

# UC Irvine

## ArtsBridge America

### Title

Mapping the Beat: A History and Geography through Music Curriculum at the University of California San Diego, ArtsBridge America Program - United States History from 1776-1865 for 5th Grade

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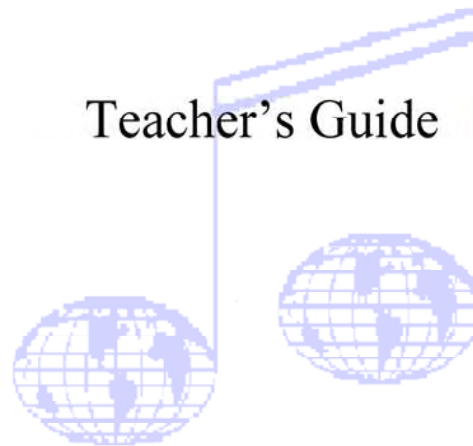
### Publication Date

2002

# Mapping the Beat

A History and Geography through Music Curriculum  
For Fifth Grade

United States History from 1776 to 1865



This curriculum was developed by UCSD ArtsBridge America and sponsored by The National Geographic Society Education Foundation.

Information compiled by ArtsBridge Scholars Nina Eidsheim and William Boyer.

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## Introduction

With the current state of restrictive educational standards and large class sizes, most teachers gladly accept help in developing thorough lesson plans that cover enough material in a compact amount of time, while keeping the students' attention and promoting enthusiasm and curiosity for learning. With that in mind we have developed this series of lesson plans with the intention of integrating music, geography and social studies into one curriculum. As graduate researchers in the music department at the University of California, we have focused in our studies on the various political, cultural and sociological factors that affect musicians and their music. With this experience, and guidance from specialists in the fields of elementary education, arts education, and geography, we have created *Mapping the Beat: A History and Geography through Music Curriculum* with the hope that you, as an elementary teacher, will find it useful for supplementing your social studies curriculum. It is our hope that this program will bring back into the classroom the much needed, and often bypassed, studies of geography and music.

*Mapping the Beat*, as it has been developed for this project, was built on three main concepts—environment, identity, and movement. These concepts address standards outlined in *Geography for Life*, designed by the National Geographic Society as a model for education standards. These particular themes were selected for their parallel significance in the study of music. In the classroom, these three concepts are explored through the processes of graphic reproduction of space and demographics, discussions in oral and written form, and participation in musical and performance-based activities.

Investigative discussions provide the opportunity to explore, in depth, the three main concepts connecting music and geography. After an introductory discussion of how the concepts apply to the students' lives, the instructors present several musical examples, employing audio and photographic tools to provide a clearer understanding. For each musical example, the instructors encourage and lead the students in the investigative process outlined in *Geography for Life*. Questions are raised as to the geographic context of the musical performance and the connection between musicians and their surroundings. Under the supervision and guidance of the instructors, students gather data from graphs, maps and other sources and deduce answers to their questions from this information. The issues that are covered in each investigative discussion are then applied to the musical performances and participatory activities that occur in the following weeks.

## **The fifth-grade level**

*Mapping the Beat* has been designed in such a way that it can be customized for any historical period in any part of the world. The fifth-grade curriculum focuses on American history between the Revolutionary and Civil Wars (1776-1865). In approaching the music of this time period and region, in this particular collection we have facilitated an exploration of migration patterns to the U.S. following the American Revolution. Native American flutes and whistles, banjos and ngonis, gospels, Zydeco, and conjuntos are just a few of the music types that are addressed in this collection. This curriculum examines the countries of origin and the meaning of music within various given ethnic groups. The origins of each music type are placed into the context of the world and students consider how the physical character of the region shapes the music and how, in turn, the music shapes the cultural character of that same region. With this program, students look at how the migration of people changes their art forms. And finally this curriculum facilitates an investigation of the places and people in the United States via its musical heritage.

Most of the lessons should be divided into two or more sessions. They are rich in content and will be most effective if students are allowed to work through the material at a comfortable pace. To make the manual most useful in the classroom, teacher action items are in bold and discussion questions for the students are in boxes. Background information for the teacher is included within the Lesson Plan Sequence section. Teachers are encouraged to read through that section to become familiar with the material before teaching the lesson.

A special thanks to the faculty, staff and students at Elizabeth Freese Elementary Schools for their feedback, their enthusiasm and their open minds as this curriculum matured in the classrooms; to the National Geographic Society Education Foundation, Grosvenor Grant Program for recognizing the virtue of using the arts to teach geography; to Mike Matherly and to Caren Holtzman for their commitment to *Mapping the Beat* and to the countless musicians and dancers who shared their passion with us.

Enjoy the curriculum! We welcome your suggestions.  
UCSD ArtsBridge America

# Census, Pie Charts and Music in the United States

Mapping the Beat

Fifth Grade

## Lesson Objective

To explore the trends in population and migration in the United States using pie charts, census data and music.  
This lesson may be divided into two sessions.

## Standards Addressed

### National Geography Standards

Standard 3: **How to analyze the spatial organization of people, places, and environments on Earth's surface.**

How: Students study the patterns of migration and processes of diffusion of cultural traits (like music) diffuse from points of origin to destination and draw general conclusions about such movements.

Standard 4: **The physical and human characteristics of places.**

How: Students are introduced to data regarding population distributions, ethnicities and nationalities.

Standard 9: **The demographic structure of a population.**

How: Students compare ethnic demographic data of their classroom with that of the United States.

### California Content Standards for Music

Standard 3.5-**Describe the influences of various cultures on the music of the United States.**

How: By beginning to look at those cultures that exist in the US, their countries of origin and their music, students will be laying a foundation for understanding how these cultures have shaped music in the US

### California State Board of Education History and Social Science Standards

Standard 5.8-**Students trace the colonization, immigration and settlement patterns of the American people.**

How: Students are introduced to the concepts of immigration and some of the potential reasons people immigrated to the US.

## Teacher Prep

Hang a timeline in the classroom (approximately 10 to 15 feet long).

Copy each of the overheads included in lesson plan onto transparency film.

Copy enough handouts for each student.

Collect music samples that represent the many ethnic groups in the United States

(see Suggested Listening for suggestions).

Print and cut out timeline cards included in lesson plan. Laminate, if desired. At the left end of the timeline hang the 1700 card and at the other end hang the 1900 card leaving a foot of string on either end for events that occurred before and after those dates.

## Materials Needed

Colored pencils

Portfolios with blank paper inside

Overhead projector

Overheads

- United States Census Data Bar Graph

- United States Census Data Line Graph

- A History of the Census Maps (<http://www.census.gov/dmd/www/pdf/58ch1.pdf>)

- Blank Pie Chart for classroom example

- United States 2002 Census Data

Yarn or String for class timeline

Timeline cards and clothespins to attach them

Music examples from the various ethnic groups represented

CD player

Census Form original for classroom poll

Handouts

- Blank Pie Chart for class data

- Blank Pie Chart for United States data

Transparency markers.

Wall map of the United States

## Vocabulary

If you are teaching the whole *Mapping the Beat* unit, you may want to keep a chart of vocabulary up in the classroom or have students write the words and definitions in a portfolio.

Geography- the study of Earth and all of its features.

Census- an official count of a population carried out at a set interval of time.

Migrate- To move and settle in a new country or region.

## Lesson Plan Sequence:

25-35 min *Discussion of Census Data*

**Ask students if they have heard the word: *Census*.**

A Census is an official count of a population carried out at a set interval. A census also collects information on the ages and gender of people in an area; the average size of a household; the average size of a family; whether people own or rent their homes and much, much more.

In the US a census is taken every ten years. First US Census, in 1790, yielded a population count of approximately 4 million. **Hang timeline card in the proper position for 1790.**

By 1890, the population had grown to approximately 63 million. **Hang the timeline card in the proper position for 1890.**

By 1990, the population was 248 million.

This information can be shown using charts, graphs and maps.

**Show 3 overheads of census data as example of different ways to organize similar information:**

**“United States Census Line Graph”**

**“United States Census Bar Graph”**



## “A History of the Census Maps”

*Discussion Question:*

Why did this population growth occur?

Possible answers:

high birth rates

longer life spans

immigration

changes in the areas considered during each poll

**On “History of the Census: Map point out that a large portion of North America was not included in the 1790 census—who was living in this area at that time and not counted in that census? A: Native Americans**

*Discussion question:*

Why people might want to leave their countries of origin and settle in the United States?

Possible answers: war, religious oppression, poverty, illness

Specific historical example: Irish Potato Famine in 1845 killed 1 million people and caused another 1 million to leave Ireland. Most migrated to England or the US. **Hang Potato Famine timeline card.** Locate Ireland on the world map and consider physical size of Ireland compared to the United States.

**Ask students what they know about the word: *Migrate*.** Explain it means *to enter and settle in a country or region of which one is not a native*). Make the point that migration to the United States has resulted in an ethnically diverse nation that has shaped a whole new culture different from any other country on earth and yet rooted in many cultures from around the world.

Census data can reflect not only numbers of people but also the racial and ethnic make-up of people in a given area. The ethnic make-up of a place or region can be shown using pie charts—**Show overhead example of blank pie chart and ask students if they know what kind of chart this is.**

**Make sure that students are familiar with a basic explanation of Pie charts:** A circle represents an entire population of people. That population might be all of the people in the United States. It might be all of the people in your city. It might be all of the people at your school and so on. Each piece of that pie represents a certain part of the whole population (**refer to your overhead example**). The pie pieces can be identified by color with a legend to define what each color means or the labels can be written right on the pie piece.

**Do a very simple example of a pie chart as a class:**

Take a quick census of the classroom with regards to how many people live in each student's house

**Poll students by having them raise their hands to indicate which applies to them:**

2 to 4 people living in my house

5 to 7 people living in my house

7 or more people living in my house

**Then demonstrate how to construct a color-coded pie chart.**

1. On overhead of blank pie chart record how many students fall into each category.
2. Create a color key next to your data table (ie-2 to 4 people=blue, 5 to 7=red, etc) by placing a colored dot next to each category.
3. Color the pie pieces according to the classroom data.

**Show race/ethnicity data for United States in 2000 (overhead).**

15 to 20 min *United States Pie Chart work*

**Pass out blank pie charts and colored pencil sets and ask students to color code the pie charts to reflect the data.** You will need to explain that there are 100 slices in the pie-one for each percentage point. They will color in as many slices as there are percentage points for each ethnicity. As students work on their own pie chart of United States demographics, **circulate around the room polling each student on his/her ethnicity, tally and transfer the data to an overhead transparency.**

5 min *Post classroom census data*

**Bring the class back together and post the data for the class on an overhead.**

15 min *Classroom Pie Chart work*

**Pass out blank pie chart for classroom data.** Have students make pie chart of the classroom data. It will be helpful if the students use the same color code legend for this pie chart as they used on the United States chart. Here you should explain that there is a slice of the pie for each student polled (whereas before there was a slice of pie for each percentage point).

**If dividing lesson into two sessions this is a good stopping point.  
Have students save their pie charts for reference in the second session.**

10-15 min *Compare and discuss United States and Classroom pie charts*

**Pull class back together and draw comparisons between class population and United States population based on the pie charts.**

*Discussion questions:*

Why might our classroom data look different than the United States?

What might this tell us about migration to this area?

Why take a census?

What does census have to do with *geography*? (What is *geography*?)

What kind of planning could a census help with?

20 min *Discussion and Musical examples*

**Lead discussion review of the various ethnic groups in the room.** You may want to go into greater depth with regards countries of origin. For example you might ask students if know if they have ancestors from Spain or Ireland or Germany. Have students identify their countries/cities of origin on the map; discuss what means their ancestors might have used to get to the United States (car, plane, boat, feet).

**Play music examples from Listening List** below or other samples of music from the various ethnic groups in the United States. Ask students: does this music sound familiar; what instruments do you think are being played; how many musicians are playing; does the music sound happy or sad and so on. The goal of this exercise is just to introduce the students to the sound of music in the United States. There are no wrong answers here!!!

10 min *Vocabulary*

Review vocabulary words and give students an opportunity to write words and definitions in their Mapping the Beat portfolio.

## Assessment

Review pie charts for accuracy and completeness.

Can students identify racial and ethnic groups that immigrated to the United States?

## Web Resources

[www.census.gov](http://www.census.gov)

## Suggested Listening

### Native American

*Music of New Mexico: Native American Traditions.* Washington, D.C.: Smithsonian Folkways; Cambridge, Mass.: Nationally distributed by Rounder Records, p1992. Music Publishing No: CD SF 40408 Smithsonian Folkways

### Hispanic

*Music of New Mexico: Hispanic Traditions.* Washington, D.C.: Smithsonian Folkways; Cambridge, Mass.: Nationally distributed by Rounder Records, p1992. Music Publishing No: CD SF 40409 Smithsonian Folkways

### Pacific Islander

*South Pacific: Island Music.* David Fanshawe. Explorer series. New York: Nonesuch, p1981.

Music Publishing No: 79723-2 Nonesuch

### Filipino

*Cycles: timeless rituals to ancient icons.* Kulintang Arts. Oakland, CA: Kulintang Arts, 1992.

### Soul

*The very best of Aretha Franklin. Vol 1.* /original recordings produced by Jerry Wexler, Tom Dowd, and Arif Mardin. Los Angeles, CA: Rhino Records, p1994. Music Publishing No.: R2 71598 Rhino

### Conjunto

*Conjunto!: Texas-Mexican border music.* Volumes 1 through 6. Cambridge, MA: Rounder, p1988 to 1994.

Music Publishing No: CD 6052 Rounder

CD 6023 Rounder

CD 6024 Rounder

CD 6030 Rounder

CD 6034 Rounder

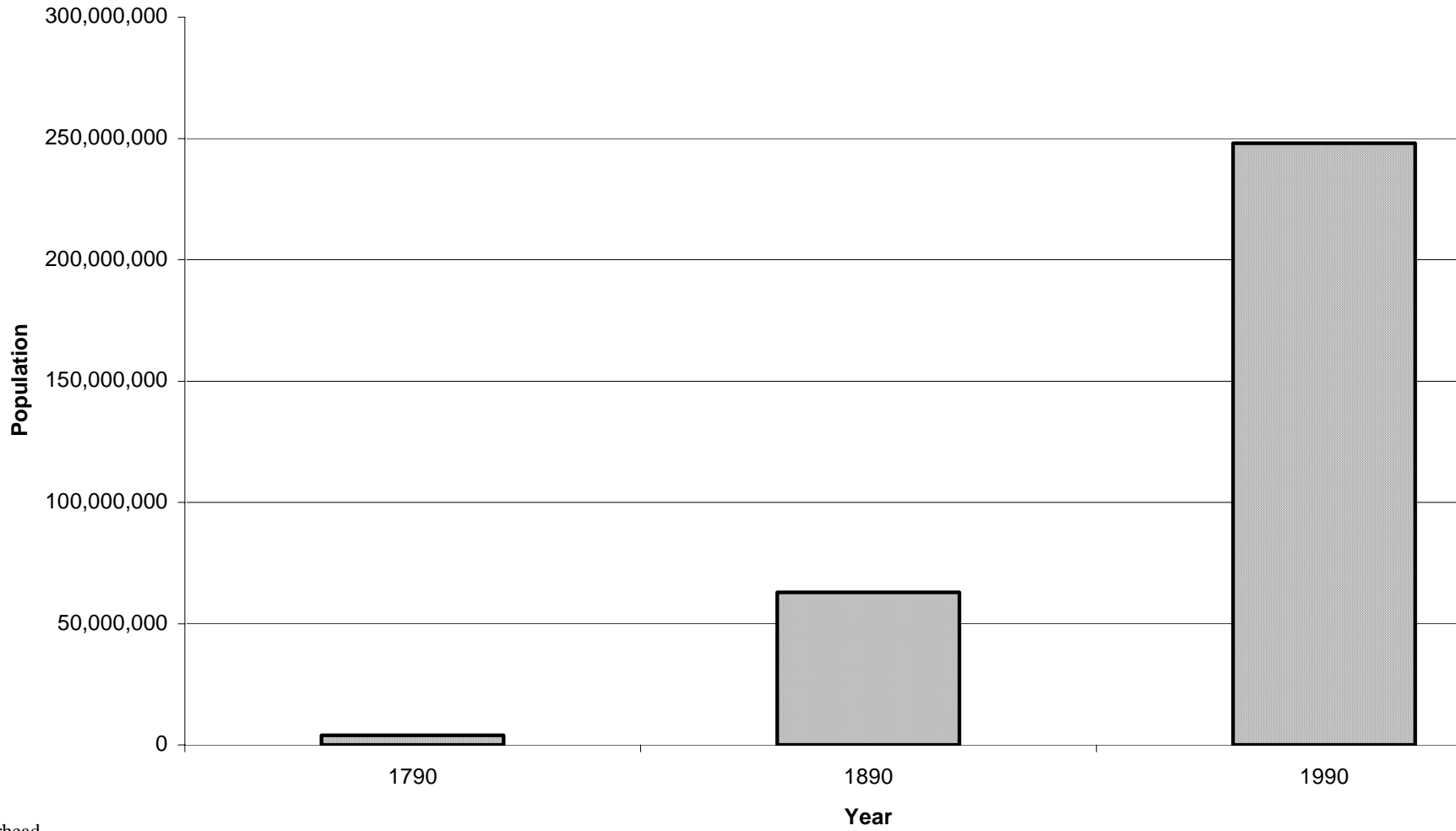
**Various Genres**

*Lewis and Clark: Sounds of Discovery.* Various Artists. ChairMaker's Rush, a division of MakochE Recording Company, 1998.

**Country/Bluegrass**

*Be Ready Boys: Appalachia to Abilene.* Norman Blake. Shanachie Records, p. 1999.

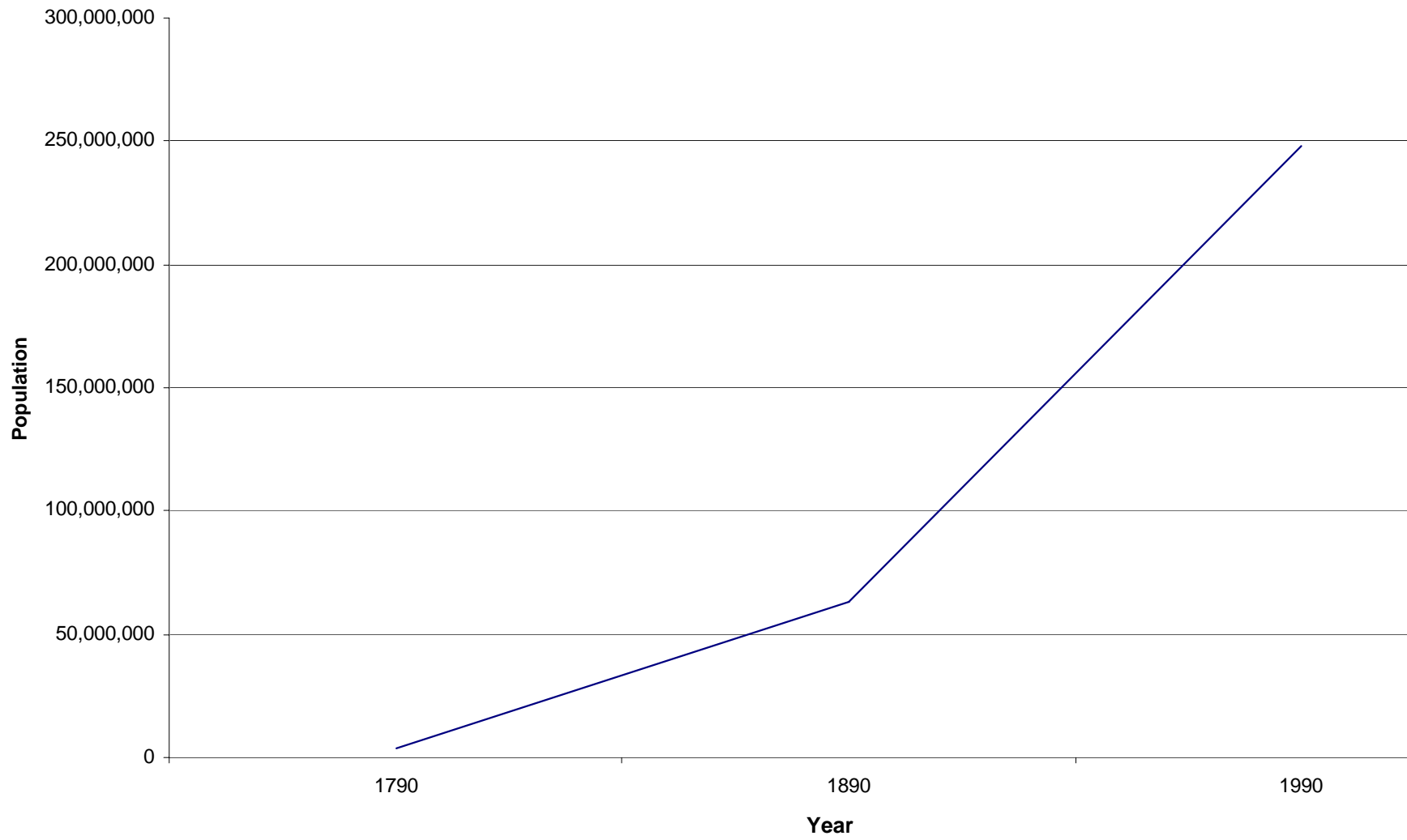
## United States Census Data Bar Graph



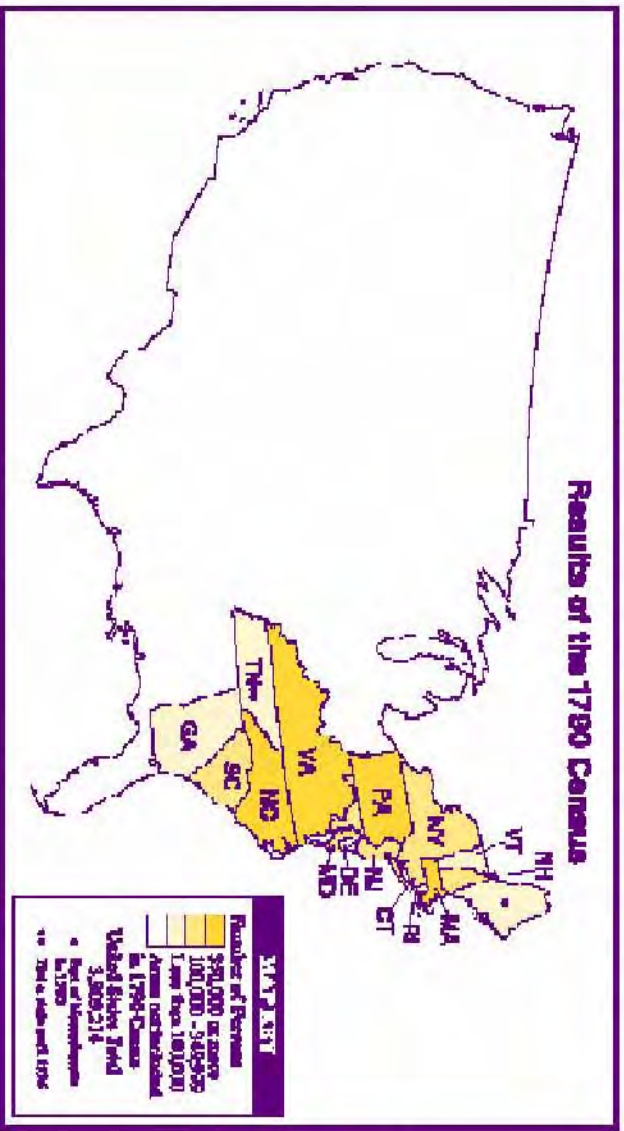
MTB Overhead



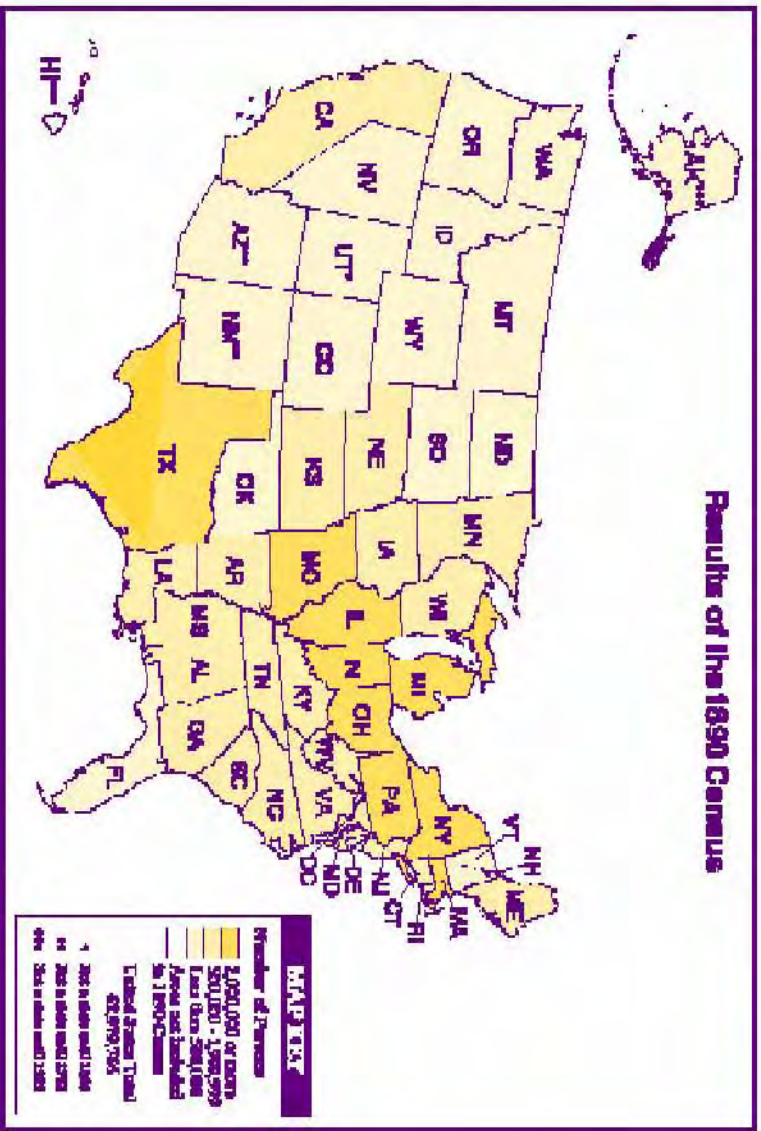
### United States Census Data Line Graph



# A History of the **Census**



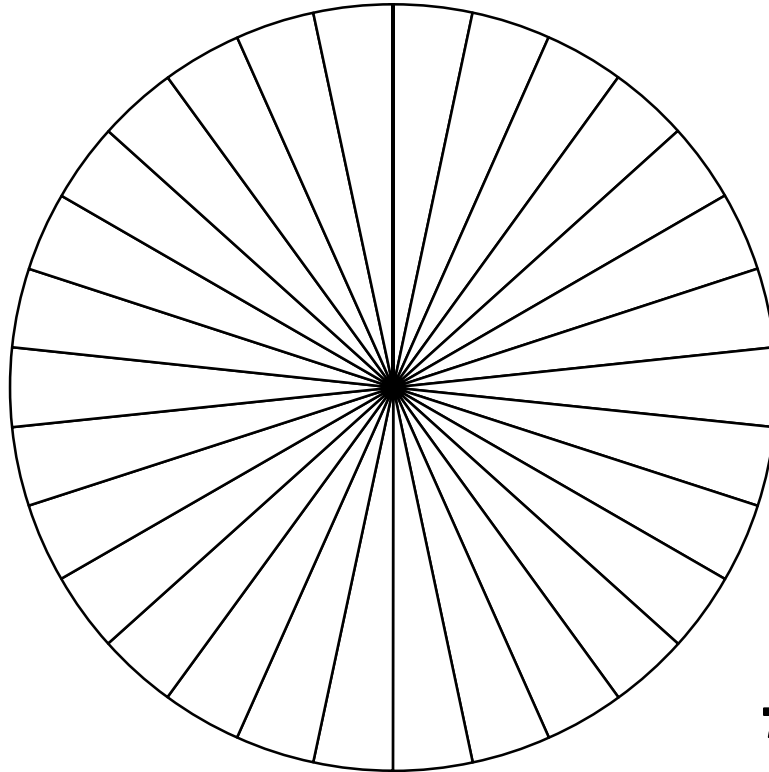
Source: [www.census.gov](http://www.census.gov)





# How many people live in our houses?

A Classroom Census example.



**2 to 4 people** \_\_\_\_\_  
**5 to 7 people** \_\_\_\_\_  
**7 or more people** \_\_\_\_\_

## 2000 Census Data for United States

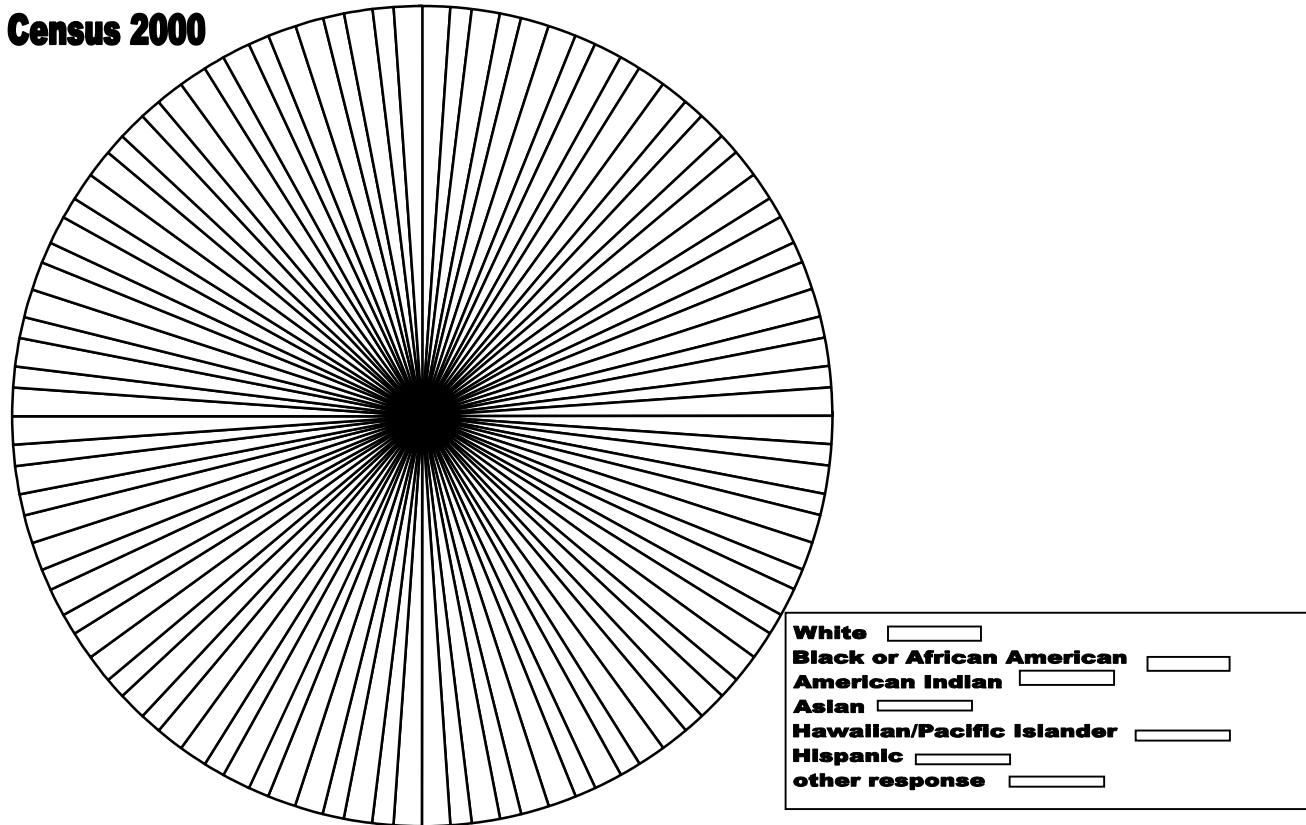
Race	Percentage *
White	68%**
Black or African American	12%
Asian	3%
Native Hawaiian or other Pacific Islander	0% (less than 1%)
Hispanic or Latino	11%**
American Indian	1%
Other races	5%

\*\*approximated data

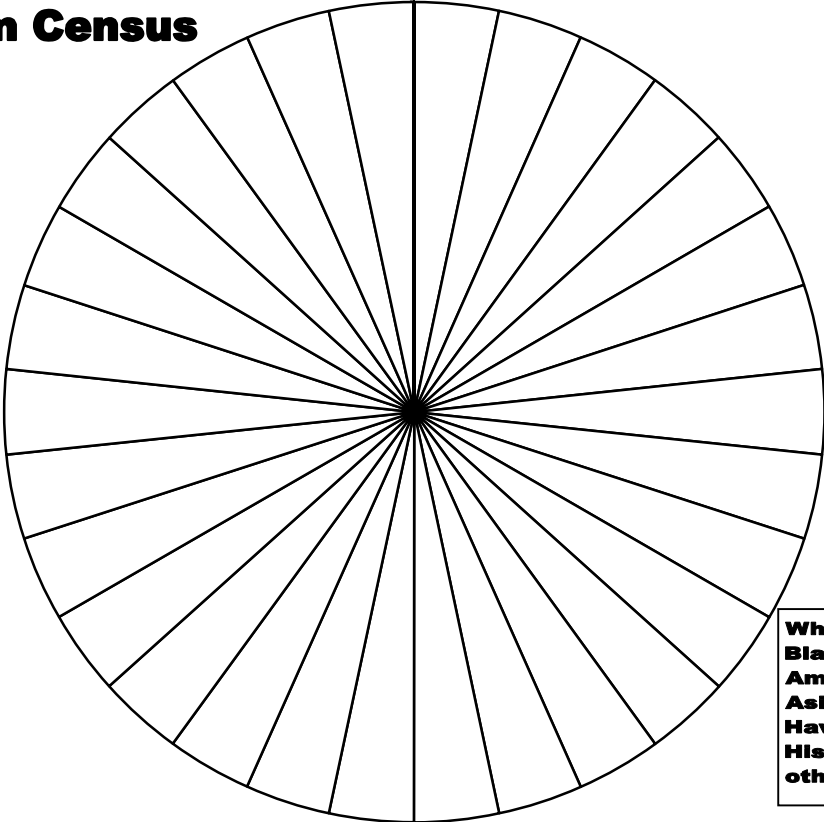
\*Percentages rounded to whole numbers

MTB Overhead

# United States Census 2000



**Classroom Census**



<b>White</b>	<input type="text"/>
<b>Black or African American</b>	<input type="text"/>
<b>American Indian</b>	<input type="text"/>
<b>Asian</b>	<input type="text"/>
<b>Hawaiian/Pacific Islander</b>	<input type="text"/>
<b>Hispanic</b>	<input type="text"/>
<b>other response</b>	<input type="text"/>



# 1845

1,000,000 Irish leave Ireland and Settle in  
England or the United States

# 1790

US Population  
3,909,214

1890

US Population

62,979,766

1700

1900

# Flutes, Natural Resources & Trade in the Great Plains

Mapping the Beat

Fifth Grade

## Lesson Objective

To explore the concepts of natural resources and trade via a study of Great Plains tribes and Native American music. Ideally a specialist in Native American music performance would visit the classroom in conjunction with this lesson.

## Standards Addressed

### National Geography Standards

Standard 11: **The patterns and networks of economic interdependence.**

How: Students discuss the trade assets of Native American nomadic tribes, sedentary tribes and Colonists during the early 1800's.

Standard 15: **How physical systems affect human systems.**

How: Students consider what natural resources are available in their environment and how that limits or permits their instrument creation.

### California Content Standards for Music-5<sup>th</sup> grade

Standard 3.1: **Describe the social functions of a variety of musical forms from various cultures and time periods.**

How: Guest performer's presentation engages students in a discussion of the role of flute and whistle music within the Native American culture.

### California State Board of Education History and Social Science Standards

Standard 5.3: **Students describe the cooperation and conflict that existed among the Indians and between the Indian Nations and the new settlers.**

How: Students discuss the trade assets of Native American nomadic tribes and sedentary tribes and learn how trade with colonists impacted the Native Americans.



**Standard 5.4: Students understand the political, religious, social and economic institutions that evolved in the colonial era.**

How: Students examine the Native Americans tribes that inhabited the United States prior to colonization.

## Teacher Prep

Arrange for a guest performer who specializes in Native America music performance to visit class, if possible.

Copy the five overheads to transparency film.

Copy one for each student of “Reading a Trade Map” handout.

Purchase Keith Bear’s CD, *People of the Willows* or have ready to play the free online sample available at:

[http://www.native-americans.org/music/titles/Keith\\_Bear\\_People\\_of\\_the\\_Willows\\_Mandan.htm](http://www.native-americans.org/music/titles/Keith_Bear_People_of_the_Willows_Mandan.htm)

## Materials Needed

Blank Unlined Paper

Pencils/colored pencils or crayons

Overhead Projector

Overhead Transparencies

1. Map of North Dakota indicating location of Knife River People
2. Picture of earthlodge
3. Map of Indian Tribes in America Prior to European Colonization
4. Map of Indian Reservations 2002
5. Pictures of Mandan/Hidatsa whistles

Copy of “Reading a Trade Map” for each student

CD Player

Keith Bear’s, *People of the Willows* audio recording

Wall map of the United States

## Vocabulary

If you are teaching the whole *Mapping the Beat* unit, you may want to keep a chart of vocabulary up in the classroom or have students write the words and definitions in a portfolio.

Natural Resources -useful materials found in nature not made by man or woman.

Nomadic-moving about from place to place.

Sedentary-staying in one place

## Lesson Plan Sequence

10-15 min *Discussion Section I*

**Identify the area that is the Great Plains on a wall map [North Dakota, South Dakota, Montana, Eastern Wyoming, Eastern Colorado, Nebraska, Kansas, Oklahoma, New Mexico, Northern Texas].**

Great Plains tribes farther to the west (Souix, Dakota, Crow, Cheyenne, and Assiniboine) lived a largely *nomadic* lifestyle. They built portable houses such as tipis that could easily be disassembled and moved in pursuit of buffalo herds. They were hunters.

Tribes in the eastern plains, including the Mandan and their neighbors the Hidatsa and the Arikaras, lived a less mobile or *sedentary* life, with permanent earthlodge villages and field crops. Mandan, Hidatsa, and Arikara Native American tribes lived on the shores of the Knife and Missouri Rivers for over 700 years by the time the first Europeans made contact with them.

**Show overhead transparency map of North Dakota indicating site of Knife River Tribes Villages.**

These tribes lived in large communities of thousands of people, in houses made of wooden frames and sod roofs that provided insulation. **Show overhead of earthlodge.** These houses often held thirty members of a family at one time! The Mandan Indians lived a predominantly agricultural lifestyle, growing corn, wild rice, squash, and other vegetables in their gardens and along the river. They did hunt buffalo, although only seasonally, and the hunt was an opportunity for male members of the tribe to demonstrate brave, honorable character.

Like many tribes throughout the continent, the Mandan Indians utilized trade, often with groups from very distant locations, in

order to obtain necessary supplies and valuable *natural resources*, such as beads and animal hides that they used to make tools, clothes, and other products.

*Discussion Questions:*

What do you know about natural resources?

What natural resources would nomadic tribes have to offer in trade?

What would sedentary tribes have to offer in trade?

POSSIBLE ANSWERS TO DISCUSSION QUESTIONS:

**The Great Plains Tribes (nomadic)**

Buffalo hides

Deerskins

Dried meat

**The Mandan and Hidatsa tribes (sedentary)**

Primarily crops like:

Squash

Pumpkin

Beans

Corn

Sunflowers

Wild rice

10 to 15 min **“Reading a Trade Map” worksheet**

Students work independently or in pairs to complete the worksheet.

10 min *Discussion Section II*

Unfortunately, contact with Europeans via these trade routes brought disease to the Mandan, Hidatsa, and Arikira Indians. As their communities dwindled due to small pox epidemics in 1781 and 1837, the tribes banded together in order to survive. This did not just affect tribes in North Dakota. Disease, battle with European settlers and the establishment of reservations affected tribes throughout the United States.

**Show overhead transparencies of the Indian Tribes in America prior to European Colonization compared to the map of Indian reservations in 2002.**

As a class or in small groups have students discuss cause and effect of the changes in Native American population distribution.

*Discussion Questions:*

Q: How do the two maps look different?

A: Tribes concentrated into small areas of the US.

Q: What factors created this situation?

A: Decreased population due to war and disease, establishment of reservations

Q: What might have been the effects of the establishment of reservations?

A: Isolation between tribes effects trade of natural resources; Greater concentrations of people means disease spreads faster; Less access to natural resources like buffalo hunting; Greater competition for available natural resources; Less opportunity for economic prosperity.

15 min *Discussion Section III*

### NATIVE AMERICAN MUSIC/INSTRUMENTS

Throughout North America, tribes use flutes, whistles, drums, and other instruments in a variety of musical ceremonies, songs, and daily activities. **Show overhead of two whistles** that were documented in the Mandan community in the early twentieth century. These were made out of wood, bone, feathers, porcupine quills, and fur. These instruments are created using a variety of natural resources, and tribes in distant locations often have very similar instruments, either through trade or coincidental creation.

Play sample from Keith Bear's *People of the Willows* CD.

*Discussion Questions:*

What instruments do you hear?

Could those instruments be made from natural resources?

Which instrument(s) were probably not made from natural resource by the Native Americans? (violin)

30 min *Project Description*

**In small groups, have students list natural resources for the region in which your school is located.**

**As a class, have each group share their list of natural resources.**

**Then each student invents their own instrument, using natural resources that they could find in their region, or materials that they can obtain through trade with someone who lives in a different environment.** Ask the students to draw a picture of their instrument and write a paragraph on the back of the paper explaining (1) how the instrument is built, (2) what materials are used to build it, (3) how it is played, and (4) how it sounds.

It might be useful to put up the “Instrument Type” overhead for students to reference as they consider their instrument.

5-10 min *Wrap up*

Review vocabulary from this lesson and have students record the definitions in their *Mapping the Beat* portfolio.

Review questions:

1. Name two states that are part of the Great Plains.
2. In what state does the Knife River join with the Missouri River? A: North Dakota
3. What does nomadic mean?
4. Name two tribes that lived on or near the Knife River in 1804. A: Mandan, Hidatsa
5. Give examples of natural resources used by native tribes in trade.

## Assessment

- Check instrument inventions and written explanation for understanding of natural resources.
- Check Trade Map worksheet for accurate map reading skills.

## Selecting Guest Performer

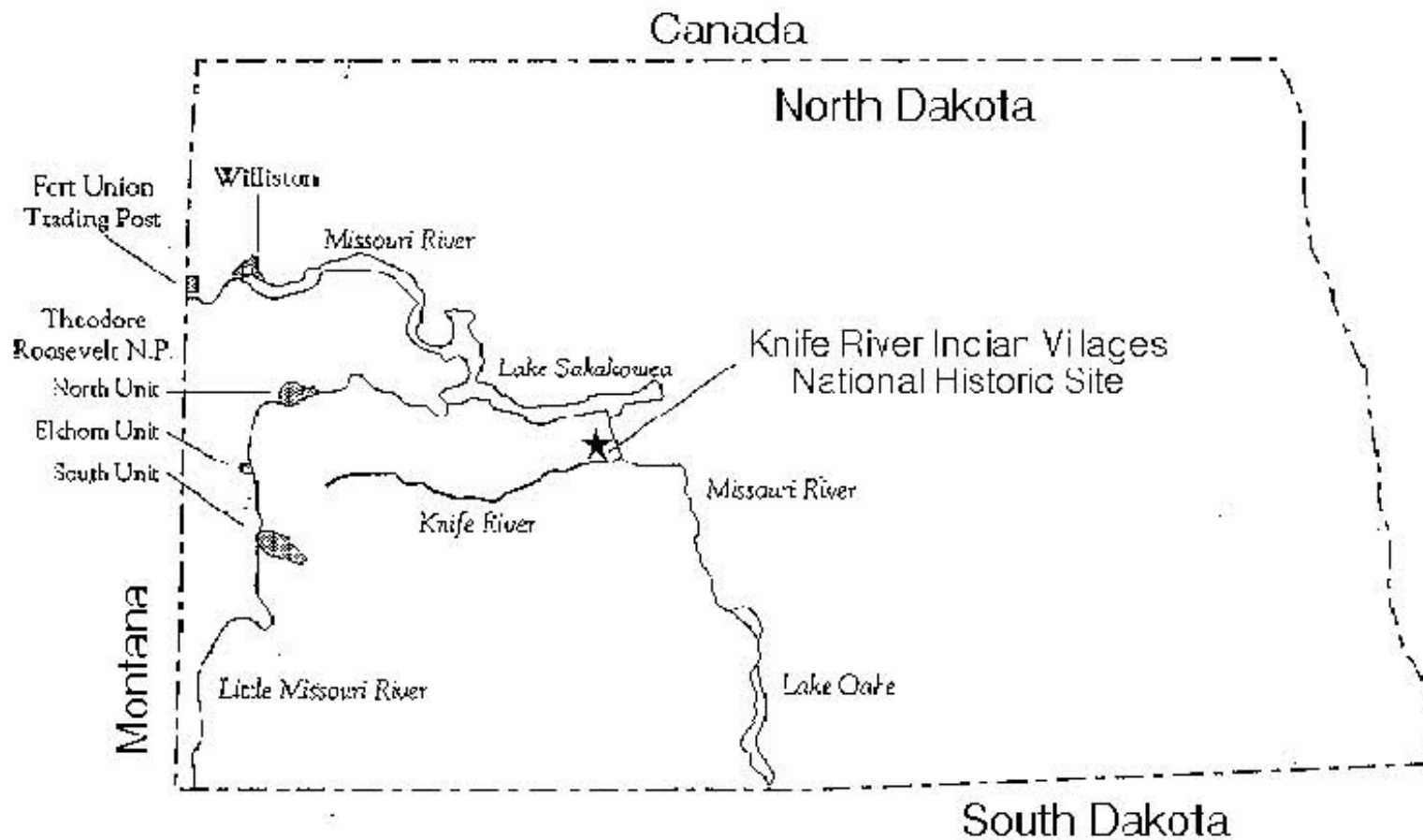
Choose a musician who can share multiple instruments and talk about each instrument's environmental origins. Invite the performer to share his/her personal story including how he/she obtained each instrument, what music means to that person, where he or she is from and how he/she learned to play.

## Suggested Listening

Free download of sample: [http://www.native-americans.org/music/titles/Keith\\_Bear\\_People\\_of\\_the\\_Willows\\_Mandan.htm](http://www.native-americans.org/music/titles/Keith_Bear_People_of_the_Willows_Mandan.htm)  
Or obtain CD: *People of the Willows*. Keith Bear, Gary Strousos, Nellie Neto. MakochE Records, 1999.

## Web Resource

<http://www.nps.gov/knri/teach/intro.htm>

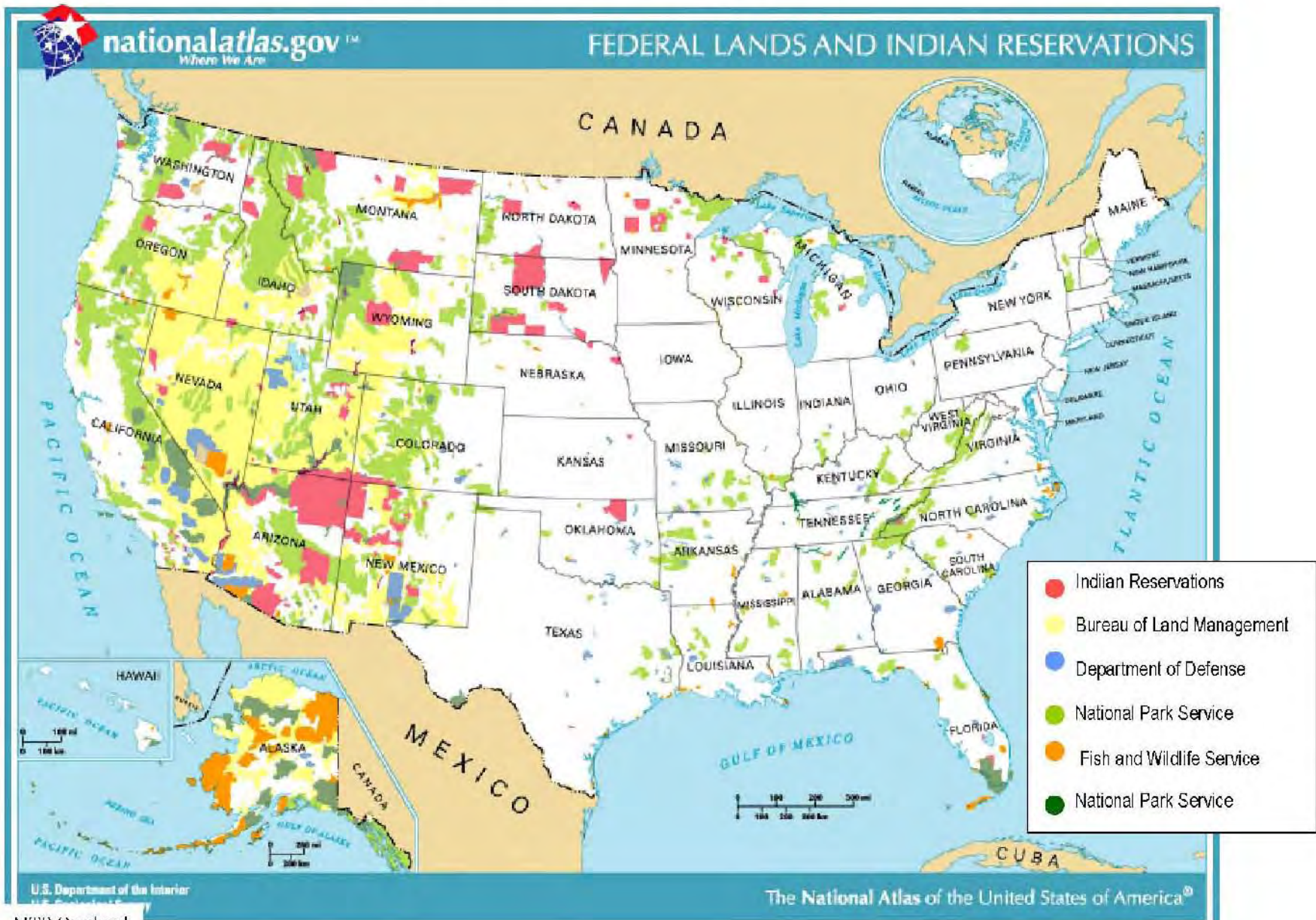


Regional map showing the location of Knife River Indian Villages National Historic Site

Source: Dr. Stanley Ahler, from his book People of the Willows. The Prehistory and Early History of the Hidatsa Indians.

MTB Overhead

# Indian Reservations in 2002



MITB Overhead

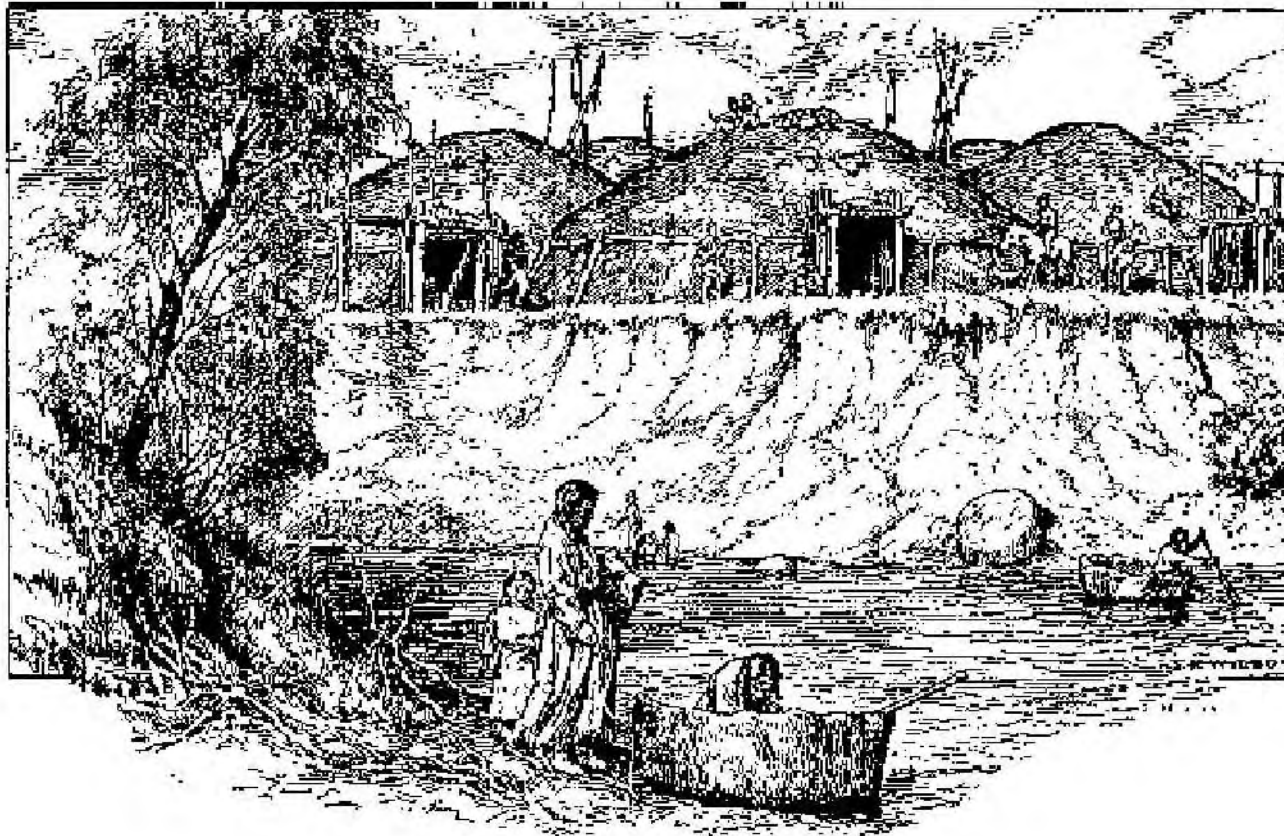


# Indian Tribes in America Prior to European Colonization



MTB Overhead

Source: <http://www.nps.gov/knri/teach/fig1.htm> (public domain)



## Instrument Types

### Chordophones

Create sound by vibrating strings



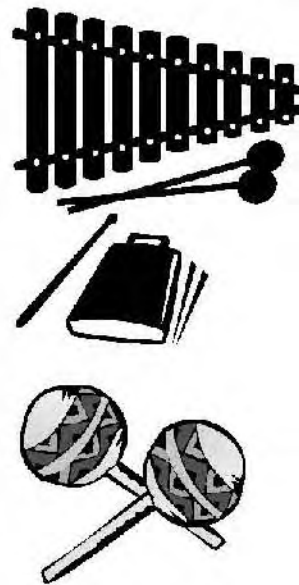
### Aerophones

Played using air



### Ideophones

Solid instruments that sound when they are struck

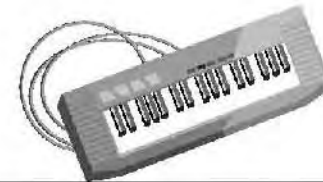


### Membranophones

Have a skin that vibrates when struck



### Electrophones



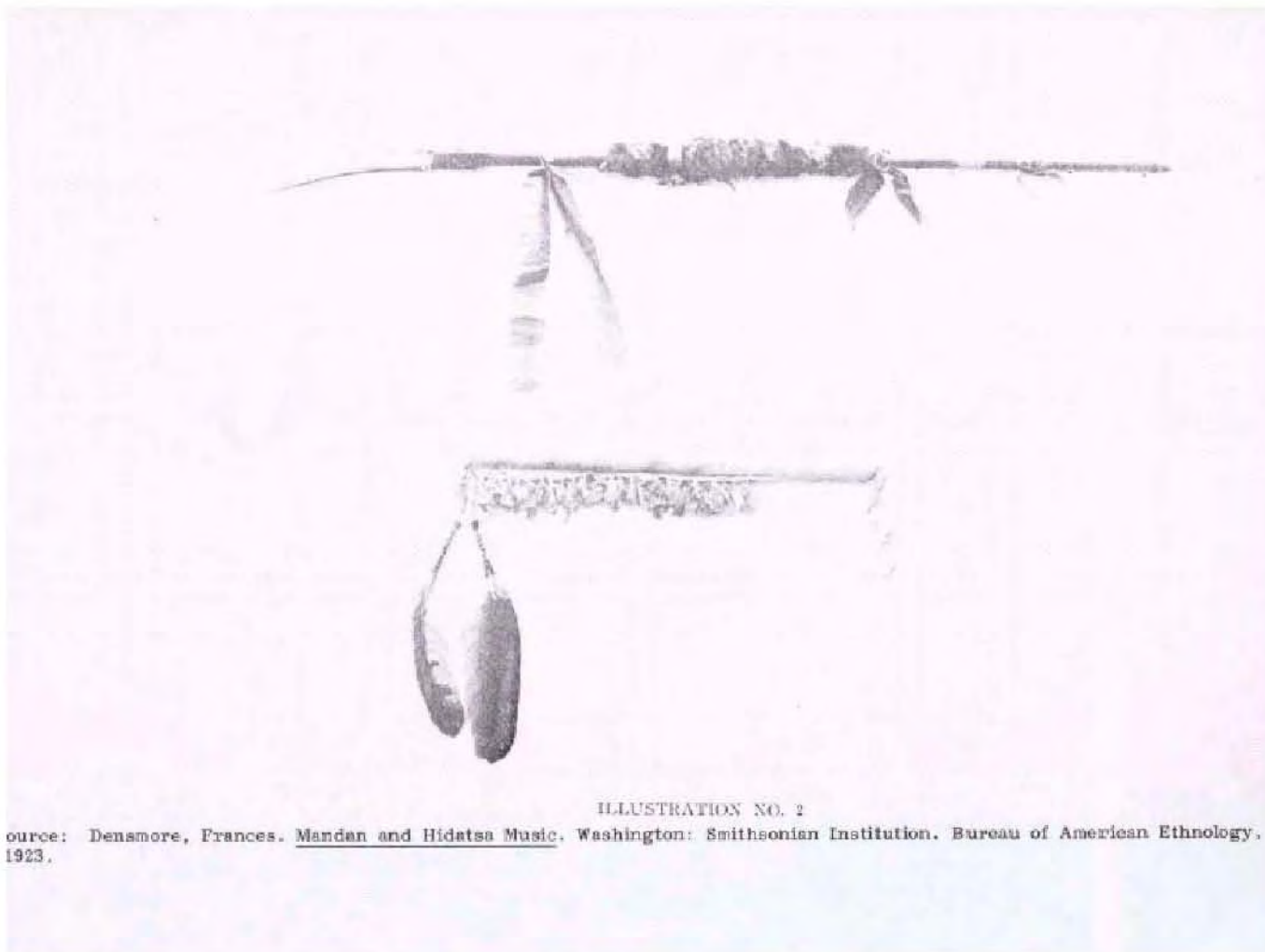


ILLUSTRATION NO. 2

Source: Densmore, Frances. Mandan and Hidatsa Music. Washington: Smithsonian Institution, Bureau of American Ethnology, 1923.

MTB Overhead



# Reading a Trade Map

Name five tribes that had trading relationships with the Mandan and Hidatsa.

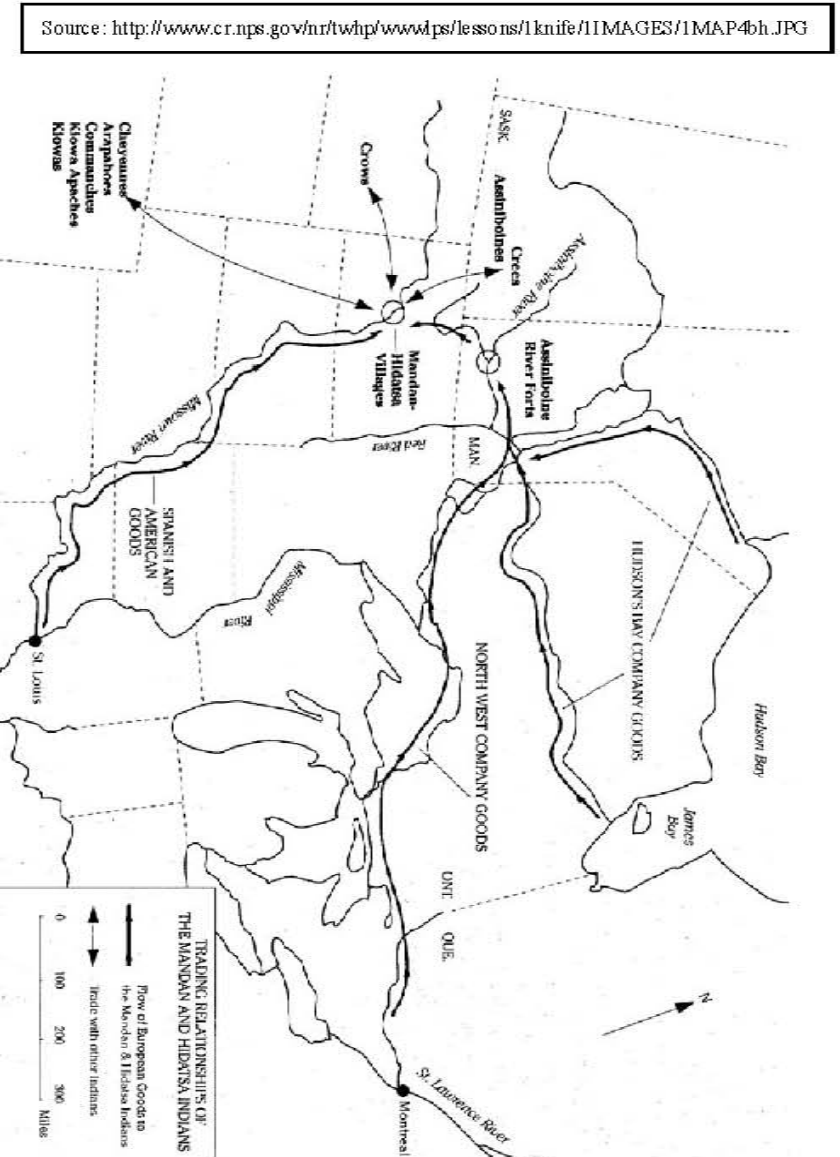
- 1.
- 2.
- 3.
- 4.
- 5.

What river connects the Mandan-Hidatsa Village to St. Louis?

\_\_\_\_\_

Name one city from which European goods flowed to the Mandan and Hidatsa.

\_\_\_\_\_



# The Ngoni, the Banjo and the Atlantic Slave Trade

Mapping the Beat

Fifth Grade

## Lesson Objective

To identify how characteristics of different physical and social environments placed constraints on the creation of music among African Slaves in the United States and recognize parallel changes in students' own lives.

Ideally a banjo player would be invited to perform as part of this lesson.

## Standards Addressed

### Geography

Standard 4: **The physical and human characteristics of places.**

How: Students identify and compare the music of Africa with that of the American South at the time of slavery.

Standard 9: **The characteristics, distribution and migration of human populations on earth's surface.**

How: Students describe how African slaves influenced the music of the American South as well as how the forced migration of slavery changed the culture of African Americans.

### California Content Standards for Music-5<sup>th</sup> grade

Standard 3.4: **Describe the influences of various cultures and historical events on musical forms and styles.**

How: Students learn how the banjo evolved from the African ngoni as a result of the Atlantic Slave Trade.

### California State Board of Education History and Social Science Standards

Standard 5.4: **Students understand the political, religious, social and economic institutions that evolved in the colonial era.**

How: Students are able to describe the responses of slaves to their conditions by summarizing the evolution and migration of the African ngoni to the banjo.

## Teacher Prep

Prepare timeline card

Copy Overheads to transparency film

Prepare listening samples of ngoni and bango (either have internet downloads ready to play or obtain CDs)

## Materials Needed

Lined paper for writing assignment

Pencils

Timeline Card

Between 1500 and mid-1800's; 10 million African slaves are brought to America

Overhead Transparencies

Picture of man playing Ngoni

Map of Atlantic Slave Trade

Overhead projector

CD samples of ngoni and banjo music (See Suggested Listening)

Wall map of North America and the World

## Vocabulary

If teaching the whole *Mapping the Beat* unit, you may want to keep a chart of vocabulary up in the classroom or have students write the words & definition in a portfolio.

Adapt- To change purpose or function to better meet the demands of one's surroundings.

Ngoni- A stringed instrument and the African ancestor of the banjo.

Banjo- A stringed instrument invented in the United States by African slaves.

## Lesson Plan Sequence

15 min *Lecture/Discussion*

In the seventeenth and eighteenth centuries, European colonists in North America needed more people to work in the fields of the large, undeveloped land they took from Native Americans. They found this workforce in Africa, where slave ships were sent to buy men, women, and children from European hunters or hostile African hunters. These men and women were stripped of all their possessions and underwent horrible conditions during the long boat ride across the Atlantic. When they arrived in North America, they were separated from their families and sent to work for long hours with little food or comfort for the rest of their lives. The forced migration of African slaves to North America is known as the trans-Atlantic Slave Trade. "In the course of three hundred years, from the sixteenth to the nineteenth century, upwards of ten million black men, women and children arrived in the Americas as unwilling migrants. Millions more died on the journey to the Atlantic coast, and at sea."

Source: [www.ama.africatoday.com](http://www.ama.africatoday.com); *Ama, A Story of the Atlantic Slave Trade*, by Manu Herbstein

**Hang timeline card.**

**Show overhead of Atlantic Slave Trade Routes and ask students to identify and name the coastal African countries from which the slaves were being shipped on the wall map.)**

For these slaves, music and entertainment provided a rare respite from the harshness of slavery. Because many societies in Africa used drums to communicate, drums were banned on North American plantations.

**Ask students to identify reasons why slave owners would ban drums?**

Answer: If slaves were allowed to communicate in code they might organize escapes.

**Have student suggest ways in which one could communicate with drums.**

String instruments were not banned. Musicians from Africa built instruments similar to those that were taken from them before they were sold as slaves.

**Show overhead of man playing ngoni**

The ngoni, from Mali, is built from a hollowed out piece of wood, covered with a cowhide head, much like the head of a drum. A ngoni is strung with 4 to 8 strings, once made from animal gut but now frequently made with fishing line.



**Play sample of ngoni:**

<http://www.coraconnection.com/pages/ngoni.html> [online sample of ngoni]

or

*Tunga*, [sound recording] by Mamadou Diabate.

When the slaves from Mali arrived they did not have their instruments from Africa or access to the natural resources used to build their African instruments.

So they had to invent new instruments with the natural resources of the American south. The banjo is one of those instruments. The first banjos were built out of dried, hollow calabashes. The calabash gourds were cut in half and an animal skin was stretched across the hole. Then a neck and strings were attached. Later banjos were built out of wood, like the ngoni. Historians have offered guesses as to how the first banjos were played. Most agree that they were played similarly to how the ngoni were played (and are still played today)

**Play sample of banjo music:**

<http://www.drhorsehair.com/recordings.html>

Or

*Civil War Banjo*, [sound recording] by Bob Flesher.

*Discussion Questions:*

1. How do the banjo and ngoni sound similar?
2. In what ways do they sound different?
3. Why might the African slaves have chosen calabash gourds to build the first banjos from given that the ngoni was made out of wood?

*Possible Answers:*

Wood was more difficult to attain than the gourds

Slaves did not have tools to hollow out the wood because they could not bring any belongings from Africa

It was more time consuming to build the instruments out of wood and they did not have much leisure time as slaves.

#### 40 min *Project Description*

In small groups have students discuss the vast cultural change that was forced upon the African slaves as a result of the Atlantic Slave Trade. Music was obviously only one aspect of their lives that changed. Encourage students to consider how language, diet, health, families, housing, clothing, religion, etc would have changed in moving to America. What changes were forced by a new social/political environment? What changes were forced by a new geographical environment?

**Bring class back together and have each group share what came out in their discussions.**

Then have each student write about a time when he or she had to move and leave something behind. Perhaps it is as simple as moving to a new classroom or as big as moving to a new country. The students can focus on one aspect of the story. For example, the students could find an example of how movement has changed some aspect of their own life (language, food, clothing, environment, weather). And they should explain what they did to adapt to the change. **It might be helpful if the teacher has written an example story of his/her own before class and reads it to the class.**

#### 5-10 min *Wrap up*

Review vocabulary.

How did forced migration change African culture in America?

Possible Answers:

Loss of possessions

Loss of instruments

New instruments were made

Loss of communications means

Students will likely have many more ideas.

#### Assessment

- Review writing assignment for students' comprehension of adaptation to a new environment.
- Evaluate during group discussion whether students have grasped how forced migration changed the music of both America and African slaves.

## Selecting a Guest Performer

Select a banjo player who can speak about the roots of banjo music in the United States. Someone who could involve the students in a music making experience would be ideal. It is probably not likely that the students would be able to play the banjo, but they could sing along to a traditional banjo folk song or clap a rhythm. Invite your guest to share his/her personal story relating the banjo. How did he/she come to play?; to own their instrument?; how long has he/she been playing the banjo?

## Suggested Listening

*Civil War Banjo*, Bob Flesher. Recorded at Reel to Real Recording Studios, Stockbridge, GA; 1992.

## Web Sources/References

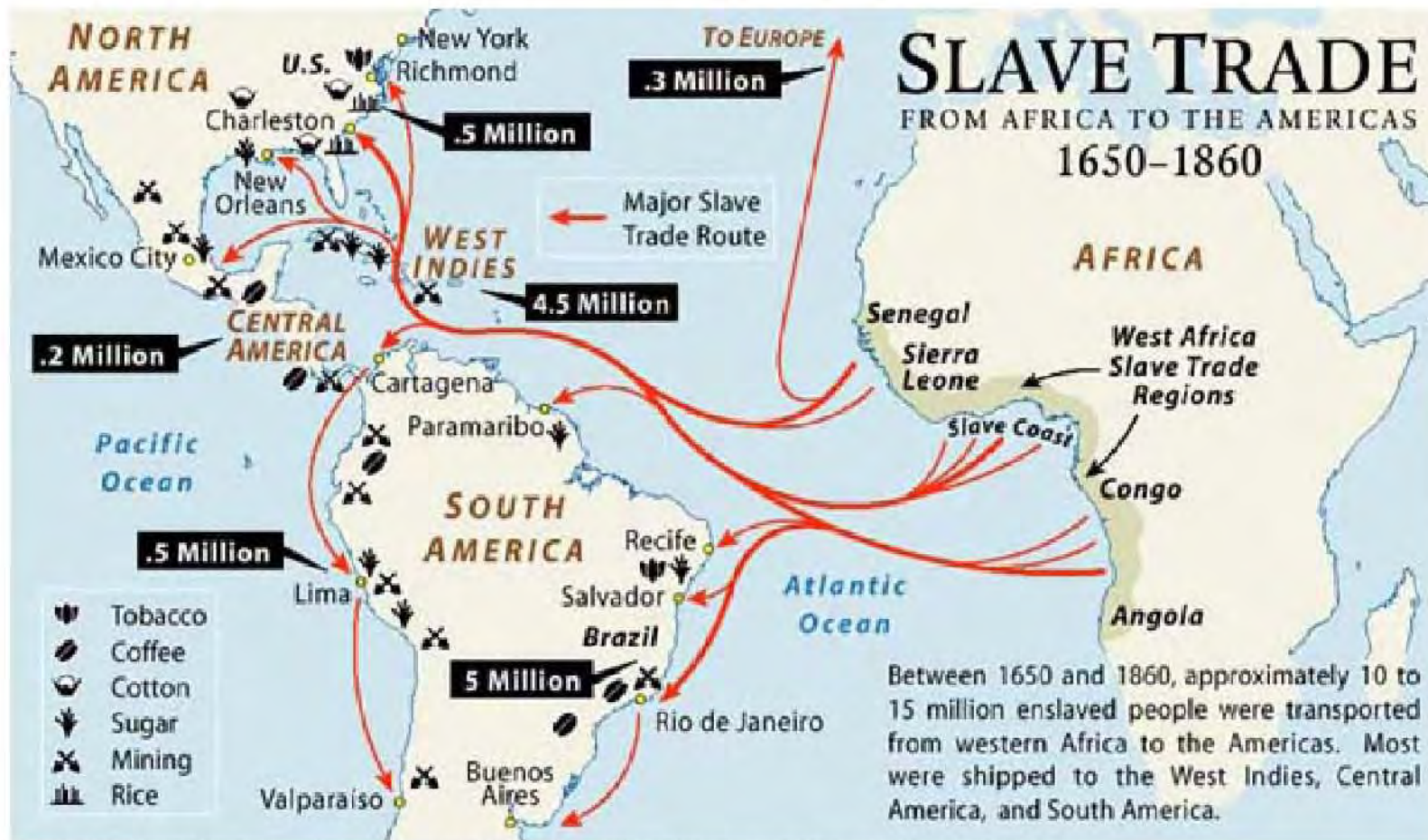
<http://www.spartacus.schoolnet.co.uk/slavery.htm>

<http://www.jass.com/congo.htm>

<http://www.drhorsehair.com/history.html>

<http://www.coraconnection.com/pages/ngoni.html>

<http://www.ama.africatoday.com/>



Source: New York Life's, Slavery in America website at [http://www.slaveryinamerica.org/geography/slave\\_trade.htm](http://www.slaveryinamerica.org/geography/slave_trade.htm)

MTB Overhead



Source: <http://www.swt.edu/anthropology/mansa/images/image17.jpg>

MTB Overhead

1500 to mid-1800's

Atlantic Slave Trade

10 million African slaves brought to US

# Unconventional Maps and the Underground Railroad

Mapping the Beat

Fifth Grade

## Lesson Objective

To study the significance of coded maps in the form of quilts and songs in the success of the Underground Railroad.  
This lesson may be divided into two sessions.

## Standards Addressed

### National Geography Standards

Standard 1: **How to use maps and other geographic representations, tools and technologies to acquire, process, and report information from a spatial perspective.**

How: Students create their own coded maps.

Standard 3: **How to analyze the spatial organization of people, places and environments.**

How: Students have to interpret the spatial organization of their school and translate that organization into a coded map.

Standard 13: **How the forces of cooperation and conflict among people influence the division and control of Earth's surface.**

How: Students study the opposing forces of the Underground Railroad.

### California Content Standards for Music

Standard 3.5: **Describe the influences of various cultures on the music of the United States.**

How: Students study the influence of African Slaves on music in the United States.

### California State Board of Education History and Social Science Standards

Standard 5.4: Students understand the political, religious, social economic institution that evolved in the Colonial Era.

How: Students learn the importance of the Underground Railroad in helping Africans to escape slavery in America.

## Teacher Prep

Prepare timeline cards

Obtain copy of *Sweet Clara and the Freedom Quilt*

## Materials Needed

Colored Pencils

*Sweet Clara and the Freedom Quilt* by Deborah Hopkinson. Alfred A Knopf, New York, NY, 1993.

Timeline cards

Harriet Tubman escapes and sets up the Underground Railroad-1849

Slavery abolished-1865

## Vocabulary

If teaching the whole *Mapping the Beat* unit, you may want to keep a chart of vocabulary up in the classroom or have students write the words & definition in a portfolio.

Underground Railroad- The name of the system of routes slaves took to escape to the North (Canada) to gain freedom.

## Lesson Plan Sequence

5 min *Introduction*

The Underground Railroad is said to have gotten its name when, in 1871, a slave named Tice Davids escaped from Kentucky and swam across the river to Ripley, Ohio. The owner apparently saw Davids swim across the river but after Davids reached the shore he completely vanished. The owner is known to have said, “He must have gone on an Underground Railroad”.

The Underground Railroad was neither underground nor a railroad; it was a route set up by Harriet Tubman, an escaped slave, and other abolitionists. This route helped about one hundred thousand slaves to escape to freedom in the North between the American Revolution and the Civil War.

*Discussion Question:*

What does “Underground” and “Railroad” describe in this context?

Answer: Underground= secret or not seen

Railroad= system of helpers and places to hide that often ran smoothly.



## Quilts as Coded Maps

20-30 min *Reading Sweet Clara and the Freedom Quilt*

Summary of book: Enslaved Clara has been taken away from her mother to work in a different plantation. Afraid Clara will never survive the heavy fieldwork, the woman who cares for Clara, Aunt Rachel, manages to get Clara work as a seamstress in the main house. Clara overhears travelers talking about all the slaves that have run away using the Underground Railroad. The travelers are also worried, saying that if there were maps of the Underground Railroad, more slaves would run away. Clara's sewing evolves and the stitches appear to be footprints and path. She vows that she will make a map that can lead people to freedom.

30 to 35 min *Making a Quilt Map*

Give each student a piece of drawing paper. Have them divide the paper into four blocks by folding the paper in half twice. Each square represents one block. Ask them to draw a coded quilt map that takes them from their classroom to their homes. Students can incorporate the 9-square pattern Clara used in two of the blocks. The other two blocks should have symbols that represent the school, their home, neighborhood landmarks and some indication of a path from school to home.

**If teaching this lesson in two sessions, break here.**

## Folk Songs as Coded Maps

25 min- *Follow the Drinking Gourd*

**Start by playing online example of song with lyrics on the over the overhead.**

Online accompaniment:

<http://www.rootsweb.com/~kypendle/blackundergroundrailroad.htm>

Or

<http://www.tngenweb.org/tncolor/gourd.htm>

**Sing Follow the Drinking Gourd as a class.**

Source: <http://www.madison.k12.wi.us/planetarium/ftdg1.htm>

**Review coded messages as below.**

**"Follow the Drinking Gourd"**

*Follow the drinking gourd!*

*Follow the drinking gourd.*

*For the old man is awaiting for to carry you to freedom*

*If you follow the drinking gourd.*

*When the sun comes back and the first quail calls,*

*Follow the drinking gourd.*

*For the old man is awaiting for to carry you to freedom,*

*If you follow the drinking gourd.*

“When the sun comes back’ means late winter and spring when the altitude of the sun at noon is higher each day. Quail are migratory bird wintering in the South. The Drinking Gourd is the Big Dipper. The old man is Peg Leg Joe. The verse tells slaves to leave in the winter and walk towards the Drinking Gourd. Eventually they will meet a guide who will escort them for the remainder of the trip.

Most escapees had to cross the Ohio River, which is too wide and too swift to swim. The Railroad struggled with the problem of how to get escapees across, and with experience, came to believe the best crossing time was winter. Then the river was frozen, and escapees could walk across on the ice. Since it took most escapees a year to travel from the South to the Ohio, the Railroad urged slaves to start their trip in winter in order to be at the Ohio the next winter.”

*The riverbank makes a very good road,*

*The dead trees show you the way,*

*Left foot, peg foot, traveling on*

*Follow the drinking gourd.*

“This verse taught slaves to follow the bank of the Tombigbee River north looking for dead trees that were marked with drawings of a left foot and a peg foot. The markings distinguished the Tombigbee from other north-south rivers that flow into it.”

*The river ends between two hills,  
Follow the drinking gourd.  
There's another river on the other side,  
Follow the drinking gourd.*

“These words told the slaves that when they reached the headwaters of the Tombigbee, they were to continue north over the hills until they met another river. Then they were to travel north along the new river, which is the Tennessee River. A number of the southern escape routes converged on the Tennessee.”

*Where the great big river meets the little river,  
Follow the Drinking Gourd.  
For the old man is a-waiting to carry you to freedom  
If you follow the Drinking Gourd.*

“This verse told the slaves the Tennessee joined another river. They were to cross that river (which is the Ohio River), and on the north bank, meet a guide from the Underground Railroad.”

### 30 min-*Writing a Coded Song*

Have the students set their escape route from school for summer vacation to music. Offer them a list of melodies to choose from like “Happy Birthday” and “Twinkle, Twinkle” and have them write coded lyrics depicting their escape route. Have the students work in groups of 5 or 6 and have each group perform their song.

Give students an example to work from:

To the tune of Happy Birthday:

*When the sun makes us hot, (summer)  
and we've learned quite a lot. (end of the school year)*

*Pass the one with the orange flag (cross guard)*  
*And the one who has taught. (teacher)*

# Follow the Drinking Gourd

Chorus:

*Follow the drinking gourd!*

*Follow the drinking gourd.*

*For the old man is awaiting for to carry you to freedom*

*If you follow the drinking gourd.*

Verse 1:

*When the sun comes back and the first quail calls,*

*Follow the drinking gourd.*

*For the old man is awaiting for to carry you to freedom,*

*If you follow the drinking gourd.*

Back to chorus

Verse 2:

*The riverbank makes a very good road,*

*The dead trees show you the way,*

*Left foot, peg foot, traveling on*

*Follow the drinking gourd.*

Verse 3:

*The river ends between two hills,*

*Follow the drinking gourd.*

*There's another river on the other side,*

*Follow the drinking gourd.*

Back to chorus

Verse 4:

*Where the great big river meets the little river,*

*Follow the Drinking Gourd.*

*For the old man is a-waiting to carry you to*

*freedom*

*If you follow the Drinking Gourd.*

Back to chorus

1849

Harriet Tubman escapes and sets  
up the Underground Railroad

1865

Slavery abolished

# Louisiana and the French Diaspora

Mapping the Beat

Fifth Grade

## Lesson Objective

To trace the migration of the French from Nova Scotia to New Orleans and explore the effects of migration on music in Louisiana.

Ideally a musician or group of musicians specializing in Zydeco or Cajon music should be brought in as part of this lesson.

This is a lengthy lesson and may be divided into 2 or 3 sessions.

## Standards Addressed in this Plan

### Geography

**Standard 1: How to use maps and other geographic representations, tools, and technologies to acquire, process, and report information from a spatial perspective.**

How: Students create a map to translate a narrative exposition of the French Diaspora.

**Standard 3: How to analyze the spatial organization of people, places and environments on Earth's surface.**

How: Students trace the migration of French settlers from Nova Scotia to New Orleans on a map of North America and learn about the diffusion of cultural traits through a listening experience with the Zydeco Bluez Patrol (Zydeco and Cajon music).

**Standard 5: That people create regions to interpret Earth's complexity**

How: Students can explain that the music of Louisiana (Zydeco and Cajun) is a unique result of the various cultural factions that migrated to that region.

**Standard 10: The characteristics, distribution, and complexity of Earth's cultural mosaics.**

How: By combining the listening experience with the mapping experience students come to understand why the music of Louisiana reflects French culture.

California Content Standards for Music-5<sup>th</sup> grade

Standard 3.4: **Describe the influences of various cultures and historical events on musical forms and styles.**

How: Students hear the music of Louisiana performed by true Cajun/Zydeco musicians and then trace the roots of the ethnic groups that migrated to that area.

California State Board of Education History and Social Science Standards

Standard 5.2: **Students trace the routes of early explorers and describe the early explorations of the Americans.**

How: Students map the exploration of French explorer, Robert La Salle, from Canada to the Gulf of Mexico.

Standard 5.8: **Students trace the colonization, immigration and settlement patterns of the American people from 1789 to the mid-1800's, with an emphasis on the role of economic incentives, effects of the physical and political geography and transportation systems.**

How: Students trace the history of the migration of French settlers from Nova Scotia to New Orleans as a result of British take over of French settlement.

Standard 5.9: **Students know the location of the current 50 states and the names of their capitals.**

How: Students must identify states as they outline the territory of the Louisiana Purchase.

## Teacher Prep

Copy blank map and Louisiana Purchase map to transparency film

Copy blank map for each student

Prepare timeline cards

Obtain audio recordings from Suggested Listening list

## Materials Needed

Blank Maps of North America for each student

Pencils/colored pencils/crayons

Timeline Cards

French Settlement in Nova Scotia-1605

Founding of Jamestown-1607

French settle in New Orleans-1718



Louisiana Purchase- 1803  
Overhead Transparencies  
Blank map of North America for teacher to trace the French Diaspora for class.  
Louisiana Purchase Map  
Overhead projector  
Transparency markers  
Wall map of North America  
CD Player

## Vocabulary

If teaching the whole *Mapping the Beat* unit, you may want to keep a chart of vocabulary up in the classroom or have students write the words & definition in a portfolio.

Settlement- a place where a community lives, often created in the wilderness.

Creole- A person related ancestrally to both French settlers and African slaves.

Zydeco- style of dance music originating in Louisiana, which combines French melodies with Caribbean and blues influence. Instrumentation is usually accordion, guitar, and violin.

Diaspora-the dispersal or movement of people and cultures.

## Lesson Plan Sequence

45-55 min *Tracing the French Diaspora from Nova Scotia to Louisiana*

Start by defining *Diaspora*

**Pass out blank maps of North America and colored pencils.**

In this exercise the teacher will read the story of the French Diaspora and students will note the story on a map of North America. **Give students time to work on each step and then show that step on the overhead for students to check their work.**

**Have students label their maps with the following:**

1. Trace (in blue pencil) and label the Mississippi River.
2. Make a legend in the margin:
  - a. blue line = river
  - b. green=French settlements
  - c. green dashed line= French migration
  - d. red=British territory
  - e. green solid line= LaSalle’s exploration
  - f. solid black line= Louisiana Purchase

### The Story of the French Diaspora

Teacher Says	Teacher Does
This is the story of how the French migrated from France to Nova Scotia and New Orleans.	Point out France, Nova Scotia and New Orleans on wall map.
The first French settlers in North America arrived before the Mayflower or the founding of Jamestown.	Hang timeline card 1607: Founding of Jamestown.
French settlers lived in the Canadian province of Nova Scotia since 1605.	Hang timeline card 1605: French settle in Nova Scotia
Color Nova Scotia green to indicate French territory	Give students time to color Nova Scotia then demonstrate on blank overhead.
While settlements were being established in Nova Scotia, a French explorer named Robert La Salle traveled down the Mississippi River to the Gulf of Mexico in 1682. Along the way he claimed all of the land along the River for the French.	Draw a green dashed line showing the path of La Salle from Nova Scotia to the Gulf of Mexico (as is shown on the sample map). Ask students to do the same and write “La Salle” next to that line.

He named the territory that he claimed Louisiana in honor of the French King Louis XIV.	Show overhead map of Louisiana Purchase.
On your maps, draw the outline of the Louisiana Purchase. Look at the outline of the states for reference and do your best to match the curves and bends in the lines. <b>THIS IS A DIFFICULT STEP AND MAY BE ELIMINATED FROM LESSON PLAN.</b>	Point out landmarks that the students can use in outlining the Louisiana territory. (ie. “start your line at the top of Montana, a little ways from the western edge of that state, match the curvature of this line as best as you can until it reaches the boarder between Idaho and Montana. Notice that it follows that boarder for a bit and then cuts across the lower corner of Wyoming”and so on)
In 1718, the French settled in New Orleans at the mouth of the Mississippi.	
Locate New Orleans on your map, mark it with a green dot and label it “New Orleans, 1718”.	Hang timeline card 1718: French settle in New Orleans. Label overhead map as you have instructed students to do.
Nova Scotia was located between English colonies in New England and French colonies in the St. Lawrence Seaway.	Locate New England on map as English territory Locate St. Lawrence Seaway on map as French territory
As a result, Nova Scotia was the location of military conflict as France and England battle for control of the continent. In 1755, the British gained control of Nova Scotia.	Have students draw red lines through Nova Scotia to indicate change of power. Demonstrate on overhead map.
And the commanding British officer in the area ordered the deportation of French families from the area. They were packed onto ships and sent down the Atlantic coast, from port to port, and at each stop unwelcoming English colonists turned them away. But New Orleans, which was still a French settlement, and in need of more settlers, welcomed the exiled Acadians, who reestablished their farming techniques in the wet lowlands of what is now Louisiana.	Have students draw green dashed line down the Atlantic Coast to New Orleans. Demonstrate on overhead map.
Over the next several decades, as the New Orleans area came under the control of Spain, France, and finally the United States in 1803, with the Louisiana Purchase.	If students outlined Louisiana Purchase Territory, have the write “1803 Louisiana Purchase” inside the territory. Hang timeline card: 1803 Louisiana Purchase
As a result of the French, the Africans (with slavery) and the	

Spanish Diasporas mixing with the Native American culture in the region, modern day Louisiana has several unique cultural practices and character.	
--	--

20 minutes Music of Louisiana/New Orleans

Over the last century, the fiddle tunes of the French and English settlers that were popular throughout North America have combined with Spanish songs and African and Choctaw dance music to create two very popular musical styles, Cajun and Zydeco.

**Play traditional French folk song:** *Musette*. The Lardinois Family. *Lewis and Clark: Sounds of Discovery* CD

*Discussion Questions:*

What instrument(s) do you hear?  
Is the music fast or slow? Loud or soft? Happy or sad?  
Does it sound like anything you have heard before?

Cajun music is performed mainly on string instruments such like the fiddle and guitar. Most Cajun songs have French lyrics, since many people in Louisiana still speak a French dialect as their primary language. Many Cajun tunes are borrowed from earlier French and English songs.

**Play Cajun sample:** *Allons a Lafayette* (Let's go to Lafayette). Joe Falcon. *Soundscapes* CD

*Discussion Questions:*

What instrument(s) do you hear?  
How does this compare to the first piece?  
Do they sound related?

Another popular style is known as Zydeco. This is very similar to Cajun music, but it developed in the Creole communities of Louisiana in the twentieth century. Creoles are related ancestrally to both (but not only) the French settlers and African slaves.

Zydeco, the name of which comes from a popular song title “Les haricots sont pas sales” (“The snap beans aren’t salty”), often includes the accordion, introduced by German settlers, electric guitars, a drum set, and a washboard, which is played with spoons, bottle openers, or metal thimbles.

**Play Zydeco sample:** *Sont Pas Sale* (“The Beans are Not Salty”). Clifton Chenier. *Soundscales* CD

*Discussion Questions:*

What instruments do you hear?

Can you hear a difference between Cajun and Zydeco music?

Does this piece seem related to the first?

5 min *Wrap up*

Review vocabulary for today.

## Assessment

- Review maps for accuracy and completeness.
- Review questions as a class:
  - What country is Nova Scotia part of? A: Canada
  - Without using a map describe the location of New Orleans?
  - What river did French explorer Robert La Salle travel down? A: Mississippi
  - Name two types of music that resulted from the melding of all the cultures in Louisiana. A: Cajun and Zydeco
  - What ethnic backgrounds had an influence on Cajun music? A: French, English, Spanish, African and Choctaw.
  - What ethnic backgrounds had an influence on Zydeco music? A: French, African, German.
  - Why did the French leave Nova Scotia in 1755? A: British regained control of Nova Scotia.

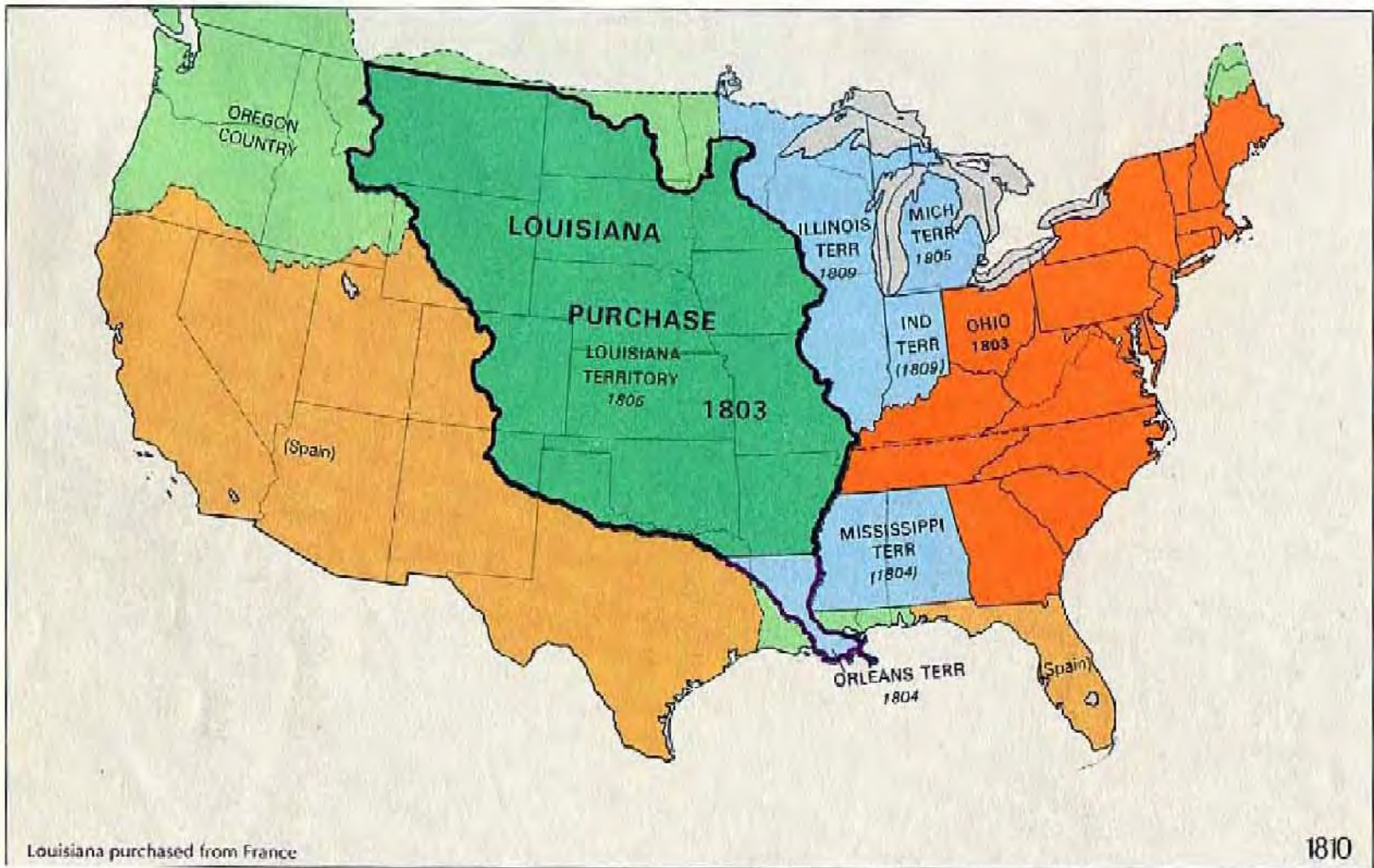
## Selecting a Guest Performer

Select a performer with skill in performing Cajun or Zydeco music. Invite them to share information regarding dance, food, language and culture in Louisiana. If possible, ask them to provide opportunities for the students to sing or dance or play and instrument (ie washboard).

## Suggested Listening

*Lewis and Clark Sounds of Discovery: A musical journey recreating songs and sounds as they may have been heard by the members of the corps of discovery.* Bismark, ND: Chairmaker's Rush, 1998.

*Soundscapes: Exploring Music in a Changing World.* Shelemay, Kay Kaufman. New York: Norton, 2001.

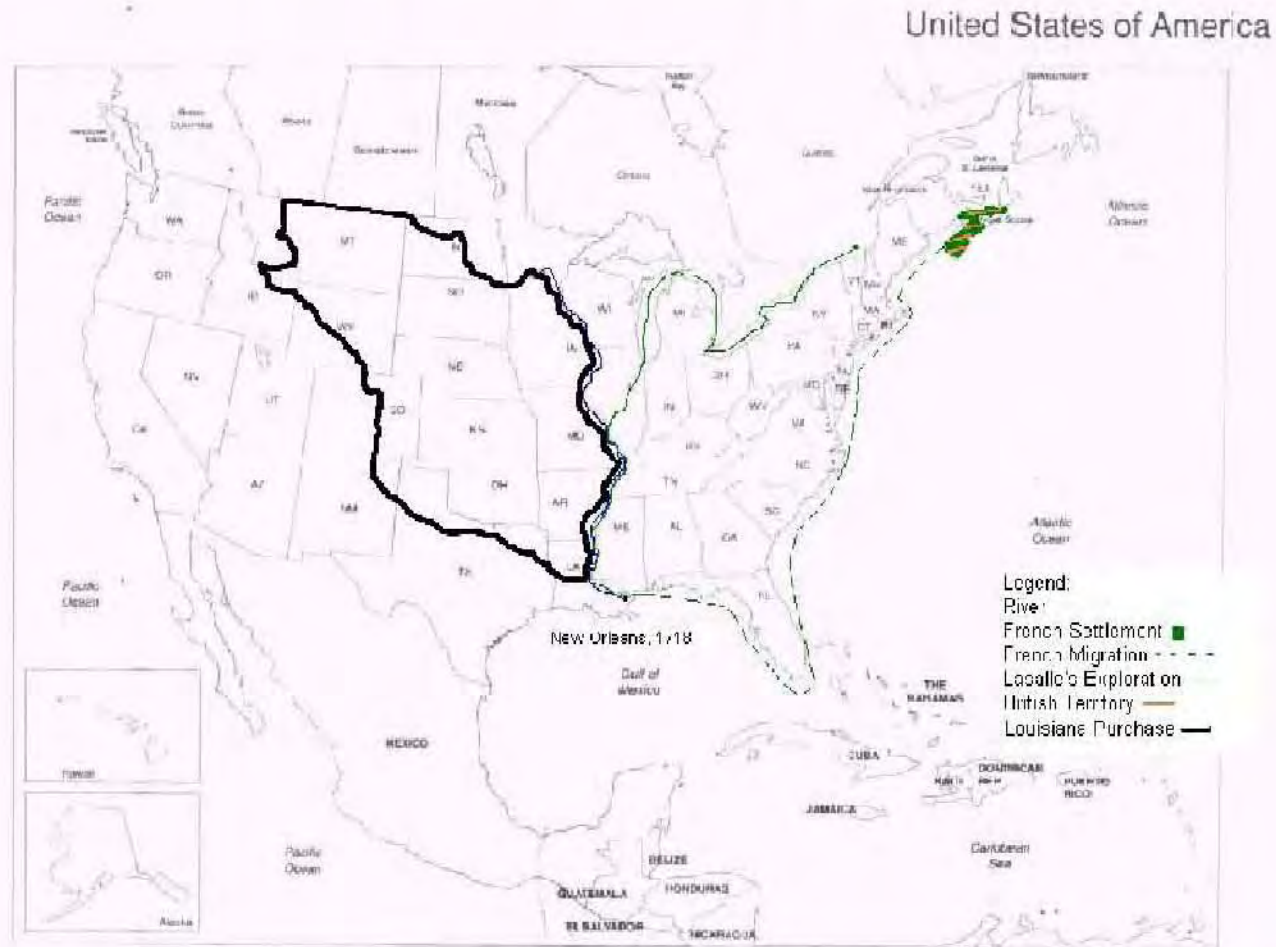


MTB Overhead

Credit: Department of the Interior/ image is believed to be public domain

## French Diaspora Mapping Activity Guide for Teacher

106 Copyright © 1991 Willow Spring Press



Source for map of the United States: Milone, Michael and Rupert Dahl. *The Do-It-Yourself Book of Blank Maps*. Honesdale: Willow Spring Press, 1991.



## Mapping the French Diaspora

106 Copyright © 1991 Willow Spring Press



Source: Milone, Michael and Rupert Dahl. *The Do-It-Yourself Book of Blank Maps*. Honesdale: Willow Spring Press, 1991.

1718

French settle in New Orleans

1607

Founding of Jamestown, the first British  
settlement in North America

1605

French settle in Nova Scotia

1803

Louisiana Purchase

# Music and Migration in Texas

Mapping the Beat  
Fifth Grade

## Lesson Objective

Identify similarities of musical elements in music from diverse cultures and the effects of migration on music in Texas.

## Standards Addressed

### National Geography Standards

Standard 1: **How to use maps and other geographic representations, tools, and technologies to acquire, process, and report information from a spatial perspective.**

How: Students organize information regarding settlement patterns by color-coding a Texas Map.

Standard 3: **How to analyze the spatial organization of people, places and environments on Earth's surface.**

How: Students interpret the information represented on their color-coded maps and consider how spatial organization, proximity or distance, has effected the cultural diffusion of various ethnic groups in Texas.

### California Content Standards for Music-5<sup>th</sup> grade

Standard 3.5: **Describe the influences of various cultures on the music of the United States.**

How: Students examine the similarities and differences between music of Louisiana and that of Texas and consider the ethnic groups that contributed to the musical sound in both of these states.

### California State Board of Education History and Social Science Standards

Standard 5.8.1: **Students discuss the waves of immigration from Europe between 1789 and the mid 1800's.**

How: Students engage in discussion about the Steinway family's from Germany to New York and explore the economic impact of that single family during the mid to late 1800's.

## Teacher Prep

Obtain maps of Texas

Copy handout of Texas city names

## Materials Needed

Lined paper for writing assignment

Colored Pencils

Map of Texas (one for each student or group of students)

List of cities in Texas (one for each student or group of students)

Timeline Cards

Overhead Transparencies

Overhead projector

Wall map of North America and the World

## Vocabulary

If teaching the whole *Mapping the Beat* unit, you may want to keep a chart of vocabulary up in the classroom or have students write the words & definition in a portfolio.

Conjunto or Norteno- a type of music found along the border of the U.S. and Mexico that combines Spanish and German musical elements. Similar to the word *conjoin*.

Polka- a lively dance that originated in the area of Southern Germany.

## Lesson Plan Sequence

Approx 5 to 10 minutes *Overview of Settlements in Texas*

In your own words briefly summarize the history of Texas.

## A Brief History of Texas

Texas is now part of the United States of America, but it has not always been. Before the 16<sup>th</sup> century, native tribes lived in the area now known as Texas. The Spanish began exploring the area in the 1500s, and established villages throughout the eighteenth century. In the nineteenth century Mexico gained independence from Spain. In 1836 Texas fought for its own independence from Mexico, largely supported by the U.S. government. In 1845, after 9 years as an independent republic it was admitted as a state of the United States.

From 1846 to 1848 the United States fought Mexico in the Mexican American War as Mexico made an effort to reclaim Texas. The war ended with the Treaty of Guadalupe signed February 1848. In that treaty the US gained California, Texas, Arizona, and parts of Utah, Colorado and Nevada.

Throughout the nineteenth century, several immigrants from Central Europe and the British Isles moved to Texas looking to obtain land for farming and start new communities. These groups interacted with the Spanish, Mexican, Native American, and U.S. communities that were already established in Texas. As a result of this cohabitation and extended contact, Texas has developed unique cultural traits that are rooted in the culture of all of its founding communities.

The settlers from the area now known as Germany and the Czech Republic established large dance halls in Texas where farmers and townspeople from neighboring communities could gather, dance, and spend a night enjoying each other's company. The music at these halls, brought from Europe, included the waltz and the polka, played on an accordion, an instrument invented in Italy, which was loud enough to fill the entire dance hall. In the past one hundred years, these dances were combined with the Spanish songs and storytelling ballads that had been brought to the area earlier and were usually accompanied by a guitar. Several types of music, including *conjunto*, *norteño*, and *tejano* can be found in Texas and elsewhere along the U.S.-Mexico border that combine these musical elements. The songs, or *corridos*, of these musical styles are stories about local heroes and historical events. For many people along the U.S.-Mexico border, these songs are the only way to learn the history of the area.

20 minutes *Mapping Activity*

**Hand out the list of Texas cities and the Texas maps.** Students can work individually or in small groups to locate each city, circle the name of the city in the designated color and lightly color in the circle so that they can still read the name of the city.

Approx 20 minutes *Discussion and listening*

Once students have color-coded the city names, work as a group to determine the patterns in the colors

*Discussion Questions:*

Where are most German towns? Answer: South central Texas

Why are several Spanish towns located in the south of Texas rather than the north?

Answer: Proximity to the border with Mexico

Play the Beer Barrel Polka as example of German polka music.

*Discussion Questions:*

What instruments do you hear?

What is the beat?

Play example of Conjunto music and remind students that it is a melding of German and Spanish folk music.

*Conjunto!: Texas-Mexican border music.* Volumes 1 through 6. Cambridge, MA: Rounder, p1988 to 1994.

Discussion questions:

Does it seem related to the polka music?

Does it have a similar beat and instrumentation?

5 min *Wrap up and Vocabulary Review*

## Assessment

- Review portfolios for accuracy and completeness of definitions.

- Review maps of Texas for accuracy and completeness

#### Web Sources/References

**For background information on Texas History:**

<http://www.tsha.utexas.edu/>

**For background information on the accordion:**

<http://www.meloche.net/acchist.htm>

**For background information on Czech migration to Texas:**

<http://www.angelfire.com/tx5/texaszech/Studies/Czechs%20in%20Texas.htm>

**For background information on Irish migration to Texas:**

<http://www.tsha.utexas.edu/handbook/online/articles/view/II/pii1.html>



## Texas City Mapping Exercise

On your map of Texas, find the cities listed below and circle them with the color that is indicated for each nationality.

### **French - Blue**

Beaumont  
La Porte  
Doucette

### **German - Brown**

Schertz  
New Braunfels  
Waelder  
Fredericksburg  
Elmendorf  
Boerne

### **Native American - Orange**

Omaha  
Osceola  
Waxahachie  
Nacogdoches  
Mineola

### **Czech - Red**

Praha  
Moravia  
Breslau

### **Spanish - Yellow**

San Diego  
Los Angeles  
San Antonio  
El Paso  
San Angelo  
Del Rio

### **Irish - Green**

Houston  
O'Brien  
Corrigan  
Abernathy  
Dublin  
Shamrock

### **Scottish - Purple**

Galloway  
Angus  
Killeen  
McMahan  
Edinburg  
McAllen

# American Work Songs

Mapping the Beat

Fifth Grade

## Lesson Objective

To explain how humans have used music to organize work efforts in the United States.

## Standard Addressed

National Geography Standards

Standard 15: **How physical systems affect human systems**

How: Students consider how geography determines the type of work that is done in a region.

California Content Standards for Music

Standard 3.1: **Describe the social functions of a variety of musical from various cultures and time periods.**

How: Students look at ways that workers have used music to coordinate their work efforts and make the work more efficient.

## Teacher Prep

Learn song, John Kanaka, to teach to the class. Melody online at <http://ingeb.org/songs/iheardih.mid>

Make overhead of lyrics to John Kanaka

Obtain a collection of objects that can safely be passed around the room

## Materials Needed

20 to 30 objects for passing around the room (ie stack of papers, bucket of balls, pencils)

Overhead of John Kanaka lyrics

## Vocabulary

If teaching the whole *Mapping the Beat* unit, you may want to keep a chart of vocabulary up in the classroom or have students write the words & definition in a portfolio.

Worksong- a song sung in order to keep worker working in the same rhythm when a group of people work together.

Shanty- work songs used on the square-rigged ships. Like most work songs, their rhythm coordinated the work, in this cases hauling on lines.

Stereotype- oversimplified standardized image of a group of people held by another person or group of people.

## Lesson Plan Sequence

10 min *Introduction to worksongs*

Discuss the fact that work before the Industrial Revolution was much harder physically and that it often took many people working together to accomplish a task that was too heavy, too much work or impossible to do with only one person.

### *Discussion Questions:*

What are some examples of heavy work that is done with machines nowadays.

(Possible answers include: laundry, shoveling, tilling the soil, chopping wood, hoeing, harvesting, rowing etc.)

How might have this work gotten done before machines?

Would coordination of the workers efforts have been important? Why?

What might happen if workers were not coordinated?

20 min Passing exercise

Try having the class accomplish a job without any coordination. **Have the class pass a stack of papers or bucket of balls around the room one at a time, each student must be included in the chain and no one can leave their place.** To stress the importance of communication tell them they cannot talk to decide how the passing will occur. Interrupt the exercise if it gets too chaotic.

**Repeat the exercise but this time give instruction to do the passing to a two-step rhythm (clap-snap, for example) and set a course for the passing around the room.** So every other student will be receiving on clap, and passing on snap and the alternate students will be passing on clap and receiving on snap. **Lead the passing by clapping and snapping.**

**Practice again at a faster pace.**

**Then play a worksong from *Prison Worksongs*.** Track 1 has a very clear rhythm. **Have students identify the rhythm and clap along.**

Then play the song again and have them try the passing exercise set to music.

*Discussion Questions:*

Did the work have to be modified to fit the song?

Was the work easier? More fun?

What kinds of people would you have expected to be singing worksongs?

Slaves or Slave owners?

Agricultural workers or office workers?

Prisoners or professors?

Rich or poor?

North or South?

How does the physical environment in which one lives determine the type of work that is done in that region?

**Play “I’m not paying them for singing”.** Make sure students understand the story being told. Ask one of the students to re-tell the story. Ask the students why the work didn’t go so well when the workers didn’t sing.

You may wish to play some additional examples of worksongs from the Suggested Listening list.

20-25 min *The Sea Shanty*

A worksong used by sailors came to be known as a Sea Shanty.

Because of its location in between California and China, the Sandwich Islands (Hawaii) received heavy visitation from trade vessels stopping over during their trans-Pacific voyages. **Look at geography of these voyages on wall map. Why would the Hawaiian Islands have been called the Sandwich Islands?** Consequently, many people from the islands joined the ships and worked around the world as sailors. Eventually, as they left the ships these native Hawaiians spread far and wide, and communities existed throughout North America. Some Hawaiians even returned with Lewis and Clark after their expedition reached the Pacific Ocean.

The names of these Hawaiian sailors were longer than what their European and American captains and co-workers were used to, so the Hawaiian workers often were called kanaka, which is the Hawaiian word for person. Sometimes they were also named after the captain of the ship, resulting in names like Robert kanaka, Stephen Kanaka

One such name John Kanaka became the title of a famous Sea Shanty that is sung in several languages around the world. We have provided the lyrics of “John Kanaka”. You may use the online melody to learn the song before class or as accompaniment during class.

**Place lyrics on overhead to sing with the class.**

**Sing the song as a class a couple of times through.**

The lyrics present the perspective of a sailor about to embark for a trip from San Francisco, around Cape Horn, to the East Coast of the US. **Discuss the route that the sailors were planning to take in the song. Point out the locations on a map. Talk about the meaning of the lyrics.**

*Discussion Questions:*

What are the moral ramifications of giving someone a stereotyped name instead of learning their real name?  
Can the students think of people today who might feel the emotions the sailors in the song felt?  
Would the Hawaiians have sung this song? Or the Europeans? Or both?  
How would the Hawaiians view the lyrics as opposed to the Europeans?  
Besides organizing their work efforts, what purpose do the lyrics serve for the sailors who sing it? (a chance for them to air their grievances about their living conditions, to tell their story and record their history)

15 min *Writing assignment*

Write everything you have learned about worksongs today.

## Assessment

Review writing assignment looking for understanding of how music can coordinate work efforts; how music can perpetuate stereotypes; how music can serve as oral tradition transmitting stories from one generation to the next.

## Web Resources

Sea Shanties

<http://www.shanty.org>

<http://rendance.org/shanty>

## Suggested Listening

**1. *Prison worksongs* [sound recording]**

Recorded at the Louisiana State Penitentiary at Angola, La. and other locations, mostly in 1959

**2. *Prison songs. Volume one* [sound recording] : Murderous home : [historic recordings from Parchman Farm, 1947-48]**

Published

Cambridge, MA: Rounder Records, p1997

**3. *Prison songs. Volume two* [sound recording] : Don'tcha hear poor mother calling?**

Published

Cambridge, MA: Rounder, p1997

**4. *Virginia Traditions: Virginia Work Songs***

Global Village CD 1007

5. John Kanaka melody online at following link: <http://ingeb.org/songs/iheardih.mid>

# John Kanaka

Melody at <http://ingeb.org/songs/iheardih.html>

I heard, I heard, the old man say,  
John Kanaka-naka tu-lai-ay!  
Today, today is a holiday,  
John Kanaka-naka tu-lai-ay!

*Chorus:*

Tu-lai-ay, Oh! Tu-lai-ay!  
John Kanaka-naka tu-lai-ay!

2. We'll work tomorrow, but no work today,  
John Kanaka-naka tu-lai-ay!  
We'll work tomorrow, but no work today.  
John Kanaka-naka tu-lai-ay!

*Chorus:*

3. We're bound away for 'Frisco Bay,  
John Kanaka-naka tu-lai-ay!  
We're bound away at the break of day.  
John Kanaka-naka tu-lai-ay!

*Chorus:*

4. It's just one thing that grieves my mind  
John Kanaka-naka tu-lai-ay!  
To leave my wife and child behind  
John Kanaka-naka tu-lai-ay!

*Chorus:*

5. They'll wave farewell down at the key  
John Kanaka-naka tu-lai-ay!  
To wait and fear and weep for me  
John Kanaka-naka tu-lai-ay!

*Chorus:*

6. We're bound away around Cape Horn,  
John Kanaka-naka tu-lai-ay!  
We wish to Christ we'd never been born!  
John Kanaka-naka tu-lai-ay!

*Chorus:*

7. The bowsman said, "Before I'm through,  
John Kanaka-naka tu-lai-ay!  
you'll curse your mother for having you."  
John Kanaka-naka tu-lai-ay!

*Chorus:*

8. It's rotten meat and weevily bread  
John Kanaka-naka tu-lai-ay!  
It's pump or drown the old man said.  
John Kanaka-naka tu-lai-ay!

*Chorus:*

8. It's one more pull and that'll do  
John Kanaka-naka tu-lai-ay!  
And we're the bullies for to pull her through



# The Piano and the Industrial Revolution

Mapping the Beat  
Fifth Grade

## Lesson Objective

To explore how the Industrial Revolution and immigration affected music in the United States using the Steinway Family as an example.

An ideal field trip for this lesson would be to visit an instrument manufacturer.

This lesson may be divided into two sessions.

## Standards Addressed in this Plan

### National Geography Standards

**Standard 9: The characteristics, distribution and migration of human populations on earth's surface.**

How: Students consider how the emigration of the Steinway family from Germany to New York affected the piano industry in New York during the late 1800's.

**Standard 10: The characteristics, distribution and complexity of Earth's cultural mosaics.**

How: In Piano Production activity from the Steinway Family website students explore the concept of ethnic neighborhoods resulting from voluntary migration.

**Standard 16: The changes that occur in the meaning, use distribution, and importance of resources.**

How: Students examine how technology affects the definitions of, access to and use of resources as they plan their own instrument inventions.

### California Content Standards for Music-5<sup>th</sup> grade

**Standard 3.5: Describe the influences of various cultures on the music of the United States.**

How: Students learn how the Steinway Family, German immigrants, revolutionize piano production in the US.

## California State Board of Education History and Social Science Standards

### Standard 5.8.1: **Students discuss the waves of immigration from Europe between 1789 and the mid 1800's.**

How: Students engage in discussion about the Steinway family's migration from Germany to New York and explore the economic impact of that single family during the mid to late 1800's.

## Teacher Prep

Prepare timeline cards

Copy overheads to transparency film.

Copy "Piano Production", "Kleindeutschland" and "Invention Map" worksheet handouts; one for each student.

## Materials Needed

Blank paper for drawing assignment

Pencils

Colored pencils/crayons/markers

Timeline Cards

Industrial Revolution 1700-1900

Alexander Graham Bell gets patent for the telephone 1876

Steinways open piano factory in NYC 1853

Overhead Transparencies

Picture of telegraph

Picture of Thomas Edison

Instrument Types

Piano Production worksheet

Handouts

Piano Production worksheet

Kleindeutschland "Little Germany" worksheet

Inventors Map

Overhead projector

Overhead transparency markers

Wall map of North America and the World

## Vocabulary

If teaching the whole *Mapping the Beat* unit, you may want to keep a chart of vocabulary up in the classroom or have students write the words & definition in a portfolio.

Industrial Revolution – the time of great economic and social change resulting from the invention of machines to produce things.

Dynamic – volume; how loud or soft a sound is.

Technology – the use of machines and tools to create things.

## Lesson Plan Sequence

5 min. *Introduction*

Define the Industrial Revolution (**hang timeline card**) and technology.

Between 1840 and 1860 more than 3, 000, 000 people immigrated to NYC. Seventy percent of these were from Ireland and Germany. In 1845 a disease destroyed the potato crops in Ireland and Germany (this is often referred to as the *Potato Famine*). Germany also just went through a failed revolution (1848) so the agricultural depression, along with political unrest, forced people to leave the country.

The Steinway family, who had a small piano factory in Seesen, Germany, decided to make a new start in America where they all got various jobs at piano factories. In 1853 the family started their own piano factory in New York City. **Hang timeline card.**

**Locate Seesen Germany on wall world map. Then point out New York City.**

15-20 min *Kleindeutschland Worksheet*

**Hand out one copy of the worksheet to each student.** Read the worksheet as a class and have students do mapping activity.

25-30 minutes *The effect of Steinway on piano production in the US*

Within 10 years of their arrival in America, their pianos surpassed hundreds of other manufacturer's in durability and quality of sound.

"The piano was invented in 1700. By the 1830's there was a need for louder, more powerful instruments that could be heard in new large concert halls. Musicians wanted more volume (*dynamics*) without losing musical tone"

"The Steinway family created new inventions to meet this demand and protected their ideas by filing patents. In addition they used the best raw materials and controlled the entire production process in their own factory. The result was a more powerful instrument that was durable in the harsh North American climate. The popularity of Steinway pianos made it difficult to meet the demand with old production techniques. In 1853, when their factory opened they could make one piano a week, but by 1860 they could make 35 pianos a week. They employed over 350 people and employed new technologies like steam power to increase their production."

Source: The La Guardia and Wagner Archives, La Guardia Community College/The City University of New York  
<http://www.laguardiawagnerarchive.lagcc.cuny.edu/curriculums/steinway2001/>

**Hand out "Piano Production" bar graph worksheet.**

Do example of first year of piano production as a class, then allow students to complete the rest of the chart.

*Discussion Questions:*

What kind of people do you think would have been buying all these pianos?

Do you think that pianos would have been expensive back then?

Note for teacher: In 1869 a large concert grand piano would cost \$1550. Today a grand piano could cost between \$20,000 and \$80,000.

In what ways do you think the Steinway's migration effected how they built pianos?

Would it have been expensive to ship their pianos from Germany to American costumers?

Technology like that invented and used by the Steinways allowed craftspeople in the United States to create pianos, so they didn't need to import them from Europe.

Other inventions affected the way musical instruments were made and how they sounded.

The valve system of the steam engine was the inspiration for the use of valves on a trumpet. Valves made the trumpet capable of producing a greater range of notes. (Source: *The Impact of Technology on Musical Instruments*. Edmund A Bowles.)

Improved metal making technology made for stronger smoother sheet metal for use in all instruments with metal components like the piano, the pipe organ and all kinds of horns.

In 1877, Thomas Edison's invented the phonograph. It had a tremendous impact on how people would listen to music.

*Discussion Questions:*

Imagine if recorded music were never invented!!  
What might be better? What would be worse?

**This is a good place to stop if you are dividing the lesson into two sessions.**

20 min *American Inventors Discussion*

**Hand out "Inventors Map" for students to take notes as you discuss the inventions as a class.**

**Samuel B. Morse**

Samuel B Morse invented the electromagnetic telegraph. In 1844 he sent the first successful message from Washington DC to Baltimore. The message was "What hath God wrought?" **Show overhead of Telegraph.**

**Thomas Edison**

Thomas Edison is credited with inventing the phonograph and the electric light bulb. He invented the light bulb in 1879 in his lab in New Jersey. **Show overhead of Thomas Edison.**

**Alexander Graham Bell**

Mr. Bell invented telephone in 1876 in Massachusetts. **Hang timeline card Alexander Graham Bell gets patent for the telephone 1876.**

**George Washington Carver**

Carver was born into slavery, but by the late 1890's was working in Alabama as a free man. He is credited with inventing 450 agriculture-based products primarily related to peanuts. His inventions made it possible for Southern farmers to diversify their crops. He was known as "the miracle worker" in the South.

**Henry Ford**

In 1913 Henry Ford "invented" the continuous moving assembly line to meet the increase demand for the Model T. Factory workers stayed in one place and assembled one part of the car, while the automobiles moved from one station to the next. In this way the Model T could be made faster and cheaper. He implemented this innovation in Highland Park, Michigan.

**The Wright Brothers**

Wilbur and Orville Wright successfully flew the first powered airplane in Kitty Hawk, North Carolina on December 17, 1903.

*25 min Project Description*

Before you do this project you may want to have your students research more inventions and inventors on the web sites listed at the end of the lesson plan.

Instruct students to invent a musical instrument that utilizes technology from the Industrial Revolution Era. They should draw their instrument and give it a name that incorporates the name of the technology they are utilizing (ie the steam engine flute). Students should also label their drawing with arrows and names for the various components of their instruments. It may be helpful to put the "Instrument Types" overhead from the "Flutes, Natural Resources & Trade in the Great Plains" lesson up for the students to reference as they work on their new instrument inventions.

If time permits have students write a paragraph that describes how their instrument would be manufactured via an assembly line.

### 5 min *Wrap up*

Review vocabulary and have students record the definitions in portfolio.

### Assessment

- Review maps and worksheets for accuracy and completeness.
- Check instrument inventions for incorporation of technology from the Industrial Revolution.

### Web Sources/References

#### **Industrial Revolution**

<http://members.aol.com/TeacherNet/Industrial.html>

#### **Alexander Graham Bell**

<http://www.fitzgeraldstudio.com/html/bell/inventor.html>

<http://www.att.com/technology/forstudents/brainspin/alexbell/>

#### **George Pullman**

<http://www.dailyobjectivist.com/Heroes/GeorgePullman.asp>

<http://www.encyclopedia.com/articlesnew/38361.html>

<http://members.iquest.net/~kcarrell/photos/mitm007.html>

<http://208.154.71.60/bcom/eb/article/8/0,5716,69948+1+68182,00.html>

#### **Thomas Edison**

<http://www.edison-ford-estate.com/index2.php3>

<http://sln.fi.edu/franklin/inventor/edison.html>

<http://school.discovery.com/>

**John Deere**

[http://www.museum.state.il.us/mic\\_home/schools95/newton/project/plow.html](http://www.museum.state.il.us/mic_home/schools95/newton/project/plow.html)

<http://www.patentmuseum.com/ebayhtmls/deerplow.html>

**Henry Ford**

<http://www.richlandone.org/hand/indust2/index.html>

<http://www.hfmgv.org/histories/hf/henry.html>

**Wilbur and Orville Wright**

<http://www.wright-brothers.org/>

<http://www.hfmgv.org/histories/wright/wrights.html>

**George Eastman**

<http://www.invent.org/book/book-text/36.html>

<http://www.pbs.org/wgbh/amex/eastman/>

**Levi Strauss**

<http://www.levistrauss.com/about/bio.html>

**Willis Carrier**

<http://www.invent.org/book/book-text/22.html>

<http://web.mit.edu/invent/www/inventorsA-H/carrier.html>

**Christopher Sholes**

<http://www.enchantedlearning.com/inventors/index.shtml>

<http://www.britannica.com/seo/c/christopher-latham-sholes/>

**Inventor's Hall of Fame**

<http://www.invent.org/>

**20<sup>th</sup> Century Inventors**



<http://inventors.miningco.com/science/inventors/library/weekly/aa121599a.htm>

# Piano Production

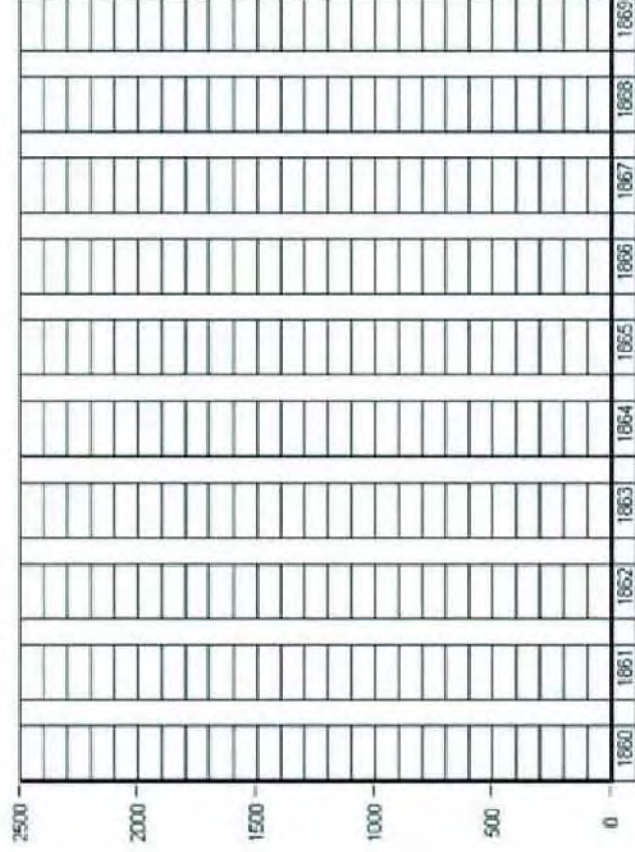
Below is the approximate number of Steinway pianos produced for each year over a ten-year period between 1860 and 1869.

**1860** - 1300  
**1861** - 800  
**1862** - 1200  
**1863** - 1800  
**1864** - 1500



**1865** - 1500  
**1866** - 2100  
**1867** - 1900  
**1868** - 2000  
**1869** - 2300

Using the numbers above, draw bars representing the number of pianos made each year.



Now answer the questions below based on the graph you made.

1. In what year were the most pianos produced? \_\_\_\_\_
2. In what year were the fewest pianos produced? \_\_\_\_\_
3. How many more pianos were produced in 1867 than in 1862? \_\_\_\_\_
4. Were there more pianos made in 1865 or in 1869? \_\_\_\_\_

# KLEINDEUTSCHLAND "LITTLE GERMANY"

When immigrants arrive in a new land, they tend to settle near relatives who are already there, or in neighborhoods settled by people who share their language and culture. When immigrants follow the earlier path of relatives, neighbors, or other people from their country, that is called "chain migration."

There are many such ethnic neighborhoods throughout the five boroughs today. In these "little" towns, such as "Little Italy," "Little Brazil," or "Chinatown," residents can read newspapers written in their native language, or buy different kinds of food to make familiar meals from their homeland.

"Kleindeutschland" is a German word meaning "Little Germany." It is pronounced "Kline-doych-land." It was the City's first ethnic neighborhood to spring up during the large wave of immigration in the mid-19th century. It was located in lower Manhattan near the manufacturing district.

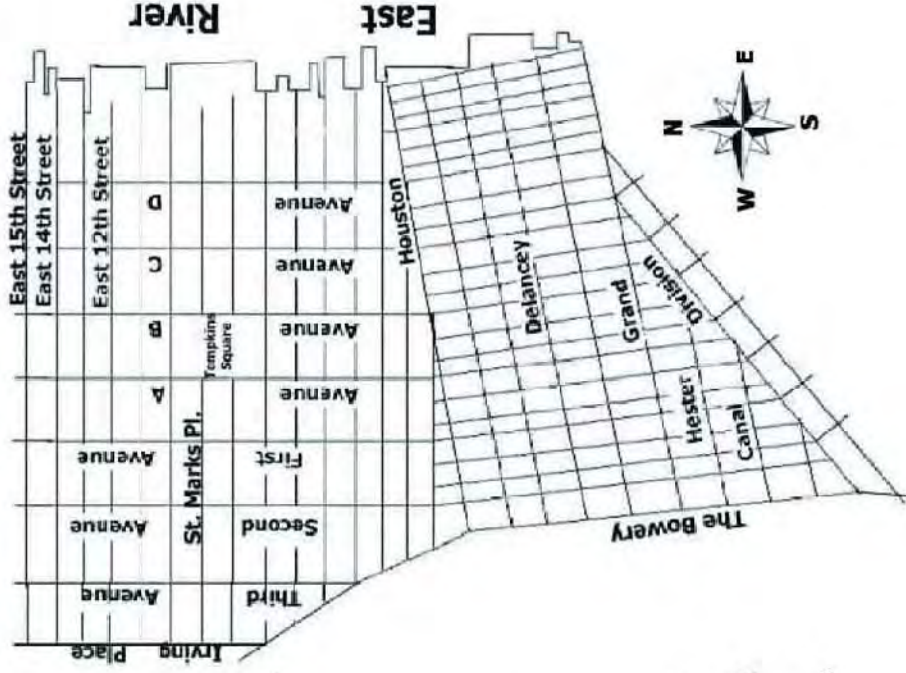
When the Steinways first arrived in New York, they lived on Hester Street. Can you find it on the map?

Avenue B, with many shops and stores, was considered the "main street" of Little Germany. Germans settled near each other throughout the boroughs. Places like Williamsburg, College Point, Astoria, Morrisania and Mott Haven all had their own versions of Little Germany.

By 1880, German-Americans formed at least one-quarter of the City's population of 1,200,000. In the 1890s, many Kleindeutschland residents began moving northward to a new neighborhood in the East 80's, with newer housing, called Yorkville. As new immigrants from Southern and Eastern Europe moved into their old homes, the old neighborhood lost its German identity, gaining a new one as the "Lower East Side."

*Trace the boundaries of Little Germany on the map.*

MTB Handout



*Start at the lower left hand corner. Draw a line North along the Bowery and Third Avenue to 14th Street. At 14th Street draw a line East to the East River. Then draw a line South along the river to Grand Street. Draw a line West along Grand Street to Division Street. Draw a line Southwest along Division Street to the Bowery.*

6

# Inventors Map

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**UNITED STATES OF AMERICA**

CANADA

Place: Massachusetts  
 Invention: \_\_\_\_\_  
 Inventor: Alexander Bell  
 Date: 1876

Place: Michigan  
 Invention: Assembly Line  
 Inventor: \_\_\_\_\_  
 Date: \_\_\_\_\_

Place: New Jersey  
 Invention: \_\_\_\_\_  
 Inventor: Thomas Edison  
 Date: \_\_\_\_\_

Place: Washington, DC  
 Invention: the telegraph  
 Inventor: \_\_\_\_\_  
 Date: \_\_\_\_\_

Place: \_\_\_\_\_  
 Invention: 450 products primarily related to peanuts  
 Inventor: \_\_\_\_\_  
 Date: late 1890's

Place: North Carolina  
 Invention: Airplane  
 Inventors: \_\_\_\_\_  
 Date: \_\_\_\_\_

Pacific Ocean

Arctic Ocean

RUSSIA

BERING SEA

GULF OF ALASKA

CANADA

MEXICO

PACIFIC OCEAN

CUBA

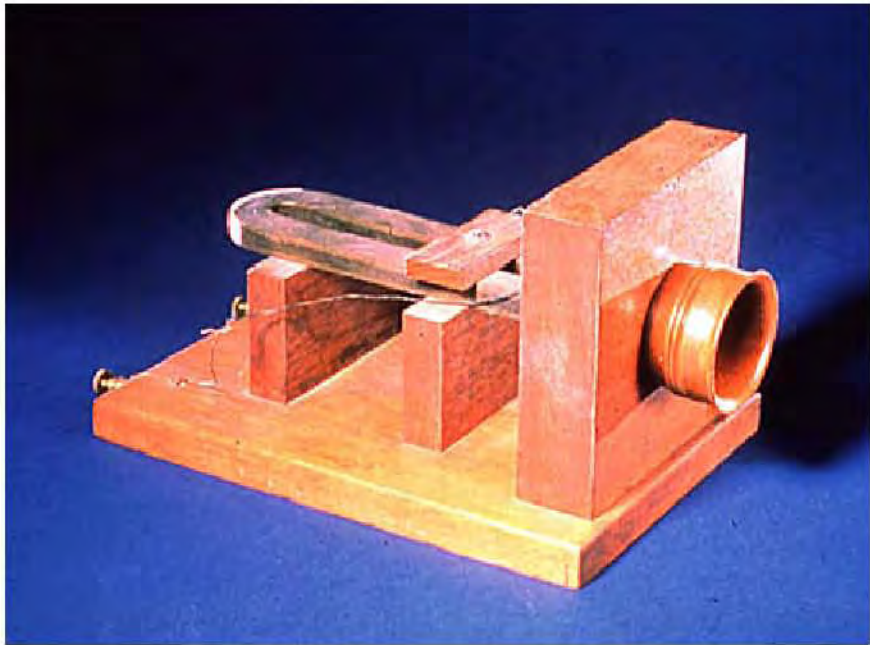
NATIONAL GEOGRAPHIC marcopolo

**XPEDITIONS**

www.nationalgeographic.com/xpeditions

MTB Handout





The Electromagnetic Telegraph invented by Samuel B Morse.

Source: <http://www.150.si.edu/150traviremember/amerinv.htm>

MTB overhead



Thomas Edison

Source: <http://www.thomasedison.com/portraits.htm>

MTB overhead

1700-1900  
Industrial Revolution

1876  
Bell invents telephone

1853  
Steinways open piano factory in NYC

# Instrument Migration

Mapping the Beat

Fifth grade

## Lesson Objective

To trace the migration of instruments from their countries of origin to their “settlements” in America

## Standards Addressed

National Geography Standards

Standard 1: **How to use maps and other geographic representations, tools, and technologies to acquire, process, and report information from a spatial perspective.**

How: Students place pictures of instruments on a map of the world and then trace their path to the United States.

California Content Standards for Music

Standard 3.5: **Describe the influences of various cultures on the music of the United States.**

How: Students trace the migration of six instruments from their country of origin to the United States.

## Teacher Prep

Copy one handout and one world map for each student.

Obtain audio examples of each of the instruments.

## Materials needed

Instrument migration handout for each student

Blank World map for each student

Glue

Colored pencils

Scissors

Wall map of the world



## Lesson Plan Sequence

Begin by passing out Instrument Migration handout and world map to each student. Each student will also need a scissors, glue and colored pencils.

Step 1: Have students cut out their instrument pictures and place them in a pile in front of them.

Step 2: Play a sample of music and ask students to pick up the picture of the instrument they think that they hear. You may choose a sample from the Suggested Listening list or play ones of your own.

Step 3: Confirm that everyone has correctly identified the instrument.

Step 4: Select a student to read the paragraph on the handout about that instrument out loud.

Step 5: Instruct students to glue the instrument on the country of origin. If there is already an instrument on the country of origin then glue the instrument to the place in the United States indicated in the paragraph on the handout.

Step 6: Instruct students to draw a line from the instrument picture that connects the country of origin with the place of settlement in the United States. Note: The Banjo was “born” in the United States but is related to the ngoni of Mali. Students should draw a line between these two instruments to reflect that relationship.

Repeat for each instrument.

## Assessment

Review map work for accuracy and completeness.

## Suggested Listening

### **Fiddle**

*Joseph won a coated fiddle and other fiddle and accordion tunes from the Great Plains* [sound recording] / Dwight Lamb. Cambridge, Mass: Rounder Records, p1999

### **Guitar**

*The Essential Blind Blake*, Blind Blake. U.S. : Classic Blues, p2002

*Classic old-time music from Smithsonian Folkways Recordings* [sound recording]  
Washington, DC : Smithsonian Folkways, 2003

### **Accordion**

*Accordiorama vol. 2* [sound recording], Orchester des Hauses Hohner. New York: Omega Record Group, Inc., p1999

*Tex-Mex: the rough guide*. London : World Music Network, c1999

### **Banjo**

*American Favorite Ballads. Vol. 2* [sound recording] / Pete Seeger Washington, DC : Smithsonian Folkways Recordings, p2003

*Classic old-time music from Smithsonian Folkways Recordings* [sound recording] Washington, DC : Smithsonian Folkways, 2003

*Civil War Banjo*, Bob Flesher. Reel to Real Recording. Stockbridge, GA 1992.

### **Piano**

*Scott Joplin & the Age of Ragtime* [sound recording], Fats Waller. New York : Sony Music, p1996

*At the piano* [sound recording], Fats Waller. New York : RCA Victor : Distributed by BMG Music, p2002

**Ngoni**

*Traditional songs and dances from Africa* [sound recording] Ali Farka Toure. Clearwater, Fla.: ARC Music, p1997

*Ali Farka Toure [sound recording] : Radio Mali* , Ali Farka Toure. New York : World Circuit, : Nonesuch p1996

## Instrument Migration



fiddle



guitar



accordion



banjo



piano



ngoni

### Instructions:

1. Cut out each instrument.
2. Listen to the musical sample and guess which instrument you hear.
3. As you hear each instrument read about it below.
4. Glue each instrument to the map in either the country of origin or the place it migrated to in the US.
5. Draw a line from the country of origin to the place where each instrument migrated. Use a different color for each instrument.
6. Label your map with country names and bodies of water.
7. Create a legend that explains the color that corresponds to each instrument.

### Guitar

The guitar was invented in Malaga, Spain in the 15<sup>th</sup> Century. The first guitars were very small and strung with four pairs of strings. In the US, the guitar is played in jazz, blues, rock, folk, country, bluegrass, conjunto and many other types of music. The Romeros are a family of famous guitar players from Malaga who now live in San Diego, California.

### Fiddle

Also known as the violin, the modern fiddle first appeared in Italy in the early 16<sup>th</sup> century. But violins were made throughout Europe. The fiddle is featured in many types of music in the United States including Country, Bluegrass, and Cajun. Cajun music was born in Louisiana.

### Accordion

The accordion came to Louisiana from Germany. It is featured in Cajun, Zydeco, Polka, Conjunto and Tejano music. There are many types of accordions. The diatonic accordion or squeeze box is frequently used in Cajun and Zydeco music. It only weighs 8 pounds. A piano accordion has a keyboard. It is larger and weighs around 28 pounds.

### Banjo

The banjo originated in the United States and was made by African Slaves based on instruments that were native to their parts of Africa, like the ngoni.

### Ngoni

The Ngoni is from Mali in West Africa. It is the ancestor of the banjo. It is a stringed instrument made out of a gourd and has a wooden neck. It is played by plucking the strings. Slave traders did not allow slaves to bring their African instruments with them to the United States. The natural resources that the Ngoni were not readily available to slaves, so slaves invented a similar instrument called the banjo.

### Piano

In 1839, Heinrich Steinway founded the Steinway and Sons piano-manufacturing firm in Seesen, Germany. In 1851 he immigrated to New York City and by 1860 was the leading piano manufacturer in the United States.





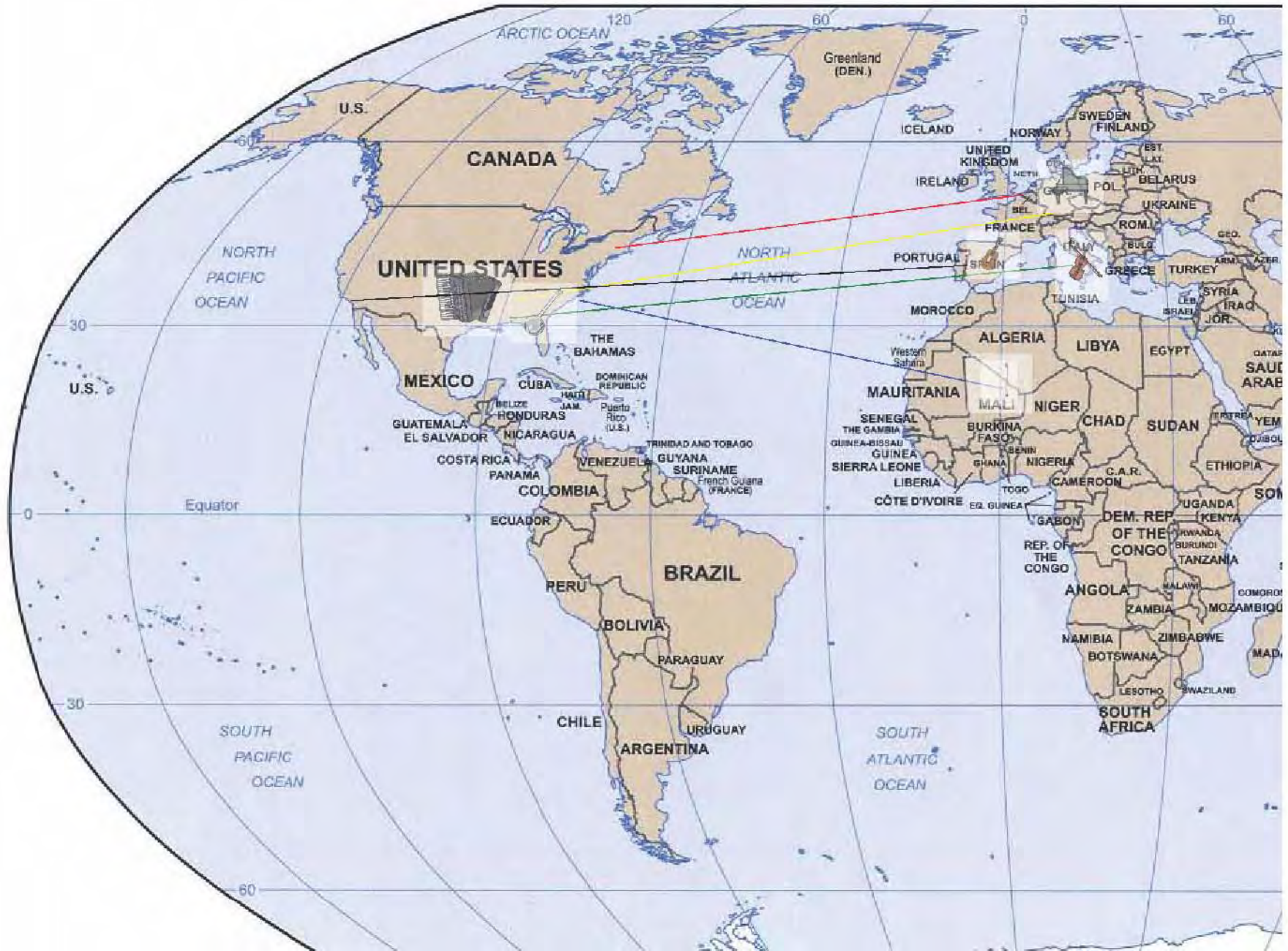
# Instrument Migration Map



MTB Handout



# Instrument Migration Map Key



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