



STUDENT WORKSHEETS

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SOUTHERN VOICES



Artists' Insight

"Southern Voices is a collaborative performance by poet Glenis Redmond and singer-historian Scott Ainslie. With music and verse we reckon with the past and the present. With our ancestors at our backs our intent is to alchemize, reconcile, and celebrate the weighted history of the South. On stage and in life we both embrace the gospel song lyrics: 'I'm goin' to stay on the battlefield. I'm goin' to treat everybody right'." – Southern Voices



Southeast United States

Concert Instruments: Homemade Cigar Box Guitar, 1931 National Resophonic Guitar, Fretless Gourd Banjo, Poetry

Meet the Artists

Using the video, excerpt, and quote on the following page, name three values that are important to Glenis and Scott.

_____ , _____ , _____

Journal

Does the music remind you of anything you've heard before? How is it familiar? How is it new? What kind of show do you think these two artists will create for you?

Meet Southern Voices

Excerpt from “Our Spirit Stands” by Glenis Redmond

*We will not dash our hopes amongst the jagged rocks of injustice
but will step on mounds as old as time.
Pilgrim till what is lost is found.
We will caress the stranger within us.
Find hope in each other's trembling eyes.
We will rise above this burning chaos,
mount up on the wings of eagles
and let faith fly like doves from our hands.
When the dust of these disasters settles,
in a cry of faith
We will resound.*

Our Spirit Stands

Our Spirit Stands

Our Spirit Stands



Painting by Lynn Greer

Quote from Scott Ainslie



“Developing empathy for others is a crucial skill for any healthy, diverse society - and a song is a nearly perfect vehicle for putting yourself in someone else's shoes. 2019 marks the 400th anniversary of the first enslavement of Africans on this continent in Jamestown, Virginia, in 1619. It seems like a momentous time to be doing this work.”

"Tao of the Black Plastic Comb"

Discuss

When have you experienced a time when you felt insecure? What happened? How did you feel during/after? What images do you associate with the experience? Who did you go to for support?

Discover

Read the text of "Tao of the Black Plastic Comb" by Glenis Redmond on the next page aloud.

Describe

What do you notice about the poem? What images are important?

Watch

Watch the movie-style video of "Tao of the Black Plastic Comb" directed by Irving Hillman.

Respond

Write, Draw, or Discuss

What do you notice about this movie?

What visual images are important?

Does the poem feel or sound different when there are images associated with it?

"Tao of the Black Plastic Comb"

Bless my bad ideas and butt whippings:
the black plastic combs passed out on picture
day.
Bless my taking the comb and listening
to the blond haired girl promising: *I can make
you pretty.*
Bless me for wanting to be pretty,
but obviously lost in the whitest of seas
floating on a Kindergarten raft with no sign of
help
via a mirror or a black girlfriend to keep me
from going astray.
Bless my Ramona the Pest ways, always getting
it wrong —
collar and ribbon upturned always at the other
end of mama's, *dag nam your time child.*
Bless the five years that I had already spent on
this earth
those years already filled with my school girl
sense of shame
wearing Pigpen's dusty aura like a shadow that I
could not shake.
Bless mama's tug of war with each strand.
Bless *my tender headedness* that matched my
heart.
Tender. Nothing, but tender — too tender
for my mama's heavy hands
that did not know their own strength
pulling each strand on my head through the hot
comb,
during this Saturday morning ritual.
Bless her command: *don't let nobody touch
your hair.*
Bless my ears not hearing.
Bless the brewing of sorrow and regret that are
already in my eyes.

Bless the back of the camel broken by the
straw.
Bless my backside the day the pictures arrived
home,
when my mama saw my hair as what she called,
something the cat drug in.
Bless my eyes and the load they were already
carrying.
Bless me a high-strung girl feeling like my
families' punch line,
when they saw my first school photo each laugh
felt like a jolt.
Bless how I learned to pocket the hurt in my
heart.
Bless this act of survival.
Bless the small tines of the black comb: The
teeth. The bite
that every hand is not a helping one.
Bless the little white girl that did not see my
beauty.
Bless me for not seeing my beauty —
the years it took for me to unlearn self-loathing
and not one hair on my head that needed
touching.
Bless this little girl within me waiting
to come back to this picture with a smile
seeing myself as cute and lovable
with sandalwood smooth skin and the deepest
amber eyes
screaming already like a poet.
Bless my little girlself waiting for my return
to make the connection between then
and now: my hair now loc'd and woven
wrapping myself with both forgiveness and
release.

-Glenis Redmond

Another Man Done Gone

Discover

"Vera Hall (1902-1964) recorded her unaccompanied version of this slave song (learned from her mother) in the mid-1930s. It is a stark reminder of the lack of control over their own lives that Blacks in the South faced, and the prospect of being sold away (or, after slavery ended, being falsely accused of something and forced into the convict leasing system). On September 22, 1937, this was the only song chosen to commemorate the 75th anniversary of Lincoln's signing of the Emancipation Proclamation in a ceremony at the Library of Congress."

– Scott Ainslie



Another Man Done Gone Lyrics (traditional)

Another man done gone
Another man done gone
Another man done gone
from the county farm
Another man done gone

I didn't know his name
I didn't know his name
I didn't know his name, didn't know his name,
Didn't know his name

He had a long chain on
He had a long chain on
He had a long chain on, had a long chain on,
Had a long chain on

They killed another man
They killed another man
They killed another man, killed another man
Killed another man

I don't know where he's gone
I don't know where he's gone
I don't know where he's gone

I'm gonna walk your load
I'm gonna walk your load
I'm gonna walk your load

Watch

Watch the *Another Man Done Gone* video.

Consider

Discuss or Journal

Why has this song been recorded so many times over the years?
Why is this song included in the performance by Southern Voices?

Parchman Farm Blues

Discover

Parchman Farm, Mississippi's oldest prison, formally known as the Mississippi State Penitentiary began as a plantation style farm/prison.

Known professionally as "Bukka" White, Booker T. Washington White was born in Houston, Mississippi. White got his first guitar at age nine, a present from his railroad-working father. His first recordings appeared in 1930, under the name "Bukka" (though White preferred his given name). In the 1940s, while serving time for assault at the infamous Parchman Farm Penitentiary, White was recorded by the folklorist John Lomax.

Parchman Farm Blues Lyrics

Judge gimme me life this morn'in down on
Parchman Farm
Judge gimme me life this morn'in down on
Parchman Farm
I wouldn't hate it so bad, but I left my wife in
mournin'

Four years, goodbye wife - oh you have done gone
goodbye wife - oh you have done gone
But I hope someday you will hear my lonesome song

Oh you, listen you men: I don't mean no harm
Oh-oh listen you men: I don't mean no harm
If you wanna do good, you better stay off old Parchman Farm

We go to work in the mo'nin, just a-dawn of day
We go to work in the mo'nin, just a-dawn of day
Just at the settin' of the sun, that's when da work is done, yeah

I'm down on old Parchman Farm, I sho' wanna go back home, yeah
I'm down on old Parchman Farm, I sho' wanna go back home, yeah
But I hope someday I will overcome



Parchman Farm Prisoners, 1911

Mississippi Department of Archives and History

Parchman Farm Blues continued



Watch

Watch the *Parchman Farm Blues* video, an original recording with Booker T. Washington White.

Consider

Discuss or Journal

What do you notice about the images of *Parchman Farm Blues* that were included in the video?

How is this original performance similar to or different than the music you listen to?

How is Scott's performance similar to or different than the original?

THREE HARRIETS



Photo by Dan Dunlap

Peace Insight

Three Harriets depicts the lives and circumstances of three revolutionary African American women, while honoring the millions of untold stories of those under oppression in the 19th century. Harriet Tubman, Harriet Jacobs, and Harriet E. Wilson paved the way for the voiceless and enslaved in their time and in generations to come. Through the lens of dance, poetry, music, and storytelling, we honor their courageous spirits.



United States – Maryland, New Hampshire, and North Carolina

Performance Mediums: Dance, Poetry, Music, Storytelling

Meet the Harriets

What are their names?

Journal

Why are these three women important? What about the three Harriets is similar? What about them is unique? What is one thing each woman did?

Incidents in the Life of a Slave Girl by Harriet Jacobs

Discuss

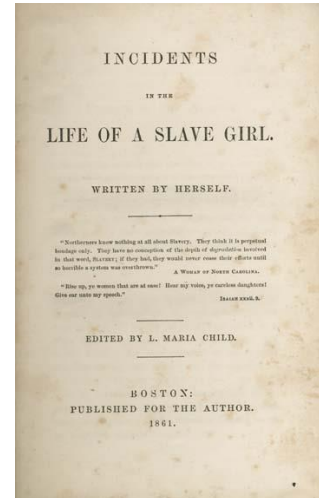
Name a historical figure and discuss their accomplishments or significance. Why do we talk about historical figures? How do we talk about or honor someone important?

Discover

Incidents in the Life of a Slave Girl is an autobiography written by Harriet Jacobs, a young mother and fugitive slave, published in 1861. This memoir depicts the mistreatment of slaves common during Jacobs' lifetime and the seven years she spent hiding in her grandmother's attic during her extraordinary escape to freedom.

Watch and Read

Watch the *Incidents in the Life of a Slave Girl* video. The video contains an excerpt from the book, with text on page 11, paired with a clip of the performance. Consider how the poem and choreography you see portray the excerpt.



Describe

In the video, Harriet Jacobs' story is portrayed through dance. What does the poet say that directly relates to chapter 21 of *Incidents in the Life of a Slave Girl*? Which movements does the dancer use to convey her physical circumstance or connect with the experiences described in the book excerpt? What specific actions does she perform, how does she move within time and space, and what props does she use?

Incidents in the Life of a Slave Girl Text

Chapter 21: The Loophole of Retreat

A small shed had been added to my grandmother's house years ago. Some boards were laid across the joists at the top, and between these boards and the roof was a very small garret, never occupied by any thing but rats and mice. It was a pent roof, covered with nothing but shingles, according to the southern custom for such buildings. The garret was only nine feet long and seven wide. The highest part was three feet high, and sloped down abruptly to the loose board floor. There was no admission for either light or air. My uncle Phillip, who was a carpenter, had very skillfully made a concealed trap-door, which communicated with the storeroom. He had been doing this while I was waiting in the swamp. The storeroom opened upon a piazza. To this hole I was conveyed as soon as I entered the house. The air was stifling; the darkness total. A bed had been spread on the floor. I could sleep quite comfortably on one side; but the slope was so sudden that I could not turn on my other without hitting the roof. The rats and mice ran over my bed; but I was weary, and I slept such sleep as the wretched may, when a tempest has passed over them. Morning came. I knew it only by the noises I heard; for in my small den day and night were all the same. I suffered for air even more than for light. But I was not comfortless. I heard the voices of my children. There was joy and there was sadness in the sound. It made my tears flow. How I longed to speak to them! I was eager to look on their faces; but there was no hole, no crack, through which I could peep. This continued darkness was oppressive. It seemed horrible to sit or lie in a cramped position day after day, without one gleam of light. Yet I would have chosen this, rather than my lot as a slave, though white people considered it an easy one; and it was so compared with the fate of others.



Harriet Jacobs, 1894

\$100 REWARD
WILL be given for the apprehension and delivery of my Servant Girl **HARRIET**. She is a light mulatto, 21 years of age, about 5 feet 4 inches high, of a thick and corpulent habit, having on her head a thick covering of black hair that curls naturally, but which can be easily combed straight. She speaks easily and fluently, and has an agreeable carriage and address. Being a good seamstress, she has been accustomed to dress well, has a variety of very fine clothes, made in the prevailing fashion, and will probably appear, if abroad, tricked out in gay and fashionable finery. As this girl absconded from the plantation of my son without any known cause or provocation, it is probable she designs to transport herself to the North.
The above reward, with all reasonable charges, will be given for apprehending her, or securing her in any prison or jail within the U. States.
All persons are hereby forewarned against harboring or entertaining her, or being in any way instrumental in her escape, under the most rigorous penalties of the law.
JAMES NORCOM.
Edenton, N. C. June 20

Ad for Harriet's capture published in the local newspaper after her escape.

The Importance of Names

Brainstorm

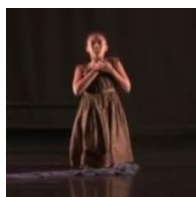
Think about what different people call you. Is it your full name? A shorter version? A different nickname altogether? Think about how you refer to other people – family, friends, teachers, and those in your community. What effects the names or references you give to others? Consider gender, status, familiarity, or your personal feelings.

Create

Think of a name for yourself. It can be your name or a nickname someone has given you. Create a gesture or movement to depict that name. Think about what you want to convey about yourself or what is represented in your name – your appearance, accomplishments, or your name's meaning.

Watch

Watch *The Importance of Names* video about Harriet E. Wilson and Harriet Tubman. List the names or labels you hear for each woman below:



Harriet E. Wilson,
"Sweet Names"



Harriet Tubman,
"Every One of My Names"

Describe

What kind of movements do you see? How do they represent the names and labels listed above? Consider things like specific gestures, how they move around the stage, and their posture or stance.

You may see:

Spinning
Rounded Arms
Wide Sweeps
Scooped Hands

Sharp Steps
Erect Posture
Wide Limbs
Low Squats

Leaping
Long Reaching
Slapping
Saluting

What else?

DAVID DRAKE



Painting by Jonathan Green

Peace Insight

A master potter and poet, David Drake worked for over 50 years in Edgefield, South Carolina, in the 1800s. He inscribed couplets on his pottery. As an enslaved man, Dave found a way to record history and his name, and inspire future generations of artists, including painter, Jonathan Green. Today, his work is housed all over the country, including the Smithsonian National Museum and the Greenville County Museum of Art.



United States – South Carolina

Performance Mediums: Dance, Poetry, Music, Storytelling

Meet Dave the Potter

Describe Dave's life and work in three words.

_____ , _____ , _____

Journal

What about Dave's work is traditional? What about it is unique? Why is he important? What might one of Dave's pots look like?

Meet Jonathan Green



Discover

Jonathan Green is a contemporary African American painter from South Carolina. He is the first person of Gullah ancestry to train at a professional art school and is widely known for his intentional celebration and fond depiction of the culture he comes from.

Describe Jonathan Green's work in three words.

_____ , _____ , _____

Journal

Does his work remind you of other work you've seen before? What is something that is important to him? Describe something that makes Jonathan or his work unique.

"Praise Dave"

Examine

Jonathan Green painted a series of works depicting Dave the Potter and his pots. Examine his painting on the following page and read the "Praise Dave" poem aloud.

Describe

From the painting "Sir Dave" and the poem "Praise Dave," what can you learn about Dave's life and who he was? Why have both Green, the painter, and Redmond, the poet, chosen to honor him with their original work?

Watch

Watch the "Praise Dave" video.

Discover

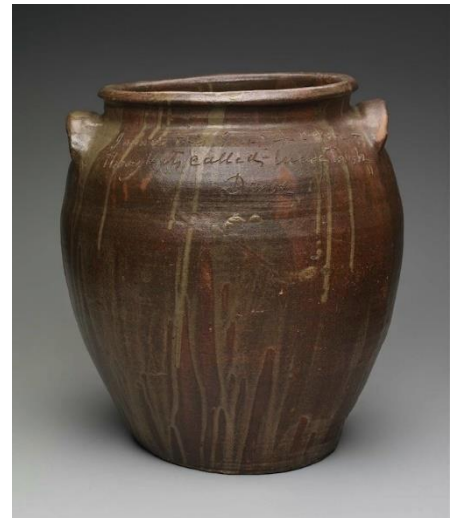
Dave wrote on his pots primarily using couplets, two lines of verse that can be used either within a larger poem or on their own. Dave's couplets often relate to his work or his situation, or reflect a powerful personal thought. Several of his couplets contain two rhyming lines, such as his earliest recorded couplet on a pot:

"put every bit all between
surely this jar will hold 14"
- July 12, 1834

Additional Dave couplets:

"Dave belongs to Mr. Miles
Where the oven bakes & the pot biles"
- July 31, 1840

"this noble jar will hold 20
fill it with silver then you'll have plenty"
- April 8, 1858



Create

Write your own couplet. Your two lines can rhyme, but they do not have to. You can write about yourself, the world around you, or share an idea. Use the lines below for your couplet and the date.

- _____(date)

"Praise Dave" continued

"Praise Dave"

By Glenis Redmond

First time I see a jar rise up,
I be midwifed into life.

Understood how these pots and I be kin
-- dismissed to what's under foot.

I learned to turn and turn --
people the world with pots.

I pour my need into the knead
until forty thousand around me crowd,

but everything I love, I lose,
so I want what I mold to hold.

Even my empty pots
be full. One say:

I wonder where is all my relations
Friendship to all -- and every nation.

There are lanterns in my words --
every story got another story.

Some call me "Dave the slave," if that's all
they got,
I say leave the rhymes to me.

When people look at me, a slave be
the first excuse they use not to see me.

I say praise me. It won't fall on deaf ears.
I catch praise like most people catch naps.



Sir Dave, 1998. Oil on canvas, 18" x 24" © Jonathan Green.

I am a 6-foot vessel of anything, but
ordinary,
a one of a kind with a Carolina shine.

I stepped out of the rows of cotton
to master the potter's wheel.

I take the wind out of can't.
with my mark, I make a mark.

I sign my name "Dave."
I don't write "slave."

See if my pots and me spin history.
See if we hold hold hold.

Dream of Freedom

Examine

Look deeply into two Jonathan Green paintings below.



Young Dave, 1998
Oil on canvas 18" x 24"
© Jonathan Green



From Earth We Came, 1998
Oil on canvas 18" x 24"
© Jonathan Green

Discuss

After reviewing the paintings, consider the following:

Style

- What colors are used?
- Is it concrete and realistic? Abstract and imaginative?
- What is consistent throughout all of the paintings?

Content

- Who are the paintings of?
- What action or activity is taking place?
- What other details do you notice?

Meaning

- What kinds of thoughts, feelings, or memories do the paintings evoke?
- Why might the artist have chosen to capture these specific things in his paintings?

Dream of Freedom continued

Create

Think about how you would bring one of these paintings, or another painting you like, to life. What would it look like? What would it sound like? Close your eyes and visualize the scene. Draw or describe it below.



Watch

Watch the *Dream of Freedom* video to see how these artists were inspired by the painting *From Earth We Came* and how they brought it to life.

Describe

Describe the following elements of the performance in the video.

Music: _____

Choreography: _____

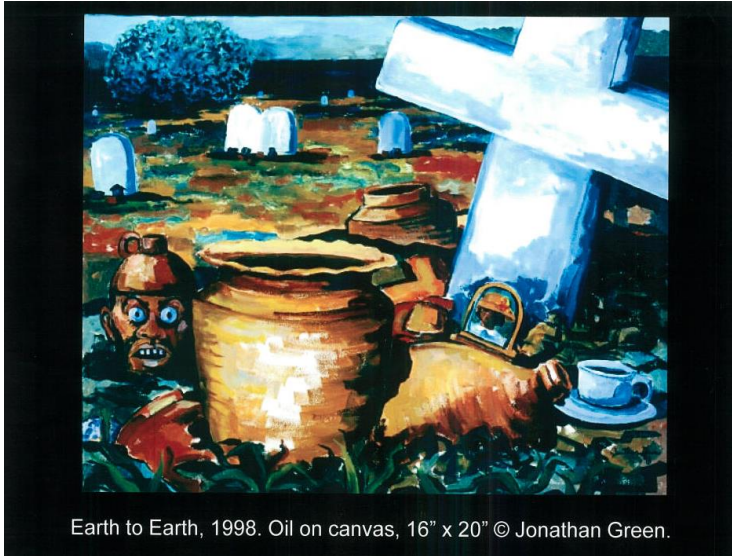
Costumes: _____

Why were these specific elements chosen? How are they inspired by the painting *From Earth We Came*?

"Grave"

Discover

During the time of slavery in North America, slaves often had unlabeled or unmarked graves. Ceremonial procedures were often conducted at night, after daytime work was completed. Possessions or mementos would be left around the burial site. After slavery was abolished, family and friends continued the tradition of leaving items around a loved one's grave. This is depicted in Jonathan Green's work *Earth to Earth*.



"I feel most comfortable in a cemetery. I feel more comfortable in a cemetery than I would in someone's home, because when I'm in a cemetery, I'm amongst my people....generations of them. When I was a kid, I used to remember people putting shard objects on graves, and I knew the meaning of it and all these things. And seeing the faces of those people and to know that 40 years later, 45 years later, they're still with me. That's my grandmother Eloise. She was very African and Indian in her behavior and her demeanor." – Jonathan Green

Watch

Watch the "Grave" video, featuring poetry and dance inspired by *Earth to Earth*.

Discuss

Who could the poem and dance be about or representing? Why did the artists choose to create a live performance of this painting? What themes or ideas do you see in the painting that are carried through the poem and dance? What things are most important to the artists (painter, poet, choreographer, dancer) collectively?

CALL OF THE WILD



Artists' Insight

"*Call of the Wild: Illustrated Edition* is a special theatrical performance of Jack London's classic adventure novel about Buck the dog. We put together this unique presentation with a very small team of talented people. We produce high quality touring productions for students, encouraging young audiences to create, innovate, and pursue their own artistic dreams. We strive to create a world of infinite possibilities and limitless imagination where anyone can be their own hero." – Theatre Heroes



Canada – Yukon Territory

This production uses 180° projection featuring a mix of Philip R. Goodwin's classical illustrations, period photographs, and new images by artist Michael Rae.

Meet the Production

Describe the show in three words.

_____ , _____ , _____

Journal

Does the show remind you of anything you've seen before? How is it familiar? How is it new? What is the difference between live theater and a movie?

Projection Design

Review

Watch the *Call of the Wild* Meet the Artists video or read a synopsis of the story.

Imagine

Call of the Wild uses theatrical projections to help create the illusion of many different places, characters and events. List some of the places, locations or scenes that you remember, along with images you might use to create the illusion of being in that place.

For each image, would it be better to use A) real or historical images, B) illustrations, or C) a mix of the two? Mark your answers in the right-hand column.

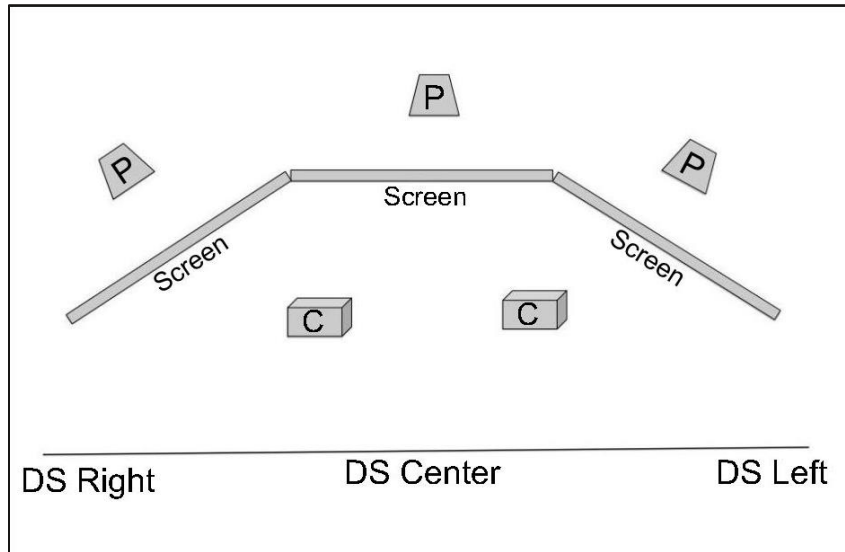
Places, locations, or scenes in the story	Image needed to create the illusion of that place	A, B, or C

Watch

Watch the Projection Design video. How are the *Call of the Wild* Live production designers using A) real or historical images, B) illustrations, or C) a mix of the two in their projections?

Projection Design continued

Call of the Wild Stage Plot



Layout View

P: Projector
C: Cube (set piece)
DS: Down Stage

Audience View



Plan

Choose a story moment and draw or collage a 3-panel projection design that might be used in your own production of *Call of the Wild*. Don't be shy about copying the styles of the projections you have studied. Be aware of your options:

- Photo or illustration, or a mix of the two?
- Alter the photo, or leave it as it is?
- All three panels the same, or all different, or something else?
- Use a single large image, or layer different images together?
- Go for realistic, or fantasy?

Dogs and Humans

Create

List some dog breeds and their qualities. Imagine and draw an unusual breed+breed combination.

How would it look?

What kind of character would it have?

What special or unusual abilities would it have?

What would be the perfect adventure for that dog's qualities (funny, heroic, tragic)?

My New Breed of Dog

Consider

Human or animal?

How does *Call of the Wild* present the human-dog relationship?

To what extent does London anthropomorphize Buck—that is, present him like a human being? To what extent is he emphatically an animal?

Wild or tame?

What is the "law of club and fang?"

What does it represent?

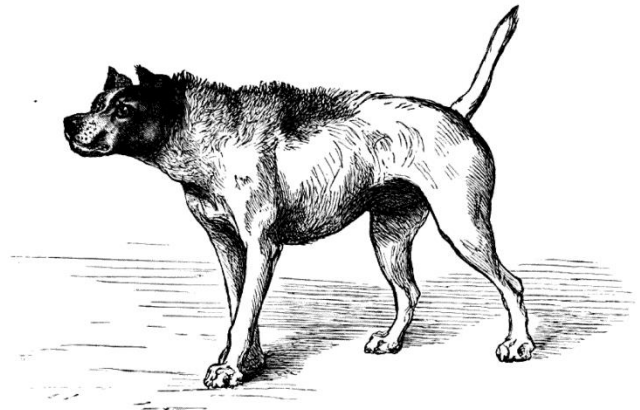
What is the "call of the wild?"

How does it affect Buck's behavior?

Survival and choices

What role does survival play in the story?

How is it different for dogs and humans?



An Actor Transforms

Review

In *Call of the Wild*, a single actor creates the illusion of being many different people and animals in many moods and settings. Watch the *Call of the Wild* Meet the Artists video again, and discuss how actor Noel Gaulin makes use of an actor's tools:

- Text choices: word choice, stressed words
- Voice choices: speed, rhythm, tone, pitch
- Body choices: posture, gesture, movement

Plan

Working in teams of two, choose two characters from a familiar book.

Discuss: How do the characters feel about each other?

Invent: What is the posture and voice of each character?

Practice: Try speaking and moving as the character would, saying things the character would say. Help each other make better text, voice, and body choices.



Create

Improvise a dialogue using character posture and voice.

Notice and discuss: How did each actor differentiate the characters through text, voice, and body choices?

SYBARITE5



Artists' Insight

"Sybarite5 is a traditional string quintet: two violins, viola, cello and double bass, but isn't always traditional. We experiment with new sounds. Our only rule is that we must love the music we play. We commission new works from living composers and try to change our audience's perception of what chamber music is. You never know what we'll play: new music, rock, tango, bluegrass, or classical. We hope every concert is surprising." – Sybarite5



United States

Concert Instruments: Two Violins, Viola, Cello, Double Bass

Meet the Artists

Describe Sybarite5 in three words.

_____ , _____ , _____

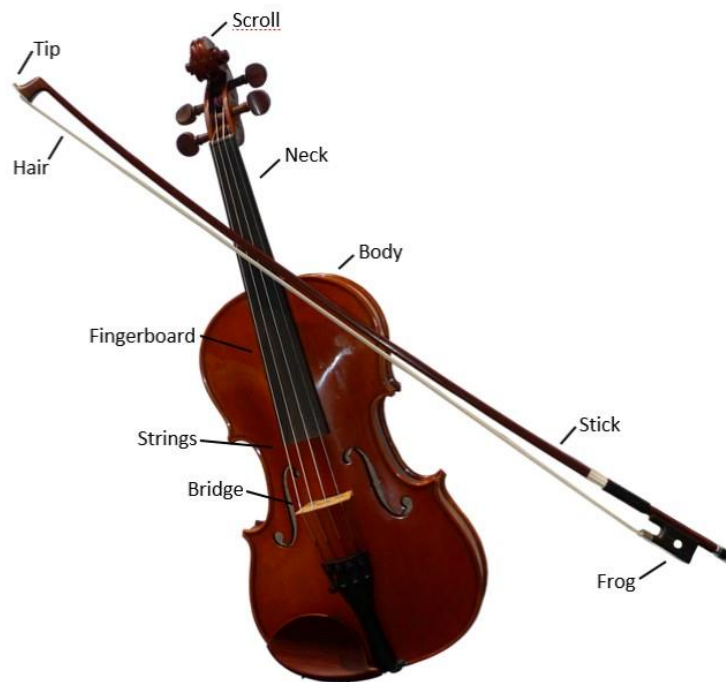
Journal

Does the music remind you of anything you've heard before? How is it familiar? How is it new? Think of a fact mentioned in the video. How does that fact connect with or affect the sound of the music?

All About Bowing

Discover

Parts of the violin and bow.



Watch

Watch the Introduction to Bow Strokes video.

Play

Demonstrate and define each kind of bowing, using an imaginary bow.

- Legato
- Detaché
- Off the String
- Ricochet
- Wood of the Bow
- Sul Ponticello
- Sul Tasto
- Pizzicato
- Snap Pizzicato
- Knock on the Wood
- Down Bow
- Up Bow

How Does A Quintet Play *Yann's Flight*?

Play

As you watch the Quintet Plays *Yann's Flight* video, hold an imaginary bow and move your bow the same way the featured instruments are moving.

Complete

Fill in the worksheet.

Examples of the kind of notes that instruments might play are:

- Melody
- Tremolos
- Fast Notes
- Pizzicato
- Bass Line
- Scratchy Sounds
- Sliding Notes
- High Notes
- Long Notes

Sybarite5 <i>Yann's Flight</i>		
Part 1 of 3		
Who is playing?	How are their bows moving? (draw)	What kinds of notes are they playing?
Part 2 of 3		
Who just started playing?	How are his fingers moving? (draw)	What kinds of notes is he playing?
Part 3 of 3		
Who just started playing?	How are their bows moving? (draw)	What kinds of notes are they playing?

Take On Me Transformation

Watch

Watch the *Take On Me* music video to hear the original version of the song.

Plan

Think about how a pop song could be transformed using the different sounds of a string quintet. Discuss your ideas and complete the My Music Plan worksheet on the following page.

Watch

Watch the Sybarite5 cover to see how they transformed Aha's pop song to a string quintet. the *Take On Me* music video to hear the original version of the song and then watch the *Take On Me* Transformation video to see Sybarite5's cover.



Take On Me Lyrics

We're talking away
I don't know what
I'm to say I'll say it anyway
Today's another day to find you
Shying away
I'll be coming for your love, okay?

Take on me (take on me)
Take me on (take on me)
I'll be gone
In a day or two



So needless to say
I'm odds and ends
But I'll be stumbling away
Slowly learning that life is okay
Say after me
It's no better to be safe than sorry

Take on me (take on me)
Take me on (take on me)
I'll be gone
In a day or two

Compare

Discuss or journal your responses to the *Take On Me* Transformation video and compare it with your music plan. How did Sybarite5 transform A-Ha's song? What surprised you? What else stood out to you?

My Music Plan

Take On Me Transformation Music Plan

A-HA (electronic pop band, 1986)

Voice
Guitar
Keyboard I (synthesizer)
Keyboard II (synthesizer)
Drum machine

Sybarite5 (acoustic string quintet, 2018)

Violin I
Violin II
Viola
Cello
Bass

section	sound	A-Ha used...	Sybarite5 could use...
1	introduction beat	drum machine	
2	introduction high sounds	long high notes on the synthesizer	
3	introduction low sounds	low rhythmic notes on the synthesizer	
4	little tune	short peppy notes on the synthesizer	
5	verse <i>We're talking away; I don't know what I'm to say. I'll say it anyway: today's another day to find you shying away... I'll be coming for your love, okay?</i>	voice, with the synthesizers and drum machine playing bouncy rhythms	
6	chorus <i>take on me (take on me), take me on (take on me). I'll be gone in a day or two...</i>	voice, with synthesizers and drum machine playing both smooth and bouncy rhythms	

CURRENTS BY MAYUMANA



Artists' Insight

"Mayumana is an ensemble of gifted performers from around the world, with diverse talents and contrasting backgrounds. We combine music, theater, percussion, and dance for an original performance style that is technically advanced and energetically infectious. We encourage each performer to maintain individuality while emphasizing synchronization as an ensemble. Founded in Israel, Mayumana inspires people around the world through the arts." – Eylon Nuphar and Boaz Berman, Mayumana Founders



Israel

Concert Instruments: Cajon, tom-tom, bass drum, and found objects

Meet the Artists

Describe Mayumana in three words.

_____ , _____ , _____

Journal

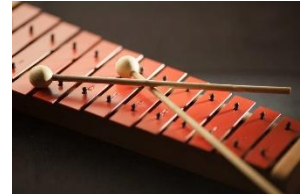
Does the music remind you of anything you've heard before? How is it familiar? How is it new? What kind of instruments are they using? Why are some of them unique?

Mayumana Rhythms

Discover

Percussion instruments are those which are played by striking, scraping, or shaking. Common percussion instruments include drums, cymbals, tambourines, chimes, bells, and shakers. They can either be pitched, like a xylophone that has many different notes, or unpitched, like a snare drum often used in a marching band.

Xylophone



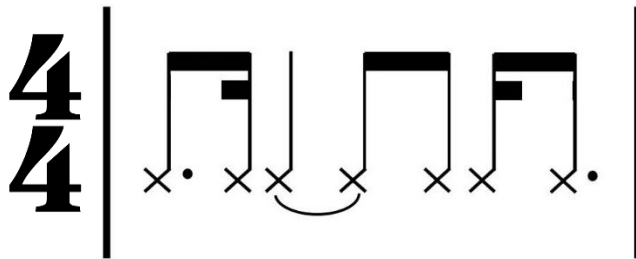
Watch

Watch the *Learn the Rhythm* video to learn the rhythm played by Mayumana in *Currents*. Clap the rhythm or tap it on your desk or lap.

Snare Drum



This rhythm is played in a 4-beat pattern and is notated like this:



Create

The members of Mayumana don't just stand in one place during their performance – they move with their instruments and dance. They also use other objects as instruments.



Trash Can



Empty Bucket



Variety of Glass Bottles

How else can you move and play the rhythm you just learned? Can you use alternating hands to tap each beat? Combine clapping and stomping? Use different objects around the classroom to make the sound. Find your own way to play this rhythm.

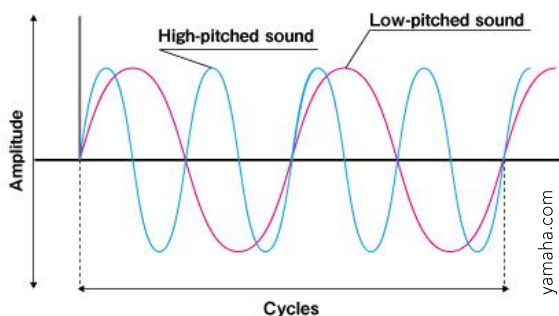
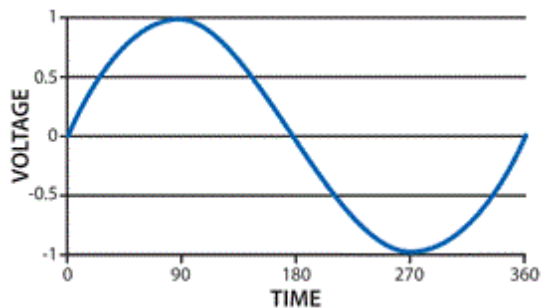
Watch

Watch the *See the Rhythm* video to find out how Mayumana brings this rhythm, along with others, to life in a performance.

Bottles

Discover

Currents is designed to show two contrasting ideas – alternating and direct electrical currents. An alternating current is electrical power that is created when energy flows in alternating directions. When graphed over time, the amount of power can be seen in a wave, as pictured on the right.



Similarly, sound also travels in waves. Pitches create different waves. Lower pitches have longer waves that appear wide and higher pitches have shorter waves that appear narrow. Pitched percussion instruments, such as a xylophone or chimes, are those which have the ability to produce a variety of low and high frequencies, or pitches.

Watch

Watch the *Bottles* video to see Mayumana using a variety of instruments. In this excerpt three of the instruments are pitched and one is unpitched. List the three different kinds of objects they use as instruments, in order of lowest to highest pitch.

LOWEST _____ > _____ > _____ HIGHEST

Create

Find objects around the classroom that produce different pitches. Which have high sounds? Which have low sounds? In small groups, take turns playing these different sounds. Play objects in different ways to find new sounds – maybe you can strike it with your pencil or rub your fingers across the object. Create your own song together.

Clocks

Discover

A pulse is a consistent rhythmic pattern created through beating or vibrating. Your heartbeat is an example of a pulse. Try to find your own pulse – you may be able to feel it by placing your hand over your chest or gently pressing your fingers on your wrist or the side of your neck. What other things can you think of that have a pulse?



Listen

Listen to the Pulse Sounds audio to identify some rhythms from daily life. List the six sounds below:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

Create

Have one person start with a pulse and clap the rhythm together. Have the leader gradually speed up and slow down. Listen carefully to each other to see if you can stay together.



Watch

Watch the *Clocks* video to see the members of Mayumana play pulse rhythms together.

Describe

Describe what you saw and heard. Can you repeat any of the specific rhythms that were played? How is the idea of pulse reflected in their performance?

Currents Explained

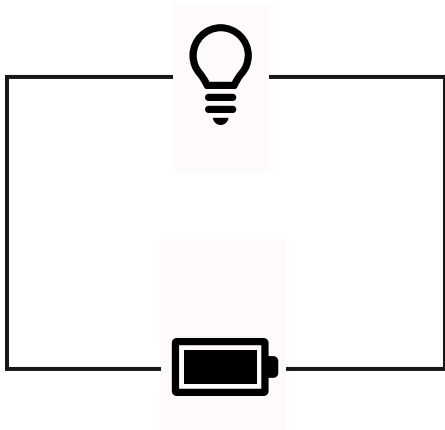
Watch

Watch the *Difference Between AC and DC* video as an introduction to alternating and direct currents.

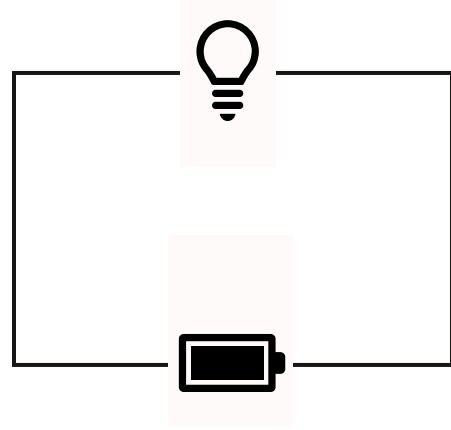
Draw

In the diagrams below, draw arrows to demonstrate how the current is flowing between the battery (power source) and the light bulb. Circle the kind of current used in your home or classroom.

Alternating Current



Direct Current



Match

Match the following definitions and terms.

A. Hertz (cycles per second)

B. Alternating Current

C. Frequency

D. Cycle

E. Direct Current

___ Utilizes constant voltage over time

___ Utilizes changing voltage over time

___ Voltage change from start to finish

___ Rate at which voltage pattern repeats

___ Voltage pattern repetition unit of measurement

Pass the Pulse

Prepare

Part of what makes Mayumana excellent is their ability to work together as an ensemble, cooperating with and responding to one another. Form a large circle, holding hands with those on either side. One student starts a pulse by squeezing the hand of the person next to them, followed by the next person, and so on. The pulse travels around the circle as students gently squeeze the hand of the person next to them.

Variation

After your group has the basic concept, try variations on the basic pulse. First, use the Pass the Pulse audio to pass the pulse with a rhythm. Pass the pulse once every beat by squeezing your neighbor's hand gently.

Other variations:

- Use a 'double pulse' (squeezing twice) to reverse the direction of the pulse.
- Instead of squeezing hands, use a designated sound to pass the pulse with the beat. Create other sounds to find new ways to pass the pulse while staying in rhythm.
- Make your own! Think of another way to pass the pulse with movement, sound, or an object in your classroom and make your own rhythmic creation.



Describe

What other ways did you come up with to pass the pulse? Describe the other sounds or physical signals you used.

AVITAL MEETS AVITAL



Artist's Insight

"Avital Meets Avital is a dialogue between two musicians who have a common heritage but come from different musical worlds. Along with two other musician friends, we bring unique personalities and skills together to create a new sound. We combine elements of music from the Middle East and North Africa to showcase individual cultures as well as how they blend together." – Avi Avital



Israel

Concert Instruments: Mandolin, Bass, Piano, Percussion (cymbals, hand drums)

Meet the Artists

Describe Avital Meets Avital in three words.

_____ , _____ , _____

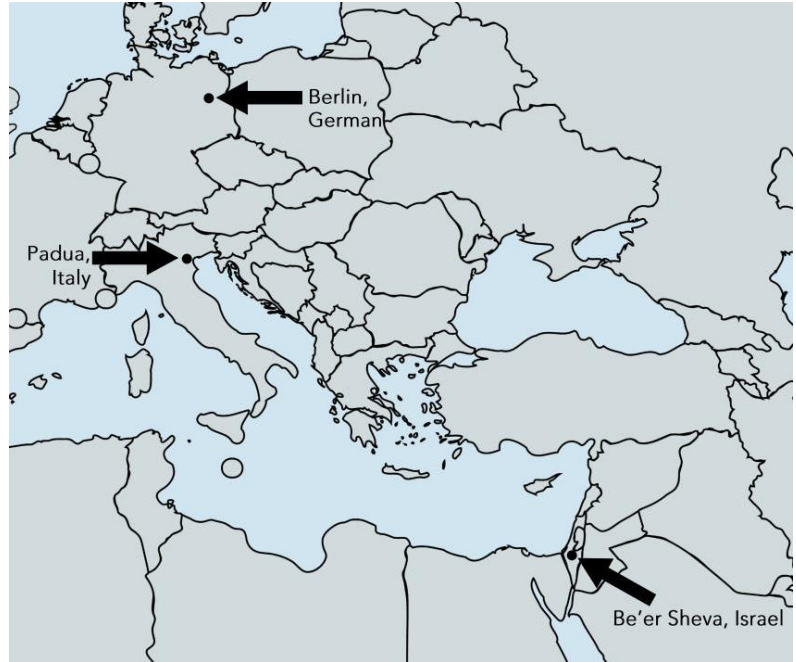
Journal

Does the music remind you of anything you have heard before? How is it familiar? How is it new? Think of a fact mentioned in the video. How does that fact connect with or effect the sound of the music? Retell Avi and Omer's story.

Meet Avi's Mandolin

Watch

Meet Avi's Mandolin



Describe

Discuss or Journal

What kind of music does Avi play? Where did he grow up and study music? How would you describe his mandolin - new, old, plain, fancy, special? Why did Avi choose the mandolin? What made Avi want to create Avital Meets Avital with Omer?

Riff, Melody, and Solo

Discover

Riff	A short, repeated, memorable melody
Melody	A tune that you can sing (longer than a riff)
Solo	A section where a featured musician improvises (invents new music on the spot)

Compare

What differences can you see between the *Zamzama* riff, melody, and solo?

Riff:



Melody:



Solo:



Watch

Sing and gesture along while watching the *Zamzama* riff, melody, and solo video. After watching, discuss or journal: How would you describe the riff, melody, and solo?

Consider

Discuss or Journal

What are the differences between a riff, a melody, and a solo?

Zamzama Challenge

Review

Sing and gesture the *Zamzama* riff, melody, and solo.

Riff:



Melody:



Solo:



Watch

Watch Avital Meets Avital perform *Zamzama*. This version of the song has eight sections. As you watch the video, fill in the chart. Watch again to check your work.

Section	Played by	Riff, Melody, or Solo?
1	Mandolin	
2	Piano	
3	Piano	
4	Mandolin	
5	Piano	
6	Mandolin	
7	Mandolin and Piano	
8	Whole Band	

Consider

Discuss or Journal

Which sections are most important? The most beautiful? Memorable? Why did Avi place the sections in that order? What would you change or add if you were arranging the song?

Zamzama Hyper Focus

Watch

Watch the *Zamzama* Hyper focus video, following one instrument throughout the song.

Complete

As you watch the video, complete the chart on the following page with a description of what your chosen instrument does during each section, for example the amount of musical activity, intensity, playing high or low notes, playing a featured or supporting role, riff, melody, or solo.



Describe

What your instrument contributed to the *Zamzama* performance?

Most of the time my instrument

Once in a while it also

My instrument never

My instrument always

My instrument was connected with the riff when it

My instrument was connected with the melody when it

My instrument was connected with another instrument when

I was surprised that my instrument

I wonder how the musicians

I also noticed or wondered

I would like to see a performance of *Zamzama* where



Zamzama Hyper Focus Chart

Form	Section	What the _____ does during this section
Intro	1. Introduction	
A	2. Melody	
	3. Transition	
	4. Melody	
	5. Melody	
	6. Transition	
	7. Melody	
	8. Melody	
	9. Extension	
	10. Transition	
B	11. Solo	
A	12. Transition	
	13. Melody	
	14. Melody	
	15. Melody	
	16. Extension	
	17. Ending	

Two Friends

Review

Watch the videos *Avital Meets Avital* and *Meet Avi's Violin*, and fill in the blanks.



Avi Avital

Country: _____

Hometown: _____

Culture: _____

Personality: _____

Skill: _____

Omer Avital

Country: _____

Hometown: _____

Culture: _____

Personality: _____

Skill: _____

Imagine

Now describe two friends who use their skills, similarities, and differences to create a new restaurant or food, a new kind of music, dance, or sport.

What is more interesting, characters with more in common, or less?

Friend 1

Name: _____

Age: _____

Gender identification: _____

Country: _____

Hometown: _____

Culture: _____

Personality: _____

Special skill: _____

Friend 2

Name: _____

Age: _____

Gender identification: _____

Country: _____

Hometown: _____

Culture: _____

Personality: _____

Special skill: _____

Portray

Draw, write, or role play the story of the two friends.

Compare

Compare your two friends with Avi and Omer. What did the characters have in common to begin with? What made them different? Did they invent something new, or blend elements of their two cultures?

VILLALOBOS BROTHERS



Artists' Insight

"Born and raised in Veracruz, Mexico, we learned about music from our grandmother. After studying in conservatories around the world, we came back together to create something unique. We each add our own voice through original compositions, combining Mexican folk music with other genres, like jazz, classical, or rock. We create music that honors our heritage while celebrating love and brotherhood." – Villalobos Brothers



Veracruz, Mexico

Concert Instruments: Violin, Guitar, Bass Guitar, Drum Set

Meet the Artists

Describe Villalobos Brothers in three words.

_____ , _____ , _____

Journal

Does the music remind you of anything you've heard before? How is it familiar? How is it new? Would you ever want to be in a music group with your siblings? What would that be like?

Meet the Villalobos Brothers

El San Lorenzo Lyrics

Spanish

¿Quién soy yo para cantarte
Si tú ya tienes un coro
Si tú ya tienes un coro
Quién soy yo para cantarte?

Siento mucho molestarte
Si es mi culpa yo lo ignoro
Sólo quería recordarte
Lo mucho que yo te adoro

Si me vas a despreciar
No me digas la razón
No me digas la razón
Si me vas a despreciar

Yo no pienso renunciar
Venceré tu cerrazón
Pues nada has de remediar
Rompiéndome el corazón

¡Ora sí al puro estilo huasteco veracruzano!

¿Quién soy yo para cantarte
Si tú ya tienes un coro
Si tú ya tienes un coro
Quién soy yo para cantarte?

Una flor sobre tu oreja
Y un cairel sobre tu frente
Y un cairel sobre tu frente
Una flor sobre tu oreja

El orgullo me aconseja
Que te aparte de mi mente
¡Pero aquí la moraleja
Es que el corazón nunca miente!

English

Who am I to sing your praises
If you already have a choir
If you already have a choir
Who am I to sing your praises?

I'm really sorry to bother you
I didn't mean to disturb you
I just wanted to remind you
How much I truly adore you

If you won't accept my love
Please don't tell me the reason
Please don't tell me the reason
If you won't accept my love

Just know that I won't give up
I will find a way around
and you won't fix a thing
breaking my heart

Now show me how to fiddle in the north of
Veracruz!

Who am I to sing your praises
If you already have a choir
If you already have a choir
Who am I to sing your praises?

A flower rests on your ear
And a lock adorns your forehead
And a lock adorns your forehead
A flower rests on your ear

My pride tells me
To forget about your glory
But the moral of the story
Is that the heart never lies!

Singing *El Pijul*

Brainstorm

Think of a song where the singer stops singing words and starts singing other syllables (La la la, Ooohhh, Ah, Na Na Na Naaaa, etc). Where in the music does this happen? Do the syllables have any meaning? Do the syllables express something that is related to the song lyric (joy, frustration, silliness)?



Discover

Read the *El Pijul* lyrics out loud. What are the most important ideas in the lyrics? Why would a singer stop singing these words and start singing Ay, ay, ay!? What are some possible meanings for Ay, ay, ay!?

El Pijul Lyrics

Spanish

El norte y el sur cantando
tornan la atmósfera azul
que cruzando la frontera
ya nos íbamos quedando

Ay, ay, ay!!

Preso me llevan a mí
preso por ningún delito
si todos somos iguales
dime como te lo explico

Ay, ay, ay!!

English

North and South are singing
turning the atmosphere blue
crossing the border
some of us were left behind

Ay, ay, ay!!

They take me prisoner
for a crime I did not commit
if we are all equal
how can you explain this?

Ay, ay, ay!!

Examine

Ask someone in the class who reads music to explain what the notation on the following page means and how the music might sound.

Watch

Watch the *El Pijul* video and sing along with the “Ay, ay, ay!” sections.

El Pijul Music

High

Am G F E7

Ay... la la la la lie... la la la la lie... la la la la lie...

Middle

Ay... la la la la lie... la la la la lie... la la la la lie...

Low

Ay... la la la la lie... la la la la lie... la la la la lie...

Am G F E7

Ay yi yi la la la la la Ay yi yi la la la la la Ay yi yi la la la la la lie...

Ay yi yi la la la la la Ay yi yi la la la la la Ay yi yi la la la la la lie...

Ay yi yi la la la la la Ay yi yi la la la la la Ay yi yi la la la la la lie...

Somos (We Are)

Discuss

What is brotherhood? Where do you see brotherhood and sisterhood at work? Where could there be more? How would that change the world?

Plan

Read the *Somos* lyrics out loud. What are the most important ideas in the lyrics? How should the music sound? Consider where the song should be louder or softer, have high energy or low energy, and how many voices should be singing. Take some time to write your musical ideas on the My Music Plan worksheet on the following page.

Watch

Watch the *Somos* video and sing along with the chorus.

Somos Lyrics

Spanish
(English)



Mis hermanos, somos Africanos, somos Bolivianos, somos son y amistad
(Oh my brothers, we're all Africans, we're all Bolivians, we're all music and friendship.)

Somos gente de raíces fuertes, somos sangre hirviente, somos fuego y verdad
(We're people with deep roots, hot-blooded people of fire and truth.)

Musical notation for the first two lines of the song. The first line is in E major, 4/4 time, with a key signature of three sharps (F#, C#, G#). The melody is written on a treble clef staff. The lyrics are written below the staff, with the Spanish lyrics on the top line and the English translation on the bottom line. The second line of notation is identical to the first, with the same melody and lyrics.

Mis her-ma - nos, so - mos A - fri-ca - nos, so-mos Bo - li - via - nos, so - mos son y'a-mi - stad
Oh my bro - thers we're all A - fri-cans we're all Bo - li - vi - ans we're all mu-sic and friendship...

So - mos gen - te de ra - í - ces fuer - tes, so - mos san - gre hirvien-te, so-mos fue-go y'ver-dad...
Dif - frent peo - ple, but we're people with deep roots, hot - blood - ed peo - ple of fire and truth...

Compare

Discuss your responses to the *Somos* video performance and how it compared with your music plan. How did the music change throughout the lyric sections? Why did the brothers write this song, which they feature in almost all of their performances?

My Music Plan

Somos Music Plan

Section #	Lyrics	Energy Level (1-10)	Number of Voices (1-5)	Other Features
1	Let my guitar ring and let its chords bring about a new dawn of happiness and goodness for the world			
2	Add your spirit to this melody come fight for a better world and contribute your willpower			
3	Oh my brothers We're all Africans We're all Bolivians We're all music and friendship We're people with deep roots hot-blooded people of fire and truth			
4	Stop calling us "third world" We're people too, and we love deeply without selling our souls. I've traveled around the world and poor people always smile more truthfully So stop finding excuses to abandon us			
5	I see a small kid living on the streets hungry for both food and culture but he can only afford one... Which one do you think he'll choose? Where is your help? Without also making a profit, I see none but still you comfortably judge us from your lofty sofa.			
6	Oh my brothers We're all Mexican We're all Columbian We're all sand and salt We're all people with deep roots and happiness is inherent to us			

My Music Plan continued

Somos Music Plan

7	Stop destroying our culture! Under the guise of lending a helping hand We've had enough of it! Your progress makes children go hungry and your freedom has shed our blood all over the world – so I can't find an excuse of inaction.			
8	I'm not in it for fame I'm not trying to make you aware and conscious I'm trying to inspire those who may think their destiny is random I'm not in it for glory I'm looking for peace, not for victory And trying to write a new history of us A history that we won't be ashamed of sharing			
9	Oh my brothers We're all Uruguayan We're all Cuban We're all smiles and giving We're people with deep roots We're all the rising sun and this is your invitation to shine!			
10	I was born free. I was born free.			