeling about the poem? How does the soundscape created behind the poem affect the feeling of the poem?
- Talk about the verse and rhyme scheme in the poem. Ask students to mark heavy and light stresses, and try to identify the rhyme scheme. (Hint: the poem is mostly in iambic trimeter with some alternating lines of iambic tetrameter.)
- Students will now be writing a poem of their own, using iambic trimeter or “common meter,” which is alternating lines of iambic tetrameter and iambic trimeter. Write out a verse of iambic trimeter (three stresses) with the rhyme scheme for them on the board, showing them the pattern in this type of verse.

<table>
<thead>
<tr>
<th>Meter</th>
<th>Rhyme Scheme</th>
</tr>
</thead>
<tbody>
<tr>
<td>da DUM da DUM da DUM</td>
<td>A</td>
</tr>
<tr>
<td>da DUM da DUM da DUM</td>
<td>B</td>
</tr>
<tr>
<td>da DUM da DUM da DUM</td>
<td>A</td>
</tr>
<tr>
<td>da DUM da DUM da DUM</td>
<td>B</td>
</tr>
</tbody>
</table>

There is also the occasional line of iambic tetrameter (four stresses).
<table>
<thead>
<tr>
<th>Meter</th>
</tr>
</thead>
<tbody>
<tr>
<td>da DUM da DUM da DUM da DUM</td>
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</table>

Lesson 3 – Parting of Friends
Written By Carol Ponder for TPAC Education
• Hand out copies of the Poem/Instructions Handout (following page) to the class and go over the instructions. Have students work with a partner, following the instructions printed on the handout.

• Finally, ask students to share poems, in pairs or as a class.

CLOSURE
Listen to “Parting of Friends - Poem” once more and allow students to journal through and after the poem, focusing on a comparison of their poems to Mr. Mulligan’s and about any way in which his poem connects with each of them personally.

ART EXTENSION
Create a “soundscape” using instruments or found sound instruments for students’ poems, modeled on the soundscape played behind “Parting of Friends – Poem.”

ADAPTATIONS FOR YOUNGER STUDENTS
Listen to, analyze, and discuss the poem together. Read the poem aloud rather than passing out copies to the students. Write new poems as a class or in groups. You can go through the whole process with younger students, just translating into age-appropriate language and figuring out the meter and rhyme scheme together.

ADAPTATIONS FOR OLDER STUDENTS
Once students have written a first or second draft of their poems, use review and revision to emphasize English Language Arts concepts you are focusing on at the time, e.g.: descriptive language, use of detail, adherence to verse form, good rhymes, coherence of meaning conveyed, and overall aesthetic effect of the poems.
PARTING OF FRIENDS
Written and performed by Barney Mulligan

No, they didn’t think I had died;
That night in ’48;
When the villagers gathered in my home,
For my American Wake.

They came to wish me happiness
In the new world so far away.
The house was full, so much fun,
That I wished that I could stay.

But the time had come to say goodbye
To everything so dear to me,
My aging mother and my family,
My friends and country.

Renowned for its friendliness,
Mountains, lakes and streams,
Makes my beautiful homeland
Treasured in my dreams.

Its ancient Celtic culture,
Its music, song and dance,
Gave Ireland the title,
The Island of Romance.

But I heard America calling
From far cross the sea,
A magnet to my roaming heart
Like a flower to a bee.

The call of the new world
Enchanted me with its glow.
As it whispered to my restless spirit,
It’s time for you to go.

Looking back over the years,
Analyzing the roll of fate,
I’m happy with the role it played
When I said goodbye in ’48

I’ll never forget the cheer and tears
That nearly broke my heart that night;
But the saddest moment came next day
Watching Ireland going out of sight.

Standing on the rolling deck
And through a tearful view,
I said God Bless and keep you,
My beloved Roisin Dubh.

Now, relaxing in my rocking chair,
Enjoying the comfort that it lends,
I often recall my American Wake
And the parting of friends.

INSTRUCTIONS:

Write your own poem about leaving home:
• Read though the poem and discuss the meaning in it – facts, images, and emotions.
• Journal: What would it be like if I had to leave my family and friends to go to a new world full of promise? Why might I be going? What emotions would I feel about leaving? What would I absolutely have to take with me? What would my family and friends think about it? Would I want to have an “American Wake?”
• Review what you’ve written: Underline any words or phrases that seem right, or powerful, or really good or the “best stuff.” Resist the urge to underline whole sentences.
• If you have any new ideas while reviewing your work, write them down, too.
• Now, looking at the “best stuff” you’ve written, and from it, figure out the main or central idea or theme of your poem. Write that into one sentence.
OBJECTIVE
Working with members of their families, students will discuss and record their “Musical Family Tree,” and bring in individual songs for creating a performance in small groups.

MATERIALS NEEDED
The listening CD and CD player; copies of the “Musical Family Tree” handout, flipchart-size paper and marker for each small group; additional notebook paper and pens/pencils for each student, as necessary.

PART ONE - PREPARING STUDENTS

Share with students: One of the most important aspects of traditional Irish music is the sense of family, of place, of history that it can both express and evoke. Eileen Ivers is the descendent of Irish ancestors on both sides of her family, but is a citizen of the United States who was born in the Bronx. She incorporates many different styles of music into her performances.

Listen to part of the song “BX Style” on the listening CD. In this song, Eileen mixes her experiences from the Bronx with her experiences in Ireland – mixing the two places she came from. What musical influences do students hear in this song?

Discuss the following quote from Eileen Ivers (or paraphrase, for younger students). What resonates in students when they hear this?

The 1980s onward saw many Irish musicians collaborate with musicians from the other world music genres, including African, Latin and jazz, as well as becoming more aware of the roots of American music. Some ground-breaking new sounds emerged and celebrated the similarities which tie so much of folk and world music together. In the true sense of a spirited and honest collaboration, the resulting marriage of styles truly complimented each other without diluting the purity and inherent quality of any music. Moreover, in learning of other cultures, we can always learn something of ourselves.

GETTING STARTED:

Part of the American experience – which, except for Native Americans, IS an immigration experience – is knowing, or NOT knowing, where your ancestors came from, so in essence, where YOU came from. The immigrant experience is at the heart of the concert, Beyond the Bog Road.

Take your students through a guided visualization process, asking them to make pictures in their mind, pulling up information from their memory to the front of their mind where they can use it. Encourage students to close their eyes and to consider the following:

- Think about your family on both sides. (Including anyone whom you regard as family.)
- Visualize the people in each generation, moving back in time. Start with your siblings - What do they look like? Sound like? What is each one’s personality like?
- Repeat this process with your parents and their generation, grandparents and their generation, and further back, repeating each time: What do they look like? Sound like? What is each one’s personality like?
- Now think about any family pictures you’ve seen of your generation, your parents, your grandparents – anybody further back than that.

JOURNALING: Ask students to journal about the visualization process, noting the thoughts and images they experienced.
HOMEWORK:
Pass out Musical Family Tree and assign a date for return. Explain to students that they should talk with one or more family members about songs that are traditional in their families. They may be old songs, popular songs, or religious songs or lullabies – any songs that are OR HAVE BEEN part of family life. The prepared handout (“Musical Family Tree,” on the following page) encourages students and families to think generation by generation – so a lullaby that a parent heard from his or her own mother, for example, would be great – even if that song is no longer sung regularly in the family. (Teacher note: Create an example of a Musical Family Tree of your own for use during Part Two.)

PART TWO
Note: Part Two will take place after students have finished and returned their Musical Family Tree assignments.

GETTING STARTED:
• Find a partner: Compare your family trees. How far back do they go? How many people are represented? What song(s) did you bring to share? Monitor the room to get a sense of how many and what kind of songs your students have brought in to share.

• Then, share your own Musical Family Tree with the class. Ask for students to share their own and to share some comparisons from their partner conversations.

• Say again that part of the American experience – which, except for Native Americans IS an immigration experience – is knowing, or NOT knowing, where your ancestors came from. To demonstrate this, draw a line on the whiteboard and ask students how far back they and their parents could remember, noting the number in each generation (1, 2, 3 or more generations). Stress the fact that more or fewer generations is not important. Each person’s experience is his or her own and is equally valid to any other person’s experience.

INSTRUCTIONAL PROCEDURES:
Students will now create a collaborative performance using some or all of the verses of songs they have brought from home.

• Pass out the handout (on page 20), Creating Your Collaborative Family Tree, and go over the instructions with the class. Assign groups, and ask students to follow the step-by-step process.

• Allow classroom time for creation and rehearsal of collaborative song performances. (Ideally, provide at least 2 days if time allows.)

PERFORM FOR EACH OTHER:
• On the day when performances are scheduled, allow students ten minutes to rehearse one more time.
• Tell students that they will be discussing each other’s group performances by considering and comparing/contrasting these concepts: choice of songs; in what ways they were combined; energy and emotion conveyed; use of humor, if appropriate; simplicity or complexity of choices; and participation of individuals. With your students, make a rubric addressing the success of creating, rehearsing, and performing in their small groups, to be used during all small group work. Finally, remind them of good audience etiquette, to respect and attend to each other.
• Students perform for each other. After all have performed, ask for observations and questions about each performance. Compare and contrast small group performances, considering all of the concepts discussed prior, and including the items in your rubric.

JOURNALING:
• Eileen Ivers can trace her family back in Ireland for many, many generations. What would it be like if you could trace your family back for 200 or 300 years? Would it make any difference in how you see life? How you live it? What kinds of choices you make? Your definition of “family?”
Dear Parents,

We are preparing your child’s class to go to a concert entitled *Beyond the Bog Road* with Eileen Ivers and her band, *Immigrant Soul*. Eileen is an Irish fiddler, but her band plays music from African, Spanish, and Caribbean traditions – and more. As homework, we are asking you and your child to think of songs that are traditional in your family – anything from old songs to popular songs to religious songs to lullabies – any song that your family has sung or listens to. Please also teach one verse of the song to your child for sharing with the class – the best choice – or send a recording, if necessary. The verses will be used to create a mini-concert in the classroom.

Use the back of this page or additional paper if needed. Thank you for your help!

**GREAT-GRANDPARENT’S GENERATION and further back…**

People

__________________________________________

Songs

__________________________________________

__________________________________________

**GRANDPARENT’S GENERATION**

People

__________________________________________

Songs

__________________________________________

__________________________________________

**PARENT’S GENERATION**

People

__________________________________________

Songs

__________________________________________

__________________________________________

Signed (student) ________________________________

Signed (family member) ____________________________

From TPAC Education’s Teacher Guidebook, *Beyond the Bog Road*
Creating Your Collaborative Song Performance

TO START YOUR GROUP’S CREATIVE PROCESS
• Each person share one verse of the song you brought in.
• Each person BRIEFLY share: Where your song came from, why you chose it, what it means to you and your family.

AS A GROUP
• EITHER choose one song to perform in a way that demonstrates at least two different traditions from your families (like the songs from Eileen Ivers in which she combines Irish, African, Spanish, and Caribbean music);
OR
• Create a medley of at least two songs that demonstrate at least two different traditions from your families;
OR
• Combine both approaches.

AS YOU REHEARSE
• Create notation of your collaborative song performance so that you can all remember how you’re going to perform it. (e.g. write down lyrics in order and ideas for performance.)
• Everyone in the group should participate in the performance.
• Remember – there are rhythms to be made, as well as melodies and even harmonies.
• Make choices about performance aspects – tempo, dynamics, emphasis on words. Use these aspects of music to express the EMOTIONS in your collaborative song performance.
• Put all these things on your notation for reference during performance.

KEEP YOUR PERFORMANCE TO THREE MINUTES OR LESS!!!!
OBJECTIVES
Working in small groups, students will listen to and analyze the structure of “Afro-Jig”, then create movement for the song that reflects the layering of different beats, sub-beats, and melody.

MATERIALS NEEDED
Listening CD (“Afro Jig”); CD player or computer with speakers. The space should be large enough for small groups to work on movement sequences.

PREPARING STUDENTS
Tell students that they are going to a concert called Beyond the Bog Road that combines traditional Irish music and rhythms and sounds from many different cultures, including African, Spanish, and Caribbean. Play the beginning of “Afro Jig” for them and lead a discussion in what they hear in the music. Answers may be about form or emotions raised.

INSTRUCTIONAL PROCEDURES
• Start listening carefully to “Afro-Jig” by finding and clapping the steady beat.

• Listen again, asking students to clap individual beats as they hear them in the instruments, especially the percussion.

• Listen again, asking students to follow the melody line (fiddle, on top) with their hands in the air, going up when the melody goes higher and down when the melody lower. Help them notice that the notes the fiddle is playing are CONNECTED even though they are short – unlike the sounds of the drums, which are disconnected, individual, short, sharp sounds.

• Ask them, as a whole class, to improvise movement to the excerpt from “Afro-Jig.” You may want to do this more than once, noticing together the different ways in which students are moving – asking them “WHY?” they’ve chosen their movements.

• Divide students into small groups. Ask them to create movement that captures both the form and the emotional aspects of “Afro-Jig.” Encourage them to distinguish between the underlying rhythm and back-up instruments and the fiddle’s lead melody line that floats on top of the rhythmic “groove.”

CLOSURE
• Dance for each other! Notice and compare how each group solves the problem of translating heard information (music) into movement information (dance).

• Repeat dances two more times, asking students to sketch or otherwise capture the essential movement in the ones they are not in. Allow students time to turn and talk with someone from another group – to compare sketches and how they captured the essential movement.

ADAPTATIONS FOR YOUNGER STUDENTS – Younger students may be less inhibited in their dancing – the goal is to listen carefully and link movement with music. Work as a whole class or with as many smaller groups as you choose.

ADAPTATIONS FOR OLDER STUDENTS - Focus on achieving more precision in movement as it relates to the music and then focus on capturing their interpretation of the emotional impact of the song.
The daughter of Irish immigrants, **Eileen Ivers** grew up in the culturally diverse neighborhood of the Bronx, New York and, intrigued by the multicultural sounds of her childhood, embraced them.

Eileen Ivers is a Nine Time All-Ireland Fiddle Champion and has performed with the London Symphony Orchestra, National Symphony at The Kennedy Center, Boston Pops, The Chieftains, Sting, Hall and Oates, Randy Brecker, Patti Smith, Paula Cole, Al Di Meola, Steve Gadd, as an original musical star of *Riverdance*, and as a founding member of *Cherish the Ladies*. She is also a Grammy awarded musician, has played for movie soundtracks including Gangs of New York, and performed for Presidents and Royalty worldwide. This is only a short list of accomplishments, headliners, tours, and affiliations. Fiddler Eileen Ivers has established herself as the pre-eminent exponent of the Irish fiddle in the world today.

**Eileen Ivers and Immigrant Soul** are a rare and select grade of spectacular artists whose work is so boldly imaginative and clearly virtuosic that it alters the medium. It has been said that the task of respectfully exploring the traditions and progression of the Celtic fiddle is quite literally on Eileen Ivers’ shoulders. Ivers’ recording credits include over 80 contemporary and traditional albums and numerous movie scores.

More information about Eileen Ivers can be read at www.eileenivers.com.

**Tommy McDonnell** (Lead vocals, Harmonica, Percussion), a Bronx, New York native, is an inspired vocalist who has been performing professionally since the age of 15. The son of a carpenter and professional actress/singer/dancer, Tommy brings a deeply soulful aspect to the multidimensional thrust of the *Eileen Ivers and Immigrant Soul*. Tommy played drums until 1988, when he decided to embark on a singing career. He has appeared as a featured performer in Universal pictures, Blues Brothers 2000 and on television with Dr. John and the Blues Brothers, on David Letterman, the Super Bowl, as well as Saturday Night Live. Tommy has also shared the stage with such greats as, BB king, James Brown, ZZ TOP, Eddy "Knock on wood" Floyd, Eric Clapton, Steve Winwood, Lou Rawls, Isaac Hayes, Gary US Bonds, Koko Taylor, Travis Tritt, Grover Washington Jr., Bo Diddley, Sam Moore, Wilson Picket, Jewel, and Al Green, to name a few, and was a member of the "ORIGINAL Blues Brothers Band", with Dan Aykroyd, John Goodman and a host of music legends. For more information, go to www.tommypipes.com.

**Buddy Connolly** (Accordion, Whistles, Keyboards), hails from Newark, New Jersey with parents from Clare and Galway in Ireland. Buddy is a three time All-Ireland accordion champion and credits the teaching of button box master, John Whelan, for that individual success and the late Martin Mulvihill for numerous titles in other group categories. Some influential players during those formative years were New York City's best-John Nolan, Joanie Madden, Mike Rafferty and Eileen Ivers. As a freelance musician, Buddy was soon touring all over the USA with many bands. In 1995, he moved to Nashville and was introduced to bluegrass, Cajun, and country music. There were worldwide gigs/recordings with the likes of Tim O'Brien, Kathy Mattea, Rodney Crowell, Christian rockers Ceili Rain, Orleans, Matt Molloy (Chieftains), Joel Sonnier and many others. Since 2001, Buddy has resided in Morris County, New Jersey with wife Joanna and their three children.

**Greg Anderson** (Acoustic Guitar, Bouzouki, Backing Vocals) is a multi-instrumentalist and producer from the musical melting pot of New York City, and has performed and recorded with a wide variety of international artists in an even wider variety of musical genres. A mainstay in the folk and traditional music worlds, he has worked with (among others) Cathie Ryan, Susan McKeown, Richard Shindell, Tommy Sands, Seán Tyrrell, and Steeleye Span fiddler Peter Knight. He has also worked with many artists in rock, jazz, and contemporary music, having played bass for the avant-rock group *Doctor Nerve*, with whom he has recorded and toured throughout the world, and also with The Klezmatics, accompanying them on tours of Itzhak Perlman's In The Fiddler's House. He also co-founded the NYC Celtic-jazz
fusion group Whirligig. As a producer, he is a recognized expert at the blending of traditional music with contemporary sounds and production values, and has produced albums for Richard Shindell, Eamon O'Tuama, The Klezmatics, Whirligig, Patrick Mangan, and James Keane, among many others.

**Lindsey Horner** (Upright Bass and Electric Bass) is one of the more versatile musicians in jazz and modern music. He has most often been heard with musicians on the cutting edge, recording and performing with artists such as Greg Osby, Bill Frisell, Bobby Previte, Dave Douglas, Don Byron, and Muhal Richard Abrams to name but a few. He inhabits that unique area where Jazz, Folk, Celtic, and Classical music overlap and he is as at home playing improvised music as he is in the orchestra pit of the dozens of Broadway shows he has been a part of from the *Lion King* to *Tommy*. He has produced five recordings with the most recent being one of his own music as a leader entitled “Undiscovered Country” and features Irish music legend Andy Irvine on two tracks. He was also a member of the co-operative group Jewels and Binoculars, which focused on improvised takes of the music of Bob Dylan. Their final recording, "Ships with Tattooed Sails," found its way onto many critics' "Best of the Year" lists. He also has deep roots in Irish music having toured and recorded extensively with singer/songwriter Susan McKeown, Scottish fiddle master Johnny Cunningham and he is thrilled to be making music with *Eileen Ivers and Immigrant Soul*.

**D.J. Mendel** (Film Designer, Director, Editor) - The video element is an essential component of *Beyond the Bog Road*. It serves as another band member, playing along with the music throughout the concert and taking its turn in the spotlight. Mendel pulled content from many sources including the Library of Congress, hours of original footage shot (with cinematographer, Dan Sharnoff) in Eileen’s parents’ hometown in Ireland, and old home movies from Eileen’s father.

As an actor, D.J. Mendel has worked extensively with avant-garde artists and groups Richard Foreman, Karen Coonrod, The Keen Company, 31 Down, and starred in Robert Cacuzza’s recent “Cattywampus.” In film, Mendel starred in Hal Hartley’s latest feature film, Meanwhile, as well as five earlier films, and in films for Richard Sylvarnes and Salvatore Interlandi. Four of his own plays, including *Dick Done Broke*, his recent one-man show, have all been produced in New York. As a director, Mr. Mendel has worked with Daniel Bernard Roumain and Cynthia Hopkins, with performances in New York, the USA, and Europe. D.J. also works with singer Rosanne Cash, designing and directing the video for her last two tours: Black Cadillac: In Concert and The List: In Concert.

Photo by Luke Ratray
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