

**An Analysis of *Ninni, Baba: Lullaby from India* by
Laura K. Sindberg**

Analysis by
Dr. Amy Dunker
www.amydunker.com

Instrumentation:

Flute
Oboe
Bb Clarinet 1 – 2
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone/Tuba

Horn in F
Bb Trumpet 1 – 2
Trombone/Baritone/Bassoon

Percussion I: Timpani, Bells, Xylophone
Percussion II: Finger Cymbals, Tom-Tom, Snare Drum, Bass Drum

Duration: 2 ½ Minutes

Grade: 1+

Harmonic Language: Tonal (F Major)

Meter: 2/4 with occasional use of 3/4 used to extend, ever-so-slightly, the end of the phrase while at the same time introducing students to mixed meter

Texture: Melody and Accompaniment

Composition Date: 1998

Publisher: Alliance Publications, Inc., AP – 647 www.apimusic.org
585 County Road Z, Sinsinawa, WI 53824-0157 USA
(608) 748-4411 Ext. 124

Publisher Copyright Date: 2000

Composer Bio:

Laura Sindberg is currently Visiting Associate Professor of Music at Lawrence University, where she teaches undergraduate courses in music education. Dr. Sindberg also conducts the Wind Ensemble of the Lawrence Academy of Music. Prior to her appointment at Lawrence, Dr. Sindberg was Associate Professor and Chair of Music Education at DePaul University, where she taught undergraduate and graduate courses in music education and oversaw the music education program. Dr. Sindberg earned a Ph.D. in Music Education from Northwestern University. The title of her dissertation is *CMP in the Lived Experience of Students*. Additional research interests include teacher education, conducting, gender and the music experience, philosophy, assessment, and professional development. Ultimately, she is seeking to bridge research and practice in music teaching and learning.

Prior to her work at the college and university level, Dr. Sindberg taught public school music in Milwaukee (her beloved hometown) and Waukesha, Wisconsin for 17 years. Most recently, she was the Director of Bands at Central Middle School in Waukesha. Dr. Sindberg's ensembles were selected to perform at the Wisconsin Music Educators Conference multiple times. During her tenure at Central, Dr. Sindberg initiated the Central Bands Commissioning Project. Over a period of six years the Project provided new works for young band students as well as opportunities for students to better understand the process of composing through meeting composers. Commissioned composers include Timothy Broege, Rick Kirby, Pierre LaPlante, and Jack Stamp.

Dr. Sindberg has served on the Wisconsin Comprehensive Musicianship through Performance (CMP) Project since 1990 and is chair-elect of the Project. She has presented numerous sessions on topics related to comprehensive musicianship regionally and nationally. She also serves on the Advisory Board of Band Quest, of the American Composers Forum in Minneapolis, Minnesota. Her articles have been published in the *Bulletin of the Council for Research in Music Education*, *Music Educators Journal*, *Teaching Music*, and the *Wisconsin School Musician*.¹

¹ <http://www.lawrence.edu/conservatory/bios/sindberg.shtml> (accessed 02/08/08).

Notes:

Program Notes

Ninni, Baba is a folksong from India, specifically, a lullaby—*Hush, My Baby*. The original language of this lullaby as sung by mothers in India to their babies looks like this:

*Ninni, Baba, Ninni, makhn roti chini
Mera bhay-ya khanna mange damri ke do se.
* "A-ti hun bhay-ya a-ti hun,
Do char bachon ko sulati hun.
Aur apne bhay-ya ki akhon main,
Aur apne bhay-ya ki akhon main,
Jalsi se ati hun."
Ninni, Baba, Ninni, makhn roti chini
Mera bhay-ya khanna mange damri ke do se.*

This the English translation:

Hush, my baby: Come, Sleep, bringing quiet slumber;
Bring my baby sugar bread and blessings without number.
* "I will come soon if you do not cry,
Come on breath of mother's lullaby.
High on yon hillside in little cottage new
Dwell little children, and there I'm also due,
Then I will come to you."
Hush, my baby, Sleep comes, bringing quiet slumber;
You shall have some sugar bread and blessings without number.

**Sleep* speaks to the child.

Composer's Notes

Ninni, Baba is an arrangement for the young concert band of a song which came from an old series of song books, *World Around Songs*, published in 1956. It is my desire to share this beautiful, gentle melody with young students. *Ninni, Baba* is dedicated to Erin, Kari and young musicians everywhere. Perhaps as young people learn the piece, it will recall memories of their childhood and remind them of being sung to at bedtime.

Performance Notes

Ninni, Baba needs to be performed in a very gentle, *legato* style throughout. This will be a good challenge for young players, and is a skill that will transfer to other compositions. The meter changes serve to provide interest and to teach students about mixed meter. Balance between melody and *ostinato* is important. The use of percussion is mainly for color as opposed to pulse. Flute players will have an opportunity to develop their low register and should not be shy about this! The *tempo* of the piece is 84-88. It should be played with a sense of forward motion, but not be rushed. At the same time, if the *tempo* is too slow, the piece will become stagnant. Enjoy!

—lks

Form:

Introduction	ms. 1 – 12	
A	ms. 13 – 33	
A'	ms. 34 – 57	
B	ms. 58 -87	(Thematic Development)

Theme (Flute, ms. 13 -21):



Dr. Amy Dunker is an Associate Professor of Music at Clarke College in Dubuque, IA, USA where she teaches composition, theory, aural skills, trumpet and directs the new music ensemble.

©2008 by Amy Dunker.
All Rights Reserved.