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

Dear Classroom Teacher,

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

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

In order to best meet the curricular and instructional expectations placed on classroom teachers, we are pleased to integrate into each lesson the Common Core standards and to include an in-depth reflection lesson after each concert, allowing teachers the option of fulfilling core literacy requirements using fun, multidisciplinary activities. My Music Journals include resources for each unit, including instrument photographs and “Music Maps,” which visually lead students on a musical and geographical journey around the world. There are open journal pages to provide students with the opportunity to freely reflect on their musical and cultural experiences throughout the year, so that each student’s journal becomes a document to support the.

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

- **Women of the World – World music**
- **Elena Moon Park – East Asian**
- **Marian Anderson - Classical and Spirituals**
- **Pharaoh’s Daughter - Middle Eastern**

We have created “instant lessons,” designed to appeal to children’s diverse learning styles and connect to schools’ language arts, math, social studies and science curricula, as well as the Common Core State Standards. 92Y teaching artists will visit each of your classrooms throughout the year, prepared to build on the important work that you have done by teaching the classroom teacher lessons in this curriculum. The classroom teacher and teaching artist lessons are placed side by side, so that you can see the big picture of teaching and learning in this program.

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

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

Sincerely,

Larisa Gelman
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2013-2014 Season Schedule

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

Women of the World
Tuesday, December 3 and Wednesday, December 4, 2013

Elena Moon Park
Wednesday, January 22 and Thursday, January 23, 2014

Marian Anderson
Wednesday, March 26 and Thursday, March 27, 2014

Pharaoh’s Daughter
Wednesday, May 21 and Thursday, May 22, 2014

Classroom Teacher Workshops at 92Y:
Wednesday, October 16, 2013 and TBD, 2014
4:00 - 5:30 pm in the Weill Art Gallery at 92nd Street Y
1395 Lexington Avenue, between 91st and 92nd Streets
Preparing students for a visit to the 92nd Street Y Kaufmann Concert Hall

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

- When you first arrive at 92Y’s concert hall, please go quietly to your seats. If students need to use the restrooms, please do so before the concert begins. Try not to leave the concert hall during the performance. Teachers, please remain with students in the concert hall at all times during the show.

- The first thing that will happen in the concert is that Larisa Gelman from 92Y Educational Outreach will come out on stage. She will speak with you and introduce the performers. Please listen closely to what she says at all times and give her your full attention.

- Please explain to your students that there is no talking during the performance. This includes whispering and discussing the concert while it is taking place.

- As audience members, your students are a very important part of the event. Remember that part of their job is to listen to and observe carefully what they hear and see on stage. This means that they should sit quietly, while paying close attention to everything that takes place during the performance. By doing their very best job as listeners, they are helping the performers do their jobs well - playing music just for them!

- Children from many different schools will be coming to the concert. This might be a little confusing at first, but remember that everyone has come to listen to the music. Show other students that you understand your job as an audience member by remaining quiet and attentive to the performers even when other children might be talking or not paying attention.

- When performers come on stage, welcome them with your applause. When the performance begins, please show the performers how much you respect and appreciate them with your most attentive, quiet concert behavior.

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

Thank you for being part of these events. Have a great time listening to the music!
Unit 1: Women of the World

Objectives:

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

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

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

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

**UNIT 1 SYNOPSIS**

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

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

<table>
<thead>
<tr>
<th>Reason to Sing</th>
<th>Example Song</th>
<th>Women of the World Song:</th>
</tr>
</thead>
<tbody>
<tr>
<td>For fun</td>
<td>Almost any song</td>
<td></td>
</tr>
<tr>
<td>Because it feels good to sing</td>
<td>Almost any song</td>
<td></td>
</tr>
<tr>
<td>To celebrate</td>
<td>Happy Birthday</td>
<td>Sakura</td>
</tr>
<tr>
<td>To pretend</td>
<td>Miss Mary Mack</td>
<td>Lioness Hunt</td>
</tr>
<tr>
<td>To play a game</td>
<td>Ring Around The Rosie, Pat-a Cake</td>
<td></td>
</tr>
<tr>
<td>To praise</td>
<td>Amazing Grace</td>
<td>Louie Louie</td>
</tr>
<tr>
<td>To help us work or do a job</td>
<td>I’ve Been Workin’ On The Railroad</td>
<td></td>
</tr>
<tr>
<td>To remind us of a person</td>
<td>Yankee Doodle, Michael Finnegan</td>
<td></td>
</tr>
<tr>
<td>To remind us of a place</td>
<td>The Star Spangled Banner</td>
<td>Sakura, L’Uva Fagarina</td>
</tr>
<tr>
<td>To make a poem or story come to life</td>
<td>Little Bunny Foo-Foo</td>
<td></td>
</tr>
<tr>
<td>To tell someone we love them</td>
<td>You Are My Sunshine</td>
<td>Erev Shel Shoshanim, Svatba</td>
</tr>
<tr>
<td>To share a culture</td>
<td>many folk songs</td>
<td>most songs</td>
</tr>
<tr>
<td>To share an idea</td>
<td>Give Peace A Chance</td>
<td>Gift of Acceptance</td>
</tr>
<tr>
<td>To learn something</td>
<td>The ABCs</td>
<td></td>
</tr>
<tr>
<td>To make sounds like instruments or animals</td>
<td>Old McDonald</td>
<td>Rhy-dhung, L’Uva Fagarina, Walkin’ Down the Street</td>
</tr>
</tbody>
</table>
About Women of the World

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

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

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

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

“Women of the World is an ensemble of musicians from different corners of the globe. We sing to show the world that no matter where you are from, people of the world can sing, live, and work together in peace and harmony. In this spirit, we celebrate the beauty of diversity. We sing for not just tolerance, but wisdom, respect, and joy. We, as Women of the World, believe in the power of music. We believe in our bond. We believe in peace.”
**Unit 1: Lesson 1**

**Teaching Artist:** Why Do We Sing?

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

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

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

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

<table>
<thead>
<tr>
<th>ACTIVITY</th>
<th>STEPS &amp; GUIDING QUESTIONS</th>
<th>SUPPORT</th>
</tr>
</thead>
</table>
| **VOCAL WARM-UP** (10 min) | • Vocal warm-ups and HELLO SONG.  
  • What is a song? Why do we sing songs/what are some motivations for singing?  
Freely mix humming, articulation (buk buk rhythms, ta-ti-ti rhythms), pitch (singing way up high, singing way down low, singing in the middle) and breathe/release (sirens on “ooo”). Include one physical warm-up (stretch, rolling shoulders). |
| **SINGING**  
L’UVA FOGARINA, LIONESS HUNT, AND SAKURA (20 min for 3 songs) | **L’UVA FOGARINA (Italy)**  
• Connect: What can you see in a parade? What does a marching band sound like? How would it sound if the band was far away?  
• Play CD: L’UVA FOGARINA LOOP and sing along.  
• Share the song title, origin, and story.  
• Play CD: L’UVA FOGARINA, march and sing along with the trumpets.  
• Discuss: Why do we sing L’UVA FOGARINA? (fun, feels good, pretend, remind us of a place) | Women of the World sing songs to express their own traditions, cultural heritage and spread a positive message.  
L’Uva Fogarina’s lyrics depict harvesting grapes in the Italian countryside during beautiful fall weather. In places, the voices imitate the instruments of a marching band.  
**Onomatopoeia:** a word that imitates a sound (e.g. buzz, cuckoo, boom)  
For all three songs, see My Music Journal p. 6-8 for pictures, and lyrics. See p. 19 in Curriculum Guide for music. |
<table>
<thead>
<tr>
<th>ACTIVITY</th>
<th>STEPS &amp; GUIDING QUESTIONS</th>
<th>SUPPORT</th>
</tr>
</thead>
</table>
| **LIONESS HUNT** (South Africa / USA) | • Connect: What is the fiercest animal? If that animal could sing, what would it sound like?  
• Play CD: LIONESS LOOP and sing along (support for 3rd grade: try to add the harmony).  
• Share the song title, origin, and lyrics, My Music Journal, p. 7.  
• Play CD: LIONESS HUNT, sing along during the opening section and hunt around the room like a lion.  
• Discuss: Why do we sing LIONESS HUNT? (fun, feels good, pretend, tells a story) | Lioness Hunt is from the Broadway show The Lion King. Zulu lyrics are translated below:  
We baba zingela siyo zingela baba  
( Hey father, we are going hunting),  
Hi ba la qhubekeni siyo zingel,  
(move forward, we are going hunting),  
Ta ta (take it),  
Mama wele le hay (Mother, winnow it),  
Zingela baba (Hunt, Father),  
Oo yay ye nibo (Go toward it). |
| **SAKURA** (Japan) | • Connect: Tell about a time when you saw or smelled beautiful flowers (draw out details).  
• Play CD: SAKURA.  
• Turn to My Music Journal, p. 8 Sakura (pictures, lyric in Japanese and English translation).  
• Share the song title, origin, and lyric.  
• Play CD: SAKURA, and sing along in Japanese.  
• Discuss: Why do we sing SAKURA? (to remind us of a place and time) |  
Zulu: the language spoken by the Zulu people, most of whom live in South Africa; it is known as isiZulu in the regions where it is spoken.  
Sakura (Cherry Blossom) is a song from Japan, where there is a tradition of taking walks and having picnics to enjoy the blossoms. |
# Unit 1: Lesson 2  Classroom Teacher: Meet Women of the World

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

**VOCABULARY:** A Cappella, Culture, Melody, Tradition

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

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

## ACTIVITY

### MEET WOMEN OF THE WORLD

<table>
<thead>
<tr>
<th>STEPS &amp; GUIDING QUESTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Turn to My Music Journal p. 4-5.</td>
</tr>
<tr>
<td>• Play CD: Meet the Women of the World</td>
</tr>
<tr>
<td>• Find map in My Music Journal p. 9.</td>
</tr>
<tr>
<td>• Discuss:</td>
</tr>
<tr>
<td>What do we know about Ayumi, Annette, Giorgia, and Débòrah?</td>
</tr>
<tr>
<td>Do they remind you of anyone you know?</td>
</tr>
<tr>
<td>Who would you especially like to meet?</td>
</tr>
<tr>
<td>What would you ask her?</td>
</tr>
<tr>
<td>What do you think are their motivations for singing?</td>
</tr>
</tbody>
</table>

### SUPPORT

Reinforce Women of the World’s mission to sing for peace, tolerance, wisdom, respect, and joy.

Email your students’ questions for the singers (labeled with the questioner’s name) to Larisa at LGelman@92Y.org, and we will include as many as we can in our pre-concert slide show.
Women of the World Map
Unit 1: Lesson 3  Teaching Artist: How Can Voices Sound Like Instruments?

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

VOCABULARY: A Cappella, Layers, Onomatopoeia

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

MATERIALS: 92Y CD, CD player, chart paper

<table>
<thead>
<tr>
<th>ACTIVITY</th>
<th>STEPS &amp; GUIDING QUESTIONS</th>
<th>SUPPORT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vocal Warm-up (10 min)</td>
<td>Vocal warm-ups and HELLO SONG.</td>
<td>Vocal Warm-ups: Freely mix humming, articulation (buk buk rhythms, ta-ti-ti rhythms), pitch (singing way up high, singing way down low, singing in the middle) and breathe/release (sirens on ooo). Include one physical warm-up (stretch, rolling shoulders).</td>
</tr>
<tr>
<td>Singing Walking Down the Street, Rhy-Dhun, and Svatba (25 min for 3 songs)</td>
<td>• Play CD and sing along with excerpts from L’UVA FOGARINA, LIONESS HUNT, and SAKURA.</td>
<td>Layer: individual parts in a piece of music that, when played simultaneously, create the full song.</td>
</tr>
<tr>
<td></td>
<td>Why do we sing these songs?</td>
<td>Walkin’ CD tracks: Walkin’ Loop – basic melody Walkin’ Layers – melody with layers added consecutively Walkin’ Down The Street – whole song with layers, with sung “walking bass”, swing drums, and shout chorus horns; all sounds are produced vocally.</td>
</tr>
<tr>
<td></td>
<td>All of today’s songs are sung a cappella: voices only, no other instruments.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Walkin’ Down The Street (USA)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Play CD: WALKIN’ LOOP, and sing and snap along</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• This song has many layers – what are layers? Hold up a finger every time you hear a new layer...</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Play CD: WALKIN’ LAYERS, keeping count of four/five layers</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Play CD: WALKIN’ DOWN THE STREET; sway, snap and sing along</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Discuss: Why do we sing WALKIN’ DOWN THE STREET? (makes voices sound like an instrument)</td>
<td></td>
</tr>
</tbody>
</table>
**ACTIVITY**

**LOOK AHEAD TO CONCERT (5 min)**

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

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

**STEPS & GUIDING QUESTIONS**

**SUPPORT**

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

**Svatba Lyrics**
The mountain is my mother / And my father was the violent wind / The dark sea is my brother / And my sisters are the wild grasses/ That’s who I am - I am telling you myself / I am showing you everything / You tell if you want me / I'll send to you for matchmakers / Snows and unruly whirl-winds / To take you and to bring you to me / I'll take white clouds / And I’ll veil you with them / A-a-a-ah you’ll be mine from now on / A-a-a-ah it’ll be terrifying if you say ‘no’ / I’ll hold a weighty wedding / And I’ll bring 300 musician / The sun will wed us / and it will give you a star for a ring / I’ll cover you with gifts / So you wouldn’t grieve over your mother / And your father wouldn’t ask in anger / Who has taken his greatest treasure from his house / Who lies to you and with what he lures you? / Join in the dance with me / and never let go of my hand.
**Unit 1: Lesson 4  Classroom Teacher: Songs from Around the World**

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

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

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

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

<table>
<thead>
<tr>
<th>ACTIVITY</th>
<th>STEPS &amp; GUIDING QUESTIONS</th>
<th>SUPPORT</th>
</tr>
</thead>
</table>
| CONCERT REFLECTION (20 min) | • Play CD: MEET WOMEN OF THE WORLD.  
• Imagine: Your best friend (who goes to another school) loves music, and wants to know everything about the Women of the World concert at the 92nd Street Y.  
• Students complete the 4-square in My Music Journal, p. 10.  
• Create a series of webs to capture your thinking, or turn to My Music Journal, p. 11 and fill in the “All About Women of the World” chart to share everything you can remember with your friend.  
• Play CD: excerpts of all songs to help students recall song titles, melodies, stories. | The answer key for the “All About Women of the World” chart is on the following page in the Curriculum Guide. |
<table>
<thead>
<tr>
<th>Song</th>
<th>Where is it from?</th>
<th>Is there harmony?</th>
<th>Is it sung a cappella?</th>
<th>What is this song about?</th>
<th>Why do we sing this song?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sakura</td>
<td>Japan</td>
<td>Yes</td>
<td>Yes</td>
<td>Cherry Blossoms</td>
<td>It connects with Ayumi’s Japanese heritage</td>
</tr>
<tr>
<td>L’Uva Fagarina</td>
<td>Italy</td>
<td>Yes</td>
<td>Yes</td>
<td>Harvesting grapes and imitating instruments</td>
<td>It connects with Giorgia’s Italian heritage</td>
</tr>
<tr>
<td>Rhy-Dhun</td>
<td>India</td>
<td>Yes</td>
<td>Yes</td>
<td>Imitating Instruments</td>
<td>It connects with Annette’s Indian heritage</td>
</tr>
<tr>
<td>Lioness Hunt</td>
<td>South Africa</td>
<td>Yes</td>
<td>Yes</td>
<td>Lions hunting</td>
<td>It has an exciting story and is fun to pretend</td>
</tr>
<tr>
<td>Svatba</td>
<td>Bulgaria</td>
<td>Yes</td>
<td>Yes</td>
<td>A man asking a woman to marry him</td>
<td>It is fun to sing and tells a story</td>
</tr>
<tr>
<td>Walkin’ Down the Street</td>
<td>United States</td>
<td>Yes</td>
<td>Yes</td>
<td>Imitating instruments</td>
<td>It is fun to sing and pretend we are instruments</td>
</tr>
<tr>
<td>Gift of Acceptance</td>
<td>United States</td>
<td>Yes</td>
<td>No</td>
<td>Understanding and peace</td>
<td>Sharing something important that we care about</td>
</tr>
</tbody>
</table>
Unit 1: Lesson 5  Teaching Artist: Experimenting With Our Voices

**OBJECTIVE:** Students will experiment making sounds with their voices.

**VOCABULARY:** A Cappella, Harmony, Onomatopoeia, Unison

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

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

<table>
<thead>
<tr>
<th>ACTIVITY</th>
<th>STEPS &amp; GUIDING QUESTIONS</th>
<th>SUPPORT</th>
</tr>
</thead>
</table>
| Vocal and Dance Warm Up (10 min) | • Vocal warm-ups and HELLO SONG.  
• Play CD: excerpts from all songs; sing along and move to the music.  
• Imagine: Your best friend (who goes to another school) loves music, and wants to know everything about Women of the World concert at the 92nd Street Y.  
• Create a series of webs to capture your thinking, or turn to My Music Journal, p. 11 and fill in the “All About Women of the World” chart to share everything you can remember with your friend. | Web or Chart  
If your classroom teacher has already completed webs or the charts, review them with the class. If not, decide how you want to work with them during this final session. Younger students will be familiar with webs. Older students may enjoy the challenge of the chart. Play CD as needed to help students recall the music.  
**Defining Unison and Harmony:**  
If students are not clear as to the meaning of a cappella, unison and harmony, use the first few measures of Lioness Hunt or Loue Loue to clarify. Each of these begins with a clear unison and moves into a clear harmony. |
<table>
<thead>
<tr>
<th>ACTIVITY</th>
<th>STEPS &amp; GUIDING QUESTIONS</th>
<th>SUPPORT</th>
</tr>
</thead>
</table>
| EXPERIMENTING WITH VOICES AS INSTRUMENTS (10 min) | - Who can make their voice sound like a musical instrument?  
- Individual students demonstrate their “vocal instruments.”  
- What other instruments can we imitate?  
- Whole class vocalizes together (drum, trumpet, flute, guitar).  
- Model creating TA- student duets where each person makes their voice sound like an instrument.  
- Curate student duets or small groups, act out a marching band in a street parade. | |
Unit 1 Vocabulary

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

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

**Harmony** - A combination of notes sounding together.

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

**Melody** - The tune of a piece of music.

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

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

**Unison** - Two musical notes sounding at the same pitch.

**Zulu** - The language spoken by the Zulu people, most of whom live in South Africa; it is known as isiZulu in the regions where it is spoken.
Women of the World Song Guide

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

L’Uva Fogarina

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

Lioness Hunt

Sakura

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

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

Ah ha hi____ hi____ hi____ hi____ We ba ba zing-e la si-yo zing-e la ba ba A ha hi
Unit 2: Elena Moon Park’s RABBIT DAYS AND DUMPLINGS

Objectives:

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

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

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

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

UNIT 2 SYNOPSIS

In this Unit, we will explore the music of singer and multi-instrumentalist Elena Moon Park and her CD, RABBIT DAYS AND DUMPLINGS, a compilation of songs which reflects her Korean-American heritage. Elena celebrates folk songs and children’s songs from Korea, Japan, China and Tibet, mixing styles, traditions, languages, and instruments from these countries with her own American musical heritage. After the concert, students will have the opportunity to design a biography based CD cover similar to the design of RABBIT DAYS AND DUMPLINGS.
<table>
<thead>
<tr>
<th>ACTIVITY</th>
<th>STEPS &amp; GUIDING QUESTIONS</th>
<th>SUPPORT</th>
</tr>
</thead>
</table>
| EXPLORE SOL NA     | • When is / what is / how do we celebrate New Year’s?  
• Introduce and play CD: SOL NA.  
• Sing chorus “Sol Na, Sol Na, Sol Na Un-Cho-ah-yo.”  
• Try out some Korean New Year’s traditions.  
• Introduce and play CD: SAN TOKI.  
• Read lyrics aloud.  
• Play CD: SAN TOKI and sing along.  
• How will you explore EMP’s music before I see you again?  
• GOODBYE SONG                                                                                                                                                       | SOL NAL ("I like New Year’s") lyrics: Yesterday was the magpie new year; our new year’s is today. I put on a fine long dress I bought and wear new shoes. New Year, new year, I like the New Year. Sister’s Korean dress is yellow, brother’s Korean suit is striped. Father and mother, our favorite people, we bow to greet them.  
Korean New Year’s Traditions:  
• Kids bow to their elders and pay respect by saying saehae bok mani badeuseyo (have a blessed New Year).  
• Perform a dance called Jishin Balpgi (stepping on the spirit of the earth) to scare off evil spirits.  
• Play Jegi-chagi (Korean haki-sack) using coins wrapped in strong paper or plastic, tied off, with the tops cut into streamers.  
SAN TOKI (English lyrics to fit chorus syllable by syllable):  
Mountain bunny mountain bunny  
Where are you going now?  
Bouncing, bouncing while you run  
Where are you going now?                                                                                                                                               |
| (KOREAN FOLK SONG) |                                                                                                                                                                                                                                                                                                                                                         |                                                                                                                                                                                                                           |
| (10 min)           |                                                                                                                                                                                                                                                                                                                                                         |                                                                                                                                                                                                                           |
| EXPLORE SAN TOKI   | Jegi-Chagi sack:  
• When is / what is / how do we celebrate New Year’s?  
• Introduce and play CD: SOL NA.  
• Sing chorus “Sol Na, Sol Na, Sol Na Un-Cho-ah-yo.”  
• Try out some Korean New Year’s traditions.  
• Introduce and play CD: SAN TOKI.  
• Read lyrics aloud.  
• Play CD: SAN TOKI and sing along.  
• How will you explore EMP’s music before I see you again?  
• GOODBYE SONG                                                                                                                                                       |                                                                                                                                                                                                                           |
| (KOREAN CHILDREN’S SONG) |                                                                                                                                                                                                                                                                                                                                                      |                                                                                                                                                                                                                           |
| (10 min)           |                                                                                                                                                                                                                                                                                                                                                         |                                                                                                                                                                                                                           |
|                     | SAN TOKI (Korea) Lyrics  
San toki, toki-ya (mountain rabbit, rabbit)  
Uh-di-leul gah-neun-yah? (where are you going?)  
Kkang-choong, kkang-choong di-myun-su  
(bouncing, bouncing while you run)  
Uh-di-leul gah-neun-yah? (where are you going?)  
Toki toki, toki toki-ya, Toki toki, toki-ya  
(Story in verse 2: She climbs the mountain peaks all on her own to find some plump chestnuts and bring them home)                                                                                       |                                                                                                                                                                                                                           |
SONGS WE WILL LEARN:

Sol Nal  
New Year's celebration, sing-along (Korea)

San Toki  
Mountain Bunny, sing-along (Korea)

Anta Gata Doko Sa  
"Where are you from?" (Japan)

Diu Shou Juan  
Drop The Flag game (China)

Sisi Sima  
Jump rope song about a peacock (Tibet)

Tum Tum Chuen  
Dragon Boat Festival dancing song (China)
Unit 2: Lesson 1 Teaching Artist: Folk Songs from Korea and Japan

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

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

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

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

<table>
<thead>
<tr>
<th>ACTIVITY</th>
<th>STEPS &amp; GUIDING QUESTIONS</th>
<th>SUPPORT</th>
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</table>
| CONNECT FOLK SONGS AND ELENA MOON PARK (10 min) | • HELLO SONG  
• What songs have you learned from your family or friends?  
• Sing those songs as a class.  
• Define them as folk songs.  
• Turn to My Music Journal, p. 12 and play CD: Meet Elena Moon Park.  
• What is Elena’s connection to folk songs? | Folk songs which students may know: Yankee Doodle; Skip to My Lou; Row, Row, Row Your Boat; She’ll be Comin’ ‘Round the Mountain.  
Folk Song Characteristics: passed down via oral tradition related to national culture involve historical and personal events performed over a long period of time not copywritten involve a fusion of cultures are non-commercial |
| SING ALONG WITH ANTA GATA DOKO SAH (JAPANESE FOLK SONG) (10 min) | • Introduce and play CD: ANTA GATA DOKO SAH (traditional version).  
• Introduce and play CD: ANTA GATA DOKO SAH (EMP version).  
• Read lyrics aloud: What is this song about?  
• Play CD: sing along, echoing when Elena sings the words “Anta Gata Doko Sah.” | Anta Gata Doko Sah (Where are you from?)  
Where are you from? From Higo.  
Where is Higo? In Kumamoto.  
Where are you from? From Brooklyn.  
Where is Brooklyn? In New York City.  
Where is New York City? In New York! |
**Unit 1: Lesson 2 Classroom Teacher: East Asian Cultures and Geography**

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

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

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

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

<table>
<thead>
<tr>
<th>ACTIVITY</th>
<th>STEPS &amp; GUIDING QUESTIONS</th>
</tr>
</thead>
</table>
| **ELENA MOON PARK AND EAST ASIAN CULTURES** (10 min) | • Play CD: Meet Elena Moon Park.  
• What do we know about Elena Moon Park?  
• KW Chart or discussion:  
  ○ What do we know about Korea, Japan, China and Tibet?  
  ○ What do we want to know about Korea, Japan, China and Tibet?  
  ○ Find Korea, Japan, China and Tibet on map in My Music Journal, p. 13 |
| **EXPLORE EAST ASIAN CULTURES** (40-60 min) | • Explore East Asian culture:  
  • Read aloud suggested books.  
  • Suggested websites. |

**SUPPORT**

- South Korean Flag
- Japanese Flag
- Chinese Flag
- Tibetan Flag

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

**Map of East Asia**
<table>
<thead>
<tr>
<th>ACTIVITY</th>
<th>STEPS &amp; GUIDING QUESTIONS</th>
<th>SUPPORT</th>
</tr>
</thead>
</table>
| SUGGESTED BOOKS AND WEBSITES | **Easy-to-find books** to read and discuss East Asian heritage, cultures, and stories:  
- The Ballad of Mulan  
- China’s Bravest Girl  
- A Little Tiger in the Night: An Autobiography in Art  
- Bee-bim Bop!  
- I Live in Tokyo  
- The Trip Back Home  
- Ruby’s Wish  
- Shanyi Goes to China  

**Time Magazine Websites** with kids’ “day in the life” and everyday conversation samples:  
[www.timeforkids.com/destination/japan](http://www.timeforkids.com/destination/japan)  
[www.timeforkids.com/destination/china](http://www.timeforkids.com/destination/china) | ![Book Covers]({%2Fattachment%2Fimage.png?width=640%26height=640%26mode=crop%26quality=80%26format=jpg%26fit=contain%26zoom=1%26watermark=0%26index=0%26number=0%26size=640x640%26url=https%3A%2F%2Fwww.timeforkids.com%2Fdestination%2Fsouth-korea%2F})  
![Book Covers](http://www.timeforkids.com/destination/japan)  
![Book Covers](http://www.timeforkids.com/destination/china) |
Unit 2: Lesson 3 Teaching Artist: Songs from China and Tibet

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

**VOCABULARY:** China, Peacock, Tibet

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

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

<table>
<thead>
<tr>
<th>ACTIVITY</th>
<th>STEPS &amp; GUIDING QUESTIONS</th>
<th>SUPPORT</th>
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</thead>
</table>
| CONNECT TO LESSON 2 (5 min) | - Sing HELLO SONG, SAN TOKI, and SOL NA.  
- What have you learned about Korea, Japan, China or Tibet? Why is learning about these countries important for Elena’s concert?  
- What are your favorite things to do at a festival or fair? Would you rather watch a race, or watch baby animals?  
- Introduce and play CD: TUM TUM CHUEN  
- Try the Tum Tum Chuen dance: Form two concentric circles, each circle holding hands. Circle 1 moves clockwise, while circle 2 moves counterclockwise. As the music plays, a student, CT or TA plays the woodblock or other sound to signify that the circles should switch direction. All sing along with the chorus: “spinning round and round and round…”  
| Tum Tum Chuen (China) means “spinning round and round,” and it could refer to a pinwheel in the garden, or a merry-go-round. In the song, it is the 5th of May, the day of the Dragon Boat Festival. A mother tells a child to go watch the boat races, but instead the child wants to watch the chicklings as they hatch and think about how much the chickens would sell for in the market.  
Tum Tum Chuen lyrics/story: Running around in the chrysanthemum garden, sticky rice crackers, sticky rice balls... The fifth of May is Dragon Boat Fest; mother told me to go watch the dragon boats race. I don't want to go. I want to look at the chicklings. When they grow up I will bring them to sell - how much can I make? How many can I sell? I have a little pinwheel it spins so beautifully - look at it! Turning around the chrysanthemum garden, turning around and around and around, spinning round and round and round… |

**Unit 2: Lesson 3 Teaching Artist: Songs from China and Tibet**  
<p>| 26 |</p>
<table>
<thead>
<tr>
<th>ACTIVITY</th>
<th>STEPS &amp; GUIDING QUESTIONS</th>
<th>SUPPORT</th>
</tr>
</thead>
<tbody>
<tr>
<td>SING AND PLAY</td>
<td>• Introduce and play CD: SISI SIMA, while singing and clapping along with the music.</td>
<td>Sisi Sima (Gentle as a breeze) translation:</td>
</tr>
<tr>
<td>SISI SIMA</td>
<td>• Imaginary Jump Rope Game: Sisi Sima is a jump-rope song from Tibet. Review the lyrics for clues as to how the jumper should move. Set up rules and small groups with two turners and several jumpers taking turns. Play CD, turn &amp; jump!</td>
<td>Gentle as the peacock</td>
</tr>
<tr>
<td>(TIBETAN FOLK SONG)</td>
<td></td>
<td>The peacock makes a circle clockwise</td>
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<tr>
<td>(10 min)</td>
<td></td>
<td>The birds make a circle counter-clockwise</td>
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<tr>
<td></td>
<td></td>
<td>One who circles clockwise puts a pair of rings on the ground</td>
</tr>
<tr>
<td></td>
<td></td>
<td>One who circles counter-clockwise picks up the pair of rings</td>
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<tr>
<td></td>
<td></td>
<td>Clay pot, clay pot made of gold</td>
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<tr>
<td></td>
<td></td>
<td>Ladle, ladle made of silver</td>
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<td></td>
<td></td>
<td>Offer a drink - Offer another drink</td>
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<td></td>
<td></td>
<td>Who gets to drink gets only a drop</td>
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<tr>
<td></td>
<td></td>
<td>The birds fly under the tree</td>
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<td></td>
<td></td>
<td>Water and fishes swim under the bridge</td>
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<td></td>
<td></td>
<td>Drop the Flag game: Like Duck Duck Goose, but with a flag and more</td>
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<td></td>
<td></td>
<td>consequences. Form a circle sitting down on the floor. Have a flag or</td>
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<td></td>
<td></td>
<td>handkerchief that one student carries while s/he walks around the circle</td>
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<td></td>
<td>eventually dropping it behind someone. The chosen person gets up and</td>
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<td></td>
<td>chases him/her around the circle trying to catch them before they make</td>
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<td>it back to the seat in the circle. If the person who ‘dropped the flag’</td>
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<td>is caught, they have to go to the center of the circle and perform a</td>
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<td>song or dance or tell a joke. If not, the ‘chaser’ has to perform in the</td>
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<tr>
<td></td>
<td></td>
<td>center of the circle.</td>
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<tr>
<td></td>
<td></td>
<td>Drop the Flag Chorus lyrics:</td>
</tr>
<tr>
<td></td>
<td>• Extension for fast readers - sing along (My Music Journal p. 14):</td>
<td>Drop the flag, drop the flag, Softly behind your friend’s back and</td>
</tr>
<tr>
<td></td>
<td>Sing: Sisi sima mabja le wo / mabja gola ye kodji gyab jolmoe gola ye kodji gyab kora yeko ye la gyab na ye ki tse ko cha chik (2X)</td>
<td>everybody quiets down</td>
</tr>
<tr>
<td></td>
<td>Rap: zama zama si ki zama / tinku tinku ngu ki tinku chua nye la khang shu / mabje nye la dho shu rapsi gyong gyon shen nyen dha tso thikpa re re ye dho (ji chung jolmoe / chang may wo la zher chu dha ngay mo / zampye wo la zher)</td>
<td>Quickly, quickly, run around! Quickly, quickly, run around!</td>
</tr>
<tr>
<td></td>
<td>• Introduce and play CD: DIU SHOU JUAN</td>
<td></td>
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<td></td>
<td>• Play CD: DIU SHOU JUAN, and play “Drop the Flag” with the music.</td>
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<td></td>
<td>• What is Elena’s connection to folk songs? What will we see and hear at the concert?</td>
<td></td>
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<tr>
<td></td>
<td>• GOODBYE SONG</td>
<td></td>
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<td></td>
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<tr>
<td>SING AND PLAY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DIU SHOU JUAN</td>
<td></td>
<td></td>
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<tr>
<td>(CHINESE FOLK SONG)</td>
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<tr>
<td>(10 min)</td>
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</tbody>
</table>
**OBJECTIVE:** Students will reflect on concert, and link RABBIT DAYS AND DUMPLINGS graphics to culture and music.

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

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

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

### ACTIVITY

<table>
<thead>
<tr>
<th>CONCERT REFLECTION (20 min)</th>
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</table>

### STEPS & GUIDING QUESTIONS

- **Play CD:** Various tracks to remind students of Elena’s performance.
- **As a class, create Elena Moon Park web:**

  - East Asia, biography, culture, folk song, Tennessee
  - Rabbit Days and Dumplings
  - China
  - Japan
  - Korea
  - Tibet

  - Sol Nal - New Year's celebration song (Korea)
  - San Toki - "Mountain Bunny" (Korea)
  - Anta Gata Doko Sa - "Where are you from?" (Japan)
  - Diu Shou Juan - "Drop the Flag" (China)
  - Sisi Sima - Jump Rope (Tibet)
  - Tum Tum Chuen - Dragon Boat Festival (China)

- **Students complete the 4-square in My Music Journal, p. 15.**
### Activity: Imagery in the Rabbit Days and Dumplings CD Cover

**Steps & Guiding Questions**

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

**Elements to look for:**

- Children playing – CD will include songs for children.
- Father and Mother – these are songs for families to share.
- Red ball – some of these songs include games.
- Bunnies – San Toki.
- Food – dumplings and rice, eaten in East Asia and United States.
- Drum – many of the songs include Asian drums.
- Asian Guitar – many of the songs include string instruments.
- Parents in Asian clothes – folk music shared from parents to children.
- Cherry Blossoms – an important symbol of beauty and impermanence in Japanese culture.
- Song Titles – songs from Korea, Japan, China and Tibet that Elena Moon Park learned from family and friends.
- Ship on the sea – these songs came across the ocean to us.
- Soft colors and curved lines – these are gentle songs.
**Unit 2: Lesson 5 Teaching Artist: Connecting Biography, Music and Design**

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

**VOCABULARY:** Biography, Culture, Imagery, Symbol

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

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

<table>
<thead>
<tr>
<th>ACTIVITY</th>
<th>STEPS &amp; GUIDING QUESTIONS</th>
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</thead>
</table>
| RECONNECT (15 min) | • HELLO SONG  
• Play/sing excerpts from SAN TOKO, SOL NA, SISI SIMA.  
• Share the Elena Moon Park Web or 4-squares from Lesson 4.  
• Play a game from a previous lesson. | Games from previous lessons:  
Sol Nał – Jishin Balpgi dance  
Sol Nał – Jegi-chagi (haki-sack)  
Diu Shou Juan – Drop the Flag  
Sisi Sima – Jump Rope |
| REVIEW IMAGERY IN THE RABBIT DAYS AND DUMPLINGS GRAPHICS (5 min) | • Find the RABBIT DAYS AND DUMPLINGS CD cover in My Music Journal, p. 16.  
• How do the images on this CD cover connect with Elena Moon Park’s life and music? |
<table>
<thead>
<tr>
<th>ACTIVITY</th>
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</table>
| DESIGN A CLASSROOM TEACHER BIOGRAPHICAL CD COVER (15 min) | • Design a CD cover using the classroom teacher’s biography as inspiration.  
• Outline and explain the process:  
  o Interview the teacher.  
  o Chart answers.  
  o Use the teacher’s answers to design a CD cover, front and back.  
• Individual students, pairs, or as a class, complete the process and design using the form in My Music Journal, p. 17.  
• Share the work.  
• Play a game from a previous lesson.  
• GOODBYE SONG | Interview questions to generate CD cover materials:  
1) What songs did you sing when you were a child? What folk songs do you love? (Use this information for back cover song titles)  
2) What are those songs about? (Look for stories, holidays, games or other images)  
3) What is your family culture(s) of origin?  
4) What are some important colors or images from that culture? (Look for stories, holidays, games or other images) |

ONE LAST GAME (5 min)
Elena’s Instruments
Here are a few of the instruments you will hear on RABBIT DAYS AND DUMPLINGS.

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

- **Banjo** (United States)
- **Jarana** (Mexico)
- **Pipa** (China)
- **Fue** (Japan)
- **Taiko** (Japan)
Unit 2 Vocabulary

**Biography** – A written account of a person’s life.

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

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

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

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

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

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

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

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

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

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

**Tradition** – A continuing pattern of cultural beliefs or practices.
The Marian Anderson Concert at 92nd Street Y

WHAT WILL I HEAR?

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

WHO WILL I SEE?

Greta Ogelsby, Actress

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

Marlissa Hudson, Soprano

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

WHY SHOULD I CARE?

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

<table>
<thead>
<tr>
<th>LISTENING LOG RESPONSE TO MOTHERLESS CHILD (10 min)</th>
<th>STEPS &amp; GUIDING QUESTIONS</th>
</tr>
</thead>
</table>
| • Complete My Listening Log: MOTHERLESS CHILD in My Music Journal, p. 19 while CD plays.  
  o When we listen to music deeply, our minds and imaginations are open to feelings, memories, pictures, and new thoughts and ideas. As you listen to songs sung by Marian Anderson throughout this unit, use this log to capture what’s in your mind. You might start with colors, pictures, shapes – or perhaps with words and phrases that help you describe feelings, memories, images, and new ideas. There are no wrong answers in this activity! |
| • Introduce and play CD: Who Is Marian Anderson? (show Power Point, read text, or watch bio video). |
| • What do we know about Marian Anderson? What do you still want to know? |
| • GOODBYE SONG |

### SUPPORT

**Marian Anderson** (1897-1993) was a gifted African American contralto (very wide vocal range) and one of the most celebrated singers of the 20th century, an expert performer of arias, lieder and spirituals. She was also a symbol in the struggle for equal rights and opportunities. Though she grew up poor, lost her father when she was a little girl, and had no money to attend high school, she sang for kings and queens all over the world and was welcomed at the White House. She was rudely turned away from a Philadelphia Music School as a young woman, but was the first African American to sing a leading role on the stage of the Metropolitan Opera. During a concert tour, Atlanta, Georgia honored her talent with the keys to the city... but Atlanta was also the city where her hotel reservation was not honored because of her skin color. When her train arrived in another city, Marian was warmly greeted by a welcoming committee, flowers, reporters and photographers... but as she walked with others out of the station, a police officer barred the door to the “whites only” waiting room. She walked alone through the “colored” waiting room to leave the station. In 1939, more than 75,000 people came to hear her sing at an outdoor concert in Washington D.C. on a cold April Day, because the color of her skin barred her from singing indoors at Constitution Hall. In spite of all these difficulties, Marian never gave up her hopes and dreams - and pursued both with great dignity. Her contributions to human understanding will live on forever.
Unit 3: A Portrait of Marian Anderson

Objectives:

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

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

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

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

UNIT 3 SYNOPSIS

Through this unit of study, we will honor the life and music of Marian Anderson, the first African American singer to perform in a lead role at the Metropolitan Opera and one of the most celebrated singers of the 20th century. By learning some of Marian’s favorite songs, we will recognize the defining qualities of Aria, Lieder, and Spiritual song genres. We will explore who Marian Anderson was by looking at her life, career, struggles, dreams and successes. Then, at the concert, we will hear a reflection on Marian Anderson’s groundbreaking role as both an artist of astounding talent and a symbol of progress for civil rights through song and story.
# Unit 3: Lesson 1 Teaching Artist: Singers and Songs

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

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

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

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

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<th>SUPPORT</th>
</tr>
</thead>
</table>
| MEET MARIAN ANDERSON (10 min) | - HELLO SONG  
- The next concert we will hear...  
- What do singers do?  
- Introduce and play CD: MOTHERLESS CHILD.  
- What is her voice like? How does her voice make you feel? What kind of person has that kind of voice?  
- All sing MOTHERLESS CHILD (a cappella).  
- Who might sing a song like this?  
- Provide context: Spirituals.  

Sometimes I Feel Like a Motherless Child is a traditional spiritual. The song dates back to the era of slavery in the United States. Although the words can be interpreted literally, the “motherless child” could be a slave yearning for his African homeland, or suffering “a long ways from home”— home being heaven.  

African American spirituals were a part of Marian Anderson’s musical identity, and were always included in her concerts. |
UNIT 3: LESSON 2 CLASSROOM TEACHER: A PORTRAIT OF MARIAN ANDERSON

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

VOCABULARY: Civil Rights, Portrait

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

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

WHO IS MARIAN ANDERSON?

(10 min)

WHAT HAPPENED AT THE LINCOLN MEMORIAL ON APRIL 9, 1939?

(10 min)

ACTIVITY

<table>
<thead>
<tr>
<th>STEPS &amp; GUIDING QUESTIONS</th>
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</table>
| **WHO IS MARIAN ANDERSON?**
| (10 min) |
| • Introduce and play CD: Who Is Marian Anderson? (show Power Point, read text, or watch bio video) |
| • What do we know about Marian Anderson? What do you still want to know? |
| • Play CD: MARIAN ANDERSON’S MOST REMARKABLE CONCERT (show Power Point, and/or Play CD/DVD: Marian Anderson Sings at the Lincoln Memorial). |
| • Discuss: |
|   ○ What do we know about Marian Anderson? |
|   ○ What do you still want to know? |

SUPPORT

Marian Anderson’s Most Remarkable Concert

In the 1930’s, Marian Anderson gave concerts across Europe. Those who heard her in Germany, Norway, Sweden, Russia, France, and Italy were held spellbound by her amazing voice. In the summer of 1938, at the peak of her career, she was invited to perform at Howard University in Washington D.C. By then, Marian was a very famous singer. Her manager, Sol Hurok, and Howard University knew that she would draw a large audience. They had to find a big concert hall! Constitution Hall, Washington D.C., was built in 1929 by the Daughters of the American Revolution. But the DAR said no! They decided that only white artists would be allowed to perform in Constitution Hall. Constitution Hall, Washington D.C., was built in 1929 by the Daughters of the American Revolution. But the DAR said no! They decided that only white artists would be allowed to perform in Constitution Hall. Thousands of outraged DAR members, including First Lady Eleanor Roosevelt, resigned from the organization. All eventually agreed that the steps of the Lincoln Memorial were the right place. Thousands of people could gather there and it would send a powerful message about racial equality.
• Based on what you know, use words and pictures to complete My Music Journal, p. 20.

**Marian Anderson’s Most Remarkable Concert**

(continued)

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

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

Her first song was “America.” She changed the words just for that day: “My country ’tis of thee, Sweet land of liberty, to thee we sing.” Marian also sang the spiritual, “Nobody Knows the Trouble I’ve Seen.” She then said a few words to the crowd. “I am so overwhelmed, I just can’t talk. I can’t tell you what you have done for me today. I thank you from the bottom of my heart again and again.” Over 75,000 people heard her sing that day. After the concert, Marian and her mother placed a wreath at Lincoln’s statue.
# Unit 3: Lesson 3 Teaching Artist: Three Song Forms

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

**Vocabulary:** Accompaniment, Aria, Lieder, Melody, Spinning Wheel, Spiritual

**Core Curriculum State Standards:** RI.2.1, RI.2.6, SL.2.6, SL.2.1c, W.2.8, L.2.6

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

<table>
<thead>
<tr>
<th>Activity</th>
<th>STEPS &amp; GUIDING QUESTIONS</th>
<th>Support</th>
</tr>
</thead>
</table>
| **Reconnect with Marian Anderson (10 min)** | - Sing HELLO SONG and MOTHERLESS CHILD.  
- Students share portraits (What do we know about Marian Anderson? What do you still want to know?)  
- Briefly define spiritual, aria, lieder, melody, and accompaniment, and why they are important.  
- Introduce and play CD: LIEDER (accompaniment only).  
- Move with the music. What do we hear in the accompaniment? What feeling does it give you?  
- Play CD: GRETCHE N AT THE SPINNING WHEEL  
  - What do we hear in Marian’s voice?  
  - What feeling does it give you?  
- Provide context (story, spinning wheel) and read entire translation aloud. (Song Reference on p. 47 in the Curriculum Guide) | By the end of this lesson, students should be able to define spiritual, aria, lieder, melody, and accompaniment; clarify and reinforce these ideas as needed. |
<table>
<thead>
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<th>ACTIVITY</th>
<th>STEPS &amp; GUIDING QUESTIONS</th>
<th>SUPPORT</th>
</tr>
</thead>
</table>
| LISTENING LOG RESPONSE TO Lieder (cont.) | • Does the music match the story? How? (offer context: wheel and heartbeat audible in accompaniment).  
• Complete My Music Journal p. 21 My Listening Log: GRETCHE N AT THE SPINNING WHEEL while CD plays.  
• Introduce and play CD: CASTA DIVA (accompaniment only).  
• Move with the music. What do we hear in the accompaniment? What feeling does it give you?  
• Play CD: CASTA DIVA.  
• What do we hear in Marian’s voice? What feeling does it give you?  
• Provide context (story) and read translation aloud.  
• Does the music match the story? How?  
• Complete My Music Journal p. 22, My Listening Log: CASTA DIVA while CD plays.  
• Review: spiritual, aria, lieder, melody, accompaniment.  
• Explain what students will hear at the concert - imagine the concert, our attention, and responses.  
• GOODBYE SONG | Spirituals (originated 1800’s United States) are connected to a shared experiences and spiritual life. Lyrics are based on personal religious experience.  
Lieder (German for song; originated in 1800’s Europe) tell whole stories within a single song. Lyrics are usually derived from a poem or script.  
An Aria (Italian for air or melody; originated in 1600’s Europe) tells part of a longer story in an opera or oratorio. The lyrics are usually derived from literature or a script.  
In this Unit, the melody is the tune that Marian is singing. The accompaniment is the piano part or other instruments that support the melody. |
| LISTENING LOG RESPONSE TO ARIA (10 min) | | |
| BEFORE THE PERFORMANCE (10 min) | | |
Unit 3: Lesson 4 Classroom Teacher: Concert Reflection through Poetry

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

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

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

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

<table>
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<tr>
<th>ACTIVITY</th>
<th>STEPS &amp; GUIDING QUESTIONS</th>
<th>SUPPORT</th>
</tr>
</thead>
</table>
| CONCERT REFLECTION (10 min) | • Play CD excerpts to help students recall the concert.  
• Students can turn and talk to a classmate to share what they remember from the concert. What did students see, hear, think, and feel?  
• Complete the 4-Square in My Music Journal, p. 23. | **Spiritual:** Sometimes I Feel Like Motherless Child  
**Aria:** Casta Diva  
**Lied:** Gretchen at the Spinning Wheel |
| CREATE A DIAMANTE POEM (10 min) | • Create a diamante poem that reflects Marian Anderson’s life and music in My Music Journal, p. 24.  
• Which form to use? In some ways the advanced form of the diamante poem may generate the most ideas, when the beginning and ending topics are opposites. Please try the forms yourself to determine which form is right for your students. | Poetry is a written expression of ideas and emotions. |
Diamante Poem Guide

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

<table>
<thead>
<tr>
<th>simple form:</th>
<th>intermediate form:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>noun</td>
</tr>
<tr>
<td></td>
<td>adjective adjective</td>
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<tr>
<td></td>
<td>verb verb verb</td>
</tr>
<tr>
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<td>noun noun noun noun</td>
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<td>verb verb verb</td>
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<tr>
<td></td>
<td>adjective adjective</td>
</tr>
<tr>
<td></td>
<td>noun</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>advanced form:</th>
</tr>
</thead>
<tbody>
<tr>
<td>beginning topic (single word)</td>
</tr>
<tr>
<td>adjective adjective (two adjectives about the beginning topic)</td>
</tr>
<tr>
<td>verb verb verb (three -ing words about the beginning topic)</td>
</tr>
<tr>
<td>noun noun noun noun (four nouns or a short phrase linking the topic or topics)</td>
</tr>
<tr>
<td>verb verb verb (three -ing words about the ending topic)</td>
</tr>
<tr>
<td>adjective adjective (two adjectives about the ending topic)</td>
</tr>
<tr>
<td>ending topic (single word; an antonym, synonym or same word as the first topic)</td>
</tr>
</tbody>
</table>

Marian
*gifted brave*

struggle work change

song woman voice symbol

perform travel love

Anderson

struggle
difficult long

traveling singing trying

the DAR refused to let her sing

staying singing winning

wonderful famous

triumph

**NOTE:** In some ways the advanced form may generate the most ideas, when the beginning and ending topics are opposites - see the pink and orange example. Please try the forms yourself to determine which form is right for your students.
Unit 3: Lesson 5 Teaching Artist: Song Detectives

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

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

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

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

WHAT DO WE KNOW ABOUT MARIAN ANDERSON’S LIFE AND MUSIC? (10 min)

• Sing HELLO SONG and MOTHERLESS CHILD.
• Students share diamante poems (or create one as a class).
• Draw out students’ new knowledge:
  o What did Marian Anderson do?
  o How did she look when she sang?
  o Where did she sing?
  o Who did she sing with?
  o Why is she loved by so many people?
  o How was she special?
  o How does her voice make you feel?
  o What kind of songs did she sing?
  o Did she sing various genres?

SUPPORT

Spiritual: Motherless Child
Aria: Casta Diva
Lieder: Gretchen at the Spinning Wheel
<table>
<thead>
<tr>
<th>ACTIVITY</th>
<th>STEPS &amp; GUIDING QUESTIONS</th>
<th>SUPPORT</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSICAL DETECTIVES GAME</td>
<td>• Review and define: Aria, Lieder, Spiritual, Pop Song.</td>
<td>Four Groups:</td>
</tr>
<tr>
<td>(15 min)</td>
<td>• Divide students into four groups: Aria Agents, Lieder Lookouts, Spiritual Spies, Pop Song Private Eyes.</td>
<td>Aria Agents</td>
</tr>
<tr>
<td></td>
<td>• Explain the rules of the game.</td>
<td>Lieder Lookouts</td>
</tr>
<tr>
<td></td>
<td>• Play CD: MUSICAL DETECTIVES EXCERPTS.</td>
<td>Spiritual Spies</td>
</tr>
<tr>
<td></td>
<td>• Partner with your classroom teacher to make connections between the concert and the teacher’s social studies curriculum.</td>
<td>Pop Song Private Eyes</td>
</tr>
<tr>
<td></td>
<td>• GOODBYE SONG</td>
<td></td>
</tr>
<tr>
<td>CONNECT WITH SCHOOL</td>
<td></td>
<td><strong>The Rules</strong></td>
</tr>
<tr>
<td>CURRICULUM</td>
<td></td>
<td>Each group has a song form “card” (Aria, Lieder, Spiritual, Pop Song). Raise your card when you hear your group’s song form, and your whole group should be ready to support your thinking. More than one group might hold up their card for the same song, but only one will be correct.</td>
</tr>
<tr>
<td>(15 min)</td>
<td></td>
<td>Teachable Moments</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Re-play the Musical Detectives excerpts as needed during discussion to help students better support their assertions.</td>
</tr>
</tbody>
</table>
## Marian Anderson’s Song Forms

<table>
<thead>
<tr>
<th></th>
<th>ARIA</th>
<th>LIEDER</th>
<th>SPIRITUAL</th>
<th>Compare with: POP</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The word means...</strong></td>
<td>air or melody (Italian)</td>
<td>song (German)</td>
<td>traditional African-American folk hymns</td>
<td>abbreviation for “popular”</td>
</tr>
<tr>
<td><strong>The lyrics are usually from...</strong></td>
<td>literature</td>
<td>a poem</td>
<td>personal religious reflections</td>
<td>personal experience</td>
</tr>
<tr>
<td><strong>The melody is often...</strong></td>
<td>complicated</td>
<td>complicated</td>
<td>simple</td>
<td>simple</td>
</tr>
<tr>
<td><strong>The accompaniment...</strong></td>
<td>supports the voice;</td>
<td>helps tell the story and</td>
<td>traditionally there is no accompaniment</td>
<td>keeps the beat; varied</td>
</tr>
<tr>
<td></td>
<td>often composed for orchestra</td>
<td>is of equal importance to the voice; often composed for orchestra</td>
<td></td>
<td>instruments improvise and support the voice</td>
</tr>
<tr>
<td><strong>The place of origin is...</strong></td>
<td>Europe 1600’s</td>
<td>Europe 1800’s</td>
<td>United States 1800’s</td>
<td>USA / Europe 1900’s</td>
</tr>
<tr>
<td><strong>Also...</strong></td>
<td>an aria tells part of a longer story in an opera or oratorio</td>
<td>lieder tell whole stories within a single song</td>
<td>spirituals are connected to a shared experience and spiritual life</td>
<td>pop songs use sections, melodies, and melodic ornaments similar to the other forms</td>
</tr>
</tbody>
</table>
Unit 4: Basya’s Musical Journey

Objectives:

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

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

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

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

**UNIT 4 SYNOPTIC**

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

### ARIA: Casta Diva

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

**TEXT:**

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

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

**TEXT:**

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

### LIED: Gretchen at the Spinning Wheel

### SPIRITUAL: Sometimes I Feel Like a Motherless Child

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

**TEXT:**

> Sometimes I feel like a motherless child, Sometimes I feel like a motherless child, Sometimes I feel like a motherless child, A long ways from home, a long ways from home. Sometimes I feel like I'm almost gone, Sometimes I feel like I'm almost gone, Sometimes I feel like I'm almost gone, A long ways from home, a long ways from home.
Unit 3 Vocabulary

**A cappella** - Without instrumental accompaniment, sung by voices only.

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

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

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

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

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

**Lyrics** - The words of a song.

**Melody** - The tune of a song.

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

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

**Poetry** - A written expression of ideas and emotions.

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

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

**Spiritual** - A type of religious song originating among Black slaves in the American South.
Basya’s Instruments

- Oud
- Dumbek
- Recorder
- Saz
- Bass guitar
- Drum Set
**Four Songs from Basya’s Journey**

**IJA MIA (MY DAUGHTER) (Ladino/English)**

Mother:
Hija mia, mi querida,  
Te vo dar un hemozo.

Daughter:
No quero, madri, no quero.

No mother, I don’t want him.
Que el hemozo, yo no lo gozo.

His looks don’t impress me.
No quero, madri, no quero.

No mother, I do not want him.

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

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

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

**HASHOMER**

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

Refrain:
Hashomer Shabbat / habeyn im habat
la-eyl yeratzu / kimincha al mach’vat

Uses a basic maksoum rhythm with the dum and tek reversed

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

To Walk & Clap the 7/4 meter:
1 2 3 4 5 6 7 =
step step step step clap clap clap
L R L R clap clap clap

**SHNIRELE PERELE (RIBBONS AND PEARLS) (Yiddish)**

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

“Good Morning” in...
Hebrew: Boker Tav
Yiddish: Gutn morgn
Ladino: Buenos diyas

**ENPESARE baseline:**

Chorus lyric: “ah-lay-oh”
### Unit 4: Lesson 1 Teaching Artist: Basya’s Songs

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

**VOCABULARY:** Hebrew, Ladino, Maksoum, Shabbat

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

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

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<thead>
<tr>
<th>ACTIVITY</th>
<th>STEPS &amp; GUIDING QUESTIONS</th>
<th>SUPPORT</th>
</tr>
</thead>
</table>
| INTRODUCE BASYA WITH HASHOMER (5 min) | HELLO SONG  
All sing HASHOMER chorus a cappella.  
Play and sing with CD: HASHOMER CHORUS  
Introduce Basya, My Music Journal, p. 25, and connect with HASHOMER.  
Using the three CD tracks ENPESARE RIFF LOOP (SLOW), ENPESARE RIFF LOOP (FAST), and ENPESARE, guide students through a kinesthetic exploration of the song’s rhythms:  
  - Walk and clap the 7/4 meter and sing with the chorus (loop slow, loop fast, regular song).  
  - Lap/clap/sing the bassline rhythm (loop slow, loop fast, regular song).  
  - Provide ENSEPARE context. | Hashomer  
Subject of the lyric: enjoying a day of rest (Shabbat) each week.  
Refrain lyric (Hebrew/English): Hashomer Shabbat / havayn im habat la-eyl yeratzu / kimincha al mach’vat  
Ensepare  
To walk and clap Ensepere’s 7/4 meter:  
  - step step step step clap clap clap L R L R clap clap clap.  
  - Chorus lyric: “ah-lay-oh”  
Hebrew: the language of the Ancient Hebrews, and the national language of Israel. |
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<tr>
<th>ACTIVITY</th>
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</thead>
<tbody>
<tr>
<td>EXPLORE IJA MIA</td>
<td>• Play CD: IJA MIA (MAKSOUM LOOP).</td>
<td><strong>ENSEPARE context:</strong> The lyrics tell the story of Joseph and his coat of many colors in Ladino; Basya first heard the song in Morocco.</td>
</tr>
<tr>
<td>(10 min)</td>
<td>• All “lap-clap” the maksoum along with CD.</td>
<td><strong>IJA MIA maksoum</strong></td>
</tr>
<tr>
<td></td>
<td>• Introduce lyric: Imagine…</td>
<td><img src="image" alt="Maksoum Loop" /></td>
</tr>
<tr>
<td></td>
<td>• Introduce and play CD: IJA MIA.</td>
<td><strong>IJA MIA Imagine...</strong> Mom trying to convince you to do something – how do you say no? How do you argue? What does your mom try to do to convince you to do what she wants?</td>
</tr>
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<td></td>
<td>• Point out and all sing the daughter’s responses:</td>
<td><strong>Ladino:</strong> the language of some Sephardic Jews based on ancient Spanish, and incorporates Hebrew, Greek, and Turkish words.</td>
</tr>
<tr>
<td></td>
<td>“No quero, Madri!”</td>
<td></td>
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<td></td>
<td>• Play CD: IJA MIA, and provide simultaneous translation of the text while music plays.</td>
<td></td>
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<tr>
<td>CHARTING BASYA’S JOURNEY</td>
<td>• Turn to Basya’s chart in My Music Journal, p. 26.</td>
<td></td>
</tr>
<tr>
<td>(5 min)</td>
<td>• What do you see on this chart?</td>
<td></td>
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<tr>
<td></td>
<td>• Where did Basya go? What did she find there?</td>
<td></td>
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<tr>
<td></td>
<td>• Please add your ideas to the chart before I come back.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• GOODBYE SONG</td>
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</tbody>
</table>
## Unit 1: Lesson 2 Classroom Teacher: Middle Eastern Culture

**OBJECTIVE:** Students will explore Middle Eastern culture.

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

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

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

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| **CONNECT BASYA WITH MIDDLE EASTERN CULTURE** (10 min) | • Play CD: BASYA’S JOURNEY.  
• What do we know about Basya?  
• Find Israel, Egypt, Morocco and Turkey on map in My Music Journal, p. 27.  
• KW Chart or discussion:  
  ○ What do we **know** about Israel? Egypt? Turkey? Morocco?  
  ○ What do we **want to know** about Israel? Egypt? Turkey? Morocco?  
• Explore Israeli, Egyptian, Turkish and Moroccan culture using:  
  ○ Read-alouds from suggested books.  
  ○ Suggested websites. | ![Support Images](images) |

**EXPLORE ISRAEL, EGYPT, TURKEY, MOROCCO** (20-40 min)
### ACTIVITY

**SUGGESTED BOOKS AND WEBSITES**

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

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

### STEPS & GUIDING QUESTIONS

Time Magazine Websites with kids’ “Day in the Life” and samples of everyday conversation:

- [http://www.timeforkids.com/destination/israel](http://www.timeforkids.com/destination/israel)
- [http://www.timeforkids.com/destination/morocco](http://www.timeforkids.com/destination/morocco)
- [http://www.timeforkids.com/destination/egypt](http://www.timeforkids.com/destination/egypt)
- [http://www.timeforkids.com/destination/turkey](http://www.timeforkids.com/destination/turkey)

### SUPPORT

Interactive Maps:

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

Pictures:


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

- Hebrew: Boker Tov
- Yiddish: Gutn morgn
- Ladino: Buenos diyas
### Unit 4: Lesson 3  Teaching Artist: Basya’s Sound

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

**VOCABULARY:** Dumbek, Oud, Recorder, Saz, Yiddish

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

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

<table>
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| RECONNECT WITH BASYA’S SONGS (10 min) | • HELLO SONG  
• Sing and play CD: HASHOMER.  
• Step-clap and sing ENPESARE with CD.  
• Sing and play CD: SCHIRELE PERELE.  
• Find instrument pictures in My Music Journal, p. 29.  
• Play CD: INSTRUMENT DEMOS, and discuss:  
  o Which instrument is playing now? Support your thinking.  
  o Does this look or sound like any instruments you know?  
  o How would you hold and play this instrument? | HASHOMER  
Hashomer Shabbat / habeyn im habat la-eyl yeratzu / kimincha al mach’vat  
ENPESARE 7/4 meter:  
step step step step clap clap clap  
L R L R clap clap clap  
SHIRELE PERELE  
Yiddish: a language originally spoken by Jews in Central and Eastern Europe. Based in a German dialect, Yiddish incorporates words from Hebrew and several other languages. |
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</table>
| WHAT IS BASYA’S SOUND? (10 min) | • Introduce the idea of a musical artist having a unique “sound”, and discuss:  
  o What are some of the ingredients in Baysa’s band, Pharaoh’s Daughter?  
  o What languages does she sing in?  
  o Where are the instruments in her band from?  
  • Revisit the melody from SCHIRELE PERELE.  
  • Play CD: SCHIRELE PERELE (various versions).  
  • Compare and discuss each track:  
    o Is this Basya’s sound? Why, or why not?  
    o What are the musical ingredients?  
  • Can we add any more information to our chart?  
  • When you go to the Pharaoh’s Daughter concert, how can we show Basya and the other artists that we love and appreciate them making music for us?  
  • GOODBYE SONG | Musicians create their sound by choosing the musical “ingredients” of their band, including their instruments, number of musicians, tempos, lyrics, languages, and rhythms. SCHIRELE PERELE melody begins: |

**Dumbek**: a goblet-shaped hand drum used in many types of music originating in the Middle East  
**Oud**: a type of lute or mandolin played mainly in Arab countries.  
**Recorder**: a wind instrument in the flute family with eight finger holes.  
**Saz**: a long-necked, pear-shaped string instrument in the lute family, originating in the Ottoman Empire.
Unit 4: Lesson 4 Classroom Teacher: Concert Reflection

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

**VOCABULARY:** Egypt, Israel, Morocco, Turkey

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

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

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<tbody>
<tr>
<td><strong>CONCERT REFLECTION</strong></td>
<td>- Play CD: Various tracks to remind students of the Pharaoh’s Daughter performance.</td>
<td>To review the concert, you can also sing songs you heard, practice rhythms you learned, or mime instruments you saw.</td>
</tr>
<tr>
<td>(15 min)</td>
<td>- Create a Pharaoh’s Daughter Web as a class.</td>
<td>Israeli flag</td>
</tr>
<tr>
<td></td>
<td>- Individual students complete four-square reflections in My Music Journal, p. 30.</td>
<td>Egyptian flag</td>
</tr>
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<td></td>
<td>- What did you see?</td>
<td>Turkish flag</td>
</tr>
<tr>
<td></td>
<td>- What did you hear?</td>
<td>Moroccan flag</td>
</tr>
<tr>
<td></td>
<td>- What were you thinking about?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- How did you feel?</td>
<td></td>
</tr>
<tr>
<td><strong>CLASS MUSICAL FLAG PROJECT</strong></td>
<td>- Decide as a class which of the four Middle Eastern countries, (Israel, Turkey, Morocco, Egypt) you would like to create a musical flag for.</td>
<td></td>
</tr>
<tr>
<td>(20 min)</td>
<td>- Use ideas from Basya’s travel to decorate the flag.</td>
<td></td>
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</table>
IJA MIA LYRICS

-Hija mia, mi querida,          -My daughter, my dear,  
Te vo dar un hermoso.          I’ll set you up with a handsome man.
-No quero, madri, no quero.    -No mother I don’t want him.
Que el hermoso, yo no lo guzo. His looks don’t impress me.
No quero, madri, no quero.     No madri I do not want him.

-Hija mia, mi querida,          -My daughter, my dear,  
Te vo dar un Alto.             I shall give you a tall man.
-No quero, madri, no quero.    -No mother, I don’t want him.
Que el es alto, yo no l’alcanzo. His height doesn’t matter if I can’t even reach him.
No quero, madri no quero.      No, I do not want him.

-Hija mia, mi querida          -My daughter, my dear,  
Te vo dar un basho.            I shall give you a short man
-No quero madri no quero       -No mother, I don’t want him.
Que el es basho, sarastan basho A short man - I’ll have to bend to reach him.
No quero madri no quero        No I don’t want him

-Hija mia, mi querida          -My daughter, my dearest one,  
Te vo dar un borracho.         I give up! I shall give you a drummer!
- Ya quero, madri, ya quero!   -Yes, mother, he’s the one I want!
Con el borracho, yo ya me paso With the drummer I shall be happy.
Ya quero, padri, ya quero!     Yes, he is the one I want!
# Unit 4: Lesson 5  
*Teaching Artist: Maksoum Rhythms*

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

**Vocabulary:** Maksoum, Pattern, Rondo Form, Variations

**Common Core Standards:** RI.2.3, SL.2.2, SL.2.4, W.2.8

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

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<th>Steps &amp; Guiding Questions</th>
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<tbody>
<tr>
<td><strong>Reconnect with Basya’s Songs</strong> (10 min)</td>
<td>- Sing and Play CD: HELLO SONG, HASHOMER, ENSEPARE.</td>
</tr>
<tr>
<td></td>
<td>- Class shares details about Pharaoh’s Daughter concert.</td>
</tr>
<tr>
<td><strong>Maksoum Variations with The Three D’s</strong></td>
<td>- Play CD: IJA MIA LOOP and HASHOMER.</td>
</tr>
<tr>
<td>(20 min)</td>
<td>- Add lap-clap maksoum rhythms to music.</td>
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<tr>
<td></td>
<td>- Define maksoum and model showing the basic Ija Mia maksoum using the 3 Ds (Draw, Dance, Describe).</td>
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<tr>
<td></td>
<td>- Model, and all perform, a maksoum variation. Students decide:</td>
</tr>
<tr>
<td></td>
<td>- How would I draw that?</td>
</tr>
<tr>
<td></td>
<td>- Dance it?</td>
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<tr>
<td></td>
<td>- Describe it?</td>
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**Support**

- **The Three D’s - Draw, Dance, Describe**
  - Draw: as marks or invented notation
  - Dance: place lows and highs on your body
  - Describe: be able to say the Low/high (dum/tek) pattern out loud as you dance it

**Maksoum**
- an Arabic musical rhythm.

**Pattern**
- a consistent or repeated characteristic.
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| MAKSOUM VARIATIONS (CONTINUED) | • TA helps volunteer students create a new maksoum variation (in the 3 D’s).  
• Students create their own maksoum variations, showing their work in the 3 D’s.  
• Look through your entire My Music Journal.  
  o Who were the artists we saw in concert this year?  
  o What did they all have in common?  
  o Can you describe each artist’s sound?  
  o What instruments did they use?  
  o What languages did they sing in?  
• Partner with your classroom teacher to make connections between the concert and the teacher’s curriculum (patterns, global studies).  
• GOODBYE SONG | **Maksoum variations**: repeated 4-beat rhythmic phrases; eighth-note-based rhythms in a single 4/4 measure using only dum, tek, and eighth note rests.  
Working in pairs or small groups may work best for generating maksoum variations.  
To deepen the activity: after you have created a few variations, perform them as an ABACADEA sequence (rondo form), with A as the basic maksoum (played 4-8 times) and BCDDE as student variations (each played 4-8 times).  
For an App that names and plays classic Middle Eastern Dumbek patterns, see Itunes: DumTek. |
| YEAR END REVIEW (10 min) | | |
Unit 4 Vocabulary

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

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

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

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

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

**Maksoum** – An Arabic musical rhythm.

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

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

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

**Pattern** – A consistent or repeated characteristic.

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

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

**Shabbat** – In Judaism, the holy day of rest.

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

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