

"The arts humanize us and give us a glimpse as to why we exist, why we are alive. The arts give us all that and more. Without the arts, we really die as a society." – Arturo O’Farrill, Grammy Award Winner

Dear Classroom Teacher,

Welcome to the 92nd Street Y’s Musical Introduction Series 2013 -14 season. We are honored to be partnering with you and your students for an exciting year of music in concert and the classroom!

Our mission: 92nd Street Y 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 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, including instrument photographs and “Music Maps,” which visually lead students on a musical and geographical journey around the world. There are open journal pages to provide students with the opportunity to freely reflect on their musical and cultural experiences throughout the year, so that each student’s journal becomes a document to support the.

Our distinguished roster of artists for the 2013 -14 school year reflects the depth and importance of the contributions made by women to various genres of music:

Women of the World – World music

Elena Moon Park – East Asian

Marian Anderson - Classical and Spirituals

Pharaoh’s Daughter – Middle Eastern

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, as well as the Common Core State Standards. 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 classroom teacher and teaching artist lessons are placed side by side, so that you can see the big picture of teaching and learning in this program.

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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2013-2014 Season Schedule

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

Women of the World

Tuesday, December 3 and Wednesday, December 4, 2013

Elena Moon Park

Wednesday, January 22 and Thursday, January 23, 2014

Marian Anderson

Wednesday, March 26 and Thursday, March 27, 2014

Pharaoh's Daughter

Wednesday, May 21 and Thursday, May 22, 2014

Classroom Teacher Workshops at 92Y:

Wednesday, October 16, 2013 and TBD, 2014
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 the 92nd Street Y, please have a discussion with them about what a concert is and about 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 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!

Unit 1: Women of the World

Objectives:

CONTENT: Students will explore the role of singing in many world cultures.

VOCABULARY: A cappella, Culture, Harmony, Layers, Melody, Motivation, Onomatopoeia, Pattern, Unison, Zulu

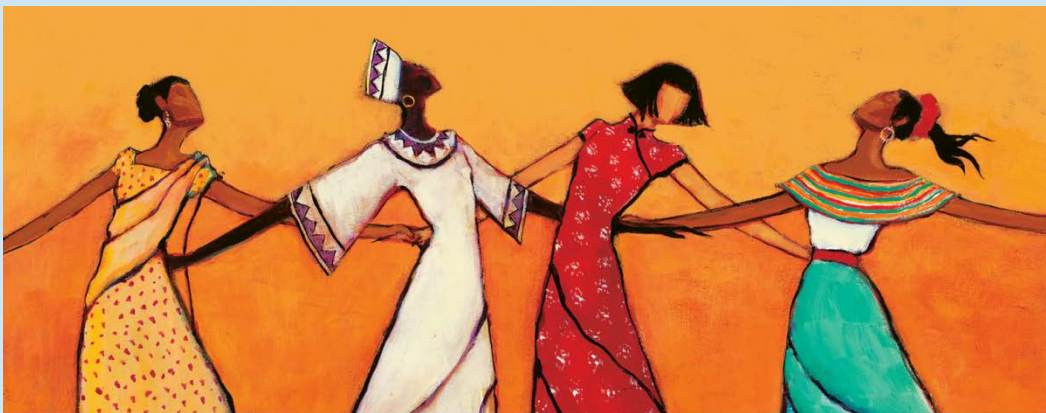
SKILLS:

- Students will sing songs from Japan, Italy, India, South Africa, Israel, and Bulgaria.
- Students will articulate the reasons people create and sing songs.
- Students will be able to recognize singers' use of melody and harmony, a cappella and unison textures.

ESSENTIAL QUESTIONS:

- What connections can students make between their own experiences and the songs we study?
- What connections can students form between lyrics and technique?
- Can students develop a personal opinion as to why the Women of the World sing?

UNIT 1 SYNOPSIS



Women of the World *Koloro* CD artwork credit: Monica Stewart

In the Women of the World unit, we will explore the reasons why people are moved to create, sing, and share songs. We will learn to sing eight new songs from around the world, experience and define melody, harmony, and a cappella singing, and learn the stories that inspired the music. At the concert we will join Women of the World in singing as they celebrate peace, harmony, and diversity.

Why We Sing

In this Unit, we will return to the open question *Why do we sing this song?* We will create a hard copy list of answers, and add to it whenever a new motivation is discovered. The list will not be finished until the end of the final Teaching Artist session. Here are some responses that may come up:

Reason to Sing:

For fun
Because it feels good to sing
To celebrate
To pretend
To play a game
To praise
To help us work or do a job
To remind us of a person
To remind us of a place
To make a poem or story come to life
To tell someone we love them
To share a culture
To share an idea
To learn something
To make sounds like instruments
or animals

Example Song:

Almost any song
Almost any song
Happy Birthday
Miss Mary Mack
Ring Around The Rosie, Pat-a Cake
Amazing Grace
I've Been Workin' On The Railroad
Yankee Doodle, Michael Finnegan
The Star Spangled Banner
Little Bunny Foo-Foo
You Are My Sunshine
many folk songs
Give Peace A Chance
The ABCs
Old McDonald

Women of the World Song:

Sakura
Lioness Hunt

Loue Loue

Sakura, L'Uva Fogarina

Erev Shel Shoshanim, Svatba
most songs
Gift of Acceptance

Rhy-dhun, L'Uva Fogarina, Walkin'
Down the Street

About Women of the World



"Hello! My name is **Ayumi Ueda**. I am from Tokyo, **Japan**. My mother is from Hiroshima, and my father is from Kagawa Prefecture. When I was in elementary school, I learned a song called *Furusato*, which is 'Old Country Home.' When I sing this song, I think of beautiful rivers and mountains in Japan. Thank you!"

"Hello, Namaste! My name is **Annette Philip**. I am from **India**, and my family comes from the coastal South Indian state of Kerala. When I was young, I learned songs mostly in Hindi, which is the Indian national language. Now, I sing in more than 20 languages, and one of my favorites is Bulgarian - it has a few similar nuances to Indian music, but the language is very percussive and is so fun to perform. I am so looking forward to seeing all of you soon!"



"Hi, my name is **Giorgia Renosto**! I'm from Torino, **Italy**. While I was growing up, my mom taught me a lot of traditional songs in Piedmontese, which is the dialect of my region. Now I sing traditional music from all around the world with my dear friends, Women of the World, and I also sing jazz with my jazz quartet. I love to sing because it gives me a lot of joy, and I like to sing in harmonies because I feel that even if each and every body has her own musical line, when we sing all together, I feel that I am part of a greater whole where everybody is important."



Photo credit: Shuhel Teshima



"Women of the World is an ensemble of musicians from different corners of the globe. We sing to show the world that no matter where you are from, people of the world can sing, live, and work together in peace and harmony. In this spirit, we celebrate the beauty of diversity. We sing for not just tolerance, but wisdom, respect, and joy. We, as Women of the World, believe in the power of music.

We believe in our bond.
We believe in peace."

"My name is **Débòrah Pierre**. I am from **Boston, Massachusetts**, and my family comes from **Haiti**. When I was young, my family and I sang Haitian music. Now, I sing anything I can get my hands on, and I love to write and perform because it makes me feel okay with everything that's going on, and okay with the future."




Unit 1: Lesson 1 Teaching Artist: Why Do We Sing?

OBJECTIVE: Students will sing *L'uva Fogarina* (Italy), *Lioness Hunt* (South Africa/USA), and *Sakura* (Japan) as a means for understanding the importance of songs and singing in various cultures.

VOCABULARY: A Cappella, Harmony, Melody, Motivation, Onomatopoeia, Unison, Zulu

COMMON CORE STATE STANDARDS: RI.2.1, RI.2.6, SL.2.2, SL.2.4

MATERIALS: 92Y CD, CD player, *My Music Journals*, chart paper

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>VOCAL WARM-UP (10 min)</p>  <p>SINGING <i>L'UVA FOGARINA</i>, <i>LIONESS HUNT</i>, <i>AND SAKURA</i> (20 min for 3 songs)</p>	<ul style="list-style-type: none">• Vocal warm-ups and <i>HELLO SONG</i>.• <i>What is a song? Why do we sing songs/what are some motivations for singing?</i>• Introduce Women of the World, play CD/DVD: Women of the World performance excerpt. <p><u><i>L'UVA FOGARINA</i> (Italy)</u></p> <ul style="list-style-type: none">• Connect: <i>What can you see in a parade? What does a marching band sound like? How would it sound if the band was far away?</i>• Play CD: <i>L'UVA FOGARINA LOOP</i> and sing along.• Share the song title, origin, and story.• Play CD: <i>L'UVA FOGARINA</i>, march and sing along with the trumpets.• Discuss: <i>Why do we sing L'UVA FOGARINA?</i> (fun, feels good, pretend, remind us of a place)	<p><u>Vocal warm-ups</u> Freely mix humming, articulation (buk buk rhythms, ta-ti-ti rhythms), pitch (singing way up high, singing way down low, singing in the middle) and breathe/release (sirens on "ooo"). Include one physical warm-up (stretch, rolling shoulders).</p> <p>Women of the World sing songs to express their own traditions, cultural heritage and spread a positive message.</p> <p><i>L'Uva Fogarina's</i> lyrics depict harvesting grapes in the Italian countryside during beautiful fall weather. In places, the voices imitate the instruments of a marching band.</p> <p>Onomatopoeia: a word that imitates a sound (e.g. buzz, cuckoo, boom)</p> <p>For all three songs, see <i>My Music Journal</i> p. 6-8 for pictures, and lyrics. See p. 19 in Curriculum Guide for music.</p>

ACTIVITY



Ayumi Ueda among the sakura

CHART: WHY DO WE SING SONGS?
(10 min)

STEPS & GUIDING QUESTIONS

LIONESS HUNT (South Africa / USA)

- Connect: *What is the fiercest animal? If that animal could sing, what would it sound like?*
- Play CD: *LIONESS LOOP* and sing along (support for 3rd grade: try to add the harmony).
- Share the song title, origin, and lyrics, *My Music Journal*, p. 7.
- Play CD: *LIONESS HUNT*, sing along during the opening section and hunt around the room like a lion.
- Discuss: *Why do we sing LIONESS HUNT?* (fun, feels good, pretend, tells a story)

SAKURA (Japan)

- Connect: Tell about a time when you saw or smelled beautiful flowers (draw out details).
- Play CD: *SAKURA*.
- Turn to *My Music Journal*, p. 8 *Sakura* (pictures, lyric in Japanese and English translation).
- Share the song title, origin, and lyric.
- Play CD: *SAKURA*, and sing along in Japanese.
- Discuss: *Why do we sing SAKURA?* (to remind us of a place and time)

Discuss, define and chart:

- *What is a song? Why do we sing songs?*
- *GOODBYE SONG*

SUPPORT

Lioness Hunt is from the Broadway show *The Lion King*. Zulu lyrics are translated below:

We baba zingela siyo zingela baba
(*Hey father, we are going hunting*),
Hi ba la qhubekeni siyo zingel,
(*move forward, we are going hunting*),
Ta ta (*take it*),
Mama wele le hay (*Mother, winnow it*),
Zingela baba (*Hunt, Father*),
Oo yay ye nibo (*Go toward it*).

Zulu: the language spoken by the Zulu people, most of whom live in South Africa; it is known as isiZulu in the regions where it is spoken.

Sakura (Cherry Blossom) is a song from Japan, where there is a tradition of taking walks and having picnics to enjoy the blossoms.



Unit 1: Lesson 2 Classroom Teacher: Meet Women of the World

OBJECTIVE: What does it mean to be a Woman of the World?

VOCABULARY: A Cappella, Culture, Melody, Tradition

COMMON CORE STATE STANDARDS: SL.2.2, SL.2.3

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

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>MEET WOMEN OF THE WORLD</p> <p>(20 min)</p>	<ul style="list-style-type: none">• Turn to <i>My Music Journal</i> p. 4-5.• Play CD: <i>Meet the Women of the World</i>• Find map in <i>My Music Journal</i> p. 9.• Discuss: <i>What do we know about Ayumi, Annette, Giorgia, and Débòrah?</i> <i>Do they remind you of anyone you know?</i> <i>Who would you especially like to meet?</i> <i>What would you ask her?</i> <i>What do you think are their motivations for singing?</i>	<p>Reinforce Women of the World's mission to sing for peace, tolerance, wisdom, respect, and joy.</p> <p>Email your students' questions for the singers (labeled with the questioner's name) to Larisa at LGelman@92Y.org, and we will include as many as we can in our pre-concert slide show.</p>

Women of the World Map



Unit 1: Lesson 3 Teaching Artist: How Can Voices Sound Like Instruments?

OBJECTIVE: Students will sing *Walking Down the Street*, *Rhy-Dhun* and *Svatba*.

VOCABULARY: A Cappella, Layers, Onomatopoeia

COMMON CORE STATE STANDARDS: RI.2.1, RI.2.6, SL.2.2, SL.2.4

MATERIALS: 92Y CD, CD player, chart paper

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>VOCAL WARM-UP (10 min)</p>	<ul style="list-style-type: none">• Vocal warm-ups and <i>HELLO SONG</i>.• Play CD and sing along with excerpts from <i>L'UVA FOGARINA</i>, <i>LIONESS HUNT</i>, and <i>SAKURA</i>.• <i>Why do we sing these songs?</i>• <i>All of today's songs are sung a cappella: voices only, no other instruments.</i>	<p><u>Vocal Warm-ups:</u> Freely mix humming, articulation (buk buk rhythms, ta-ti-ti rhythms), pitch (singing way up high, singing way down low, singing in the middle) and breathe/release (sirens on ooo). Include one physical warm-up (stretch, rolling shoulders).</p>
<p>SINGING <i>WALKIN' DOWN THE STREET</i>, <i>RHY-DHUN</i>, AND <i>SVATBA</i> (25 min for 3 songs)</p>	<p><u><i>WALKIN' DOWN THE STREET (USA)</i></u></p> <ul style="list-style-type: none">• Play CD: <i>WALKIN' LOOP</i>, and sing and snap along• <i>This song has many layers – what are layers? Hold up a finger every time you hear a new layer...</i>• Play CD: <i>WALKIN' LAYERS</i>, keeping count of four/five layers.• Play CD: <i>WALKIN' DOWN THE STREET</i>; sway, snap and sing along.• Discuss: <i>Why do we sing WALKIN' DOWN THE STREET?</i> (makes voices sound like an instrument)	<p>Layer: individual parts in a piece of music that, when played simultaneously, create the full song.</p> <p><u>Walkin' CD tracks:</u> <i>Walkin' Loop</i> – basic melody <i>Walkin' Layers</i> – melody with layers added consecutively <i>Walkin' Down The Street</i> – whole song with layers, with sung “walking bass”, swing drums, and shout chorus horns; all sounds are produced vocally.</p>

ACTIVITY



Indian tablas

LOOK AHEAD TO
CONCERT
(5 min)

STEPS & GUIDING QUESTIONS

RHY-DHUN (India)

- Here is a song from India with even more layers...
- Play CD: *RHY-DUN*, TA and students sing along with rhythmic layers and melodies as they come in.
- Share the song title, origin, and Indian-style clapping.
- Play CD/DVD: *RHY-DUN*, keeping count with clapping, and sing along with various layers as they come in (watch concert version)
- Discuss: *Why do we sing RHY-DUN?* (fun, feels good, pretend, to sound like instruments)

SVATBA (Wedding) (Bulgaria)

- Connect: *What happens at a wedding? If you were asking someone to marry you, what would you say?*
- Share the song title, origin, and read lyrics aloud.
- *With lyrics like that, how do you think will this music sound?*
- Play CD: *SVATBA*.
- Discuss: *How did it sound to you? Does the sound of the music match the energy of the words? Why do we sing SVATBA?* (fun, feels good, pretend, to tell someone you love them)
- *What does a cappella mean?*
- *How can we show the musicians that we love and appreciate their music during the concert?*
- **GOODBYE SONG**

SUPPORT

All the sounds in *Rhy-Dhun* are created vocally. Composer Taufiq Qureshi was inspired by Indian tabla drumming, and for his lyrics uses bol, the syllables that refer to drum sounds and specific ways of striking the tablas.

Svatba Lyrics

The mountain is my mother / And my father was the violent wind / The dark sea is my brother / And my sisters are the wild grasses / That's who I am – I am telling you myself / I am showing you everything / You tell if you want me / I'll send to you for matchmakers / Snows and unruly whirl-winds / To take you and to bring you to me / I'll take white clouds / And I'll veil you with them / A-a-a-ah you'll be mine from now on / A-a-a-ah it'll be terrifying if you say 'no' / I'll hold a weighty wedding / And I'll bring 300 musician / The sun will wed us / and it will give you a star for a ring / I'll cover you with gifts / So you wouldn't grieve over your mother / And your father wouldn't ask in anger / Who has taken his greatest treasure from his house / Who lies to you and with what he lures you? / Join in the dance with me / and never let go of my hand.

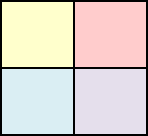
Unit 1: Lesson 4 Classroom Teacher: Songs from Around the World

OBJECTIVE: Students will reflect on the concert experience by charting the ingredients that make up songs from around the world.

VOCABULARY: A Cappella, Harmony, Layers, Melody, Reflection

COMMON CORE STATE STANDARDS: RI.2.6, W.2.8, SL.2.2, SL.2.4

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

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>CONCERT REFLECTION (20 min)</p> 	<ul style="list-style-type: none">• Play CD: <i>MEET WOMEN OF THE WORLD</i>.• Imagine: <i>Your best friend (who goes to another school) loves music, and wants to know everything about the Women of the World concert at the 92nd Street Y.</i>• Students complete the 4-square in <i>My Music Journal</i>, p. 10.• Create a series of webs to capture your thinking, or turn to <i>My Music Journal</i>, p. 11 and fill in the “All About Women of the World” chart to share everything you can remember with your friend.• Play CD: excerpts of all songs to help students recall song titles, melodies, stories.	<p>The answer key for the “All About Women of the World” chart is on the following page in the Curriculum Guide.</p>

Women of the World Song Chart

Song	Where is it from?	Is there harmony?	Is it sung a cappella?	What is this song about?	Why do we sing this song?
<i>Sakura</i>	Japan	Yes	Yes	Cherry Blossoms	It connects with Ayumi's Japanese heritage
<i>L'Uva Fogarina</i>	Italy	Yes	Yes	Harvesting grapes and imitating instruments	It connects with Giorgia's Italian heritage
<i>Rhy-Dhun</i>	India	Yes	Yes	Imitating Instruments	It connects with Annette's Indian heritage
<i>Lioness Hunt</i>	South Africa	Yes	Yes	Lions hunting	It has an exciting story and is fun to pretend
<i>Svatba</i>	Bulgaria	Yes	Yes	A man asking a woman to marry him	It is fun to sing and tells a story
<i>Walkin' Down the Street</i>	United States	Yes	Yes	Imitating instruments	It is fun to sing and pretend we are instruments
<i>Gift of Acceptance</i>	United States	Yes	No	Understanding and peace	Sharing something important that we care about

Unit 1: Lesson 5 Teaching Artist: Experimenting With Our Voices

OBJECTIVE: Students will experiment making sounds with their voices.

VOCABULARY: A Cappella, Harmony, Onomatopoeia, Unison

COMMON CORE STATE STANDARDS: RI.2.6, W.2.8, SL.2.4, SL.2.5

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

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>VOCAL AND DANCE WARM UP (10 min)</p> <p>REFLECTION WEBS OR CHARTS (10-20 min)</p>	<ul style="list-style-type: none">• Vocal warm-ups and <i>HELLO SONG</i>.• Play CD: excerpts from all songs; sing along and move to the music.• Imagine: <i>Your best friend (who goes to another school) loves music, and wants to know everything about Women of the World concert at the 92nd Street Y.</i>• Create a series of webs to capture your thinking, or turn to <i>My Music Journal</i>, p. 11 and fill in the “All About Women of the World” chart to share everything you can remember with your friend.	<p><u>Web or Chart</u> If your classroom teacher has already completed webs or the charts, review them with the class. If not, decide how you want to work with them during this final session. Younger students will be familiar with webs. Older students may enjoy the challenge of the chart. Play CD as needed to help students recall the music.</p> <p><u>Defining Unison and Harmony:</u> If students are not clear as to the meaning of <i>a cappella</i>, <i>unison</i> and <i>harmony</i>, use the first few measures of <i>Lioness Hunt</i> or <i>Loue Loue</i> to clarify. Each of these begins with a clear unison and moves into a clear harmony.</p>

ACTIVITY

EXPERIMENTING WITH VOICES AS INSTRUMENTS

(10 min)

EXTENSION FOR OLDER STUDENTS: SINGING HARMONY

(5-10 min)

STEPS & GUIDING QUESTIONS

- *Who can make their voice sound like a musical instrument?*
 - Individual students demonstrate their “vocal instruments.”
 - *What other instruments can we imitate?*
 - Whole class vocalizes together (drum, trumpet, flute, guitar).
 - Model creating TA- student duets where each person makes their voice sound like an instrument.
 - Curate student duets or small groups, act out a marching band in a street parade.
-
- Divide the class into 2 sections, led by TA and classroom teacher.
 - Learn to sing the unison and harmony sections of *LIONESS HUNT*.
 - Sing along with the CD.
 - *GOODBYE SONG*

SUPPORT



Unit 1 Vocabulary

A Cappella – Music without instrumental accompaniment, sung by voices only.

Culture – Qualities unique to a group of people, such as their clothing, language, food, and beliefs.

Harmony – A combination of notes sounding together.

Layers - Individual parts in a piece of music that, when played simultaneously, create the full song.

Melody – The tune of a piece of music.

Motivation – The reason a person acts a certain way, or makes a specific decision.

Onomatopoeia – A word that imitates a sound (e.g. buzz, cuckoo, boom).

Unison – Two musical notes sounding at the same pitch.

Zulu – The language spoken by the Zulu people, most of whom live in South Africa; it is known as isiZulu in the regions where it is spoken.

Women of the World Song Guide

See *My Music Journal*
p. 6-8 for all lyrics and
translations.

Di Ri Din Din Di!
Di Ri Din Din Di!

L'Uva Fogarina



Lioness Hunt

Ah ha hi_____ hi_____ hi_____ hi_____ We ba ba zing-e la si - yo zing-e_____ la ba ba A ha hi

Sakura



Sa - ku - ra sa - ku - ra Ya - yo - i no so - ra - wa mi wa - ta - su
Sa ku ra, Sa ku ra, bloss oms wav ing ev' ry where. Clouds of glo ry

ka - gi - ri ka - su - mi - ka ku - mo - ka ni - o i zo i - zu - ru
fill the sky. Mist of beau ty in the air, love ly col ors float ing by.

Sa - ku - ra sa - ku - ra mi - ni yu - ka - n
Sa ku ra, Sa ku ra... let all come sing ing.



Unit 2: Elena Moon Park's *RABBIT DAYS AND DUMPLINGS*

Objectives:

CONTENT: Students will discover how the East Asian songs from *RABBIT DAYS AND DUMPLINGS* reflect Korean-American performer Elena Moon Park's life story.

VOCABULARY: Biography, China, Culture, East Asia, Folk Song, Japan, Korea, Oral Tradition, Peacock, Tibet

SKILLS:

- Students will learn traditional songs, games, and dances from four East Asian countries.
- Students will delve into East Asian culture.
- Students will design a biography-based CD cover.

ESSENTIAL QUESTIONS:

- How does *RABBIT DAYS AND DUMPLINGS* reflect Elena Moon Park's life story?
- How can we translate our own culture and traditions into an illustration for a CD cover?
- What can we learn from East Asian cultures?

UNIT 2 SYNOPSIS



In this Unit, we will explore the music of singer and multi-instrumentalist Elena Moon Park and her CD, *RABBIT DAYS AND DUMPLINGS*, a compilation of songs which reflects her Korean-American heritage. Elena celebrates folk songs and children's songs from Korea, Japan, China and Tibet, mixing styles, traditions, languages, and instruments from these countries with her own American musical heritage. After the concert, students will have the opportunity to design a biography based CD cover similar to the design of *RABBIT DAYS AND DUMPLINGS*.

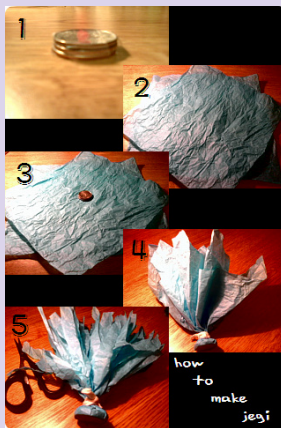
ACTIVITY

EXPLORE SOL NA
(KOREAN FOLK
SONG)
(10 min)



EXPLORE SAN
TOKI (KOREAN
CHILDREN'S SONG)
(10 min)

Jegi-Chagi sack:



STEPS & GUIDING QUESTIONS

- *When is / what is / how do we celebrate New Year's?*
- Introduce and play CD: *SOL NA*.
- Sing chorus "Sol Na, Sol Na, Sol Na Un-Cho-ah-yo."
- Try out some Korean New Year's traditions.
- Introduce and play CD: *SAN TOKI*.
- Read lyrics aloud.
- Play CD: *SAN TOKI* and sing along.
- *How will you explore EMP's music before I see you again?*
- *GOODBYE SONG*

SAN TOKI (Korea) Lyrics

San toki, toki-ya (mountain rabbit, rabbit)

Uh-di-leul gah-neun-yah? (where are you going?)

Kkang-choong, kkang-choong di-myun-su
(bouncing, bouncing while you run)

Uh-di-leul gah-neun-yah? (where are you going?)

Toki toki, toki toki-ya, Toki toki, toki-ya

(Story in verse 2: She climbs the mountain peaks all on her own to find some plump chestnuts and bring them home)

SUPPORT

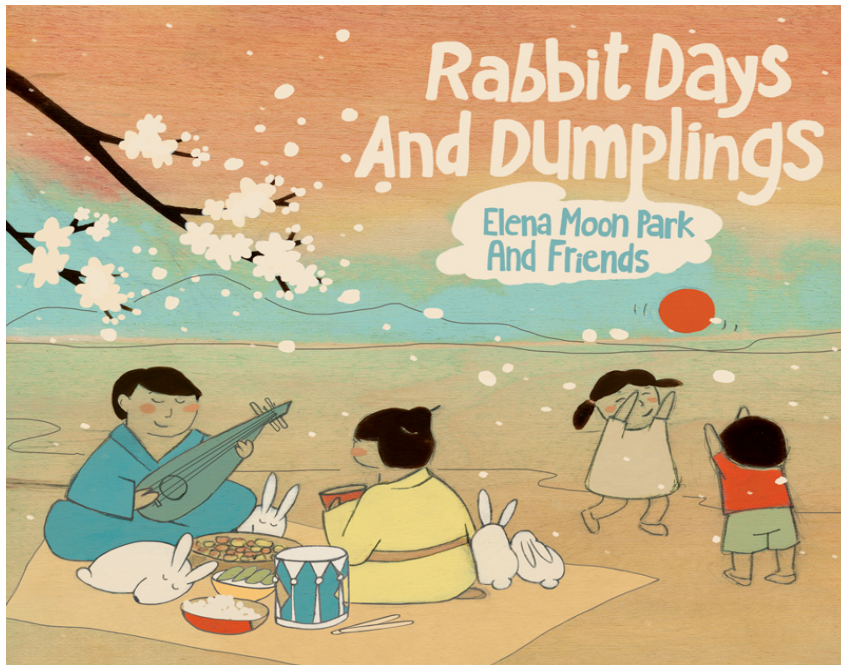
SOL NAL ("I like New Year's") lyrics:
Yesterday was the magpie new year;
our new year's is today. I put on a fine
long dress I bought and wear new
shoes. New Year, new year, I like the
New Year. Sister's Korean dress is
yellow, brother's Korean suit is striped.
Father and mother, our favorite
people, we bow to greet them.

Korean New Year's Traditions:

- Kids bow to their elders and pay respect by saying *saehae bok mani badeuseyo* (have a blessed New Year).
- Perform a dance called Jishin Balpgi (stepping on the spirit of the earth) to scare off evil spirits.
- Play Jegi-chagi (Korean haki-sack) using coins wrapped in strong paper or plastic, tied off, with the tops cut into streamers.

SAN TOKI (English lyrics to fit chorus syllable by syllable):

Mountain bunny mountain bunny
Where are you going now?
Bouncing, bouncing while you run
Where are you going now?



SONGS WE WILL LEARN:

<i>Sol Nal</i>	New Year's celebration, sing-along (Korea)
<i>San Toki</i>	Mountain Bunny, sing-along (Korea)
<i>Anta Gata Doko Sa</i>	"Where are you from?" (Japan)
<i>Diu Shou Juan</i>	Drop The Flag game (China)
<i>Sisi Sima</i>	Jump rope song about a peacock (Tibet)
<i>Tum Tum Chuen</i>	Dragon Boat Festival dancing song (China)


Unit 2: Lesson 1 Teaching Artist: Folk Songs from Korea and Japan

OBJECTIVE: Students will identify folk songs they know and sing traditional folk songs from Japan and Korea.

VOCABULARY: Culture, Folk songs, Japan, Korea, Oral tradition, Tradition

COMMON CORE STATE STANDARDS: RI.2.1, RI.2.6, SL.2.1, SL.2.2, SL.2.4

MATERIALS: 92Y CD, CD player, *My Music Journals*, Jegi-Chagi sack (optional)

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>CONNECT FOLK SONGS AND ELENA MOON PARK</p> <p>(10 min)</p>  <p>SING ALONG WITH ANTA GATA DOKO SAH (JAPANESE FOLK SONG)</p> <p>(10 min)</p>	<ul style="list-style-type: none"> • HELLO SONG • What songs have you learned from your family or friends? • Sing those songs as a class. • Define them as folk songs. • Turn to <i>My Music Journal</i>, p. 12 and play CD: <i>Meet Elena Moon Park</i>. • What is Elena's connection to folk songs? • Introduce and play CD: ANTA GATA DOKO SAH (traditional version). • Introduce and play CD: ANTA GATA DOKO SAH (EMP version). • Read lyrics aloud: <i>What is this song about?</i> • Play CD: sing along, echoing when Elena sings the words "Anta Gata Doko Sah." 	<p>Folk songs which students may know: <i>Yankee Doodle</i>; <i>Skip to My Lou</i>; <i>Row, Row, Row Your Boat</i>; <i>She'll be Comin' 'Round the Mountain</i>.</p> <p><u>Folk Song Characteristics:</u></p> <p>passed down via oral tradition related to national culture involve historical and personal events performed over a long period of time not copywritten involve a fusion of cultures are non-commercial</p> <p><u><i>Anta Gata Doko Sah</i></u> (Where are you from?)</p> <p>Where are you from? From Higo. Where is Higo? In Kumamoto. Where are you from? From Brooklyn. Where is Brooklyn? In New York City. Where is New York City? In New York!</p>






Unit 1: Lesson 2 Classroom Teacher: East Asian Cultures and Geography

OBJECTIVE: Students will explore East Asian culture and geography through stories, music, and “day in the life” conversations.

VOCABULARY: China, Culture, East Asia, Japan, Korea, Tibet,

COMMON CORE STATE STANDARDS: RL.2.1, RL.2.2, RL.2.3, RL.2.7, SL.2.1

MATERIALS: 92Y CD, CD player, *My Music Journals*, suggested books, SMART board

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
ELENA MOON PARK AND EAST ASIAN CULTURES (10 min)	<ul style="list-style-type: none">• Play CD: <i>Meet Elena Moon Park</i>.• <i>What do we know about Elena Moon Park?</i>• KW Chart or discussion:<ul style="list-style-type: none">◦ <i>What do we <u>know</u> about Korea, Japan, China and Tibet?</i>◦ <i>What do we <u>want to know</u> about Korea, Japan, China and Tibet?</i>◦ Find Korea, Japan, China and Tibet on map in <i>My Music Journal</i>, p. 13	<p>South Korean Flag Japanese Flag</p>   <p>Chinese Flag Tibetan Flag</p>   <p>Culture: Qualities unique to a group of people, such as their clothing, language, food, customs, and beliefs</p>
EXPLORE EAST ASIAN CULTURES (40-60 min)	<ul style="list-style-type: none">• Explore East Asian culture:<ul style="list-style-type: none">• Read aloud suggested books.• Suggested websites.	<p>Map of East Asia</p> 

ACTIVITY

SUGGESTED
BOOKS AND
WEBSITES

STEPS & GUIDING QUESTIONS

Easy-to-find books to read and discuss East Asian heritage, cultures, and stories:

- *The Ballad of Mulan*
- *China's Bravest Girl*
- *A Little Tiger in the Night: An Autobiography in Art*
- *Bee-bim Bop!*
- *I Live in Tokyo*
- *The Trip Back Home*
- *Ruby's Wish*
- *Shanyi Goes to China*

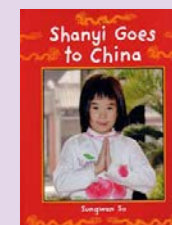
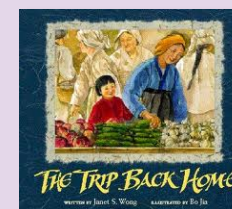
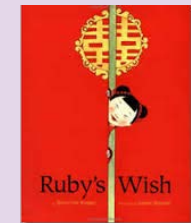
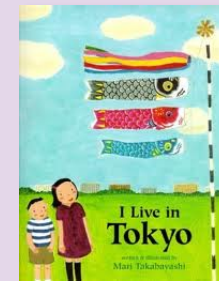
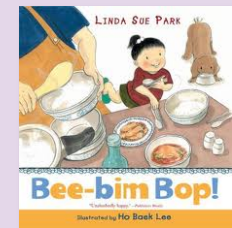
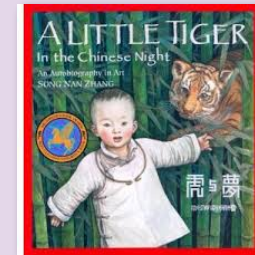
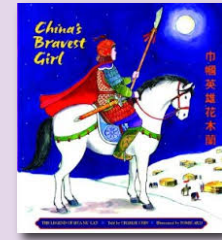
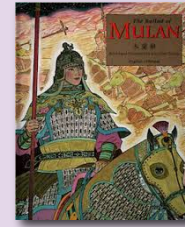
Time Magazine Websites with kids' "day in the life" and everyday conversation samples:

www.timeforkids.com/destination/south-korea

www.timeforkids.com/destination/japan

www.timeforkids.com/destination/china

SUPPORT




Unit 2: Lesson 3 Teaching Artist: Songs from China and Tibet

OBJECTIVE: Students will learn folk songs, dances, and games from Tibet and China.

VOCABULARY: China, Peacock, Tibet

COMMON CORE STATE STANDARDS: RI.2.1, RI.2.6, SL.2.2, SL.2.4

MATERIALS: 92Y CD, CD player, *My Music Journals*, woodblock or other percussion instrument, handkerchief or small flag

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>CONNECT TO LESSON 2 (5 min)</p> <p>SING AND DANCE <i>TUM TUM CHUEN</i> (CHINESE FOLK SONG) (10 min)</p> 	<ul style="list-style-type: none">• Sing <i>HELLO SONG</i>, <i>SAN TOKI</i>, and <i>SOL NA</i>.• <i>What have you learned about Korea, Japan, China or Tibet? Why is learning about these countries important for Elena's concert?</i>• <i>What are your favorite things to do at a festival or fair? Would you rather watch a race, or watch baby animals?</i>• Introduce and play CD: <i>TUM TUM CHUEN</i>• Try the <i>Tum Tum Chuen</i> dance: Form two concentric circles, each circle holding hands. Circle 1 moves clockwise, while circle 2 moves counter-clockwise. As the music plays, a student, CT or TA plays the woodblock or other sound to signify that the circles should switch direction. All sing along with the chorus: "spinning round and round and round..."	<p><i>Tum Tum Chuen</i> (China) means "spinning round and round," and it could refer to a pinwheel in the garden, or a merry-go-round. In the song, it is the 5th of May, the day of the Dragon Boat Festival. A mother tells a child to go watch the boat races, but instead the child wants to watch the chicklings as they hatch and think about how much the chickens would sell for in the market.</p> <p><i>Tum Tum Chuen lyrics/story:</i> Running around in the chrysanthemum garden, sticky rice crackers, sticky rice balls... The fifth of May is Dragon Boat Fest; mother told me to go watch the dragon boats race. I don't want to go. I want to look at the chicklings. When they grow up I will bring them to sell - how much can I make? How many can I sell? I have a little pinwheel it spins so beautifully - look at it! Turning around the chrysanthemum garden, turning around and around and around, spinning round and round and round...</p>

ACTIVITY

SING AND PLAY

SISI SIMA

(TIBETAN
FOLK SONG)
(10 min)



SING AND PLAY

DIU SHOU JUAN

(CHINESE FOLK
SONG)

(10 min)

STEPS & GUIDING QUESTIONS

- Introduce and play CD: *SISI SIMA*, while singing and clapping along with the music.
- Imaginary Jump Rope Game:
Sisi Sima is a jump-rope song from Tibet. Review the lyrics for clues as to how the jumper should move. Set up rules and small groups with two turners and several jumpers taking turns. Play CD, turn & jump!

- Extension for fast readers - sing along(*My Music Journal* p. 14):

Sing: Sisi sima mabja le wo / mabja gola ye kodji gyab
jolmoe gola ye kodji gyab
kora yeko ye la gyab na ye ki tse ko cha chik (2X)

Rap: zama zama si ki zama / tinku tinku ngu ki tinku
chua nye la khang shu / mabje nye la dho shu
rapsi gyong gyon shen nyen dha tso
thikpa re re ye dho
(ji chung jolmoe / chang may wo la zher
chu dha ngay mo / zampye wo la zher)

- Introduce and play CD: *DIU SHOU JUAN*
- Play CD: *DIU SHOU JUAN*, and play "Drop the Flag" with the music.
- *What is Elena's connection to folk songs? What will we see and hear at the concert?*
- *GOODBYE SONG*

SUPPORT

Sisi Sima (Gentle as a breeze) translation:
Gentle as the peacock
The peacock makes a circle clockwise
The birds make a circle counter-clockwise
One who circles clockwise puts a pair of rings on the ground
One who circles counter-clockwise picks up the pair of rings
Clay pot, clay pot made of gold
Ladle, ladle made of silver
Offer a drink - Offer another drink
Who gets to drink gets only a drop
The birds fly under the tree
Water and fishes swim under the bridge

Drop the Flag game: Like Duck Duck Goose, but with a flag and more consequences. Form a circle sitting down on the floor. Have a flag or handkerchief that one student carries while s/he walks around the circle eventually dropping it behind someone. The chosen person gets up and chases him/her around the circle trying to catch them before they make it back to the seat in the circle. If the person who 'dropped the flag' is caught, they have to go to the center of the circle and perform a song or dance or tell a joke. If not, the 'chaser' has to perform in the center of the circle.

Drop the Flag Chorus lyrics:
Drop the flag, drop the flag,
Softly behind your friend's back and
everybody quiets down
Quickly, quickly, run around!
Quickly, quickly, run around!

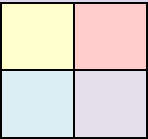
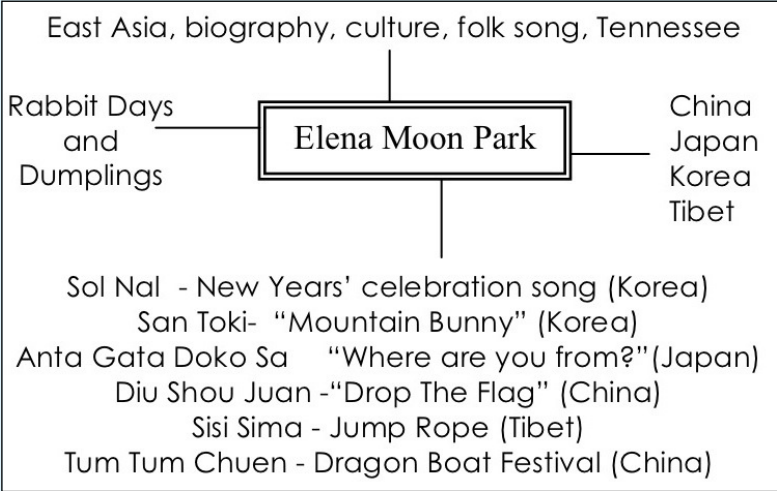


Unit 2: Lesson 4 Classroom Teacher: Concert Reflection through Imagery

OBJECTIVE: Students will reflect on concert, and link *RABBIT DAYS AND DUMPLINGS* graphics to culture and music.

VOCABULARY: Biography, China, Culture, East Asia, Folk Songs, Japan, Korea, Tibet

COMMON CORE STATE STANDARDS: RI.2.1, RI.2.7, SL.2.2, SL.2.4, SL.2.6, W.2.8

MATERIALS: 92Y CD, CD player, *My Music Journals*, crayons or other drawing materials

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>CONCERT REFLECTION</p> <p>(20 min)</p> 	<ul style="list-style-type: none">• Play CD: Various tracks to remind students of Elena's performance.• As a class, create Elena Moon Park web: • Students complete the 4-square in <i>My Music Journal</i>, p. 15.	 

ACTIVITY

IMAGERY IN THE RABBIT DAYS AND DUMPLINGS CD COVER

(10 min)



STEPS & GUIDING QUESTIONS

- Find the *RABBIT DAYS AND DUMPLINGS* CD cover in *My Music Journal*, p. 16.
- *What images do we see?*
- *Why did Elena Moon Park choose to have these images on her CD? (What is the connection between each image and Elena's music?)*
- *What other pictures or images could she have included?*

Elements to look for:

Children playing – CD will include songs for children.

Father and Mother – these are songs for families to share.

Red ball – some of these songs include games.

Bunnies – San Toki.

Food – dumplings and rice, eaten in East Asia and United States.

Drum – many of the songs include Asian drums.

Asian Guitar - many of the songs include string instruments.

Parents in Asian clothes – folk music shared from parents to children.

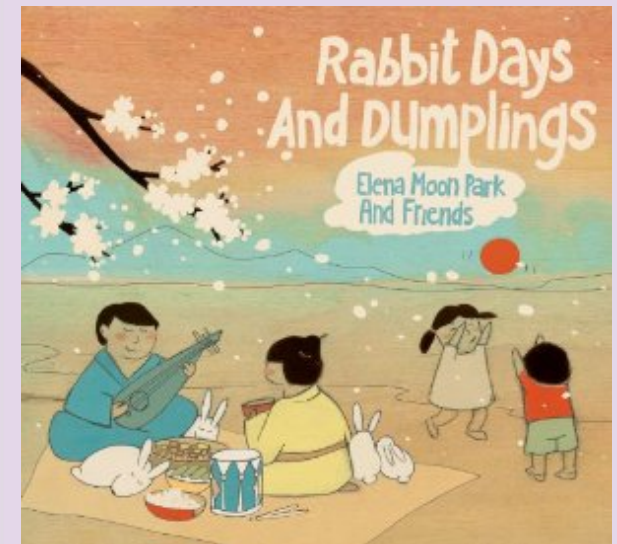
Cherry Blossoms – an important symbol of beauty and impermanence in Japanese culture.

Song Titles – songs from Korea, Japan, China and Tibet that Elena Moon Park learned from family and friends.

Ship on the sea – these songs came across the ocean to us.

Soft colors and curved lines – these are gentle songs.

SUPPORT




Unit 2: Lesson 5 Teaching Artist: Connecting Biography, Music and Design

OBJECTIVE: Students will share their reflections on the concert and design a biography-based CD cover.

VOCABULARY: Biography, Culture, Imagery, Symbol

COMMON CORE STATE STANDARDS: RI.2.1, RI.2.7, SL.2.2, SL.2.4

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

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>RECONNECT</p> <p>(15 min)</p>	<ul style="list-style-type: none">• <i>HELLO SONG</i>• Play/sing excerpts from <i>SAN TOKO</i>, <i>SOL NA</i>, <i>SISI SIMA</i>.• Share the Elena Moon Park Web or 4-squares from Lesson 4.• Play a game from a previous lesson.	<p><u>Games from previous lessons:</u></p> <p><i>Sol Na</i> – Jishin Balpgi dance</p> <p><i>Sol Na</i> – Jegi-chagi (haki-sack)</p> <p><i>Diu Shou Juan</i> – Drop the Flag</p> <p><i>Sisi Sima</i> – Jump Rope</p>
<p>REVIEW IMAGERY</p> <p>IN THE <i>RABBIT DAYS AND DUMPLINGS</i> GRAPHICS</p> <p>(5 min)</p>	<ul style="list-style-type: none">• Find the <i>RABBIT DAYS AND DUMPLINGS</i> CD cover in <i>My Music Journal</i>, p. 16.• <i>How do the images on this CD cover connect with Elena Moon Park's life and music?</i>	

ACTIVITY

DESIGN A
CLASSROOM
TEACHER
BIOGRAPHICAL
CD COVER
(15 min)

ONE LAST GAME
(5 min)

STEPS & GUIDING QUESTIONS

- Design a CD cover using the classroom teacher's biography as inspiration.
- Outline and explain the process:
 - Interview the teacher.
 - Chart answers.
 - Use the teacher's answers to design a CD cover, front and back.
- Individual students, pairs, or as a class, complete the process and design using the form in *My Music Journal*, p. 17.
- Share the work.

- Play a game from a previous lesson.
- **GOODBYE SONG**



SUPPORT

Interview questions to generate CD-cover materials:

1) *What songs did you sing when you were a child? What folk songs do you love?(Use this information for back cover song titles)*

2) *What are those songs about? (Look for stories, holidays, games or other images)*

3) *What is your family culture(s) of origin?*

4) *What are some important colors or images from that culture? (Look for stories, holidays, games or other images)*

Elena's Instruments

Here are a few of the instruments you will hear on *RABBIT DAYS AND DUMPLINGS*.



Elena plays the **violin** and the **trumpet**, and also sings.



Pipa
(China)



Taiko
(Japan)



Jarana
(Mexico)



Banjo
(United States)



Fue
(Japan)

Unit 2 Vocabulary

Biography – A written account of a person's life.

China – Also known as the People's Republic of China, located in East Asia, and is the world's most populous country with over 1.35 billion people.

Culture – Qualities unique to a group of people, such as their clothing, language, food, customs, and beliefs.

East Asia – A sub-region of the Asian continent where over 1.5 billion people live, and includes China, Japan, North Korea, South Korea, Taiwan, and Mongolia.

Folk Song – A song that originates among a group of people in an area, and is passed down through oral tradition.

Imagery - The use of vivid or figurative language to represent objects, actions, or ideas.

Japan – An island nation in East Asia, which consists of an archipelago of over 6,852 islands in the Pacific Ocean.

Korea – An East Asian territory divided into North Korea and South Korea, with strong social, political, and economic differences between the two.

Oral Tradition – Stories, songs, or other forms of culture passed down over generations through sung or spoken word.

Peacock – Also known as the Indian peafowl; the males are large, blue, known for their bright, iridescent fan of feathers.

Tibet – A plateau region in Asia located in China northeast of the Himalayas; it is the traditional homeland of the Tibetan people, and is the highest region on earth with an average elevation of 4,900 feet.

Tradition - A continuing pattern of cultural beliefs or practices.

The Marian Anderson Concert at 92nd Street Y

WHAT WILL I HEAR?

You will hear soprano Marlissa Hudson portray the singing Marian Anderson (1897-1993), celebrated African American contralto. In a semi-staged performance set on the eve of her 1963 performance at Dr. Martin Luther King's March on Washington, Marian becomes a powerful role model to a young person by sharing her life story.

WHO WILL I SEE?

Greta Ogelsby, Actress

Renowned actress Greta Ogelsby will play the "speaking" Marian Anderson. She has been described as conveying her character's emotions with "an exquisite, deep-reaching beauty."

Marlissa Hudson, Soprano

American soprano Marlissa Hudson will perform the "singing" Marian Anderson. Like Marian Anderson, she has a rich, expressive voice, singing with clear diction (pronunciation) and true feeling.



WHY SHOULD I CARE?

- Music expresses things that people cannot put into words alone.
- All people have music in their lives, no matter where they grow up.
- Singing brings people together.
- Learning about people who create and perform music can help us better understand our differences and similarities.

ACTIVITY

LISTENING LOG
RESPONSE TO
MOTHERLESS
CHILD
(10 min)



WHO IS
MARIAN
ANDERSON?
(10 min)

STEPS & GUIDING QUESTIONS

- Complete My Listening Log: *MOTHERLESS CHILD* in *My Music Journal*, p. 19 while CD plays.
 - *When we listen to music deeply, our minds and imaginations are open to feelings, memories, pictures, and new thoughts and ideas. As you listen to songs sung by Marian Anderson throughout this unit, use this log to capture what's in your mind. You might start with colors, pictures, shapes – or perhaps with words and phrases that help you describe feelings, memories, images, and new ideas. There are **no wrong answers** in this activity!*
- Introduce and play CD: *Who Is Marian Anderson?* (show Power Point, read text, or watch bio video).
- *What do we know about Marian Anderson? What do you still want to know?*
- *GOODBYE SONG*

SUPPORT

Marian Anderson (1897-1993) was a gifted African American contralto (very wide vocal range) and one of the most celebrated singers of the 20th century, an expert performer of arias, lieder and spirituals. She was also a symbol in the struggle for equal rights and opportunities. Though she grew up poor, lost her father when she was a little girl, and had no money to attend high school, she sang for kings and queens all over the world and was welcomed at the White House. She was rudely turned away from a Philadelphia Music School as a young woman, but was the first African American to sing a leading role on the stage of the Metropolitan Opera. During a concert tour, Atlanta, Georgia honored her talent with the keys to the city... but Atlanta was also the city where her hotel reservation was not honored because of her skin color. When her train arrived in another city, Marian was warmly greeted by a welcoming committee, flowers, reporters and photographers... but as she walked with others out of the station, a police officer barred the door to the “whites only” waiting room. She walked alone through the “colored” waiting room to leave the station. In 1939, more than 75,000 people came to hear her sing at an outdoor concert in Washington D.C. on a cold April Day, because the color of her skin barred her from singing indoors at Constitution Hall. In spite of all these difficulties, Marian never gave up her hopes and dreams – and pursued both with great dignity. Her contributions to human understanding will live on forever.

Unit 3: A Portrait of Marian Anderson

Objectives:

CONTENT: Students will explore the life and music of Marian Anderson and how her voice challenged a nation.

VOCABULARY: A cappella, Accompaniment, Aria, Challenges, Civil Rights, Detective, Diamante poem, Genre, Legacy, Lieder, Lyrics, Melody, Opera, Poem, Pop song, Portrait, Spinning wheel, Spiritual

SKILLS:

- Students will be able to recognize Aria, Lieder, and Spiritual song genres.
- Students will learn about Marian Anderson's life in music.
- Students will understand Marian Anderson's contribution to music and society.

ESSENTIAL QUESTIONS:

- Who was Marian Anderson?
- What did singing mean to Marian Anderson?
- How did Marian Anderson make a difference for others?

UNIT 3 SYNOPSIS



Through this unit of study, we will honor the life and music of Marian Anderson, the first African American singer to perform in a lead role at the Metropolitan Opera and one of the most celebrated singers of the 20th century. By learning some of Marian's favorite songs, we will recognize the defining qualities of Aria, Lieder, and Spiritual song genres. We will explore who Marian Anderson was by looking at her life, career, struggles, dreams and successes. Then, at the concert, we will hear a reflection on Marian Anderson's groundbreaking role as both an artist of astounding talent and a symbol of progress for civil rights through song and story.

University of Pennsylvania, Rare Book and Manuscript Library



Unit 3: Lesson 1 Teaching Artist: Singers and Songs

OBJECTIVE: Students will identify and respond to Marian Anderson's voice while learning about spirituals.

VOCABULARY: A Cappella, Accompaniment, Genre, Lyrics, Melody, Spiritual

COMMON CORE STATE STANDARDS: RI.2.1, RI.2.6, SL.2.2, SL.2.3, W.2.8

MATERIALS: 92Y CD, CD player, *My Music Journals*, SMART Board

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>MEET MARIAN ANDERSON (10 min)</p>  <p>University of Pennsylvania, Rare book and Manuscript Library</p> <p>DEFINE SPIRITUALS (10 min)</p> 	<ul style="list-style-type: none">• HELLO SONG• The next concert we will hear...• What do singers do?• Introduce and play CD: <i>MOTHERLESS CHILD</i>.• What is her voice like? How does her voice make you feel? What kind of person has that kind of voice? • All sing <i>MOTHERLESS CHILD</i> (a cappella).• Who might sing a song like this?• Provide context: Spirituals.• Play CD: <i>MOTHERLESS CHILD</i>, and sing along.	<p>What do singers do? How do they look when they sing? Where do they sing? With whom? Why do we love them? How are they special? Who is your favorite singer? Why? How does their voice make you feel?</p> <p><i>Sometimes I Feel like a Motherless Child</i> is a traditional spiritual. The song dates back to the era of slavery in the United States. Although the words can be interpreted literally, the "motherless child" could be a slave yearning for his African homeland, or suffering "a long ways from home" — home being heaven.</p> <p>African American spirituals were a part of Marian Anderson's musical identity, and were always included in her concerts.</p>


Unit 3: Lesson 2 Classroom Teacher: A Portrait of Marian Anderson

OBJECTIVE: Students will create portraits based on Marian Anderson's life story.

VOCABULARY: Civil Rights, Portrait

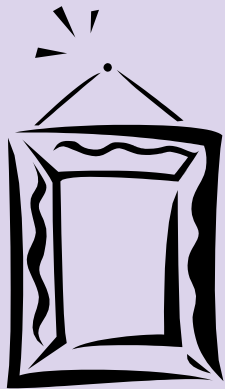
COMMON CORE STATE STANDARDS: SL.2.2, SL.2.3, W.2.8

MATERIALS: 92Y CD, CD player, *My Music Journals*, SMART Board

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>WHO IS MARIAN ANDERSON?</p> <p>(10 min)</p>  <p>University of Pennsylvania, Rare book and Manuscript Library</p> <p>WHAT HAPPENED AT THE LINCOLN MEMORIAL ON APRIL 9, 1939?</p> <p>(10 min)</p>	<ul style="list-style-type: none">• Introduce and play CD: <i>Who Is Marian Anderson?</i> (show Power Point, read text, or watch bio video)• <i>What do we know about Marian Anderson? What do you still want to know?</i>• Play CD: <i>MARIAN ANDERSON'S MOST REMARKABLE CONCERT</i> (show Power Point, and/or Play CD/DVD: <i>Marian Anderson Sings at the Lincoln Memorial</i>).• Discuss:<ul style="list-style-type: none">◦ <i>What do we know about Marian Anderson?</i>◦ <i>What do you still want to know?</i>	<p><i>Marian Anderson's Most Remarkable Concert</i></p> <p>In the 1930's, Marian Anderson gave concerts across Europe. Those who heard her in Germany, Norway, Sweden, Russia, France, and Italy were held spellbound by her amazing voice. In the summer of 1938, at the peak of her career, she was invited to perform at Howard University in Washington D.C. By then, Marian was a very famous singer. Her manager, Sol Hurok, and Howard University knew that she would draw a large audience. They had to find a big concert hall! Constitution Hall, Washington D.C., was built in 1929 by the Daughters of the American Revolution. But the DAR said no! They decided that only white artists would be allowed to perform in Constitution Hall. Thousands of outraged DAR members, including First Lady Eleanor Roosevelt, resigned from the organization. All eventually agreed that the steps of the Lincoln Memorial were the right place. Thousands of people could gather there and it would send a powerful message about racial equality.</p>

ACTIVITY

PORTRAIT OF
MARIAN
ANDERSON
(20 min)



STEPS & GUIDING QUESTIONS

- Based on what you know, use words and pictures to complete *My Music Journal*, p. 20.



SUPPORT

Marian Anderson's Most Remarkable Concert (continued)

On the morning of April 9th, Marian, her mother and her sisters boarded a train in Philadelphia. It was a cool, overcast day – it didn't feel like spring. Since no Washington hotel would allow her to book a room, Marian and her family visited with Gilford Pinchot, retired governor of Pennsylvania, and his wife until it was time to leave for the concert.

Early in the afternoon, Marian and her accompanist, Kosti Vehanen, checked the piano and the microphones and broadcast equipment. People began to gather in front of the Lincoln Memorial right after the sound check. They filled the area and spilled over to the area next to the reflecting pool. Marian was welcomed by Harold L. Ickes, Secretary of the Interior. By the time Marian was introduced, the crowd filled the space almost to the Washington Monument. As she stepped to the microphones, the crowd hushed – and waited.

Her first song was "America." She changed the words just for that day: "My country 'tis of thee, Sweet land of liberty, to thee we sing." Marian also sang the spiritual, "Nobody Knows the Trouble I've Seen." She then said a few words to the crowd. "I am so overwhelmed, I just can't talk. I can't tell you what you have done for me today. I thank you from the bottom of my heart again and again." Over 75,000 people heard her sing that day. After the concert, Marian and her mother placed a wreath at Lincoln's statue.



Unit 3: Lesson 3 Teaching Artist: Three Song Forms

OBJECTIVE: Students will compare aria, lieder and spiritual song forms.

VOCABULARY: Accompaniment, Aria, Lieder, Melody, Spinning Wheel, Spiritual

CORE CURRIUCLUM STATE STANDARDS: RI.2.1, RI.2.6, SL.2.6, SL.2.1c, W.2.8, L.2.6

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

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>RECONNECT WITH MARIAN ANDERSON (10 min)</p> <p>LISTENING LOG RESPONSE TO LIEDER (10 min)</p> 	<ul style="list-style-type: none">• Sing <i>HELLO SONG</i> and <i>MOTHERLESS CHILD</i>.• Students share portraits (<i>What do we know about Marian Anderson? What do you still want to know?</i>)• Briefly define <i>spiritual, aria, lieder, melody, and accompaniment</i>, and why they are important. • Introduce and play CD: <i>LIEDER</i> (accompaniment only).• <i>Move with the music. What do we hear in the accompaniment? What feeling does it give you?</i>• Play CD: <i>GRETCHEN AT THE SPINNING WHEEL</i><ul style="list-style-type: none">◦ <i>What do we hear in Marian's voice?</i>◦ <i>What feeling does it give you?</i>• Provide context (story, spinning wheel) and read entire translation aloud. (Song Reference on p. 47 in the Curriculum Guide)	<p>By the end of this lesson, students should be able to define <i>spiritual, aria, lieder, melody, and accompaniment</i>; clarify and reinforce these ideas as needed.</p> <div data-bbox="1394 1003 1976 1321"><p>GRETCHEN Accompaniment (RH = wheel spinning, LH = heartbeat)</p></div>

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>LISTENING LOG RESPONSE TO LIEDER (cont.)</p>	<ul style="list-style-type: none"> • <i>Does the music match the story? How?</i> (offer context: wheel and heartbeat audible in accompaniment). • Complete <i>My Music Journal</i> p. 21 My Listening Log: <i>GRETCHEN AT THE SPINNING WHEEL</i> while CD plays. 	<p>Spirituals (originated 1800's United States) are connected to a shared experiences and spiritual life. Lyrics are based on personal religious experience.</p>
<p>LISTENING LOG RESPONSE TO ARIA (10 min)</p>	<ul style="list-style-type: none"> • Introduce and play CD: <i>CASTA DIVA</i> (accompaniment only). • <i>Move with the music. What do we hear in the accompaniment? What feeling does it give you?</i> • Play CD: <i>CASTA DIVA</i>. • <i>What do we hear in Marian's voice? What feeling does it give you?</i> • Provide context (story) and read translation aloud. • <i>Does the music match the story? How?</i> • Complete <i>My Music Journal</i> p. 22, My Listening Log: <i>CASTA DIVA</i> while CD plays. 	<p>Lieder (German for <i>song</i>; originated in 1800's Europe) tell whole stories within a single song. Lyrics are usually derived from a poem or script.</p> <p>An Aria (Italian for <i>air</i> or <i>melody</i>; originated in 1600's Europe) tells part of a longer story in an opera or oratorio. The lyrics are usually derived from literature or a script.</p>
<p>BEFORE THE PERFORMANCE (10 min)</p>	<ul style="list-style-type: none"> • Review: spiritual, aria, lieder, melody, accompaniment. • Explain what students will hear at the concert - imagine the concert, our attention, and responses. • <i>GOODBYE SONG</i> 	<p>In this Unit, the melody is the tune that Marian is singing. The accompaniment is the piano part or other instruments that support the melody.</p>

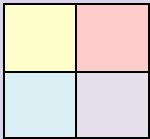
Unit 3: Lesson 4 Classroom Teacher: Concert Reflection through Poetry

OBJECTIVE: Students will create diamante poems summarizing the life and music of Marian Anderson.

VOCABULARY: Aria, Diamante Poem, Lied, Poetry, Spiritual

COMMON CORE STATE STANDARDS: SL.2.1, SL.2.4, L.2.1e, L.2.6

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

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>CONCERT REFLECTION (10 min)</p>  <p>CREATE A DIAMANTE POEM (10 min)</p>	<ul style="list-style-type: none">• Play CD excerpts to help students recall the concert.• Students can turn and talk to a classmate to share what they remember from the concert. What did students see, hear, think, and feel?• Complete the 4-Square in <i>My Music Journal</i>, p. 23. • Create a diamante poem that reflects Marian Anderson's life and music in <i>My Music Journal</i>, p. 24.• <i>Which form to use?</i> In some ways the advanced form of the diamante poem may generate the most ideas, when the beginning and ending topics are opposites. Please try the forms yourself to determine which form is right for your students.	<p>Spiritual: <i>Sometimes I Feel Like Motherless Child</i></p> <p>Aria: <i>Casta Diva</i></p> <p>Lied: <i>Gretchen at the Spinning Wheel</i></p> <p>Poetry is a written expression of ideas and emotions.</p>

Diamante Poem Guide

Diamante is an Italian word for diamond. A *diamante poem* has seven lines that do not rhyme. The first and last lines are the shortest and the middle lines are longer, thus making a poem the shape of a diamond.

simple form:

```

  _____
  _____
  _____
  _____
  _____
  _____
  _____
  
```

intermediate form:

```

  noun
  adjective adjective
  verb verb verb
  noun noun noun noun
  verb verb verb
  adjective adjective
  noun
  
```

Marian

gifted brave

struggle work change

song woman voice symbol

perform travel love

Anderson

advanced form:

beginning topic	(single word)
adjective adjective	(two adjectives about the beginning topic)
verb verb verb	(three -ing words about the beginning topic)
noun noun noun noun	(four nouns or a short phrase linking the topic or topics)
verb verb verb	(three -ing words about the ending topic)
adjective adjective	(two adjectives about the ending topic)
ending topic	(single word; an antonym, synonym or same word as the first topic)

struggle

difficult long

traveling singing trying

the DAR refused to let her sing

staying singing winning

wonderful famous

triumph

NOTE: In some ways the *advanced form* may generate the most ideas, when the beginning and ending topics are opposites – see the pink and orange example. Please try the forms yourself to determine which form is right for your students.


Unit 3: Lesson 5 Teaching Artist: Song Detectives

OBJECTIVE: Students will apply their musical and historical knowledge of Marian Anderson in a musical detective game.

VOCABULARY: Aria, Detective, Lieder, Pop song, Spiritual

COMMON CORE STATE STANDARDS: RI.2.1, RI.2.8, SL.2.2, SL.2.4, L.2.5, L.2.6

MATERIALS: 92Y CD, CD player, *My Music Journals*, 4 genre song cards

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>WHAT DO WE KNOW ABOUT MARIAN ANDERSON'S LIFE AND MUSIC? (10 min)</p>	<ul style="list-style-type: none">• Sing <i>HELLO SONG</i> and <i>MOTHERLESS CHILD</i>.• Students share diamante poems (or create one as a class).• Draw out students' new knowledge:<ul style="list-style-type: none">◦ <i>What did Marian Anderson do?</i>◦ <i>How did she look when she sang?</i>◦ <i>Where did she sing?</i>◦ <i>Who did she sing with?</i>◦ <i>Why is she loved by so many people?</i>◦ <i>How was she special?</i>◦ <i>How does her voice make you feel?</i>◦ <i>What kind of songs did she sing?</i>◦ <i>Did she sing various genres?</i>	<p>Spiritual: <i>Motherless Child</i> Aria: <i>Casta Diva</i> Lieder: <i>Gretchen at the Spinning Wheel</i></p> 

ACTIVITY

MUSICAL
DETECTIVES
GAME
(15 min)



CONNECT WITH
SCHOOL
CURRICULUM
(15 min)

STEPS & GUIDING QUESTIONS

- Review and define: *Aria, Lieder, Spiritual, Pop Song*.
- Divide students into four groups: *Aria Agents, Lieder Lookouts, Spiritual Spies, Pop Song Private Eyes*.
- Explain the rules of the game.
- Play CD: *MUSICAL DETECTIVES EXCERPTS*.

- Partner with your classroom teacher to make connections between the concert and the teacher's social studies curriculum.
- *GOODBYE SONG*

SUPPORT

Four Groups:
Aria Agents
Lieder Lookouts
Spiritual Spies
Pop Song Private Eyes

The Rules

Each group has a song form "card" (Aria, Lieder, Spiritual, Pop Song). Raise your card when you hear your group's song form, and your whole group should be ready to support your thinking. More than one group might hold up their card for the same song, but only one will be correct.

Teachable Moments

Re-play the Musical Detectives excerpts as needed during discussion to help students better support their assertions.

Marian Anderson's Song Forms



Marian Anderson was an expert performer in these three song forms...

ARIA

LIEDER

SPIRITUAL

Compare with:

POP

The word means...

air or *melody*
(Italian)

song (German)

traditional African-American folk hymns

abbreviation for
"popular"

The lyrics are usually from...

literature

a poem

personal religious reflections

personal experience

The melody is often...

complicated

complicated

simple

simple

The accompaniment...

supports the voice;
often composed for orchestra

helps tell the story and is of equal importance to the voice; often composed for orchestra

traditionally there is no accompaniment

keeps the beat; varied instruments improvise and support the voice

The place of origin is...

Europe 1600's

Europe 1800's

United States 1800's

USA /Europe 1900's

Also...

an *aria* tells part of a longer story in an opera or oratorio

lieder tell whole stories within a single song

spirituals are connected to a shared experience and spiritual life

pop songs use sections, melodies, and melodic ornaments similar to the other forms

Unit 4: Basya's Musical Journey

Objectives:

CONTENT: Students will discover how Basya Schechter's travels shaped her music and inspired her to form the ensemble *Pharaoh's Daughter*.

VOCABULARY: Dumbek, Egypt, Hebrew, Israel, Ladino, Maksoum, Middle East, Morocco, Oud, Pattern, Recorder, Saz, Shabbat, Turkey, Yiddish

SKILLS:

- Students will learn songs in Hebrew, Ladino, and Yiddish.
- Students will learn rhythms and instruments shared by Middle Eastern cultures.
- Students will create variations on the classic *maksoum* rhythm.

ESSENTIAL QUESTIONS:

- Where did Basya travel, and what did she find?
- How do Basya's songs embody the Jewish Diaspora in music?
- How are geography, culture and language connected in music?

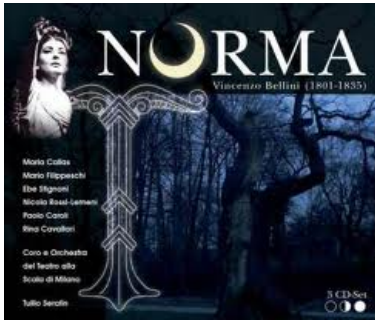
UNIT 4 SYNOPSIS



In this unit, we will follow singer, composer and multi-instrumentalist Basya Schechter's journey from her own Brooklyn-based Orthodox Jewish roots to countries in the Middle East and back again. By singing songs in Hebrew, Yiddish, and Ladino, we will make connections between instruments, rhythms and melodies shared by Middle Eastern musical cultures. We will understand how the music of the Jewish Diaspora and her journeys led Basya to form *Pharaoh's Daughter* and create her own unique musical identity.

Song Reference Guide

ARIA: *Casta Diva*



In the **aria** *CASTA DIVA* from the opera *NORMA*, a woman named Norma prays to the goddess Casta Diva, asking her not to be angry and to scatter peace across the earth. It is sung in Italian, the language of the composer Vincenzo Bellini.

TEXT: Pure Goddess... we turn to your lovely face, unclouded and without veil... Please temper your ardent spirits, temper your bold zeal. Scatter peace across the earth...

LIED: *Gretchen at the Spinning Wheel*



In the **lied** *GRETCHEN AT THE SPINNING WHEEL*, Gretchen is at her spinning-wheel troubled by her feelings for Faust, a man she just met and barely knows. On the recording she sings in German, which was the language of the composer Franz Schubert.

TEXT: My peace is gone, my heart is sore, I'll find it never and nevermore. Without him here my grave is near, my world around is sadness bound. My sorry head is all forlorn, my sorry soul to pieces torn. My peace is gone, my heart is sore, I'll find it never and nevermore. It's only him I'm looking for, for him alone I tend my door. His lofty walk, his noble sight, his smiling face, his glance's might, and his expressions' magic bliss, his touch of hand and, oh, his kiss! My peace is gone, my heart is sore, I'll find it never and nevermore. My bosom presses toward his skin; oh, may I hold him and draw him in and may I kiss him as wants my heart, under his kisses to fall apart!

SPIRITUAL: *Sometimes I Feel Like a Motherless Child*



The **spiritual** *SOMETIMES I FEEL LIKE A MOTHERLESS CHILD* dates back to the era of slavery in the United States. This song is part of the heritage of African Americans. The composer is not known.

TEXT: *Sometimes I feel like a motherless child, Sometimes I feel like a motherless child, Sometimes I feel like a motherless child, A long ways from home, a long ways from home.*

Sometimes I feel like I'm almost gone, Sometimes I feel like I'm almost gone, Sometimes I feel like I'm almost gone, A long ways from home, a long ways from home.

Unit 3 Vocabulary

A cappella – Without instrumental accompaniment, sung by voices only.

Accompaniment – A vocal or instrumental part that supports or is background for a solo part.

Aria - An accompanied song for a solo voice, typically one in an opera or oratorio.

Civil Rights - The rights of citizens to political and social freedom and equality.

Genre - A category of artistic composition, as in music or literature, characterized by similarities in form, style, or subject matter.

Lieder – Songs written in the 19th century German tradition.

Lyrics - The words of a song.

Melody - The tune of a song.

Opera - A drama in which the actors sing most or all of their parts.

Poem - A piece of writing that partakes of the nature of both speech and song that is nearly always rhythmical, usually metaphorical, and often exhibits such formal elements as meter, rhyme, and stanzas.

Poetry - A written expression of ideas and emotions.

Portrait - A painting, drawing, photograph, or engraving of a person, especially one depicting only the face or head and shoulders.

Spinning wheel - An apparatus for spinning yarn or thread, with a spindle driven by a wheel attached to a crank or treadle.

Spiritual - A type of religious song originating among Black slaves in the American South.

Basya's Instruments

Oud



Dumbek



Recorder



Saz



Bass guitar



Drum Set



Four Songs from Basya's Journey

IJA MIA (MY DAUGHTER) (Ladino/English)

Mother:

Hija mia, mi querida,
Te vo dar un hermozo.

My daughter, my dear,
I'll set you up with a handsome man.

Daughter:

No quero, madri, no quero.
Que el hermozo, yo no lo gozo.
No quero, madri, no quero.

No mother, I don't want him.
His looks don't impress me.
No mother, I do not want him.

My daughter, my dear, I shall give you a tall man.
No mother, I don't want him. His height doesn't matter if I can't even reach him. No, I do not want him.

My daughter, my dear, I shall give you a short man.
No mother, I don't want him... A short man - I'll have to bend to reach him. No, I don't want him.

My daughter, my dearest one, I give up! I shall give you a drummer!
Yes, mother, he's the one I want! With the drummer I shall be happy. Yes, he is the one I want!

SHNIRELE PERELE (RIBBONS AND PEARLS) (Yiddish)



Shnir-e-le Per-e-le da da daa...

"Good Morning" in... Hebrew: *Boker Tav*

Yiddish: *Gutn morgn*

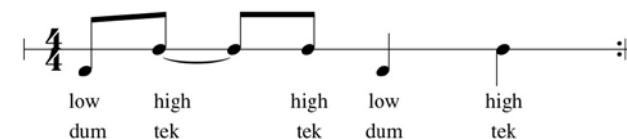
Ladino: *Buenos diyas*

HASHOMER

Subject of the Hebrew lyric:
having a day of rest each week.

Refrain:

Hashomer Shabbat / habeyn im habat
la-eyl yeratzu / kimincha al mach'vat



Uses a basic maksoum rhythm
with the dum and tek reversed

ENSEPARE - The lyrics tells the story of Joseph and his many-colored coat in Ladino; Basya first heard the song in Morocco.

To Walk & Clap the 7/4 meter:

1 2 3 4 5 6 7 =

step step step step **clap clap clap**

L R L R **clap clap clap**

ENSEPARE bassline: ♩ = 164



Chorus lyric: "ah-lay-oh"


Unit 4: Lesson 1 Teaching Artist: Basya's Songs

OBJECTIVE: Students will sing Hebrew and Ladino songs and chart Basya's journey.

VOCABULARY: Hebrew, Ladino, Maksoum, Shabbat

COMMON CORE STATE STANDARDS: RI.2.1, RI.2.6, SL.2.2, SL.2.7

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

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>INTRODUCE BASYA WITH HASHOMER</p> <p>(5 min)</p>	<ul style="list-style-type: none"> • HELLO SONG • All sing HASHOMER chorus a cappella. • Play and sing with CD: HASHOMER CHORUS • Introduce Basya, <i>My Music Journal</i>, p. 25, and connect with HASHOMER. 	<p><u>Hashomer</u> Subject of the lyric: enjoying a day of rest (Shabbat) each week.</p> <p><u>Refrain lyric (Hebrew/English):</u> Hashomer Shabbat / habeyn im habat la-eyl yeratzu / kimincha al mach'vat</p> <p><u>Ensepare</u> To walk and clap <i>Ensepare's</i> 7/4 meter:</p>
<p>EXPLORE ENPESARE</p> <p>(15 min)</p>	<ul style="list-style-type: none"> • Using the three CD tracks ENPESARE RIFF LOOP (SLOW), ENPESARE RIFF LOOP (FAST), and ENPESARE, guide students through a kinesthetic exploration of the song's rhythms: <ul style="list-style-type: none"> ◦ Walk and clap the 7/4 meter and sing with the chorus (loop slow, loop fast, regular song). ◦ Lap/clap/sing the bassline rhythm (loop slow, loop fast, regular song). • Provide ENSEPRE context. 	<p>step step step step clap clap clap L R L R clap clap clap</p>  <p>ENPESARE bassline: ♩ = 164</p> <p>Chorus lyric: "ah-lay-oh"</p> <p>Hebrew: the language of the Ancient Hebrews, and the national language of Israel.</p>

ACTIVITY

EXPLORE *IJA MIA*
(10 min)

CHARTING
BASIA'S JOURNEY
(5 min)

STEPS & GUIDING QUESTIONS

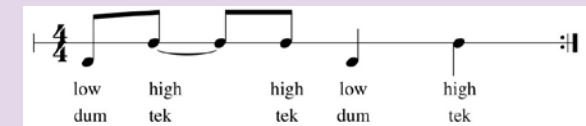
- Play CD: *IJA MIA (MAKSOUM LOOP)*.
- All "lap-clap" the maksoum along with CD.
- Introduce lyric: *Imagine...*
- Introduce and play CD: *IJA MIA*.
- Point out and all sing the daughter's responses:
"No quero, Madri!"
- Play CD: *IJA MIA*, and provide simultaneous translation of the text while music plays.

- Turn to Basia's chart in *My Music Journal*, p. 26.
- *What do you see on this chart?*
- *Where did Basia go? What did she find there?*
- *Please add your ideas to the chart before I come back.*
- *GOODBYE SONG*

SUPPORT

ENSEPARE context: The lyrics tell the story of Joseph and his coat of many colors in Ladino; Basia first heard the song in Morocco.

IJA MIA maksoum



IJA MIA Imagine... Mom trying to convince you to do something – how do you say no? How do you argue? What does your mom try to do to convince you to do what she wants?

Ladino: the language of some Sephardic Jews based on ancient Spanish, and incorporates Hebrew, Greek, and Turkish words.



Unit 1: Lesson 2 Classroom Teacher: Middle Eastern Culture

OBJECTIVE: Students will explore Middle Eastern culture.

VOCABULARY: Egypt, Israel, Middle East, Morocco, Turkey

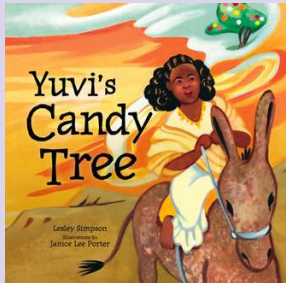
COMMON CORE STATE STANDARDS: RL.2.1, RL.2.2, RL.2.3, RL.2.7, SL.2.1

MATERIALS: 92Y CD, CD player, *My Music Journals*, suggested books, SMART board

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
CONNECT BASYA WITH MIDDLE EASTERN CULTURE (10 min)	<ul style="list-style-type: none">• Play CD: <i>BASYA'S JOURNEY</i>.• <i>What do we know about Basya?</i>• Find Israel, Egypt, Morocco and Turkey on map in <i>My Music Journal</i>, p. 27.• KW Chart or discussion:<ul style="list-style-type: none">◦ <i>What do we <u>know</u> about Israel? Egypt? Turkey? Morocco?</i>◦ <i>What do we <u>want to know</u> about Israel? Egypt? Turkey? Morocco?</i>	 <p>Israeli food, Jerusalem, Israel Philharmonic</p>
EXPLORE ISRAEL, EGYPT, TURKEY, MOROCCO (20-40 min)	<ul style="list-style-type: none">• Explore Israeli, Egyptian, Turkish and Moroccan culture using:<ul style="list-style-type: none">◦ Read-alouds from suggested books.◦ Suggested websites.	 <p>Egyptian hieroglyphics, Pyramids, Food</p>  <p>Turkish coffee, Hats, Dancing</p>  <p>Moroccan spice market, Instrument, Floor mosaic</p>

ACTIVITY

SUGGESTED
BOOKS AND
WEBSITES



STEPS & GUIDING QUESTIONS

Easy-to-find books to read and discuss that explore Jewish heritage, culture, and stories include:

- o *DK Eyewitness Books Ancient Egypt*
- o *The Well of Truth: A Folk Tale From Egypt*
- o *Ella's Trip to Israel*
- o *Welcome to Israel*
- o *Turkey (Country Explorers)*
- o *The Bachelor and the Beam: A Jewish Moroccan Folk Tale*
- o *Yuvi's Candy Tree*

Time Magazine Websites with kids' "Day in the Life" and samples of everyday conversation:

<http://www.timeforkids.com/destination/israel>

<http://www.timeforkids.com/destination/morocco>

<http://www.timeforkids.com/destination/egypt>

<http://www.timeforkids.com/destination/turkey>

SUPPORT

Interactive Maps:

www.mapsofworld.com
(The world political map allows you to click to explore individual countries)

Pictures:

<http://pinterest.com/igori/israel/>

<http://pinterest.com/igori/morocco/>

<http://pinterest.com/denialice/egypt/>

<http://pinterest.com/igori/turkey/>

Good morning in... (*My Music Journal*, p. 28)

Hebrew: *Boker Tov*

Yiddish: *Gutn morgn*

Ladino: *Buenos diyas*

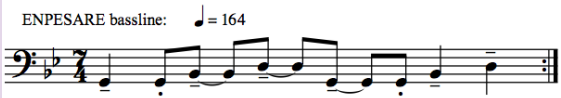

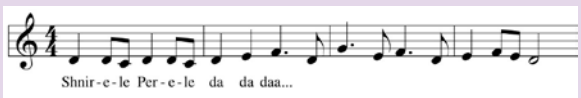
Unit 4: Lesson 3 Teaching Artist: Basya's Sound

OBJECTIVE: Students will sing a Yiddish melody and chart Basya's Instruments.

VOCABULARY: Dumbek, Oud, Recorder, Saz, Yiddish

COMMON CORE STATE STANDARDS: RI.2.1, RI.2.3, RI.2.6, SL.2.2

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

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>RECONNECT WITH BASYA'S SONGS</p> <p>(10 min)</p>	<ul style="list-style-type: none"> HELLO SONG Sing and play CD: <i>HASHOMER</i>. Step-clap and sing <i>ENPESARE</i> with CD. Sing and play CD: <i>SCHIRELE PERELE</i>. 	<p><u>HASHOMER</u> Hashomer Shabbat / habeyn im habat la-eyl yeratzu / kimincha al mach'vat</p> <p><u>ENPESARE</u> 7/4 meter: step step step step clap clap clap L R L R clap clap clap</p> <p>ENPESARE bassline: ♩ = 164</p> 
<p>IDENTIFYING INSTRUMENTS</p> <p>(10 min)</p> 	<ul style="list-style-type: none"> Find instrument pictures in <i>My Music Journal</i>, p. 29. Play CD: <i>INSTRUMENT DEMOS</i>, and discuss: <ul style="list-style-type: none"> Which instrument is playing now? Support your thinking. Does this look or sound like any instruments you know? How would you hold and play this instrument? 	<p><u>SCHIRELE PERELE</u></p>  <p>Yiddish: a language originally spoken by Jews in Central and Eastern Europe. Based in a German dialect, Yiddish incorporates words from Hebrew and several other languages.</p>

ACTIVITY

WHAT IS BASYA'S SOUND?

(10 min)

ADDING TO
BASYA'S JOURNEY
CHART

(10 min)

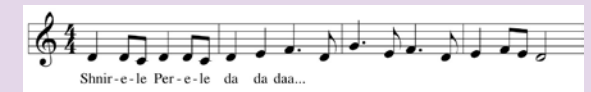
STEPS & GUIDING QUESTIONS

- Introduce the idea of a musical artist having a unique "sound", and discuss:
 - *What are some of the ingredients in Basya's band, Pharaoh's Daughter?*
 - *What languages does she sing in?*
 - *Where are the instruments in her band from?*
- Revisit the melody from *SCHIRELE PERELE*.
- Play CD: *SCHIRELE PERELE* (various versions).
- Compare and discuss each track:
 - *Is this Basya's sound? Why, or why not?*
 - *What are the musical ingredients?*
- Locate chart on *My Music Journal*, p. 26.
- *Can we add any more information to our chart?*
- *When you go to the Pharaoh's Daughter concert, how can we show Basya and the other artists that we love and appreciate them making music for us?*
- *GOODBYE SONG*

SUPPORT

Musicians create their sound by choosing the musical "ingredients" of their band, including their instruments, number of musicians, tempos, lyrics, languages, and rhythms.

SCHIRELE PERELE melody begins:



Dumbek: a goblet-shaped hand drum used in many types of music originating in the Middle East

Oud: a type of lute or mandolin played mainly in Arab countries.

Recorder: a wind instrument in the flute family with eight finger holes.

Saz: a long-necked, pear-shaped string instrument in the lute family, originating in the Ottoman Empire.


Unit 4: Lesson 4 Classroom Teacher: Concert Reflection

OBJECTIVE: Students will reflect on the Pharaoh's Daughter concert by singing, completing the four-square and designing a musical country flag.

VOCABULARY: Egypt, Israel, Morocco, Turkey

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

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

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>CONCERT REFLECTION</p> <p>(15 min)</p>  <p>CLASS MUSICAL FLAG PROJECT</p> <p>(20 min)</p>	<ul style="list-style-type: none">• Play CD: Various tracks to remind students of the Pharaoh's Daughter performance.• Create a Pharaoh's Daughter Web as a class.• Individual students complete four-square reflections in <i>My Music Journal</i>, p. 30.<ul style="list-style-type: none">○ What did you see?○ What did you hear?○ What were you thinking about?○ How did you feel?• Decide as a class which of the four Middle Eastern countries, (Israel, Turkey, Morocco, Egypt) you would like to create a musical flag for.• Use ideas from Basya's travel to decorate the flag.	<p>To review the concert, you can also sing songs you heard, practice rhythms you learned, or mime instruments you saw.</p>  <p>Israeli flag</p>  <p>Egyptian flag</p>  <p>Turkish flag</p>  <p>Moroccan flag</p>

IJA MIA LYRICS

-Hija mia, mi querida,
Te vo dar un hermozo.
-No quero, madri, no quero.
Que el hermozo, yo no lo gozo.
No quero, madri, no quero.

-Hija mia, mi querida,
Te vo dar un alto.
-No quero, madri, no quero.
Que el es alto, yo no l' alcanzo.
No quero, madri no quero.

-Hija mia, mi querida
Te vo dar un basho
-No quero madri no quero
Que el es basho, sarastan basho`
No quero madri no quero

-Hija mia, mi querida,
Te vo dar un borracho!
-Ya quero, madri, ya quero!
Con el borracho, yo ya me paso,
Ya quero, padri, ya quero!

-My daughter, my dear,
I'll set you up with a handsome man.
-No mother I don't want him.
His looks don't impress me.
No madri I do not want him.

-My daughter, my dear,
I shall give you a tall man.
-No mother, I don't want him.
His height doesn't matter if I can't even reach him.
No, I do not want him.

-My daughter, my dear
I shall give you a short man
-No mother, I don't want him
A short man - I'll have to bend to reach him
No I don't want him

-My daughter, my dearest one,
I give up! I shall give you a drummer!
-Yes, mother, he's the one I want!
With the drummer I shall be happy.
Yes, he is the one I want!




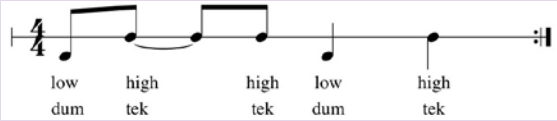
Unit 4: Lesson 5 Teaching Artist: Maksoum Rhythms

OBJECTIVE: Students will reflect on the concert and create their own variations based on the maksoum rhythm.

VOCABULARY: Maksoum, Pattern, Rondo Form, Variations

COMMON CORE STANDARDS: RI.2.3, SL.2.2, SL.2.4, W.2.8

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

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>RECONNECT WITH BASYA'S SONGS</p> <p>(10 min)</p> <p>MAKSOU M VARIATIONS WITH THE THREE D's</p> <p>(20 min)</p> 	<ul style="list-style-type: none">• Sing and Play CD: <i>HELLO SONG, HASHOMER, ENSEPRE.</i>• Class shares details about Pharaoh's Daughter concert. <ul style="list-style-type: none">• Play CD: <i>IJA MIA LOOP</i> and <i>HASHOMER.</i>• Add lap-clap maksoum rhythms to music.• Define <i>maksoum</i> and model showing the basic <i>Ija Mia</i> maksoum using the 3 Ds (Draw, Dance, Describe).• Model, and all perform, a maksoum variation. Students decide:<ul style="list-style-type: none">○ <i>How would I draw that?</i>○ <i>Dance it?</i>○ <i>Describe it?</i>	 <p><u>The Three D's - Draw, Dance, Describe</u></p> <p>Draw: as marks or invented notation</p> <p>Dance: place lows and highs on your body</p> <p>Describe: be able to say the Low/high (dum/tek) pattern out loud as you dance it</p> <p>Maksoum: an Arabic musical rhythm.</p> <p>Pattern: a consistent or repeated characteristic.</p>

ACTIVITY

MAKSOU
VARIATIONS
(CONTINUED)

YEAR END REVIEW
(10 min)



STEPS & GUIDING QUESTIONS

- TA helps volunteer students create a new maksoum variation (in the 3 Ds).
- Students create their own maksoum variations, showing their work in the 3 D's.
- *Look through your entire My Music Journal.*
 - *Who were the artists we saw in concert this year?*
 - *What did they all have in common?*
 - *Can you describe each artist's sound?*
 - *What instruments did they use?*
 - *What languages did they sing in?*
- Partner with your classroom teacher to make connections between the concert and the teacher's curriculum (patterns, global studies).
- **GOODBYE SONG**

SUPPORT

Maksoum variations: repeated 4-beat rhythmic phrases; eighth-note-based rhythms in a single 4/4 measure using only *dum*, *tek*, and eighth note rests.

Working in pairs or small groups may work best for generating maksoum variations.

To deepen the activity: after you have created a few variations, perform them as an A B A C A D A E A sequence (rondo form), with A as the basic maksoum (played 4-8 times) and B C D E as student variations (each played 4-8 times).

For an App that names and plays classic Middle Eastern Dumbek patterns, see Itunes: DumTek.

Unit 4 Vocabulary

Dumbek – A goblet-shaped hand drum used in many types of music originating in the Middle East.

Egypt – A country in Northeast Africa, officially named the Arab Republic of Egypt.

Hebrew – The language of the Ancient Hebrews, and the national language of Israel.

Israel – A small Middle Eastern country on the Mediterranean Sea, which defines itself as a Jewish and Democratic state.

Ladino – The language of some Sephardic Jews based on ancient Spanish, and incorporates Hebrew, Greek, and Turkish words.

Maksoum – An Arabic musical rhythm.

Middle East – A geographic region that roughly encompasses Egypt and the majority of Western Asia.

Morocco – A country in Northwest Africa situated on both the Atlantic and Mediterranean Seas.

Oud – A type of lute or mandolin played mainly in Arab countries.

Pattern – A consistent or repeated characteristic.

Recorder – A wind instrument in the flute family with eight finger holes.

Saz – A long-necked, pear-shaped string instrument in the lute family, originating in the Ottoman Empire.

Shabbat – In Judaism, the holy day of rest.

Turkey – A country that spans both Western Asia and Southeastern Europe with a diverse cultural heritage.

Yiddish – A language originally spoken by Jews in Central and Eastern Europe. Based in a German dialect, Yiddish incorporates words from Hebrew and several other languages.

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