

## Immigration/Migration Songs

### The Basics

**Subject Area and/or Course Title:**

General Music

**Targeted Grade Level:**

6th Grade

**Time Required:**

six 50 minute lessons

**Related Standards:**

MU: Pr4. 3. 6a

MU: Re7. 2. 6b

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### The Lesson

**Introductory Narrative to Lesson:**

As per my school district's music curriculum, all sixth grade students will study world music; specifically that of Latin American, Native American, Celtic, Middle Eastern, South Eastern Asian, and African traditional music. This unit is intended for a sixth grade general music setting. Each lesson will last approximately 50 minutes.

At the end of the unit, students are assessed on their ability to identify a studied "region" by listening to a thirty second musical excerpt. Students must use the content learned in the unit regarding musical constructs, instruments, and performance practices.

My Voices Across Time project will supplement this existing unit by adding music activities pertaining to the immigration/migration experiences of those from the six "regions" above. These activities will require students to analyze immigration/migration songs, sing immigration songs, and to arrange a rhythmic or melodic accompaniment to provided lyrics.

My Voices Across Time project is comprised of six lessons, each lesson focusing on the music and immigrant/migrant experience of one "region".

**Instructional Goals or Objectives:**

1. Students will aurally identify six different musical region by listening to a thirty second musical excerpt.

2. Students will arrange a basic rhythmic or pentatonic melodic accompaniment to a provided set of lyrics.
3. Students will use critical thinking skills to compare and contrast songs.

### **Procedures/Lesson Activities:**

#### Lesson 1: Native American Music

- Essential questions
  1. What traits are common in traditional Native American music?
  2. What instruments are typically used in Native American music?
  3. What are common performance qualities in Native American music?
  4. What is the Trail of Tears?

#### Procedure

Use Interactive World Map Smart Notebook File (light blue)

Videos

NA Video 1 - "Cherokee Pow Wow 2014."

- Multiple clips are in this one video
- This video was chosen for the use of authentic Native American (Cherokee) singing, drumming, and dance
- The viewer is able to see the ceremony of the song as well as the musical adornments on the clothing of the dancers
- Musical constructs (traits) – Discuss and watch video clips
  - Percussion instruments played with a steady beat, little or no ornamentation
  - Lyrics are repetitive
  - Songs are typically started by an individual with the "chorus" joining later
- Instruments - Discuss, demonstrate and watch video clips
  - Drums
  - Bells
  - Hooves
  - Voices
- Performance practices - Discuss and perform techniques
  - Sing in chest voice
  - Many pitches for single syllables
  - Music is a function, it is the ceremony
- Migration experience component
  - The Trail of Tears
    - This song was chosen for its use of traditional Native American vocal techniques and song structure

- This song also has an applicable historical narrative in the background of this song
  - Discuss historical foundations for the Trail of Tears
- I Can Hear It Now - Voices Across Time Strategy
  - Students will listen to the song with eyes closed
  - Students will quietly ponder their answers to leading questions
    - What emotions is this person feeling?
    - What made them feel this way?
- Listen to the song a second time
  - Students discuss their thoughts and reactions to the song
  - Students will create a poem or a personal letter about the Trail or Tears history to accompany this song
  - Students will submit their work at the end of the period

## Lesson 2: Latin American Music

- Essential questions
  - What traits are common in traditional Latin American music?
  - What instruments are typically used in Latin American music?
  - What are common performance qualities in Latin American music?
  - What is a corrido and how is it constructed?
- Procedure
  - Use Interactive World Map Smart Notebook File (yellow)
  - Videos
    - LA Video 1 - “melodia INCA ‘chukla’.”
      - This video was chosen for the use of pan flute
    - LA Video 2 - “Traditional Columbian Dance in Cartagena.”
      - This video was chosen for the use of Latin percussion and clarinet
      - This video also shows traditional Cumbia dancing
    - LA Video 3 - “Marimba Linda Xelaju.”
      - This video was chosen for the traditional songs performed on marimba
    - LA Video 4 - “AMAZING Bateria samba brasil BATUCADA.”
      - This video was chosen for the parade/samba style of Latin American music
      - The viewer will hear and see marching percussion in traditional Latin American rhythms
    - LA Video 5 - . “Cucurucucu Paloma.”

- Musical constructs (traits) – Discuss and watch video clips
  - Singable melodies with accompaniments
  - Verse - refrain form(s)
  
- Instruments - Discuss, demonstrate and watch video clips
  - Marimba
  - Drums (Bongos, Congas)
  - Claves
  - Maracas
  - Guiro
  - Strings (violin, guitar, harp)
  - Brass (trumpet, trombone)
  - Voice
  
- Performance practices - Discuss and perform techniques
  - Many traditional Latin American musics are the foundation for dance (tempo, rhythmic figures)
  - Instruments used in dance songs are typically portable
  
- Immigration experience component
  - El Corrido de Georgio Cortez
  - This song was chosen for its use of traditional corrido performance style and song structure
  - This song also has an applicable historical narrative in the story behind this song
  - Story Behind the Song - Voices Across Time Strategy
    - Students will listen to the song while reading the lyrics
    - Students will identify the basic construction of corridos (verses – no refrain)
    - Students will identify the rhyming scheme (ABCB)
    - Students will identify the approximate syllables in each line (7-8)
    - Students will write a newspaper article or an alternate ending for the corrido
    - Students will submit their work at the end of the period

### Lesson 3: African Music

- Essential questions
  - What traits are common in traditional African music?
  - What instruments are typically used in African music?
  - What are common performance qualities in African music?
  - As presented in Sometimes I Feel Like A Motherless Child, what types of struggles did slaves (and later African-American citizens) have in the U.S.?

- Procedure
  - Use Interactive World Map Smart Notebook File (orange)
  - Videos
    - A Video 1 - "Burundi Drummers."
      - This video was chosen for the traditional drumming and singing techniques
      - The viewer can also see traditional Burundi dance
    - A Video 2 - "The talking drum-Donno.mpg-Kwame Ansah-Brew @ Frostburg State Univ."
      - This video was chosen for the demonstration of performance techniques on the talking drum
    - A Video 3 - "African Dance: MALI West African Dance, African Chants, Djembe Drums, 'Danza' (Diansa, Dansa)."
      - This video was chosen for the use of traditional African percussion instruments and singing technique
      - The viewer can also see traditional African dance
    - A Video 4 - "Senegal Day Djembe Show."
      - This video was chosen for the traditional drumming style on Djembe drums
    - A Video 5 - . "Call and response' in the Maasai Mara, Kenya."
      - This video was chosen for the use of call and response
      - The viewer will also see traditional dance/games being performed by school-aged children
  - Musical constructs (traits) – Discuss and watch video clips
    - Percussion instruments played with dexterity
    - Call and response
  - Instruments - Discuss, demonstrate and watch video clips
    - Drums!
    - Bells
    - Body percussion (clapping, stomping)
    - Voices
  - Performance practices - Discuss and perform techniques
    - Sing in chest voice
    - Dance goes hand in hand with a lot of African music
  - Immigration experience component
  - Sometimes I Feel Like A Motherless Child
    - This song was chosen for its use of traditional African spiritual style
    - This song also has an applicable historical context and perspective
    - I Can Hear It Now - Voices Across Time Strategy
      - Students will listen to the song with eyes closed
      - Students will quietly ponder their answers to leading questions
        - What emotions is this person feeling?
        - What made them feel this way?
      - Listen to the song a second time

- Students discuss their thoughts and reactions to the song
- Students will learn how to sing “Sometimes I Feel Like A Motherless Child”

#### Lesson 4: Celtic Music

- Essential questions
  - What traits are common in traditional Celtic music?
  - What instruments are typically used in Celtic music?
  - What are common performance qualities in Celtic music?
  - As presented in “No Irish Need Apply,” what types of struggles did Irish immigrants have in the U.S.?
- Procedure
  - Use Interactive World Map Smart Notebook File (dark blue)
  - Videos
    - C Video 1 - “2013 San Diego Scottish Highland Games & Gathering of Clans Bagpipe and Drums Marching.”
      - This video was chosen for the traditional performance in a bagpipe tattoo (marching group)
      - The viewer will also see authentic Scottish outfits and marching techniques
    - C Video 2 - “BA Irish Music & Dance Ensemble 2013 – University of Limerick.”
      - This video was chosen for the traditional Celtic performance on violin, harp, and percussion
      - The viewer will also see traditional Irish dance
    - C Video 3 - “‘Dizzi Jig’ Folk Medieval Hammered Dulcimer Music by Dizzi.”
      - This video was chosen for a performance on hammered dulcimer with excellent technique
    - C Video 4- “Silberschatten – Ombra d’Argento – Greensleeves – Celtic Harp and Mandola.”
      - This video was chosen for the traditional performance of Greensleeves on harp and mandola
    - Musical constructs (traits) – Discuss and watch video clips Lots of repetition
      - Dance and march forms are occasionally used
      - Most of the examples we will watch are instrumental, but Celtic music has a strong vocal presence as well
    - Instruments - Discuss, demonstrate and watch video clips
      - Harp

- Bagpipe
- Hammered dulcimer
- Violin
- Drums
- Voices
- Performance practices - Discuss and perform techniques
  - Melodies frequently start basic and as the song progresses more and more embellishments are added
- Immigration experience component
- No Irish Need Apply
  - This song was chosen for its lyrics, specifically the anti-immigration
  - Story Behind the Song - Voices Across Time Strategy
    - Students will listen to the song while reading the lyrics
    - Students will re-read the lyrics and circle any words or phrases that define the experience of Irish immigrants
    - Students will learn how to sing No Irish Need Apply

### Lesson 5: Middle Eastern Music

- Essential questions
  - What traits are common in traditional Middle Eastern music?
  - What instruments are typically used in Middle Eastern music?
  - What are common performance qualities in Middle Eastern music?
  - As presented in the poem Hijab Scene #7, what types of struggles do Middle Eastern immigrants have in the U.S.?
- Procedure
  - Use Interactive World Map Smart Notebook File (green)
  - Videos
    - ME Video 1 - "Mijwez-www.bavlyshop.com."
      - This video was chosen for the traditional performance on mijwez
    - ME Video 2 - "Shahrzad Ensemble- Instrumental Music."
      - This video was chosen for the ensemble performance on several traditional instruments
      - The viewer will also see women musicians to dispel generalizations of middle eastern women
    - ME Video 3 - "Alokesh Chandra. Raga Charukeshi. Castle Aggstein, Austria 2012."
      - This video was chosen for the traditional performance on sitar
      - The viewer will also see traditional clothing from India
    - ME Video 4 - "Eqyptian Oud Tambourine Solo Zoruni – Darbuka Planet."
      - This video was chosen for the use of traditional instruments; oud tambourine and zoruni

- ME Video 5 - "Traditional (Classical) Arabic Music."
  - This video was chosen for traditional ensemble performance
  - The viewer will also see men in traditional clothing performing an authentic dance
- Musical constructs (traits) – Discuss and watch video clips Musical constructs
  - Music is frequently modal
  - Highly ornamented melodies
  - Drone pitches are used to root the song
- Instruments - Discuss, demonstrate and watch video clips
  - Sitar
  - Drums
  - Tambourines
  - Voices
- Performance practices - Discuss and perform techniques
  - Occasionally tempos will be stretched and released such that it is difficult to feel a steady beat
- Immigration experience component
- Hijab Scene #7
  - This poem was chosen for its poignant narrative from a middle eastern female immigrant's perspective
  - The reading level is appropriate for sixth grade
  - Students will read the poem with a partner
  - With their partner, students will discuss the intent and perspective of the poem
  - Students will work with their partner to arrange a rhythmic accompaniment for the poem
    - Students can choose 1 or 2 classroom percussion instruments for their arrangement
    - Students should use standard music notation to write their arrangement
    - Students will work with their partner to arrange a melodic accompaniment for the poem
    - Each pair of students will have 1 classroom xylophone with C, D, E, G, and A pitch bars
    - Students can use non-standard or standard music notation to write their arrangement
    - Students will submit their work at the end of the period

### Lesson 6: South Eastern Asian Music

- Essential questions
  - What traits are common in traditional South Eastern Asian music?
  - What instruments are typically used in South Eastern Asian music?
  - What are common performance qualities in South Eastern Asian music?



- As presented in Twelve Hundred More, what types of struggles did South Eastern Asian immigrants have in the U.S.?
- Procedure
  - Use Interactive World Map Smart Notebook File (red)
  - Videos
    - SEA Video 1 - "Traditional Korean Instrument."
      - This video was chosen for the traditional performance on several authentic Korean instruments
    - SEA Video 2 - "Javanese Gamelan: Music and Dance."
      - This video was chosen for the use of the gamelan ensemble
      - The viewer will also see traditional dance and Javanese attire
    - SEA Video 3 - "Traditional Vietnamese Singing and Vietnamese Folk Music Live Performance – Mekong Delta, Vietnam."
      - This video was chosen for the use of traditional Vietnamese instruments and singing techniques
    - SEA Video 4 - "Traditional Chinese Music, Instruments Trio Performance (Zheng, Erhu, Pipa) Guilin China."
      - This video was chosen for the use of traditional Chinese instruments to perform traditional music
  - Musical constructs (traits) – Discuss and watch video clips
    - Music is frequently modal or pentatonic
  - Instruments - Discuss, demonstrate and watch video clips
    - Koto
    - Pippa
    - Taiko drums
    - Samisen
    - Voices
  - Performance practices - Discuss and perform techniques<sup>6</sup>
    - Voices frequently have a forward/nasal timbre
    - Metallic percussion sounds (tam tam, gong, cymbal) are frequently used to set the tempo for ensemble songs
  - Immigration experience component
  - "Twelve Hundred More"
    - This song was chosen for its applicable historical narrative in the background of this song
      - Students will read the lyrics to the song
      - Students will arrange a rhythmic or melodic accompaniment the song
      - Students will compare their arrangement to the pre-selected examples

**Assessment and Evaluation:**

The summative assessment at the end of the unit is taken through Google Forms and can be accessed through the following link:

[https://docs.google.com/a/monroe.k12.mi.us/forms/d/1OJIWXPnNx9iKcgiPHyvclThalRhsyGsgSpV3TB5X\\_X4/viewform?usp=send\\_form](https://docs.google.com/a/monroe.k12.mi.us/forms/d/1OJIWXPnNx9iKcgiPHyvclThalRhsyGsgSpV3TB5X_X4/viewform?usp=send_form)

For the assessment musical excerpts, I randomly choose one video from each region as listed in the lesson. (Students will listen to the audio - they do not watch the video as it plays.)

**Closure/Reflection:**

Initially, I planned to create a concert repertoire list for my final project. I realized that the concert list would result in a single year of VAT project integration. I want to use my VAT project every year in my classroom; this thought gave rise to the world music integration unit.

I am eager to touch base with the 6th grade classroom teachers to coordinate our lesson timing. I enjoy cross-curricular teaching, especially when it is a concerted, deliberately timed effort. I frequently work with the "encore class" (P.E., arts, technology, music) faculty for cross-curricular units. This unit will hopefully be the beginning of a much more common trend of "academic" and "encore" cross instruction.

Please feel free to use and/or edit any information, hand outs, videos, or activities listed in the lesson.

**Resources/Materials:**

Seventh Era Production. "Cherokee Pow Wow 2014." Online video clip. YouTube. YouTube, 18 July 2014. Web. 15 May 2015.

"Trail of Tears" performed by Walker Calhoun on *Where the Ravens Roost*, Mountain Heritage Center [MHC-1], © 1991.

DeSandro. "melodia INCA 'chukla'." Online video clip. YouTube. YouTube, 22 Nov. 2006. Web. 15 May 2015.

Discovering Ice. "Traditional Columbian Dance in Cartagena." Online video clip. YouTube. YouTube, 9 May 2012. Web. 15 May 2015.

Lefkowitz, Henry. "Marimba Linda Xelaju." Online video clip. YouTube. YouTube, 16 Sept. 2010. Web. 15 May 2015.

Navarro, Rafa. "AMAZING Bateria samba brasil BATUCADA." Online video clip. YouTube. YouTube, 1 May 2013. Web. 15 May 2015.

Urdaneta, Anthony. "Cucurrucucu Paloma." Online video clip. YouTube. YouTube, 17 Apr. 2008. Web. 15 May 2015.

"El Corrido de Gregorio Cortez" performed by Ramón Ayala on *Corridos con Madre*, GCM/Matrak, © 2005.

Borosjutub. "Burundi Drummers." Online video clip. YouTube. YouTube, 5 Mar. 2008. Web. 15 May 2015.

Firitete. "The talking drum-Donno.mpg-Kwame Ansah-Brew @ Frostburg State Univ." Online video clip. YouTube. YouTube, 2 Dec. 2009. Web. 15 May 2015.

Pluznick, Michael. "African Dance: MALI West African Dance, African Chants, Djembe Drums, 'Danza' (Diansa, Dansa)." Online video clip. YouTube. YouTube, 13 Feb. 2007. Web. 15 May 2015.

Smith, Gary B. "Senegal Day Djembe Show." Online video clip. YouTube. YouTube, 5 Jan. 2011. Web. 15 May 2015.

Writerwoborders. "'Call and response' in the Maasai Mara, Kenya." Online video clip. YouTube. YouTube, 2 Feb. 2012. Web. 15 May 2015.

"Sometimes I Feel Like a Motherless Child" performed by Odetta on *Odetta: The Best of the Vanguard Years*, Vanguard Records [79522-2], © 1999.

BitOBritain. "2013 San Diego Scottish Highland Games & Gathering of Clans Bagpipe and Drums Marching." Online video clip. YouTube. YouTube, 2 Jul. 2013. Web. 15 May 2015.

Bolger, Kevin. "BA Irish Music & Dance Ensemble 2013 – University of Limerick." Online video clip. YouTube. YouTube, 15 Mar. 2013. Web. 15 May 2015.

Dizzidulcimer. "'Dizzi Jig' Folk Medieval Hammered Dulcimer Music by Dizzi." Online video clip. YouTube. YouTube, 10 Apr. 2007. Web. 15 May 2015.

LeFox, Melusine. "Silberschatten – Ombra d'Argento – Greensleeves – Celtic Harp and Mandola." Online video clip. YouTube. YouTube, 7 Sept. 2012. Web. 15 May 2015.

"No Irish Need Apply" performed by Tommy Makem on *Songs of the Working People*, Flying Fish, © 1988.

Aziz, Essam. "Mijwez-www.bavlyshop.com." Online video clip. YouTube. YouTube, 11 Apr. 2011. Web. YouTube, 15 May 2015.

Caasdellacultura. "Shahzad Ensemble- Instrumental Music." Online video clip. YouTube. YouTube, 31 Oct. 2009. Web. YouTube, 15 May 2015.

Chandra, Alokesh. "Alokesh Chandra. Raga Charukeshi. Castle Aggstein, Austria 2012." Online video clip. YouTube. YouTube, 16 May 2012. Web. YouTube, 15 May 2015.

Darbukaplanet. "Eqyptian Oud Tambourine Solo Zoruni – Darbuka Planet." Online video clip. YouTube. YouTube, 11 Jul. 2013. Web. YouTube, 15 May 2015.

Khaleeji, Adbullah. "Traditional (Classical) Arabic Music." Online video clip. YouTube. YouTube, 12 Jul 2011. Web. YouTube, 15 May 2015.

Kahf, Mohja. "Hijab Scene #7." E-mails from Schehrazad. University of Florida Press. 2003.

Csilla121. "Traditional Korean Instrument." Online video clip. YouTube. YouTube, 20 Feb. 2011. Web. YouTube, 15 May 2015.

ListenForLife1. "Javanese Gamelan: Music and Dance." Online video clip. YouTube. YouTube, 26 May 2011. Web. YouTube, 15 May 2015.

Samuel&Audrey. "Traditional Vietnamese Singing and Vietnamese Folk Music Live Performance – Mekong Delta, Vietnam." Online video clip. YouTube. YouTube, 24 Apr. 2013. Web. YouTube, 15 May 2015.

Traveler367. "Traditional Chinese Music, Instruments Trio Performance (Zheng, Erhu, Pipa) Guilin China." Online video clip. YouTube. YouTube, 27 Sept. 2011. Web. YouTube, 15 May 2015.

Fone, Philip S. "Twelve Hundred More." *American Labor Songs of the Nineteenth Century*. University of Illinois Press. 1975.