

92Y

MUSICAL
INTRODUCTION
SERIES



2014/15 SEASON:
MUSICAL STORYTELLING

Dear Classroom Teacher,

Welcome to 92nd Street Y's Musical Introduction Series 2014 -15 season. We are honored to be partnering with you and your students for an exciting year of music in concert and the classroom!

92nd Street Y's Musical Introduction Series empowers children in grades K-3 to explore the world's musical genres, engage in music-making, and, by learning about rich musical traditions in class and through live performances, cultivate a global perspective that nurtures empathy and tolerance of diverse people and cultures.

In order to best meet the curricular and instructional expectations placed on classroom teachers, we are pleased to integrate into each lesson the Common Core State Standards and to include an in-depth reflection lesson after each concert, allowing teachers the option of fulfilling core literacy requirements using fun, multidisciplinary activities. *My Music Journals* include resources for each unit, from instrument photographs to "Music Maps," which visually lead students on a musical and geographical journey around the world. There are a variety of journal pages providing students an opportunity to freely reflect on their musical and cultural experiences throughout the year. In this way, each student's journal becomes an interactive document that reinforces their learning and understanding.

Our distinguished roster of artists for the 2014 -15 season highlights the power music has to share our stories and inspire our imaginations:

Maximus Musicus Visits the Orchestra of St. Luke's – The orchestra and Iceland

Hazmat Modine – The blues and American roots

La Revue de Cuisine/Who Stole the Mona Lisa? – Classical and France

Kotchegna Dance Company – Rhythms and the Ivory Coast

We have created "instant lessons" designed to appeal to children's diverse learning styles and connect to schools' language arts, math, social studies, and science curricula, aligned with the Common Core State Standards (see Glossary, pg. 71). 92Y teaching artists will visit each of your classrooms throughout the year, prepared to build on the important work that you have done by teaching the classroom teacher lessons in this curriculum. The curriculum and accompanying recordings are crafted to assist both specialists and classroom teachers in creating a deep understanding before and during the concert experience.

During the year, your students will have many opportunities to sing, create rhythms, improvise, move, draw, write, and work in groups. The curriculum focuses on specific musical concepts, processes, and skills that transfer to other academic subject areas, and further exploration of musical and cultural traditions through storytelling, movement, and performance will provide students with a dynamic array of opportunities to learn and make connections to their school curriculum, and to the world around them.

To those who are returning, it has been a joy to collaborate with you and we are thrilled to continue our work together. To those who are new, we welcome you and hope that you and your students' lives will be enriched by our partnership.

Sincerely,

Larisa Gelman

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2014-2015 Season Schedule

Concerts take place at 9:45 am and 11:15 am
92Y Kaufmann Concert Hall

Maximus Musicus Visits the Orchestra

Monday, December 1 and Tuesday, December 2, 2014

Hazmat Modine

Thursday, January 22; Friday, January 23; and Monday, January 26, 2015

La Revue de Cuisine/Who Stole the Mona Lisa?

Monday, March 30; Tuesday, March 31; and Wednesday, April 1, 2015

Kotchegna Dance Company

Tuesday, May 12; Wednesday, May 13; and Thursday, May 14, 2015

Classroom Teacher Workshops at 92Y:

Wednesday, October 22, 2014 and Tuesday, February 10, 2015
4:00 - 5:30 pm in the Weill Art Gallery at 92nd Street Y
1395 Lexington Avenue, between 91st and 92nd Streets

Preparing students for a visit to the 92nd Street Y Kaufmann Concert Hall

Before your students come to each of the concerts at 92nd Street Y, please have a discussion with them about what a concert is, and their important role and tasks as audience members. Here are some suggested discussion points:

- When you first arrive at 92Y's concert hall, please go quietly to your seats. If students need to use the restrooms, please do so before the concert begins. Try not to leave the concert hall during the performance. Teachers, please remain with students in the concert hall at all times during the show.
- The first thing that will happen in the concert is that Larisa Gelman from 92Y's Center for Educational Outreach will come out on stage. She will speak with you and introduce the performers. Please listen closely to what she says at all times and give her your full attention.
- Please explain to your students that there is no talking during the performance. This includes whispering and discussing the concert while it is taking place.
- As audience members, your students are a very important part of the event. Remember that part of their job is to listen to and observe carefully what they hear and see on stage. This means that they should sit quietly, while paying close attention to everything that takes place during the performance. By doing their very best job as listeners, they are helping the performers do their jobs well - playing music just for them!
- Children from many different schools will be coming to the concert. This might be a little confusing at first, but remember that everyone has come to listen to the music. Show other students that you understand your job as an audience member by remaining quiet and attentive to the performers even when other children might be talking or not paying attention.
- When performers come on stage, welcome them with your applause. When the performance begins, please show the performers how much you respect and appreciate them with your most attentive, quiet concert behavior.

Note:

Taking of photographs is not allowed in the concert hall. There will be no food, beverages or gum chewing in the concert hall. There is no available space at 92Y for students to eat their lunches. All cell phones must be turned off throughout the duration of the concert.

Thank you for being part of these events. Have a great time listening to the music!



Building Creative Confidence in the Special Needs and Inclusive Classroom

OBJECTIVE: These general guidelines serve to pinpoint student learning differences while giving instructional support through multiple learning modalities in the special needs and inclusive classroom.

ADAPTED RESOURCE: Stowe, Cynthia M. *Understanding Special Education: A Helpful Handbook for Classroom Teachers*. New York: Scholastic Inc. 2005.

LEARNERS WITH	GENERAL EXPECTATIONS	SUPPORT
<p>Learning Disability: Refers to many different types of learning issues that can vary widely in levels of severity. Learning disabilities are believed to be caused by a neurological issue (not physical, emotional disturbance, or vision/hearing impairments).</p>	<ul style="list-style-type: none"> • Difficulties with Executive Functioning: Knowing how to approach and complete a task. Executive functioning helps a person take in and organize new information, prioritize what needs to be done, plan the steps that need to be taken, and figure out the strategies that should be used to accomplish that task. Finally, executive functioning helps a person evaluate the effectiveness of the plan. • Students with learning disabilities take in information, such as sights and sounds, but may have difficulty understanding or attaching meaning to it. • They find it hard to organize information in a way that makes it readily accessible. • Retrieving information from short or long term memory is difficult. • Difficulty expressing those ideas, either verbally or non-verbally. 	<p><u>Beginning a task:</u> List all items needed before you start.</p> <ul style="list-style-type: none"> • Finding a pencil can be defeating. Give directions in steps: <ol style="list-style-type: none"> 1. <i>Raise your hand if you are the pencil captain.</i> 2. <i>If you raised your hand, stand up.</i> 3. <i>Get the box of pencils for your table.</i> • Make it a game: <i>Draw swords</i> (students raise pencil in the air). <p><u>One-step directions:</u> Avoid monologue directions. Instead, discover while doing.</p> <ul style="list-style-type: none"> • For a layering activity with different colors of tissue paper: <ol style="list-style-type: none"> 1. <i>Place the different colors on your desk.</i> 2. <i>Pick one color and hold it to the light. Good! What do you see? Is it a cool color or a warm color?</i> 3. <i>Put the color back on your desk.</i> 4. <i>Pick up a different color. Continue with process.</i> <p><u>Constant review and repetition:</u> Use different forms, such as visually presenting lyrics (aural difficulties), singing lyrics (visual difficulties), or creating mnemonics (visual/aural difficulties).</p>

LEARNERS WITH

Dyslexia: A learning disability that affects a person's ability to acquire and process language (mainly written language) and does not affect general intelligence.

ADD/ADHD*: Disorders of attention. They can be attentive to things that interest them (art, perhaps) but disengage for other subjects (spelling).

**Grouped together because they are attention disorders.*

GENERAL EXPECTATIONS

Difficulties with:

- Auditory discrimination: Hearing the subtle differences in sound.
 - These learners hear the sounds but many times cannot perceive the differences in short/long vowel sounds.
- All academic areas where language is heavily involved: Reading, spelling, writing, handwriting, and math, for example. Dyslexia also affects fine and gross motor skills (e.g. Writing for long periods of time).

Difficulties with:

- Attending to stimuli outside of themselves (ADD). May appear inattentive to the outside world. Impulsive and hyperactive behavior (ADHD).
- Organizing time (executive function).
- Transitions: Difficulty leaving an activity they like, hence verbal cues will not work.
 - Visually show the transitions so they can prepare: green (go), yellow (2 minutes/30 second warning), red (stop/clean up).
 - Music is a wonderful panacea! Playing classical music can be calming (during transitions or group work). The music can fade quieter while announcing the time left. When the music stops, the activity has ended. A bell chime with an announcement of time.
- Idiomatic phrases: "Break a leg" – They will literally believe you want them to break their leg. Watch for confused facial expressions and explain or avoid idiomatic phrases.

SUPPORT

Visual: Highlighting a repetitive letter or vowel sound with a specific color in the lyrics. A picture or symbol for key words helps reinforce the sounds, language, and meaning.

Kinesthetic: Sign language can be used for each word or key word in the phrase, or a shape/movement can be made with the body. Embody and focus on the rhythm of the words.

Constant review and repetition

Structured environment for learning: Rules and expectations that are predictable.

Visual story board: Detailed lesson plan showing the time for each activity.

Redirect their attention: Stand or sit near this student. In a group seating: have these students sit near the teacher/TA.

Opportunities to move: Hand out a worksheet, collect the journals, etc.

Best curriculum: Both teacher-directed and self-directed activities. Students with ADD/ADHD want to please, and disappointment is palpable.

One-step directions

May need short breaks

LEARNERS WITH

Autism Spectrum Disorder: A neurological disorder that affects communication and the processing of sensory information.

Asperger Syndrome*: A neurologically based disorder that primarily affects a person's ability to be successful with social relationships.

*Asperger Syndrome is an autism spectrum disorder (ASD) considered to be on the "high functioning" end of the spectrum.
- *Autism Speaks*®

GENERAL EXPECTATIONS

Sensitivities: Senses (touch, smell, taste, hearing, sight) may be over- or under-sensitive. This can cause a disturbance for the student. In general, touch and sound are triggers.

Communication: Sometimes need more time to formulate thoughts and sometimes cannot communicate thoughts at all (non-verbal). This can cause difficulty working in groups.

Social cues: Reading emotions, facial expressions, body language. These subtle cues are difficult to understand.

Fixations: Become obsessed with a specific subject.

Misunderstandings of: Social cues and behaviors, clichés, trouble concentrating on a task they are not interested in. They possess a great vocabulary, but may not comprehend everything they read/hear.

SUPPORT

How to avoid triggers:

- *Smell:* Look for unscented versions of supplies and materials - paint or marker smell could be a trigger.
- *Sound:* Eliminate distracting noises: computer keys clicking, loud music, etc.
- *Touch:* Be aware of students' need for personal space (their "bubble"), prepare ahead of time art supplies that are sticky or otherwise strange in texture.

Balanced levels of activity: alternate active and inactive tasks.

Different modalities for expressing understanding and assessment:

- *Kinesthetic:* Create a shape with your body of how/what a specific sound would look/feel like.
- *Visual:*
 - Draw the trajectory or shape of the sound.
 - Hold up a color of what the sound looks like.
 - Provide a picture that encapsulates the song and have the students describe it. They can see what the song looks like. Students can also circle areas on the picture that match parts of the song.

These learners think in pictures not words:
Nouns are easier because you can make a picture in your head. – *described by Dr. Temple Grandin*

Spin off to other topics: 7 degrees of separation:
If fixation is birds → nest/homes → architecture (design).

Giving praise: Praise the action or specific behavior ("That was good that you...").

Unit 1:

Maximus Musicus Visits the Orchestra

Objectives:

CONTENT: Students will explore orchestral music and instruments through the story of *Maximus Musicus Visits the Orchestra*.

VOCABULARY: Author, Brass, Composer, Conductor, Family, Iceland, Illustrator, Layers, Melody, Narrator, Orchestra, Orchestral instruments, Origin, Percussion, Pizzicato, Rhythm, Storytelling, String, Woodwind

SKILLS:

- Students will sing and play three musical layers from Maurice Ravel's *Bolero*.
- Students will identify and categorize orchestral instruments by family.
- Students will develop opinions about the sounds and functions of instruments.
- Students will explore Iceland's traditional culture.

ESSENTIAL QUESTIONS:

- What are the four families of orchestral instruments?
- How do composers use musical layers?
- What are the connections between Iceland, Maximus, music, and storytelling?

UNIT 1 SYNOPSIS



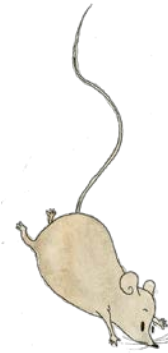
Maximus Musicus Visits the Orchestra

In this Unit, we will discover the woodwind, brass, string, and percussion families, and explore some of the ways composers work with the instruments of the orchestra. We will experience how French composer Maurice Ravel used musical layers and instruments in *Bolero* in detail, as we define and perform those layers. The concert tells the story of Maximus Musicus, an Icelandic mouse who discovers the orchestra.

All illustrations for Maximus Musicus were created by Þórarinn Már Baldursson.

Maxi's Song

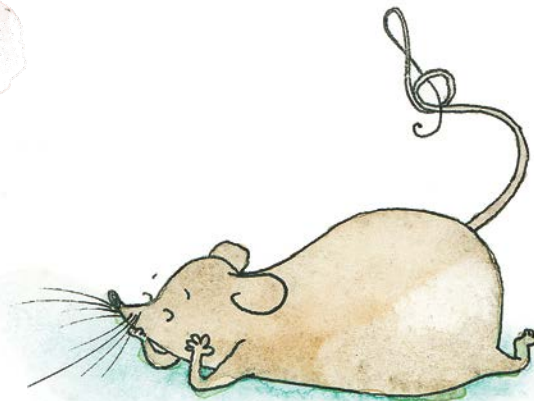
Maximus Musicus,
Went inside a very large house,
Into a hole he quickly crept,
Cuddled up and soundly slept.
Maxi, Maxi, Maxi, Maxi mouse,
Happily exploring the huge concert house.
Maximus Musicus, music mouse.



Sweetly sings the symphony,
Heartfelt strings in harmony.
(Hum along with instruments)
Drumsticks beat and boldly bugles call,
Bringing forth a sunny smile on all.
Maximus Musicus, music mouse.



Maximus Musicus,
'Bout music is so curious.
Concert over, musicians stand,
Audience claps, bravo for the band!
Maxi, Maxi, Maxi, Maxi mouse,
Happily exploring the huge concert house.
Maximus Musicus, music mouse.



Music: Hallfríður Ólafsdóttir, arr. Tryggvi M. Baldvinsson
Lyrics: Hallfríður Ólafsdóttir and Þórarinn Már Baldursson
Translation: Daði Kolbeinsson

All About Iceland

ICELAND is an island nation (about the size of Kentucky or Virginia) between the North Atlantic Ocean and the Greenland Sea, and is the westernmost country in Europe. The capital is Reykjavik. There are approximately 317,000 people living in Iceland – just slightly more than the populations of Harlem and Astoria combined.



Before humans settled in Iceland, the only land mammals living there were foxes. Now there are many domesticated animals like sheep, small Icelandic horses and reindeer.



There are over 200 volcanoes in Iceland, comprising one-third of the earth's total lava flow. The country is also known for its geysers, glacial waterfalls, and fjords. The climate is more moderate than other similarly northern areas, with temperatures averaging between 22 and 45 degrees Fahrenheit.



Mountain Avens, the national flower



The Blue Lagoon



Tradition and culture are important to Icelanders. Stories and sagas of trolls, elves, and other mythical creatures have their roots in the Celtic and Nordic founders of the country. Iceland's rich folklore even served as the inspiration for J.R.R. Tolkein's *Lord of the Rings* Series.

Mythical Rock Giant.



A map of Iceland.



A small door for Iceland's elves.

Children in Iceland attend school for free all the way through college, and though the national language is Icelandic, they also learn English and Danish in school. The most popular sports to play are soccer and handball.

A new school complex in Iceland's capital, Reykjavik.



Bolero Theme and Layers

Boléro

Maurice Ravel



4

pp

10

16

19

 A musical score for Bolero, showing measures 4, 10, 16, and 19. The score is written in treble clef with a 3/4 time signature. Measure 4 is marked with a dynamic of *pp* (pianissimo). The notation includes various rhythmic patterns and melodic lines.

Layer 3
(melody)

Daa... da da da da da... da da da da...

Layer 2
(pizz)

bum high low... bum high low...

Layer 1
(snare)

TUN ta ka ta TUN ta ka ta tun tun TUN ta ka ta TUN ta ka ta ta ka ta ta ka ta

 A musical score showing three layers of Bolero. Layer 3 (melody) is in treble clef with a 3/4 time signature, featuring a melodic line with lyrics "Daa... da da da da da... da da da da...". Layer 2 (pizz) is in bass clef with a 3/4 time signature, featuring a rhythmic pattern with lyrics "bum high low... bum high low...". Layer 1 (snare) is in bass clef with a 3/4 time signature, featuring a rhythmic pattern with lyrics "TUN ta ka ta TUN ta ka ta tun tun TUN ta ka ta TUN ta ka ta ta ka ta ta ka ta".


92nd Street Y Presents:

Maximus Musicus Visits the Orchestra



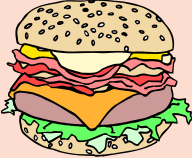
Unit 1: Lesson 1 Teaching Artist: Maurice Ravel's *Bolero*

OBJECTIVE: Students perform the three compositional layers from *Bolero*.

VOCABULARY: Composer, Melody, Musical Layers, Orchestra, Pizzicato, Rhythm, Storytelling

COMMON CORE STANDARDS: RI.2.9, SL.2.2, SL.2.3

MATERIALS: 92Y CD, CD player, My Music Journals

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p data-bbox="134 586 258 678">HELLO (10 min)</p> <p data-bbox="134 1053 359 1203">MAKE A LAYER SANDWICH (5 min)</p> 	<ul style="list-style-type: none">• Sing <i>Hello Song</i>.• Introduce what we will see and hear together this year:<ul style="list-style-type: none">◦ <i>Do you know any stories that are told through music? Dance? Pictures?</i>◦ <i>Why do we tell stories?</i>• Play CD: <i>A Letter From Maximus Musicus</i>.• Turn to My Music Journal pg. 4, <i>Maxi's Song</i>.• Play CD: <i>Maxi's Song</i>, and learn to sing along. • <i>Maximus hears the orchestra play a piece of music called Bolero, written by composer Maurice Ravel. Bolero has musical layers. What else do we know that has layers?</i>• Design a tasty 3-layer sandwich:<ul style="list-style-type: none">◦ <i>What should the first layer be? Next? Next?</i>◦ <i>How many layers should we add? How many is too many?</i><ul style="list-style-type: none">▪ <i>How do we know if the layers go together?</i>	<p data-bbox="1404 561 1944 873">This year, you will attend four musical concerts at 92nd Street Y, and witness storytelling through music, dance, art, and film. Stories are narratives that include character, setting, a plot, and action. Storytelling is an ancient form of human expression, a universal human activity that is still important today.</p> <p data-bbox="1404 919 1902 1019"><u>Things With Layers:</u> Winter attire, rocks, pizza, cake, the earth, paintings</p> <p data-bbox="1404 1097 1961 1268">a) Bread, bread, and bread? Why not? We like contrasting layers, such as... b) Peanut butter, pickles and cheese? Why not? We like the layers to somehow go together, such as...</p>

ACTIVITY

BOLERO'S LAYERS (15 MIN)

BOLERO LAYERS GAME (10)



STEPS & GUIDING QUESTIONS

- Music has layers. Bolero has three contrasting layers that all go together (see Curriculum Guide pg. 12).
- Tape the floor in three sections, or designate three distinct areas in the room (for layers 1-2-3).
- Sing, perform, and combine the layers:
 - Play CD: *Bolero Snare Rhythm* (layer 1).
 - Play CD: *Bolero Pizzicato Rhythm* (layer 2).
 - Play CD: *Bolero Melody* (layer 3).
- Explain the rules of the game.
- Play CD: randomized tracks:
 - *Bolero Snare Rhythm* (layer 1)
 - *Bolero Pizz. Rhythm* (layer 2)
 - *Bolero Melody* (layer 3)
 - *Bolero Snare + Pizz.* (layer 1+2)
 - *Bolero Snare + Melody* (layer 1+3)
 - *Bolero Pizz. + Melody* (layer 2+3)
 - *Bolero Snare + Pizz. + Melody* (layer 1+2+3)
- Sing *Goodbye Song*.

SUPPORT

- 1) Stand in that layer's section of the room.
- 2) Name, sing, and mime the layer.
- 3) After two layers (Snare and Pizz rhythms) are learned, combine them and switch students between sections.
- 4) After all three layers are learned, combine them and switch students among sections (whole class, or 8-10 at a time). Invite Classroom Teacher to lead one group.

Pizzicato: To pluck, instead of bow, the strings of an instrument.

Rules of the Game:

Start with groups of 6-8 students. As CD tracks play (randomize tracks), students must go to the section of the room designated for the layer that is playing, and sing/mime that sound. If two layers are playing in combination, there must be students in both sections (i.e. If track with snare and pizz. is playing, students cannot all stand in the pizz. area). If students move to the wrong area, they are out. Once a student has won, or all layer combinations have been played, start again with a new group.

Unit 1: Lesson 2 Classroom Teacher: Discovering Iceland with Maximus Musicus

OBJECTIVE: Students will read along with the book/CD *Maximus Musicus Visits the Orchestra* and discover Iceland.

VOCABULARY: Iceland

COMMON CORE STANDARDS: RL.2.2, 2L.2.4, 2L.2.7

MATERIALS: *Maximus Musicus* book and CD, CD player

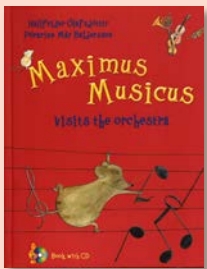
ACTIVITY

CONNECT
(5 min)

DISCOVERING
ICELAND
(10)



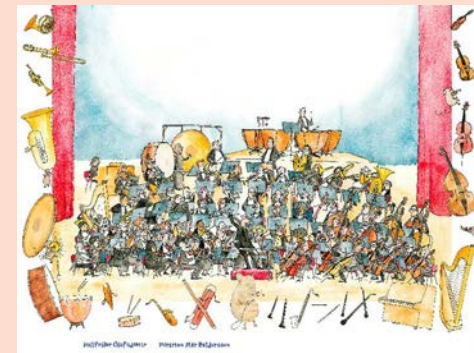
MAXI'S STORY
(20-35 min)



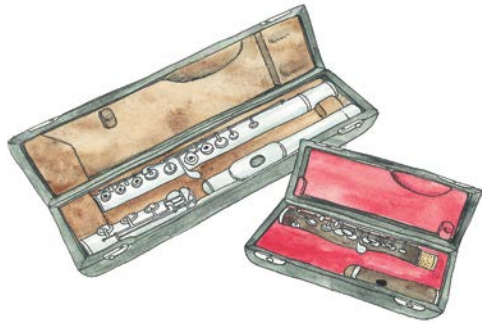
STEPS & GUIDING QUESTIONS

- Recall what we will see, hear, and do together (TA visits, music, Maxi).
- *The story we are about to read was written and illustrated by two musicians from Iceland.*
- Turn to My Music Journal pg. 5, All About Haffi.
- Play CD: *All About Iceland PowerPoint*, and turn to My Music Journal pp. 6-8, Map of Iceland and All About Iceland.
- *What is the connection between Iceland and Maximus?*
- Present *Maximus Musicus* to your class.
Options:
 - A) Read the book as a read-aloud.
 - B) Play *Maxi* CD audio, and follow along in the book.
 - C) Play *Maxi* CD audio, and draw Maximus and instruments as you listen.
 - D) Play 92Y CD: *Maximus Musicus PowerPoint* (pictures match reading) and read aloud.

SUPPORT



The recorded version of the story for options B and C includes all the music and sound effects, and is 35 minutes long.



Hallfríður (Haffi) Ólafsdóttir, Flute and Author

Hallfríður Ólafsdóttir is the principal flute player of the Iceland Symphony Orchestra. Haffi has also been a bookworm since she was a child. Once she had children of her own, she decided to combine her two passions – music and reading – and write a book for them called *Maximus Musicus Visits the Orchestra*. Now Haffi travels all over the world with Maxi, playing music and reading stories.

In Haffi's opinion, symphonic music is the coolest thing on earth, but she also has fun playing strange old flutes and whistles. The "ð" in Hallfríður's name is an Icelandic letter, pronounced like the voiced "th" (as in the word "there").



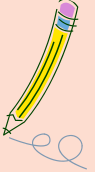
Unit 1: Lesson 3 Teaching Artist: Orchestral Families

OBJECTIVE: Students will name and sort the instruments of the orchestra by family.

VOCABULARY: Brass, Conductor, Family, Layers, Narrator, Percussion, String, Woodwind

COMMON CORE STANDARDS: RI.2.5, RI.2.7, SL.2.2

MATERIALS: 92Y CD, CD player, My Music Journals

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>RE-CONNECT (5 min)</p> <p>DRAWING INSTRUMENTS (10)</p>  <p>ORCHESTRAL FAMILIES (10 min)</p>	<ul style="list-style-type: none"> • Sing <i>Hello Song</i>. • Play CD: <i>Maxi's Song</i>, and sing along. • Play CD (randomized): <i>Bolero Layers</i>, and sing along. • Turn to My Music Journal pg. 9, Instruments I Know. • For two or three instruments: <ul style="list-style-type: none"> ◦ Name an instrument you know. ◦ Draws and label the parts of the instrument as best you can. • Turn to My Music Journal pg. 10, Instruments of the Orchestra. • <i>The instruments of the orchestra are organized into four families.</i> 	<p>As <i>Bolero</i> plays, hold up finger to show which layers are playing (1, 2, 3, 1+2, etc).</p> <p>Model a loose, playful way of drawing, so students know it isn't about being perfect. Help students notice instrument details:</p> <ol style="list-style-type: none"> 1) <u>Appearance</u> (colors, shapes, size) 2) <u>Materials</u> used (wooden tubes, metal tubes, reeds, double reeds, wooden boxes, strings, horse hair, metal or gut strings) 3) <u>Mechanisms and structures</u> (slides, valves, bells, f-holes, finger holes, mouthpieces, bridges, bows, keys, pads, separable sections, mutes) 4) <u>How sound is produced</u> (breath, buzzing lips, fingers, bow, strike, shake, scrape)

ACTIVITY

ORCHESTRAL FAMILIES (CONT.)

INSTRUMENT SUPERLATIVE AWARDS (10 min)



READY FOR THE CONCERT (5 min)

STEPS & GUIDING QUESTIONS

- Pairs of students discuss:
 - *What do you think the four families are?*
 - *Which instruments belong in the same family? Why?*
- Share work; TA explains the four family names as students discover them.
- Write the names of the four families in the rectangles at the bottom of the page, and write the names of the instruments that belong to each family on the lines below.

- Turn to My Music Journal pg. 10, Instruments of the Orchestra.
- *Movie stars have Academy Awards. TV shows get Emmy Awards. Olympic athletes receive medals. Today, it's our job to create awards for the Best Instruments of the Orchestra.*
- Play CD: *Instrument Demos.*
- Turn to My Music Journal pg. 11, Instrument Awards.
- Students nominate each instrument for a category and vote among tracks.

- *Haffi, the author, will be the narrator at the concert.*
- *Karina Canellakis will be the conductor.*
- *How can we show Karina and the Orchestra of St. Luke's that we love and respect their music making?*

SUPPORT

Same-family instruments are similar in appearance, materials, or how the sound is produced.
Woodwinds (wooden tube, blown)
Brass (metal tube, buzzed lips)
Strings (wooden box with strings, bowed or plucked)
Percussion (strike, shake, or scrape)

You may also create other categories for instrument awards and add them to the chart on My Music Journal pg. 11.

Narrator: The person who tells a story.

Conductor: The person who stands in front and leads the orchestra.



credit: Masataka Suemitsu



Unit 1: Lesson 4 Classroom Teacher: Musical Storytelling Web

OBJECTIVE: Students will play the instrument game “Who Am I?” and reflect on the concert experience.

VOCABULARY: Iceland, Storytelling

COMMON CORE STANDARDS: SL.2.1, SL.2.3, W.2.8

MATERIALS: Instrument cards, My Music Journal, Smarboard

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>WHO AM I? (10 min)</p>  <p>STORYTELLING WEB (10 min)</p>	<ul style="list-style-type: none">• Photocopy and cut out instrument cards from the templates on pp. 25-28 (16 cards in total).• Model, then play this game:<ul style="list-style-type: none">◦ Divide students into Teams A and B.◦ Place secret tags/pictures of instruments on each student’s back.◦ <i>Ask other students “yes or no” questions until you figure out who you are.</i>• The team with the most completed “Who am I?”s in 10 minutes wins.• Re-place tags and play again. • Turn to My Music Journal pg. 12 and complete Storytelling Web.	 <p><u>Storytelling Web Student Reflection:</u> With My Music Journals, lead students through a reflection activity by identifying and recalling the elements of storytelling presented at the concert and in the lessons.</p>

ACTIVITY

EXTENSION ACTIVITIES

STEPS & GUIDING QUESTIONS

- Online/Smartboard: London Symphony Orchestra Interactive *Bolero* site
Valery Gergiev conducts the LSO's performance of *Bolero*, and various cameras offer HD close-ups of the instruments as they play. You can choose the camera angles you want to see as the piece progresses, up to 4 angles at a time: strings, conductor, woodwind 1, woodwind 2, percussion and woodwind, brass and woodwind. This is very good for exploring the three layers always present, and can be played on a Smartboard or another computer.
<http://Play.lso.co.uk/#/Ravels-Bolero/video>

- Online/Smartboard: Instrument Demonstrations
This website provides wonderful, personal instrument demo videos created by the Philharmonia Orchestra. Each demo is 4-13 minutes long, and is divided into navigable chapters. Individual friendly musicians introduce viewers to their instrument and section - the virtual equivalent of having a live musician in the room with you. This is great for seeing how each instrument is actually played, and requires a Smartboard, computer, or iPad App. Excellent HD video, audio, and pacing.
<http://www.philharmonia.co.uk/explore/instruments>
Ipad App, \$10
<https://itunes.apple.com/us/app/the-orchestra/id560078788?mt=8>

SUPPORT

VIOLIN

The violin could be said to define the orchestra, but it may be a little provocative to suggest that everything else is there merely as an accompaniment.



Instrument: Violin
In this film, Zoltan Vancsoy introduces his instrument - the violin. Why not download our iPad app, 'The Orchestra', to learn even more? Visit www.philharmonia.co.uk/app for more information.
The Philharmonia's Concert Master's Chair is endowed in memory of Albert Hoffmann, Adler von Wells - Member and Leader, Vienna Court and State Opera Orchestra 1869-1943.
The Philharmonia's No. 10 Violin Chair is endowed by Vincent Meyer.
The Philharmonia's No. 1 First Violin's Chair is endowed by the Philharmonia Orchestra in memory of James H. Schaffels MBE.
The Philharmonia's Principal Second Violin's Chair is endowed in memory of Gordon Arthur Wood.
For more information on Chair Endowments, please visit:
<http://www.philharmonia.co.uk/report/endowments>.

Introduction Construction Setup Bowing

FILM CHAPTERS

Part of the string family

The bow

Bowing techniques

Pizzicato / plucking

Harmonics

Vibrato

Leading an orchestra

Relationship with the conductor

IN INSTRUMENTS ▾

Violin	Viola
Cello	Double Bass
Flute	Piccolo
Oboe	Cor Anglais
E Flat Clarinet	Clarinet
Bass Clarinet	Contrabass Clarinet
Bassoon	Contrabassoon
Saxophone	Horn
Trumpet	Trombone
Bass Trombone	Tuba
Percussion	Timpani
Harp	Keyboards

Unit 1: Lesson 5 Teaching Artist: My New Yorkestra

OBJECTIVE: Students will invent new instruments and stories of their origins.

VOCABULARY: Origin, Orchestral families

COMMON CORE STANDARDS: SL.2.3, SL.2.4, W.2.3

MATERIALS: 92Y CD, CD player, My Music Journals

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>CONNECT AND REFLECT (10 min)</p>	<ul style="list-style-type: none"> • Sing <i>Hello Song</i>. • Play CD: <i>Maxi's Song</i>, and sing along. • Students describe the concert and instruments. 	<p>For a shorter activity, individuals can invent stories on the spot. For more fun, some of the instruments could be invented fantasies.</p>
<p>TOOT, WHISTLE, PLUNK, AND BOOM (10 min)</p>	<ul style="list-style-type: none"> • <i>Toot Whistle Plunk Boom</i>: which word do you think goes with which instrument family? • Watch Disney's animated film <i>Toot, Whistle, Plunk, and Boom</i> (10:18; 1953) <ul style="list-style-type: none"> ◦ https://www.youtube.com/watch?v=zjHrmmFIerY 	
<p>INSTRUMENT ORIGIN STORYTELLING (10)</p>	<ul style="list-style-type: none"> • <i>What are the four families? What are some of the instruments from that family?</i> • Turn to My Music Journal pg. 13, The Story of the _____. • TA model inventing instrument origins. • Students work in small groups to complete the page. • Share work: <i>Tell your instrument's story.</i> 	

ACTIVITY

MY NEW
YORKESTRA
(15 min)



STEPS & GUIDING QUESTIONS

- Demonstrate miming instruments (TA show, all do).
 - *What instrument are we playing?*
 - *How do you know that?*
 - *What else could we have done to show we were playing a ____?*
- Individual students demo instruments and types of notes until the model is clear.
- Small groups of four work together:
 - 1) Choose any four instruments (from any family) that you think would be the best four instruments to make music...
 - for a parade
 - to help babies go to sleep
 - for another special occasion (students choose)
 - 2) Practice showing the instruments that you are playing and the type of music or sound you are playing (soft, loud, fast, slow).
- Small groups show work; observing groups discuss:
 - *What four instruments are being played?*
 - *How did we know that was a _____?*
 - *What else could the player do to show they were playing a _____?*
 - *Which type of music are we playing?*
 - *How did we guess what type of music or sound they were playing?*
 - *What else could the players do to show this?*
- Sing *Goodbye Song*.

SUPPORT

The object is not to fool us, but to see which group of four can have all four instruments correctly identified.

Unit 1 Vocabulary

Author – The writer of a story.

Brass Family – A group of instruments made with metal, a cup-shaped mouthpiece, and often played with valves.

Composer – A person who writes musical compositions.

Conductor – The person who directs or leads a musical ensemble.

Family – A group of people or objects who are affiliated by certain similarities.

Iceland – An island nation located between the North Atlantic Ocean and Greenland Sea; the westernmost European nation with a population mainly descended from Nordic and Celtic cultures.

Illustrator – The person who draws or creates pictures for a story.

Melody – The tune of a song.

Musical Layers – Different instruments playing different parts of a piece of music at the same time.

Narrator – The person who tells a story.

Orchestra – A large instrumental ensemble with instruments from the string, brass, woodwind, and percussion families.

Orchestral instruments – Instruments of all families which are a part of the Western classical orchestra.

Origin – Beginning, root, or foundation.

Percussion Family – A group of instruments that are played by striking or hitting with a stick or the hands.

Rhythm – The pattern of musical movement through time made by differing the duration and stress of the notes.

Storytelling – The act of sharing stories or narratives; an act in which every culture participates as a means of entertainment, education, cultural preservation, and instilling moral values.

String Family – A group of instruments made from wood and that have strings which are played by plucking or with a bow.

Woodwind Family – A group of instruments shaped as long, hollow tubes with finger holes and made from wood or metal. They are played by blowing into a mouthpiece with a thin, wood reed attached.



Clarinet



Bassoon



Flute



Oboe



Violin



Viola



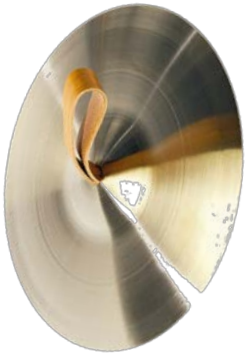
Cello



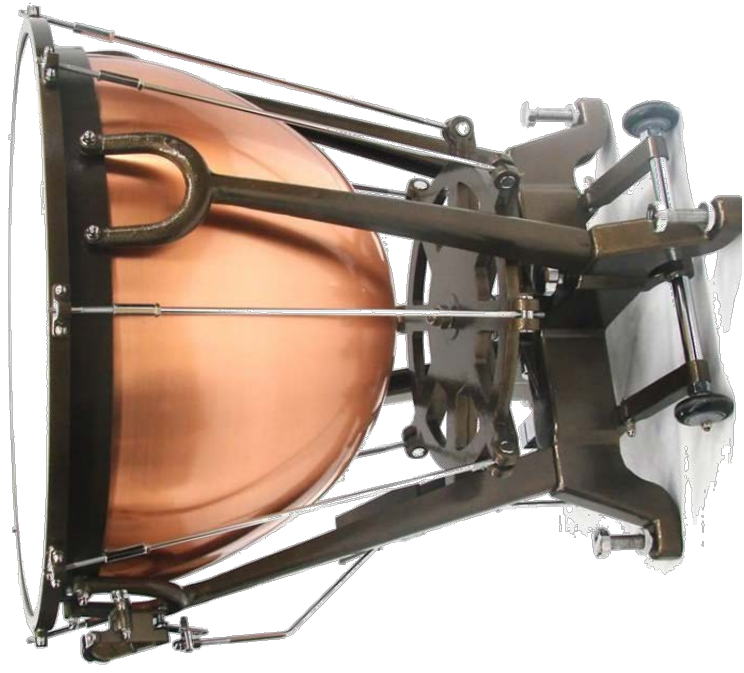
Bass



Snare



Cymbal



Timpani



Xylophone



Trombone



Tuba



Trumpet



Horn

Unit 2: Hazmat Modine

Objectives:

CONTENT: Students will explore how the blues-based music of Hazmat Modine tells musical stories.

VOCABULARY: Accordion, Articulation, Banjo, Bend, Blow, Blues, Comic strip, Draw, Guitar, Harmonica, Horn section, Lyrics, Poem, Saxophone, Solo, Sousaphone, Trombone, Trumpet

SKILLS:

- Students will identify and categorize instruments played by Hazmat Modine.
- Students will trace the connections between instrumental solos and emotions they express.
- Students will be able to recognize how blues musicians imitate voices.

ESSENTIAL QUESTIONS:

- How can a blues solo tell a story?
- How do blues musicians make their instruments cry and sing?
- How can we create our own stories within a blues framework?

UNIT 2 SYNOPSIS



Image provided by Hazmat Modine

Hazmat Modine

In this Unit, we will explore how the musicians of Hazmat Modine make their instruments speak, sing, cry, and tell stories in the blues soloing tradition. We will sing and move to eight of the band's infectious grooves. These rhythms have been gathered from all over the world and re-imagined in Hazmat Modine's unique style and orchestration. Students will come to know the sounds, feelings, and expressive range of the blues.

About the Blues



- The blues is a popular, tradition-oriented musical style of rural Southern African-American origin, and was identified as early as 1909.
- The blues functions as a representation of conflicting feelings, with the intent of resolving problems by giving them public expression.
- The blues is a very flexible form; it can be vocal and/or instrumental, and is adaptable to many instrumental combinations, as well as rhythmic and formal approaches.
- The blues has been and remains an influential source of musical, emotional, and commercial material for jazz, country, folk, rock 'n' roll, and hip-hop.
- Some of the most well-known blues tunes include *St. Louis Blues*, *Hound Dog*, *Catfish Blues*, and *Every Day I Have the Blues*.

Common Musical Characteristics of the Blues:

12-bar chord structure:

Chords played over a 12-bar scheme:			
I	I or IV	I	I7
IV	IV	I	I7
V	V or IV	I	I or V

Blue notes:

A flattened third, fifth, and seventh of the major scale.

Walking bass:

Regular rhythmic movement in the bass line (See example below).

Example of a walking bass line over a 12-bar blues structure:



Instruments Played by Hazmat Modine



Banjo



Trumpet



Trombone



Sousaphone



Saxophone



Harmonica



Guitar



Accordion

Guide to Hazmat Modine's Loops

This is a recurring activity in lessons 1, 3, and 5. Sing and move with contrasting loops from eight of Hazmat Modine's songs. Each track is 1-2 minutes. If there is more than one layer, divide the students into groups. Stay playful, loose, and responsive, and get physically and vocally familiar with the rhythms and riffs before the concert.

Song title	Sing & Move Materials	Lead Instrument
<i>Mockingbird</i>	sing response, clap on beat 8	Horn section
<i>Two-Forty-Seven</i>	Two-beat oom-pah bassline, and horn line	Tuba and horn section
<i>Fox Train</i>	Blow and draw with front of mouth	Harmonica breathing
<i>Grade A Gray Day</i>	Melody A and Melody B	Guitar, guitar and harmonica
<i>Bahamut</i>	Melody and bassline	Harmonica melody, horn section bassline
<i>Who Walks In</i>	Two beat oom-pah bassline	Tuba
<i>Dry Spell</i>	Horn melody, clap on beat 8	Trombone
<i>Broke My Baby's Heart</i>	Melody, and background steady strum	Harmonica, guitar

Guide to Hazmat Modine's Songs



Mockingbird

Setting: A place with trees and houses.

Character: Someone who is feeling down.

The call and response structure is a common characteristic of the blues, as is the everyday situation and the reference to nature, dawn, sleep, and pride. The gloomy imagery of rain and destruction also speaks to characteristically bluesy themes. The singer has conflicting ideas about himself and the bird (maybe he wants to be more like the bird) and wants to resolve his problems or at least let them out by singing. "Hey hey hey" calls out for attention in a casual, familiar way, or is a way for listeners to say "Yes, I hear you and agree."

Bahamut

Setting: A cold and rainy day, somewhere in the universe.

Character: Two mythical creatures, Behemoth and Bahamut. In Arabian mythology, Bahamut is a giant fish who supports the earth. He is so large that no human can bear the sight of him.

The lyric is a bluesy lament, describing how Bahamut wanders for all of time, is too big to be seen, and has no place to go. The singer's role is that of storyteller, and he describes Bahamut and his perils in great detail. The antecedent/consequent structure of each pair of lines is, again, a common blues characteristic. "Wo-ho-ho" calls out for attention or possibly help, and is almost a cry of pain.

WO HO HO!



Two Forty Seven

Setting: The middle of the night.

Character: Someone with relationship problems.

The AAB three-line structure is a common blues form (like a 12-bar blues AAB lyric). The singer's loneliness and his misery of missing a loved one are also common experiences that are sung about in blues music. The repetition of "hey hey hey" expresses the singer's lamentations.


Unit 2: Lesson 1 Teaching Artist: Introducing the Blues

OBJECTIVE: Students will discover the bluesy, harmonica-driven sound of Hazmat Modine.

VOCABULARY: Accordion, Articulation, Banjo, Bend, Blow, Blues, Draw, Guitar, Harmonica, Lyric, Saxophone, Sousaphone, Trombone, Trumpet

COMMON CORE STANDARDS: RI.2.1, RI.2.2, RI.2.5, RI.2.6, SL.2.2, L.2.6

MATERIALS: 92Y CD, CD player, My Music Journals, Harmonica

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>HELLO (15 min)</p> <p>INSTRUMENTS (10 min)</p> 	<ul style="list-style-type: none">• Sing <i>Hello Song</i>.• Play CD: various Hazmat Modine loops, and perform with the music (see Curriculum Guide pg. 32).• Introduce what we will see and hear at the concert, and how we will explore the blues in class. • Turn to My Music Journal pg. 14, About Hazmat Modine and read aloud.• Turn to My Music Journal pg. 15, Hazmat Modine's Instruments.• Connect to previous units: <i>To what families do the instruments in this unit belong?</i>• Play CD Tracks: <i>Instruments Demos</i>.• Connect sound, image, instrument family, materials, construction.	<p>Hazmat Modine is a band that combines musical styles from all over the world into wild and groovy tunes in the American blues tradition. By listening to the way these musicians manipulate the sound of their instruments, and the stories that their songs tell, we will come to understand what the blues are all about.</p> <p><u>Hazmat Modine's Instruments:</u> Accordion, Harmonica, Trumpet, Trombone, Sousaphone, Guitar, Banjo, and Saxophone.</p>

Unit 2: Lesson 2 Classroom Teacher: *Lost Fox Train* Harmonica Solos

OBJECTIVE: Students will create storyboard comic strips in response to virtuosic blues harmonica solos.

VOCABULARY: Blues, Comic strip

COMMON CORE STANDARDS: RI.2.1, RI.2.2, RI.2.5, RI.2.6, W.2.3, L.2.6

MATERIALS: 92Y CD, CD Player, My Music Journal

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>CONNECT (5 min)</p> <p>ABOUT TRAINS (10 mins)</p>	<ul style="list-style-type: none">• Recall what we will see and hear together (TA visits, blues, music, instruments, concert). • Create a web for Train Sounds.<ul style="list-style-type: none">◦ <i>What do you know about trains?</i>◦ <i>What are some of the settings where you might hear a train?</i>◦ <i>What are sounds that a train makes?</i>◦ <i>What do the sounds tell us about the train?</i>• Play CD: <i>Real Train Sounds</i>.<ul style="list-style-type: none">◦ <i>Should we add any other sounds to our web?</i>	<p><u>Train Sounds:</u> Horn blowing, whistle, steam, roar of engine, clacking and squealing steel wheels, chugga chugga – choo choo, gaining speed on track, ding ding of train crossing.</p> <p><u>Train sounds are affected by:</u> speed, size, type of train (steam, diesel, electric), type of track (smooth, old, new, bumpy, magnetic), location (town, open country, tunnel, valley, bridge).</p>



ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>LOST FOX TRAIN COMICS</p> <p>(20 min)</p>	<ul style="list-style-type: none"> • Play CD: <i>Lost Fox Train</i>. • <i>How does Wade use his harmonica to remind us of train sounds?</i> • Turn to My Music Journal pg. 17, <i>Lost Fox Train</i> Comic Strips. • Draw two <i>Lost Fox Train</i> comic strips inspired by Wade's harmonica solos. <ul style="list-style-type: none"> ○ For each panel: create short 3-part stories including a picture with description of a setting and a train to match the sounds in two excerpts from <i>Lost Fox Train</i>. • Play CD: <i>Lost Fox Train Excerpt 1</i>. • Play CD: <i>Lost Fox Train Excerpt 2</i>. • Share work. 	<p><u>Wade's Harmonica Sounds:</u> Blow, draw, bend, breath, & tongue articulation.</p> <p>Comic Strip: A sequence of drawings in boxes that tell an amusing story.</p>




Unit 2: Lesson 3 Teaching Artist: The Story in the Solo

OBJECTIVE: How do blues musicians make their instruments talk, sing, cry, and tell stories?

VOCABULARY: Blues, Lyrics, Solo

COMMON CORE STANDARDS: RI.2.1, RI.2.2, RI.2.5, RI.2.6, SL.2.2, L.2.6

MATERIALS: 92Y CD, CD player, My Music Journals

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>RE-CONNECT (10 min)</p> <p>BLUESY SOLOS (15 min)</p> 	<ul style="list-style-type: none">• Sing <i>Hello Song</i>.• Play and perform selected Hazmat Loops.• Discuss what students will see and hear at the concert. • Define and clarify: blues, lyrics, solo.• List sad sounds that people make.• Turn to My Music Journal pg. 19, Four Blues Solos.• Play CD: <i>Buddy Solos 1-4</i>.• Get to know four solos through multiple listenings.<ul style="list-style-type: none">○ Identify: each solo is eight measures long.○ Identify: beginning – middle – end (as you count measures).○ Listen: repeat as necessary, draw the sounds the soloist is making in the air.○ <i>What sad sounds is this instrument making?</i>○ <i>What story is this musician telling?</i>	<p><u>Sad sounds:</u> moan, cry, weep, wail, mumble, grumble, growl, shout, scream, holler, call, awww, ohhh, hmmm, wahhhh. <i>Can instruments make these sounds, too?</i></p> <p>Solo: A part of a song performed by a single instrument or voice.</p> <p><i>Wade and the musicians in Hazmat Modine love to play a kind of music called the blues. The lyrics of bluesy songs often tell sad stories. But the musicians can make their instruments tell stories too, even without words, when they take a solo. Blues musicians can make their instruments talk, sing and cry. How do they do it?</i></p> <p><u>Four solos (each :30):</u> 1) Harmonica (Wade) 2) Harmonica (Randy) 3) Trumpet (Pam) 4) Guitar (Michael)</p>

ACTIVITY

MOCKINGBIRD (15 MIN)



IMAGINE THE CONCERT (5 min)

STEPS & GUIDING QUESTIONS

- Turn to My Music Journal pg. 18, *Mockingbird*.
 - Read and discuss (see Curriculum Guide pg. 33):
 - *Is this a story? Does it have characters? A setting?*
 - *What makes this song bluesy?*
 - *What kind of rhythm would go well with this lyric?*
 - Try saying the lyric with different rhythms.
 - Play CD: *Mockingbird*, and sing along with the “hey hey hey” refrain.
-
- *What are some of the things you want to look for in the concert?*
 - *Which instruments or songs will grab your attention most?*
 - *How can you show Wade and Hazmat Modine that you love their music?*
 - Sing *Goodbye Song*.

SUPPORT

Connect: Can you think of a bird that you would like to be like? A pigeon, eating all day? A soaring eagle? A songbird? *Mockingbird* is a song sung by a person who is admiring a mockingbird, and maybe wants to be more like one.

Bahamut (My Music Journal pg. 20) could substitute for *Mockingbird*, or if you have time, look at both songs.

Unit 2: Lesson 4 Classroom Teacher: Musical Storytelling

OBJECTIVE: Students will create a blues-influenced poem.

VOCABULARY: Lyrics, Poem, Solo

COMMON CORE STANDARDS: W.2.1, W.2.8, SL.2.5

MATERIALS: 92Y CD, CD player, My Music Journals

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
STORYTELLING WEB (10 min)	<ul style="list-style-type: none">• Turn to My Music Journal pg. 21 and complete Storytelling Web.	
BLUES SOLO POEMS (20 min)	<ul style="list-style-type: none">• Play CD: <i>Real Train Sounds</i>.<ul style="list-style-type: none">◦ <i>Should we add any other sounds to our web?</i>• Turn to My Music Journal pg. 22, Blues Solo Poem.• Create a blues solo poem that you can speak or sing inside the space of eight 4-beat measures.• Play CD: <i>Blues Poem Accompaniment</i> to make sure the poems fit.• Be ready to perform your poem during the final Teaching Artist visit.	See blues solo poem examples on facing page.

Blues Solo Poems

Blues Solo Poems:

1) Can be spoken or sung.

2) Have a beginning, middle, and end shape, possibly:

2 measures (8 beats)	beginning	exposition or other way into the story
2 measures (8 beats)	middle	conflict, action or detail
2 measures (8 beats)	middle	complication
2 measures (8 beats)	end	resolution

3) Include conflicting feelings about personal, everyday situations, with the intent of resolving problems by giving them public expression.

4) Are easiest if they take the form of four lines of 10-12 syllables per line (every 2 measures), but many more syllables could be included if the words move quickly.

5) Traditional blues use end rhymes (but many Hazmat Modine songs do not).

Examples:

A) I always wanted to _____
I always thought I could _____
Until I found out _____
Now I ___ and I ___ and I _____.

B) I ordered pizza with extra cheese and olives
But when I opened the box, _____
_____' _____
It's the last slice of pizza I ever saw.

Unit 2: Lesson 5 Teaching Artist: Performing Our Blues Poems

OBJECTIVE: Students will perform their blues poem solos.

VOCABULARY: Blues, Lyrics, Solo

COMMON CORE STANDARDS: RI.2.1, SL.2.4, SL.2.5

MATERIALS: 92Y CD, CD player, My Music Journals

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>CONNECT AND REFLECT (10 min)</p> <p>BLUES POEM KARAOKE (30 min)</p>	<ul style="list-style-type: none">• Sing <i>Hello Song</i>.• Play and perform Hazmat Loops.• Students describe the concert and instruments.• Review completed web in My Music Journal pg. 21.• <i>How did Hazmat Modine use instruments to tell musical stories?</i> • Play CD: <i>Buddy Solos 1-4</i>, and review.• TA model performing a blues solo poem (poem + track).• Play CD: <i>Blues Poem Karaoke</i>.• Practice performing your poem as music plays.• Volunteers perform the solo poems students developed in the previous lesson.• Sing <i>Goodbye Song</i>.	<p>Review <i>Buddy</i> solos:</p> <ul style="list-style-type: none">• Each solo is eight measures long.• Beginning – middle – end.• <i>What story is this musician telling?</i> <p>The <i>Blues Poem Karaoke</i> CD track follows the same harmony, form, tempo, and feel as the <i>Buddy</i> trumpet and guitar solos – just the rhythm section, with no soloist. Students reading their poems can speak or sing. Bold students may be willing to add expression and moan, cry, weep, wail, mumble, grumble, growl, shout, scream, or holler.</p>

Song Lyrics

Two Forty Seven

Two forty seven in the middle of the night,
Thinking about you – I know it wasn't right.
And I said hey - hey hey hey hey hey.
Waiting for hours and let you have no time.
You're really late, and I'm out of my mind.
And I said hey hey - hey hey hey hey.
What's our intention? The facts they are not clear.
The situation is you're clearly not here.
And I said hey hey - hey hey hey hey.

Mockingbird

Well the mockingbird has his pride – the songs he sings
are full and lithe.
He never sleeps or stills his song, he plays for keeps
through the dawn.
He chases up through the trees, he puffs with pride, he
shoots the breeze.
We built this house but it's coming down, you hear the
rain when it hits the ground.



Bahamut

Well, Bohemoth calls it his own, while
Bahamut wanders alone.
They both go out to play, on that cold and
rainy day.
And Bohemoth sings us his song, while
Bahamut wanders along.
But in the glory of the spring, you can hear
Bahamut sing:
Wo-ho-ho, are you as big as me?
Wo-ho-ho, way too big to see!
Wo-ho-ho, Bahamut, he goes so slow!
Wo-ho-ho, too big for place to go!

The entire known universe
Floats suspended in a thin silver bowl,
Which rocks gently on the back
Of an immense blue-green Tortuga.
And the tortuga's scaly feet
Are firmly placed on the topmost
Of seven craggy mountains,
Which arise from a vast and arid plain
Of drifting, fetid, yellow dust.
And the plain is balanced precariously
On top of a small thin green acacia tree,
Which grows from the snout
Of a giant blood red ox
With 50 eyes that breathes flame
The color of the midnight sky.

And the ox's hooves are firmly
placed
On the single grain of sand
Which floats in the eye of Bahamut,
Like a mote of dust.
No one has ever seen Bahamut
Some think it's a fish,
Some think it's a newt.
All we know is that the lonely
Bahamut
Floats endlessly through all time and
all space
With all of us and everything
Floating in a single tear
Of his eye.

Unit 2 Vocabulary

Accordion – An instrument that is held between your hands, consisting of a bellows, two sets of reeds, a keyboard for the melody, and buttons for bass notes and chords.

Articulation – Different techniques for playing a note that affects how it sounds.

Banjo – A string instrument that is like a guitar, but smaller, round, and with only 5 strings.

Bend – Using breath and the muscles of the throat, mouth, and lips to make the reeds inside a harmonica sound at different pitches.

Blow – Sending air from the mouth through the harmonica to produce sound.

Blues – A popular, tradition-oriented musical style of rural Southern African-American origin.

Comic Strip – A sequence of drawings in boxes that tell an amusing story.

Draw – Sucking air into the mouth through the harmonica to produce sound.

Guitar – A stringed instrument whose 6 strings are played by plucking or strumming them with the fingers.

Harmonica – A small rectangular wind instrument with reeds inside and is played by blowing in and out through small openings (also called a mouth organ).

Horn section – The instruments in a band or orchestra that are part of the brass and wind families; in blues music the horn section is often a trumpet, trombone, and saxophone.

Lyrics – The words to a song.

Poem - A piece of writing (often figurative or metaphorical) that is nearly always rhythmical, usually metaphorical, and often exhibits such formal elements as meter, rhyme, and stanzaic structure.

Saxophone – and instrument in the woodwind family, though it is made of brass. It has a single reed and a u-shaped bell.

Solo – A part of a song performed by a single instrument or voice.

Sousaphone - A type of tuba that is designed to be worn around the player's body, resting on the left shoulder. It is in the brass family, and is played by blowing into a mouthpiece and pressing three different valves.

Trombone – An instrument of the brass family which is played by blowing into a mouthpiece and moving a curved slide.

Trumpet – A small instrument of the brass family which is played by blowing into a mouthpiece and pressing three different valves.

Unit 3:

La Revue de Cuisine & Who Stole the Mona Lisa?

Objectives:

CONTENT: Students will explore storytelling through dance, animation, and the music of Bohuslav Martinů and Igor Stravinsky.

VOCABULARY: Action, Animation, Bassoon, Cello, Character, Clarinet, Clue, Composer, Conflict, Detective, Folktale, Narration, Piano, Puppets, Resolution, Score, Setting, Suspect, Trumpet, Violin

SKILLS:

- Students will identify and categorize the instruments scored in *La Revue de Cuisine*.
- Students will create and observe correlations between story elements and the musical composition.
- Students will be able to explain how composers, choreographers, and animators use their art forms to tell a story.

ESSENTIAL QUESTIONS:

- How can music, dance, and animation be used to tell a story?
- How do Martinů's and Stravinsky's musical themes connect with story, character, and movement?
- How can we create our own stories using music as inspiration?

UNIT 3 SYNOPSIS



Micah Chambers-Goldberg

La Revue de Cuisine & Who Stole the Mona Lisa?

In this unit, we will explore how composers write music to propel storytelling. In the concert, we will visit a French kitchen through Bohuslav Martinů's *La Revue de Cuisine* with original choreography, where dancers enact a variety of cooking utensils as they swagger their way through a naïve episode of kitchen life. Additionally, we will explore the mysterious multimedia film, *Who Stole the Mona Lisa?* accompanied by a live performance of Igor Stravinsky's *Firebird Suite* arranged for solo piano by Alexandre Moutouzkine.

About Score and Story

In this Unit, narrative and score are both looked at as elements of storytelling. *La Revue de Cuisine* (dance) and *Who Stole The Mona Lisa?* (animation) both tell clear stories and are set to music.

Please define **story** using your current Readers and Writers workshop level, as appropriate for your students, and bring those ideas and terms into the work you do with the Teaching Artist. A few examples are below.



Martinů wrote his music for *La Revue de Cuisine* to fit a ballet scenario (1927); the *Mona Lisa* music was borrowed from Stravinsky's music for the ballet *The Firebird* (1910). Both pieces are ballet scores.

Story Map

Name: _____

Instructions: Fill in the boxes to show how your story developed.

Characters:	Setting:	Problem:
Title: Author:		Solution:
How the Characters Tried to Solve the Problem:		

© Teacherfiles.com Graphic Organizers

Name _____ Date _____

Story Map 1
Write notes in each section.

Setting:	Time:	Place:
↓		
Characters:		
↓		
Problem:		
↓	Plot/Events:	
Resolution:		

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SCHOLASTIC

Story Map

Main Characters

Setting

Supporting Characters

Title
and
Author

Problem

Solution

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A Brief Guide to Object Puppets

Introduction

In *La Revue de Cuisine*, dancers personify kitchen objects that come to life as characters. In the classroom, we will imitate this playful transformation using object puppets. By one definition, a **puppet** is an inanimate object that is manipulated so as to appear animate. **Object puppets** are a class of puppets that use everyday objects as the puppet, or as the base for a constructed puppet. As in most puppetry traditions, it is important to spend time exploring the nature of the chosen object to help you determine the personality of the puppet. This intuitive process is called "finding" the puppet. Laughter or delight is an indicator that something is working well. When working with children, remember that puppets can be quite powerful, provoking strong emotions or association, because they tend to bypass intellect and access something more primal in us.

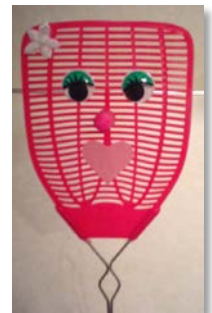
Personality

The most successful object puppets work with characteristics of the chosen object – the way it looks, moves, what the object implies. For example, a character might be played by a feather duster or a toilet plunger or a martini glass, but these objects would yield three very different personalities. Some puppeteers use indications of facial features (e.g. stick on eyes), but many find these unnecessary if the puppet is properly developed.

Acting with Puppets

"Puppetry is a great way to help everyone become more expressive. Children who are afraid to speak or act in front of the class will often enthusiastically emote in the character of a puppet. When a child operates a puppet, the focus is on the puppet, rather than on the puppeteer, and the child forgets to be self-conscious. If you watch a child operating a puppet, you see that every emotion and every movement of the puppet is mirrored in the puppeteer. The child really is "acting." The puppet simply provides a safety net--an extra level of reality between the performer and her audience. Even my shyest students will perform loudly and boldly when using puppets."

- Matt Buchanan at ChildDrama.com



ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
KITCHEN OBJECT PUPPETS WITH MUSIC (15 min)	<ul style="list-style-type: none"> • Introduce kitchen object puppet characters. • Model an improvised puppet monologue with the score. • Students experiment with the new characters (voices, movement, attitude). • <i>These are our characters. Let's add music.</i> • Play CD: Three Martinů loops – <i>Happy, Troubled, Sad</i> – and for each, students: <ul style="list-style-type: none"> ◦ Choose one, two, or three characters to work with. ◦ Improvise dialogue (inspired by the mood of the music) as the music plays. 	<p>Bring your own kitchen utensils for object puppets. They do not have to match the <i>La Revue de Cuisine</i> characters. Contrasting shapes and sizes are good (e.g. small pot and lid, large ladle, large spatula, pestle).</p> <p>Object puppets take time to “find.” Experiment with different voices, movements, and attitudes, and remind students to stay loose and playful. When working with the music, encourage a connection (voice, movement, attitude, text) with the music.</p>
STORY AND SCORE (5 min)	<ul style="list-style-type: none"> • Clarify all terms: story and score. • Sing <i>Goodbye Song</i>. 	<p>Story – An account of people or events (real or imagined) that is told for entertainment. Stories often include character, action, setting, and conflict.</p> <p>Score – A musical composition.</p>

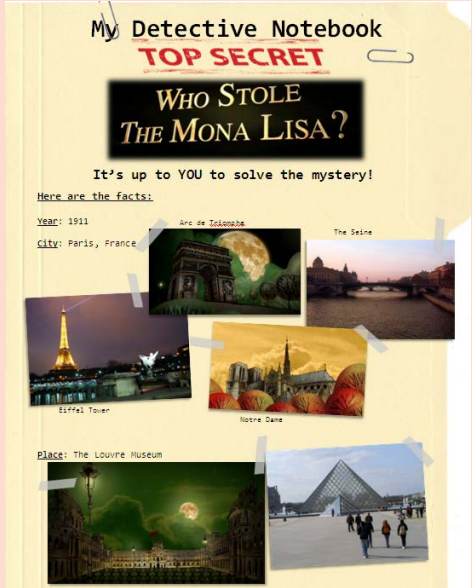
Unit 3: Lesson 2 Classroom Teacher: *Who Stole the Mona Lisa?*

OBJECTIVE: Students will connect Igor Stravinsky’s musical themes to the mystery of “Who Stole the Mona Lisa?”

VOCABULARY: Clue, Detective, Suspect

COMMON CORE STANDARDS: RL.2.1, RL.2.2, RL.2.5, RL.2.7

MATERIALS: My Music Journals, 92Y CD, CD player, Smartboard/laptop, Mona Lisa poster

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
CONNECT (5 min)	<ul style="list-style-type: none">Recall what we will see and hear together (TA visits, music, instruments, concert).	
MEETING MONA LISA (5 min)	<ul style="list-style-type: none">Show students the poster of the Mona Lisa.<i>Italian artist Leonardo da Vinci painted a picture of someone called Mona Lisa in the 1500s using oil. She is over 500 years old!</i><ul style="list-style-type: none"><i>Why would he paint her?</i><i>Why would you paint a picture of someone?</i>	
DETECTIVE’S NOTEBOOK (10)	<ul style="list-style-type: none"><i>You can see the Mona Lisa in a museum in Paris, France called The Louvre. But in 1911, someone stole her!</i>Turn to My Music Journal pp. 24-28, My Detective Notebook.Read through notebook as a class, and discuss and review materials (read text, decode pictures).<ul style="list-style-type: none"><i>Why would someone steal the Mona Lisa?</i><i>Who do you think stole the Mona Lisa?</i>	

ACTIVITY

MATCH THE
MUSIC WITH THE
STORY

(15 min)

A LITTLE FLAVOR
OF FRANCE
(10)

STEPS & GUIDING QUESTIONS

- Turn to My Music Journal pg. 28, Detective Notebook Action page.
- *What do you see in each picture? What part of the story does each picture tell?*
- Play CD: selections from Stravinsky's *Firebird Suite*.
 - *Introduction*
 - *Danse Infernal*
 - *Berceuse*
 - *Finale*
- Discuss which picture goes best with each musical excerpt.
- Turn to My Music Journal pg. 29 and complete French-English word-matching activity.
- Play CD: *French Word Pronunciations*.

SUPPORT



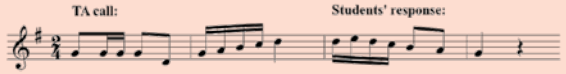
Unit 3: Lesson 3 Teaching Artist: *La Revue de Cuisine* Story and Choreography

OBJECTIVE: Students will create movements and stories inspired by the music of *La Revue de Cuisine*.

VOCABULARY: Narration, Puppet

COMMON CORE STANDARDS: SL.2.2, SL.2.5

MATERIALS: 92Y CD, CD player, My Music Journals, Object puppets

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>Re-Connect (10 min)</p>	<ul style="list-style-type: none"> • Sing <i>Hello Song</i> and <i>La Revue de Cuisine</i> trumpet call. • Review Detective’s Notebooks and share picture choices for each <i>Firebird</i> excerpt. 	 <p>TA call: <i>La Revue de Cuisine</i> trumpet call. Students' response: <i>La Revue de Cuisine</i> trumpet call.</p>
<p>PUPPET Choreography (25 min)</p>	<ul style="list-style-type: none"> • Create dances for seven of Martinů’s themes. <ol style="list-style-type: none"> 1) Listen. 2) Listen and move. 3) Make puppets move. 4) Discuss: <i>What is happening?</i> 5) Make puppets move, add narration. • Practice dancing two themes in a row, stringing more and more movements together to extend the dance. 	<ol style="list-style-type: none"> 1) Mvt. I: Prologue (bouncy piano) 2) Mvt III: Twirling stick (twirling clarinet solo) 3) Mvt IV: Pot and lid (fast, trouble) 4) Mvt. V: Tango (mysterious trumpet solo) 5) Mvt VI-a: Duel (scary bassoon and cello) 6) Mvt VI-b: Duel (happy Charleston) 7) Mvt VIII: Funeral march (sad, low, and slow)
<p>IMAGINE THE CONCERT (5 min)</p>	<ul style="list-style-type: none"> • <i>What are some of the things you want to look for in the concert?</i> • Sing <i>Goodbye Song</i>. 	<p><u>Example Questions:</u></p> <ul style="list-style-type: none"> • <i>Which is your favorite character in La Revue de Cuisine? Why?</i> • <i>What do you think the dancers’ costumes will look like?</i> • <i>Do you think the movie about the mysterious thief will be scary, based on the pictures and music?</i>

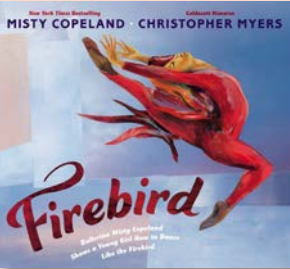
Unit 3: Lesson 4 Classroom Teacher: Storytelling

OBJECTIVE: Students will outline the connections between storytelling, music, dance, and animation.

VOCABULARY: Action, Character, Conflict, Narration, Resolution, Setting, Storytelling

COMMON CORE STANDARDS: W.2.1, W.2.3, W.2.8

MATERIALS: 92Y CD, CD player, My Music Journals, Misty Copeland's *Firebird*

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>STORYTELLING WEB (10 min)</p> <p>OUR STORY (15 min)</p> <p><i>FIREBIRD</i> BY MISTY COPELAND</p> 	<ul style="list-style-type: none">• Turn to My Music Journal pg. 31 and complete Storytelling Web.• Use your favorite Readers and Writers Workshop strategy to adapt a story/episode you are currently reading as a short object puppet scene, or series of short scenes.• In the next lesson, we will share these stories with the Teaching Artist.• If desired, read <i>Firebird</i>, a children's book written by Misty Copeland (ballerina soloist for the American Ballet Theatre).	<p><u>Story maps you may want to use:</u> For a single short scene:</p> <ul style="list-style-type: none">• characters - setting - action <p>For multiple steps or a scene with several steps:</p> <ul style="list-style-type: none">• beginning - middle - end• first - next - then - last• setting - time - place - characters - problem - events - resolution <p><u>Printed story map source:</u> http://www.readingrockets.org/strategies/story_maps</p>


Unit 3: Lesson 5 Teaching Artist: Re-Telling the Firebird

OBJECTIVE: Students create their own story inspired by Igor Stravinsky's *Firebird Suite*.

VOCABULARY: Folktales

COMMON CORE STANDARDS: RL.2.2, RL.2.5, RL.2.7, W.2.3

MATERIALS: 92Y CD, CD player, My Music Journals

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>CONNECT AND REFLECT (5)</p> <p>STRAVINSKY'S <i>FIREBIRD</i> (10)</p>  <p>Misty Copeland as the Firebird; photo by Genes Schiavone</p>	<ul style="list-style-type: none">• Sing <i>Hello Song</i> and <i>La Revue de Cuisine</i> trumpet call.• Share story webs and reflections from previous lesson. • Introduce how Stravinsky's <i>Firebird</i> can inspire multiple stories.• Turn to My Music Journal pg. 32, The Firebird Story.• <i>What does this page tell us about the firebird?</i>• Play CD (<i>Beginning, Middle, and End</i>) as you read the three sections of the story.• <i>Now we are going to write our own story about a magical, mythical creature with Stravinsky's music as our inspiration.</i>	<p>Folktales: An anonymous, timeless, story passed down through a culture by oral tradition.</p> <p><i>One hundred years ago, a composer named Igor Stravinsky wrote music to retell the Russian folk tale of the Firebird, a magical, mythical creature. Then, just 2 years ago, Micah Chambers-Goldberg used the very same Firebird music that Stravinsky composed to tell the story of Who Stole the Mona Lisa: same music, different story. Today we are going to listen to parts of the Firebird Suite Stravinsky composed to inspire us to write our own brand-new story about a magical, mythical creature.</i></p> <p>"Beginning" = Introduction "Middle" = Danse Infernal/Berceuse "End" = Finale</p>

ACTIVITY

MY MUSIC-
INSPIRED STORY
(25 min)

STEPS & GUIDING QUESTIONS

- Make a list of magical, mythical, and folkloric creatures.
- Turn to My Music Journal pg. 33, My Magical Creature Story, and complete story-writing activity.

My Magical Creature Story Page Process:

- Divide students into pairs, teams, small groups, or Teaching Artist- and Classroom Teacher-led groups.
- Choose a creature as the character you want to write about.
- Choose a setting and plot idea.
- Draw and label your creature.
- Play CD to inspire the Beginning, Middle, and End of your creature's story. As the music plays, write down the action, conflict, and resolution:
 - *How would your creature move to this music?*
 - *What feelings do you get from this music?*
 - *How would you describe this music?*
 - *What do you think your creature would be doing while this music plays?*
- Write down the three parts of your story.
- Share work.
- Sing *Goodbye Song*.

SUPPORT

Talking animals of any kind, dragon, unicorn, troll, Loch Ness Monster, Cyclops, elf, Bahamut, Big Foot.



Approximate timing for this process:

2 min - list creatures
5 min - set up use of page/choose creature/name/quick draw
5 - Beginning
5 - Middle
5 - End
3 - share work (3 kids or teams, 1 min each)

Teachers may have covered publishing in their writer's workshop, and you can discuss "next steps" options for the story with them.

Unit 3 Vocabulary

Action – An event that takes place, something that happens.

Animation – moving illustrations or images.

Bassoon – A large double-reed instrument in the woodwind family.

Cello – The second lowest-pitched instrument in the string family.

Character – A person in a narrative work of art.

Clarinet – A long black instrument played with a single reed in the woodwind family.

Clue – Evidence or information used to help solve a crime.

Composer – A person who writes music.

Conflict - Struggle, quarrel, or incompatibility.

Detective – A person whose job it is to solve crimes.

Folktale – An anonymous, timeless, story passed down through a culture by oral tradition.

Narration – The telling of a story.

Piano - A stringed keyboard instrument with 88 keys.

Puppets - An inanimate object that is manipulated so as to appear animate.

Resolution – How a challenge or problem is solved.

Score – A musical composition.

Sextet – A group of seven.

Story – An account of people or events (real or imagined) that is told for entertainment. Stories often include character, action, setting, and conflict.

Suspect – A person thought to be guilty of a crime.

Setting - Where a story takes place.

Trumpet - A small instrument of the brass family which is played by blowing into a mouthpiece and pressing three different valves.

Violin – The smallest and highest-pitched instrument of the string family.

Unit 4: Kotchegna Dance Company

Objectives:

CONTENT: Students will explore the synergy of music, dance, mask, character, and story in the culture of the Ivory Coast.

VOCABULARY: Adinkra, Bolohi, Call and Response, Djembe, Doundoun, Felani, Gue Pelou, Ivory Coast, Kotchegna, Mask, Senufo, Yadoba

SKILLS:

- Students will sing and drum Ivorian melodies and rhythms.
- Students will identify and categorize Ivorian instruments, masks, and costumes.
- Students will articulate the role of storytelling, music, dance, and masks in the cultures of the Ivory Coast.

ESSENTIAL QUESTIONS:

- What is the role of call and response in Ivorian singing and drumming?
- How do music, dance, masks and costumes work together in the culture of the Ivory Coast?
- What are some of the roles of nature spirits in Ivorian cultures?

UNIT 4 SYNOPSIS



Kotchegna Dance Company

In this unit, we will learn the stories, rhythms, songs, and dances of the New York-based dance ensemble Kotchegna (“messenger”), led by Vado Diomande, a performer who grew up in a village in the Ivory Coast. In Kotchegna’s performances, traditional masks, music, singing, and costume combine to present characters and lessons from Ivorian folktales, as well as some of the nature spirits that bring blessings and teachings to villagers.

Masked Dances from the Ivory Coast

- According to traditional African customs, masks are used in rituals as powerful tools of communication between the spiritual and material worlds.
- The communication between deities and mortals serves to maintain harmony between the spiritual and material worlds.
- Dancers who wear masks are possessed by spirits, and therefore serve as channels between tribes and ancestral deities.
- The mask functions in:
 - Public ceremonies and dances that include audience participation.
 - Private occasions only attended by members of secret societies.
- Common themes in ritual ceremonies:
 - Mythic and legendary heroes
 - Animal stories
 - Fertility
 - Agricultural cycles
 - Ancestral cults
 - Initiations
 - Healing
 - Divination
 - Fighting of sorcerers
 - Talismanic protection
 - Funerals
 - Casting of spells
 - Disaster prevention
 - Welcoming of chiefs and visitors
 - Hunting



Senufo *kalao* bird mask

Only through strict observance of sacred ancient traditions can the effectiveness of the dance ritual be guaranteed.

Pre-ritual guidelines that a dancer must follow:

- Purify oneself by observing certain taboos.
- Make offerings of sacrifice to spirits one is about to invoke.
- Maintain impersonality.
- Make sure that only the initiated help one dress. Those who are uninitiated may not be able to handle the powers of the mask and costume. Masks that are exported to other countries lose their spiritual potency as they are separated from the dance rituals in which they were used.
- To complete separation, a “spiritual washing” is usually performed in the country of origin.

Kotchegna's Concert At A Glance

STORIES:



Bolohi - A magical panther mask from the Senufo culture who dances to put out cooking fires during the dry season.



Gue Pelou - "God of the Sacred Forest" who protects earthly beings and chases away evil spirits. He walks on 9-foot tall stilts, dancing and performing acrobatic feats.



Felani - (means "orphan") An orphan girl who flees to the forest and gains strength from her mother's spirit, which she finds in a large tree.

DRUMS:



Djembe - A goblet-shaped hand drum covered with skin of goat or antelope that originated in Wassoulou region in southern Mali (located north of the Cote d'Ivoire), where women play an especially important role in traditional music making.



Yadoba - Several (usually five) small goblet-shaped drums fastened by rope around the main Djembe.



Doundoun - (Translates to "lower drums") A double-sided cylindrical barrel covered with a thick cow or goat skin. The Doundoun is made in three different sizes.


Unit 4: Lesson 1 Teaching Artist: Music, Stories, and Characters from the Ivory Coast


OBJECTIVE: Students will sing and drum Gue Pelou, and learn the stories of Bolohi and Felani.

VOCABULARY: Call and Response, Gue Pelou, Ivory Coast, Kotchegna

COMMON CORE STANDARDS: RI.2.6, RL.2.2, RL.2.4, SL.2.2

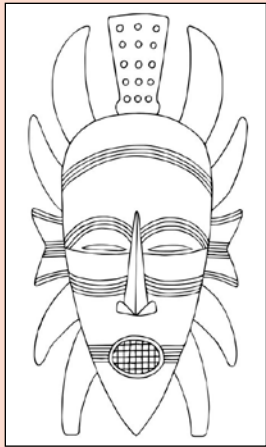
MATERIALS: 92Y CD, CD player, My Music Journals

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>HELLO (10 min)</p>	<ul style="list-style-type: none"> • Sing <i>Hello Song</i>. • Sing and move to <i>Che Che Koolay</i>. • Present what we will see and hear together (TA visits, music, Vado, masks, dance, concert). <ul style="list-style-type: none"> ◦ Do you know any stories that are told through music? Dance? Pictures? • Turn to My Music Journal pg. 34, Meet Vado Diomande, and pg. 35, Map of Africa and the Ivory Coast. • Play CD: <i>Meet Vado Diomande</i>. 	<p><u>Che Che Koolay</u> is a children’s song from the Fanti tribe in Ghana (neighbor to the Ivory Coast). The words have no precise meaning. Movements are improvised by whoever leads the song (e.g. tap head, shoulders, knees...). Students take turns leading.</p> <p><u>Call:</u> Che Che Koolay <u>Response:</u> Che Che Koolay <u>Call:</u> Che Che Kofisa <u>Response:</u> Che Che Kofisa <u>Call:</u> Kofi sa langa <u>Response:</u> Kofi sa langa <u>Call:</u> Kafa shi langa <u>Response:</u> Kafa shi langa <u>Call:</u> Koom a den-day <u>Response:</u> Koom a den-day <u>All:</u> Koom a den-day - HEY!</p>
<p>SING AND DRUM GUE PELOU (15 min)</p> 	<ul style="list-style-type: none"> • <i>Let’s explore the history, music, and dance for Vado’s most important mask, Gue Pelou.</i> • Turn to My Music Journal pg. 37, About Gue Pelou, and read aloud. • <i>This is Gue Pelou’s song. Drum and sing along.</i> <ul style="list-style-type: none"> ◦ CD: <i>Gue Pelou song (Zego Manyare)</i> - drum ◦ CD: <i>Gue Pelou song (Zego Manyare)</i> - drum + vocal 	<p>For melody and form, watch: https://www.youtube.com/watch?v=bcS8NBBZ-no</p>

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>SING AND DRUM GUE PELOU (CONT.)</p> <p>EXPLORE BOLOHI AND FELANI (10 min)</p> 	<ul style="list-style-type: none"> • <i>When Gue Pelou dances, this music plays (sing and drum along):</i> <ul style="list-style-type: none"> ◦ CD: <i>Gue Pelou dance - doundoun</i> ◦ CD: <i>Gue Pelou dance - djembe</i> ◦ CD: <i>Gue Pelou dance – both drums (alternating, then together)</i> • <i>Gue Pelou is the Sacred Tall Mask of the Forest, spiritual and magical, who dances on stilts. What kinds of movements do you think Gue Pelou makes when he dances?</i> • Play CD: <i>Gue Pelou Dance Loop</i>, and try out your dance moves. • <i>Here are two other Ivorian music+mask+story+dance pieces that Vado will perform for us.</i> • Turn to My Music Journal pg. 40, About Bolohi. <ul style="list-style-type: none"> ◦ Play CD: <i>Bolohi drum</i>, and sing along. ◦ Play CD: <i>Bolohi drum + vocal</i>, and sing along. • Turn to My Music Journal pg. 40, About Felani. <ul style="list-style-type: none"> ◦ Play CD: <i>Felani drum</i>, and sing along. ◦ Play CD: <i>Felani drum + vocal</i>, and sing along. • <i>For next time, please create a mask for Gue Pelou, Bolohi, or Felani.</i> • Sing <i>Goodbye Song</i>. 	<p>For all of the drum and vocal audio tracks in this unit, each teaching artist should create their own way of working with the materials, combining repeated listenings, movement, singing, A/B layers groups and individual work, emphasizing kinesthetic, visual, and aural modalities.</p> <p>Gue Pelou's song (<i>Zego manyare</i>) and dance are two different pieces of music.</p> <p><u>Gue Pelou Song (<i>Zego manyare</i>)</u> <u>Call:</u> <i>Zego manyare ge</i> (I have given you blessings). <u>Response:</u> <i>Zego manyare</i> (I have received blessings).</p> <p><u>Bolohi Song:</u> <u>Call / Response:</u> <i>Segyongo naweyo aho</i> (The Important One is coming)</p> <p><u>Bolohi video</u> https://www.youtube.com/watch?v=8vgBTGhCJaU</p> <p>Felani is not call and response, and while brief, may be challenging to sing.</p>

ACTIVITY

DESIGNING A MASK (CONT.)



STEPS & GUIDING QUESTIONS

Planning Our Mask and Decoration

- *Who would you like to make a mask for: Gue Pelou, Bolohi, or Felani?*
- *How could your mask show who they are?*
- Turn to My Music Journal pg. 38, Adinkra.
- *Which symbols are best for Gue Pelou, Bolohi or Felani? Which colors?*
- Choose a symbol(s) that you can use to decorate your mask.

Making

- Decide the mask you want to make (Gue Pelou, Bolohi and Felani pages).
- Draw, color, and decorate.
- As an alternative to creating your own mask, reproduce and color the template of a Senufo mask, My Music Journal pg. 39 (Vado is from the Senufo ethnic group).

SUPPORT

The masks will be shared with the TA at the next meeting – and depending on the design, possibly worn to the 92Y concert.

Adinkra – Symbols created by the Akan people, native to the African Gulf coast regions (present-day Ghana and Ivory Coast), which are representative of various concepts. They are used extensively on cloth, pottery, architecture, and even advertising.

These masks are not meant to be authentic or ethnographically accurate. Instead, encourage students to interpret Gue Pelou, Bolohi, or Felani in their own way. After the performance, compare your masks with Vado's traditional masks.

Unit 4: Lesson 3 Teaching Artist: Bolohi and Felani


OBJECTIVE: Students will sing, drum, and dance Bolohi and Felani.

VOCABULARY: Bolohi, Djembe, Doundoun, Felani, Yadoba

COMMON CORE STANDARDS: RL.2.2, RL.2.4, SL.2.2, SL.2.5

MATERIALS: 92Y CD, CD player, My Music Journals, Laptop/Smartboard

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
RE-CONNECT (10 min)	<ul style="list-style-type: none">• Sing <i>Hello Song</i>.• Sing and move to <i>Che Che Koolay</i>.• Recall what we will see and do together (music, Vado, masks, dance, concert).• Students share the masks they made in Lesson 2, explaining artistic choices.	
DANCE BOLOHI (10 min)	<ul style="list-style-type: none">• Re-read My Music Journal pg. 40, About Bolohi.• Divide students into two groups: drummers and dancers.• Invent some dance moves for a Bolohi Leopard Dance.<ul style="list-style-type: none">◦ Students wear Bolohi masks if they designed one.• Play CD: <i>Bolohi Dance Loop</i>, dance and sing along.• Switch groups (drum and dance), and repeat track.• Watch Senufo village performance of Bolohi, and dance along with it.	<p><u>Bolohi Song</u> Call: Segyongo naweyo aho Response: Segyongo naweyo aho.</p> <p><u>Bolohi video</u> https://www.youtube.com/watch?v=8vgBTGhCJaU</p>

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>DANCE FELANI (10 min)</p>	<ul style="list-style-type: none"> • Re-read My Music Journal pg. 40, About Felani. • <i>What makes Felani special? She is...</i> • Invent some dance moves for a Felani Dance; students wear Felani masks if they designed one. • Play CD: <i>Felani Dance Loop</i>, and try out your moves. 	<p><u>Felani (translated lyrics)</u> Come down, come down Come down, palm tree. You brought me here and I need you to feed me. Come down, come down Come down, palm tree.</p>
<p>KOTCHEGNA'S DRUMS (5 min)</p>	<ul style="list-style-type: none"> • Turn to My Music Journal pg. 36, Kotchegna's Drums, and read Djembe description. • Play CD: <i>Djembe Instrument Demo</i>. • Repeat for Yadoba and Doundoun. 	<p>An orphaned girl named Felani has a wicked stepmother who doesn't feed her. She goes into the forest to forage for food and hears a fruit tree calling to her. The tree has her mother's spirit inside, and it bends down to feed her. Felani is doubly strengthened by her mother's food and her love. Her new-found strength helps her when she goes back to her village, where her courage and power allow her to lead the village people against some bullies who come to attack. In this way, the strength and nourishment Felani received from her Mother's love spreads to the entire village. <i>What do you think is the moral of the story?</i></p>
<p>KOTCHEGNA IS THE BEST (10 min)</p> 	<ul style="list-style-type: none"> • <i>Vado wrote a special song for audiences to sing. The words mean "Kotchegna is the best."</i> • Play CD: <i>Kotchegna Song Lyric Practice</i>. • Practice saying: <i>Kotchegna koyo we lu n'yon dey-o</i>. • Play and sing along with CD tracks: <ul style="list-style-type: none"> ◦ <i>Kotchegna koyo pulse + drum</i> ◦ <i>Kotchegna koyo pulse + vocal</i> ◦ <i>Kotchegna koyo pulse + drum + vocal</i> • <i>At the performance, how can we show Vado that we think Kotchegna is the best?</i> • Sing <i>Goodbye Song</i>. 	<p>The call and response are identical: <i>Kotchegna koyo we lu n'yon dey-o</i>. Vado makes some variations in the lyrics on the recording.</p>



Unit 4: Lesson 4 Classroom Teacher: Reflection on Kotchegna Storytelling

OBJECTIVE: Students will reflect on the concert experience.

VOCABULARY: Bolohi, Felani, Gue Pelou

COMMON CORE STANDARDS: SL.2.2, SL.2.4, W.2.8

MATERIALS: 92Y CD/DVD, CD Player, Laptop/Smartboard, *My Music Journals*

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
STORYTELLING WEB (15 min)	<ul style="list-style-type: none">• Play selections from CD.• Turn to <i>My Music Journal</i> pg. 41 and complete storytelling web.<ul style="list-style-type: none">◦ <i>What stories did we see during the concert?</i>◦ <i>How does Kotchegna use mask, music, costume and dance?</i>◦ <i>Kotchegna means messenger. What was Vado's message to us?</i>	
KOTCHEGNA MATCHING GAME (10 min)	<ul style="list-style-type: none">• Turn to <i>My Music Journal</i> pg. 42, Matching Game.• Match the instruments with their correct names. Match the masks and stories with the correct names and stories.• <i>What was your favorite drum? Which drum is this? How do you know?</i><ul style="list-style-type: none">◦ Play CD: <i>Djembe instrument demo</i>◦ Play CD: <i>Doundoun instrument demo</i>◦ Play CD: <i>Yadoba instrument demo</i>	



Unit 4: Lesson 5 Teaching Artist: Kotchezna's Message and Year-End Review

OBJECTIVE: Students will re-state the messages of Kotchezna in their own words.

VOCABULARY: Djembe, Doundoun, Yadoba

COMMON CORE STANDARDS: SL.2.2, SL.2.4, RL.2.4

MATERIALS: 92Y CD, CD player, My Music Journals, Laptop/Smartboard

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>CONNECT AND REFLECT – KOTCHEZNA WAS THE BEST (10 min)</p>	<ul style="list-style-type: none">• Sing <i>Hello Song</i>.• Share reflections from the concert.<ul style="list-style-type: none">◦ <i>How do music, dance, masks, and costumes from the Ivory Coast work together to tell stories?</i>◦ <i>Kotchezna means "messenger." What was Vado's message to us?</i>• <i>What was your favorite drum? Which drum is this? How do you know?</i><ul style="list-style-type: none">◦ Play CD: <i>Djembe instrument demo</i>◦ Play CD: <i>Doundoun instrument demo</i>◦ Play CD: <i>Yadoba instrument demo</i>• Play and sing along with CD tracks:<ul style="list-style-type: none">◦ <i>Kotchezna Koyo pulse + drum</i>◦ <i>Kotchezna Koyo pulse + vocal</i>◦ <i>Kotchezna Koyo pulse + drum + vocal</i>	 <p>Djembe Doundoun</p>

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>DIGBA LAYERS (10 min)</p>	<ul style="list-style-type: none"> • Explain the origin of <i>Kotchegna Koyo</i>. • Play CD: <i>Kotchegna Koyo Layer Loop</i>. • Mix and match three small groups, and experiment with performing and combining these three layers of <i>Kotchegna Koyo</i>: <ul style="list-style-type: none"> ○ Steady pulse ○ Singing the song ○ Djembe syllables/body percussion 	<p><u>Kotchegna Koyo Origins:</u> The dance names come from the drum rhythms, not the song lyrics. Songs can be spontaneously created and matched with different dances and rhythms from all over the Ivory Coast and Western Africa. The Bete people, who live in the East Central parts of the Ivory Coast, invented a drum rhythm and dance called Digba. They dance and drum Digba for New Year's Day, the visit of dignitaries, and to celebrate weddings, marriages, and births. <i>Kotchegna Koyo</i> is a song Vado spontaneously created and matched to the Digba rhythm.</p>
<p>MY MUSICAL PASSPORT (5 min)</p>	<ul style="list-style-type: none"> • Turn to My Music Journal pg. 43, My Musical Passport. • <i>For each country's square, list songs and stories we learned on our visit.</i> 	<p>My Musical Passport should be used as a brief review of the year to jog students' memories before beginning the end-of-year game.</p>
<p>END-OF-YEAR REVIEW GAME (20 min)</p>	<ul style="list-style-type: none"> • Design an activity or game appropriate for your students that reviews the year of musical storytelling. Use each unit's Essential Questions, Skills, and Vocabulary, as well as lesson Objectives to help you focus on the fundamental concepts and skills students should understand and be able to do at the completion of the Musical Introduction Series. • Sing <i>Goodbye Song</i>. 	

Unit 4 Vocabulary

Adinkra – Symbols created by the Akan people, native to the African Gulf coast regions (present-day Ghana and Ivory Coast), which are representative of various concepts. They are used extensively on cloth, pottery, architecture, and even advertising.

Bolohi – A magical panther mask from the Senufo culture who dances to put out cooking fires during the dry season.

Call and Response – Exchange between the lead singer's improvisations and a group's recurring response.

Djembe - A goblet-shaped hand drum covered with skin of goat or antelope that originated in Wassoulou region in southern Mali (located north of the Cote d'Ivoire), where women play an especially important role in traditional music making.

Doundoun – (Translates to "lower drums") A double-sided cylindrical barrel covered with a thick cow or goat skin. The Doundoun is made in three different sizes.

Felani – An orphan girl in a traditional Senufo story.

Gue Pelou – "God of the Sacred Forest" who protects earthly beings and chases away evil spirits. He walks on 9-foot tall stilts, dancing and performing acrobatic feats. Vado Diomande is the intermediary for the spirit of the mask.

Ivory Coast – A tropical West African nation with a population of over 16 million people, representing over 60 ethnic groups.

Kotchegna – Messenger, in the Ivorian Language of Mahou.

Mask – A covering for the face designed to disguise, entertain, or frighten others.

Senoufo – One of three major ethnic groups native to the Ivory Coast, all famous for their wood carvings.

Yadoba – Several (usually five) small goblet-shaped drums fastened by rope around the main Djembe.

Glossary: Common Core State Standards

Reading Literature:

RL.2.1 - Ask and answer such questions as *who*, *what*, *where*, *when*, *why*, and *how* to demonstrate understanding of key details in a text.

RL.2.2 - Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.

RL.2.4 - Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.

RL.2.5 - Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.

RL.2.7 - Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.

Reading Informational Text:

RI.2.1 - Ask and answer such questions as *who*, *what*, *where*, *when*, *why*, and *how* to demonstrate understanding of key details in a text.

RI.2.2 - Identify the main topic of a multi-paragraph text as well as the focus of specific paragraphs within the text.

RI.2.5 - Know and use various text features to locate key facts or information in a text efficiently.

RI.2.6 - Identify the main purpose of a text, including what the author wants to answer, explain, or describe.

RI.2.8 - Describe how reasons support specific points the author makes in a text.

Writing:

W.2.1 - Write opinion pieces in which they introduce the topic or book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g., *because*, *and*, *also*) to connect opinion and reasons, and provide a concluding statement or section.

W.2.3 - Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

W.2.8 - Recall information from experiences or gather information from provided sources to answer a question.

Speaking and Listening:

SL.2.1 - Participate in collaborative conversations with diverse partners about grade 2 topics and texts with peers and adults in small and larger groups.

SL.2.2 - Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.

SL.2.3 - Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue.

SL.2.4 - Tell a story or recount an experience with appropriate facts and relevant, descriptive details, speaking audibly in coherent sentences.

SL.2.5 - Create audio recordings of stories or poems; add drawings or other visual displays to stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.

Language:

L.2.6 - Use words and phrases acquired through conversations, reading and being read to, and responding to texts, including using adjectives and adverbs to describe.

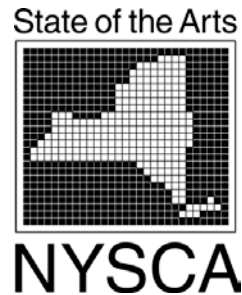
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