

92^Y

DISCOVERY SERIES MUSIC

2018/19 SEASON

MUSIC OF THE AMERICAS



From classroom to concert
The world of music for grades K-5

CURRICULUM GUIDE

Dear Educator:

Welcome to the 2018/19 season of the 92nd Street Y's Discover Music program (formerly the Musical Introduction Series). We are delighted to collaborate with you and your students on an exciting year of music in the classroom and concert hall.

Part of 92Y's Center for Arts Learning & Leadership, Discover Music invites students in grades K-5 to explore the world's musical genres and engage in music-making. Through celebration of rich musical traditions in class and at live concerts, students cultivate a global perspective that nurtures an understanding and appreciation of world cultures.

This season, students will explore the Music of the Americas through four units of study featuring:

Pedrito Martinez Group (Havana, Cuba)

Rebirth Brass Band (New Orleans, Louisiana, USA)

Folklore Urbano (Cartagena, Colombia and New York City, NY, USA)

Còig (Halifax, Nova Scotia, CA)

Students will engage with the instruments, languages and songs and dances of Cuba, New Orleans, Colombia and Nova Scotia; connect music with other disciplines; and experience music as a universal language of expression. To best meet the curricular expectations for classroom teachers, we have aligned activities with Common Core State Standards and 2nd grade benchmarks in NYC's Blueprint for Teaching and Learning in Music. Included in the guide are multidisciplinary activities designed to appeal to children's diverse learning styles and connect to schools' language arts and social studies curricula. The accompanying My Music Journal provides students an opportunity to reflect on their experiences throughout the year, as they embark on a musical and cultural journey across the Americas.

92Y teaching artists will visit each of your classrooms throughout the year prepared to build on the important work that you have done through the classroom teacher activities and attendant audio/video resources. We encourage you to reach out to 92Y's Center for Arts Learning & Leadership with questions and/or feedback on the curriculum and concerts.

Thank you for your collaboration. Looking forward to a great year ahead!

Ava Lehrer

Director

92Y Center for Arts Learning & Leadership

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2018-2019 Season Schedule



PEDRITO MARTINEZ

Tuesday, December 4
Wednesday, December 5
Thursday, December 6



REBIRTH BRASS BAND

Tuesday, January 29
Wednesday, January 30
Thursday, January 31



FOLKLORE URBANO

Tuesday, March 19
Wednesday, March 20
Thursday, March 21



CÒIG

Tuesday, May 14
Wednesday, May 15
Thursday May 16

Concerts take place at 10 am and 11:30 am
92nd Street Y Kaufmann Concert Hall

Season Kick Off for Classroom Teachers

Thursday, October 11, 4-6pm
92nd Street Y Weill Art Gallery
1395 Lexington Avenue, New York, NY 10128

The Classroom Teacher and Teaching Artist Collaboration

92Y believes that classroom teacher and teaching artist partnerships are the best way to serve our students. As you meet in planning sessions and in the classroom with your students, please approach the work as co-teaching, and make the most of one another's expertise.

In planning sessions, you will review the Music of the Americas frame, the artists, and possible CT and TA activities. Choose those activities which are best suited for your students and interest you as educators. As you do, you'll find that the Guide activities and My Music Journal (MMJ) pages provide structure (lesson plans) and support (contextual information), but many decisions are left up to you. These should be addressed collaboratively during planning or in the moment with students:

Differentiating Instruction: Which activities and modalities are best for our students? How should the activity plan be altered to make it as effective and appropriate as possible?

Groupings: What configuration(s) will work best—individual work, partners, small groups or splitting the class between CT and TA?

Durations: How long should we spend on this activity? How deep do we want to go? Is there another activity we want to make time for?

Sequence: What is the most effective order of activities for the whole Unit, and also on any given day?

CT + TA co-teaching agreement: How do we intend to work together in the classroom? How do we see our roles and our relationship? What will make our collaboration easier?

OUR SEASON

This season at the 92nd Street Y, we'll explore the Music of the Americas in four Units of Study featuring:

Pedrito Martinez	Havana, Cuba
Rebirth Brass Band	New Orleans, LA (USA)
Folklore Urbano	Cartagena, Colombia and New York City, NY (USA)
Còig	Halifax, Nova Scotia (CA)

LEARNING OBJECTIVES

Students will demonstrate knowledge of the instruments, languages and songs and dances of Cuba, New Orleans, Colombia and Nova Scotia. This music-centric cultural study will develop students' ability to understand context, compare cultures and engage with each work of art.

Understanding Context

Why do we have so many different kinds of music in the Americas? Where did all the instruments, rhythms and songs come from? Why did people come to the Americas?

Students will be able to:

- Describe the history of the Americas in basic geo-political terms (what, when, where, why)
- Empathize with the lives of people (past and present) living in the countries under study

Comparing Cultures

How are the songs, instruments and music-making cultures of the Americas the same? How are they different?

Students will be able to:

- Describe and perform songs and dances from all four cultures
- Recount the origin stories behind the music and lyrics
- Compare and contrast string, woodwind and percussion instruments from all four cultures

Engaging with the Work of Art

Which of the Music of the Americas artists and songs do I love? What do they mean to me?

Students will be able to:

- Describe and perform songs that are meaningful to them
- Describe the artists' individual approaches to music-making
- Connect their own life experience with that of the performers

Working with Context



The Music of the Americas is diverse. In addition to many types of Native American music, the music of Europe and the music of West Africa have been found in the Americas for some five centuries. We can hear evidence of these **musical roots** in the music of this year's 92Y artists.

Native American

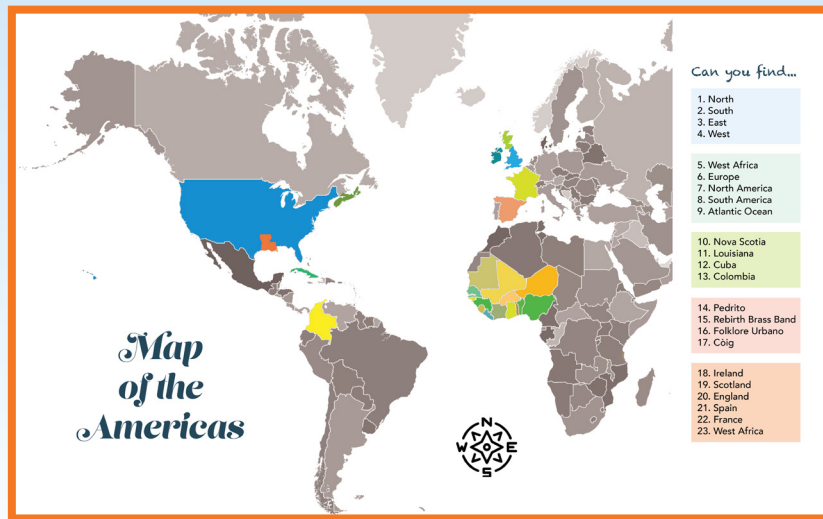
- call and response singing
- work songs
- an emphasis on melody
- simple rhythms

European

- hymns
- Scots-Irish fiddle jigs and reels
- instruments: guitar, fiddle, accordion, brass, organ, piano, winds, reeds
- the Troubadour tradition of embedding news and stories in songs
- major and minor scales and harmonies
- singing styles

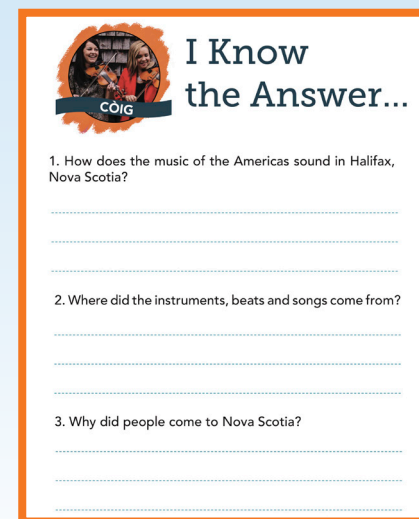
West African

- call and response singing
- work songs
- vital, syncopated rhythms
- the Griot tradition of embedding news and stories in songs
- instruments: drums and other percussion, banjo
- the minor pentatonic scale
- singing styles



The **cultural diffusion** that created the music of Cuba, New Orleans, Colombia and Nova Scotia is inseparable from the history of each place. As we explore the Music of the Americas, students will benefit from having some understanding of:

- Cultural diffusion
- Emigration / immigration
- Colonialism
- The slave trade
- Basic geography (to locate North and South America, West Africa, Europe)
- Map reading (to locate Nova Scotia, New Orleans, Cuba, Colombia, Ireland, Scotland, Spain, France and West Africa)



As an ongoing **assessment of contextual understanding**, students will be asked three questions on a “I Know the Answer” reflection page at the end of each Unit:

How does the music of the Americas sound in Cuba / New Orleans / Colombia / Nova Scotia?

Where did the instruments, rhythms and songs come from?

Why did people come to Cuba / New Orleans / Colombia / Nova Scotia?

Support Materials

All video, audio, guide and MMJ pages are available online.

Video / Audio

MMJ Pages



This Season at 92Y *(song and overview)*

Hello Song (lyric)
Goodbye Song (lyric)
Music of the Americas Song (lyric)
Timeline: Long Ago to Today
Music of the Americas Map
Drums of the Americas
Role Play
Music of the Americas I Remember
Music of the Americas Matching
Music of the Americas Music Awards
Visiting 92Y



Meet Pedrito *(his words and music)*
Dios Mío *(music video / lyrics)*
La Habana *(live performance / lyrics)*
Basic Conga *(drum-along demo)*
Tumbao *(drum-along demo)*
Salsa *(dance-along demo)*

Meet Pedrito
Welcome to Cuba
Play the Conga
Dios Mío (lyric)
Instrument Coloring
I Know the Answer



Meet Rebirth Brass Band *(live performance)*
 When The Saints *(live performance / lyrics)*
 Down by the Riverside *(live performance / lyrics)*
 Second Line Dancing *(dance documentary)*
 Follow The Solos *(tracking jazz solos)*
 Jazzy Happy Birthday *(defining "jazzy")*
 All About Brass *(music documentary)*
 African Roots *(instrument demo)*

Meet Rebirth Brass Band
 Welcome to New Orleans
 When The Saints Go Marching In
 Down by the Riverside
 Make Your Own Brass Band
 Instrument Coloring
 I Know the Answer



Meet Folklore Urbano *(their words and music)*
 Cumbia Drums *(drum-along demo)*
 Dance The Cumbia *(dance-along demo)*
 Don Caimán *(sing and dance-along demo)*
 Porro Chocoano *(drum and dance-along demo)*
 El Cachaco *(sing-along)*
 La Lluvia *(sing-along)*
 El Alegre Pescador *(sing-along)*
 Compare Pescadors *(live performance / lyrics)*
 Compare Gaita & Flute *(live performance)*

Meet Folklore Urbano
 Welcome to Colombia
 El Alegre Pescador (lyric)
 Cumbia Drums
 Porro Chocoano Drums
 Don Caimán (lyric)
 Two Mountain Songs (lyric)
 The Gaita and the Flute
 Instrument Coloring
 I Know the Answer



Meet Còig *(live performance)*
 Farewell To Nova Scotia *(sing-along)*
 Nora Críonna *(sing-along & live performance)*
 Oh Luaidh *(sing-along)*
 Oh Luaidh (Gaelic) *(sing-along)*
 Oh Luaidh (Còig) *(live performance / lyrics)*

Meet Còig
 Welcome to Nova Scotia
 Farewell to Nova Scotia (lyric)
 Oh, Luaidh (lyric)
 Instrument Coloring
 I Know the Answer

Classroom Teacher Activities

Watch



This Season



Meet the Artist Video

Read

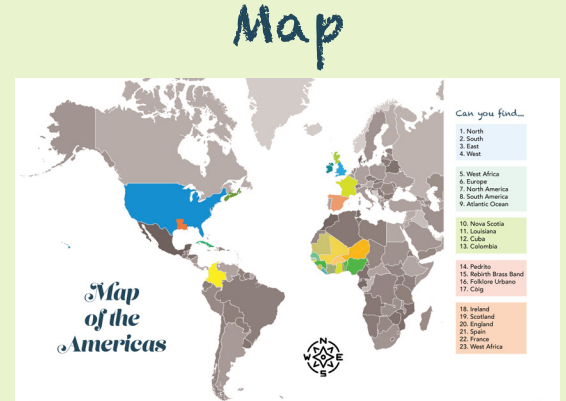


Welcome to...



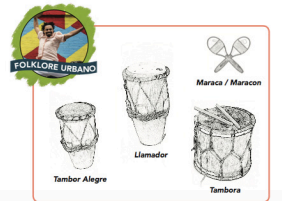
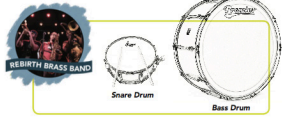
Meet the Artist MMJ Page

Sing & Move



Color

Drums of the Americas



Write or Draw

Journal

write or draw

My Visit to _____
All About _____
The Story of _____
My _____ Poem



Explore Context

People & Places

Long ago...	Today
Taino (Taul)	Spain (Hala)
Chitimacha (Waxtugi)	Spain (Hala)
Guajiro (Samayul)	Spain (Hala)
M'lamak (K'wel)	Scotland (Dia Dhul)

Reflect

Music Of The Americas I Remember...

I remember these songs...

I remember these instruments...

I remember these people...

I also remember...

I Know the Answer

- How does the music of the Americas sound in Halifax, Nova Scotia?
- Where did the instruments, beats and songs come from?
- Why did people come to Nova Scotia?

The Music of the Americas Matching Page

SONGS

- El Alegre Pescador _____
- Farewell to Nova Scotia _____
- Dios Mio _____
- O Luaidh (Oh, Love) _____
- Down By The Riverside _____
- Don Caiman _____
- When the Saints Go Marching In _____
- Que Palo _____

INSTRUMENTS

- Trombone _____
- Gaite _____
- Congas _____
- Fiddle _____
- Tuba _____
- Snare Drum _____
- Tambora _____
- Maraca _____
- Trumpet _____
- Mandolin _____
- Piano _____

SINGERS

- Anna _____
- Gregorio _____
- Pedrito _____

Music of the Americas Music Awards

1) BEST SONG

- Dios Mio
- Que Palo
- Down by the Riverside
- When the Saints Go Marching In
- Don Caiman
- El Alegre Pescador
- O Luaidh (Oh, Love)
- Farewell to Nova Scotia
- other: _____

2) COOLEST INSTRUMENT

- Congas
- Piano
- Tuba
- Trumpet
- Tambora
- Maraca
- Fiddle
- Mandolin
- other: _____

3) BEST SINGER

- Pedrito
- Anna
- Gregorio
- Rachel

4) BEST VIDEO

- This Season at 92Y
- Music of the Americas
- Dios Mio
- Down By The Riverside
- Dance the Cumbia
- Dance a Reel
- other: _____

5) BEST CLASSROOM ACTIVITY

6) BEST CONCERT

My Activity Plans





Suggested Approach for each Unit of Study

CT	meet the artist or context activity	(10-20 min)
TA	music workshop	(40 min)
CT	meet the artist or context activity	(10-20 min)
TA	music workshop	(40 min)
92Y	field trip / performance	
CT	I Know the Answer reflection activity	(20 min)
TA	music workshop	(40 min)

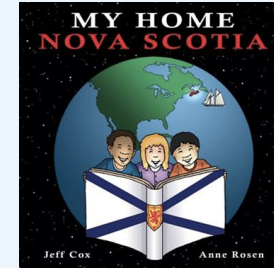
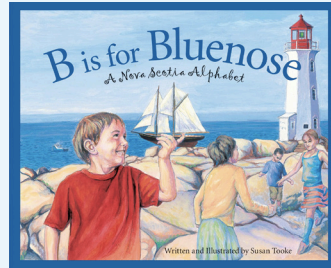
Recurring Activities

ACTIVITY	STEPS
<p>This Season at 92Y (5 min)</p>	<ul style="list-style-type: none"> • Watch and sing along with video: Meet Pedrito / Rebirth / Folklore / Còig
<p>Meet the Artist (10-15 min)</p>	<ul style="list-style-type: none"> • Turn to MMJ: Meet Pedrito / Rebirth / Folklore / Còig • Read text aloud • Watch video: Meet Pedrito / Rebirth / Folklore / Còig • Discuss <ul style="list-style-type: none"> ○ <i>Pedrito is...</i> ○ <i>The sound of his drums is...</i> ○ <i>His music reminded me of...</i> ○ <i>I wonder if Pedrito...</i>
<p>Welcome to... (10 min)</p>	<ul style="list-style-type: none"> • Turn to MMJ: Welcome to Cuba / New Orleans / Colombia / Nova Scotia • Discuss <ul style="list-style-type: none"> ○ <i>What did you notice on these pages?</i> ○ <i>Does this remind you of any place you know?</i> ○ <i>What would you like to know about this place?</i>
<p>People and Places (5-15 min)</p>	<ul style="list-style-type: none"> • Turn to MMJ Pages 6-7: People and Places <ul style="list-style-type: none"> ○ <i>What is this page about?</i> ○ <i>Why does it say "Long ago" on one side and "Today" on the other side?</i> • For this activity, tailor the work to the capabilities of your class

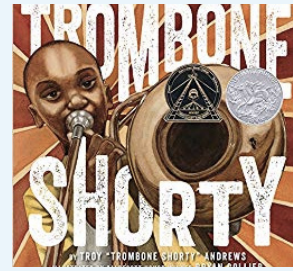
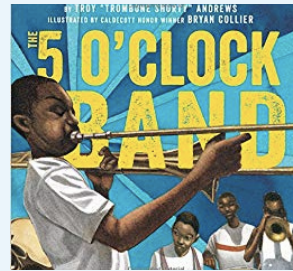
ACTIVITY	STEPS
<p>Music of the Americas Map (5-10 min)</p>	<ul style="list-style-type: none"> • Turn to MMJ Page 8: Map of the Americas <ul style="list-style-type: none"> ◦ <i>What is this page about? What do you notice?</i> ◦ <i>How does this map connect with the music of Pedrito / Rebirth / Folklore / Còig?</i> • Add terms from the list to the map <p>For this activity, tailor the work to the capabilities of your class. You may want to invent ways of drawing onto the map in pencil, using combinations of words, drawings and arrows to illustrate people and music moving from place to place.</p>
<p>Coloring (10-15 min)</p>	<ul style="list-style-type: none"> • Turn to the MMJ Page you want • Discuss <ul style="list-style-type: none"> ◦ <i>What looks familiar? What looks unusual?</i> • Color the instruments • Play and sing along with artist's audio tracks while students color
<p>End of the Year (10-30 min)</p>	<p>I Remember...</p> <ul style="list-style-type: none"> • Guided reflection <p>Music of the Americas Matching Page</p> <ul style="list-style-type: none"> • Students match songs, instruments and artists with their places of origin <p>Music of the Americas Music Awards</p> <ul style="list-style-type: none"> • Students review audio recordings and vote for best song, instrument, singers and concert

Recommended Books

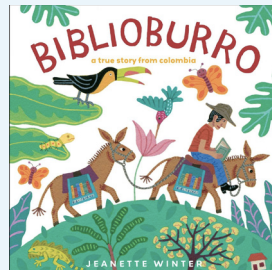
Còig (Nova Scotia)



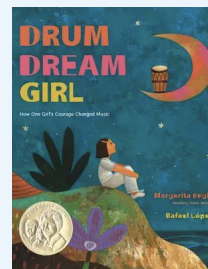
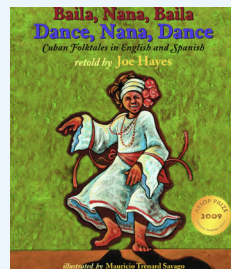
Rebirth Brass Band (New Orleans)



Folklore Urbano (Colombia)



Pedrito (Cuba)





Unit One: Pedrito Martinez

Teaching Artist Activities

Play the Clave (5 min)

Play the Congas (10-20 min)

My Conga Patterns (5-15 min)

Play the Tumbao (10-15 min)

Sing Dios Mío (10-15 min)

Sing and Play Que Palo (10-15 min)

Sing La Habana (10-15 min)

Salsa Dancing (5 min)

Mapping African Roots (10-15 min)

Sample Unit Of Study

TA Visit 1

- 10 Introductions / Learn Hello Song
- 5 This Season Video
- 10 Meet the Artist
- 10 Play the Congas
- 5 Learn Goodbye Song

TA Visit 2

- 10 Hello Song / Meet the Artist Video
- 10 Sing Dios Mío
- 10 Salsa Dancing
- 10 Sing Que Palo / Goodbye Song

TA Visit 3

- 10 Hello Song / Reflect On Concert
- 10 I Know the Answer
- 15 Play the Tumbao
- 5 Reflect / Goodbye Song

TA Visit 1

TA Visit 2

TA Visit 3

ACTIVITY	STEPS	SUPPORT
<p>Play the Clave (5-10 min)</p>	<ul style="list-style-type: none"> • Introduce clave • Clap 2:3 and 3:2 clave • Clap clave along with <ul style="list-style-type: none"> ◦ Play the Tumbao (2:3) ◦ Que Palo (3:2) ◦ Dios Mío (3:2) ◦ La Habana (2:3 and 3:2) 	<p>Clave is a Spanish word meaning code, key or keystone. Clave is also the name of the patterns played on claves, two hardwood sticks used in Afro-Cuban music ensembles. Clave appears in bell patterns in many African musics. Introduce clave as the inner heartbeat of the music that all the Cuban musicians hear in their minds and sometimes, but not always, play out loud (no one plays claves in Pedrito's group). When clapping clave, stepping right and left on beats one and two may help stabilize the pattern. Begin with Play the Tumbao (the clave/woodblock is visible on screen) or Que Palo (the bass part aligns strongly with the 3:2 clave). The La Havana 2:3 clave switches to 3:2 after the montuno.</p>

2:3 clave

3:2 clave

right left right left right left

ACTIVITY	STEPS	SUPPORT																									
<p>Play the Congas (10-20 min)</p>	<ul style="list-style-type: none"> • Warm up and stretch hands, wrists, arms and shoulders • Introduce the four strokes • Invent, notate and play patterns using two or three different strokes • Watch and play along with video: Basic Conga • Discuss: <ul style="list-style-type: none"> ◦ <i>How does Pedrito use Heel Toe Slap Open?</i> 	<p>You can drum on desktops, larger hand drums, bongos or congas. A large, thick hardback book also works and has a little give to it, which reduces fatigue. Coffee cans are too small. Use HTSO to notate. Students can create and mimic without learning a 1& 2& 3& 4& eighth note framework. Use a heel-toe walk to support calling the palm and fingers "heel" and "toe." The video ends with a Pedrito performance to discuss. You may or may not want to include MMJ Page 20: Play the Conga.</p> <p>The conga (aka tumbadora) is a tall, narrow, single-headed drum. The word conga comes from the rhythm la conga, used during carnival (carnival) in Cuba (tambores de conga = conga drums). The conga was first used in bands during the late 1930s and became a staple of mambo bands of the 1940s. Typed by size and sound: quinto (lead drum, highest), tres dos or tres golpes (middle) and tumba or salidor (lowest).</p> <p>The African roots of the conga drum include the the Yuka and Makuta drums of Bantu-speaking peoples from the historical Congo region (larger than the modern country, and more coastal) and the sacred batá and secular bembé drums of the Lucumí, Cuban descendants of Yoruba-speaking peoples of Nigeria. For scholarly notes: http://www.nolanwarden.com/Conga_Drum_History(Warden).pdf</p>																									
<p>The four most basic strokes on the conga are:</p> <table border="1"> <thead> <tr> <th>name</th> <th>notated</th> <th>strike with...</th> <th>strike on drum...</th> <th>quality</th> </tr> </thead> <tbody> <tr> <td>Heel</td> <td>H</td> <td>palm of hand</td> <td>center</td> <td>low</td> </tr> <tr> <td>Toe</td> <td>T</td> <td>fingers</td> <td>center</td> <td>high</td> </tr> <tr> <td>Slap</td> <td>S</td> <td>fingers</td> <td>rim</td> <td>dry accent (keep hand down)</td> </tr> <tr> <td>Open</td> <td>O</td> <td>whole hand</td> <td>edge</td> <td>resonant, low (lift hand after)</td> </tr> </tbody> </table>			name	notated	strike with...	strike on drum...	quality	Heel	H	palm of hand	center	low	Toe	T	fingers	center	high	Slap	S	fingers	rim	dry accent (keep hand down)	Open	O	whole hand	edge	resonant, low (lift hand after)
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Slap	S	fingers	rim	dry accent (keep hand down)																							
Open	O	whole hand	edge	resonant, low (lift hand after)																							

ACTIVITY

My Conga Patterns (5-15 min)

- Complete the Play the Conga activity
- Stretch and warm up hands and wrists
- Turn to MMJ Page 20: Play the Conga
- Review the four strokes
- Model creating and notating 8-beat (8-box) patterns
- Make and share patterns

STEPS

SUPPORT

Play The Conga

Fingers or Toe

Palm or Heel

H = Heel T = Toe

S = Slap O = Open

My Conga Patterns

The Tumbao

1 2 3 4 5 6 7 8

Heel Toe Slap Toe Heel Toe Open Open

Left Left Right Left Left Left Right Right

Play the Tumbao (10-15 min)

- Complete the Play the Conga activity
- Stretch and warm up hands and wrists
- Turn to MMJ Page 20: Play the Conga
- Review the four strokes
- Try out the tumbao pattern
- Watch and play along with video: Tumbao
- Take turns playing tumbao solos, duets, and ensembles



Son cubano is a genre of music and dance that originated in the highlands of eastern Cuba during the late 19th century, and is arguably the most important genre of Cuban popular music. The son montuno is a subgenre of son cubano. The basic son montuno conga pattern is called marcha, or tumbao.

ACTIVITY

Sing Dios Mío
(10-15 min)

STEPS

- Discuss nature and the environment
- Introduce Dios Mío
- Turn to MMJ Page 22: Dios Mío
- Sing the song's chorus
- Watch and sing along with video: Dios Mío

SUPPORT

The lyric is an impassioned prayer for the Earth; in the video, nature (or Mother Nature) is depicted as a mysterious woman dressed in white.

Discuss nature and the environment in a manner that connects with the song: *What do you know about nature? What is happening to the earth's environment (air, water, trees, land)? Why do adults let that happen? How do you feel about that? What do we see when nature is healthy? (green, trees, clean water) What do we see when nature is being polluted? (smoke, fire, trash) If you could send a message to Mother Nature, what would that message be?*

Dios mí - o Dios mí - o
 es - toy ha - blan - do con - ti - go La na - tu - ra - le - za pa - pá Dios
 mí - o es - tá col - gan - do de'un hi - lo (repeat)

Dios mío Dios mío
 estoy hablando contigo
 La naturaleza papá Dios mío
 está colgando de un hilo

God my God
 I'm talking to you
 Mother Nature is almost gone
 she's barely hanging on

ACTIVITY	STEPS	SUPPORT
----------	-------	---------

Sing and Play
Que Palo
(10 min)

- Turn to MMJ Page 16: Meet Pedrito Martinez
- What do you know about these musicians?
- Play the bass line (air bass)
- Sing the refrain
- Watch and play and sing along with video: Que Palo

The video presents a close-up performance of the song. Option: divide the class into halves to perform both bassline and sing refrain at the same time while the video plays.

Que Palo is a well-known Cuban song by Juan Formell. Palo is a sub-division of the Santeria religion, with roots in the Congo Basin of Central Africa. The Spanish word palo (stick) was applied to the religion in Cuba in connection to the wooden sticks used in the preparation of altars. In Palo, all natural objects, and particularly sticks, are thought to be infused with powers. One branch of Palo is called Mayombe. So the chorus of the song *Que palo es see mayombero* might be translated as "What sacred powerful stick - is that a sacred powerful Mayombe stick?"


When Pedrito sings *Mi palo es vencedor*, it means "My Congo spiritual power is victorious in battle." Pedrito explains what the rest of *Que Palo* is about: *I was born from a spring where the essence comes from, so I have a rhythm when I start singing...*

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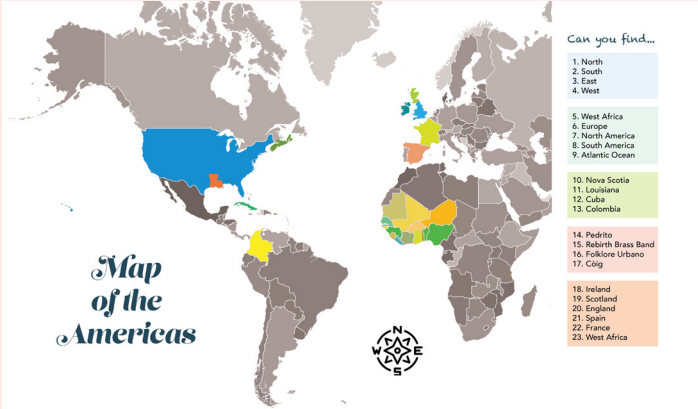
G m7 C9

Que pa - lo es es' - ma - yom - be - ro que pa - lo...

bass:

ACTIVITY	STEPS	SUPPORT
<p>Sing La Habana (10-15 min)</p>	<ul style="list-style-type: none"> • Make a list of things we know and love about New York • Play audio: My New York • TA use the list + audio to improvise a song • Introduce <i>La Habana</i> • Read Pedrito's words about his home • Sing the refrain in Spanish • Watch and sing along with video: La Habana (live) 	<p>The live performance video is 7:30 long. The first half is the "song"; the second half is more of a Cuban jam session with a Coro (a mi La Habana me queda chiquita... <i>If Habana is too small for me...</i>), a piano solo and a final Coro (Yo la camino entera... <i>Habana takes me all the way...</i>). The video is fully annotated with lyric prompts and photos of Havana.</p> <p>In <i>La Habana</i>, Pedrito sings of his hometown: the refrain is composed, the verses are largely improvised. In this activity, the TA a) sings a refrain in English that musically mirrors <i>La Habana's</i> refrain, b) improvises verses using students words about New York, then c) connects to Pedrito's song. Invite students to sing along with the English refrains. It is also possible to simply introduce the topic, learn the refrain in Spanish, then play the video and sing along.</p>
<div style="border: 2px solid orange; padding: 10px;">  <p>8 Na - die co - no - ce L'Ha - ba - na me - jor que yo... No - bo - dy knows my New York like I know New York...</p> <p>8 Na - die co - no - ce L'Ha - ba - na me - jor que yo...</p> </div>		

Pedrito says: *I was born and raised in Havana. And Havana gave me 80% of the knowledge that I have of the street, of life, everything my friend. I identify with this place because it gave me the energy that I have and the security that I have to walk through life. I get my security from a childhood here. A childhood without hope, without material things, but with this unique feeling, this unique heart and a lot of true love.*

ACTIVITY	STEPS	SUPPORT
<p>Salsa Dancing (5 min)</p>	<ul style="list-style-type: none"> • Watch and dance along with video: Salsa 	<p>Salsa is a popular form of social dance that evolved from earlier Cuban dance forms such as son, son montuno, cha cha cha and mambo.</p>
<p>Mapping African Roots (10-15 min)</p>	<ul style="list-style-type: none"> • Introduce the idea of having roots <ul style="list-style-type: none"> ◦ <i>What are roots? (real or metaphorical)</i> ◦ <i>What has roots? (trees, plants, people, music)</i> • Turn to MMJ pages 6-9: Long Ago and Today Timeline and Music of the Americas Map • Imagine connections between Cuban music and its African roots • Watch video: African Roots • Draw the connections between African music and Cuban music on the map 	<p>The map work is discussion-dependent. Tailor the work to the capabilities of each class. You may want to invent ways of drawing onto the map in pencil, using combinations of words, drawings and arrows to illustrate people and music moving from place to place.</p> 



Unit Two: Rebirth Brass Band

Teaching Artist Activities

Sing When the Saints (10-15 min)

Sing Riverside (10-15 min)

Dance Second Line Style (15 min)

Jazz Happy Birthday (10 min)

Follow the Solos (10-15 min)

Make Your Own Jazz Solos (10-15 min)

Make Your Own Brass Band (10-15 min)

Mapping African Roots (10-15 min)

Sample Unit Of Study

TA Visit 1

- 5 Hello Song / This Season Video
- 10 Meet the Artist
- 15 Sing When the Saints
- 10 MYO Brass Band / Goodbye Song

TA Visit 2

- 10 Hello Song / Sing Riverside
- 15 Dance Second Line Style
- 15 Follow the Solos / Goodbye Song

TA Visit 3

- 10 Hello Song / Reflect on Concert
- 10 I Know the Answer
- 10 Make Your Own Jazz Solos
- 10 Mapping African Roots / Goodbye Song

TA Visit 1

TA Visit 2

TA Visit 3

ACTIVITY

Sing When the Saints

(10-15 mins)

STEPS

- Turn to MMJ page 30: When the Saints
- Introduce the song
- Read the lyric aloud
 - *What is the story of this song?*
- Watch and sing along with video: Re-birth Saints (vocal)



SUPPORT

This song is the unofficial anthem of NOLA (New Orleans, Louisiana). It originated as a spiritual or gospel song in the 19th century. The lyrics may refer to the Christian Last Judgment or a more general wish to go to heaven (appropriate for funerals). The Saints are also NOLA's NFL team. Clarify for students: *What is a saint? Where are they marching into?*

Oh when the saints go marching in
Oh when the saints go marching in
Oh how I want to be in that number
When the saints go marching in

Oh when the sun refuse to shine
Oh when the sun refuse to shine
Oh how I want to be in that number
When the saints go marching in

Who dat? (Who dat?) Who dat? (Who dat?)
Who dat said they gonna beat them Saints?

ACTIVITY	STEPS	SUPPORT
<p>Sing Down by the Riverside (10-15 mins)</p>	<ul style="list-style-type: none"> • Turn to MMJ Page 31: Down by the Riverside • Introduce the song • Read the lyric aloud <ul style="list-style-type: none"> ◦ <i>What is the story of this song?</i> • Sing the song • Watch and sing along with video: Down by the Riverside 	<p>This song is an African American spiritual that dates to before the Civil War. The song's central images may refer to baptism (in the Southern Baptist tradition wearing a white robe and being submerged in a body of water, sometimes a river) or to ascending to heaven after death, using the metaphor of the River Jordan. As with many African American spirituals, the biblical imagery can also be read as a hidden allusion to escaping slavery, with the river representing the Ohio River, which was a border between free and slave states before the American Civil War. The refrain of "ain't gonna study war no more" is taken from Isaiah 2:4 and Micah 4:3 in the Bible's Old Testament: nation shall not lift up sword against nation, neither shall they learn war any more. Clarify for students: burden, study war.</p> <p>I'm gonna lay down my burden down by the riverside, and study war no more I ain't gonna study war no more I'm gonna lay down my sword and shield down by the riverside, and study war no more I ain't gonna study war no more</p> <p>I'm gonna put on my long white robe, down by the riverside, and study war no more I ain't gonna study war no more</p>

ACTIVITY

Dance Second Line Style
(15 mins)


STEPS

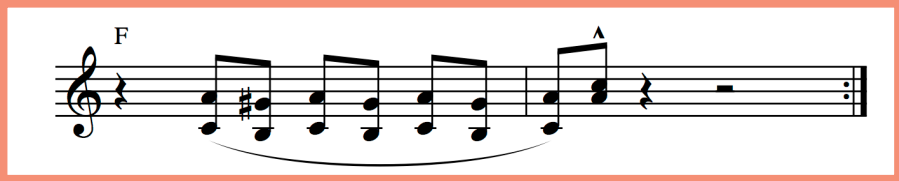
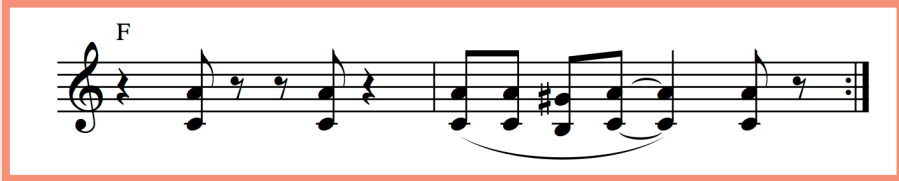
- Introduce Second Line Dance
- Complete MMJ Page 30: Second Line “Find the...” activity
- Watch video: Second Lining
- Discuss:
 - *What is the Second Line tradition?*
 - *What are some of the dance moves you saw?*
- Try out each dance move that students remember
- Play audio: Move Your Body
- Act out a first and second line as the music plays

SUPPORT





Second line is a tradition in NOLA: a joyful parade that anyone can join. The “main line” or “first line” is the main section of the parade (members of a club with the parading permit, as well as the brass band). Those who follow the band just to enjoy the music are called the “second line.” The second line’s style of traditional dance, in which participants walk and sometimes twirl a parasol or handkerchief in the air, is called “second lining.” It has been called “the quintessential New Orleans art form—a jazz funeral without a body.” Club members appear in costume; a grand marshal leads the band.

ACTIVITY	STEPS	SUPPORT
<p>Jazz Happy Birthday (10 mins)</p>	<ul style="list-style-type: none"> • Sing Happy Birthday • Discuss and sing: <ul style="list-style-type: none"> ○ <i>If Rebirth Brass Band played happy birthday, how would it sound?</i> • Watch video: Happy Birthday • Pause video at discussion points: <ul style="list-style-type: none"> ○ <i>What makes this version special?</i> ○ <i>Is this New Orleans jazz?</i> ○ <i>How do you know?</i> 	<div data-bbox="1276 201 1969 597" style="border: 1px solid black; padding: 10px;">  </div> <p>Video includes these versions of the song:</p> <ul style="list-style-type: none"> • Yoda puppet (solo) • vocal group (choral, simple) • Jennifer Hudson (solo, ornate) • Voca People (choral, complex, beatboxing) • Rebirth Brass Band

ACTIVITY	STEPS	SUPPORT
<p>Follow the Solo Styles (10-15 mins)</p>	<ul style="list-style-type: none"> Sing When The Saints Go Marching In Introduce solo tune vs. solo improvisation Watch and interact with video: Follow the Solos <p>Extending the activity, a Follow The Solos Game asks students to listen a second time, without the solos labeled on the video screen and:</p> <ul style="list-style-type: none"> Choose an instrument to follow (saxophone, trumpet, trombone, tuba) Sit and sway when your chosen instrument is playing Stand up when your chosen instrument is soloing 	<p>The video plays a Rebirth Brass Band recording of the song with several choruses of solos labeled on the video screen:</p> <ul style="list-style-type: none"> Trumpet and trombone melody Trumpet and trombone melody Trombone solo (others play figure 1) Trumpet solo (others play figure 2) Trombone solo (others play figure 1) Sax solo (others play figure 2) Trumpet solo (others play figure 1) Tuba solo (others lay out) All solo All solo <p>Ask students:</p> <ul style="list-style-type: none"> When is the tune of When the Saints being played? When does each solo start? Who is soloing? What are the other instruments doing?
<p>accompaniment figure 1</p>		<p>accompaniment figure 2</p> 

ACTIVITY	STEPS	SUPPORT
<p>Make Your Own Jazz Solos (10-15 mins)</p>	<ul style="list-style-type: none"> • Introduce jazz improvisation • Play audio: Improv Drum Loop • Air-drum the “Saints” melody along with the loop (all) • Model improvised air-drumming (TA) • Improvise air-drum solos (students) <p>Variation: use a real drum for improvising</p> <p>Extension: repeat the sequence with brass instruments in mind:</p> <ul style="list-style-type: none"> • Model improvised melodies on air-trumpet, trombone, tuba, sax (TA) • Improvise air-instrument solos (students) 	<p>Jazz improvisation can be introduced in many ways and modalities:</p> <ul style="list-style-type: none"> • Use the Second Lining lesson to establish the idea of improvised movement (kinesthetic) • Demonstrate improvising on your instrument (aural/visual) • Demonstrate improvising, working from a student-suggested musical, descriptive or narrative theme (aural/visual) • Use the Follow The Solos activity to hear the qualities of jazz solos (aural/visual) • Use a round-the-circle add-on “Once upon a time...” improvised story to improvise with words (verbal/narrative) • Draw a fast “take turns adding on” drawing with a student without pre-determining what you were going to draw (visual) <p>Use the air-drummed melody to differentiate planned/written music and improvised music. To air-drum, mime holding the snare drum and sticks, or bass drum and beater, and sing the sounds the drum would make while moving the sticks.</p>

ACTIVITY	STEPS	SUPPORT
<p>Make Your Own Brass Band (10-15 mins)</p>	<ul style="list-style-type: none"> • Turn to MMJ page 32: Brass Band Instruments <ul style="list-style-type: none"> ◦ <i>What do you know about brass band instruments?</i> • Watch and play brass along with video: All About Brass 	 <p>The image shows a variety of instruments used in a brass band. At the top left is a large tuba. To its right is a trumpet. Below the tuba is a saxophone. In the center are a snare drum and a bass drum. At the bottom right is a trombone. Each instrument is clearly labeled with its name in capital letters.</p>
<p>Mapping African Roots (10-15 mins)</p>	<ul style="list-style-type: none"> • Introduce the idea of having roots <ul style="list-style-type: none"> ◦ <i>What are roots? (real or metaphorical)</i> ◦ <i>What has roots? (trees, plants, people, music)</i> • Turn to MMJ Pages 6-9: Long Ago and Today Timeline and Music of the Americas Map • Imagine connections between NOLA jazz and its African roots • Watch video: African Roots • Draw the connections between African music and NOLA jazz on the map 	<p>The map work is discussion-dependent. Tailor the work to the capabilities of each class. You may want to invent ways of drawing onto the map in pencil, using combinations of words, drawings and arrows to illustrate people and music moving from place to place.</p>  <p>The map shows the Americas, Europe, and Africa. A legend on the right side, titled 'Can you find...', lists 23 numbered locations: <ol style="list-style-type: none"> 1. North 2. South 3. East 4. West 5. West Africa 6. Europe 7. North America 8. South America 9. Atlantic Ocean 10. Nova Scotia 11. Louisiana 12. Cuba 13. Colombia 14. Pedrito 15. Rebirth Brass Band 16. Folklore Urbano 17. C&G 18. Ireland 19. Scotland 20. England 21. Spain 22. France 23. West Africa </p>



Unit Three: Folklore Urbano

Sample Unit Of Study

TA Visit 1

TA Visit 1

- 5 Hello Song / This Season Video
- 10 Meet the Artist
- 15 Cumbia Drums
- 10 Sing El Pescador / Goodbye Song

TA Visit 2

- 15 Hello Song / Dance the Cumbia
- 15 Drum Porro Chocoano
- 10 Sing & Dance Don Caimán / Goodbye Song

TA Visit 2

TA Visit 3

- 15 Hello Song / Dance the Cumbia
- 10 I Know the Answer
- 10 Sing and Dance Don Caimán
- 10 Compare Gaita & Flute / Goodbye Song

TA Visit 3

Teaching Artist Activities

Meet Folklore Urbano (10-15 min)

Sing El Alegre Pescador (10 min)

Cumbia Drums (15 min)

Dance the Cumbia (10 min)

Compare Pescadors (10 min)

Sing and Dance Don Caimán (10 min)

Drum & Dance Porro Chocoano
(15 min)

Sing El Cachaco and La Lluvia (10 min)

Compare the Gaita and Flute (10 min)

ACTIVITY

Sing El Alegre Pescador

(10 min)

STEPS

- Discuss:
 - *What do you know about fishermen?*
- Turn to MMJ Page 40: El Alegre Pescador
- Read the lyric aloud
 - *What is the story of this song?*
- Sing the two-part chorus
- Watch and sing along with video: Pescador (vocal)

SUPPORT

El Alegre Pescador (the cheerful fisherman) is a traditional Colombian song in cumbia rhythm.

Fishermen: *What do they do? What are their tools? Where do they live? Is their life easy or hard? Why? Why are fishermen important? Would you want to be a fisherman? Why?*

Verse 1:

The tide is rising with Chinchorro and atarraya

The little canoe has to make it back to shore

Chorus:

Habla con la luna (*He talks with the moon*)

Habla con la playa (*He talks with the beach*)

No tiene fortuna (*He doesn't have fortune*)

solo su atarraya (*Only his fishing net*)

Verse 2:

The Moon waits, smiling magically

As the brave and cheerful fisherman comes home

HA - BLA CON LA LU - NA HA - BLA CON LA PLA - YA

EL PES-CA - DOR EL PES-CA - DOR EL PES-CA -

NO TIE - NE FOR - TU - NA SO - LO SU'A - TA - RRA - YA

DOR EL PES - CA

ACTIVITY

Play Cumbia Drums

(15 mins)

STEPS

- Lead an air drum call and response of all cumbia rhythms
- Turn to MMJ page 41: Cumbia Drums
 - *What do you see on this page?*
 - *How does each drum part sound?*
- Learn four drum parts with video
- Sing and drum

SUPPORT

Cumbia is a term that has a variety of connotations: it refers at the same time to a rhythm, to a musical genre and to a dance. Traditional Colombian music can be divided into four different zones: the Pacific coast, the Andean region, the Eastern Plains and the Caribbean coast. Cumbia originates from the Caribbean coast. Cumbia brings together African, Indigenous and European cultures: African layers of syncopated rhythm, and call and response vocals, Indigenous flute-guided melody, and European costume, dance and variations in the melodies.

The Folklore Urbano video demonstrates these layers of traditional Cumbia drums:

- 4 Llamador the "calling drum" (male) that plays a steady 2&4 back-beat
- 3 Maracas seed-filled gourds that keep pulse, with ornaments and variations
- 2 Tambora a double-sided bass drum (see notated pattern)
- 1 Tambor alegre a "merry drum" (female) that freely improvises

The image shows four staves of musical notation for Cumbia drums, each in 2/4 time. The notation is as follows:

- 4 Alegre:** A steady backbeat pattern. The first measure has a quarter note on the first beat and a quarter note on the second beat. The second measure has a quarter note on the first beat and a quarter note on the second beat. The third measure has a quarter note on the first beat and a quarter note on the second beat. The fourth measure has a quarter note on the first beat and a quarter note on the second beat. The fifth measure has a quarter note on the first beat and a quarter note on the second beat. The sixth measure has a quarter note on the first beat and a quarter note on the second beat. The seventh measure has a quarter note on the first beat and a quarter note on the second beat. The eighth measure has a quarter note on the first beat and a quarter note on the second beat. The notation is labeled with '1 and 2 and 3 and 4 and' under each pair of notes.
- 3 Tambora:** A pattern involving the rim and drum head. The first measure has a quarter note on the first beat and a quarter note on the second beat. The second measure has a quarter note on the first beat and a quarter note on the second beat. The third measure has a quarter note on the first beat and a quarter note on the second beat. The fourth measure has a quarter note on the first beat and a quarter note on the second beat. The fifth measure has a quarter note on the first beat and a quarter note on the second beat. The sixth measure has a quarter note on the first beat and a quarter note on the second beat. The seventh measure has a quarter note on the first beat and a quarter note on the second beat. The eighth measure has a quarter note on the first beat and a quarter note on the second beat. The notation is labeled with '1 2 and 3 4 and 1 2 and and 4' under each pair of notes. Above the first measure is the text 'stick on rim' and above the seventh measure is the text 'drum head'.
- 2 Maraca:** A pattern involving maracas. The first measure has a quarter note on the first beat and a quarter note on the second beat. The second measure has a quarter note on the first beat and a quarter note on the second beat. The third measure has a quarter note on the first beat and a quarter note on the second beat. The fourth measure has a quarter note on the first beat and a quarter note on the second beat. The fifth measure has a quarter note on the first beat and a quarter note on the second beat. The sixth measure has a quarter note on the first beat and a quarter note on the second beat. The seventh measure has a quarter note on the first beat and a quarter note on the second beat. The eighth measure has a quarter note on the first beat and a quarter note on the second beat. The notation is labeled with '1 2 3 4 1 2 3 4' under each pair of notes.
- 1 Llamador:** A pattern involving the calling drum. The first measure has a quarter note on the first beat and a quarter note on the second beat. The second measure has a quarter note on the first beat and a quarter note on the second beat. The third measure has a quarter note on the first beat and a quarter note on the second beat. The fourth measure has a quarter note on the first beat and a quarter note on the second beat. The fifth measure has a quarter note on the first beat and a quarter note on the second beat. The sixth measure has a quarter note on the first beat and a quarter note on the second beat. The seventh measure has a quarter note on the first beat and a quarter note on the second beat. The eighth measure has a quarter note on the first beat and a quarter note on the second beat. The notation is labeled with '(1) 2 (3) 4 (1) 2 (3) 4' under each pair of notes.

ACTIVITY	STEPS	SUPPORT
<p>Dance the Cumbia (10 mins)</p>	<ul style="list-style-type: none"> • Watch and dance along with video: Cumbia (dance) 	<div data-bbox="1283 196 1969 573"> <p data-bbox="1283 305 1556 573">Follow Daniel's moves...</p> </div> <p data-bbox="1283 621 1969 938">In the video, dancer Daniel explains that Cumbia dance is rooted in Native American Culture (both feet moving slowly and close to the floor, and an elegant stance) and African-American culture (hip movement, and men with right foot back, a gait that came from having chains on one's ankles).</p>
<p>Compare Pescadors (10 mins)</p>	<ul style="list-style-type: none"> • Watch video: Compare Pescadors • For each video: <ul style="list-style-type: none"> ◦ <i>What do you see and hear that is familiar? What is new or different?</i> 	<p data-bbox="1283 1036 1969 1352">In El Pescador (Totó La Momposina 1991), the singing and drum parts are simple and very clear, close to the Folklore Urbano version. In El Pescador (Banda Magna 2014), the solo and choral vocals are clear and familiar, the drums are all present (and visible in the video), but the drums sit in the middle of a big, warm orchestration.</p>

ACTIVITY

Sing and Dance
Don Caimán
(10 mins)


STEPS

- Discuss:
 - *What do you know about alligators?*
- Turn to MMJ Page 43: Don Caimán
- Read the lyric aloud
 - *What is the story of this song?*
- Watch, sing and dance along with video: Don Caimán

SUPPORT

Don Caimán (Mister Alligator) is an original song by Anna and Pablo. Its porro chocoano rhythm originates on Colombia's Pacific coast. Alligators and caimans belong to the same family Alligatoridea. Colombian caimans have wider and shorter heads, longer and more narrow teeth and are more agile than alligators. They eat pretty much anything, but mostly fish.

Alligators: *How big are they? What do they look like? Where do they live? What do they do? How fast can they run? Swim? What do they eat? Is their life easy or hard? Why? Would you rather be an alligator or a fish? Why?*



Don Caimán (Mr. Alligator)

Yo me llamo Don Caimán In the swamps is where I live When I walk, swim, or run... everybody screams! When I walk, swim, or run... everybody screams!	<i>(my name is Mr. Alligator)</i>
Me gusta pesca'o con yuca Camarón y arroz con coco Bailo porro y currulao Soy un lagarto sabroso Bailo porro y currulao Soy un lagarto sabroso	<i>I like fish with yuca shrimp and coconut rice I dance porro and currulao I'm a cool lizard I dance porro and currulao I'm a cool lizard</i>
When I walk, swim, or run... everybody screams! When I walk, swim, or run... everybody screams!	
Del Pacifico en Colombia Mi hogar es pantanoso Flora y fauna, lluvia y sol Y unos sapos bien sabrosos Flora y fauna, lluvia y sol Y unos sapos bien sabrosos	<i>from the Pacific coast region of Colombia my home is swampy plants and animals, rain and sun and some delicious frogs plants and animals, rain and sun and some delicious frogs</i>
When I walk, swim, or run... everybody screams! When I walk, swim, or run... everybody screams!	

Don Caimán

Porro Chocoano

Pablo & Anna Mayor

A Dmi7 C/D Dmi7 C/D Dmi7 C/D

YO ME LLA-MO DON CAI-MAN IN THE SWAMPS IS WHERE I LIVE

Dmi7 C/D Gmi7 F Bb 1. E7 A7(b9)

WHEN I WALK SWIM OR RUN EVE-RY-BO-DY SCREAMS

2. E7 A7(b9) D B A

EVE-RY-BO-DY SCREAMS ME GUS-TA'EL PES-CA'O CON TU-CA CA-MA-RON-Y'A-RROR CON CO-

D D A

- CO SAI-LO PO-RROR CU-RRU-LAO SOY UN LA-GAR-TO SA-SRO-

D Gmi7 F Bb E7 A7(b9) Dmin

- SO WHEN I WALK SWIM OR RUN EVE-RY-BO-DY SCREAMS

ACTIVITY

Drum and Dance Porro Chocoano

(15 mins)

STEPS

- Lead an air drum call and response of all the porro chocoano rhythms
- Turn to MMJ Page 42: Porro Chocoano Drums
 - *What do you see on this page?*
 - *How does each drum part sound?*
- Sing and drum along with the video: Porro Chocoano
- Divide into drummers, singers and dancers
- Drum, sing and dance along with video: Don Caimán

SUPPORT



Porro chocoano originates on Colombia's Pacific coast. The drums are similar to the Cumbia drums but named differently and with their own distinctive patterns. The Folklore Urbano video demonstrates these layers:

- | | | |
|---|--------------|--|
| 1 | guasá | a shaker that keeps a steady pulse (like cumbia's tambora in rhythm) |
| 2 | bomba (side) | plays a steady 2&4 back-beat (like cumbia's Llamador in rhythm) |
| 3 | bomba (head) | a double-sided bass drum (like cumbia's Tambora in build) |
| 4 | cununo | a mid-drum (like cumbia's Alegre in build) |

4	cununo	
3	bomba	<p>stick on drum head</p>
2	bomba	<p>stick on side</p>
1	guasá	

ACTIVITY	STEPS	SUPPORT
<p>Sing Cachaco and La lluvia (10 min)</p>	<ul style="list-style-type: none"> • Turn to MMJ Page 44: Mountain Songs <ul style="list-style-type: none"> ◦ <i>What do you notice in the photos?</i> ◦ <i>Pretend you live in the mountains of Colombia. What is your life like?</i> • Read the lyrics aloud • Play and sing along with video: El Cachaco • Play and sing along with video: La Lluvia en la Montaña 	<p>These two songs will be presented at the concert complete with verses, and students will be invited to sing along.</p> <p>El Cachaco is an original song by Anna. The rhythm is a traditional three-four from the Andes called “guabina.” <i>Cachaco</i> is a slang term for someone who comes from the Andes mountain region of Colombia, where it is cold year-round at the highest altitudes. Indigenous and Spanish influences are strong there. A <i>ruana</i> is a traditional wool poncho worn in this region.</p> <p>Con mi sombrero y mi ruana <i>With my hat and my “ruana”</i> No tengo frío en la montaña <i>I’m not cold in the mountains</i></p> <p>La Lluvia en la Montaña is an original song by Pablo.</p> <p>La lluvia en la Montaña <i>The rain in the mountains</i> ah la la-la la la <i>ah la la-la la la</i> Nos nutre y nos baña <i>Nourishes us and bathes us</i> ah la la-la la la <i>ah la la-la la la</i></p>

El Cachaco

by Anna Povich de Mayor

Musical notation for the first line of 'El Cachaco'. It features a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The melody consists of eighth and quarter notes. Chord symbols E^b, B^{b7}, and E^b are placed above the staff.

Con mi som - bre - ro y mi rua - na, no ten-go frí - o en la mon - ta - ña.
With my ___ hat ___ and my "rua - na" I am not cold ___ in the moun-tains.

La Lluvia en la Montaña

by Pablo Mayor

Musical notation for the first line of 'La Lluvia en la Montaña'. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of quarter and eighth notes. Chord symbols C and D_M are placed above the staff.

La llu via'en la Mon ta ña ah la la la la la Nos
rain up in the moun - tains ah la la la la la It

Musical notation for the second line of 'La Lluvia en la Montaña'. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of quarter and eighth notes. Chord symbols C and D_M are placed above the staff.

nu tre y nos ba ña ah la la la la la Mi rua - na me ta - pa no me
nour - i - shes and bathes us ah la la la la la My rua - na co - vers me. I don't

Musical notation for the third line of 'La Lluvia en la Montaña'. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of quarter and eighth notes. Chord symbols C and D_M are placed above the staff.

mo - jo con mi ca - pa de pa - pel son mis bar - cos y na - ve - go con los char - cos
get wet with my cape. ___ My boats are made from pa - per, and I sail a - cross the pud - dles.

ACTIVITY

Compare the
Gaita and Flute
(10 min)

STEPS

- Discuss:
 - *What do you know about flutes?*
 - *How is a flute held? Played? What does it sound like?*
 - *Where have you heard someone playing a flute?*
- Turn to MMJ Page 45: The Gaita and the Flute
 - *What do you notice about these two instruments?*
- Watch the video: La Cama Berrochona

SUPPORT



The traditional Cumbia wind instrument is the gaita. The gaita hembra (female flute) has five holes and plays the melodies. The gaita macho (male flute) has one hole and gives rhythmic and harmonic support to the female. The mouthpieces are constructed using hardened beeswax that has been sealed with coal dust.

The video features the Colombian folkloric group Paíto. La Cama Berrochona means “Berrochona’s Bed.” The male gaita player also plays maraca, and students who have completed the Cumbia Drums activity should be able to detect cumbia rhythms and roles in the traditional drums.

Unit Four: Còig



Teaching Artist Activities

Meet Còig (5-10 min)

Farewell to Nova Scotia (10-20 min)

O Luaidh (Gaelic) (10-20 minutes)

Dance a Reel (10 min)

Nora Críonna (10 min)

End of Year I Remember Page (5-10 min)

End of Year MoA Matching Page (5-15 min)

End of Year MoA Awards Page (10-30 min)

Sample Unit Of Study

TA Visit 1

- 10 Hello Song / This Season Video
- 10 Meet the Artist
- 10 Farewell to Nova Scotia
- 10 Nora Críonna / Goodbye Song

TA Visit 2

- 5 Hello Song
- 10 Jig with Rachel (10 min)
- 15 Reel with Rachel
- 10 O Luaidh / Goodbye Song

TA Visit 3

- 10 I Know the Answer
- 10 Jig & Reel with Rachel
- 15 End of Year Matching or Awards
- 5 Reflect / Goodbye Song

TA Visit 1

TA Visit 2

TA Visit 3

ACTIVITY

Sing Farewell to Nova Scotia
(10-20 min)

STEPS

- Make a list of things you would miss if you moved away from New York City
 - *Why is each thing important to you?*
- Turn to and discuss MMJ Page: 50-51 Welcome to Nova Scotia
- Make a list of things you would miss if you grew up in Nova Scotia then had to move away
- Turn to MMJ Page 52: Farewell to Nova Scotia
- Read lyrics and decode Words to Know
- Sing chorus
- Play and sing along with video Farewell to Nova Scotia

SUPPORT

Farewell to Nova Scotia

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It includes a verse and a chorus. Chord markings (A, F#m, E, D, C#m) are placed above the staff. The lyrics are written below the staff.

verse

The sun was sink - ing down in the West. The birds were sing - ing on ev - 'ry tree. All na - ture seemed to - be at rest, but still there was no rest for me. Fare - well to No - va Sco - tia, you sea - bound coast. May your moun - tains dark and drea - ry be. For when I am far a - way on the bri - ny o - cean tossed, will you e - ver heave a sigh and a wish for me?

chorus

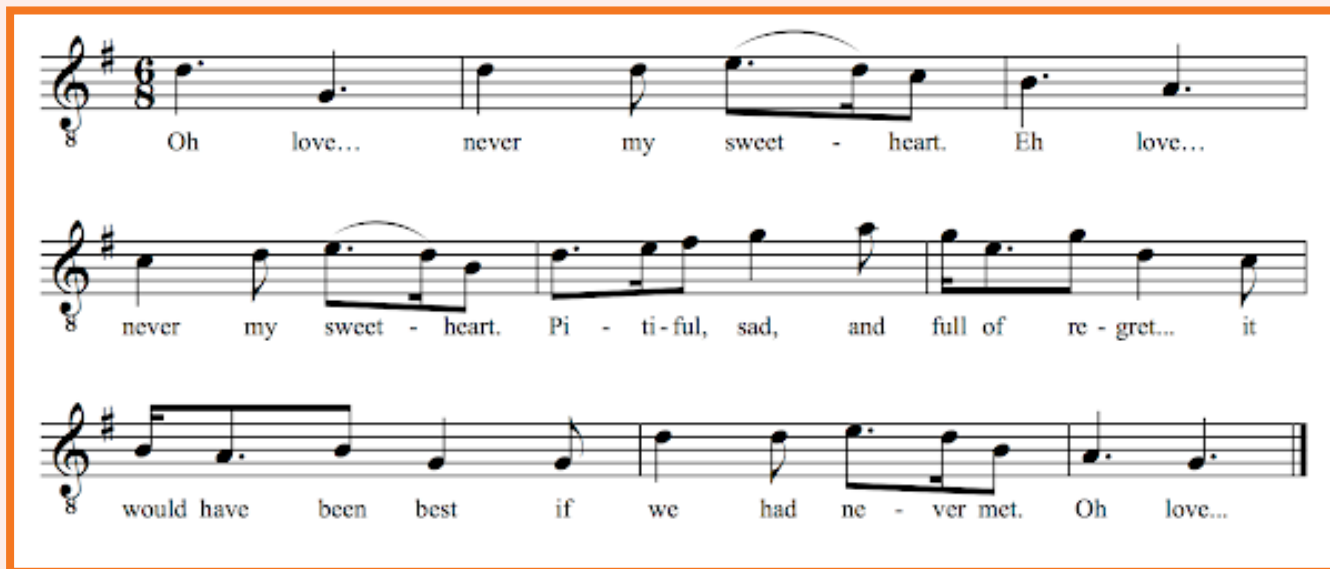
ACTIVITY

Sing O Luaidh
(Oh, Love)
(10-20 minutes)

STEPS

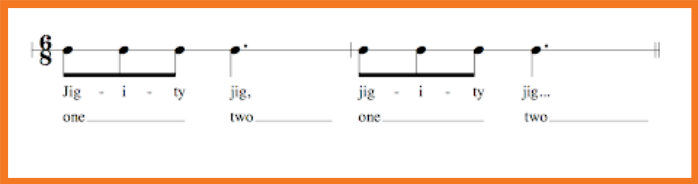
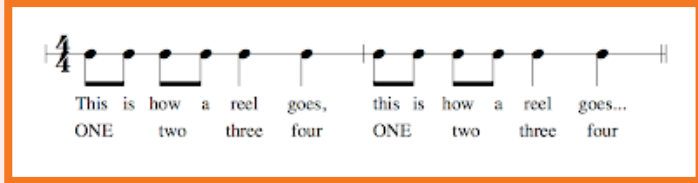
- Turn to MMJ Page 53: O Luaidh (Oh, Love)
- Read lyrics and decode Words to Know
 - *What is the story that this song is telling?*
 - *Why does the singer keep saying "Oh, Love"?*
- Sing chorus
- Play and sing along with video: O Luaidh

SUPPORT



The image shows three staves of musical notation for the song 'O Luaidh'. The music is written in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The lyrics are written below the notes. The first staff contains the lyrics: 'Oh love... never my sweet - heart. Eh love...'. The second staff contains: 'never my sweet - heart. Pi - ti - ful, sad, and full of re - gret... it'. The third staff contains: 'would have been best if we had ne - ver met. Oh love...'. The music features a mix of quarter, eighth, and dotted notes, with some phrases spanning across bar lines.

- Extension: Watch and sing along with video: O Luaidh (Gaelic). In the O Luaidh (Gaelic) video, Rachel teaches us step by step how to say, and then sing, the chorus in Gaelic.

ACTIVITY	STEPS	SUPPORT
<p>Dance a Reel (10 min)</p>	<ul style="list-style-type: none"> Watch and dance along with video: Dance a Reel 	<p>Differentiating Jigs and Reels</p> <p>Jigs: While music plays (ex: Nora Críonna)...</p> <ul style="list-style-type: none"> Imitate windshield wipers, arms going back and forth, left-right, counting an evenly accented one - two Subdivide the basic pulse, counting ONE-two-three FOUR-five-six Add a mnemonic lyric, chanting jig-gety-jig, jiggety-jig...  <p>Reels: While music plays (ex: Franzke's Reel)...</p> <ul style="list-style-type: none"> Step left-right-left-right, counting ONE-two-three-four ONE-two-three-four Add a mnemonic lyric, chanting This is how a reel goes... 

ACTIVITY	STEPS	SUPPORT
<p>Sing Nora Críonna (10 min)</p>	<ul style="list-style-type: none"> • Introduce jigs • Introduce and sing the Nora Críonna melody • Move and sing along with video: Nora Críonna 	<p>Most jigs have contrasting but symmetrical A and B sections, as Nora Críonna does. Còig often plays “square sets,” a.k.a. collections of jigs played back to back to accommodate dancers who want to keep going. In the full-length video, Nora Críonna is the second of six tunes in a square set, a mix of old and new: Bathroom, Bar, and the Parking Meter; Nóra Críonna (traditional); Muineira de Casu (traditional); Ellen O’Grady (traditional); The Last Mile; Roddy MacDonald’s Fancy.</p>




Nóra Críona

Part A

Part A consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody starts on G4, moves to A4, then B4, and continues with eighth notes: G4-A4-B4-A4-G4, F#4-G4-A4-B4, G4-A4-B4-A4-G4, F#4-G4-A4-B4, G4-A4-B4-A4-G4, F#4-G4-A4-B4, G4-A4-B4-A4-G4. The second staff continues the melody: G4-A4-B4-A4-G4, F#4-G4-A4-B4, G4-A4-B4-A4-G4, F#4-G4-A4-B4, G4-A4-B4-A4-G4, F#4-G4-A4-B4, G4-A4-B4-A4-G4. The piece ends with a double bar line and repeat dots.

Part B

Part B consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody starts on G4, moves to A4, then B4, and continues with eighth notes: G4-A4-B4-A4-G4, F#4-G4-A4-B4, G4-A4-B4-A4-G4, F#4-G4-A4-B4, G4-A4-B4-A4-G4, F#4-G4-A4-B4, G4-A4-B4-A4-G4. The second staff continues the melody: G4-A4-B4-A4-G4, F#4-G4-A4-B4, G4-A4-B4-A4-G4, F#4-G4-A4-B4, G4-A4-B4-A4-G4, F#4-G4-A4-B4, G4-A4-B4-A4-G4. The third staff continues the melody: G4-A4-B4-A4-G4, F#4-G4-A4-B4, G4-A4-B4-A4-G4, F#4-G4-A4-B4, G4-A4-B4-A4-G4, F#4-G4-A4-B4, G4-A4-B4-A4-G4. The fourth staff continues the melody: G4-A4-B4-A4-G4, F#4-G4-A4-B4, G4-A4-B4-A4-G4, F#4-G4-A4-B4, G4-A4-B4-A4-G4, F#4-G4-A4-B4, G4-A4-B4-A4-G4. The piece ends with a double bar line and repeat dots.

ACTIVITY	STEPS	SUPPORT
<p>I Remember (5-10 min)</p>	<ul style="list-style-type: none"> Complete MMJ Page 56: I Remember 	
<p>The Music of the Americas Matching (5-15 min)</p>	<ul style="list-style-type: none"> Complete and compare MMJ Page 57: Music of the Americas Matching Page 	
<p>Music of the Americas Music Awards (10-30 min)</p>	<ul style="list-style-type: none"> Complete MMJ page 58: Music of the Americas Awards Page Play each video or track listed as students vote for the category winners 	

The logo for 92Y, consisting of the numbers '92' stacked above the letter 'Y'. The '9' and '2' are bold and black, with a horizontal dotted line separating them from the 'Y'.

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