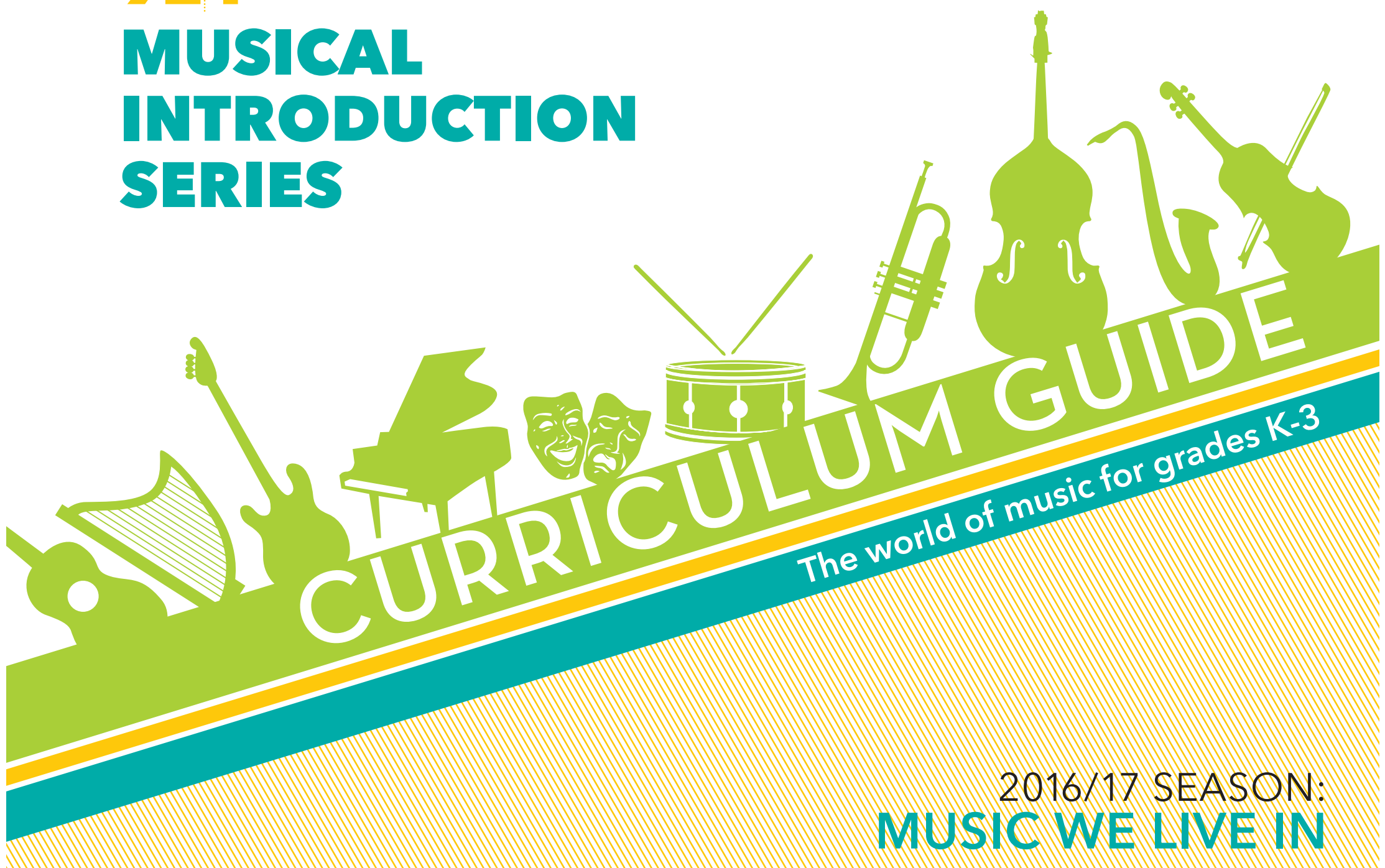


92^Y

MUSICAL INTRODUCTION SERIES



CURRICULUM GUIDE

The world of music for grades K-3

2016/17 SEASON:
MUSIC WE LIVE IN

Dear Educator,

Welcome to the 2016-17 season of **92nd Street Y's Musical Introduction Series**. We are delighted to partner with you and your students on an exciting year of music in the concert hall and the classroom!

92nd Street Y's Musical Introduction Series (MIS) 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 at live performances, cultivate a global perspective that nurtures empathy for people from diverse cultures and backgrounds.

In order to best meet the curricular and instructional expectations for classroom teachers, we have aligned activities in the MIS Curriculum Guide with Common Core State Standards and 2nd grade benchmarks in NYC's *Blueprint for Teaching and Learning in Music*. Included in the guide are fun, multidisciplinary activities that give teachers the option of fulfilling core literacy requirements. The accompanying *My Music Journal* includes engaging resources for each unit that lead students on a musical and cultural journey around the world. (Each student will receive his or her own journal.) There are a variety of journal pages providing students an opportunity to freely reflect on their experiences throughout the year. In this way, **each student's** journal becomes an interactive document that reinforces learning and understanding.

Our theme this season is *Music We Live In*. We'll celebrate the role of music in our own lives, the lives of our artists, and the vitality of New York as a musical city. Our distinguished roster of artists for the season highlights the power of music to share our stories and inspire our imaginations, with a unique focus on the music that surrounds us and enriches our lives:

Breath & Hammer – Klezmer

Jecorey "1200" Arthur – Hip-hop

Nathaniel Stampley and Rosena Hill Jackson – Musical Theater

Christian McBride Trio – Jazz

We have created lessons designed to appeal to children's diverse learning styles and connect to schools' language arts, math, social studies, and science curricula. By embedding multiple modalities of instruction in each unit, we recognize that students learn and process information in different ways. This year, we will create visual representations, design instrument coloring pages, and produce a year-long *Music We Live In* mural project. We also have introduced whole body and voice warm-ups for students. 92Y teaching artists will visit each of your classrooms throughout the year prepared to build on the important work that you have done through the classroom teacher lessons in this curriculum. The curriculum and accompanying recordings are crafted to assist both specialists and classroom teachers.

At the start of the year, students will observe the music they and their families live in and how it touches their lives. During the year, your students will have many opportunities to sing, improvise, move, draw, write, and work in groups. The curriculum focuses on specific musical concepts and skills that transfer to other academic subject areas, with exploration of musical and cultural traditions through movement, performance, and storytelling. Activities enable students to make connections with their school curriculum and to the world and music around them. During each unit of study, the featured artists highlight the ways in which the music they lived in as children shaped the music they create now.

To those returning to MIS, it has been a joy to collaborate with you, and we are thrilled to continue our work together. To those joining us for the first time, we welcome you and hope that you and your students will be enriched by our partnership.

Larisa Gelman

Director of 92Y Center for Educational Outreach

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2016-17 Season Schedule

Breath & Hammer:
Kathleen Tagg and David Krakauer

Tuesday, November 29
Wednesday, November 30
Thursday, December 1

Jecorey “1200” Arthur

Monday, January 30
Tuesday, January 31
Wednesday, February 1

Nathaniel Stampley and
Rosena Hill Jackson

Tuesday, April 4
Wednesday, April 5
Thursday, April 6

Christian McBride Trio

Tuesday, May 9
Wednesday, May 10
Thursday, May 11

Concerts take place at 10:15 am and 11:45 am
92nd Street Y Kaufmann Concert Hall

Artist Showcases

First showcase: Wednesday, September 21, 2016
Second showcase will be held Winter 2017
Showcases take place from 4 – 5:30 pm
Weill Art Gallery at 92nd Street Y
1395 Lexington Avenue, between 91st and 92nd Streets

Classroom Teacher Curriculum Workshop

Monday, October 24, 3 – 5 pm
Weill Art Gallery at 92nd Street Y

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

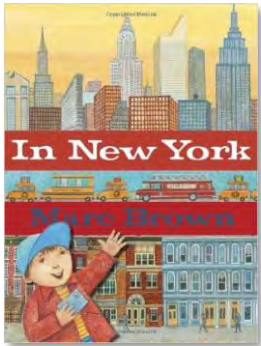
Before your students attend each of the concerts at 92nd Street Y, please have a discussion with them about what a concert is and their important role and responsibilities as audience members. Here are some suggested discussion points:

- When you first arrive at 92Y's concert hall, please go quietly to your seats. If students need to use the restrooms, please have them do so *before* the concert begins. Please do your best to remain with students in the concert hall at all times during the show.
- At the start of the concert, Larisa Gelman from 92Y Center for Educational Outreach will come on stage. She will address the audience and introduce the performers. Please give her your full attention.
- Please inform your students that there is no talking during the performance (unless the performing artists introduce an interactive activity). 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 carefully observe what they hear and see on stage. This means that they should sit quietly and pay close attention to the performance. By doing their very best job as listeners, they help the performers do their jobs as well - playing music just for MIS students and teachers!
- 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. A phrase for helping students remember **their job as audience members** is "Attention, Appreciation, and Applause".

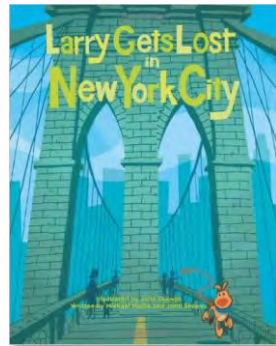
Please note that the taking of photographs is not allowed in the concert hall. There will be no food, beverages, or gum chewing allowed in the hall. There is no available space at 92Y for students to eat their lunches. All cell phones must be turned off throughout the duration of the concert.

Thank you for being a part of these special events. Have a great time at the concerts!

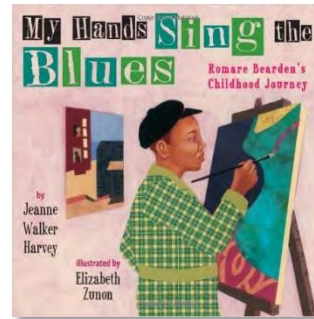
Read-Aloud Books on New York City



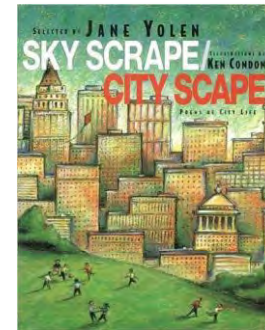
In New York
Marc Brown



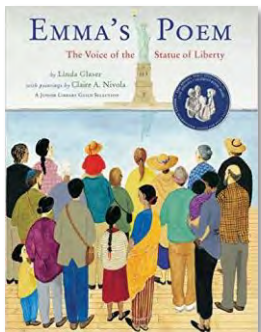
Larry Gets Lost in New York City
John Skewes



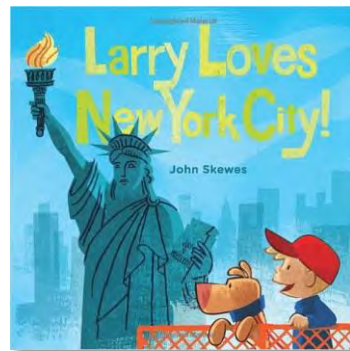
My Hands Sing the Blues
Romare Bearden



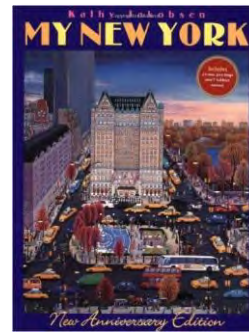
Sky Scrape, City Scape
Jane Yolen



Emma's Poem
Linda Glaser



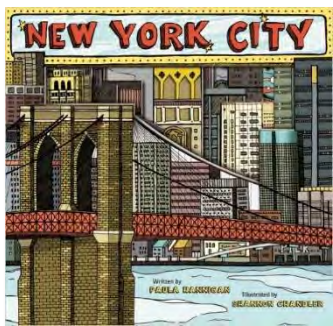
Larry Loves New York City: A Larry Gets Lost Book
John Skewes



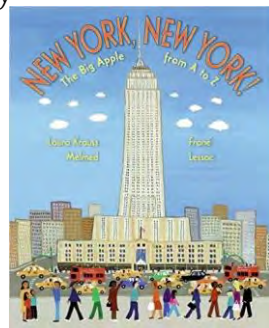
My New York
Kathy Jakobsen



Mural on Second Avenue and Other City Poems
Lilian Moore



New York City
Paula Hannigan



New York, New York! The Big Apple from A to Z
Laura Krauss Melmed



Music Over Manhattan
Mark Karlin

Ongoing Activities

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>FOUR-COUNT WARM-UP (5 min)</p>	<ul style="list-style-type: none"> • <i>All stand.</i> • <i>Find your feet. Plant your feet like the roots of a tree, still and centered. Roots go down deep into the earth.</i> • Start and maintain a slow 1-2-3-4 count. • Add movements, each on a 1-2-3-4 count. • <i>Find your feet (roots). Hands on belly, breathe deep, belly moves in and out.</i> • Start and maintain a faster 1-2-3-4 count. • Call and response, trading fours: <ul style="list-style-type: none"> TA: 1 2 3 4 Students: ha ha ha ha TA: 1 2 3 4 Students: ho ho ho ho (repeat and vary) • All breathe in for four counts, breathe out for four counts (repeat and calm down). • All breathe in for four counts, breathe out and vocalize a long falling yawn for four counts. • <i>Find your feet, like the roots of a tree, still and centered.</i> 	<p><u>Suggested movements:</u></p> <ul style="list-style-type: none"> • Both arms (branches) lift up all the way to the sky • Both arms lower down • Shoulders back / forward • Head roll left / right • Left arm shake / right arm shake • Left leg shake / right leg shake • Whole body shake / dance / shake / stand still <p><u>Variations:</u> Speed; eights in place of fours; branches/arms bend and sway. Call on students who freeze well to name the next movement.</p>
<p>MOVE AND FREEZE WARM-UP (2 min)</p>	<ul style="list-style-type: none"> • <i>All stand.</i> • <i>And now we stretch and we stretch and we stretch and we stretch and we FREEZE.</i> • Repeat the chant/movement with other movements. 	<p>The image shows musical notation for a chant. It is in 4/4 time. The first line is labeled 'Swing 8ths' and 'move'. It contains a sequence of eighth notes: 'And', 'now', 'we', 'stretch', 'and', 'we', 'stretch', 'and', 'we', 'stretch', 'and', 'we', 'stretch', 'and', 'we'. The second line is labeled 'freeze' and contains a sequence of eighth notes: 'FREEZE...', 'And', 'now', 'we'. The notation includes stems, beams, and a double bar line at the end.</p>

ACTIVITY

MUSIC WE LIVE IN

Part I:
Looking at Music
and Our City
(10 min)

STEPS & GUIDING QUESTIONS

- Turn to corresponding My Music Journal p. 4, Neighborhood and Music Pictures.
 - Unit 1: *Tompkins Square Park*, p. 8.
 - Unit 2: *G Man – Park Jam in the Bronx*, p. 16.
 - Unit 3: *On the Town* Playbill, p. 30.
 - Unit 4: *Jazz Village*, p. 42.
- Introduce the Unit's visual work of art.
- Discuss:
 - *What is the artist showing us?*
 - *How are the people shown?*
 - *How is the neighborhood shown?*
 - *How is music or music-making shown?*
 - *How does our neighborhood compare with the one in the picture?*
- Present the idea of borrowing the artist's approach when we make our own drawings.
- Discuss:
 - *What shapes, colors or marks could we use in our own drawings of music we live in?*
 - *Who are you going to include in your drawing?*

SUPPORT

More About the Works of Art:

- Unit 1: Breath & Hammer - Morris Shulman's *Tompkins Square Park*, 1938.



- Unit 2: Jecorey "1200" Arthur - Henry Chalfant's *G Man – Park Jam in the Bronx*, 1983.



- Unit 3: Nathaniel & Rosena - *Playbill: On the Town*, 2014 revival.



- Unit 4: Christian McBride Trio - Romare Bearden's *Jazz Village*, 1967.



See Curriculum Guide pp. 19, 35, 52, and 65.

ACTIVITY

MUSIC WE LIVE IN CONTINUED

Part II:
My City, My
Music
(10-20 min)

Part III:
End-of-Year
Reflection Mural
(15-40 min)

STEPS & GUIDING QUESTIONS

- Turn to My Music Journal pages:
 1. P. 9 – Music I Live In (Breath & Hammer)
 2. P. 17 – Music I Live In (Jecorey “1200” Arthur)
 3. P. 31 – Music I Live In (Nathaniel and Rosena)
 4. P. 43 – Music I Live In (Christian McBride Trio)
- Draw and color pictures of the music you live in.

- Select *Music We Live In* drawing pages from all four units and cut them out.
- Organize images on large mural paper.
 - Discuss image placement as a class to ensure students are pleased with the arrangement.
- Glue images into position.
- Add new drawings, writings, or other works from My Music Journals until the mural seems full and complete as a reflection of the year of music we live in.

SUPPORT

To Draw “Music I Live In”:

- a) Draw your neighborhood:
Buildings, signs, doors, streets, parks, sky, vehicles, shops, people, apartments, names and words
- b) Draw music:
Instruments, artists, notes, lines and shapes of energy or sound, words, lyrics
- c) Include:
The artists you met at 92nd Street Y, your own surveys and interviews

One Mural or Four Murals?

The artwork students create in this activity could be...

- a) An end unto itself, and stay in their My Music Journal.
- b) Cut out, then assembled with **everyone’s artwork on a** bulletin board or large paper at the end of each unit.
- c) Saved for a year-end reflection activity (Part III), where drawings from all of the units are cut out, recombined (glued down), and enhanced on large mural paper.

Unit 1: Breath & Hammer



Breath & Hammer's David Krakauer (clarinet) and Kathleen Tagg (piano) create a live-performance fusion of klezmer roots, new music by contemporary composers, jazz improvisation, and digital audio wizardry. The Jewish people who immigrated to New York brought with them klezmer music. "Klezmer" means "vessel of song" in Yiddish (the language spoken by Eastern European Jews), and the musicians who played klezmer were called "klezmerim". In this Unit, students become familiar with the ways in which the members of the duo take inspiration from their musical roots and explore the colorful and surprising capabilities of their instruments.

OBJECTIVE: Students will learn how artists make connections between the music they lived in as children and the music they make now. Students will explore the role of music in their own lives and the vitality of New York as a musical city.

ESSENTIAL QUESTIONS:

- How do the artists in Breath & Hammer make the most of their instruments' capabilities?
- What is the role of pattern in the music of Breath & Hammer?
- What are the connections between the music David and Kathleen lived in as children and the music they are making now?

VOCABULARY: Bulgar, clarinet, collage, duo, echo, improvisation, interview, klezmer, loop, mural, neighborhood, piano, score

Breath & Hammer Activities Overview

Activity Name	Page	Time (min)	Activity Description	CCSS*
<i>Hello Song/Goodbye Song</i>	CD	2	Begin and end each lesson with these songs.	
Warm-Up Activities	6	2	Prepare our bodies and voices for exploring music we live in.	
Music We Live In	7-8	10-15	Consider Morris Shulman's <i>Tompkins Square Park</i> and draw <i>Music We Live in</i> .	RI.2.1, RI.2.6, SL.2.2, SL.2.3
Music I Live In – Music Checklist	14	30	Explore <i>Music We Live In</i> by touring our neighborhood and noting where music can be found.	SL.2.4
Music I Live In – Interviews	13	30	Continue to explore <i>Music We Live In</i> by interviewing our families and observing their music-listening habits.	SL.2.3, W.2.7
Meet the Artists	13	15	Get to know the artists and their music.	RI.2.1, RI.2.3
<i>Demon Chopper</i> Loops	16	15-40	Discover the digital secret behind the sound of <i>Demon Chopper</i> .	SL.2.1, SL.2.2
<i>Der Heyser Bulgar</i>	15	20	Compare different recorded versions of a classic klezmer tune.	RI.2.3, RI.2.9
Squiggle Scores	18	20-35	Create graphic scores for a new Breath & Hammer piece using some of their signature sounds.	RI.2.1, SL.2.2, SL.2.5
A Story Without Words (<i>Ebuhuel</i>)	17	15	Connect David's intention to tell musical stories with his clarinet solo in <i>Ebuhuel</i> .	RI.2.1, SL.2.3, SL.2.4
Instrument Coloring Pages	15	10	Name Breath & Hammer's instruments and their parts.	RI.2.1
Read-Alouds About New York City	5	15-40	Learn about the city we live in through sharing read-aloud books.	RL.2.1, RL.2.3, RL.2.7

*Activities are aligned with Common Core State Standards, as well as 2nd grade benchmarks in NYC's *Blueprint for Teaching and Learning in Music*.

Breath & Hammer Unit Plan

Essential Questions:

- 1.
- 2.
- 3.

Vocabulary:


Session	Date	Led By	Activities	Notes
1		TA	<ul style="list-style-type: none">• <i>Hello Song.</i>• <i>Goodbye Song.</i>	
2		CT		

Session	Date	Led By	Activities	Notes
3		TA	<ul style="list-style-type: none"> • <i>Hello Song.</i> • <i>Goodbye Song.</i> 	

4		CT		
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5		TA	<ul style="list-style-type: none"> • <i>Hello Song.</i> • <i>Goodbye Song.</i> 	
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Breath & Hammer Activities

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>MUSIC I LIVE IN – INTERVIEWS (30 min)</p>	<ul style="list-style-type: none">• Turn to My Music Journal p. 6, Music I Live In – Interview Guide, and review.• Students complete the interviews at home.• Share work:<ul style="list-style-type: none">◦ <i>What are some of the different kinds of music we live in?</i>◦ <i>What are some of the reasons people love the music they live in?</i>	
<p>MEET THE ARTISTS (20 min)</p>	<ul style="list-style-type: none">• Watch Breath & Hammer Video.• Discuss:<ul style="list-style-type: none">◦ <i>What kind of music is this?</i>◦ <i>How is Kathleen using the piano?</i>◦ <i>How is David using the clarinet?</i>• Turn to My Music Journal p. 7, Meet Breath & Hammer.• Play CD: <i>Meet The Artists (audio)</i> while looking at pictures in My Music Journal.• Discuss:<ul style="list-style-type: none">◦ <i>What do we know about Breath & Hammer?</i>◦ <i>What do we want to know about Breath & Hammer?</i>	<p>Play CD/DVD Breath & Hammer video.</p> 

Breath & Hammer Activities

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
MUSIC WE LIVE IN (5 min)	<ul style="list-style-type: none">• Play video and discuss:<ul style="list-style-type: none">◦ <i>What music will we hear this year at 92nd Street Y?</i>◦ <i>Think about your city and your neighborhood. Where do we hear music?</i>	Some places we may hear music in our neighborhood include in our homes, on the street, in markets, restaurants, schools, schoolyards, parks, and subways.
MUSIC I LIVE IN – MUSIC CHECKLIST (30 min)	<ul style="list-style-type: none">• Turn to My Music Journal p. 5, My Music Checklist.• Practice filling out the chart as a class.• Complete the chart at home.• Share work:<ul style="list-style-type: none">◦ <i>How many places did you find where music was playing?</i>◦ <i>What places did you add to your list?</i>◦ <i>How many different kinds of music did you hear?</i>◦ <i>Should any of the places STOP having music? Why?</i>◦ <i>What was your favorite place with music?</i>◦ <i>Why was the music in that favorite place just right?</i>	Complete your own chart ahead of time to share with students.

Breath & Hammer Activities

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>DER HEYSER BULGAR (20 min)</p>	<ul style="list-style-type: none">• Sing the <i>Der Heyser Bulgar</i> melody.• Watch, compare, and discuss five videos of <i>Der Heyser Bulgar</i>.<ul style="list-style-type: none">◦ Which is the earliest?◦ Most recent?◦ Which version do we enjoy most?	<p><i>Der Heyser Bulgar</i> means “The Hot Bulgar” in Yiddish.</p> <p><u>Videos of <i>Der Heyser Bulgar</i>:</u></p> <ol style="list-style-type: none">1) David Krakauer live with large band2) Two teenagers, guitar and clarinet3) Violin, accordion, and bass4) Naftule Brandwein, 19225) Breath & Hammer
<p>INSTRUMENT COLORING PAGES (20 min)</p>	<ul style="list-style-type: none">• Turn to My Music Journal pp. 13–14, Breath & Hammer Coloring Pages.• Choose the clarinet or piano to explore.• Read aloud the list of instrument part names.• Discuss and decide before coloring:<ul style="list-style-type: none">◦ To which part of the instrument picture do you think each part name refers?• Color each individual instrument part and its name with a distinct color.<ul style="list-style-type: none">◦ What questions do we have about this instrument?◦ Would you like to play this instrument? Why?	<p>Color each part of the instrument and its name with the same color. If you’re not sure what a part is named, discuss and decide together.</p> <p>Example: <i>Which part of the clarinet might be called the bell? Why?</i></p> <p>Play music during coloring time.</p> <p><u>Clarinet Parts:</u> Mouthpiece, barrel, upper joint, lower joint, bell, tone holes, springs and pads, reed</p> <p><u>Piano Parts:</u> Long low strings, short high strings, outer case, iron frame, tuning pins, keyboard</p>

Breath & Hammer Activities

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p><i>DEMON CHOPPER</i> LOOPS (15-40 min)</p> <p><u>Part I:</u> Define “Loop” (5-15 min)</p> <p><u>Part II:</u> Find <i>Demon Chopper</i> Loops (10-30 min)</p>	<ul style="list-style-type: none"> • Take turns pretending to be a mountain climber calling out across a valley. <ul style="list-style-type: none"> ◦ <i>What is an echo?</i> ◦ <i>What if there were a machine that would infinitely repeat whatever sound we made, and do it over and over again, in rhythm?</i> • Pretend to be an Echo Rhythm Machine. • Make various sounds into the machine (sing, clap, stomp), and repeat them over and over again, in rhythm. • Define <i>loop</i>. • Play CD or Video: <i>Demon Chopper</i>. • Stop and start the audio and video to discuss: <ul style="list-style-type: none"> ◦ <i>What is happening in this music? (Loops.)</i> ◦ <i>How many loops are there? (Four.)</i> ◦ <i>What are they? Point them out as you listen.</i> • Stomp, clap, sing, move to, and draw all the individual loops you can identify. • Place the looped phrases in your Echo Rhythm Machine and loop them together. <ul style="list-style-type: none"> ◦ Option: use the <i>Loopy HD</i> App to record and play back loops. 	<p>For both the echoing climber and machine, use an “individual call/group echo” format. Combinations to try include loud/soft, high/low, and long/short.</p> <p><u>Loop</u>: The exact repetition of a sound through digital manipulation. In theory, it can continue indefinitely.</p> <p>In Rob Curto's <i>Demon Chopper</i>, pre-recorded piano sounds are digitally looped to create the accompaniment. Each looped phrase is performed live just before the recorded version begins.</p> <p>See Curriculum Guide p. 20 for four notated loops.</p>

Breath & Hammer Activities

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT																								
<p>A STORY WITHOUT WORDS (EBUHUEL) (15 min)</p>	<ul style="list-style-type: none"> • TA models telling a simple story using sounds. <ul style="list-style-type: none"> ◦ Tell a simple four-sentence story. ◦ <i>Who can repeat my story in words?</i> ◦ Re-tell the same story using sounds (instrumental or vocal). ◦ <i>What story did I just tell? How did I do it? Can you repeat my sounds?</i> ◦ <i>Can sounds tell a story? Let's try.</i> • Invent expressive vocal sounds: <ul style="list-style-type: none"> ◦ sound that expresses a single feeling ◦ sound that is like an animal sound ◦ sound that combines two different feelings ◦ sound that has a beginning, middle and an end ◦ other sounds • Play CD: <i>Ebuhuel</i>. • <i>David wants his music to tell a story. What story do you hear in the song Ebuhuel?</i> • Play CD: <i>Ebuhuel Story 1, 2, 3, 4 and All</i>. • Discuss each track, repeating as needed: <ul style="list-style-type: none"> ◦ <i>What story do you hear?</i> (Discuss characters, setting, action, beginning/middle/end.) 	<p>To help invent expressive vocal sounds, try moving to the sound, drawing it, or naming it.</p> <table border="1" data-bbox="1381 760 1995 1474"> <thead> <tr> <th colspan="4">A Four-Sentence Story</th> </tr> <tr> <th></th> <th>In words...</th> <th>In vocal sounds...</th> <th>In instrumental sounds...</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>I was bored,</td> <td>sighs</td> <td>falling, lazy, melodic</td> </tr> <tr> <td>2</td> <td>so I went to the schoolyard.</td> <td>bum bum-ba bum (walking rhythm)</td> <td>steady walking rhythm</td> </tr> <tr> <td>3</td> <td>My friends were there,</td> <td>short, quick "ah-ha-ha-has"</td> <td>bouncing rhythm</td> </tr> <tr> <td>4</td> <td>so we pretended we were all Pokémon having a gigantic battle.</td> <td>battle noises, voices, fanfares</td> <td>chaotic, violent lines and rhythms</td> </tr> </tbody> </table>	A Four-Sentence Story					In words...	In vocal sounds...	In instrumental sounds...	1	I was bored,	sighs	falling, lazy, melodic	2	so I went to the schoolyard.	bum bum-ba bum (walking rhythm)	steady walking rhythm	3	My friends were there,	short, quick "ah-ha-ha-has"	bouncing rhythm	4	so we pretended we were all Pokémon having a gigantic battle.	battle noises, voices, fanfares	chaotic, violent lines and rhythms
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Breath & Hammer Activities

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>SQUIGGLE SCORES (20-40 min)</p> <p><u>Part I:</u> Looking at Music and Our City</p> <p><u>Part II:</u> Make and Play a Squiggle Score</p>	<ul style="list-style-type: none">• TA brings a string or woodwind instrument and accessories.• Turn to My Music Journal p. 11, Squiggle Score Sound Organizer.• Invent new sounds for the instrument at hand.• Sing, dance, name and draw each sound using the Organizer. <ul style="list-style-type: none">• Turn to My Music Journal p. 12, My Breath & Hammer Squiggle Score.• TA models using sounds from the Squiggle Score Organizer to build a score.• Perform the model score (vocally, instrumentally, or both).• Students use their journal page to create a new score.• Perform the student scores (vocally and/or instrumentally).• For each score, discuss:<ul style="list-style-type: none">◦ <i>What kinds of sounds did the composer(s) choose?</i>◦ <i>How did they organize their sounds?</i>◦ <i>What did you especially like about their piece?</i>◦ <i>If this piece kept going, what would happen next?</i>	<p>In this playful activity, we are modeling the way Kathleen and David use extended techniques. For string instruments (guitar, ukulele, banjo, bass), bring accessories, such as cellophane, plastic sheets, tin foil, scarves or other fabric, rubber mallets, credit-card strummers. You do not have to play “normally”. Try out the accessories at home before the lesson. Encourage students to suggest experiments to get unusual sounds out of the instrument(s). When modeling how to draw sounds, you might make connections between the marks you make and the nature of each sound (time flows left to right within the box; pitch sits high-middle-low within the box; long sounds = long marks, soft sounds = light colors, etc.). Some students will be able to be specific in this way.</p> <p>When modeling the score-building, draw four large boxes on the board to mimic the students' pages. Try discussing the student scores before you sing or play them. <i>Can everyone guess what the score will sound like? Can anyone sing it by themselves?</i></p>



Tompkins Square Park, 1938
Morris Schulman

The Music of Breath & Hammer

Demon Chopper Loops:

♩ = 112

Layer 4 *strike the iron frame with a wooden beater:*

Layer 3 *credit card scratch across pins:*

Layer 2 *with palm mute inside piano:*

Layer 1 *strike the piano frame:*

front side side

Der Heyser Bulgar ("The Hot Bulgar") *Traditional*

AABBCCDD ABCCDA

♩ = 165

A

D (Cm) D

Cm D (Gm/D) Cm

D Cm D (Gm/D)

Cm D Cm D fine

B Gm Cm D Cm D

Gm Cm D Cm D

Cm D Cm D Cm

D Cm D Cm D Cm

Cm D Cm D Cm

D Cm D Cm

D Cm D Cm

D Cm D D.C.

www.abcnotation.com/tunes

Unit 1 Vocabulary

Bulgar – A form of dry, cracked wheat commonly eaten in European, Middle Eastern, and Indian cuisine.

Clarinet – A long, black woodwind instrument with a single-reed mouthpiece, keys along the side, and a bell shape at the bottom.

Collage – A type of visual art made by putting many different pieces together to create a new, whole work of art.

Duo – A group of two.

Echo – The repetition of a sound due to reflecting sound waves or digital manipulation. Echoes decay in duration and intensity.

Improvisation – The art of composing music while performing it; there is no written score.

Interview – A meeting or conversation where one person asks questions of another.

Klezmer – Yiddish for “vessel of song”; the musical tradition of Ashkenazi Jews in Eastern Europe.

Loop – The exact repetition of a sound through digital manipulation; theoretically, it can continue indefinitely.

Mural – A work of art painted or applied directly onto a wall, ceiling, or other large surface.

Neighborhood – A local, social community within a larger town or city.

Piano – A stringed keyboard instrument with 88 keys.

Score – A piece of music that has all the instruments' or voices' parts written on it; this is the copy of the music that a conductor uses.

Unit 2: “1200”



Jecorey “1200” Arthur and his crew bring their original live-performance hip-hop show to 92Y. His rhymes address themes of expression, oppression, and progression. As an artist, “1200” fuses his Louisville, Kentucky, hip-hop roots with his conservatory training as a percussionist and composer to create new, hybrid musical forms. As an experienced public school music teacher, “1200” has a winning way with grade school students. In this Unit, students work with the elements of hip-hop (including emcee/rapping, b-boy/girl dance moves, and knowledge of history and social justice) as they create and perform their own rhymes.

OBJECTIVE: Students will learn how artists make connections between the music they lived in as children and the music they make now. Students will explore the role of music in their own lives and the vitality of New York as a musical city.

ESSENTIAL QUESTIONS:

- What are the connections between the music “1200” lived in as a child and the music he is making now?
- What are some of the ways lyrics relate to beats in hip-hop?
- How do hip-hop’s positive messages help create community?

VOCABULARY: Anthem, b-boy/b-girl, beat, couplet, hip-hop, lyrics, rap, social justice, stage name

“1200” Activities Overview

Activity Name	Page	Time (min)	Activity Description	CCSS*
<i>Hello Song/Goodbye Song</i>	CD	2	Begin and end each lesson with these songs.	
Warm-Up Activities	6	2	Prepare our bodies and voices for exploring music we live in.	
Music We Live In	7-8	10-15	Consider Henry Chalfant's <i>G Man – Park Jam in the Bronx</i> and draw <i>Music We Live in</i> .	RI.2.1, RI.2.6, SL.2.2, SL.2.3
Music I Live In – Music Checklist	14	30	Explore <i>Music We Live In</i> by touring our neighborhood and noting where music can be found.	SL.2.4
Music I Live In – Interviews	13	30	Continue to explore <i>Music We Live In</i> by interviewing our families and observing their music-listening habits.	SL.2.3, W.2.7
Meet the Artist	26	15	Get to know “1200” and the ways that the music he lived in as he grew up influences his music-making today.	RI.2.1, RI.2.3
Fitting Beats Together	26	15-20	Create book text or poetry-based lyrics and rap them over the beat from <i>LCFC Anthem</i> .	SL.2.2, SL.2.5, RL.2.4
Telling the Truth to a Beat	27	15-30	Create social justice rhymes, and work with four of “1200”'s beats.	W.2.8, SL.2.5, RL.2.4
The Message of 1992	28	20-35	Compare the things we value with those “1200” identifies in the song 1992.	R.2.4, R.2.6, SL.2.2
Images in 1992 – Parts I and II	29-30	15 min/ part	Connect specific images with historical moments in time (the way “1200”'s lyrics do) and analyze the way “1200” uses images in his lyrics to paint a picture of the year of his birth (Grades 2-3).	SL.2.3, SL.2.4, R.2.4
Hip-Hop was Born in the Bronx - Video	30	5	Look at a museum exhibition that chronicles the early days of hip-hop.	SL.2.2
Hip-Hop was Born in the Bronx - Photos	31	10	Look at photos that chronicle the early days of hip-hop.	RI.2.1, RI.2.3
B-Boy and B-Girl Moves	31	5-10	Learn to dance some of the core hip-hop movement vocabulary.	
The Five Elements of Hip-Hop	32	15	Look for the essential practices of hip-hop in city murals.	SL.2.2
Instrument Coloring Pages	32	10	Name “1200”'s instruments and their parts.	RI.2.1
Read-Alouds about New York City	5	15-40	Learn about the city we live in through sharing read-aloud books.	RL.2.1, RL.2.3, RL.2.7

*Activities are aligned with Common Core State Standards, as well as 2nd grade benchmarks in NYC's *Blueprint for Teaching and Learning in Music*.

“1200” Unit Plan

Essential Questions:

- 1.
- 2.
- 3.

Vocabulary:

Session	Date	Led By	Activities	Notes
1		TA	<ul style="list-style-type: none">• <i>Hello Song.</i>• <i>Goodbye Song.</i>	
2		CT		

Session	Date	Led By	Activities	Notes
3		TA	<ul style="list-style-type: none"> • <i>Hello Song.</i> • <i>Goodbye Song.</i> 	

4		CT		
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5		TA	<ul style="list-style-type: none"> • <i>Hello Song.</i> • <i>Goodbye Song.</i> 	
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"1200" Activities

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>MEET THE ARTIST (15 min)</p>	<ul style="list-style-type: none"> • Turn to My Music Journal p. 15, Meet "1200". • Play one of these media: <ul style="list-style-type: none"> ○ Video: <i>Meet "1200"</i> ○ Video: <i>Teacher by Day, Rapper by Night</i> ○ Audio: <i>"1200" - The Music I Lived In</i> • Discuss: <ul style="list-style-type: none"> ○ <i>What do we know about "1200"?</i> ○ <i>What do we want to know about "1200"?</i> 	<p>Show and discuss the three recordings during different visits. Use the same sequence for each of the three video/audio recordings. Students may welcome and benefit from repeat showings.</p>
<p>FITTING BEATS TOGETHER (15-20 min) <u>Model and Notice</u></p> <p><u>Students Create</u></p>	<ul style="list-style-type: none"> • TA models the process by rapping a short rhythmic text from a book over the <i>LCFC Anthem</i>, trying the same lines slower, faster, with different rhythmic approaches. <ul style="list-style-type: none"> ○ <i>What did I just do?</i> ○ <i>What does it remind you of?</i> • Students mirror the teaching artist's process: <ul style="list-style-type: none"> ○ Choose a short rhythmic text from a book. ○ Play CD: <i>LCFC Anthem (no vocal)</i>, and rap the text along with the track. ○ Try the same lines slower, faster, and with different metric approaches. 	<p>Before the activity, classroom teacher helps students pre-select rhythmic texts.</p> <p><u>LCFC</u> stands for Louisville City Football Club.</p> <p><u>What did I just do?</u> <i>The poem or text already has a beat. I was altering that beat so that it lined up with the beats in "1200" tracks by trying it slower, faster, and with different rhythms.</i></p>

"1200" Activities

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>FITTING BEATS TOGETHER</p> <p>continued</p> <p><u>Re-connect with the song</u></p>	<ul style="list-style-type: none"> Play CD: <i>LCFC Anthem (with vocal)</i>. Compare "1200"'s rap with the students' creations. Sing along with the chorus: <p style="text-align: center;"><i>The sun shines bright ... at least that's what they say. A song for the world ... a song that everyone can sing, oh.</i></p> <p style="text-align: center;">(riff)</p>	<p><u>Social Justice</u>: A vision for society in which all people are treated fairly and equally.</p> <p><u>Lyric Techniques</u>:</p> <p><u>K & 1st grade</u>: Work on one couplet as a class; end rhyme may be the best technique.</p> <p><u>2nd & 3rd grade</u>: Work in small groups or individually; open up the other lyric techniques according to students' development.</p>
<p>TELLING THE TRUTH TO A BEAT</p> <p><u>Part I</u>: Prepare a Social Justice Lyric Couplet</p> <p>(15 min)</p>	<ul style="list-style-type: none"> Define <i>social justice</i>. Students state an important social justice truth that they believe we all should remember. You may choose to start with one of these phrases: <ul style="list-style-type: none"> Every person... Everybody... All of us... The whole wide world... Turn to My Music Journal, p. 19, Social Justice Couplet, and make that idea into a lyric couplet by using one of these techniques: <ul style="list-style-type: none"> End rhyme Internal rhyme Alliteration Word play 	<p><u>Examples of phrases turned into lyric couplets</u>:</p> <p>Original phrase: <i>Every person has a good heart.</i></p> <ol style="list-style-type: none"> End rhyme: <i>Every person has a good heart. / All you have to do is play your part.</i> Internal rhyme: <i>Every person has a good heart, that's a start. / There's a gentle art to how you play your part.</i> Alliteration: <i>Every person has a hero's heavy heart.</i> Word play: <i>Every person has a heart; every son has a purse; use your heart to spend the money in your purse, son; that's the kind of person that you wanna be.</i>


"1200" Activities

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>TELLING THE TRUTH TO A BEAT</p> <p><u>Part II:</u> Performing Your Couplet (15 min)</p>	<ul style="list-style-type: none">• TA models the process, then students...<ul style="list-style-type: none">◦ Say their lyric couplet out loud, with a beat.◦ Choose a Rhythm Track and perform their lyric with that track:<ul style="list-style-type: none">• 1992 (rhythm track)• Hymn (rhythm track)• LCFC Anthem (rhythm track)• Cloud 12 (rhythm track)	
<p>THE MESSAGE OF 1992 (10 min)</p>	<ul style="list-style-type: none">• Discuss:<ul style="list-style-type: none">◦ <i>What are the best things in life?</i>◦ <i>Which ones cost money, and which are free?</i>• Turn to My Music Journal pg. 20, 1992 Lyrics.• Play CD: 1992 (chorus), and sing along.• <i>What is the message "1200" is sending in this lyric?</i>• <i>When he says, "We've got each other," who is he talking about?</i>	<p><u>1992 chorus lyrics:</u></p> <p>What is fate? I chose this life for me. Don't need fame. The best things in life are free. My family aye...they love me through the days. One month old in a onesie and some J's, I've been swaggin' since <i>Aladdin</i>.</p> <p>1992.</p> <p>The best things in life are free, Now that I discovered what you mean to me, the best things in life are free. Now that we've got each other, the best things in life are free.</p> <p>We've got each other. We've got each other.</p>

"1200" Activities

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>IMAGES IN 1992 <u>Part I</u></p>	<ul style="list-style-type: none">• TA models connecting a moment in time with images: <i>Long ago a wise man named Confucius lived in China. To give you a sense of what it was like to be alive when Confucius was born, I might use words to paint a picture in your mind:</i><ul style="list-style-type: none">◦ <i>An ox pulling a cart on wooden wheels</i>◦ <i>An emperor in silk robes, holding a jade bowl</i>◦ <i>Very poor people working in a field of rice</i>• Discuss:<ul style="list-style-type: none">◦ <i>Who are some famous people from the past that you know about?</i>◦ <i>What three pictures would give us a sense of what it was like to be alive when that person was born?</i>• TA models, then students...<ul style="list-style-type: none">◦ Choose three images that, put together, tell the story of a place they have visited or something they have done.◦ Describe each image in a few words.◦ Write down their final word choice.◦ Play CD: <i>1992 Drum Track</i>, and perform their final word choice for their three images to the beat.	<p><u>Example of 3-5 images that tell the story:</u></p> <ul style="list-style-type: none">• <i>Hot dog stand</i>• <i>Field of green grass</i>• <i>Baseball flying through the air</i>

"1200" Activities

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>IMAGES IN 1992 <u>Part II</u> (20 min)</p>	<ul style="list-style-type: none">• Turn to My Music Journal pp. 22-23, 1992 Images.• Play CD: 1992.<ul style="list-style-type: none">◦ <i>What did you notice about this song?</i>• TA reads and students echo back each phrase, while pointing to the image that goes with each lyric.<ul style="list-style-type: none">◦ <i>What questions do you have about these lyrics or pictures?</i>• Play CD: 1992 while looking at and pointing to the images in My Music Journal.<ul style="list-style-type: none">◦ <i>Do you have a picture in your mind of 1992, the year Jecorey "1200" was born?</i>◦ <i>How did he create that picture?</i>	<p>In the song 1992, we might notice a list or string of images, wordplay, or rhymes.</p>
<p>HIP-HOP WAS BORN IN THE BRONX - VIDEO (5 min)</p>	<ul style="list-style-type: none">• Watch Video: <i>The Origins of Hip-Hop</i>.<ul style="list-style-type: none">◦ <i>Where did hip-hop begin?</i>	 <p>During the filming of the video <i>Vocab</i> New York, early 1990 Photo by Lisa Leone</p>

"1200" Activities

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
HIP-HOP WAS BORN IN THE BRONX – PHOTOS (10 min)	<ul style="list-style-type: none">• Turn to My Music Journal p. 21, Born in The Bronx.• Discuss:<ul style="list-style-type: none">◦ <i>What do you notice?</i>◦ <i>What looks familiar?</i>◦ <i>What has changed since this photo was taken?</i>	
B-BOY AND B-GIRL MOVES (5-10 min)	<ul style="list-style-type: none">• Watch these videos and imitate the dancing:<ul style="list-style-type: none">◦ Whip◦ Nae Nae◦ Hit the Quan◦ Folks• Other classic moves to try (but not at the 92Y concert):<ul style="list-style-type: none">◦ Arm Hit◦ Arm Wave◦ Dougie◦ Glide◦ Tut• Watch video: <i>Hip-hop dance contest between grade-school-age B-Boy Drew and B-Girl Goldi Rox, 2013.</i>	<p>"1200" uses Whip, Nae Nae, Hit The Quan and Folks in concert. Folks is a stance that goes between other dance moves. The Arm Hit, Arm Wave, Dougie, Glide and Tut are well-known dance moves, but not used by "1200". All dance videos provided are clear, and all the moves are fun and appropriate.</p>

"1200" Activities

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>THE FIVE ELEMENTS OF HIP-HOP (15 min)</p>	<ul style="list-style-type: none"> • Turn to My Music Journal p. 24, Hip-Hop Murals. • Define the five elements of hip-hop. • <i>Which of the elements of hip-hop does each of these murals show?</i> 	<p><u>The Five Elements of Hip-Hop:</u> 1) Graffiti (visual) 2) Emcee/rapping (verbal/vocal) 3) Deejaying (music/beat) 4) B-boy/girl (movement) 5) Knowledge (history and social justice)</p>
<p>INSTRUMENT COLORING PAGES (20 min)</p>	<ul style="list-style-type: none"> • Turn to My Music Journal pp. 25-28, "1200"'s Instruments. • Choose a piece of gear to explore (turntable, mixer, drum machine, microphone). • Read aloud the list of instrument part names. • Discuss and decide before coloring: <ul style="list-style-type: none"> ◦ <i>Which part of the instrument picture do you think each part name refers to?</i> • Color each individual instrument part and its name with a distinct color. • Share colorings and discuss: <ul style="list-style-type: none"> ◦ <i>What questions do we have about this item?</i> ◦ <i>Have you seen these instruments / items at home?</i> 	<p>Color each part of the instrument and its name with the same color. If you are not sure what a part is named, discuss and decide together. (For example: <i>Which part of the drum machine might be called a pattern button? Why?</i>) Play music during coloring time.</p> <p><u>Turntable parts:</u> Turntable, spindle, tone arm, cartridge, stylus, speed control, stop button <u>Mixer parts:</u> Channel strips 1-2-3-4, mic input 1-2-3-4, level (loudness), mute (cut off the sound), headphone jack <u>Drum machine parts:</u> Pattern buttons, drum sound buttons, start, stop, tempo control knob <u>Microphone parts:</u> Capsule, body, cable, stand</p>

1992

Chorus:

What is fate? I chose this life for me.
Don't need fame. The best things in life are free.
My family aye...they love me through the days.
One month old in a onesie and some j's.
I've been swaggin' since *Aladdin*.
1992, diaper saggin' in my wagon.

1992.

The best things in life are free.
Now that I discovered what you mean to me,
the best things in life are free.
Now that we've got each other,
the best things in life are free.

We've got each other. We've got each other.



LCFC

Chorus:

The sun shines bright,
at least that's what they say.
A song for the world,
A song that everyone can sing.
Oh...

Born in the Bronx



Afrika Bambaataa in front of a graffiti-strewn wall, 1983. Photo by Janette Beckman.



Little Crazy Legs strikes an impromptu pose during a shoot for *Wild Style* at Riverside Park, Manhattan, in 1983. Photo by Martha Cooper.



Busta Rhymes, member of rap group Leaders of the New School, in a 1990 promotional shoot. Photo by Janette Beckman.



Photo and graffiti by Tats Cru.



LL Cool J with Cut Creator, E Love, and B-Rock in 1987. Photo by Janette Beckman.



Salt-N-Pepa in 1987. Photo by Janette Beckman.



G Man – Park Jam in the Bronx, 1983
Henry Chalfant

Unit 2 Vocabulary

Anthem – A song expressing praise or patriotism (devotion to one's country).

B-Boy or B-Girl – A hip-hop dancer; someone who breakdances.

Beat – The regular, rhythmic pattern in a piece of music.

Couplet – In poetry, two lines that usually rhyme and have the same meter.

Hip-hop – “Hip-hop culture, incorporating such elements as DJing, rapping, and breaking (dancing), was born on the streets of New York City in the 1970s and grew to have a global impact on music, dance, and fashion.”¹

Lyrics – The words to a song.

Rap – A song in which the lyrics are spoken to a beat; rapping is a primary characteristic of hip-hop music.

Social justice – A vision for society in which all people are treated fairly and equally.

Stage name – The name a performer uses that is different from his or her given name.

¹ “Hip Hop Revolution.” Museum of the City of New York. September 2015. Accessed 17 August, 2016.

Unit 3: Nathaniel Stampley and Rosena Hill Jackson



In this Unit, students encounter actors Nathaniel Stampley and Rosena Hill Jackson singing songs about New York City from the American Musical Theater canon. Students discover the teamwork that goes into making a show happen, compose their own lyrics and songs, experiment with choreography, and study classic Broadway songs from the past and present.

OBJECTIVE: Students will learn how artists make connections between the music they lived in as children and the music they make now. Students will explore the role of music in their own lives and the vitality of New York as a musical city.

ESSENTIAL QUESTIONS:

- What makes a Broadway musical unique?
- How can music, lyrics, and dance tell a story?
- How do musical theater artists make choices as they write lyrics, compose, choreograph, and perform musical theater songs?

VOCABULARY: Box office manager, choreographer, composer, costume designer, director, house manager, lighting designer, lyricist, lyrics, musical, musical director, musician, performer, playwright, producer, set designer, stage manager, tech crew

Nathaniel and Rosena Activities Overview

Activity Name	Page	Time (min)	Activity Description	CCSS*
<i>Hello Song/Goodbye Song</i>	CD	2	Begin and end each lesson with these songs.	
Warm-Up Activities	6	2	Prepare our bodies and voices for exploring music we live in.	
Music We Live In	7-8	10-15	Consider the playbill artwork from <i>On the Town</i> and draw <i>Music We Live in</i> .	RI.2.1, RI.2.6, SL.2.2, SL.2.3
Music I Live In – Music Checklist	14	30	Explore <i>Music We Live In</i> by touring our neighborhood and noting where music can be found.	SL.2.4
Music I Live In – Interviews	13	30	Continue to explore <i>Music We Live In</i> by interviewing our families and observing their music-listening habits.	SL.2.3, W.2.7
Meet the Artist	41	10	Get to know Nathaniel and Rosena.	RI.2.1, RI.2.3
What is a Broadway musical?	41	5-60	Use video resources to define Broadway musical theater (Grades 2-3).	SL.2.2, RI.2.9
How Many People Does it Take?	43	15	Match photographs of theater artists at work with their job titles and functions on the production team.	RI.2.1
My NYC Poem	43	20-30	Compare our own descriptive poems with the song <i>NYC</i> from <i>Annie</i> .	RI.2.9, SL.2.1, W.2.8
New York City in a Single Day	42	15-30	Imagine ourselves in the same predicament as the three sailors who sing <i>New York, New York</i> from <i>On the Town</i> .	RI.2.4, RI.2.6, RI.2.9, SL.2.1
<i>Another Hundred People</i>	45-46	15-30	Empathize with the lonely character who sings <i>Another Hundred People</i> from <i>Company</i> (Grades 2-3).	SL.2.1, R.2.4, RI.2.2
Write a Musical Theater Song	44	15-40	Adapt a page from a book into a song, and then perform the song (Grades 2-3).	RL.2.1, RL.2.3, W.2.8
Dancing on Broadway	47	10-20	Create a danced version of <i>On Broadway</i> , and compare our choices with the original <i>Smoky Joe's Cafe</i> performance.	R.2.4
Read-Alouds about New York City	5	15-40	Learn about the city we live in through sharing read-aloud books.	SL.2.1, RL.2.3, RL.2.7

*Activities are aligned with Common Core State Standards, as well as 2nd grade benchmarks in NYC's *Blueprint for Teaching and Learning in Music*.

Nathaniel and Rosena Unit Plan

Essential Questions:

- 1.
- 2.
- 3.

Vocabulary:


Session	Date	Led By	Activities	Notes
1		TA	<ul style="list-style-type: none">• <i>Hello Song.</i>• <i>Goodbye Song.</i>	
2		CT		

Session	Date	Led By	Activities	Notes
3		TA	<ul style="list-style-type: none"> • <i>Hello Song.</i> • <i>Goodbye Song.</i> 	


4		CT		
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5		TA	<ul style="list-style-type: none"> • <i>Hello Song.</i> • <i>Goodbye Song.</i> 	
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Nathaniel and Rosena Activities

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>MEET THE ARTISTS (10 min)</p>	<ul style="list-style-type: none">• Turn to My Music Journal p. 33, Meet Nathaniel and Rosena.• Play CD: <i>Meet Nathaniel and Rosena</i>.• Discuss:<ul style="list-style-type: none">○ <i>What do we know about Nathaniel and Rosena?</i>○ <i>What do we want to know about Nathaniel and Rosena?</i>	
<p>WHAT IS A BROADWAY MUSICAL? (5-6 min)</p>	<ul style="list-style-type: none">• Introduce Broadway (the street, the district, the musicals).• Watch and compare video trailers:<ul style="list-style-type: none">○ <i>Aladdin</i> (includes writing and design teams, 9 min)○ <i>Hamilton</i> (1 min)○ <i>The Lion King</i> (2 min)○ <i>Matilda the Musical: Behind the Scenes with the Young Stars</i> (5 min)○ <i>Top Ten Broadway Musicals</i> (a historical overview, 7 min)• Discuss:<ul style="list-style-type: none">○ <i>What do you see happening on stage in these shows?</i>○ <i>Which shows would you like to see? Why?</i>	 <p>For older students, explore Broadway theater history with theater artists, directors, designers and architects on the City of New York's Mayor's Office of Media & Entertainment's <i>Spotlight On Broadway</i> website: spotlightonbroadway.com. There you can find excellent quality short videos, photo collections, and text.</p>

Nathaniel and Rosena Activities

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>NEW YORK CITY IN A SINGLE DAY (15-30 min)</p> <p><u>Part I:</u> Imagine and Connect (5-10 min)</p> <p><u>Part II:</u> Create (5-10 min)</p> <p><u>Part III:</u> Learn the Song (5-15 min)</p>	<ul style="list-style-type: none">• Imagine you have never been to New York City, and you have one day to explore.• Make a list of the following:<ul style="list-style-type: none">◦ What to see◦ Why to see it◦ How long to spend there• Tap or clap a beat.• Perform your list as a rap while you play your beat.• Turn to My Music Journal p. 37, <i>New York, New York</i>.• Introduce <i>New York, New York</i> and read the lyrics.• Discuss:<ul style="list-style-type: none">◦ <i>What do these men love about New York?</i>◦ <i>What do they want to see?</i>• Watch: <i>New York, New York</i> Film Clip.• Compare: <i>How is this song like our song?</i>• Learn to sing the chorus.• Watch video and sing along with the choruses.<ul style="list-style-type: none">◦ Optional: watch Broadway actors rehearsing the song in 2014 (note: video uses lyric “helluva town”).	 <p>The image is a Playbill cover for the musical 'On the Town'. At the top, it says 'PLAYBILL' in large black letters on a yellow background, with 'LYRIC THEATRE' in smaller black letters below it. The main image shows a man in a white sailor suit and a woman in a red dress dancing on a city street. The man is dipping the woman. In the background, there are city buildings, a yellow taxi, and an American flag. The title 'ON THE TOWN' is written in large, colorful, stylized letters across the middle of the image.</p> <p><i>New York, New York</i> from <i>On the Town</i>: Music by Leonard Bernstein, lyrics by Betty Comden and Adolph Greene. In this song, Gabey, Chip, and Ozzie are three sailors on shore leave who have a single day to experience New York City.</p>

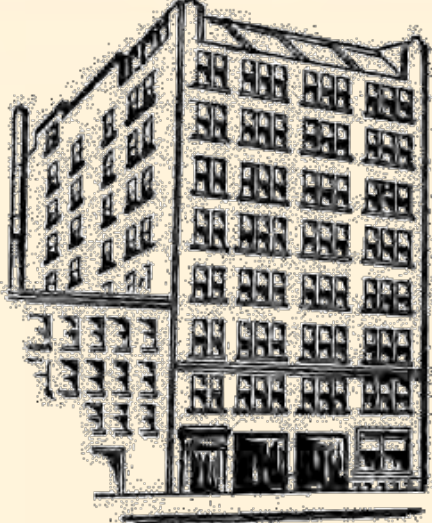
Nathaniel and Rosena Activities

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>HOW MANY PEOPLE DOES IT TAKE? (15 min)</p>	<ul style="list-style-type: none"> Imagine: <i>How many people does it take to put on a musical theater show?</i> List all the musical theater jobs you can think of. Turn to My Music Journal p. 34, Musical Theater Teamwork. Match each job title with its picture. <ul style="list-style-type: none"> <i>What does each team member do?</i> <i>Which job would you most like to do? Why?</i> 	<p><u>A musical theater production team includes:</u> Producer, composer, lyricist, playwright, director, stage manager, performer, musician, musical director, choreographer, set designer, lighting designer, costume designer, tech crew, box office manager, house manager</p>
<p>MY NYC POEM (20-30 min)</p> <p><u>Part I:</u> Create</p> <p><u>Part II:</u> Compare</p>	<ul style="list-style-type: none"> Discuss: <ul style="list-style-type: none"> <i>What are some of the things we love about New York City?</i> <i>What makes NYC unique?</i> Turn to My Music Journal p. 35, My NYC Poem. Respond to the prompts (Wow... Too... No other town...). Collect student responses to create a poem or recitation. Introduce the story of <i>Annie</i> and the song <i>NYC</i>. Compare your NYC poem with the lyrics from <i>Annie's NYC</i>. Watch Video: <i>Annie: NYC Film Clip</i>. 	<p><u>About NYC:</u> Wow: The food, people from everywhere, music, shopping, museums Too: Hot, cold, stinky, noisy, busy, loud, fast You are: Going to have to slow down, clean up your act, the best place in the world, my favorite city No other place: Is so energetic, is like you, has so many kinds of people, works so hard, plays so hard</p> <p><i>Annie</i> is a Broadway musical based on the popular Harold Gray comic strip <i>Little Orphan Annie</i>, with music by Charles Strouse, lyrics by Martin Charnin, and the book by Thomas Meehan. The original Broadway production opened in 1977, ran for nearly six years, and won the Tony Award for Best Musical.</p> <p>In the song <i>NYC</i>, billionaire Oliver Warbucks has come to an orphanage asking for an orphan to come to his mansion for the Christmas holiday. As he and Annie begin to like each other, they enjoy a fabulous night in New York City ("NYC").</p>

Nathaniel and Rosena Activities

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>WRITE A MUSICAL THEATER SONG (15-40 min)</p> <p><u>Part I:</u> Prepare to Write (15 min)</p> <p><u>Part II:</u> Model and Write (15-30 min)</p>	<ul style="list-style-type: none"> • Choose a single page from a familiar book to adapt into a song. • To prepare for the next session, discuss, and chart: <ul style="list-style-type: none"> ○ <i>Who is the character?</i> ○ <i>What is the setting?</i> ○ <i>What is the character feeling?</i> ○ <i>What are some things the character might say or express in this moment?</i> ○ <i>Do any of the words or ideas rhyme, or could they be changed so that they do rhyme?</i> • Model and discuss the songwriting process by thinking aloud: <ol style="list-style-type: none"> 1. Identify and read book page. 2. Describe the character, setting, feeling, what the character might say. 3. Create a rhyming couplet to use as a lyric. 4. Tap or clap a beat (that fits the heartbeat of the moment). 5. Improvise a melody to sing the couplets while you play the rhythm. • Guide the students through the same songwriting process using the book and materials they chose and prepared (or any materials at hand). 	<p><u>GRADES K-1 Example:</u> <i>Polar Bear, Polar Bear</i> by Eric Carle – p. 3: “Flamingo, Flamingo, what do you hear? I hear a zebra braying in my ear.” Character: Flamingo Setting: Zoo, Flamingo area Feeling: Annoyed, frustrated Might say: <i>I can't stand this noise all day! What can I do to get away?</i></p> <p><u>GRADES 1-3 Example:</u> <i>Charlotte's Web</i> by E.B. White – p. 9, Fern confronts her father. Character: Fern Setting: Yard near the barn Feeling: Desperate, angry, determined Might say: <i>I may not be very big, but I won't let him hurt that baby pig.</i></p> <p><u>GRADES 2-3 Example:</u> <i>Martin's Big Words</i> by Doreen Rappaport – “When I grow up, I'm going to get big words too.” Character: Young Martin Luther King Jr. Setting: Church, father preaching Feeling: Hopeful, determined, thoughtful Might say: <i>Every time I learn a word, I grow up and I am heard.</i></p>

Nathaniel and Rosena Activities

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>ANOTHER HUNDRED PEOPLE</p> <p>(15-30 min)</p> <p>Part I: Imagine and Connect (5-10 min)</p>	<ul style="list-style-type: none">• How many people live...<ul style="list-style-type: none">◦ <i>in your building?</i>◦ <i>on your street?</i>◦ <i>on your block?</i>◦ <i>in your neighborhood?</i>◦ <i>in all of New York City?</i>• How many people fit...<ul style="list-style-type: none">◦ <i>into an elevator?</i>◦ <i>on a city bus?</i>◦ <i>into a subway car?</i>• <i>Are all these people sharing streets and buses and subways strangers, or are they friends and neighbors?</i>• <i>Does living close to so many people make you feel less lonely than when you're by yourself?</i> <p>(Lesson continued on following page.)</p>	

Nathaniel and Rosena Activities

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p><i>ANOTHER HUNDRED PEOPLE</i> continued <u>Part II:</u> Explore the Lyric (5-10 min)</p> <p><u>Part III:</u> Sing the Song (5-10 min)</p>	<ul style="list-style-type: none">• Turn to My Music Journal p. 36, <i>Another Hundred People</i>.• Introduce <i>Another Hundred People</i>.• Read the lyrics aloud.• Discuss:<ul style="list-style-type: none">◦ <i>What kinds of pictures does this lyric paint in your mind?</i>◦ <i>What is the person who sings this song noticing?</i>◦ <i>What is the person who sings this song feeling?</i>◦ <i>What would be a good beat for this song?</i>• Tap or clap a beat.• Perform the first part of the lyric as a rap while you play your beat. • Watch Videos: <i>Another Hundred People</i> (Aniki Noni Rose or Angel Desai).• Compare: Our beat with Steven Sondheim's song.• Learn to sing the first stanza.• Play CD: <i>Another Hundred People Accompaniment</i> and sing along.	<p><i>Another Hundred People</i> is a song from the musical <i>Company</i>, with music and lyrics by Stephen Sondheim.</p> <p><u><i>Another Hundred People</i> lyrics:</u></p> <p>Another hundred people just got off of the train and came up through the ground, while another hundred people just got off of the bus and are looking around at another hundred people who got off of the plane and are looking at us, who got off of the train and the plane and the bus maybe yesterday.</p>

Nathaniel and Rosena Activities

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>DANCING ON BROADWAY (10-20 min)</p> <p><u>Part I:</u> Create</p> <p><u>Part II:</u> Compare</p>	<ul style="list-style-type: none">• Turn to My Music Journal p. 38, <i>On Broadway</i> Lyrics.• Read the lyrics aloud.• Discuss:<ul style="list-style-type: none">◦ <i>Where does the song take place? (Not clear, but seems to be on Broadway.)</i>◦ <i>Who is singing the song? (Not clear, but they seem to be new in town.)</i>◦ <i>What challenges does the character face? (Hungry, poor, discouraged...)</i>• Play CD: <i>On Broadway</i>.• Sing all the verses of <i>On Broadway</i>, and move to the music.• Introduce and define the word <i>choreography</i>.• Choreograph specific lines of the lyrics.• Combine moving and singing into a performance. <ul style="list-style-type: none">• Play video: <i>On Broadway</i>.• Compare your choreography with the Broadway show.	<p>Once students can sing the song, it can be used as a recurring singing and dancing warm-up.</p> <p><i>On Broadway</i>: Music and lyrics by Barry Mann and Cynthia Weil in collaboration with Jerry Leiber and Mike Stoller.</p> <p>They say the neon lights are bright on Broadway. They say there's always magic in the air. But when you're walkin' down the street, and you ain't had enough to eat, the glitter rubs right off and you're nowhere.</p> <p>They say the chicks are somethin' else on Broadway, but lookin' at them just gives me the blues. 'Cause how ya gonna make some time When all you got is one thin dime, and one thin dime won't even shine your shoes.</p> <p>They say that I won't last too long on Broadway. I'll catch a Greyhound bus for home they say. But they're dead wrong, I know they are, 'cause I can play this here guitar, and I won't quit 'till I'm a star on Broadway.</p>

NYC

NYC,
what is it about you?
You're big, you're loud,
you're tough, NYC.

I go years without you,
then I can't get enough.
Enough of the cab drivers answering back
in the language far from pure.

Enough of frankfurters answering back.
Brother, you know you're in NYC.
Too busy, too crazy,
too hot, too cold, too late.
I'm sold again on NYC.

Come on you slowpokes,
we gotta get to the Roxy
before the prices change.

NYC.

The shadows at sundown,
The roofs that scrape, the sky.

NYC.

Another Hundred People

Another hundred people just got off of the train,
and came up through the ground,
while another hundred people just got off of the bus,
and are looking around
at another hundred people who got off of the plane,
and are looking at us, who got off of the train,
and the plane, and the bus, maybe yesterday.

It's a city of strangers.
Some come to work, some to play.
A city of strangers,
some come to stare, some to stay.
And every day the ones who stay

can find each other in the crowded streets
and the guarded parks
by the rusty fountains and the dusty trees
with the battered barks
and they walk together past the postered walls
with the crude remarks.

And they meet at parties through the friends-of-friends,
who they never know.

"Will you pick me up, or do I meet you there,
or shall we let it go?

Did you get my message? 'Cause I looked in vain.
Can we see each other Tuesday if it doesn't rain?
Look, I'll call you in the morning, or my service'll explain."
And another hundred people just got off of the train.

New York, New York

New York, New York!
A wonderful town!

We've got one day here and not another minute
to see the famous sights!
We'll find the romance and danger waiting in it
beneath the Broadway lights;
but we've hair on our chests
so what we like the best are the nights.
Sights! Lights! Nights!

New York, New York, a wonderful town.
The Bronx is up, but the Battery's down.
The people ride in a hole in the ground.
New York, New York, it's a wonderful town!

The famous places to visit are so many,
or so the guidebooks say.
I promised Daddy I wouldn't miss on any.
And we have just one day.
Got to see the whole town
from Yonkers on down to the Bay.
In just one day!

New York, New York, a visitor's place,
where no one lives on account of the pace,
but seven million are screaming for space.
New York, New York, it's a visitor's place!
In just one day!



On Broadway

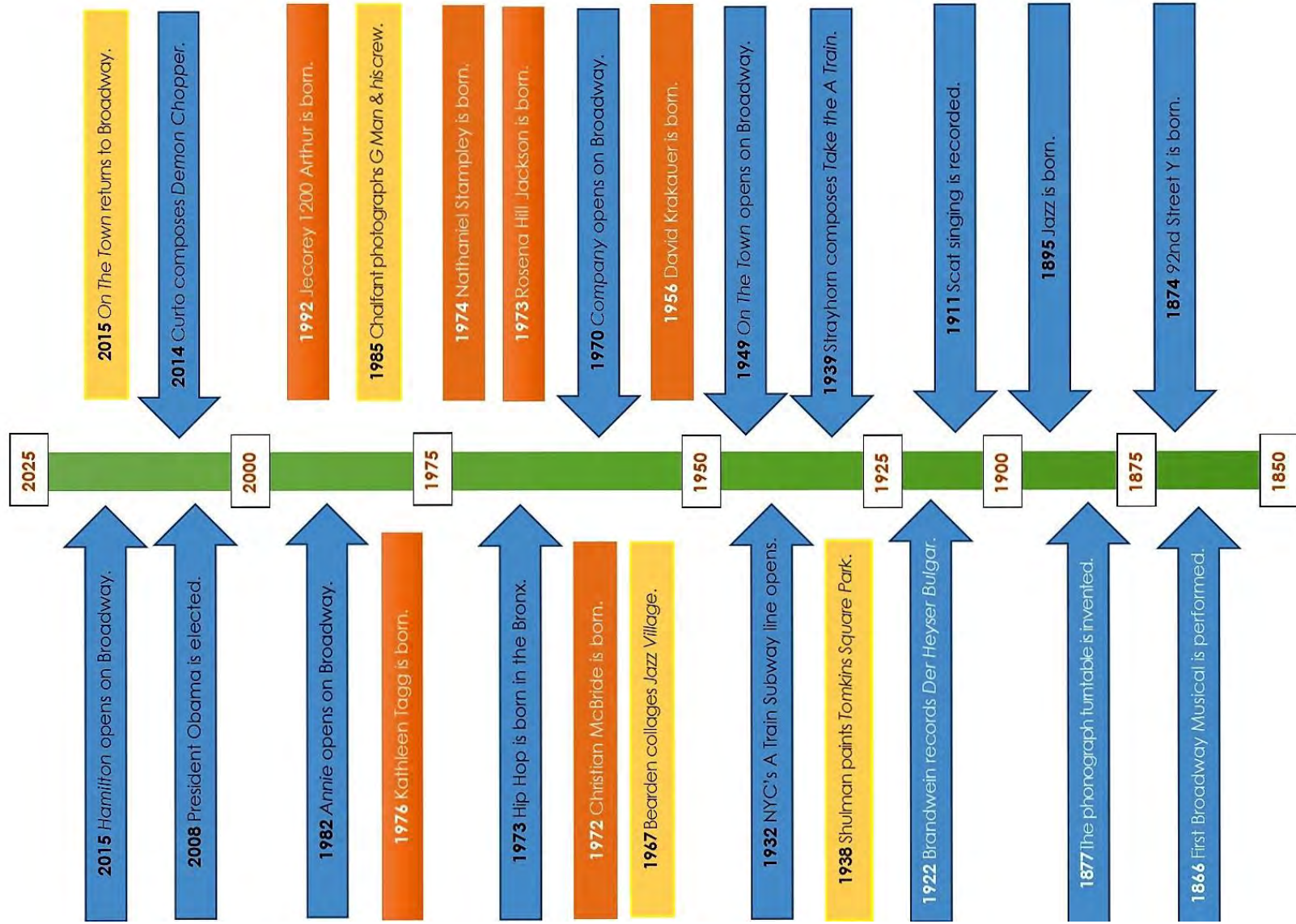
They say the neon lights are bright on Broadway.
They say there's always magic in the air.
But when you're walkin' down that street
and you ain't had enough to eat
the glitter rubs right off and you're nowhere.

They say the women treat you fine on Broadway.
But looking at them just gives me the blues,
'cause how ya gonna make some time
when all you got is one thin dime
and one thin dime won't even shine your shoes.

They say that I won't last too long on Broadway.
I'll catch a Greyhound bus for home, they all say
But they're dead wrong, I know they are
'cause I can play this here guitar,
and I won't quit 'till I'm a star on Broadway.

I won't quit 'till I'm a star on Broadway.

Music Timeline



What is Broadway?

The Street

Broadway was originally the Wickquasgeck Trail, carved into the brush of Manhattan by its Native American inhabitants. Wickquasgeck means "birch-bark country" in the Algonquian language. This trail originally snaked through swamps and rocks along the length of Manhattan Island. Upon the arrival of the Dutch, the trail soon became the main road through the island. The name Broadway is the English language's literal translation of the Dutch name, "brede weg".



Broadway Musicals

A musical blends a story, musical scores, singing, dancing, and spoken dialogue. Musicals are almost always created as a collaborative effort with two or more individuals writing the lyrics, dialogue and/or music. Broadway musicals are musicals that have appeared in Broadway theaters.



The Theater District

The Broadway theater district is the section of New York City that extends from 42nd Street to 53rd Street, between 6th and 8th Avenues in Manhattan. The avenue of Broadway runs through this section but Broadway musicals appear in theaters that are not on that particular avenue as well. If a musical appears in a theater outside of this district, it would not be considered a Broadway musical. A theater must hold 500 or more seats to be considered a Broadway theater.



Photo: Joan Marcus
Associated Press

PLAYBILL®

LYRIC THEATRE



On The Town Playbill, 2014

Unit 3 Vocabulary

Jobs in the Theater:

Box office manager – The person who oversees ticket sales.

Choreographer – Someone who creates dances.

Composer – Someone who writes music.

Costume designer – Someone who designs costumes that the crew creates.

Director – Someone who oversees actors and the entire creative team.

House manager – Someone who oversees the theater and audience during performances.

Lighting designer – Someone who designs the stage lighting that the crew creates.

Lyricist – Someone who write lyrics, or words, for songs.

Musical director – Someone who oversees music rehearsals and conducts performances.

Musician – Someone who plays an instrument in the orchestra or on stage.

Performers – People who are actors, dancers, singers, acrobats, puppeteers, or other types of artistic entertainers.

Playwright – Someone who creates the play (also called the book or libretto).

Producer – Someone who oversees all aspects of a show, including financing.

Set designer – Someone who designs the stage settings that the crew builds.

Stage manager – Someone who oversees day-to-day rehearsals and performances, including actors and technicians.

Unit 4: Christian McBride Trio



Five-time Grammy-winning jazz bassist and composer Christian McBride returns to 92Y with his love of swing and passion for education. Joining him this time are pianist Emmet Cohen and guitarist Rodney Jones. Christian draws on history, experience, and a gift for storytelling to connect artist, music, and audience. In this Unit, we'll explore jazz as we sing, move, and create jazz trios. We'll experience the joyful layering of jazz rhythms, and the freedom and challenge of improvisation. At the end of the Unit, we'll gather our reflections from the entire year and create a large-scale mural of Music We Live In.

OBJECTIVE: Students will learn how artists make connections between the music they lived in as children and the music they make now. Students will explore the role of music in their own lives and the vitality of New York as a musical city.

ESSENTIAL QUESTIONS:

- How do the bass, guitar, and piano work together in a jazz trio?
- Why is improvisation important in jazz?
- What are the connections between the music Christian lived in as a child and the music he and his trio are making now?

VOCABULARY: Duo, improvisation, jazz, lyrics, rhythm, scat, solo, stop time, swing, swing eighths, trio, walking bass

Christian McBride Trio Activities Overview

Activity Name	Page	Time (min)	Activity Description	CCSS*
<i>Hello Song/Goodbye Song</i>	CD	2	Begin and end each lesson with these songs.	
Warm-Up Activities	6	2	Prepare our bodies and voices for exploring music we live in.	
Music We Live In	7-8	5	Consider Romare Bearden's <i>Jazz Village</i> and draw <i>Music We Live in</i> .	RI.2.1, RI.2.6, SL.2.2, SL.2.3
Music I Live In – Music Checklist	14	30	Explore <i>Music We Live In</i> by touring our neighborhood and noting where music can be found.	SL.2.4
Music I Live In – Interviews	13	30	Continue to explore <i>Music We Live In</i> by interviewing our families and observing their music-listening habits.	SL.2.3, W.2.7
Meet the Artist	58	10	Get to know Christian McBride.	RI.2.1, RI.2.3
<i>Ham Hocks and Cabbage</i> Warm-Up	58	5	Move to the melody, walking bass, and swing eighth notes.	
Jazz Is...	59	5	Assess our understanding of jazz.	SL.2.1, SL.2.2
What is a Jazz Trio?	59	10-20	Observe the connection and interaction among musicians in a trio.	SL.2.1, SL.2.4, RI.2.9
The Improv Zone	60	20-40	Learn to improvise movement on the spot, the way jazz musicians improvise.	SL.2.1, RI.2.1
Stories that Swing	61	15-30	Improvise stories to a swing accompaniment.	RI.2.6, SL.2.4, SL.2.5
Words and Music	62	15-20	Learn the melodies and lyrics to two songs from the concert: <i>Take the "A" Train</i> and <i>On the Sunny Side of the Street</i> .	R.2.4
<i>Take the "A" Train</i> – The Story Behind the Song	62	10	Through an NPR report, we learn where and how the song was written.	SL.2.2
Scat Singing	63	10-15	Improvise with our voices, inspired by Ella Fitzgerald's scat singing.	SL.2.2, RI.2.1
Instrument Coloring Pages	63	10 each	We name the <i>trio's</i> instruments and their parts.	RI.2.1
Read-Alouds about New York City	5	15-40	Learn about the city we live in through sharing read-aloud books.	RL.2.1, RL.2.3, RL.2.7
<i>Music We Live In</i> Reflection Mural	8	40	Create visual collages and a mural to illustrate our reflections on <i>Music We Live In</i> .	SL.2.5, W.2.8

*Activities are aligned with Common Core State Standards, as well as 2nd grade benchmarks in NYC's *Blueprint for Teaching and Learning in Music*.

Christian McBride Trio Unit Plan

Essential Questions:

- 1.
- 2.
- 3.

Vocabulary:


Session	Date	Led By	Activities	Notes
1		TA	<ul style="list-style-type: none">• <i>Hello Song.</i>• <i>Goodbye Song.</i>	
2		CT		

Session	Date	Led By	Activities	Notes
3		TA	<ul style="list-style-type: none"> • <i>Hello Song.</i> • <i>Goodbye Song.</i> 	

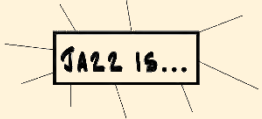
4		CT		
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5		TA	<ul style="list-style-type: none"> • <i>Hello Song.</i> • <i>Goodbye Song.</i> 	
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Christian McBride Trio Activities

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>MEET THE ARTISTS (10 min)</p>	<ul style="list-style-type: none">• Turn to My Music Journal pp. 39, Meet Christian McBride, The Christian McBride Trio, and Questions for Christian McBride.• Watch video: <i>Meet the Christian McBride Trio</i>.• Read Christian's questions and answers.• Discuss:<ul style="list-style-type: none">◦ <i>What do we know about Christian and his music?</i>◦ <i>What do we want to know about Christian and his music?</i>	 <p>Ham Hocks and Cabbage</p>
<p>HAM HOCKS AND CABBAGE WARM-UP (5 min)</p>	<ul style="list-style-type: none">• Introduce the song and the idea of the warm-up.• Divide the space into three areas (piano, bass, swing 8ths).• Play CD: <i>Ham Hocks and Cabbage</i>.• Move and sing to:<ul style="list-style-type: none">◦ piano part◦ bass part◦ swing 8ths part◦ all three parts at once• Experiment with different types of movements to accompany each part, and with sections of the song to alternately move and "freeze".	<p>Divide the space into piano, bass, and swing 8ths (the ride cymbal) areas. When singing and moving to the piano part, you should be in the piano space, etc. All students are in a single area when they learn that part. After the three parts are learned, try all three at once. When students can follow the track in one instrument/area, switch them to a new area. With all singing and moving, the tone is light and playful.</p> <p><u>Walking bass</u>: a jazz bass line of steady quarter notes that seem to "walk" up and down</p> <p><u>Swing 8ths</u>: the main rhythm of jazz, best learned aurally; contrast straight 8ths with swing 8ths</p>

Christian McBride Trio Activities

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>JAZZ IS... (5 min)</p> <hr/>	<ul style="list-style-type: none">• Create a “Jazz Is...” web as a class.• With each lesson, students add words and phrases to the class's web.	<p>Begin this activity during Lesson One, then return to it afterwards, as an assessment tool. Use a piece of chart paper that can be kept in each classroom.</p>
<p>WHAT IS A JAZZ TRIO? (10-20 min)</p>	<ul style="list-style-type: none">• Define: solo, duo, and trio.• Discuss:<ul style="list-style-type: none">◦ <i>Where do we find the number three in the world?</i>◦ <i>How does a three-legged stool depend on its three legs?</i>◦ <i>How does a tricycle depend on its three wheels?</i>◦ <i>How does the Christian McBride Trio depend on three musicians?</i>• Turn to My Music Journal pg. 40, The Christian McBride Trio.• Identify the instruments.• Watch Videos: <i>Fried Pies 1, 2, 3, and 4.</i>• Stop and start video as you identify and mimic:<ul style="list-style-type: none">◦ <i>What sound is the bass making now?</i>◦ <i>What sound is the piano making now?</i>◦ <i>What sounds are the drums making now?</i>◦ <i>Are the musicians listening to each other? How do you know?</i>◦ <i>Who is making the most important sound?</i>	 <p><u>Threes in the world:</u> Triplet babies, tricycle, triangles, three-legged stool, three strikes you're out, third time is a charm, three's a crowd, rub-a dub dub three men in a tub, three wise men, three wishes from a genie, three-cornered hat</p> <p><u>Stool (an equal trio):</u> Three legs have an equal role in supporting the seat.</p> <p><u>Tricycle (an unequal trio):</u> Two smaller wheels provide balance and one large wheel makes it go.</p> <p><u>Jazz Trio:</u> To be discovered. In a jazz trio of piano, bass and drums, the piano often plays the melody, while the drums and bass provide supportive accompaniment. But each instrument also can be featured in a solo, as the others fall back into accompaniment roles.</p> <p>Stop and start videos, helping students notice basic sounds and relationships by focusing on very short sections, repeated as many times as needed. Ask students the following question: <i>Who is playing the most important sound?</i> Ask them to support their thinking. If there are different, substantiated opinions, then the discussion is successful.</p>

Christian McBride Trio Activities

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>THE IMPROV ZONE (20-40 min)</p> <p><u>Part I:</u> Walking Plain and Freestyle</p> <p><u>Part II:</u> Walking in the Improv Zone</p>	<ul style="list-style-type: none">• Tape off the floor to create a starting line and a finish line.• TA models, then has students walk a plain, simple walk from start to finish, one at a time.• TA models, then has students walk a freestyle walk from start to finish, one at a time.• Discuss:<ul style="list-style-type: none">◦ <i>How were the freestyle walks different from the plain walks?</i>◦ <i>Did you pick up any ideas from your classmates?</i> • Define <i>improvisation</i>.• Divide the area between the start and finish lines into three zones: plain – freestyle/improvised – plain.• TA models, then has students walk across each zone.• Repeat the same sequence, without “pre-deciding” the improvised section.• Discuss:<ul style="list-style-type: none">◦ <i>What did it feel like when you crossed the line into the Improv Zone?</i>◦ <i>How were your planned walks different from the unplanned ones?</i>	<p>Use the entire length of the room. Most of the improvised walk will be pre-planned; inviting students not to plan, but to decide how to move on the spot when they cross the line into the improv zone is a separate experience. If pressed for time, 3 or 4 may walk simultaneously. Ask for silence during the walks; allow laughter, but not making fun. Make sure to include the classroom teacher. You might want to play music during the walks.</p> <p><u>Improvisation:</u> The art of composing music while performing it, without the help of a written score.</p> <p>START</p> <p>_____</p> <p>Plain</p> <p>-----</p> <p>Freestyle</p> <p>-----</p> <p>Plain</p> <p>_____</p> <p>FINISH</p>

Christian McBride Trio Activities

ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>THE IMPROV ZONE</p> <p>Continued</p> <p><u>Part III:</u> Listening for Improvisation</p>	<ul style="list-style-type: none"> • Connect the walking with jazz: <ul style="list-style-type: none"> ◦ <i>In jazz, musicians plan parts of their performance (like a plain walk: you know what will happen), and also improvise sections of the music (like an improvised, freestyle walk).</i> • Play CD: <i>Ham Hocks and Cabbage</i>. • Stop and start CD to discuss: <ul style="list-style-type: none"> ◦ <i>Can you tell when the musicians are improvising?</i> ◦ <i>What parts of the song are decided before the performance?</i> ◦ <i>Which parts are made up on the spot?</i> ◦ <i>What is special about the sound of improvising?</i> 	<p>Model working with unaltered as well as altered texts. Options:</p> <ul style="list-style-type: none"> a) Use a classroom text b) Write your own text c) Improvise a conversation with the teaching artist d) Repeat a single word with different rhythms <p>To extend the activity, work with a pre-set text and “walk & talk it” through the improv zone (read text – freestyle – read text).</p> <p><u>Example:</u> Text as written: <i>Do you like green eggs and ham? I do not like them, Sam-I-am. I do not like green eggs and ham.</i></p>
<p>STORIES THAT SWING</p> <p>(15-30 min)</p>	<ul style="list-style-type: none"> • Introduce the idea of jazz solos as stories. • Play CD: <i>Stories That Swing Rhythm Track</i>. • Model singing or speaking a story that swings. • Discuss: <ul style="list-style-type: none"> ◦ <i>What happens in this kind of improvising?</i> • Students try improvising a story that swings with the CD track. 	<p>Freestyle: Green eggs and ham Green eggs and ham Eggs eggs eggs that are green green green Strangest thing I have ever seen Strange strange stranger than a magical bean Green green green green eggs and ham, Sam-I-am, Sam-I-am</p>

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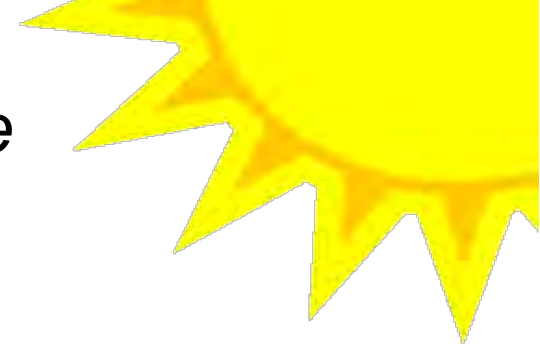
ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>WORDS AND MUSIC (5-10 min each)</p> <hr/>	<ul style="list-style-type: none">• Turn to My Music Journal pp. 45-46, <i>Take the “A” Train</i> and <i>On the Sunny Side of the Street</i> Lyrics.• Choose one song to learn first.• Play CD: <i>Take the “A” Train (vocal)</i> or <i>On the Sunny Side of the Street (vocal)</i>, and learn to sing along.• If students feel comfortable, sing along with accompaniment-only versions of songs. <hr/>	<p>For each song, there is a sung track and an accompaniment-only track. Sheet music for each is available. There is no singing by the performers at the concert, but singing the songs will help us recognize and appreciate them.</p> <p><i>Take the “A” Train</i> was written by Billy Strayhorn in 1940.</p>
<p>TAKE THE “A” TRAIN – THE STORY BEHIND THE SONG (10 min)</p>	<ul style="list-style-type: none">• Turn to My Music Journal pg. 29, Music Timeline.• Find the song on the Music Timeline.• Play CD: <i>Take the “A” Train (vocal or accompaniment-only)</i> and sing along.• Introduce the NPR report.• Play CD: <i>The A Train Story</i>.• Discuss:<ul style="list-style-type: none">◦ <i>What do you know about Take the “A” Train?</i>◦ <i>What makes the song different from other songs?</i> <div data-bbox="827 1300 993 1466"></div>	<p><i>On the Sunny Side of the Street</i> was written in 1930, music by Jimmy McHugh and lyrics by Dorothy Fields. This song is from the Broadway show <i>International Revue</i>. The show ran for ninety-five performances at the Majestic Theater in New York City.</p> <p><u>Introducing the Report:</u> <i>Every song has a story behind it. A composer had to have an idea and write a song, somehow, somewhere, for some reason. Music historians and teachers love to know these stories. Some stories we know, others are a mystery. What about Take the “A” Train?</i></p>

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ACTIVITY	STEPS & GUIDING QUESTIONS	SUPPORT
<p>SCAT SINGING (10 min)</p>	<ul style="list-style-type: none">• Improvise call and response scat singing (Teaching Artist call, students respond).• Play CD: "A" Train Ella Scat Singing.• Discuss:<ul style="list-style-type: none">◦ <i>What is Ella doing?</i>◦ <i>Do you think you could do it?</i>• Play CD: "A" Train Rhythm Track.• TA models, then volunteers try scatting while the CD plays.• Discuss:<ul style="list-style-type: none">◦ <i>How does it feel to scat sing?</i>◦ <i>Were we improvising?</i>◦ <i>Where did you get your ideas for what to do?</i>	<p><u>Scat Singing</u>: Improvising syllables and melodies at the same time in order to sound like a musical instrument, such as a saxophone.</p> <p>Your playfulness during the call and response and modeling sets the creative tone and helps students feel safe attempting to sing in this way.</p>
<p>INSTRUMENT COLORING PAGES (5-10 min)</p>	<ul style="list-style-type: none">• Turn to My Music Journal pg. 47 or 48, and choose the bass or guitar to explore.• Read aloud the list of instrument part names.• Discuss and decide before coloring:<ul style="list-style-type: none">◦ <i>To which part of the instrument picture do you think each part name refers?</i>• Color each individual instrument part and its name with a distinctive color.<ul style="list-style-type: none">◦ <i>What questions do we have about this instrument?</i>	<p>Color each part of the instrument and its name with the same color. If you're not sure what a part is named, discuss and decide together. Play music during coloring time.</p> <p><u>Bass parts</u>: scroll, neck, shoulders, fingerboard, strings, F-hole, bridge, tailpiece, endpin</p> <p><u>Guitar parts</u>: head, neck, body, sound hole, tuners, pick guard, bridge, strings</p>

Take the "A" Train

On the Sunny Side of the Street



G9ADD6 **C6** **CMAJ7** **E7ADD6**
G7 **C6** **E7**

GRAB YOUR COAT AND GET YOUR HAT.
 HEAR HEAR A PIT - TER PAT?

You must take the "A" Train
 to go to Sugar Hill 'way up in Harlem.
 If you miss the "A" Train,
 you'll find you missed the quickest
 way to Harlem.
 Hurry, get on now, it's coming.
 Listen to those rails a-thrumming.

All a-board! Get on the "A" Train.
 Soon you will be on Sugar Hill in
 Harlem.

Grab your coat and grab your hat.
 Leave your worries on the doorstep.
 Just direct your feet
 on the sunny side of the street.

Can't you hear that pitter-pat?
 And the happy tune is your step.
 Life can be so sweet
 on the sunny side of the street.

I used to walk in the shade
 with those blues on parade.
 But I'm not afraid baby,
 my rover, crossed over.

If I never have a cent,
 I'll be rich as Rockefeller
 with gold dust at my feet
 on the sunny side of the street.

G9ADD6 **C6** **CMAJ7** **E7ADD6**
G7 **C6** **E7**

GRAB YOUR COAT AND GET YOUR HAT.
 HEAR HEAR A PIT - TER PAT?





Jazz Village, 1967
Romare Bearden

Unit 4 Vocabulary

Improvisation – The art of composing music while performing it, without the help of a written score.

Jazz – A style of music first created by African-Americans in the late 1800s, characterized by syncopation, altered scales, swung eighth notes, specific harmonies, and improvisation.

Lyrics – The words to a song.

Rhythm – A pattern of beats, differentiated by duration and stress.

Scat singing – A style of vocal jazz improvisation in which the vocalist substitutes nonsense syllables for lyrics.

Stop time – A style of accompaniment in jazz in which only the first beat of every bar is played, showcasing the soloist.

Swing – A lilting rhythm or “groove” characteristic of jazz music.

Swing eighths – The main rhythmic pulse of jazz, swing is a uniquely American cultural achievement. In swing, each strong beat is subdivided into two unequal parts (long/short). Swing is learned aurally and experientially, so it is challenging to define without demonstrating. It is notated using standard eighth notes with the indication “Swing 8ths”.

Trio – A group of three.

Walking bass – A jazz bass line of steady quarter notes that seem to “walk” up and down.

Glossary: Common Core State Standards

Reading Literature:

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

RL.2.3 – Describe how characters in a story respond to major events and challenges.

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

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

Reading Informational Text:

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

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

RI.2.3 – Describe the connection between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text.

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

RI.2.9 – Compare and contrast the most important points presented by two texts on the same topic.

Foundational Reading Skills:

R.2.4 – Read with sufficient accuracy and fluency to support comprehension.

Writing:

W.2.7 – Participate in shared research and writing projects.

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

Speaking and Listening:

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

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

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

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

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

Program Funders

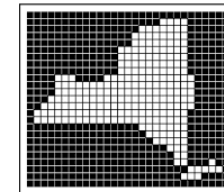
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State of the Arts



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