

# Nanilo

Supporting Materials Packet



**Nanilo** (Sarina Partridge, Sarah Larsson)  
Photo Credit: Joni Griffith

## About the Performers:

Nanilo performs music of the Jewish people, sung in a variety of languages: Yiddish, Ladino, Hebrew, and many Eastern European languages. In performance, Nanilo offers translation and storytelling and helps students make connections to their own stories.

## Learning Goals:

1. Students will experience and sing music of the Jewish Diaspora in multiple languages: Yiddish, Ladino, Hebrew, and other Eastern European languages.
2. Students will sing and move to music.
3. Students will hear and share stories about family lineage, migration, and connection to place through folk music.

# Preparing for your Class Notes Concert

Thank you for signing up for a Class Notes Concert, brought to you by YourClassical MPR!

The Class Notes team has created two resources to help prepare for and extend the Class Notes Concerts experience:

1. **Meet the Artist PowerPoint.** Build excitement for the concert by introducing the ensemble in advance. Students will learn key information like instrumentation and style of music.
2. **Supporting Materials Packet.** The lessons in this packet come from the [Class Notes Lesson Library](#). The first lesson is designed to be a starting point for discussing audience behavior prior to the concert. All other lessons align with learning objectives for this artist. Use these before the concert to introduce an important musical concept or after the experience to reinforce learning. Every classroom is different. Teachers should customize all content to fit student needs.

After your Class Notes Concert, please fill out our teacher survey and have your students complete our student survey. Class Notes staff will send a link with instructions after your concert.

## PACKET CONTENTS

- 1) What is an AUDIENCE?
- 2) What is MELODY?
- 3) Music & Geography: Around the World



# MUSIC FUNDAMENTALS: What is an AUDIENCE?

**Age Range:** Elementary

**Learning Objective:** Students will demonstrate active listening and positive audience behavior in a concert setting.

## ENGAGE students

- ASK. "Have you ever been to a concert or performance?"
- SAY. "There are two main jobs at a concert: the job of the *performer*, and the job of the *audience*."
- DISCUSS. "Share with a classmate about a time you watched a performance. What did the performer do? What did the audience do?" (*After some time for students to discuss with each other, encourage students to share out their experiences with the class, supporting and validating the variety of experiences.*) "There are many kinds of audiences, and the type of concert influences how an audience responds!"
- CREATE. As a classroom, create a chart listing positive and respectful audience behavior. [Use the sample chart in the Visuals section](#) as a starting point.

## EXPLORE sounds

- SAY. "Sometimes an audience will dance and sing along with a performer. Sometimes it's the job of an audience to listen and notice as many sounds as possible. When we need to notice sounds, our own voices and body wiggles can keep us from hearing the performer. So it can be helpful to let out some wiggles and sounds before listening."
- SING. Sing "[We Are The Audience.](#)" (Score found in the Visuals section.)
- WATCH. Watch our Class Notes Video: [What to do at a Concert.](#)

## EXTEND learning

*Choose one or more activities to extend learning.*

- PRACTICE. Practice audience skills by utilizing one of our [Class Notes Virtual Concerts](#). In these lessons, teachers play the role of Concert Host, and students play the role of the audience.
- PRETEND. Hold your own classroom concert! Assign performers, audience members, and observers. The job of the observers is to notice good audience behavior. (i.e. "I noticed STUDENT was watching the performer and not talking!")



# Visuals: What is an AUDIENCE?

## We Are the Audience when....

- We **listen** to and **notice** sounds.
- We research in advance: Who is visiting your school? Where are they from? What type of music can you expect?
- We follow directions on where and how to sit so you can see and hear.
- We are curious! What questions would you ask the performer?
- We notice the *timbre*, or unique and special sounds, made by each instrument or voice.
- We make predictions. What do you think will happen next?
- We share your experience with someone at home.
- We show appreciation at the end by clapping.



# Visuals: What is an AUDIENCE?

## We Are the Audience

K. Condon

Voice

We are the aud - i - ence, it's our job to li - i - sten, Let all your

6

Vo. wi - ggles out be - fore the mu - sic be - e - gins. (WIGGLE!!!) We are the

11

Vo. aud - i - ence, it's our job to li - i - sten. Feel your bo - dy qui - et down,

16

Vo. so sounds can co - ome in.

Suggestion for song usage:

The first time the song is introduced, ask students to watch and listen, and encourage them to keep a steady beat (maybe by rhythmically bouncing one fist on top of another.) Perform just the first half of the song. When you get to the "wiggle" part, ask them to join you. Repeat the first part of the song again- this time they can join you in the singing. After the second wiggle, explain, "This time the song starts the same, but ends differently." Slow down and get considerably quieter on "Feel your body quiet down..." so that you are at a slow whisper by the end of the song.



# MUSIC FUNDAMENTALS: What is MELODY?

**Age Range:** Elementary

**Learning Objective:** Students will learn about melody by distinguishing it from beat and rhythm, and explore melodic contour by vocalizing and drawing their own melodic shapes.

## ENGAGE students

- PLAY.** Start with a quick experiment! Have students find a small percussion instrument, like a shaker, a hand drum, or a found-object homemade instrument. (Homemade percussion instruments like [these mini tin can drums](#) or [this homemade tambourine work well](#).) Ask them, "Can you play 'Happy Birthday' with these instruments?" (*Give them some time to try.*) "No, because they can't play what are called 'melodies.' They don't have high notes and they don't have low notes."
- EXPLAIN.** "Music is made up of many different parts. Rhythm and beat are the parts of music that makes us want to move and dance. Melody is the part that we can sing. Melodies can go high and low. Any instrument that can make high and low notes can play a melody."
- REVIEW.** "Can a violin play a melody?" (*Wait for students to respond: yes!*) "Can a snare drum play a melody?" (*Wait for students to respond: no!*)

## EXPLORE sounds

- SING or PLAY.** "Experiment with your voice. See how high your voice can go, then how low." If you have slide whistles or kazoos on hand, students can try it with that too!
- DRAW.** Using paper, have students draw a variety of lines with different shapes (see samples [here](#)).
- SING.** "Now, trace a finger in the air, following the shape of the line, moving from left to right. Try to use your voice to follow that line as well." Give students some time to try that out. If it's working well, say, "Now try it a few different ways:"
- "Repeat, varying the tempo, or speed."
  - "Repeat a shape two times in a row and notice that it's a pattern."
  - "Do two lines in a row, making a two-part melody."

## EXTEND learning

*Choose one or more activities to extend learning.*

- EXPLAIN.** "Have you noticed that the shape of the melody can be really different? We call this contour (con-TOUR.) Here are a few common kinds of melodic contour:"
- "Stepwise: Notes move up and down in steps, like a staircase."
  - "Leaps: Notes jump around, from low to high."
  - "Ascending: starting lower and moving higher."
  - "Descending: starting higher and moving lower."



## MUSIC FUNDAMENTALS: What is MELODY?, cont.

LISTEN. Listen to a few examples of pieces with clear melodies:

In "[Lama Bada Yatathama](#)," the melody is passed around between the different instruments, with the clapping providing rhythm.

In "[Ngoma ya Tumbuluko](#)," the cello plays the melody with the mbira supporting.

In "[Earth](#)," flute plays melody and harp supports.

As you listen, have students try to describe the melody. They may use that tracing finger in the air to try to follow the melodic contour!





# MUSIC & GEOGRAPHY: Around the World

**Age Range:** Elementary

**Learning Objective:** Students will demonstrate an understanding that artistic works are influenced by personal and cultural contexts.

## ENGAGE students

**PLAY.** Play a game: Ask students to name a song, and then ask (or research) where it's from. Repeat several times. If examples seem to all be from a very specific time or place, encourage them to think of a song from someplace else. After a few rounds, students will begin to draw the connection that music is a cultural expression, and that music comes from everywhere.

## EXPLORE sounds

**EXPLAIN.** Show students a blank map of the world [like this one](#). Explain that you will visit various locations. During each "visit" you will learn about a particular style of music that originated in that area. You may choose to execute this lesson briefly during one class or more thoroughly over several class periods.

**CHOOSE.** Select locations/musical styles from the options below, or others of your own choosing. Once you select your places, mark the locations on a map. The styles, with corresponding location of origin, are:

- *Traditional Ojibwe singing*-Minnesota/the Dakotas/Canada
- *Ragtime*-St. Louis, MO
- *Mariachi*-Mexico
- *Alpine yodeling*-Switzerland/Austria
- *Raga*-India
- *Tuvan throat singing*-Mongolia
- *Kwv Thxiaj*-Southeast Asia
- *Taiko*-Japan

**LEARN.** Choose a country to "visit." Start by listening to music in that style. Using the [included printable worksheet](#), fill out a fact grid, so that students learn core characteristics of each style. You may present the material to students or have them do research on their own. Visit as many places as your time frame allows! Use [our completed grids](#) as a starting point for each culture.

## EXTEND learning

Continue "visiting" countries/regions throughout the year. Customize the lesson by visiting a region that you or one of your students has lived in.



NAME: \_\_\_\_\_ CLASS: \_\_\_\_\_

<b>Genre/Style</b>	
<b>Location</b>	
<b>Description of Music</b>	
<b>Fact #1</b>	
<b>Fact #2</b>	
<b>Fact #3</b>	
<b>Musical Example</b>	

MUSIC & GEOGRAPHY CLASS NOTES PRINTABLE: AROUND THE WORLD [www.classnotes.org](http://www.classnotes.org)

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# Around the World

SAMPLE GRIDS (page 1)

## Completed Grid: Ojibwe Singing

Genre/Style	<b>TRADITIONAL OJIBWE-ANISHINAABE MUSIC</b>
Location	Parts of Minnesota and Canada, surrounding Lake Superior
Description of Music	Songs from the Ojibwe-Anishinaabe: This music is often vocal and uses instruments such as rattles, shakers and drums.
Fact #1	The number four is an important element in Ojibwe-Anishinaabe music and culture. It represents balance.
Fact #2	Music is used from many things in Ojibwe-Anishinaabe culture: teaching, celebration and traditional ceremonies.
Fact #3	You should ask permission to perform a song someone else has written.
Musical Example	Video: <a href="#">Teaching Appreciation and Understanding for Native American Music and Culture</a>

## Completed Grid: Ragtime

Genre/Style	<b>RAGTIME</b>
Location	St. Louis, Missouri, USA
Description of Music	Music characterized by a syncopated melodic line and regularly accented accompaniment.
Fact #1	Was most popular during the early years of the 20 <sup>th</sup> century.
Fact #2	Scott Joplin was a famous ragtime composer.
Fact #3	Gets its name from its "ragged," or syncopated rhythms.
Musical Example	Video: <a href="#">Scott Joplin's Maple Leaf Rag</a>

# Around the World

SAMPLE GRIDS (page 2)

## Completed Grid: Mariachi

Genre/Style	<b>MARIACHI</b>
Location	Mexico
Description of Music	Folk music from Mexico. There are variations in the music depending on the precise region of the origin within Mexico.
Fact #1	Instrumentation usually includes violin and guitar and sometimes trumpet.
Fact #2	Some Mariachi music uses <i>false</i> vocals.
Fact #3	Mariachi music is often used in celebrations or special events, like weddings, holidays or funerals.
Musical Example	Video: <a href="#">Mariachi Sol De Mexico</a>

## Completed Grid: Yodeling

Genre/Style	<b>ALPINE YODELING</b>
Location	Switzerland, Austria
Description of Music	Form of singing developed in rural areas of the Alps.
Fact #1	Involves fast changes between high and low pitches.
Fact #2	Singer must switch register, which is a practiced skill.
Fact #3	Was originally developed as a form of communicating over long distances.
Musical Example	Video: <a href="#">Franz Lang- Jodlersang und Zitherklang</a>

# Around the World

SAMPLE GRIDS (page 3)

## Completed Grid: Raga

Genre/Style	<b>RAGA</b>
Location	India
Description of Music	A traditional melodic pattern that is a fundamental part of Indian classical music.
Fact #1	Uses a series of five to nine notes as a basis for composition, then improvisation.
Fact #2	Specific ragas can be associated with certain times of day or seasons.
Fact #3	There are regional differences between ragas and raga interpretation.
Musical Example	Video: <a href="#">Ravi Shankar- Tenth Decade</a>

## Completed Grid: Throat Singing

Genre/Style	<b>TUVAN THROAT SINGING</b>
Location	Mongolia, Siberia, Russia, Tuva
Description of Music	A style of singing in which the singer produces two pitches at the same time, creating harmony.
Fact #1	Attempts to mimic or imitate sounds of nature
Fact #2	The singer produces a fundamental pitch and then a particular <i>overtone</i> , part of the harmonic series.
Fact #3	There are different ways of categorizing the variations of Tuvan throat singing.
Musical Example	Video: <a href="#">Tuvan Throat Singing</a>

# Around the World

SAMPLE GRIDS (page 4)

## Completed Grid: Kwv Thxiaj

Genre/Style	<b>KWV THXIAJ (pronounced “k-ou ts-ee-ah”)</b>
Location	Southeast Asia, including Laos, Thailand, Vietnam, parts of China
Description of Music	Vocal folk music of the Hmong people.
Fact #1	Sung by both men and women of all ages.
Fact #2	This music is for voice only. The vocal quality is raw, powerful, and loud.
Fact #3	The language in these songs is referred to as “paj lug,” or “flowery language.” It is often used for courting.
Musical Example	Video: <a href="#">Kwv Txhiaj</a>

## Completed Grid: Taiko

Genre/Style	<b>TAIKO</b>
Location	Japan
Description of Music	Percussion-based music usually played in an ensemble using a variety of instruments.
Fact #1	Has ancient origins.
Fact #2	Has been used for many purposes, including communication, use in military activities, and use for theatrical accompaniment.
Fact #3	Styles vary by region.
Musical Example	Video: <a href="#">Kodo – “O-Daiko”</a>