



Performing Arts Curricula K-2

S U M M E R
2023

***The Global New York
Music Experience***

Created By: The Performing Arts & Curriculum Team


Description of Experience

The Global New York Music Experience provides a platform for students to explore their personal musical experiences as New Yorkers as they create meaningful songs reflecting both the diversity of New York and their individual identities. The essential question that this experience aims to answer is: How can music create a global city?

Throughout the program, students will embark on a musical journey, where they analyze and interpret works of art created by diverse artists from New York City and beyond, including Louis Armstrong, Ella Fitzgerald, Jay Z, and Alicia Keys. Through an exploration of pitch, melody, harmony, beat vs. rhythm, in addition to co-writing and performing songs as a group, students will develop a deeper understanding of how music serves as a powerful tool for self-expression.

The Global New York Music Experience is a comprehensive and enriching exploration of the intersection between music and culture in our diverse city. It fosters teamwork and creativity, empowering students to find unique ways to express themselves through musical expression.

Materials

 PA (Music) Curriculum Supply List 2023



Note to Activity Specialists



NY Edge is thrilled to have you as the lead for an immersive cultural and artistic experience that will guide students on a journey of self-reflection and discovery as they explore New York’s diverse performing arts culture. Your role will be to help students create stories that reflect their unique experiences living in the city.

Throughout the program, students will engage with a variety of creative mediums, including Hip Hop, R&B, Jazz, and Blues. Please review each lesson carefully before teaching it to ensure a smooth delivery of the program.

Collect and organize materials needed for each lesson beforehand. Make sure you have a laptop or iPad connected to the internet to display short videos and Google slides that are hyperlinked in the lessons.

Here are additional tips for running a successful music class:

- ❖ **Use instruments as motivators.** For example, give an egg shaker to everyone who is sitting on their spot. Take away any instruments that are being incorrectly used.
- ❖ **Provide students with choices to increase buy-in and engagement.** For example, let them decide which movements to pair with a song. Alternatively, provide them with two options to learn about the day’s topic.
- ❖ **Integrate music into your classroom management.** For example, you may use music to signal certain behaviors, such as an electronic doorbell that Plays “Uptown Funk” to signal silence and attention.
- ❖ **Create ways for students to participate without instruments.** For instance, students can create body percussion, play paper xylophones, or use their fingers as mallets to play barred instruments.

The Essential Question is the central question that frames the entire experience, and the Enduring Understanding is a concise statement that summarizes the key concepts that the Essential Question aims to address.

Family Letter

Greetings NY Edge Families!

We are thrilled to have your child join us this summer! We have an exciting lineup of creative music projects planned that celebrate the diversity and creativity of New York. Through these projects, we aim to inspire your child to express what New York means to them through music.

Some of the activities include experiences that encourage the analysis of beat vs rhythm, the exploration of pitch and melody, as well as co-writing and performing a music piece, and much more.

Through immersive activities, we will explore the concepts of beat versus rhythm, pitch, melody, co-writing and performing music pieces, and much more. New York City is known for its global influence, shaped by the diverse and creative people and cultures that call it home. This summer, we want to ignite the creativity within our students and encourage them to create music that reflects the diverse and global nature of New York City.

But the musical journey doesn't have to end when your child leaves our program. We have compiled a list of tips below to help you foster musical creativity at home:

1. Blend movement with singing nursery rhymes and singing games.

- Singing games, such as "Itsy Bitsy Spider," "Farmer in the Dell" and "I'm a Little Teapot," involve actions or movements that accompany the songs. You can also introduce hand-clapping songs, counting-out rhymes, jump rope songs, chants, and folk songs. Encourage your child to come up with their own rhymes and movements, as this freedom of expression fosters creativity.

2. Let your kids improvise.

- Improvisation is a fantastic way to encourage musical creativity and originality. Encourage them to create their own activity songs, such as a bath time song or a bedtime ditty. They can even compose short tunes about their favorite stuffed toy, grandparents, or the family cat. Remember, the focus should be on play, exploration, and participation, rather than performance. Allow your children to explore, imagine, and develop their confidence and creativity.

3. Make music with different objects.

- Look around your home for kid-safe items that can be transformed into musical instruments. Wooden spoons, boxes, bells, cups, and anything that produces sound can become instruments. For example, you can create a musical instrument by stretching an elastic band across a small box or using upside-down bowls of different sizes. Get creative! Experiment with different objects and encourage your child to produce various sounds.

4. Encourage your child to experiment with rhythms.

Using the homemade instruments, explore different rhythms and rhythmic patterns. Ask questions like, "Can you play it slowly or faster?" You can even form your own family band and let your child take on the role of the conductor!

We hope these tips will help you and your child enjoy music-rich playtime at home.

CityParks SummerStage: A list of child friendly summer musical performances

<https://cityparksfoundation.org/summerstage/>

New York City Theatre: Family Shows in New York

https://www.newyorkcitytheatre.com/index_family.php

NYC Parks Events Calendar: A selection of music events happening all over the city

<https://www.nycgovparks.org/events/keyword%20music/f2023-05-15>

Thank you for entrusting us with your child's musical journey this summer. We can't wait to see the creativity they unleash!

Best regards,

The NY Edge Team

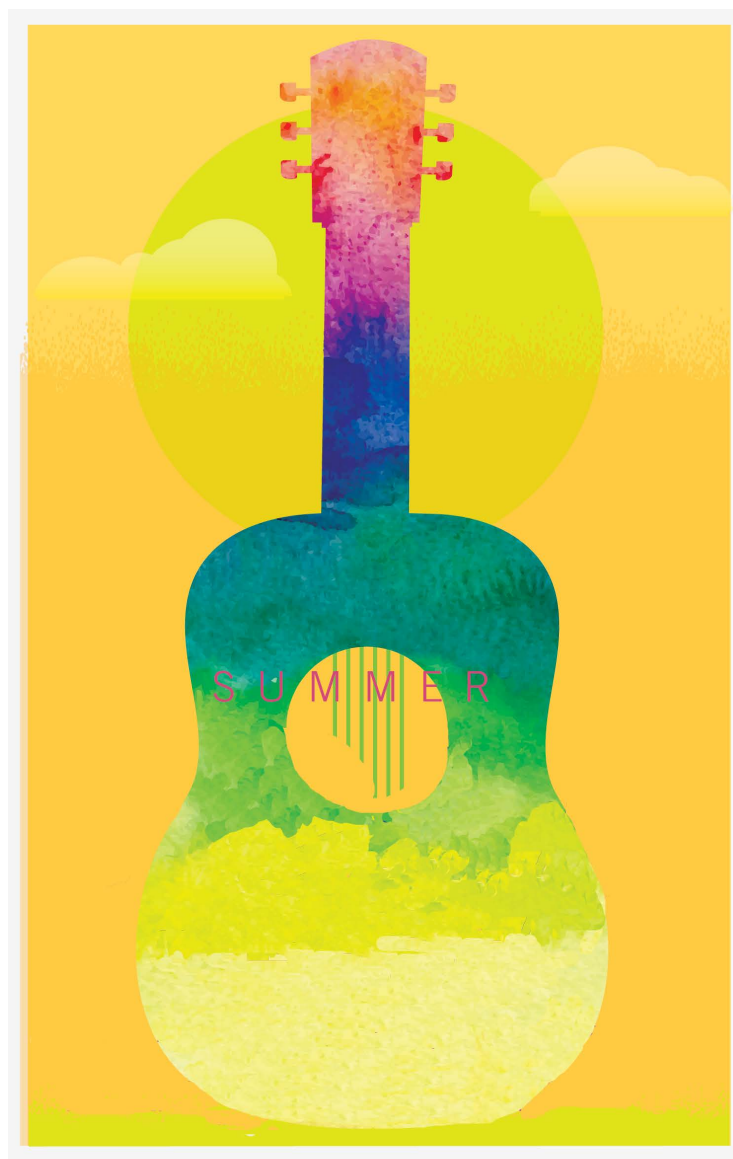
Essential Question:

In what way does art reflect the diversity of NYC?

Safety Protocols:

The following are a few safety tips for teachers for keeping music classrooms safe:

1. No food or drink allowed in practice rooms, classrooms or performance spaces at any time.
2. Clean up practice areas. Don't leave food, bottles, old discarded reeds and other material in rooms. Whenever appropriate, keep the room free of instrument cases as well for use by others. Never leave the practice area with instruments unattended for more than 10 minutes.
3. Do not engage in horseplay in Music rehearsal or practice spaces.
4. Do not place extension cords in high traffic areas or in any area in which they may present a potential accident.
5. Any potentially hazardous (broken power cords, loose electrical connections, dull reed cutting tools) should be reported immediately.



Additional Resources:

1. Guide To World Music: This website provides insight from music from around the world. You'll find everything here from the Tango, to English folk music, to Reggae:

<https://worldmusic.net/blogs/guide-to-world-music>

2. GroovePizza: This fun website uses a pizza to represent different drum patterns. This easy-to-use drum machine allows students to explore beats from famous songs and create their own using rhythmic grids:

<https://apps.musedlab.org/groovepizza/?museid=LhgAB5oaM&>

3. Learning Music: this website allows students to learn about beats, melody, chords, bass-lines and song structure. Students can work through the tutorials then create their own songs using 'the playground'. If you have Ableton Live software in school, students can export their ideas from the website to use in Ableton once they return to school:

<https://learningmusic.ableton.com/>

4. LearningSynths: this is a fantastic resource for students interested in music technology. The interactive site allows students to learn about complicated aspects of synthesis, such as oscillation, envelopes, filters and amplitude, in an easy, intuitive way:

<https://learningsynths.ableton.com/>

Lesson Title: Who Are We?

(Leadership/Teamwork) Music Lesson Week 1

Essential Question: How does music make a global city?

Learning Objectives: Students will be able to:

- Identify different sounds in their environment to further develop active listening skills.
- Create a short sound piece using pitch vocalizations and body percussion.

Date of lesson

Staff

Lesson Duration
of sessions/weeks/days/hours)

Grade Level
6-8

Theme

Explore and Research
it!

Discipline
Music

Project

Sounds of the City

Key Vocabulary: At the end of this session students will be able to identify the following technical words...

Tempo: The speed at which a passage of music is or should be played

Improvisation: Something that is created on the spot, without preparation

Sound art: An art form using sound both as its medium and as its subject

Vocalization: the act of producing sounds with the voice

Pitch: the degree of highness or lowness of a tone

Soundscape: a piece of music considered in terms of its component sounds

Frequency: the number of times per second that a sound pressure wave repeats itself,

Vibration: Any rapid or repeating movement

Materials, Supplies, Space:

Whiteboard/Smartboard

Chart paper

Expo markers

Pencils

Small notepads

Keyboards (Ideally 3-4 per class)

Assortment of percussion instruments: mini djembe drums, cajon, shakers, tambourines, woodblock, cowbell, doumbek, agogo bell etc. (Ideally 1 instrument for each student)

Pitch Pipe (Just one for the teacher)

Instruction Description

Hook

Play [Empire State of Mind](#) as students enter the room. As they get settled, turn down the music and introduce yourself. Explain that over the next five weeks, we will create a playlist. We will add songs featured in our lessons and self-selected songs not covered in the lessons.

Ask: Based on the song you just listened to, what do you think we will investigate over the next five weeks?

Answer: Our investigation will focus on the art of songwriting and the diverse musical genres found in NYC.

Teach/Demonstration

The music of our city has come from around the world - Europe, Africa, Asia, Middle East, South America and across the USA. NYC is known for its creative and innovative music scene, which is made possible by the diverse population that brings their unique musical styles from different parts of the globe.

But, there is one music genre that originated in NYC - Hip Hop, which was born in the South Bronx in the 1970s.

Over the next five weeks we will explore many genres of music, learn about pitch, melody, harmony, rhythm, and basic songwriting structures. We will write the music and lyrics to an original song about our hometown, NYC, which we will perform the last week of camp.

Before we get started, let's establish our classroom community agreements and discuss the structure for the day.

Classroom Constitution

Use chart paper to record the classroom agreements. Write the title: *What is an Ideal Classroom?* Below the title, make three columns labeled (from left to right): *Looks Like?*, *Sounds Like?*, *Feels Like?*

We will document our class agreements to promote an inclusive and cooperative atmosphere of sharing and learning.

Beneath each column, have students identify words to answer each question. For example, in the *Looks Like?* column, you may add “people helping one another.” In the *Sounds like?* column, you may include “asking probing questions.” In the *Feels Like?* column, you may write “safe space to share ideas and create.”

Continue adding to the agreements chart until everyone who wants a chance to contribute has had an opportunity to do so. Once the chart is complete, ask students to commit to upholding this collective agreement for the duration of the camp.

Next, move onto the following two interactive activities.

1. Five Things in Common

Separate the students into groups of 2 or 3. Have them identify 5 things they have in common with their group members. Next, have one member of each group tell the class the 5 things they have in common with their group. (e.g., same color shirt, same favorite hobbies, enjoy the same music, etc.)

2. Two Truths and a Lie

To start getting to know one another, the teacher will demonstrate the activity by telling three things about themselves. Two of these things will be true and one will be a lie. (Example: I hate spiders. Truth; I play the drums. Truth; I have a dog. Lie) It will be up to the class to determine which statement they think is the lie. Several students will take turns coming up with two truths and a lie about themselves, while you and the rest of the class guess which statement is the lie.

Now, transition to discussing soundscapes by asking:

Have you ever paid close attention to the many diverse sounds of our city?

Explain that creating music requires just as much listening as it does writing and playing a musical instrument.

Option 1

If permission is granted, lead students on a short walk around the block. There should be no talking, only listening. Have students bring a notepad and pencil to jot down any sounds that they hear, regardless of the loudness or subtlety of the sound (e.g., dog bark, car horn, wind). If possible, record the audio from the walk on your device to later review and reflect with students.

Option #2

If permission to leave the site is not granted, have students listen to a recorded [soundscape of New York](#)

[City](#). As the video is playing, students should write down the sounds they hear.

Have each student write one sound they heard on the board. After everyone has contributed, play the audio recording of the walk, or the Soundscape of NYC video if students were unable to go on a walk. The class should listen for any sounds that they may have previously missed.

Pitch - The teacher will explain about pitch - how high or low a specific note sounds to the human ear. Pitch is the frequency of vibrations as they go through a sound wave. If the vibrations are faster, the pitch is going to sound higher to your ear. If you have vibrations that are slower, it's going to sound lower to your ear. Give some examples of high pitch sounds - sirens, birds chirping and some low pitch sounds - thunder, a lion's roar. Looking back at the list of sounds they heard on their walk, or from the video, have the students determine whether each sound is a low or high pitch. The teacher can take this further by demonstrating different pitches on a keyboard or pitch pipe.

Independent/Group Practice:

In small groups, have the students create a short sound piece, using vocalizations emulating pitch, basic body percussion (claps, foot stomps, snaps). Encourage students to listen to each other and improvise to create. For example: A student can start by vocalizing a low pitch to a steady beat (BOM, BOM, BOM, BOM) while another student can vocalize a higher pitch at a slightly faster tempo, while a third student provides snaps or stomps. The teacher will check on each group for guidance.

Give them time to create and explore. After some time has passed, have each group share with their fellow campers. If time allows, see if you can combine all of your students to create a group sound piece.

Share:

Have students discuss their experience creating the sound piece. How did changing the pitch or using their bodies change the mood or feeling of the piece?

What did they find most challenging about creating the piece?

Have students listen back to their recorded performance. Ask them what they liked, what they would change and what surprised them?

Link:

Today we started to get to know one another and worked together to create a sound piece by listening to one other. By paying attention to different sounds and to one another, we're starting on the road to creating our own unique song of the city.

NYS Standards

6th MU:Pr4.1.6

a. Apply established criteria for selecting music to perform (from teacher- or student-provided options) for a specific purpose and/context, and explain why each was chosen

7th MU:Pr4.2.7

c. Explain how social, cultural and historical contexts inform performances and result in indifferent musical choices.

8th MU:Re7.1.8

a. Select and compare how a set of contrasting musical works (from teacher- or student-provided options) connect to and are influenced by specific interests, experiences, purposes, or contexts.

SEL Benchmarks

1C.3a. Develop a plan and prioritize steps in working toward a goal.

2B.3b. Demonstrate understanding of how culture or life experience shapes communication within and between identity groups.

Lesson Title: We Are Community		Music Lesson Week 2	
Essential Question: How does music make a global city?			
Learning Objectives: At the end of this session the students will...			
<ul style="list-style-type: none">● identify key characteristics of different musical genres, to develop a more comprehensive knowledge and appreciation of music diversity.● Experiment with and apply techniques of melody and harmony to create music.			
Date of lesson	Staff	Lesson Duration # of sessions/weeks/days/hours)	Grade Level 6-8
Theme Imagine It! Diversity	Discipline Music	Project	
Key Vocabulary: At the end of this session students will be able to identify the following technical words... Melody: A sequence of single notes that is musically satisfying. Harmony: The sound of two or more notes heard simultaneously. Blending: The action of mixing or combining things together. Genre: A style of music that is determined by a number of factors, including the types of sounds and patterns used. Chord: A combination of three or more notes Major Chord: A chord that contains the 1st, 3rd and 5th notes of a major scale. Minor Chord: A chord that contains the 1st, minor 3rd, and 5th notes of a minor scale. Chord Progression: A sequence of chords played one after another.			
Materials, Supplies, Space: Whiteboard Chart Paper Expo markers Pencils small notepads Laptops, Ipads, ChromeBooks (Ideally 1 for each student) Keyboards (Ideally 3-4 per class) Assortment of percussion instruments: Mini djembe drums, cajon, shakers, tambourines, woodblock, cowbell, doumbek, agogo bell etc. (Ideally 1 instrument for each student) 25 Resistance bands (Stretchy bands)			

Printed copies of the lyrics to “Count Your Blessings”,
Access to [Chrome Music Lab](#)

Instruction Description

Hook

As students enter the classroom, play the song [Count Your Blessings](#) - a song of gratitude that blends Reggae and Hip Hop through NY rapper Nas and Jamaican artist Damien Marley. Hand out the [lyrics](#) to the song to discuss:

What do you think is the intended meaning or message expressed in this song?

In this particular song, do you think the blend of Hip Hop and Reggae works? Why or Why not?

We will add this song to our Summer Playlist.

Talk about how past and present musicians often blend a variety of genres. Collaborations such as BTS/Nicky Minaj - [“Idol”](#) (K-Pop/Hip Hop), Sting/Gims [“Reste”](#) (English Pop Artist/French African Artist), Luciano Pavarotti and James Brown - [It’s A Man’s World](#) (Opera/R&B). Collaborations happen naturally in informal music settings but can also be created to cross promote artists and genres. For example, a fan of James Brown, who is a funk and R&B artist, may not be familiar with opera, but when they hear the collaboration with Pavarotti, it opens their mind and ears to different music that they may not have been familiar with before.

Teach/Demonstrate

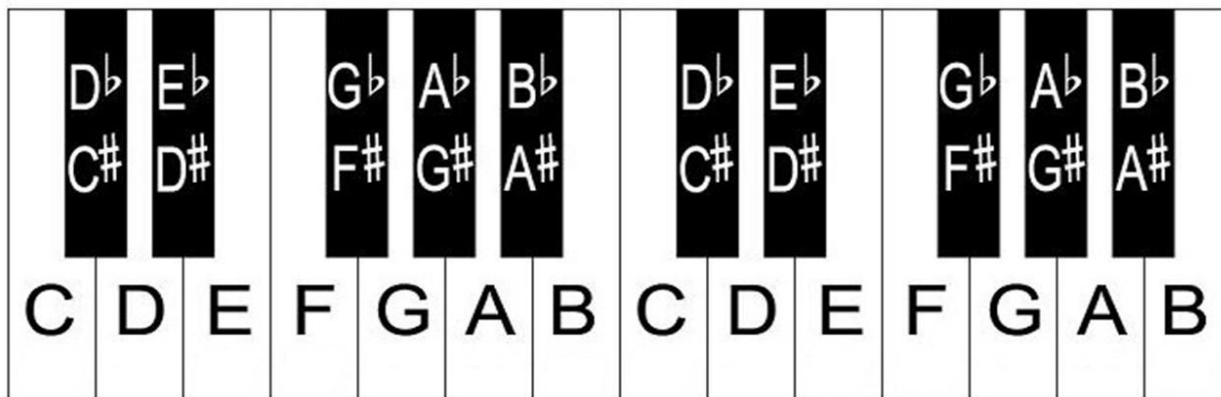
[Movement and Vocal warmup](#) - Music Pitches: Students will stand in a circle facing one another. In the center is a ring of stretch bands tied together. In alphabetical order of first names, student A (Andy, Anita, etc.) picks up the section of the band in front of them. As the teacher calls out everyone alphabetically each student (Ben, Carlos, Dina, etc.) picks up the section of the band in front of them. The group now moves together to the center of the circle with each having a section of the tied band in their hands. When the teacher starts to vocalize, the students move out at the same pace as the vocals. When the vocals change to a fast pace, they run back to the center of the circle. This can continue with various high, low, and medium vocalizations (students can lead if they choose). All participants move in or out based on the vocalization/pitch levels.

[Melody](#) - Briefly review the difference between high and low pitch from Week 1’s lesson. Explain that melodies in a song are generally high-pitched and define the “identity” of the song in many styles of music. If you ask someone to sing a particular song, they’ll usually sing the melody. Melodies are often

sung, but may also be played by almost any instrument. Melodies typically cover a wide range of notes/pitches. Explain to the class that in music, there are seven different main note names (A,B,C,D,E,F,G) which repeat across the keyboard at different pitches. These notes can be found on the white keys of the keyboard:

Demonstrate these notes on the keyboard.

Piano Keys and Notes



www.Piano-Keyboard-Guide.com

Harmony - Explain that harmony in music is the process by which individual sounds are joined together or composed into whole units or compositions. Often, the term harmony refers to simultaneously occurring frequencies, pitches (tones, notes), or chords. A tune by itself can sound nice, but it can be “harmonized” by adding chords. Studying how to do this is called **harmonization**. One can play a chord with three notes using the 1st, 3rd, and 5th notes of the scale of whatever key the music is in. This gives a chord which sounds like the “home chord.” (For example the notes C, E, & G make up a C major chord - demonstrate on keyboard if possible). This means that at least three notes are needed for harmony. In most music there are four. For example, a choir will normally divide into soprano, alto, tenor, and bass. Whereas a string quartet will divide into violin 1, violin 2, viola, and cello.

As an example, show the class the song [“Because”](#) by the Beatles. Have them pay close attention to the melody, vocal harmonies and the accompanying chord progression. Then show them this [video](#) which showcases a musician doing a cover of the song while visually showing him singing the four part harmony, as well as playing the accompanying instruments.

Independent Practice

Students will be put into groups of 2 and will be instructed to come up with a simple short melody along with a simple chord/harmonic accompaniment. The teacher will give each group a chord to work with (ex. Group 1 uses C Major (C,E,G) as their chord, Group 2 uses C Minor (C, E Flat,G) as their chord, Group 3 uses F Major as their chord (F,A,C) etc. The students can start creating their melodies to fit their assigned chord by playing around with the notes on the keyboard or by using the Chrome Music Lab [melody maker](#). Teachers can also use the [chord page](#) on Chrome Music Lab to generate further chord ideas.

Give them time to experiment, create, and explore. Once they've finished, have each pair present their melody and chord creation to the class.

Share

Ask: How was the process of coming up with their chords and melody lines? Did they find one they liked right away? Or, did it take some time to experiment with different notes and chords?

Link: This week we looked at the basics of melody and harmony and how they are applied in song. We also started creating our own melody lines and chords. Next week we will be investigating the elements of rhythm, exploring musical genres, namely Hip Hop, to develop our understanding of song structure and lyrics.

NYS Standards

6th MU:Cr3.2.6

a. Present the final version of their documented composition or arrangement, using craftsmanship and originality to demonstrate an effective beginning, middle, and ending, and convey expressive intent.

7th MU:Re7.1.7

a. Select and compare how contrasting musical works (from teacher- or student- provided options)

connect to and are influenced by specific interests, experiences, purposes, or contexts.

8th MU:Cr1.1.8

a. Generate rhythmic and melodic phrases and harmonic accompaniment within expanded forms(including introductions and codas), and explain connection to purpose, context, and/or expressive intent.

SEL Benchmarks

2C.3b. Demonstrate cooperation and teamwork to promote group well- being and collective efficacy.

2B.3b. Demonstrate understanding of how culture or life experience shapes communication within and between identity groups.

Music Lesson Week 3 Grades 6-8

Theme - Design It

Subtheme - Sportsmanship

Essential Question: How does music make a global city?

Learning Objectives: Students will:

- Differentiate between rhythm and beat.
- Identify basic musical notation, including quarter, eighth, and sixteenth notes.
- Identify elements that make up a song, including: verse, chorus, bridge, and outro.

Vocabulary:

Rhythm: A strong, regular, repeated pattern of movement or sound.

Beat: A basic unit of time otherwise known as the pulse.

Genre: The style of a piece of music which is determined by a number of factors, including the types of sounds and patterns used, and also the tempo.

Hip Hop: A style of music which is primarily rhythmic (usually built around drum beats) and that commonly accompanies rapping.

Tempo: The speed at which a piece of music is played

BPM: An acronym standing for beats per minute.

Lyrics: The words of a song in popular music.

Notation: Music notation refers to the visual presentation of markings and symbols that tell musicians how to play a specific piece of music.

Quarter Note: a note having the time value of a quarter of a whole note or half a half note, represented by a large solid dot with a plain stem.

Eighth Note: a note having the time value of an eighth of a whole note or half a quarter note, represented by a large dot with a hooked stem.

Sixteenth Note: a note having the time value of a sixteenth of a whole note or half an eighth note, represented by a large dot with a two-hooked stem.

Intro: An opening section of a piece of music.

Chorus/Hook: It is a section of a song that is repeated at least twice and embodies the overall lyrical message of the song. The chorus is widely considered to be the catchiest and most memorable part of a song because of its repetitive and succinct nature.

Verse: Perhaps the most basic and familiar part of a song, the verse is where the song's story — whether it's lyrical or instrumental — begins to unfold.

Bridge: a bridge is a contrasting section that prepares for the return of the original material from the previous section.

Outro: The ending or closing section of a piece of music.

Materials/Supplies:

Pencils

Paper

Assortment of percussion instruments - Mini djembe drums, cajon, shakers, tambourines, woodblock, cowbell, doumbek, agogo bell etc. (Ideally 1 for each student)

Keyboards (Ideally 3-4 per class)

Handouts of the lyrics for the Beastie Boys song “An Open Letter to New York”

Hook:

Hand out the lyric sheets before playing the song [“An Open Letter to New York”](#) by The Beastie Boys. Tell the students to follow along with the lyrics as they listen to the song. After they’ve listened, have a discussion about the lyrics.

The song was written as a tribute to the city following the September 11th terrorist attacks and is written as a love letter of sorts to the melting pot of cultures that came together to defend the city the Beastie Boys call home. Unlike other songs which may only focus on a single borough, ‘An Open Letter to NYC’ makes it a point to reference each of the five boroughs, as they are all unique. The clash of cultures throughout different neighborhoods is what brings strength to the city, and makes it so different from every other place in the world.

The song describes the different heritages of people which make up the city, from Asian and Middle-Eastern to Latin, White and Black, and explains how no matter where you may be from, everyone is still the same. The overall message of the song is about how the cities’ fortitude comes from diversity, and that no matter what happens we are unified as a whole. Regardless of where you live or your occupation, if you live in New York you are part of something bigger.

The lyrics to “An Open Letter to NYC” are overwhelmingly positive, and come from a group of artists who know the city better than anyone. They know that no matter what happens New York will bounce back, but that doesn’t mean they can’t help by giving people a little nudge in the right direction. The song channels the feelings of togetherness which many New Yorkers felt following the 9/11 terrorist attacks, and tells the world that no matter what happens, we are strong.

Explain that this is a Hip Hop song - New York's ONLY homegrown genre which is now embraced all over the world. Hip Hop is the most popular and most listened to genre in North America. It is not only a genre, but a culture turning 50 years old in August 2023!

Add this song to our Summer Playlist!

A Brief History of Hip-Hop:

Hip-hop music was created in the South Bronx in the early 1970s. Starting out as party music played by local DJs during neighborhood parties, the DJs performing began experimenting with different arrangements of the songs they were playing by mixing different pieces of the music together. One of the DJ's who is most well known for pioneering this so-called breakbeat technique is DJ Kool Herc.

Soon rapping was added, and DJs began arranging the beats so that rappers could easily find a rhythm to speak in time with. Rappers often wrote lyrics that recounted personal experiences. With the addition of rapping, hip-hop became an artistic outlet for African-Americans to tell their stories. From there, hip-hop evolved from music to an entire lifestyle.

Hip-hop also served as a response to disco, a dance music craze at the time. The music and culture of Hip-Hop became a way for the musicians and listeners to deal with the hardships of city life.

Teach/Demonstrate

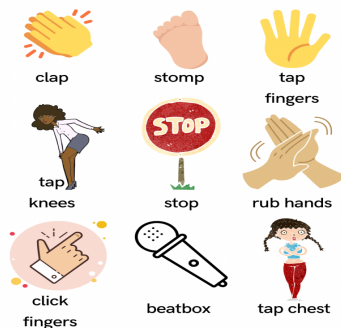
Explain that this week we are moving closer to writing our own song about NYC. But first, review briefly what they've learned so far about pitch, melody, harmony, and chords. This week we will focus on Rhythm and song writing structure using the Pop/Hip Hop format to explore rhythm and its lyrical pulse.

Beat vs. Rhythm:

Teacher will explain that the beat is the pulse of the music and is a constant - it never changes as the rhythm changes. For example when you tap your foot to a particular song, you do so at a steady pace -you're tapping to the beat! Listen to this [song](#) to hear the constant beat. Have your students clap along, or tap to the beat. The main difference between Rhythm and beat is that Rhythm is a repeating pattern of musical notes, while the beat is the steady pulse that runs through a piece of music. The beat is created by the percussion but any instrument can create the rhythm of a song.

Beat/ Rhythm Warm up activity Options

BODY PERCUSSION



Explain that you do not need instruments to make rhythmic or percussive sounds. We can get a wide variety of sounds just using our bodies! Demonstrate the different sounds from the body percussion chart above.

Since they have already listened to Uptown Funk, have the students stand in a circle and recreate the song's beat by stomping their feet and clapping their hands. You may choose to play the song during this activity. Stomp, Clap, Stomp, Clap, etc. Do this together as a group. Once that feels solid, you can have each student in the circle do this independently. (Example: Student 1 stomps their foot, student 2 claps their hand, student 3 stomps their foot, students 4 claps their hand etc.) To keep things interesting, you can use different sounds sources from the chart and different songs!

Food Rhythm chart



Ask students if they have ever learned how to read basic music notation. Depending on your class, some may have already learned the basics of notation, while others may have no prior knowledge of this. Start off by explaining the value of quarter and eighth notes.

A quarter note is a note that is equal to one full beat or count. In the first example in the chart above, “Hot-Dog” has 2 quarter notes which match the syllables of the words - one quarter note for the word Hot and one quarter note for the word Dog. If we played the “Hot Dog” example once, that means we have played two beats worth of quarter notes. However, if we play that same example twice in a row - “Hot Dog, Hot Dog,” we have played four beats worth of quarter notes. Four beats worth of quarter notes = 1 full measure or bar in 4/4 time.

A single eighth note is half of the value of a quarter note, which means it is a half a beat or count. However if we put two eighth notes together (half beat + another half beat), we have a full beat of eighth notes. In the “Hot Fudge Sun-dae” example in the chart, we have 2 pairs of eighth notes, which means we have 2 beats worth of notes. If you played the “Hot Fudge Sun-dae” example twice in a row, you’d have 4 beats worth of eighth notes. (Hot Fudge Sun-dae, Hot Fudge Sun-dae.) Four beats worth of eighth notes = one full measure or bar in 4/4 time.

Briefly just explain that a quarter note is a single note, eighth notes are typically grouped in twos or pairs (2 eighth notes = 1 quarter note or 1 beat). Sixteenth notes which are shown in examples such as “Avocado Toast”, are notes that are typically grouped in fours. A single 16th note is half of the value of a single eighth note. Since it takes 2 eighth notes to equal a full beat, it will take 4 16th notes to equal a full beat.

Select a few of the rhythms to demonstrate to the class. As you clap or play an instrument, say the food related word to match the syllables with the rhythm. You can go through the rhythms one at a time with your class and have them play them together. You can also put your students in pairs and have them play a rhythm from the chart together, or you can give each student a different rhythm from the chart. Have the pairs play their rhythms one after another, creating a call and response. To make things trickier, you can have them play their individual rhythms simultaneously!

Poison Rhythm

Continue to practice call and response with students. The teacher claps a rhythm and students clap it back. Choose a “poison” rhythm and tell students it's the only rhythm they cannot clap. Play the game. Students clap back every rhythm except for the “poison rhythm.” If a student claps the poison rhythm they are out. If a student hesitates, or waits too long to clap a rhythm, they are out. Play until one student remains, or after a predetermined number of rounds.

Teacher note: Have students stick to rhythms that contain only quarter and eighth notes, such as the ones from the food rhythm chart. Once they have a firm grasp of these rhythms, you can include more complex note values, such as sixteenth notes.

Independent Practice

Since we are gearing up to write our song for NYC Global City, and we have covered a lot of the

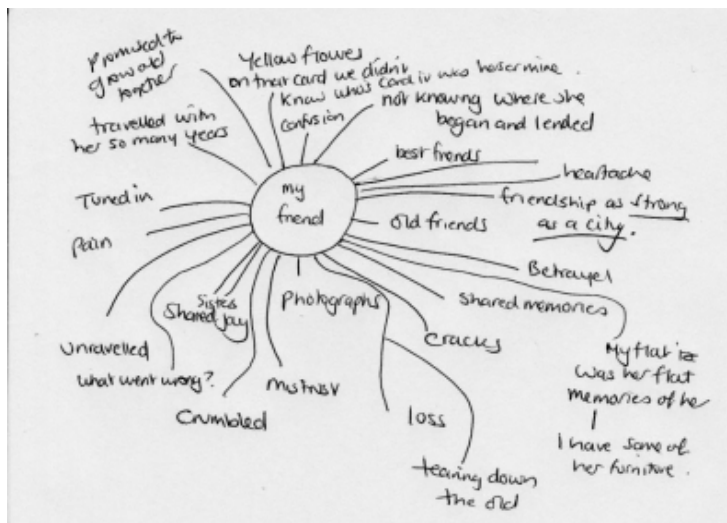
basic elements of songwriting over the past couple of weeks - melody, harmony, and now rhythm, it's now time to focus on lyric writing. Lyrics are the words of a song, either sung or rapped if you are dealing with a hip song structure.

Activity 2 : SONG STRUCTURE

Basic pop structure and Hip hop structure:

Nearly every Hip Hop or Pop song consists of five basic parts: intros, verses, hooks (choruses), bridge, and sometimes outros. Occasionally, you'll see other elements, but usually songwriters stick to these three or four. Most songs begin with some instrumental bars, which are typically followed by a verse, although some do start with a hook.

MIND MAPPING ACTIVITY



Brainstorming for Lyrics:

Mind mapping is an exercise to stimulate creativity. The teacher will put a topic in the middle of a large sheet of paper - or white board.

The topic will be NYC, Global City.

We will set the timer for 3 minutes so this moves fast! Students will call out every word or phrase that comes to mind.

For each new word/phrase create a line to it and freely associate other words and ideas that come to mind and move quickly. Use any word or phrases that pop into your head.

When you are done with one train of thought, return to the center and start a new one.

You can then start with Emotional Word (Ex: Excited, Sad) associations or Neighborhood word associations (Ex: Bodega, Subway Station)

Brainstorm words that rhyme such as hat, cat, rat, etc.

Brainstorm associated words that don't rhyme. Create a list of words. (Ex: water, river, boat, etc.)

Share

Ask: Did you find the body percussion activities helpful in understanding rhythm?

Ask: How did the body percussion activities help you recognize the diversity of percussive sounds that can be created using your body?

Ask: Prior to this lesson, were you aware that Hip Hop emerged in NYC and is soon approaching its 50th anniversary?

Share the following quote with students:

"...music is about as physical as it gets: your essential rhythm is your heartbeat; your essential sound, the breath. We're walking temples of noise, and when you add tender hearts to this mix, it somehow lets us meet in places we couldn't get to any other way." (Anne Lamott)

Ask: How does this quote relate to your experience of listening to or creating music? Do you agree with the idea that music is a physical experience that connects people in a unique way? Why or why not?

Link

This week we learned about the difference between beat and rhythm and learned the basics of musical notation. We also learned about basic parts of a song (verse, chorus, etc.) and began to brainstorm potential lyric ideas for our NYC Global City song. We also looked at a little bit of Hip Hop history. Next week it's time to start focusing even more on our lyrics and putting into practice melody/rhythm components for our Global NYC song. We'll have a look at the Broadway musical genre which is a big draw for people to visit NYC and have a look at one of the musicals created by NY's current favorite Broadway hip hop writer Lin Manuel Miranda. With that inspiration we will get down to creating our song and just as importantly think about performance tips and techniques.

NYS Standards

6th MU:Pr4.2.6

b. When analyzing selected music, use grade-level standard notation to read and identify musical symbols and functions, as appropriate to the musical tradition.

7th MU:Re8.1.7

a. Describe a personal interpretation of contrasting works and explain how creators and performers' application of the elements of music and expressive qualities, within genres, cultures, and historical periods, conveys expressive intent.

Intermediate - 8th MU:Re7.2.E.8

a. Describe how understanding context and the way that the *elements of music* are manipulated informs the response to music.

SEL Benchmarks

2B.3b. Demonstrate understanding of how culture or life experience shapes communication within and between identity groups.

2C.3b. Demonstrate cooperation and teamwork to promote group well-being and collective efficacy.

Music Lesson Week 4 Grade 6-8

Essential Question: How does music make a global city?

Theme: Unity

Subtheme: Empathy

Learning Objectives: Students will:

- Explore how the elements of writing, music, acting, and dancing combine to create musical theater through the lens of Lin Manuel Miranda.
- Begin to shape their own song by combining the musical elements of pitch, melody, harmony, rhythm, song structure, and lyrics

Key Vocabulary

Musical Theater: a genre of theater where music plays a major role in moving the story forward. In addition to the actors, directors, designers, and others who are involved in any professional theater production, musical theater requires specialized artists and technicians.

Lyrics: the words of a song in popular music.

Repetition (in music): simply the repeating of certain parts of a song. For example songs that use any of the common songwriting structures tend to repeat the chorus or refrain. This is so because the chorus is meant to be the main reference point and catchiest part of the song.

Morningside Heights: a neighborhood on the West Side of Upper Manhattan in New York City. It is bounded by Morningside Drive to the east, 125th Street to the north, 110th Street to the south, and Riverside Drive to the west

Imagery: A way to build the reader's imagination by using words and phrases. Imagery helps readers to feel and visualize the author's feelings into a sensory experience through sight, sound, taste, touch, and smell.

Simile: a figure of speech that expresses a resemblance between things of different kinds (usually formed with 'like', 'as' or 'than'). e.g. She burns like a fire; your eyes are bluer than the sea.

Metaphor: A metaphor is used in songs to make personal experiences more universal and connect more strongly with a listener. A metaphor is created to establish a connection between two things to reinforce some concept or idea. Some common metaphors are "Life is a Highway, He is a shining star, The snow is a white blanket etc.

Materials Supplies Space:

Lyric handouts for [City of Immigrants](#).

Pencils

Paper

Ipads/ chrome books (ideally one for each student)

Whiteboard/Chart paper

Keyboards (ideally 3-4 per class)

Assortment of percussion instruments - Mini djembe drums, cajon, shakers, tambourines, woodblock, cowbell, doumbek, agogo bell etc. (Ideally 1 for each student)

Hook

The teacher then plays the opening scene and song [In the Heights](#) written by Lin Manuel Miranda, the composer of the music and lyrics, and the author of the book, Quiara Alegria Hudes. Students will notice the musical was written as the characters live - in Spanish and English, which is essential to the storytelling.

Lin Manuel has brought a new vision to musicals. *In the Heights* was written when he was still in college. The musical depicts daily life in the Washington Heights neighborhood with a focus on Dominican/Puerto Rican Americans and the many other cultural groups that live in that community

The play combines multiple musical styles to capture the flavor of Washington Heights and the world of the main character, Usnavi. Musical styles included in this production are Rap & Hip-Hop, traditional music theater ballads, Latin Rhythms of salsa, merengue, and samba. The styles you hear in the musical reflect the many cultures that come together in the Heights. Soul and R&B is also included and all musical styles are blending in with other musical styles that flow through the production.

Teach/Demonstrate

Musical Theater is a theatrical performance that includes four major elements: songs, spoken dialogue, acting, and dance. The emotional content of musical theater, primarily its story and the emotions it evokes, such as love, anger, and humor, are communicated through an integrated performance of words, movement, dance, music, and technical production.

Musical theater is unique. The overlap between music, dance, spoken word, acting, and movement, is quite distinct. Since the early 20th century, the works of musical theater have been referred to as 'musicals.'

Ask: Have any of you been to a musical theater production? Have you ever performed in a musical theater production at school, or in your community?

Dissecting Song Lyrics and Structure/Form:

The teacher will hand out the lyric sheet for [City of Immigrants](#) by singer/songwriter Steve Earle. Have the students listen to the song. Discuss the theme of the song as it relates to their city and also dissect the structure of the form and the lyrical style - i.e., Identify the intro, verse, pre-chorus, chorus and bridge and the lyrical concept.

Some questions to prompt your students for discussion:

What is the message of the song?

What genre is this song?

What is the song structure?

What elements of songwriting are used? (repetition, simile, metaphor, etc.)

Telling a story through song can be written in many styles but is typically written in lines similar to poetry, arranged into sections, usually short and condensed, and can be rich in rhyme, repetition and other poetic techniques. Throughout a typical song the singer sings whole phrases, lines and sections repeatedly for effect. These repetitions are called the refrain or chorus. The common way to arrange your lyrics is to sing verse one, sing the chorus, sing verse two, sing the chorus again and so on. This pattern gives the listener a taste of new sections with new ideas but coming back to the refrain.

Songs are usually short, so lyric writers work within tight word counts. If a lyricist is writing a song with three verses and a chorus section, each section might only contain four lines of lyric. That gives the songwriter only 16 lines in which to communicate the song's entire story - less than one notebook page.

The writing challenge is to communicate a lot using just a few words. There are many techniques for accomplishing this; popular choices include imagery, simile, and metaphor. Just like a musical instrument, a lyricist can learn, practice, and master use of these techniques. It's not unusual for a lyricist to rewrite lines and even whole sections of her lyrics multiple times before they are satisfied that they said something worthwhile, and said it in a pleasing or clever way.

Independent Practice

Your Creative Challenge as a Songwriting Team:

As a songwriting team, you'll get to know your strengths, whether it's for music or lyrics as you get into the process of combining words and music. Many songs are written by songwriting teams who may split up the duties - some musicians are better with writing the music, whereas others write the lyrics.

Let's start brainstorming. All ideas add value and should be listened to with respect. As a class, you are a songwriting team.

Let's consider the following around our theme of NYC, global city:

What do you want to communicate through your song?

Is your song a rap or pop song?

Discuss preferences of the group. Try rhyming words, or playing with associated words that don't rhyme (hot - sweaty, sunny-bright sparkles - glistens, etc.)

Create a list of words that relate to your theme using the mind mapping technique from the previous lesson.

1. Write your lines.
2. Organize the lines into sections.
3. Use rhyme and other songwriting devices we have discussed.
4. Try to be concise.

Start experimenting with melody and rhythm. Try to find a steady rhythm for your song and try putting some different melodic lines over it, either vocally, or with a keyboard. Depending on your students' knowledge, they can come up with a simple chord progression on the keyboard or you can play one.

By the end of this lesson, students should have a drafted outline of their song. Record students' practice of the song, so students can relisten to help them develop their next iteration.

Share & Reflect:

Ask : What do you find most exciting or challenging about songwriting? (Coming up with lyrics, ideas, song structure, music, etc.)

Ask: What sparks your creativity to come up with a musical or lyrical idea? (Music you listen to, words from a book or poem you read, a painting, etc.)

Teacher Note:

Let students know that you added *In the Heights* and *City of Immigrants* to the Summer Playlist. Ask if there are other songs they would like to add today.

Link: It's been a busy week with much work already done. We will keep refining our song, locking down the lyrics and music. Next week we will focus on performance to showcase our song to success. Our genre exploration will continue with the prominent musical form of Jazz.

NYS Standards

6th MU:Re8.1.6

a. Describe a personal interpretation of how creators and performers' application of the elements of music and expressive qualities, within genre and cultural and historical context, conveys expressive intent.

7th MU:Cr3.2.7

a. Present the final version of their documented composition, song, rearrangement, using craftsmanship and originality to demonstrate unity and variety, and convey expressive intent

Intermediate - 8th MU:Cr1.1.E.8

a. Generate melodic, rhythmic, and timbral ideas, based on characteristic(s) of music or text(s) studied in rehearsal.

SEL BENCHMARKS

1C.3b. Monitor progress on a short- term goal and make necessary adjustments to their plan to work toward their goal.

2C.3b. Demonstrate cooperation and teamwork to promote group well- being and collective efficacy.

Music Lesson Week 5 Grade 6-8

Essential Question: How does music make a global city?

Many Voices - One City

NOTE: FINAL CAMP LESSON WEEK FOR 6-8

Learning Objectives

At the end of the final camp week students will:

- Review the wide range of music genres covered in past sessions that characterize NYC.
 - Synergize their individual creative abilities to collectively compose a song incorporating the techniques learned throughout this Experience and highlighting the theme, NYC global city.
- Hone their performance skills by rehearsing and refining their NYC Global City song, working on their stage presence and instrumental accuracy for the culminating performance.
- Perform their song in front of the class.

Theme Unity Empathy Respect

Discipline - Music

Project - The World in One City (song title TBD)

Key Vocabulary

Jazz: a type of music characterized by improvisation, syncopation and usually a regular or Forceful rhythm. Styles include Dixieland, swing, bebop and free jazz.

Ragtime: a style of music that evolved in the 1890s and is played especially on the piano It is characterized as a syncopated melodic line and regularly accented accompaniment

Dixieland: a sound similar to a marching band BUT with driving rhythms and a powerful brass section. The melody is typically played by a solo high brass sound, the rhythm section keeps the harmony going, and the other front line instruments improvise melodic material around the soloist.

Mississippi Delta: also known as Delta blues, regional style of early 20th-century American Folk and blues music originated in the Delta region

Folk: a term used to describe all sorts of musical, oral and cultural traditions from specific regions and societies around the world. Folk comes from the German word 'volk' meaning 'the people' and folk music is often thought of as being the music belonging to 'the people'

Choreography:, the art of creating and arranging dances. The word derives from the Greek for “dance” and for “write.” In the 17th and 18th centuries, it did indeed mean the written record of dances.

Anchor Points: a secure point on a stage/performance space for actors/performers

Stage Presence: something that draws your eye to a performer, the x-factor they bring to each and every performance. Stage presence is the essence of a performer’s being that is projected when they expose themselves, connecting with the audience, making them feel something

Materials Supplies Space:

[lyric handouts](#) for Take the A Train,

Smart board or Chart Board

pencils

paper

Masking tape for Anchor Points

Open space for end of camp performance

Keyboards (ideally 3 to 4 per class)

Assortment of percussion instruments - Mini djembe drums, cajon, shakers, tambourines, woodblock, cowbell, doumbek, agogo bell etc. (Ideally 1 for each student)

Instruction Description

Teacher Note: Week 5's Genre is Jazz and how it became a large part of NYC's musical soundtrack. Students will add the final touches to their song and create a choreographed movement piece to bring it to life for their final performance at the end of the week.

HOOK As students enter the teacher tells them this week's musical genre explores Jazz. The teacher then plays the [video](#) and hands out the lyric sheet for Take The A Train . This song was written by Billy Strayhorn and performed by the Duke Ellington Jazz Orchestra.

The teacher will cover a very brief history of Jazz and explain how it migrated from the south and west to become a predominant style of music in NYC.

Jazz is a distinctively American style of music that developed in the very early 20th century with its roots coming from spirituals, work songs originating in New Orleans. It also borrowed from 19th century band music and the [ragtime style of piano](#) playing.

The music began moving out of New Orleans around 1917 and moved north to Chicago which was an exciting city home to different types of people, allowing for more personal expression in the form of music. New sounds blended in from Dixieland to the Mississippi Delta styles. From New Orleans to Chicago and on to New York many branches of jazz evolved, and seeped into other styles of pop music. Composer George Gershwin caused an uproar in the 1920s when he combined strong elements of jazz music with classical music in his work *Rhapsody in Blue*, now a very famous and traditional piece of American concert music.

Teach/Demonstrate

Have the students listen to the first 2-3 minutes of [Rhapsody in Blue](#).

Artists such as Duke Ellington, Cab Calloway, Ella Fitzgerald and Louis Armstrong helped New York City become the center for jazz music. Jazz clubs in NYC became the places to see and be seen, with visits from movie stars and celebrity guests.

Now, students will dive back into their songwriting putting the final touches on their lyrics and melody/rhythm. They will then create a choreography to bring the song alive for the performance at the end of the week. The choreographed performance will be created by the students with supportive input from the teacher.

Independent Practice

Performance and Rehearsals:

Have students review videos of young singers performing [24K](#) by Bruno Mars using the Anchor Point method (shown below) of distributing balance on the stage and giving each student an opportunity to come forward during the performance to showcase their creativity.

Performance tips: some key components for a great show

Have fun

If you're having fun your audience will be immediately engaged. And when you're having fun, you tap into your confidence.

Acknowledge your audience to engage them. If you're not able to make direct eye contact just look slightly above their heads and look around to encompass all.

MOVE - Watch [this video](#) for ideas of how your students can move to their song.

When you're moving, relax your body to let the music guide you. It's okay to be chill, and in fact it's better. You definitely do not want to look stiff. You need to relax to achieve authentic smooth moves. There's no way you'll be able to enjoy the rhythm if you're standing stiff. You can design an Anchor Point or points on your stage - or performance space - which allows you to move without looking like you are aimless. Swagger over to the left point, swagger back to the right point - slide forward to the front point - then back to the rear point. Coordinate with your fellow performers so you don't bump into each other!!

Teacher Note: Obviously if some students are providing musical accompaniment they don't have to move around. But, encourage their full engagement.

Anchor Points

Performers 1-3	Performers 4-6	Performers 7-9
Upstage Stage Right	Upstage	Upstage Left
Stage Rightt	Center	Stage Left
Down Right	Downstage	Down Left

Loosen up

You want your legs and arms to be loose so that they're relaxed and ready to go where your moves take them.

Wear something comfortable

If you want to be able to master all those smooth moves, you've got to wear comfortable clothes. Wear something that feels good. That means sneakers that allow you to slide easily. Now is not the time to wear new shoes that might be tight on your feet.

Rehearse

Maybe the teacher or a group leader can record the rehearsals.

Students will create the moves together with the Teacher aiding in placement on 'stage'. Students should practice each day when they get home on their own. Practice in front of a mirror if possible.

Everything feels challenging at the beginning, Once you have learned the core moves you can mix and match your moves and create a flow that feels all your own. First concentrate on remembering the movement patterns. Then you'll have an easier time picking up the speed and improving your overall performance.

Feel the music

Everything comes back to the music. Whether it's old school hip-hop like Dr. Dre or more modern hits from Drake, or a pop song like Ariana Grande, the music is what shaped your song. You are telling a story. You need to feel the music to be able to follow the rhythm. If you pay attention to the beat and rhythm, you'll notice that it all feels right. The beat is your unspoken partner in everything you do, so relax and let it move through you.

PERFORMANCE ON FINAL DAY LIVE

To be recorded for campers and parents.

Share

Let students know their teamwork paid off and they were able to create an excellent song project. Compliment them publicly in front of an audience.. Ask what their favorite week or sessions of the camp were most or least enjoyable for them.

Everyone should get an updated Music Camp playlist - paper copy or digital

Link Ticket This session was action packed with fundamentals of songwriting including rhythm, melody, pitch, harmony and lyric writing. We dived into each element separately and brought them all together to create and perform our original song.

To continue exploring and learning more about the music of this city, here are a few ideas! Take a visit to the Louis Armstrong Museum, take the Hush Hip Hop

Tour, go to a free rehearsal at the Philharmonic or take in a free concert in the park.

Have a great musical summer!

NYS Standards

6th MU:Pr6.1.6

a. Perform music with stylistic expression, technical accuracy, and

interpretation 7th MU:Cr3.2.7

a. Present the final version of their documented composition, song, rearrangement, using craftsmanship and originality to demonstrate unity *and variety*, and convey expressive intent.

8th MU:Pr6.1.8

a. Perform music with stylistic expression, technical accuracy, interpretation, and culturally authentic practices.

b. Perform appropriately for the audience, venue, context, genre, and style, demonstrating performance decorum.

SEL Benchmarks

1B.3a. Identify how their personal strengths, challenges, experiences, and identities influence choices and outcomes.

1C.3b. Monitor progress on a short- term goal and make necessary adjustments to their plan to work toward their goal.

