

AMBASSADORS TO THE MUSIC ROOM

*Experiencing Culture through
Songs, Dances and Stories*

Workshop for SCMEA

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Now I walk in beauty – Navajo Chant - combine with Yakima Round Dance

Now I Walk In Beauty

Music by Greg Smith
(Text: Navajo Indian)

The musical score is written for two voices in a 4/4 time signature with a key signature of two sharps (F# and C#). The first voice part consists of two lines of music. The first line is numbered '1.' and contains the lyrics 'Now I walk in beau - ty, Beau - ty is be - fore___ me,'. The second line is numbered '2.' and contains the lyrics 'Beau - ty is be - hind___ me a - bove___ and be - low me.' The second voice part consists of two lines of music. The first line is numbered '3.' and contains the lyrics 'Beau - ty is be - hind___ me a - bove___ and be - low me.' The second line is numbered '4.' and contains the lyrics 'Beau - ty is be - hind___ me a - bove___ and be - low me.'

Yakima Round Dance – as learned from Sanna Longden

- Dance instructions can be found on Dances of the Seven Continents Vol. 2
- The dance step is simple and steps to the side on the drum beat – the other foot slides to meet the first on the second beat.
- Can be done in circle formation and leads into a snake so that dancers pass each other and greet with a touching of fingers.
- Although this dance is traditional to the Yakima People near Washington State, this dance is very similar to other Native American nations.

Snow Dance- effort/direction

- Add this dance in with “Now I walk in Beauty” describing the beautiful qualities of the snow to be used later in telling the story
- Snow Dance Process
- Seated dance with tissues!
- Begin with exploring with the music – use direction words – up down side to side – also effort words like flick and glide – have them explore while I play the song on recorder
- What movements work well in each section?
- Have students create the dance ABAC
- What can we do on the A phrases that’s the same?
- What can we do that’s different on the B and C phrases?

Direction

Up/Down

Right/Left*

Forward/Back

Effort

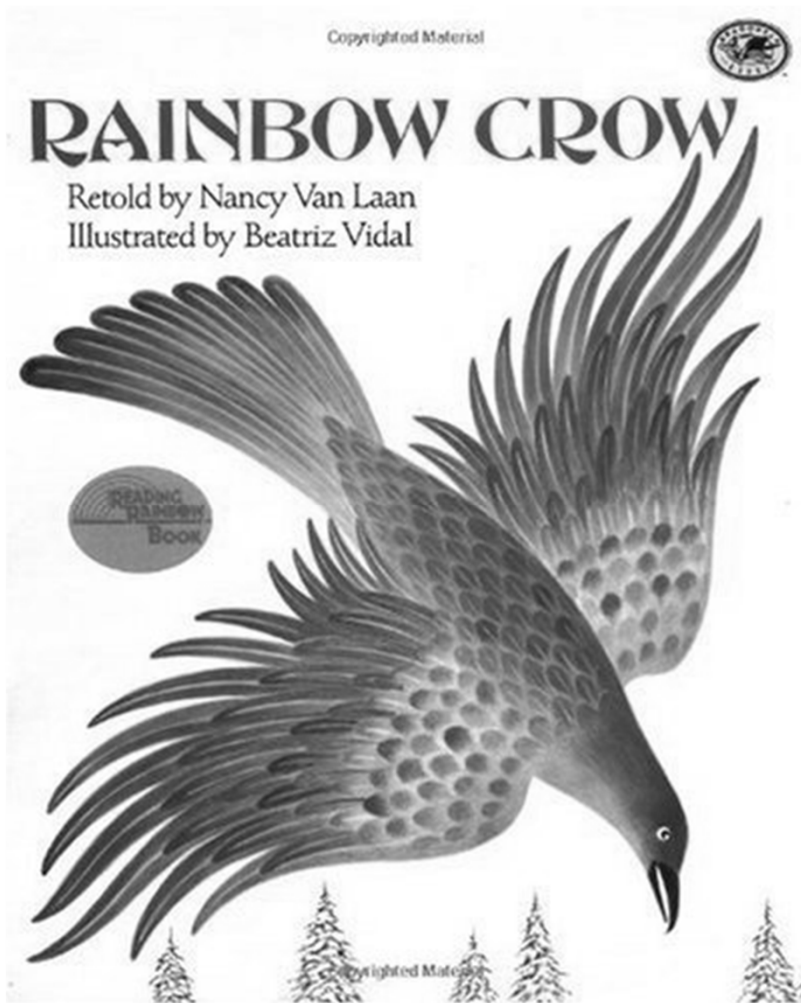
Flick/Dab

Glide/Float

Do we want

direct or indirect?

Story of Rainbow Crow – Leni-Lenape Nation



- Equivalent to 'real people,' or 'native, genuine people, common people'
- The Lenape considered themselves part of the Algonquian Nation
- The Algonquin Indians lived in the northeast in what is now New York, Pennsylvania, New Jersey, and Delaware. They shared common values, traditions, family structure, and spiritual practices.
- Instruments were made from the leftover parts of the animals
- Steady beat was valued over rhythm to reflect the shared heartbeat
- Music and dance was a large part of spiritual life as well as community life
- Vocables were secret language spoken to Great Spirit
- Dances reflect nature and imitation of animals is common in dances
- Melodic movement tends to be gradually descending throughout the area and vocals include a moderate amount of tension and pulsation

Shawl Dance



Shawl Dance

- Performed by the women of the tribe, the ladies display shawls representing the winged creatures of the Earth. Birds are an honored part of our past, not just for food, but for the feathers so important to our culture. Symbolically, birds were considered as the winged creatures closest to the Great Spirit in Heaven. Also, birds traveled the four corners of the Earth.
- The dance begins as a line of women, wrapped in shawls, enters the dance circle. The women appear to "fly" using their shawls as "wings." They stop and face the four sacred directions, to show respect for the "Four Faces of the Earth." Weaving in and around each other at each stop, they finally come together in a circle. When the drum stops, the dancers "ruffle their feathers" with the fringe on the shawls, & exit to the drum beat. Often the footwork for the dance corresponds to the drum beats and is done improvisationally.
- This dance also has a modern history. After WWII, native men inspired by dances and costumes they saw in Europe, returned to their tribes and began decorating their costumes for the Fancy Dance and had a resurgence of Fancy Dance competitions during Pow Wows. The women became interested in doing the Fancy Dance as well and began competing against the men and winning! This was a big problem for the men and their pride, so the elders established a competition for the women which is an extension of the Fancy Dance – the Fancy Shawl Dance.

Poem/song writing process –

- decide on words
- add melody
- add instruments to special parts or for certain words

Rainbow
Crow
Snow
Rabbit
Bear
Owl
Fire
Great
Sky
Spirit

Rainbow Crow Rainbow Crow

Fire Fire Sky Spirit

Blue
Rainbow Crow Rainbow Crow
Sky Spirit, Sky Spirit

Pink
Rainbow Crow Rainbow Crow
Rabbit Rabbit Fire Fire

IG Rainbow Crow Poem

Rainbow Crow Rainbow Crow
Scr Sky Spirit Sky Spirit
Rainbow Crow Rainbow Crow
Rabbit Rabbit Fire Fire

Drum = steady beat
 Scraper = Rainbow Crow
 Shakers = JJJJ
 Jingle Bell = △

Word List

Animal Dances

– levels/locomotor
/partnering



- Owl/Rabbit/Coyote and Bear Animal Dance Process – Third Grade Dances and First grade plays percussion while I play flute?
- 16 counts total?
- Owl – metal Rabbit – wood Coyote - shaker/scrapper Bear - drum
- Put on Native American music and have students stretch in different directions with different facings – have them stop on a sound cue to make a still shape
- Take the stretch in different levels – smooth and sharp shapes – use all levels
- Show all the different animals on the board (Owl, Rabbit, Bear and Coyote) – ask students to choose one animal in their mind
- Make a list of all the things those animals do or qualities of the animal
- Ask students to create three poses/snapshots/shapes of those animals – make sure there are level changes in the shapes – practice a few times
- Now ask student to choose three movements of their animal – locomotor or non-locomotor
- Now ask students to choose one gesture (a movement that tells something) of the animal – remind them what a gesture is (hi/stop/shh – charades of the animal)
- Ask the students to put the movements/shapes and gesture together as a dance – don't get too attached – this is still part of exploring
- Make a sign language letter with your hand that shows what animal you are (B- bear C-coyote etc.) Find someone who is the same animal as you.
- Show yoga weight sharing and balance cards – **Yoga Pretzels – Gruber and Kalish, Barefoot Books**
- Explain that this is a starting point for a partner pose – I do not have to look at the pose and guess what animal you are. Give an example with downward dog – the pose should be abstract – use the example of Sophie and Sophie with the owl ears – use the cards and your animal as inspiration for your shape
- Have all the animals find their larger group
- In the larger group, find out what you have in common and what are some difference in terms of shape/gesture/locomotor and non-locomotor movement.
- Create a dance that incorporates the individual elements as well as partner elements and creates group unity.
- This will function as the opening dance and the happy dance in the end

Snow is Falling – melody/recorder/form/discovery learning

L₁ D R M RD R M
Snow is falling over the land.

L₁ D R M R DL₁ S₁ L₁
Snow is falling catch it if you can.

L₁ D R M RD D R M
Snow is falling everywhere you look.

L₁ D L₁ D L₁
Snow is falling down.

- Process:
- I sing the whole song – what part repeats
- Sing the part with the repeats with me – show solfege hand signs
- Transfer to the recorder – play E-G-A-B
- Can you figure out the last line?
- Everyone plays the first phrases and the last line – show the notes for all
- Allow accelerated students to play the second half of phrases
- Add drum and shakers – discuss the traditions of Native American music and whether we use native sounding instruments
- Could add a sound carpet or B section – decide on a form

Nantikoke Women's Shawl Dance - direction

- **Shawl Dance – Moving Within the Circle –**
Bryan Burton, World Music Press
- Performed by the women of the tribe, the ladies display shawls representing the winged creatures of the Earth. Birds are an honored part of the past, not just for food, but for the feathers so important to the culture. Symbolically, birds were considered as the winged creatures closest to the Great Spirit in Heaven. Also, birds traveled the four corners of the Earth.
- The dance begins as a line of women, wrapped in shawls, enters the dance circle. The women appear to "fly" using their shawls as "wings." They stop and face the four sacred directions, to show respect for the "Four Faces of the Earth." Weaving in and around each other at each stop, they finally come together in a circle. When the drum stops, the dancers "ruffle their feathers" with the fringe on the shawls, & exit to the drum beat.



Great Sky Spirit – question/answer improvisation

Q: 1 2 3 4 5 6 7 8

A: 1 2 3 4 5 6 7 8

Rules of Improvisation:

1. End on 8
2. Keep the steady beat
3. Copy rhythms from the question

- 1-8 improvisation with recorder vs. drum
- PROCESS:
- I speak the red – you speak the blue
- We do it in different voices – use animals from Rainbow Crow
- Talk about rules of improvisation: end on 8, copy rhythms from the question, keep steady beat
- Transfer to clapping
- Transfer to animal names in your own order – how many can fit in 8 beats?
- Divide class in half – half recorder – half drummers

Create a Happy Dance Song

- Give them the text
- Have them create the melody and arrangement
- Reprise the animal dances from before

Happy Dance

Mrs. Boutton's Fourth Grade Class

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of two staves: Soprano Recorder and S. Rec. (Soprano Recorder).

Soprano Recorder Part:

- Chord symbols above the staff: G G D | G G D | G A B G
- Lyrics: Rain - bow crow, Rain - bow crow, Saved us from the

S. Rec. Part:

- Chord symbols above the staff: A | G G D | G G D | A G B A G
- Lyrics: snow. Rain-bow crow, Rain-bow crow, _____

Synthesis

- Begin with narration – sound carpet?
- Animal Dances with speech and percussion chants
- “Beautiful Snow” – Now I walk in Beauty with snow dances
- Crow flies up to Great Sky Spirit – Shawl dance with La Pentatonic Song
- Conversation/improvisation with recorder and drum for Great Sky Spirit and Rainbow Crow
- Flying back down
- Happy Dance
- Reprise La Pentatonic song for sad crow
- Now I Walk in Beauty Ending

“Pajaro Cu” – Cuckoo - Lois Ehlert, Harcourt Brace – the Mexican Version of Rainbow Crow



- Song with text: Cu-cu, cu-cu bo-ni-ta, Ni-ta, ni-ta, ni-ta
- Rhythmic chant with vegetable seed names:
 - Beans, corn, pepper, squash!
 - Fri-joles, pi-mi-en-to, to-ma-te, el-o-te!
- “Que Llueva” with game to bring in the animals
- Chant with animal names in Spanish: Gallo – rooster, Perro – dog, Paloma – dove, Buho – owl, Topo – mole
- “De Colores” – song with percussion based on word phrases about pajaro cu or other words in Spanish that the kids are learning – could be color words: rojo-red, amarillo – yellow, azul – blue, verde- green, negro-black, gris-grey

Que Llueva

Traditional Mexican Children's Game

Voice



Que llue - va, que llue - va, la ra-naes-ten la cue - va; los pa - ja - ri - tos can - tan, las

Voice



7
nu - bes se le - van - tan; que si, que no! que cai-gaun cha - pa - rron.

- Formation:

Circle of players standing CCW around the circle with two players making a bridge over the circle with their arms.

- Translation: It's raining, it's raining, the frog is in the cave, the birds are singing, the clouds are rising, oh yes, oh no, let it downpour!

- Begin with pantomime of the words (sitting on the floor facing the teacher) – learning the song

- Playing the game - Two players form an arch and all go around the circle through the arch.

- A person is caught on Si and then let go on No and a new player is finally caught on the last syllable of the song. That person creates a new bridge with one of the other bridge players.

- An adaption in my classroom is that each time a player is caught, she becomes a new bridge until all are bridges and the teacher is the last player.

El Zapatero (The Cobbler)

New York City - Puerto Rican

Voice

Mis-ni - ni - tos, a don-de van us - te - des? Za - pa - te - ro, nos va - mos a pa - sear.
9 Mis-ni - ni - tos, — where are you go - ing? Za - pa - ter - o, we're go - ing for a walk.

Voice

Mis ni - ni - tos los za - pa - tos se rom - pen
13 Mis ni - ni - tos your shoes are get - ting shab - by,

Voice

Za - pa - ter - o, us - ted los com - pon - dra.
Za - pa - ter - o, then fix our shoes for us.

- * Translation: *Mis Ninitos*: my kids *Zapatero*: cobbler
- * Formation: Players sitting cross legged in a circle – knees touching or close
- * Each player writes a way to move around the circle on a folded card that goes into a basket in the middle of the circle
- * Sit in a circle with one shoe in front of each player
- * Practice passing the shoe on the beat
- * Teacher sings the song while the players pass the shoes on the beat
- * One shoe (the teacher's shoe 😊) is designated as the “stinky shoe” - use a ribbon as quick identifier
- * Whoever gets the shoe on the last word of the song exchanges her stinky shoe for her own and takes her own out of the circle. She then chooses a card from the basket and when the song begins again, she must move this way around the circle.
- * As the game continues, more dancers are added to the outside of the circle until all are moving around the circle
- * If the circle is very large, there could be multiple “stinky shoes.” The movements would then be a combination of locomotor movements.