

APPlause!

K-12 Performing Arts Series



*Enriching lives, sparking imaginations,
and inspiring a love of learning
through the arts!*

Terrance Simien and the Zydeco Experience: Creole for Kidz and the History of Zydeco

February 22, 2024

**The Schaefer Center for the
Performing Arts**

Appalachian
STATE UNIVERSITY

Terrance Simien

& The Zydeco Experience

Creole for Kidz

and

The History of ZYDECO



Art by Vergie Banks

**The indigenous music of the black
and multiracial French speaking
Creoles of South Louisiana**

"This project addresses a long standing need in Louisiana's educational system which has regrettably ignored the critically important historical, cultural, and linguistic contributions of the states large Creole community."

Dr. Carl Brasseaux, Professor of Louisiana History , UL Lafayette

2 The Roots of Zydeco

the past and the present



Amede Ardoin 1898-1942

Zydeco is the indigenous music of the French speaking Creoles of south central and south west Louisiana. Not all agree as to the origin of the word, but **popular folklore** finds its origin in the phrase "*les haricot sont pas salé*" that translates to the "**snapbeans are not salty**", describing a time when things were so hard for the rural Creoles they could not afford seasoning for their food. The first part of this phrase (les haricot) spoken very quickly would sound like the word Zydeco: "*lezadico*". **The academic interpretation and the one we favor** finds the word rooted in the **African words**, "*zai'co laga laga, zariko, zari*" meaning dance or to dance.

This *traditional* world music genre is an exotic blend of many sounds and cultural influences. A multicultural roots music that originally blended rural blues with jazz using religious and secular lyrics and sung only in French. There are also traces of Native American rhythms. However this indigenous music is **anchored by the essential Afro-Creole rhythms of the frottoir** and the melody of the accordion, an instrument found in folk and nativ music genres all over the world. The music that was once just a form of storytelling with few or no instruments has evolved into a powerful sound that now has its own Grammy category!

Clifton Chenier, 1983



The Zydeco music of today **fuses** many **contemporary** sounds with the traditional: like rock n' roll, R&B, reggae, funk, soul, blues and other urban styles of music that vary from artist to artist. Zydeco is heard in major motion films* and on television advertising everything from toothpaste and automobiles to light-bulbs, pizza and candy bars! A music performed for Presidents at Olympic Games and for millions of people worldwide who find it absolutely impossible to sit still while listening!

The **earliest form of Creole music** is called **juré**. All music began in a more basic form and evolves and Zydeco is no different. **Juré translates into jury**, whereas the Creole singer would **testify** to their audience about the hardships of their day, how much they loved their mother or God or even how their heart had been broken. Many times people would sing the **juré** gathered in a circle, which was very common in many forms of roots music here and in other countries. Parents would also sing juré style to their children, making up songs and clapping to entertain them. The **juré** music was performed with only clapping hands, stomping feet and French lyrics.

There is no real documentation as to when juré first emerged, but it is **clearly descended from the African and Native American heritage of the Creole people**. In the 1930's the great folklorist, Alan Lomax recorded this music for The Library of Congress and said it "**was the most African sound he'd found in America.**"

One of the most famous Creole musicians and one of the first to ever record Creole music (1934 in New York City) was **Amédé Ardoin, born March 11, 1898 and died Nov. 3, 1942**. Amede played accordion, wrote many songs and of course sang only in French. The music was simply called

Creole, French Music or La-La. In those early days the Creoles would have what they called a "**house dance**", where the furniture would be moved outside into the yard so there would be enough room inside to have a band perform for a dance. The Creoles work hard, go to church and dance to Zydeco and they have been doing it this way for decades!

After the days of the house dance of the early 1900's the music took a radical turn when a young **Clifton Chenier, born June 25, 1925 in Opelousas, LA (The World Capital of Zydeco Music)** would change the identity and the future of zydeco music forever! This "**architect**" of modern Zydeco who in the 1950's and 60's was the first to incorporate blues and rock and roll with his indigenous Creole Zydeco music. He created his **own** style of contemporary zydeco music. **He blended the old with the new**, singing in both French and English. Clifton was **also one of the first zydeco artists to play amplified** with an entire band: drums, bass, guitar, keyboards and even horns. He was honored with a **Grammy award in 1983, for "I'm Here"** on **Alligator Records**. **Queen Ida Guillory and Rockin Sidney Simien** both from **Lake Charles**, also won **Grammy Awards in 1982 and 1984**. Clifton followed his artistic vision and he inspired generations of others to also follow theirs.

In 2008 Terrance Simien who did stay true to his artistic vision as Clifton advised him to, won a Grammy award for his recording excellence. He has "created a sound that seamlessly blends the exotic sounds of the past with the contemporary music of today. Some say he has become the symbol of the future for the culturally rich sound of Zydeco music." * *House of Blues

Their Music Lives On

Rockin' (Alton Rubin) Dopsie 1932-1993 ■ Clifton Chenier 1925-1987 ■ John Delafosse 1939-1994
Rockin' Sidney Simien 1938-1998 ■ Boozoo Chavis 1930-2001 ■ Beau Jocque 1952-1999
Canray Fontenot 1922-1995 ■ Amede Ardoin 1898-1942

Creole Heritage & History

multiracial and multicultural

The Creoles of South central and Southwest Louisiana are part of one of the most “complex rural sub-cultures in North America”. Our mixed race or multiracial, multicultural Creoles are born natives of Louisiana. They have lived on the prairies west of the Mississippi River for over 300 hundred years and are some of the first families of Louisiana. Official records indicate the Simien’s were amongst the first to settle the area in the mid 1700’s.

The multiracial and multicultural tapestry of the Creoles is an exotic blend of African, French, Spanish, and Native American heritage whose first language is French. It is nothing short of phenomenal how so many different cultures converged to create this diverse identity. An identity that no other place on the planet shares. One that developed from old world and new world ingredients to create a new culture. A culture that has created authentic cuisine, an indigenous language and music tradition which gives Louisiana an international reputation. Our Creoles have made very important and specific contributions to the cultural and racial identity and history of Louisiana. They shared a unique history unlike any other

blacks or free people of color did in the United States.

First of all we know that it was the **Native Americans who inhabited all of North America** before any of the Europeans discovered the New World. In Louisiana we have several sizable tribes: the **Chitimacha, Coushatta, Houma & Tunica-Biloxi. Enter the French** who controlled the Louisiana colony during most of the 18th century until **Spain took over in 1762**. Actually they shared it with the British. Spain got Louisiana west of the Mississippi and the British got all of it east of the river. Prior to that the Africans had already been here for awhile, for as we know the unfortunate reason why: **slavery. Under Spanish and French rule though, the culture of the African slaves was applauded** for its uniqueness. As a result, West African dance, gatherings, music and cuisine continued to survive openly without the relentless oppression of the British who controlled many of the early colonies in other parts of the U.S. **This is a pivotal point in the history of the Creoles, Louisiana and our country. Racial co-habitation existed** in this state in a way it did not in any other part of the country.

This tolerance of cultural diver-

sity contributed greatly to how the Creoles later thrived as a strong and unique multicultural presence in Louisiana.

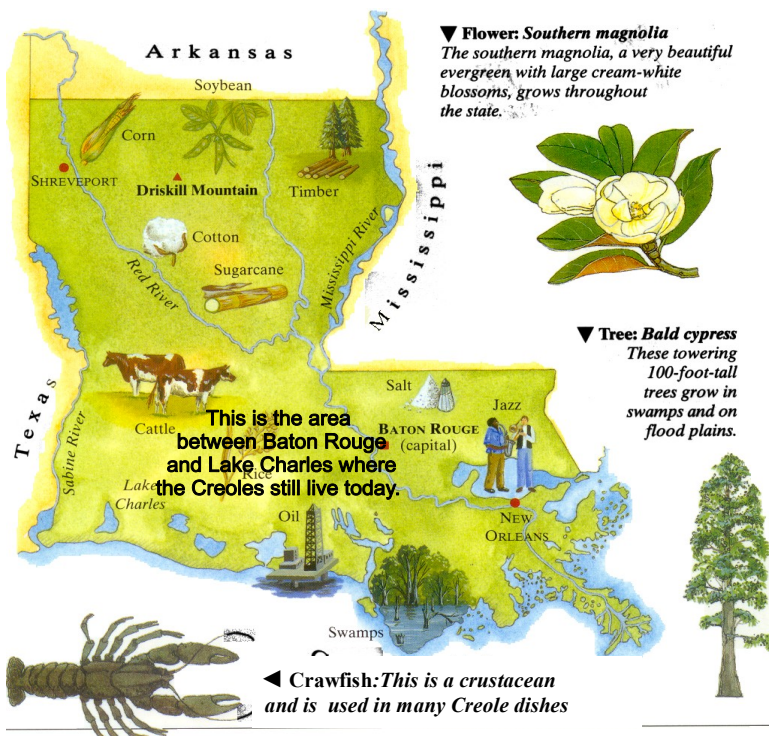
However with all this racial and cultural diversity it was also difficult to classify the Creoles into the standard categories of European immigrants or African slaves. They were neither black nor white. They existed during the colonial and antebellum periods as a **separate class**, distinct from the dominant white

or the enslaved black Africans.

By the early 18th century there were enough Creoles, or free men of color (gen de couleur libres), as they were also called, the French decided they needed special laws for them. **In 1724 the Code Noir was established.** It had many restrictions, but gave Creoles one important privilege enslaved Africans did not have: **the right to own land.** They took full advantage and began to establish their communities that gained strength, prospered and functioned as a self reliant, self contained society that in some ways still exists today.

We are now in the early 19th century when Thomas Jefferson was President. The U.S. finally got control of Louisiana by buying from France, everything from the Canadian border to the Gulf of Mexico from the Mississippi to the Rockies: **The Louisiana Purchase (1803).** Things changed radically for the Creoles at this time. Until the Civil War ended in 1865, the **Creoles enjoyed their separate status for nearly 150 years.** When Union officials resisted their distinctions they were forced to deny their French, Spanish and Native American lineage and give up their status in the “3- tiered” society that had defined their identity for so long. It was during this time that the US government racially identified all persons with any African ancestry as black. **This is another pivotal point in the history of Louisiana Creoles.** The Creoles accepted this reality and during **Reconstruction became the leaders of their community** as they had experienced the problems of being free in a white mans world, were better educated, were property owners and postured to be leaders of their new community.

Today though, with all that we now know about **the history of the Creoles, the scope and definition of both the word and the concept has evolved even further.** In Louisiana, **Creole is defined as an ethnicity and culture.** Culture has no color, but as an ethnic group with multiracial distinctions, the color palette of our Creoles range from white to black and all shades in between! Our Creoles have helped shape the cultural identity of this state and **we are very proud of our unique heritage!**



Fact Sheet

you will become more aware

Did you know? Did you know? Did you know?

This about the rubboard? That Creoles have?

Their own Creole Heritage Day

Frottoir is the French word for the Zydeco Rubboard that was designed especially for this genre of music and it means "*friction strip*"

In 2002 this unique percussion instrument was entered into the permanent collection at the Smithsonian National Museum of American History in Washington, DC

The Frottoir is now regarded as one of the first percussion instruments created in the U.S, as most instruments originally came from other countries.

In addition to all the zydeco bands using the rubboard to provide rhythm, several popular rock and country bands like ZZ Top, Paul Simon & Bruce Springsteen have also used it



In 1991 Governor Buddy Roemer proclaimed January 22nd as Creole Heritage Day in Louisiana. Since then 22 other states and 36 cities have also proclaimed this date Creole Heritage Day

Their own Creole Heritage Center

Established in 1998, the Louisiana Creole Heritage Center at Northwestern University in Natchitoches has a partnership with Tulane University in New Orleans. They are one of the most respected leaders of the Creole preservation effort in this state and in the country. Visit them at www.nsula.edu/creole

Gumbo is a world famous Creole dish. It comes from the African word for okra

Mardi Gras is French for "Fat Tuesday"
Mardi=Tuesday
Gras=Fat

In medieval France a fatted bull was butchered the day before Lent, a period in which eating meat was forbidden.

Today many Creoles still make this sacrifice for Lent. They may also give up other things as well.

Some of the children give up candy for the Lenten period that lasts **40 days** from **Ash Wednesday** until **Easter Sunday**

The Couleurs of Mardi Gras
Purple=Justice
Green=Faith
Gold=Power

The accordion provides the **melody** in zydeco music. It was brought to America by the **Germans** and sold to the Creole after the Civil War. In Zydeco music the **chromatic and diatonic** button accordions, as well as the piano key are all commonly played in zydeco. The **accordion** is an old world instrument that is played in folk and roots music all over the world: Russia, Germany, Italy, Poland, Brazil (Forro) and in the Cajun and Cajun music of the US



They have their own flag



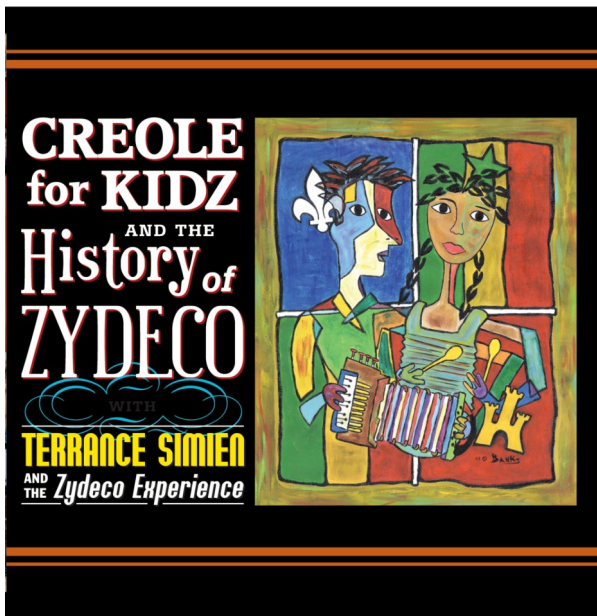
The Creole Flag

The fleur de lis represents the French heritage. The lower and upper right both represent the African heritage of Creoles with the flag of Mali and the star of Senegal. The Spanish Heritage is represented by the Tower of Castille all connected by a cross signifies their deep Christian faith

Or this about the accordion?

Resource and Activities

for teachers, parents and students



Creole for Kidz and The History of Zydeco CD

Available at terrancesimien.com

The reference materials used for this study guide were very carefully selected. There has been little written specifically on the subject of Louisiana Creole culture. We urge you to exercise caution as well when researching these subjects because as you know there is a lot of questionable material out there on the information highway barreling at us at mind blowing speed! We do however, **sincerely** appreciate your interest and your enthusiasm for the music, culture and the upcoming "informance" (informational performance). If we can be of further assistance in helping you prepare for the performance please do contact us.

Recommended reading

Creoles of Color in the Bayou Country
Dr. Carl Brasseaux,
University Press of Mississippi, 1994

Africans in Colonial Louisiana
Gwendolyn Midlo Hall, Louisiana
State University Press, 1992

Design a Flag

If your family or community had a flag that represented them, like the Creoles do, how do you think yours would look? Would there possibly be a cow or a horse if you came from a family that raised cattle? Or another animal, bird or fish that was important to your family or community in some way? Would there be a mountain, forest or lake depending on where your family lived?

Would there be a musical instrument indigenous to your culture. Get creative and really think about those things that represent your family, your history and your heritage!

Write a Review

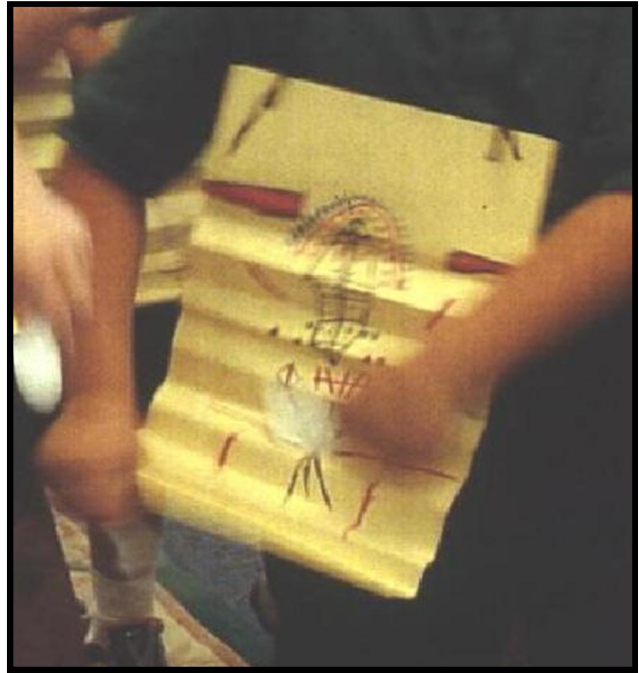
Imagine you are the music critic for your local or school newspaper. You have been assigned to review this concert or the CD if your class has one. You have brushed up on the career of Terrance Simien and know more than you ever did about Zydeco music! In fact you have an advantage because you know a little something about Creole heritage as well. Be very honest as you write your opinions about the concert or the CD. Let the reader know about the instruments that were played or what the song lyrics meant to you. How did the show make you feel? Which songs were your favorite?

How to make a “File Folder Frottoir” (aka Zydeco Rubboard)

Frottoir. French for “friction strip”

Materials:

Legal size file folders
Markers, ribbon, crayons,
glitter/metallic markers
Ribbon, yarn, heavy string
Hole punch
Plastic spoons



Directions:

Cut legal folder in half long ways creating two long pieces
Decorate and embellish as much or as little as you want
Write your name on the front right at the top OR write your dog or
cats name OR the Zydeco name!
Starting at the bottom pleat the piece of file folder making 5-6 pleats
Punch holes at the top and thread with yard or ribbon to hang around
the neck
Play the File Folder Frottoir with the handles of your plastic spoons
For extra fun play along to the Creole for Kidz & The History of Zydeco
CD by Terrance Simien .

You can also bring it to a live performance!

A Glossary of Creole & Zydeco Terms

Accordion: The accordion is the main instrument in zydeco and was invented in 1829. The word is derived from the German word "akkord" which means "agreement or harmony." The button (diatonic and chromatic) and the piano key accordions are both used in zydeco music to provide the melody. The accordion is an old world instrument and used in native folk music genres all over the globe. The German settlers introduced it to the Creoles of Louisiana after the Civil War. Terrance likes to play Hohner accordions. Our friends at Hohner love zydeco music and they have been very good to Louisiana zydeco artists. Terrance has an endorsement with Hohner, USA where they support him and he supports them by playing their instruments, and talking about how much he enjoys them. His image is used on the packaging of a special accordion they made with him in mind.

Creole: A Louisiana Creole is considered both multicultural and multiracial. The term "mixed race" is now commonly used to describe people who are black and white and/or other racial ethnicities. Louisiana Creole heritage is a rich tapestry of African, French, Spanish, German and Native American ancestry. The word Creole is French and it was borrowed from the Spanish word Criollo that was taken from the Portuguese word Crioulo. Experts say Louisiana Creoles are part of one of "the most complex rural sub-cultures in North America". During the Code Noir period (1724-1865) they were called "gens de couleur libres" meaning "free people of color". The Creole culture of Louisiana shares an important and proud history with the west African countries of Mali and Senegal as shown on the Creole Fla. Research has indicated that the majority of the Africans who settled Louisiana were from Senegal and Mali. Many refer to Creole Louisiana as the "Northern Rim of the Caribbean" because of our cultural and historical connections to Haiti as well. Academics often use the terms Afro-Creole to describe Louisiana Creoles similar to the way they refer to Afro-Cuban, Afro-Caribbean, etc.

Gumbo: This comes from the African word for "okra". It is a stew that was once thickened by only using okra by the Africans who settled in Louisiana. It is a world famous Creole culinary favorite and is also thickened with "roux", a flour and oil mixture.

Louisiana: Nickname, The Pelican State, is the 18th state to enter the Union in 1812. It became an organized territory in 1804 after the Louisiana Purchase (from France) in 1803. It is located in the "Deep South" of the United States and on one sides sits the Gulf of Mexico and on the other it borders Texas, Arkansas and Mississippi. The capital is Baton Rouge. Top industries are natural gas, petroleum and sulfur production. Louisiana produces salt, sweet potatoes, sugar cane, rice, crawfish and pecans. Tourism is the second largest industry and millions visit the state each year for our Creole cuisine, our zydeco, funk, gospel, jazz and blues music! All are important southern black music traditions that have helped shape the musical landscape of Louisiana and our country!

Mardi Gras: This is a holiday that is celebrated before Ash Wednesday and Lent by Catholics mainly in Brazil and Louisiana. It is a French phrase and translates to "Fat Tuesday" in English. Mardi: Tuesday and Gras: Fat. The traditional colours of Mardi Gras are purple, green and gold. They symbolize justice (purple), faith (green) and power. (gold). The reason it is called Fat Tuesday is because in medieval France a fattened bull was butchered the day before Lent for the people to feast on one last time before Ash Wednesday, the start of Lent, which lasts 40 days and when eating meat was forbidden.

Zydeco: American Roots Music: The indigenous, traditional or folk music of the black and multiracial French speaking Creoles of Louisiana. The origin of the word is African. Zari, zarike, zodico and zai'co laga laga all meaning "dance" or "to dance." There are 1000 different African languages, so there are many different words similar to our Zydeco word. Common folklore in Louisiana tells the tale that the word is a language corruption of the phrase "les haricot sont pas sale", meaning "the snap beans are not salty", describing the hardships of the rural Creoles during the early 1900's when they were economically oppressed and couldn't afford salt for their food. Spoken very quickly, "les haricot" could sound like the word zydeco. We favor the academic language interpretation! Opelousas, Louisiana is the "World Capital of Zydeco".

Zydeco Rubboard (French frottoir) This percussion instrument is the second main instrument in zydeco. It was designed and created in 1946 specifically for Zydeco music. It is fashioned after the washboard that was used to wash clothing and then later used in early American roots music. The Zydeco Rubboard is part of the percussion collection at the Smithsonian National Museum of American History in Washington, DC, the GRAMMY museum in Los Angeles and is one of the few percussion instruments that originate in the United States as most musical (especially percussion) instruments originate in other countries. The French word for rubboard is frottoir. It means means *friction strip, or handled brush*.

Creole Flag of South Louisiana (SoLA): The Star of Senegal flag and the Mali Republic tri colored flag represent the Creoles West African heritage. The French heritage of the Creoles is indicated by the Fleur De Lis and the Spanish Colonial heritage is represented by The Tower of Castille.

BEING A PART OF THE AUDIENCE

You are a very important part of a live performance!

Directions: Use this key to read about going to a concert.



watch



audience



music



listen




clap



like

When you  and  to a concert,


you are part of the .


The  is an important

part of the concert.

To hear all the ,

 must  carefully!

If you talk, people in the 

will not be able to .

When the  ends, 

to show you  the .

Walt Disney
PICTURES

THE PRINCESS AND THE FROG

*“Hey cousin
Ray,
You ready for
a little bayou
Zydeco?!”*



8 Things to know about Creole for Kidz & The History of Zydeco By Terrance Simien & the Zydeco Experience

- 1. ARTIST/GROUP:** Est. in 1981, this two time GRAMMY award winning group consists of accordion, keyboards, guitar, bass, drums and frottoir (Zydeco Rubboard), 6 performers, 1 sound engineer. NOTE: Simien collaborated with Randy Newman on Disney's "Princess & The Frog", set in New Orleans, ft. their first black princess and zydeco music, even saying the word in the film making this an important teaching tool for Simien.
- 2. PERFORMANCE:** Based on a 45-55 minute classroom hour, students are treated to a high quality performing arts music concert with information about Louisiana Creole culture and zydeco music history. During the performance students are engaged in call & response in French, are invited onstage to play the rubboard. The student's clap, sing and are offered traditional Mardi Gras beads as a reward of sorts for being attentive, but also just for fun! They are shown the Louisiana Creole flag as a simple but effective visual tool to help them understand the diversity of the multicultural Creoles. This helps underscore the diversity of our country and world, and all families. There is an activity in the study guide that furthers this message. It is presented in school auditoriums, theatres, gyms and cafétoriums and performing art centers for larger assemblies. It can also be presented in libraries and classrooms for smaller groups as a lec/dem. Since its inception this program has reached over 250,000 in more than 1000 performances! . Some call the program "Stealth Education" AKA-Enchantment + Engagement = Learning!
- 3. AGE/GRADE LEVELS:** Tailored program for 1) all ages, youth and family matinees & festivals 2) K-3rd grade 3) 4-6th grade 4) 7-12th grade and college lec/dems (lecture/demonstration). Integrates into many state standards including the obvious: History, Culture, Social Studies, Language, American Music History, Music Appreciation, Black History, Foreign Language, Multicultural traditions. It also meets core standards for Performing Arts/professional artists.
- 4. TEACHER MATERIALS;** An 8- page study guide developed using Kennedy Center standards, Mp3's or physical Creole for Kidz CD are available for classroom use
- 5. Lagniappe:** (French for a little something extra!) Terrance presents this program as a residency as well, with lec/dems, visits to classrooms, camps, senior centers and hospitals. He even offers cooking demos! No two residencies are the same, and we work hard to craft these experiences to suit the presenter/community needs
- 6. ARTIST FEE:** Negotiable based on number of performances and contingent on the program being added to a main stage season program. Sound/lights production, hotel and basic artist rider. Residency fees are also based on the number of days and services the artist provides.
- 7. BACKGROUND:** Simien created this dynamic program in 2001 in collaboration with his manager, agent, educators and experts on Louisiana history and culture. Simien is expert on all things zydeco. Hailing from one of the first Creole families documented to have settled St. Landry Parish, LA he is extremely knowledgeable about his history and culture. He has performed over 7500 concerts to more than 45 countries and is considered a living legend in his genre.
- 8. TOUR HISTORY:** Carnegie Hall Global Encounters, Mali West Africa; Ordway Center for the Performing Arts, St. Paul, MN, 12,000 students reached in a week long residency; University of Iowa, Iowa City, IA, 2-week residency; every major International Children's Festival in Canada; U.S State Dept./Embassy work; Berklee College of Music Boston, American Roots and African Studies departments and at 100's of K-12 schools around the country.

APPlause!

K-12 Performing Arts Series

Enriching lives, sparking imaginations, and inspiring a love of learning through the arts!

Arts education and outreach programming at Appalachian is committed to connecting university arts resources to a diverse audience of community arts patrons, teachers and learners in the campus community, and in the public, private and home school network across our region. In doing so, the series strives to broaden and deepen arts experiences for audiences of all ages, while ensuring access to the arts for young audiences, building future audiences for the arts, and inspiring a love of learning through the arts.

Every season, affordable music, dance, film, and theatre events are offered to students and their teachers from K-12 classrooms across the region. Students experience everything from high-energy acrobatics and Appalachian music to international dance and literary classics brought to life through theatrical productions. In recent seasons, thousands of students across our region have attended APPlause! Series events.

This academic year, the APPlause! Series offers compelling programming to connect to K-12 classrooms, thanks in large part to generous donors who believe in supplying educators with arts programming that will spark creativity and inspire a love of learning.

Thank You to Our Sponsors!

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by a grant from the

JAMES G. HANES MEMORIAL FUND

&

individual support from
SUE AND STEVE CHASE.



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by the CHRISTINE PETTI OPPORTUNITY FUND.