

92Y

DISCOVERY SERIES MUSIC

2019/2020 SEASON

MUSIC OF THE AMERICAS

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

Curriculum Guide



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Dear Colleagues:

We are thrilled to welcome you to the 2019/20 Season of 92Y's *Discover Music Series*.

This season we continue our exploration of the Music of the Americas through four units of study featuring **Los Pleneros de la 21** (Puerto Rico), **Emeline Michel** (Haiti), **Cordeone & Trio Arrebol** (Northeastern Brazil) and **Uncle Earl** (Southern Appalachia, US).

Our featured artists are committed to sharing with the world the traditional music and dance of their cultural heritage, and it is in the spirit of cultural exchange and appreciation that we approach our work in the *Discover Music Series*.

That people do not stay in one place—that, for different reasons, people may leave the region in which they were born and bring to new lands their artistic and cultural heritage—is a key concept we will explore with students this season as we examine the cultural roots (Native American, European, African) of the music under study from Puerto Rico, Haiti, Northeastern Brazil and Southern Appalachia.

With Teaching Artist guidance, students will perform the traditional songs, rhythms, instruments and dances of these regions as they connect each artist's musical qualities and performance practices with their cultural roots. With Classroom Teacher guidance, students will be invited to share their individual responses and connections to the featured artists through classroom discussion and through generative writing and reflection activities in their Student Journals.

A strong working relationship between Teaching Artists and Classroom Teachers is vital to this program's success. We hope that this Educator Guide, the attendant Student Journal and audio/video resources will serve as flexible and engaging resources for both Teaching Artists and Classroom Teachers as they design the classroom experiences and activities that will bring to life this season's artists and their exhilarating works of art.

The audio/video content is key to the curriculum materials, making more accessible to students not only the different songs and rhythms we will be exploring, but also many of the traditional dances (*bomba*, *farró*, *kongo* & *rara*, and clogging). All audio/video content is available via CALL's Vimeo Channel at the following link: <https://vimeo.com/92ycall/albums>. The content is organized by unit of study.

We are profoundly grateful to our featured artists for their input on this season's curriculum materials. We extend special thanks to Maxine Montilus and Markus Schwartz for their work on the Haitian dance activities; to Dr. Michel Sacha Vington for his review of the Creole song lyrics and text; to Ricardo Maldonado for his review of the Los Pleneros de la 21 Unit; to Natalie Dysenchuk, classroom teacher at PS 114 in the Bronx, for her input on the creation of the Student journal; and to Dr. Carol Fineberg for her guidance on the development of the curriculum.

We treasure our partnership with our collaborating educators, and we thank you for your dedication to bringing the joy of the arts to New York City's young people.

Sincerely,

92Y's Center for Arts Learning & Leadership Team

2019/20 Season Concert Schedule



LOS PLENEROS DE LA 21

Tuesday, December 10, 11:30am
Wednesday, December 11, 10am & 11:30am
Thursday, December 12, 10am & 11:30am



EMELINE MICHEL

Tuesday, January 28, 11:30am
Wednesday, January 29, 10am & 11:30am
Thursday, January 30, 10am & 11:30am



CORDEONE

Tuesday, March 10, 11:30am
Wednesday, March 11, 10am & 11:30am
Thursday, March 12, 10am & 11:30am



UNCLE EARL

Tuesday, May 12, 11:30am
Wednesday, May 13, 10am & 11:30am
Thursday, May 14, 10am & 11:30am

92nd Street Y Kaufmann Concert Hall

Season Kickoff for Classroom Teachers and Teaching Artists

Wednesday, October 23, 4-6pm
92nd Street Y's Buitenvoer Hall
1395 Lexington Avenue, New York, NY 10128

The Classroom Teacher and Teaching Artist Collaboration

92Y believes that Classroom Teacher and Teaching Artist partnerships are the best way to serve our students. In planning sessions and in the classroom, please approach the work as **co-teaching** (with your partner TAs, as you make the most of one another's expertise) and **co-learning** (side by side with your students).

We suggest that while TAs present the **musical materials** and **concepts** at the heart of each piece, Classroom Teachers focus on students' **reading** and **writing** about, **describing**, and **reflecting** on their experiences with these materials.

While the Guide activities and My Music Journal (MMJ) pages provide structure (activity plans) and support (contextual information), **class-by-class procedural decisions** are left up to you. These should be addressed collaboratively during planning, or in the moment with students:

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

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

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

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

CT + TA Co-Teaching Agreement: *How do we intend to work together in the classroom? How do we see our roles and our relationship? What will make our collaboration easier?*

Working with Context

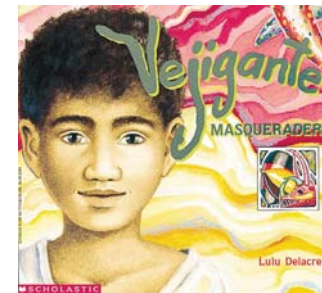
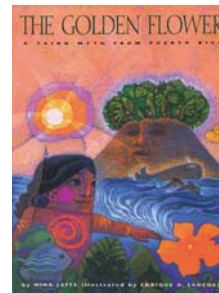
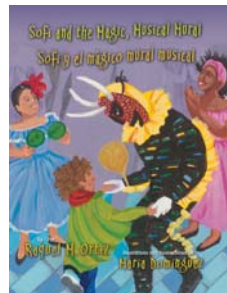
The cultural origins of the music of the Americas are diverse. In addition to many types of Native American music, the music of Europe and the music of West Africa have been found in the Americas for some five centuries. These musical roots can be seen and heard in the music and dance of this year's 92Y artists.

With Classroom Teachers' guidance, students will benefit from having some developmentally appropriate understanding of map reading, cultural diffusion, emigration, colonialism, and the slave trade. Teaching Artists and Classroom Teachers will help students connect each artist's musical qualities and performance practices with their likely cultural roots (Native American, European, African).

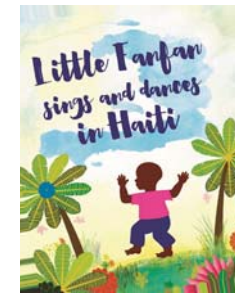
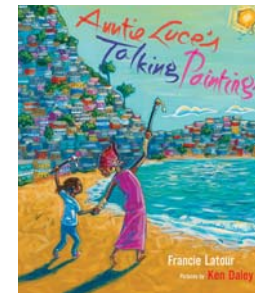
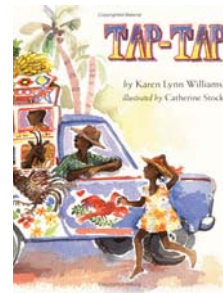
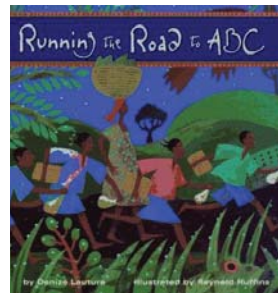
	LP21	Emeline	Cordeone	Uncle Earl
Native American				
solo singing	x	x	x	x
choral singing (monophonic)	x			
rattle	x			
scraper	x	x		
European				
solo singing	x	x	x	x
choral singing (harmonized)	x			x
"here's the news" songs (ballads)	x			x
fiddle				x
accordion			x	
bass	x	x		x
piano	x	x		
frame drum	x			
African				
solo singing	x	x	x	x
choral singing (call and response)	x			
"here's the news" songs (griots)	x			x
akonting (African banjo)				x
metal bell			x	

Recommended Books

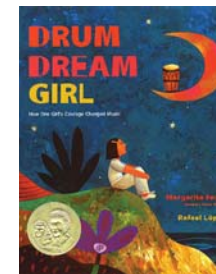
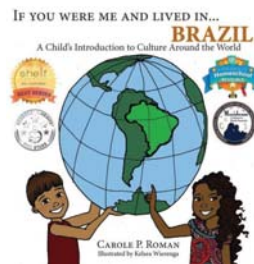
**Los Pleneros
de la 21
Puerto Rico**



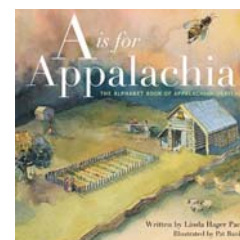
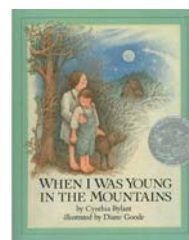
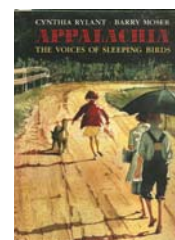
**Emeline Michel
Haiti**



**Cordeone & Trio Arrebol
Northeastern Brazil**



**Uncle Earl
Southern Appalachia, US**





Planning Classroom Teacher Lessons for Unit 1

Los Pleneros de la 21 (Puerto Rico)

In 1983, conservatory-trained percussionist Juan “Juango” Gutiérrez followed his pride in his Puerto Rican culture and assembled a group of street-corner musicians in New York City to perform the signature genres of Afro-Puerto Rican music: *bomba* and *plena*. The group took its name from a bus stop in Santurce, Puerto Rico, one that identifies a neighborhood known for its *plena* musicians. From the beginning, the group honored their heritage by maintaining the essence of traditional drumming, singing, and dancing, while infusing their performances with the instrumental sounds, harmonies, and textures of contemporary Puerto Rican music enjoyed by Puerto Ricans in New York.

Bomba is an umbrella term for a variety of regional songs, rhythmic patterns and dances cultivated by enslaved African people and their descendants in early colonial Puerto Rico. The highest-pitched drum engages in a dialogue with dancers, lending *bomba* an intensely participatory quality. The *plena* arose among urban workers of coastal areas shortly after 1898, when Spain lost political control over Puerto Rico and the US colonization of Puerto began. As in *bomba*, the verses are call and response, but with a pronounced emphasis on the lyrical narration of daily life and satirical commentary on current events. Each generation of *plena* musicians (*pleneros*) produces a new body of work reflecting the events of their day, so that over time, the *plena* has offered a rich portrait of Puerto Rican life, both on the island and in the US diaspora.

Suggested Focus:

CTs help **draw out** students’ individual responses and connections to LP21, as they **engage** with the songs, dances and instruments under study and the cultural roots of the music.

TAs help students **perform** three Puerto Rican songs, a traditional *plena*, and a traditional *bomba* dance.

During the planning session:

1 Review

- The Classroom Teacher and Teaching Artist Collaboration page (Guide page 6)
- The Classroom Teacher Activities / Journal pages referred to below and on the following page

2 Discuss

- What looks fun and engaging?
- Where can I bring my own background and expertise to the work?
- How can I help my students make connections between their own cultures and communities and LP21?
- What can the TA and I do well within the time available?

3 Choose

- The activities you want to do before and after each Teaching Artist visit:

Reading Song Lyrics



Hello Song
(MMJ 2)



Goodbye Song
(MMJ 3)



Music of the
Americas Song
(MMJ 4)



Puerto Rico
(MMJ 12)



Tilín
(MMJ 13)



Somos boricuas
(MMJ 16)

Writing



My Sung Newspaper
(MMJ 14)



Social Studies



Meet Los Pleneros de la 21
(MMJ 9)



Music of the Americas Map
(MMJ 6)

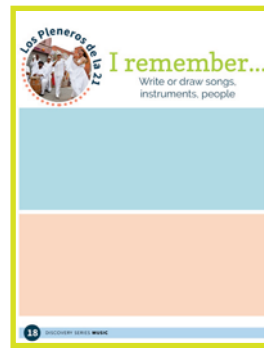


Bomba Dance Steps

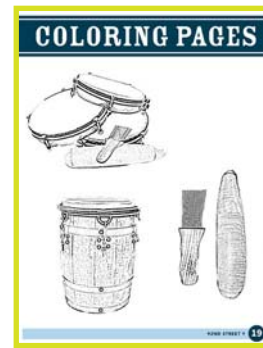


<https://vimeo.com/92ycall/albums>

Reflection



I Remember...
(MMJ 18)



Coloring Pages
(MMJ 19)



Planning Classroom Teacher Lessons for Unit 2

Emeline Michel (Haiti)

Haitian songstress Emeline Michel is internationally acclaimed for fusing pop, jazz, blues, and traditional Haitian rhythms (*kompa*, *kongo*, *rara*) into deeply moving, joyful music. Known as “the Joni Mitchell of Haiti,” she began singing with a gospel choir in Gonaïves, Haiti, where she spent her childhood. After studying at the Detroit Jazz Center, she returned to Haiti, where her career blossomed. Hailed by *The New York Times* as a “diplomat of music” and “the dancing ambassador with a voice serene and warm like the breeze,” she is now based in New York City, where her production company Production Cheval de Feu is an important voice for social issues concerning women and children worldwide.

Emeline writes music that fuses traditional Haitian rhythms and styles (*kompa*, *kongo*, *rara*) with pop, jazz, and the blues. She sings in Haitian Creole, a language that is based predominantly on French but mixed with a bit of Portuguese, Spanish, English, Taíno, and West African languages.

The music of Haiti reflects the different groups that have lived on the island, melding French, Spanish, and African influences. Of the many styles of Haitian music, perhaps the most popular and culturally significant is *kompa*, a complex dance music combining African rhythms and European ballroom dancing within a quintessentially Haitian aesthetic.

Suggested Focus:

CTs help **draw out** students’ individual responses and connections to Emeline Michel, as they **engage** with the songs, dances and instruments under study and the cultural roots of the music.

TAs help students **perform** two Haitian songs, a traditional *kompa*, and a song using their own original lyrics.

During the planning session:

1 Review

- The Classroom Teacher and Teaching Artist Collaboration page (Guide page 6)
- The Classroom Teacher Activities / Journal pages referred to below and on the following page

2 Discuss

- What looks fun and engaging?
- Where can I bring my own background and expertise to the work?
- How can I help my students make connections between their own cultures and communities and Emeline Michel?
- What can the TA and I do well within the time available?

3 Choose

- The activities you want to do before and after each Teaching Artist visit:

Reading Song Lyrics

Reaching Out to Say Hello
Words and Music by Paul Williams

We're reaching out to say hello
In many, many different ways
I'll sing it and you sing it back
Hello to every Jill and Jack

Hola
Bonjour
What's up
It's time for sure

It doesn't matter which way, you know
We're reaching out to say hello

2

Hello Song
(MMJ 2)

Time to Say Goodbye
Music and Lyrics by Daniel Long

Now it's time to say adios amigos
time to say goodbye

We'll remember every song we sang
every low and every high

And the next time we're together
making music side by side

We'll be listening and laughing and learning
until it's time to say goodbye

We'll be listening and laughing and learning
until it's time to say goodbye

3

Goodbye Song
(MMJ 3)

Music of the Americas
Music by Stephen Sondheim and Daniel Long

I love the sound of Americas
North and the South of Americas
Music from everywhere it was
Music all over Americas

Los Pioneros de la 12
You're gonna love Puerto Rico
So many wonderful things to know
bomba and plena and dancing, so
if you love music, you'll have to go!

Emeline Michel
I have a friend down in Haiti who
wants to show you how to play tambou,
how to dance kompas and banda, too...
music from Haiti's a dream come true!

4

Music of the
Americas Song
(MMJ 4)

A.K.I.K.O.

What if I sing a song of joy?
What if I dance a Bantu (Bantu dance),
and let you know what I mean?

What if we could pass a line
That would make all the trees grow back?
What if we could give love and peace on earth,
and sing A.K.I.K.O.?

Maybe we should stop
Maybe there is no hope
But we can stop the pain
Dancing of a beautiful team going strong
Picking up everyone's sadness
To make a party together
Bring A.K.I.K.O.

If everyone from every country in the world
Lived together in a garden,
we would find it strange, a mystery,
a little magical event... we would sing A.K.I.K.O.

Let us sing for a better life,
for people sleeping in the streets
for those living in the countryside
for a better day,
for all the children to eat
for no more genocide
A.K.I.K.O.

24

A.K.I.K.O.
(MMJ 24)

La Karidad

Zigzigpigan, hain't a kiss
Zigzigpigan, here comes love
We're sending notes and letters back and forth
and meeting everyday

Zigzigpigan, hain't a work
Zigzigpigan, crazy kids
Zigzigpigan, here comes love -
I gets better every day

Zigzigpigan, you know
Zigzigpigan, here comes love
May change let someone check you
an' hach'it a la 'la 'la

Zigzigpigan, you say that
Zigzigpigan, the mirror too
Zigzigpigan, please! someone,
Din' like li la biya.

Words to Know
La Karidad - the Port au Prince neighborhood where Emeline grew up
Zigzigpigan - the sound of a drum (pronounced)

27

La Karidad
(MMJ 27)

Writing



My Better World Song
(MMJ 25)



Haitian Proverbs
(MMJ 28)



Meet Emeline Michel
(MMJ 21)



Music of the Americas Map
(MMJ 6)



Dance Kongo & Rara



https://vimeo.com/92ycall/albums

Reflection



I Remember...
(MMJ 29)



Coloring Pages
(MMJ 30)



Planning Classroom Teacher Lessons for Unit 3

Cordeone & Trio Arrebol (Northeastern Brazil)

Multi-instrumentalist, composer and vocalist Cordeone is a self-taught musician currently residing in New York City. Born and raised in France to Portuguese parents, he picked up the accordion at age 9, playing traditional ball music and competing in local and national talent tournaments. A master musician and accomplished singer, he plays piano, classic guitar, Portuguese guitar, Brazilian percussion, and the bass. In addition to traditional Portuguese music and jazz, Cordeone loves to play *farró*, music from Northeastern Brazil.

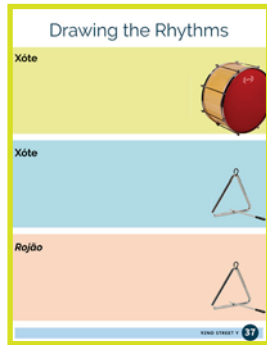
Farró traces its origins to a blending of the music and dance of Native American Indians, Africans and Portuguese peoples. It began in the 1800s as Brazilian country music from the northeastern *sertão* — dry, cactus-filled, backwoods cattle country. Farmers and workers used to sing to the cows and together with each other as they gathered coffee and other crops like sugarcane, corn, and vegetables. They had a different song for each crop, and for each phase of the collection. As the farmers and field hands corralled cows and carried crops from the fields into the houses and cafes, the songs came with them, and everybody joined in singing together. Traditionally, lyrics were about rural life, including concerns about droughts, migration to look for work, and homesickness. The music became more widely known in the late 1940s, and was revived in Brazil in the 1990s. Today, “going to the *farró*” means simply going to party or go out, and the music enjoys a wide popularity.

Suggested Focus:

CTs help **draw out** students’ individual responses and connections to Cordeone, as they **engage** with the songs, dances and instruments under study and the cultural roots of the music.

TAs help students **perform** three *farró* songs, three *farró* rhythms (*rojão*, *baião* and *xóte*), and two *farró* dance steps (*rojão* and *xóte*).

Writing



Drawing the Rhythms
(MMJ 37)

Social Studies



Meet Cordeone &
Trio Arrebol
(MMJ 32)



Music of the
Americas Map
(MMJ 6)



Forró Dance Steps



<https://vimeo.com/92ycall/albums>

Reflection



I Remember...
(MMJ 39)



Coloring Pages
(MMJ 40)



Planning Classroom Teacher Lessons for Unit 4

Uncle Earl (Southern Appalachia, US)

Fearless ambassadors for southern Appalachian string band music, Uncle Earl use tradition as a springboard, introducing new audiences to the timeless beauty and limitless potential of traditional American old-time music. Individually, and collectively as Uncle Earl, Kristin, Rayna Gellert, KC and Abigail have each emerged as adventurous, compelling voices in the old-time music world.

Old-time music is a genre of North American folk music. It developed along with various folk dances, such as square dancing and clogging. It is played on acoustic instruments, generally centering on a combination of fiddle and guitar, banjo, and mandolin. The roots of old-time music are in the tradition-

al ballads and dance music of the British Isles (primarily Great Britain and Ireland), Europe, and, in the case of the banjo, Africa. Much of old-time music is Appalachian, and distinctive regional styles can be heard. Old-time music remains a major influence on country music and bluegrass (which are both more commercial and less closely tied to the traditions that underlie the music). The current renaissance in old-time music depends on the combination of skill, scholarship and innovation you'll find in the music of Uncle Earl.

Suggested Focus:

CTs help **draw out** students' individual responses and connections to Uncle Earl, as they **engage** with the songs, dances and instruments under study and the cultural roots of the music.

TAs help students **perform** three old-time songs, their own original nonsense song, and traditional clog dancing steps.

During the planning session:

1 Review

- The Classroom Teacher and Teaching Artist Collaboration page (Guide page 6)
- The Classroom Teacher Activities / Journal pages referred to below and on the following page

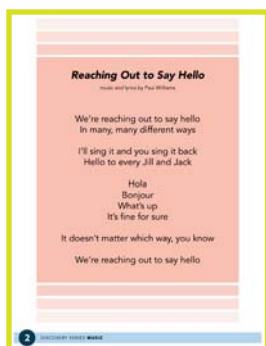
2 Discuss

- What looks fun and engaging?
- Where can I bring my own background and expertise to the work?
- How can I help my students make connections between their own cultures and communities and Uncle Earl?
- What can the TA and I do well within the time available?

3 Choose

- The activities you want to do before and after each Teaching Artist visit:

Reading Song Lyrics



Hello Song
(MMJ 2)



Goodbye Song
(MMJ 3)



Music of the
Americas Song
(MMJ 4)



Bonaparte
(MMJ 45)



Sugar Baby
(MMJ 46)

Writing



Ida Red
(MMJ 44)

Social Studies



Meet Uncle Earl
(MMJ 41)



Music of the
Americas Map
(MMJ 6)



Clog Dancing Steps

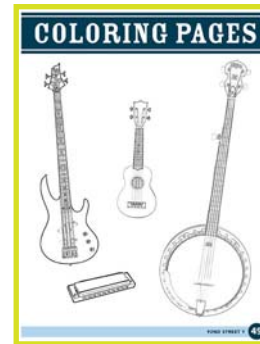


<https://vimeo.com/92ycall/albums>

Reflection



I Remember...
(MMJ 47)



Coloring Pages
(MMJ 48)

About the Teaching Artist Activities

92Y Teaching Artists should use their general musical expertise and musical leadership skills to engage students. The TA-led activities outlined in the following pages focus on each work of art. Students will **explore** (via direct experience) either the **musical materials** (melodies, rhythms, lyrics) or **concepts** (harmony singing, layers of rhythm, cultural diffusion) at the heart of each piece.

In each activity, think of yourself as a host or coach, **inviting** students into a *making* or *doing* process. Each activity step in the three-column form begins with an **active verb** that allows you some scope as to how you approach the moment (*introduce, discuss, practice, sing, watch and discuss*). You may find you need to **model** a process or practice before students understand what you are inviting them to do. Be ready to adjust your approach on the spot, in each moment, to serve the needs of the students you are with.

None of the activities are scripted. But most of them include some scripted questions that should help draw students into deeper engagement with the work. With the more **open questions** (*What is happening on this page? What looks familiar?*), you'll need to draw out students answers to help them notice more and make connections. Some activities begin by calling on students' **prior knowledge**: *What do you know about newspapers? Do you know any funny or crazy songs that don't make sense? What are some nicknames we use for the people we love?* The more **closed questions** (*What is the story of this song? Why do the words say, "I will never forget you"? Where are the rhymes?*) are a chance to confirm students' engagement and understanding.

Activity	Steps	Support
Activity Title (duration in minutes)	<ul style="list-style-type: none"> • scripted prompt • verb / step a • verb / step b • verb / step c <ul style="list-style-type: none"> ○ scripted question ○ scripted question 	Definitions, names, dates, lyrics, lists, quotes, reasoning, goals, suggestions, other activity details and key concepts

Sample units of study are provided as a model for how you may want to lay out your three classroom visits. In “TA Visit 2 Hello Song / Review Visit 1” and “TA Visit 3 Hello Song / Reflect,” the verbs *review* and *reflect* invite you to playfully structure reconnecting with your previous visits’ work at the beginning of visits 2 and 3. For example: perform any songs or dances you previously learned; think aloud about the artists or songs and ask students to finish your sentences.

As students read lyrics, memorize American Sign Language, and repeat the actions and investigations, these **recurring activities** should develop and deepen over the course of the year:

HELLO SONG, GOODBYE SONG, MUSIC OF THE AMERICAS SONG (MMJ page 2-5 / 1 min each) - Ritual beginnings and endings for every classroom session.

THIS SEASON AT 92Y video (5 min) and MEET THE ARTIST video (5 min) - Ritual openings for the first session of each Unit. Students connect with the year’s theme and previous concerts.

MUSIC OF THE AMERICAS MAP (MMJ page 6 / 5-10 min) - Refer to the map as needed, especially to support class discussions and activities connected to *Working with Context* (GUIDE pp. 7-8).



Unit One: Los Pleneros de la 21

Sample Unit Of Study

TA Visit 1

TA Visit 1

- 20 Hello Song / This Season video
- 10 Meet The Artist
- 10 Meet The Artist

TA Visit 2

TA Visit 2

- 10 Hello Song / Review Visit 1
- 10 Bomba Dance
- 10 Play Plena Panderetas
- 10 Sing Tilín / Goodbye Song

TA Visit 3

TA Visit 3

- 10 Hello Song / Reflect
- 10 Sing Somos boricuas
- 15 The Sung Newspaper

Teaching Artist Activities

- Meet Los Pleneros de la 21 (10 min)
- Play Plena Panderetas (15 min)
- Sing Puerto Rico mi tierra natal (10 min)
- The Sung Newspaper (10-20 min)
- Bomba Dance Steps (5 min)
- Bomba Dancer & Drums (10 min)
- Sing Tilín (10 min)
- Sing Somos boricuas (10 min)

ACTIVITY	STEPS	SUPPORT
<p>Meet Los Pleneros de la 21 (10 min)</p>	<ul style="list-style-type: none"> • Watch Video: Meet Los Pleneros de la 21 • Turn to MMJ pages 9-11, Meet LP21 • Read and discuss 	<p>In this activity, students watch, read, and reflect on the LP21 materials.</p> <p>To discuss:</p> <ul style="list-style-type: none"> ○ <i>Los Pleneros are...</i> ○ <i>Their music reminds me of...</i> ○ <i>When I heard their music, I felt...</i> ○ <i>I wonder if Los Pleneros...</i> <p>Adapt your “Read and discuss” to the needs of each individual class. Younger students often benefit from looking at the MMJ pages on a Smartboard. (The TA can point out words or objects that one student mentions so that all students can focus on that item.) Some students will want to read the vocabulary and song titles. Any kind of playful exploration and discovery helps keep these informational pages fun.</p>

ACTIVITY	STEPS	SUPPORT
<p>Sing Puerto Rico (10 min)</p>	<ul style="list-style-type: none"> • Turn to MMJ page 12, Puerto Rico mi tierra natal • Read the lyrics aloud <ul style="list-style-type: none"> ◦ <i>What is the story of this song?</i> ◦ <i>Why do the words say, "I will never forget you"?</i> • Introduce the <i>coro</i> tradition • Sing the chorus • Watch and sing along with video: Puerto Rico mi tierra natal 	<p>In this activity, students sing the song's chorus, discuss the PR/NYC diaspora, and explore <i>coro</i> singing and <i>plena</i> vs. <i>bomba</i>.</p> <p>In both the <i>plena</i> and <i>bomba</i> traditions, the lead singer improvises words (<i>soneos</i>), which are often either nonsense words, words that describe the song and dance being played, or a report and comments on local news. The chorus, or <i>coro</i>, sings a repeated response. This song is a <i>plena</i>.</p>

The image shows two staves of musical notation for the chorus of the song 'Puerto Rico mi tierra natal'. The music is in G major (one sharp) and 2/4 time. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a common rest (8) and a Bm chord. The melody consists of quarter notes: G4, A4, B4, A4, G4, F#4, E4, D4. The lyrics are: Puer - to Ri - co, Puer - to Ri - co Es mi tier - ra na - . The second staff continues the melody with quarter notes: D4, C4, B3, A3, G3, F#3, E3, D3. The lyrics are: tal No la cam - bio por nin - gu - na Aun - que me pa - guen un ca - pi - tal. The second staff ends with a Bm chord and a double bar line.

ACTIVITY	STEPS	SUPPORT
<p>The Sung Newspaper (10-20 min)</p>	<ul style="list-style-type: none"> • Turn to MMJ page 14, The Sung Newspaper • Discuss: <ul style="list-style-type: none"> ◦ <i>What do you know about newspapers?</i> • Introduce <i>plena</i> "sung newspaper" tradition • Practice singing the chorus • Write your own verses • Watch and sing along with video: The Sung Newspaper 	<p>In this activity, students write and perform original topical lyrics.</p> <p>In the <i>bomba</i> and <i>plena</i> traditions, lead singers improvise verses (sharing news, opinion, commentary, praise, humor), answered call-and-response style by a <i>coro</i> (a chorus using repeated text). In this activity, a plena accompaniment loop from "Puerto Rico mi tierra natal" becomes the basis for verses (students write lyrics) and a new <i>coro</i> (provided). For younger students, write the verses as a large group; for older students, model the process, then allow work time. The syllables of the incomplete verses and the <i>coro</i> follow those of the "Puerto Rico" lyrics and melody. Once students' written verses are complete, play the video, where the accompaniment alternates between verses and choruses.</p>

The image shows two staves of musical notation in G major (one sharp) and 2/4 time. The first staff has a treble clef and a common time signature '8' below it. The melody is written on a five-line staff. The lyrics are: "If you want to know the sto - ry, li - s'en to ev' - ry". Above the staff, the chord "B m" is written. The second staff also has a treble clef and a common time signature '8' below it. The melody continues. The lyrics are: "word. If you want to know the sto - ry, re - mem - ber what you heard." Above the staff, the chords "F#7" and "B m" are written.

ACTIVITY

Sing Tilín
(10 min)

STEPS

- Connect:
 - Think of some sounds in your neighborhood.
 - What “words” would you invent to say these sounds?
- Turn to MMJ page 13, Tilín
- Read the lyrics aloud
 - What is the story of this song?
- Introduce the *coro* tradition
- Sing the chorus
- Watch and sing along with video: Tilín

SUPPORT

In this activity, students sing the song’s chorus, define onomatopoeia, and explore *coro* singing and *plena* vs. *bomba*.

One of the sounds the *requinto panderero* can make is called *campana* (bell). The words “Tilín, tilán” imitate the sound of the bells of the San Juan cathedral. In this song, the sound of the bells, the sound of the drum, and the sung words all refer to each other (onomatopoeia). The Villa Palmera mentioned in the lyric is songwriter (and *panderero requinto* player) Emilio Escobar’s home neighborhood.

The image shows two staves of musical notation for the song "Tilín". The key signature is one sharp (F#) and the time signature is 2/4. The first staff begins with a treble clef and a common time signature of 8. The melody is written on a single staff with lyrics underneath: "Ti - lín, ti - lán Ó - ye - la so -". A chord symbol "G" is placed above the first measure. The second staff also begins with a treble clef and a common time signature of 8. The melody continues with lyrics: "nar Ti - lín, ti - lán". Chord symbols "D7" and "G" are placed above the first and last measures of this staff, respectively.

ACTIVITY

Sing Somos boricuas

(10 min)

STEPS

- Turn to MMJ page 16, Somos boricuas
- Read the lyrics aloud
 - *What is the story of this song?*
 - *Are there any words we don't know?*
- Sing the chorus
- Watch and sing along with video: Somos boricuas

SUPPORT

In this activity, students sing the chorus of the song, and define some of the cultural and historical connections between PR and NYC.

Boricua is a term used to mean “Puerto Rican” or “Puerto Rican living on the mainland.” Before the Spanish arrived on the island, the indigenous Taíno people called the island *Borikén*; *boricua* is derived from the island’s original name. The *coquí* is a one-inch-long frog, the national mascot of Puerto Rico, and an endangered species. Depicted on Taíno stone engravings and pottery, and the basis of many myths, stories, and songs, the *coquí* has become a national symbol of Puerto Rican culture and identity. See MMJ page 20, Coquí coloring page.

8 G7 C G7

No, no, no no te con-fun-das: so-mos bo-ri-cuas
No, no, no: don't be con-fused. We are bo-ri-cuas

8 Am7 F7 F#7 C

d'aquí-a la lu-na. d'aquí-a la lu-na.
from here to the moon! here to the moon!

Bomba Dance Steps

(5 min)

- Watch and dance along with video: Bomba Dance Steps

ACTIVITY	STEPS	SUPPORT
<p>Bomba Dancer and Drums (10 min)</p>	<ul style="list-style-type: none"> • Model connecting dance movement with drum sounds • Volunteers and TA improvised connected dance movement with drums • Watch and discuss video: Bomba Dancer and Drums <ul style="list-style-type: none"> ◦ <i>What are some of the movements Julia made?</i> ◦ <i>What are the sounds that Nelson made at the same time?</i> ◦ <i>Who is leading, Julia or Nelson? How do you know?</i> ◦ <i>Has Julia planned what she will do, or is she improvising? How do you know?</i> 	<p>In this activity, students observe the dancer/drummer connection in <i>bomba</i>. In this <i>bomba</i> tradition, the dancer improvises in partnership with the <i>subidor barril</i> player. To model movement with percussion, partner with the CT or a volunteer student and take turns being the drummer and the dancer; the drummer has to make sounds that follow the dancer's movements (for example, a sharp elbow out = a drum hit; shimmying jazz hands = drum roll). Experiment with having a small group of students keep a pulse (on shakers or with foot taps) to underscore this improvisation. The video is a live performance of one of Julia's dance solos with Nelson playing <i>barril subidor</i> drum. The same footage is shown twice, with a pause in the middle that sets up the second viewing with the reflection questions in mind.</p>

ACTIVITY	STEPS	SUPPORT
<p>Play Plena Panderetas (15 min)</p>	<ul style="list-style-type: none"> • Lead an air drum call and response of all four <i>plena</i> rhythms • Turn to MMJ page 17: Plena Panderetas <ul style="list-style-type: none"> ◦ <i>What do you see on this page?</i> ◦ <i>How does each drum part sound?</i> • Create some four-layer <i>plena</i> ensembles • Watch and play along with video: Plena Panderetas 	<p>In this activity students sing the chorus of the song and discuss some of the cultural and historical connections between PR and NYC.</p> <p>In the video, Tito Matos demonstrates four layers of <i>plena</i> rhythm, the three <i>pandereta</i> drums (<i>seguidor</i>, <i>segundo</i>, <i>requinto</i>) and the <i>güiro</i> (<i>güicharo</i>), one at a time. This is followed by a live performance of LP21 playing more or less the same patterns up close.</p>



Unit Two: Emeline Michel

Sample Unit Of Study

TA Visit 1

- 10 Hello Song / This Season Video
- 10 Meet Emeline
- 10 Sing A.K.I.K.O.
- 10 Watch Timoun / Goodbye Song

TA Visit 2

- 10 Hello Song / Review Visit 1
- 15 Play Kompa Drums
- 15 Sing La Karidad / Goodbye Song

TA Visit 3

- 10 Hello Song / Reflect
- 10 Watch Timoun
- 15 Kompa Moves

TA Visit 1

TA Visit 2

TA Visit 3

Teaching Artist Activities

Meet Emeline Michel (15 min)

Sing A.K.I.K.O. (10 min)

My Better World Song (20 min)

Sing La Karidad (15 min)

Sing La Karidad in Creole (5 min)

Watch Timoun (10 min)

Welcome to Haiti (5 min)

Kompa Moves (15 min)

Dance Kongo & Rara (15 min)

ACTIVITY	STEPS	SUPPORT
<p>Meet Emeline Michel (10 min)</p>	<ul style="list-style-type: none"> • Turn to MMJ pages 21-23, Meet Emeline Michel • Read and discuss • Watch and discuss video: Meet Emeline Michel 	<p>In this activity, students watch, read, and reflect on the Emeline materials.</p> <p>Adapt your “Read and discuss” to the needs of each individual class. Any kind of playful exploration and discovery helps keep these informational pages fun.</p>
<p>Sing A.K.I.K.O (10 min)</p>	<ul style="list-style-type: none"> • Discuss: <ul style="list-style-type: none"> ◦ <i>If you could change the way the world is run, what would you change?</i> ◦ <i>What good things would you wish for other people?</i> • Turn to MMJ page 24: A.K.I.K.O. • Read lyrics <ul style="list-style-type: none"> ◦ <i>What is this song about?</i> • Watch and sing along with video: A.K.I.K.O. 	<p>In this activity, students read and sing socially just song lyrics.</p> <p>Once, when performing in Japan, Emeline worked with a translator named Akiko. The two built a bond, and Emeline wrote this song as a tribute to her friend who inspired her to imagine a better world during turbulent times.</p>

G
C
G
D
G
C
G
D

A
K
I
K
O
A
K
I
K
O

ACTIVITY

My Better World Song (20 min)

- Complete the "Sing A.K.I.K.O." activity
- Revisit:
 - *If you could change the way the word is run, what would you change?*
 - *What good things would you wish for other people?*
- Turn to MMJ page 25: My Better World Song
- Introduce the activity steps
- Practice singing the chorus
- Write your own verses
- Watch and sing along with video: My Better World Song

STEPS

SUPPORT



In this activity, students write and perform an original socially just lyric, using "A.K.I.K.O." as a source for tune and accompaniment.

In this activity, an accompaniment loop from "A.K.I.K.O." becomes the basis for a new chorus (Now you all can see / how the world could be) and verses (students write lyrics). For younger students, write the verses as a large group; for older students, model the process, then allow work time. The melody and syllables of the chorus and the incomplete verses follow those of the original lyrics. The video alternates sung verses (soloists or small groups) and choruses (all).

ACTIVITY

Sing La Karidad
(15 mins)

STEPS

- Turn to MMJ page 27-28: La Karidad / Haitian Proverbs
- Introduce song
- Sing chorus in English
- Explore Haitian proverbs
- Watch and sing along with video: La Karidad

SUPPORT

In this activity, students sing the song's chorus, define onomatopoeia, and discuss the Haiti/NYC diaspora.

To explore the concept of proverbs:

- *What is wisdom?*
- *Who is the wisest person you ever met?*
- *Did this wise person ever give you any good advice?*
- *Do you know any wise sayings?*

For older students who can go further with proverbs: *There are proverbs that are shared by more than one culture. What does this mean to you? How would you explain it?*

In this song, Emeline remembers La Karidad, the Port-au-Prince neighborhood where she grew up. *Zipitipitipim* imitates the sound of the drum (onomatopoeia). Each verse recalls friends and family and ends with the Haitian proverb *The day the mango tree will talk, he will have a lot to say*. As the video plays, sing the chorus in English, over Emeline's Creole. To learn the Creole chorus, see the activity *Sing La Karidad in Creole*. You previously explored both onomatopoeia and an immigrant's missing home in LP21's *Tilín*.

8 Zi-pi-ti-pi - tip-im, here's a kiss. Zi-pi-ti-pi - tip-im, here comes love. We're send-ing

8 notes and let-ters back and forth and meet-ing ev - 'ry day. Zi-pi-ti-pi - tip-im, here's a wink. Zi-pi-ti-pi-

8 tip-im, cra-zy kids. Zi-pi-ti-pi - tip-im, here comes love, it gets bet-ter ev - 'ry day.

ACTIVITY

STEPS

SUPPORT

Sing La Karidad
in Creole
(10 min)

- Complete the activity: La Karidad
- Watch and sing along with video: La Karidad in Creole

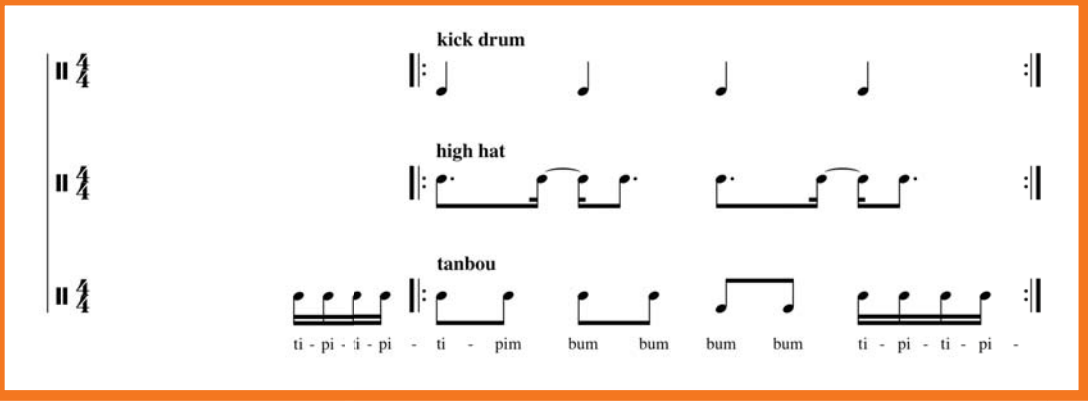
In this activity, students sing the song's chorus in Haitian Creole.

8 Zi-pi-ti-pi - tip - im, yon bi - sou. Zi-pi-ti-pi - tip - im, men lan - mou. Nap chan - je

8 let ra-kon-tre chak jou an kach-et a la sa te gou. Zi-pi-ti-pi - tip-im, yon zye dou. Zi-pi-ti-pi -

8 tip - im, de moune fou. Zi-pi-ti-pi - tip - im, men lan - mou, Dim ki - les ki ka bli ye.

ACTIVITY	STEPS	SUPPORT
<p>Watch <i>Timoun</i> (10 min)</p>	<ul style="list-style-type: none"> • Turn to MMJ page 6: Map of the Americas • Locate Haiti • Introduce the <i>Timoun</i> lyric <ul style="list-style-type: none"> ◦ <i>Whom is Emeline speaking to in this song?</i> ◦ <i>What is she saying to them?</i> • Watch and discuss video: <i>Timoun</i> <ul style="list-style-type: none"> ◦ <i>What was happening in the images in <i>Timoun</i>?</i> ◦ <i>What did the song lyrics talk about?</i> ◦ <i>Why did Emeline wear so many different costumes, in so many places?</i> ◦ <i>What is <i>Timoun</i> about?</i> 	<p>In this activity, students analyze Emeline’s vision for a socially just Haiti.</p> <p><i>Timoun</i> (Children) lyric: Children what do you say—shall we start over? Stand up! We have a country to put back together. It’s our mother’s land, our father’s wealth. We won’t let anyone touch it. Children wake up and take a stand. Remember we have no choice - we must go forward. We’ll paint, we’ll sweep, we’ll sprinkle water over the dust. We’ll pick out the good grains from winnowing trays. It all comes from love ... there is no worry. Let’s get together, let’s be friends—the secret is in our union. Haiti is ours! Let’s give it wings to fly! Let’s protect our inheritance!</p>

ACTIVITY	STEPS	SUPPORT
<p>Welcome To Haiti (10 min)</p>	<ul style="list-style-type: none"> • Turn to MMJ page 6: Map of the Americas • Locate Haiti • Watch and discuss video: Welcome to Haiti <ul style="list-style-type: none"> ○ <i>What was happening in the video?</i> ○ <i>Did any of the scenes or rhythms remind you of something you have seen before?</i> 	<p>In this activity, students discuss contemporary Haitian life and culture.</p> <p>The video includes a demo of <i>kongo</i> drumming, scenes from Haitian life, and street dancing. Students may make connections to Puerto Rican music, instruments, and dance.</p>
<p>Kompa Moves (15 min)</p>	<ul style="list-style-type: none"> • Introduce <i>kompa</i> • Invent a movement for each layer of percussion • Watch and move along with video: Kompa Moves 	<p>In this activity, students sing and playfully move to the three rhythmic layers of the <i>kompa</i> beat (as it occurs in La Karidad).</p> <p>In this activity, students play three rhythmic layers of a <i>kompa</i> rhythm (kick drum, hi-hat and tanbou). The music of Haiti reflects the different groups that have lived on the island, melding French, Spanish, and African influences. Of the many styles of Haitian music, perhaps the most popular and culturally significant is <i>kompa</i>, a complex dance music combining African rhythms and European ballroom dancing.</p>
		<p>While the traditional Haitian ensemble is often based on a <i>Rada Batterie</i> of drums, Emeline's band creates their <i>kompa</i> using kick drum, hi-hat and <i>tanbou</i>. The video invites students to move to each layer separately and also within the context of La Karidad, then puts all the layers together. Experiment with ways of dividing the class and switching up the layers.</p>

ACTIVITY	STEPS	SUPPORT
<p>Dance Kongo and Rara (15 min)</p>	<ul style="list-style-type: none"> Watch and dance along with videos: Bel Kongo Dance and Rara Dance 	<p>Dance is a vital part of Haitian culture and a way in which many Haitians express, heal, evoke, and celebrate life. Kongo is named for the people of West Africa who originated in the Congo region, and exhibits both French and African influences. The actual significance of this dance is not clear, but it is thought that the <i>kongo</i> started out as a ritual dance, and then evolved into a social dance. Rara is unique in that it combines traditional music with cultural Haitian dance and is sometimes infused with expressions of political protest. Despite the many reasons there are for observing <i>Rara</i>, the festival is embraced by all Haitians and is widely celebrated between Ash Wednesday and Easter Sunday. In the video <i>Bel Kongo Dance</i> (6:30), Maxine Montilus guides students through basic <i>kongo</i> steps, accompanied by Emeline's song "Bel Kongo." In <i>Rara Dance</i> (4:30), she teaches three basic step sequences, accompanied by Emeline's song "Ban'm La Jwa" (Give Me Joy). Percussionist Markus Schwartz accompanies Maxine on <i>tanbou</i> in both videos.</p> <p>In this activity, students learn some common steps used in Haitian dance when <i>kongo</i> and <i>rara</i> rhythms are played, and compare Haitian dance culture with that of LP21/<i>bomba</i>. Ask students to compare Haitian dance with the Los Pleneros <i>bomba</i> steps they've learned:</p> <ul style="list-style-type: none"> The general speed, energy, and gesture <ul style="list-style-type: none"> <i>What kinds of shapes is the dancer making?</i> <i>How fast are the movements?</i> The specific steps <ul style="list-style-type: none"> <i>What are your feet / upper body / arms doing?</i> Connection between dance and music <ul style="list-style-type: none"> <i>Is there eye contact between dancers and musicians?</i> <i>Do the musicians' rhythms appear in the dancers bodies?</i>



Unit Three: Cordeone & Trio Arrebol

Sample Unit Of Study

TA Visit 1

- 5 Hello Song / This Season Video
- 10 Meet Cordeone
- 15 Sing Cantiga do Sopa
- 10 Asa Branca Baião / Goodbye Song

TA Visit 2

- 15 Hello Song / Review Visit 1 / Forró Dance
- 15 Forró Dance
- 10 Watch Feira de Mangaio / Goodbye Song

TA Visit 3

- 10 Hello Song / Dance the Cumbia
- 5 Forró Dance: Rojão
- 20 Play Forró Percussion

TA Visit 1

TA Visit 2

TA Visit 3

Teaching Artist Activities

- Meet Cordeone (10 min)
- Sing Cantiga do Sopa (15-20 min)
- Sing Feira de Mangaio (15 min)
- Play Forró Percussion (10-20 min)
- Asa Branca (15 min)
- Forró Dance: Xóte (10 min)
- Forró Dance: Rojão (5 min)

ACTIVITY	STEPS	SUPPORT
<p>Meet Cordeone & Trio Arrebol</p> <p>(10 min)</p>	<ul style="list-style-type: none"> • Turn to MMJ pages 32-34, Meet Cordeone & Trio Arrebol • Read and discuss • Watch and discuss video: Meet Cordeone 	<p>In this activity, students watch, read, and reflect on the Cordeone materials.</p> <p>Adapt your “Read and discuss” to the needs of each individual class. Any kind of playful exploration and discovery helps keep these informational pages fun.</p>
<p>Sing Cantiga Do Sapo</p> <p>(15 min)</p>	<ul style="list-style-type: none"> • Discuss: <ul style="list-style-type: none"> ◦ <i>What do you know about frogs?</i> ◦ <i>What do you think frogs who are friends talk about?</i> • Turn to MMJ page 35: Cantiga Do Sapo • Read lyric <ul style="list-style-type: none"> ◦ <i>What is this song about?</i> • Practice the call and response in English and Portuguese • Watch and sing along with video: Cantiga Do Sapo (English) • Extension: Watch and sing along with video: Cantiga Do Sapo (Portuguese) 	<p>In this activity, students sing a <i>rojão</i>-rhythm-based song, using call-and-response singing.</p> <p>In “Cantiga Do Sapo” (Song of the Frog), composer Jackson Do Pandeiro explains in the opening lyric: <i>This is how the frog sings in the lagoon, improvising a melody with 10 lines.</i> One frog asks his friend Tião how it went at the market, and thinks about his nice froggy life. Try the call and response as TA to students, and also with TA and CT each leading one half of the class. <i>Sapo</i> means frog in both Spanish and Portuguese. <i>Rojão</i> is the underlying <i>forró</i> rhythm.</p>

E7 A7 E7 A7
 Ti - ão? Hi! D'you go? Yup. You bought? I bought! You
 B7 E7 A7 E7
 paid? I paid! How much? Well I paid him five hun-dred reis.

ACTIVITY	STEPS	SUPPORT
<p>Sing Feira De Mangaio (15 min)</p>	<ul style="list-style-type: none"> Discuss: <ul style="list-style-type: none"> Have you seen / been to a market, flea market, outdoor sale near where you live or elsewhere? What happens at a market? What are people doing? Turn to MMJ page 36: Feira De Mangaio Read lyric <ul style="list-style-type: none"> What is this song about? Practice the chorus (in English) Watch and sing along with video: Feira De Mangaio 	<p>In this activity, students sing a <i>rojão</i>-rhythm-based song, and make connections between Brazilian and American markets.</p> <p>Co-composed by Glorinha Gadelha and Severino Dias de Oliveira (popularly known as Sivuca), "Feira de Mangaio" describes the lively markets of Itabaiana in the northeast of Brazil.</p> <p>In the song, a hawker calls out to potential customers. The first chorus switches narrators, from the hawker to the observer; the rest of the song is in the hawker's voice. The underlying <i>forró</i> rhythm is <i>rojão</i>.</p>

The image shows two lines of musical notation in treble clef, 2/4 time, with a key signature of one sharp (F#). The first line of music has the following chord symbols above it: B m, B7, E m, A7, and D Maj7. The lyrics for this line are: "There was a bo - de - ga on the cor - ner where the hawk - er use to take a break,". The second line of music has the following chord symbols above it: G Maj7, C#m7(b5), F#7, and B m. The lyrics for this line are: "eat a lit - tle roast - ed lamb for lunch and look at Ma - ri - a do Jo - á."

ACTIVITY	STEPS	SUPPORT
<p>Play Forró Percussion (10-20 min)</p>	<ul style="list-style-type: none"> • Watch and play along with video: Play Xóte on Zabumba • Watch and play along with video: Play Xóte and Rojão on Triangle • Turn to MMJ page 37, Drawing the Rhythms <ul style="list-style-type: none"> ○ Model “drawing” a rhythm ○ Complete the page ○ Share work 	<p>In this activity, students play two rhythmic layers of a traditional xóte.</p> <p>Xóte is the underlying rhythm of "Esperando na Janela." Rojão is the underlying rhythm of both "Cantiga Do Sapo" and "Feira De Mangaio." The words xóte and rojão themselves do not have a meaning. The videos are each four minutes long.</p> <p>To go deeper with the lesson, students can draw the zabumba's xóte pattern and the triangulo's xóte and rojão patterns in their MMJ.</p> <p>To “draw” a rhythm:</p> <ul style="list-style-type: none"> • play the video • sing along with the zabumba or triangle • move your hand to match the sound • transfer that movement to the page with a colored pencil or crayon

ACTIVITY	STEPS	SUPPORT
<p>Asa Branca (15 min)</p>	<ul style="list-style-type: none"> • Discuss: <ul style="list-style-type: none"> ◦ <i>Imagine you are a farmer.</i> ◦ <i>How would your life change during a drought?</i> • Turn to MMJ page 38: Asa Branca • Read lyric <ul style="list-style-type: none"> ◦ <i>What is this song about?</i> • Watch and sing along with video: Asa Branca Story 	<p>In this activity, students connect Northeastern Brazilian farm culture with a classic <i>farró</i> song.</p> <p>Northeastern Brazil, home of <i>farró</i>, is dry and difficult to farm. Because of droughts, farmers may leave their family to work in a big city, where they feel lost. Many <i>farró</i> songs celebrate the rain. In "Asa Branca" (White Wing), a farmer leaves his drought-stricken home. Help students imagine farm life in as much detail as possible (land, home, crops, animals, daily routine, weather, income sources), then help them reimagine each of these aspects during a drought to set up the song.</p> <p>The basic rhythm of "Asa Branca" is <i>baião</i> ("Cantiga" and "Feira" were both <i>rojões</i>). The video invites students to play <i>baião</i> rhythm while the song unfolds.</p>

ACTIVITY	STEPS	SUPPORT
<p>Forró Dance: Xóte and Rojão (15 min)</p>	<ul style="list-style-type: none"> • Watch and dance along with videos • Forró Dance: Xóte (10 min) • Forró Dance: Rojão (5 min) 	<p>In this activity, students dance to <i>xóte</i> and <i>rojão</i> beats, and compare <i>fórró</i> dance culture with that of LP21 / <i>bomba</i> and Emeline / <i>kongo & rara</i>.</p> <p>The <i>xóte</i> step is introduced slowly, and is a slower step; learn that step before you try the <i>rojão</i>, which is the same step but faster. Ask students to compare the <i>fórró</i> dancing with the LP21 <i>bomba</i> steps and Haitian <i>kongo & rara</i> steps they've learned.</p> <ul style="list-style-type: none"> • The general speed, energy, and gesture <ul style="list-style-type: none"> <i>What kinds of shapes is the dancer making?</i> <i>How fast are the movements?</i> • The specific steps <ul style="list-style-type: none"> <i>What are your feet / upper body / arms doing?</i> • Connection between dance and music <ul style="list-style-type: none"> <i>Is there eye contact between dancers and musicians?</i> <i>Do the musicians' rhythms appear in the dancers' bodies?</i>



Unit Four: Uncle Earl

Teaching Artist Activities

- Meet Uncle Earl (10 min)
- Ida Red (10 min)
- My Ida Color Song (10 min)
- Bonaparte (10 min)
- Play the Banjo (10 min)
- Clogging I, II (10 min)
- Sugar Baby (10 min)
- MOTA Dances (10 min)
- MOTA Matching Page (10 min)
- MOTA Awards (20 min)

Sample Unit Of Study

TA Visit 1

- 10 Hello Song / This Season Video
- 10 Meet Uncle Earl
- 10 Ida Red
- 10 My Ida Color Song / Goodbye Song

TA Visit 2

- 10 Hello Song / Review Visit 1
- 10 Clogging or Play the Banjo
- 10 Bonaparte
- 10 MOTA Matching Page / Goodbye Song

TA Visit 3

- 10 Hello Song
- 10 MOTA Dances
- 20 MOTA Awards / Goodbye Song

TA Visit 1

TA Visit 2

TA Visit 3

ACTIVITY	STEPS	SUPPORT
<p>Meet Uncle Earl (10 min)</p>	<ul style="list-style-type: none">• Turn to MMJ pages 41-43, Meet Uncle Earl• Read and discuss• Watch and discuss video: Meet Uncle Earl	<p>In this activity, students watch, read, and reflect on the Uncle Earl materials.</p> <p>Adapt your “Read and discuss” to the needs of each individual class. Any kind of playful exploration and discovery helps keep these informational pages fun.</p>

ACTIVITY

Ida Red
(10 min)

STEPS

- Discuss:
 - *Do songs and poems have to make sense?*
 - *Do you know any funny or crazy songs that don't make sense?*
- Introduce the American nonsense song tradition
- Turn to MMJ page 44: Ida Red
- Read lyric
 - *What is this song about?*
 - *Where are the rhymes?*
- Watch and sing along with video: Ida Red

SUPPORT

In this activity, students sing and analyze the lyric content of a traditional nonsense song.

Be ready to sing a couple of nonsense songs for students as examples.

OH! SUSANNA

Oh I come from Alabama with a banjo on my knee
I'm a-going to Louisiana my true love for to see
It rained all night the day I left, the weather it was dry
The sun so hot, I froze to death—Susanna don't you cry

TURKEY IN THE STRAW

I went out to the river and I couldn't get across
so I paid five dollars for an old blind hoss
and it wouldn't go ahead, and it wouldn't stay still
so we went up and down like an old sawmill

turkey in the hay, turkey in the hay
turkey in the straw, turkey in the straw
jump down turn around high tuckahaw
and they hit up a tune called turkey in the straw

POLLY WOLLY DOODLE

Oh, I went down south for to see my Sal
Singing Polly Wolly Doodle all the day
Oh my Sal she am a spunky gal
Singing Polly Wolly Doodle all the day.

Fare thee well, fare thee well
Fare thee well my fairy fay
For I'm goin' to Louisiana for to see my Suzyanna
Sing Polly Wolly Doodle all the day.

Oh, my Sal she am a maiden fair
Sing Polly Wolly Doodle all the day
With curly eyes and laughing hair
Sing Polly Wolly Doodle all the day.

I came to a river and couldn't get across
Sing Polly Wolly Doodle all the day
I jumped on a gator and thought he was a hoss
Sing Polly Wolly Doodle all the day.

Musical notation for the song "Ida Red" in G major, 4/4 time. The first line of music has lyrics: "I - da Red, I - da Green, pret - ti - est girl I e - ver seen". The second line has lyrics: "I - da Red, I - da Blue, I got stuck on I - da too." Chords D, G, and A7 are indicated above the notes.

ACTIVITY	STEPS	SUPPORT												
<p>My Ida Color Song (10 min)</p>	<ul style="list-style-type: none"> • Complete the Ida Red activity • Turn to MMJ page 44: Ida Red • Read lyric <ul style="list-style-type: none"> ◦ <i>Where are the rhymes?</i> • Mark the rhymes in the Ida Red lyric • Write your own Ida Color Song lyrics • Watch and sing along with video: My Ida Color Song 	<p>In this activity, students write and perform an original lyric, using "Ida Red" as a source for tune and accompaniment.</p> <p>The yellow boxes on the MMJ page indicate rhyme placement.</p> <p><u>Color rhymes:</u></p> <table border="0"> <tr> <td>Pink</td> <td>drink, wink, think, mink, stink</td> </tr> <tr> <td>Green</td> <td>seen, mean, clean, bean</td> </tr> <tr> <td>Blue</td> <td>you, too, true, do, new, glue, stew, clue, boo, moo</td> </tr> <tr> <td>Red</td> <td>head, bed, dead, wed, instead</td> </tr> <tr> <td>Brown</td> <td>down, town, clown, round, sound</td> </tr> <tr> <td>Black</td> <td>back, snack, shack, quack</td> </tr> </table>	Pink	drink, wink, think, mink, stink	Green	seen, mean, clean, bean	Blue	you, too, true, do, new, glue, stew, clue, boo, moo	Red	head, bed, dead, wed, instead	Brown	down, town, clown, round, sound	Black	back, snack, shack, quack
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ACTIVITY	STEPS	SUPPORT
<p>Bonaparte (10 min)</p>	<ul style="list-style-type: none"> • Discuss: <ul style="list-style-type: none"> ◦ <i>Do you know any songs that tell stories?</i> • Introduce the ballad <i>Bonaparte / On the Isle of St Helena</i> • Watch Video: <i>Bonaparte Context</i> • Turn to MMJ page 45: <i>Bonaparte</i> • Read lyric <ul style="list-style-type: none"> ◦ <i>What is this song about?</i> • Watch video: <i>Bonaparte</i> 	<p>In this activity, students sing the refrain of a traditional ballad, and connect European history with Appalachian music.</p> <p>Ballads are story songs from the British Isles; many were written about historical events and crimes; this is one such ballad still sung in Appalachia. It is context-heavy, but may be rewarding for older students who can handle the vocabulary. <u>Between 1804 and 1815, Napoleon waged war across Europe and Russia, was defeated at Waterloo and exiled to Saint Helena in the remote South Atlantic, and died six years later.</u> Help students interrogate the lyric: <i>What has happened? Where is he? What is it like there? How does he feel about it? Is there a moral to his story?</i></p> <p>The first video (<i>Bonaparte Context</i>) uses a studio recording and historical paintings to tell the story; the second video (<i>Bonaparte</i>) is a live performance of the same song by Uncle Earl.</p>

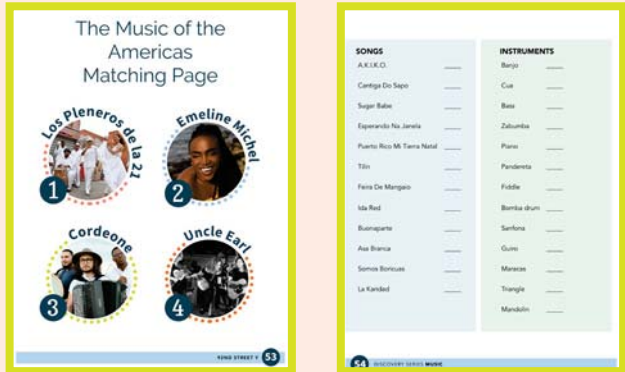

The image shows a musical staff in 4/4 time with a key signature of one flat (B-flat major). The melody consists of quarter and eighth notes. Chords are indicated above the staff: F, B-flat, F, B-flat, F. The lyrics are written below the staff with lines indicating where the notes are held.

While a-lone _____ he re-mains _____ on the Isle _____ of St. He - le-na.

ACTIVITY	STEPS	SUPPORT
<p>Sugar Baby (10-15 min)</p>	<ul style="list-style-type: none"> • Discuss: <ul style="list-style-type: none"> ◦ <i>What are some nicknames we use for the people we love?</i> ◦ <i>If you called someone sugar baby, what would that mean?</i> • Turn to MMJ page 46: Sugar Baby • Read lyric <ul style="list-style-type: none"> ◦ <i>What is this song about?</i> • Introduce harmony singing and root-chord rhythm • Watch and sing along with video: Sugar Baby 	<p>In this activity, students sing two-part harmony and mimic root-chord accompaniment.</p> <p>The "Sugar Baby" video highlights to two-part harmony sung by Kirsten and KC on the chorus. The song uses a common accompaniment pattern in the bass and guitar (1& 2& = root chord root chord). For a shorter activity, focus on the lyrics and watch the video. To go deeper, try singing a few notes of the two-part harmony, or introduce the concept of accompaniment: ask students to ignore the singing and describe what the instruments are doing, then give a name to what they notice: <i>root-chord accompaniment</i>.</p>

ACTIVITY	STEPS	SUPPORT
<p>Clogging (10 min)</p>	<ul style="list-style-type: none"> • Watch and dance along with videos: Clogging I and Clogging II 	<p>In this activity, students clog dance and compare Appalachian dance culture with that of LP21 / Bomba, Emeline / Kongo & Rara, and Cordeone / Forró.</p> <p>Ask students to compare clogging with the Haitian (Kongo, Rara), Brazilian (Forró, Xóte & Rojão) and Puerto Rican (Bomba) steps they've been learning.</p> <ul style="list-style-type: none"> • The general speed, energy, and gesture <ul style="list-style-type: none"> ○ <i>What kinds of shapes is the dancer making?</i> ○ <i>How fast are the movements?</i> • The specific steps <ul style="list-style-type: none"> ○ <i>What are your feet / upper body / arms doing?</i> • Connection between dance and music <ul style="list-style-type: none"> ○ <i>Is there eye contact between dancers and musicians?</i> ○ <i>Do the musicians' rhythms appear in the dancers bodies?</i>

ACTIVITY	STEPS	SUPPORT
<p>Play the Banjo (10 min)</p>	<ul style="list-style-type: none"> Watch and play along with the video: Play the Banjo 	<p>In this activity, students learn a clawhammer stroke and connect the banjo with its African origins.</p> <p>The banjo probably originated in West Africa. In this video (6:00), an up-close demo of Appalachian clawhammer technique is followed by Abigail Washburn's own demonstration of the same technique. Also included is an interlude with Senegalese <i>akonting</i> player Daniel Laemouahuma Jatta that makes the link between Senegalese <i>o'teck</i> and Appalachian <i>clawhammer</i> clear.</p>

ACTIVITY	STEPS	SUPPORT
<p>Music of the Americas Matching (10 min)</p>	<ul style="list-style-type: none"> Complete and compare MMJ page 52, Music of the Americas Matching Page 	
<p>Music of the Americas Dances (10 min)</p>	<ul style="list-style-type: none"> Choose and dance along with your favorite dance videos from the past year: <ul style="list-style-type: none"> Bomba Dance Steps (4:00) Forró Dance (5:00) Clogging (5:00) Kongo & Rara Dance Steps (8:00) 	
<p>Music of The Americas Music Awards (20 min)</p>	<ul style="list-style-type: none"> Turn to MMJ page 54, Music of the Americas Awards Page Sing or watch each item listed as students vote for the category winners 	

The logo for 92Y, consisting of the numbers '92' stacked above the letter 'Y'. The '9' and '2' are connected at the top, and the 'Y' has a horizontal line through its middle.

Center for Arts Learning & Leadership

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