



Arts Education Program Spring 2009  
presents

## What is American Music? The Asian Influence



The Bay and Paul  
Foundations



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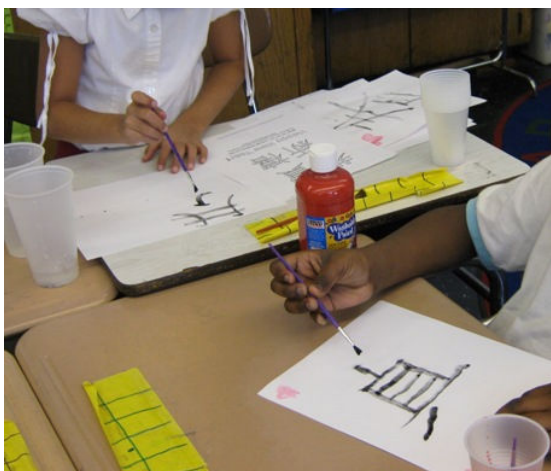
## **WHAT IS AMERICAN MUSIC?** **THE ASIAN INFLUENCE**

During the 2008 – 2009 season, OSL Arts Education will concentrate on the following topic: “What is American Music?” We ask our listeners to consider this question also: “How do we define American music and American composers in our pluralistic society?” This Spring we’ll investigate the influence of Asian immigration on American music and composers. We’ll be listening to music written by composers who have immigrated to the United States during the second half of the 20th Century and whose work brings cultural diversity to the concert stage. The following repertoire will guide us as we embark on this journey.

### **THE REPERTOIRE**

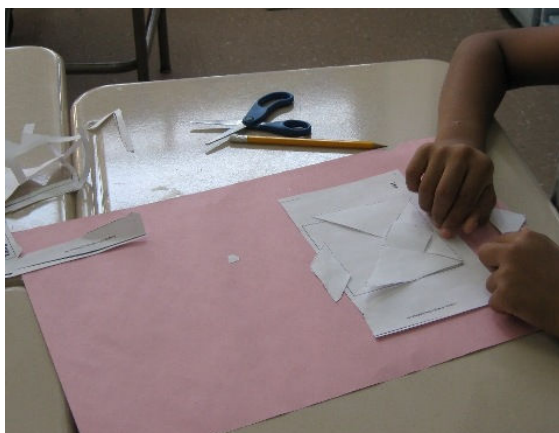
Chen Yi (b. 1953)	<i>Yangko</i>	(4:57)
Chen Yi	<i>Sound of the Five</i>	
	I. Lusheng Ensemble	(4:30)
	II. Echoes of the Set Bells	(3:50)
	III. Romance of Hsiao and Ch'in	(3:25)
	IV. Flower Drums in Dance	(6:16)
Zhou Long (b. 1953)	<i>Taigu Rhyme</i>	(12:01)

A special thanks to the P.S. 112X 4th grade students of Ms. Laurie Lisnak, Ms. Volpe and Ms. Washington for the creation of the artwork used in this study guide.



**Students drew Chinese characters to make scrolls.**

**Students created Tangrams by cutting, folding, and coloring paper.**





Dear Colleagues,

The performance you will be attending is part of the Arts Education Program of the Orchestra of St. Luke's, a leader in arts education for over thirty years.

This season, we look at 20<sup>th</sup> Century immigration and migration to New York City and ask "What is American Music?" Each of our concerts will feature music brought to the concert stage by newcomers to the city. We imagine that students and teachers will have many different responses to "What is American Music?"

This spring, we are proud to present "The Asian Influence" featuring music by Chinese-American composers Chen Yi and Zhou Long. Both Chen Yi and her husband Zhou Long came to New York City as graduate students in music at Columbia University in the 1980's. Chen Yi's music has been frequently performed by OSL musicians.

These concerts mark the debut performance for H.T. Chen & Dancers with Orchestra of St. Luke's. Born in Shanghai, choreographer H.T. Chen has lived in New York City since 1971. With his wife Dian Dong, he has established a thriving modern dance company that fuses Eastern and Western aesthetics into an original contemporary vision. Performances will take place at New York University's Skirball Center and at Queens College's Kupferberg Center.

The enclosed educational materials contain information about the performance you will see, the music you will hear, the composers whose works will be presented, and the Orchestra of St. Luke's. You can use these materials with your students to prepare them for the remarkable performance they will attend. We expect that one representative from each school will attend at least one of two professional development sessions in early March for additional materials and ideas.

We look forward to seeing you at our performances. Enjoy!

With warmest regards,

A handwritten signature in black ink, appearing to read "Marianne C. Lockwood".

Marianne C. Lockwood  
President and Executive Director



Dear Teachers,

This season, we look at 20<sup>th</sup> Century immigration and migration to New York City and ask “What is American Music?” Each of our concerts will feature music brought to the concert stage by newcomers to the city. We imagine that students and teachers will have many different responses to “What is American Music?”

This spring, we are proud to present “The Asian Influence” featuring chamber music for strings, clarinet and percussion by Chinese-American composers Chen Yi and Zhou Long. Interestingly, choreographer H.T. Chen and his wife Dian Dong are long-time friends and colleagues of Chen Yi and her husband Zhou Long. Because he was familiar with their musical aesthetics, H.T. Chen was able to choose music that he felt would be especially satisfying for this dance performance.

Our study guide and web resources, written by and for teachers and teaching artists, are designed to provide concrete lesson plans for teachers, prompt student written responses, and add contextual information, including the following:

- lessons on the composer / creative process / context
- lessons on ideas / concepts
- lessons on music / art / dance making and doing
- glossary of musical terms and instruments
- print and web resources

We look forward to a powerful, creative learning experience with you, your students, and all of the participating artists.

Best wishes!

**Orchestra of St. Luke's Curriculum Committee**

Liz Norman,	<i>OSL Education Director</i>
Mark Caruso,	<i>OSL Manager of School Partnerships</i>
Stephen Mohney,	<i>P.S. 3K Arts Education Coordinator, OSL Study Guide Editor</i>
Thierry Rémon,	<i>OSL Music Teaching Artist</i>
Daire FitzGerald,	<i>OSL Principal Cellist</i>
Jacob Gunther,	<i>P.S. 112X, Music Teacher</i>
Jamie Levidis,	<i>P.S. 19Q, 3<sup>rd</sup> Grade Teacher</i>
Susan Potoroka,	<i>MS 131M, English/ESL Teacher</i>
Carrie Stern,	<i>OSL Dance Teaching Artist</i>
Marilyn Walker,	<i>P.S. 3K, 3<sup>rd</sup> Grade Teacher</i>
Lenora Walters,	<i>P.S. 3K, 3<sup>rd</sup> Grade Teacher</i>

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## Orchestra of St. Luke's Arts Education Committee

## Credits



# **MUSIC MAKING**

## **The Pentatonic Scale**

### **NY State Arts Standards:**

**Standard 1:**  
*Creating, Performing, and Participating in the Arts*

**Standard 2:**  
*Knowing and Using Arts Materials and Resources*

**Standard 3:**  
*Responding to and Analyzing Works of Art*

**Standard 4:**  
*Understanding the Cultural Contributions of the Arts*

**NY State ELA Standard 2:**  
*Language for Literary Response and Expression*

### **Learning Objectives:**

Students will first learn how to construct a **pentatonic scale** by identifying its five notes (or degrees), and then use it to compose a simple melody by combining short motifs.

### **Materials:**

- Keyboards, pianos, glockenspiels
- Masking tape or blank labels
- Paper, pencils
- OSL CD track #3, *Sound of the Five: II. Echoes of the Set Bells*
- OSL CD track #4, *Sound of the Five: III. Romance of Hsiao and Ch'in*
- CD player

### **Procedures/Activities:**

Immigration is not simply the moving or displacement of people, but also their culture, dance, religion, beliefs, ideology, culinary arts, and music. These, in turn, find their way into the culture of the adoptive country.

Throughout history and across two continents in particular, Africa and Asia, the pentatonic scale has played an important role in the development of music. Then, through the migration of people from these continents to the New World, this scale has become an integral part in the American musical lexicon.

A clear example of this is the place the pentatonic scale holds in the development of Jazz in the United States, thanks to the influence of music brought by Africans. This scale is also evident in the musical compositions of Chinese-American composers Zhou Long and Chin Yi, featured in this concert's repertoire on the OSL CD. Although it permeates all genres of music, being a staple in Rock guitar as well as the basis for all our nursery rhymes, this pentatonic scale still remains a mystery for many.

In this lesson we will discover a simple and easy way to build and use it.

### Step 1

Split the students into five groups, with one instrument per group. Designate one student per group to be the recorder (note-taker), each with a sheet of paper and pencil. Have the students identify the black keys, locating the groups of two and three, as shown on the figure below. (On the glockenspiel they are the upper notes with a sharp [#] and a flat [b] on them.) Then ask the students to locate the white key to the left of the two black keys. This is the note **C** on the keyboard, which repeats every eighth white key. This repetition constitutes an **octave**.

### Step 2

Have each student play only an octave, starting from **C**. Tell them that those next seven notes, up to the next **C**, are named: **D-E-F-G-A-B**. (If using the glockenspiel the names of the notes are already engraved on the blades.)

### Step 3

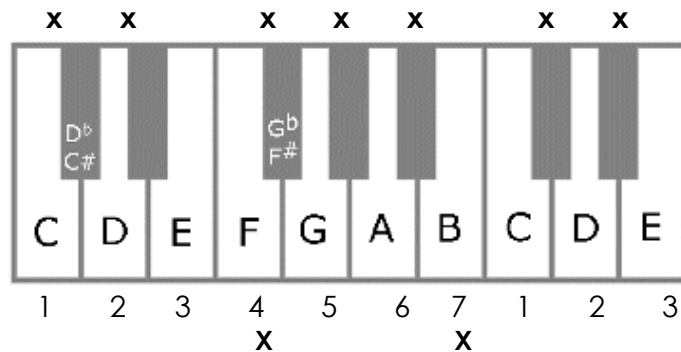
Now that students have identified and played the notes on the keyboard, ask the recorder to write the names of them on a sheet of paper with numbers under them as follows:

**C - D - E - F - G - A - B - C**  
**1 - 2 - 3 - 4 - 5 - 6 - 7 - 1**

Once this is done ask someone to locate notes 4 and 7 (**F** and **B**). Ask the recorder to circle those two notes on the sheet of paper, as shown below:

**C - D - E - F - G - A - B - C**  
**1 - 2 - 3 - 4 - 5 - 6 - 7 - 1**

Using pieces of masking tape (or small blank labels), tell the students to mark these notes on the keyboard with an **X**, as shown below. (When using the glockenspiel simply remove the corresponding blades.) The **Xs** show the notes to avoid.



Once this is done, each group should have a keyboard or glockenspiel with the remaining white notes:

**C - D - E - G - A - (C)**  
**1 2 3 5 6 (1)**

This is a pentatonic scale. From now on, only these five notes will be used. They can be used over all octaves if necessary.

**(C-D-E-G-A-C-D-E-G-A-C-etc.)**

#### **Step 4**

Allow each student in a group to play their newly created pentatonic scale, to get them familiar with the pitches.

#### **Step 5**

Now have each group create a simple melody using the following guidelines:

- Students can only use the five notes of the pentatonic scale (over two octaves if necessary).
- Build the melody by creating small motifs of four or five notes that repeat. This will make composing and then playing the melody much easier.
- Tell the recorder to write the melody down on the sheet of paper, as the group creates it using the notes' names, their sequences, and number of repetitions. For example: **(C-G-G-E-D) x 2**; **(E-G-G-A-G) x 2**; **(C-G-G-E-D) x 2**; or, **(E-D-C)**.

#### **Step 6**

After giving them time to practice, have each group perform their melody for the rest of the class.

#### **Review/Reflection:**

Once all five groups have performed for each other, have them discuss the differences and similarities between the five melodies. Then have them listen to the OSL CD track #3, which is also an example of a melody based on the pentatonic scale. Ask the students if they hear similarities between composer Chen Yi's melody and theirs.

If you want to extend this lesson into a larger unit of study, consider these suggestions:

- Listen to OSL CD track #4. Using small percussion instruments, ask each group to create a rhythm to go along with their respective melodies.
- Have students add lyrics to their melody.

**Author: Thierry Rémyon, OSL Music Teaching Artist**



# MUSIC LITERACY

## Human Barlines

### **NY State Arts Standards:**

**Standard 1:**  
*Creating, Performing, and Participating in the Arts:*

**Standard 2:**  
*Knowing and Using Arts Materials and Resources:*

**Standard 3:**  
*Responding to and Analyzing Works of Art*

**Standard 4:**  
*Understanding the Cultural Contributions of the Arts:*

### **Learning Objectives:**

Students will learn terminology and musical concepts related to meters/time signatures where the quarter note denotes one beat. Students will also attempt to feel the rhythmic pulse, which is created by the different meters.

### **Materials:**

- OSL CD track #1, *YangKo*
- OSL CD track #5, *Sound of the Five: IV. Flower Drums in Dance*
- CD Player
- Dry erase board, marker

### **Procedures/Activities:**

To introduce the lesson play the CD track #1. Explain to the students that musical compositions are divided into small sections called **measures**, which are separated by **barlines** (it may help to relate this to the way stories are divided into chapters, paragraphs, sentences, and words). Next, explain that each measure contains a particular number of beats indicated at the beginning of the piece of music by a **time signature**. Explain the meaning of the two numbers of the time signature: the top indicates the numbers of beats in a measure; the bottom indicates what note receives the beat. In this lesson, the quarter note will be used as an example of that note.

Explain to the student that they will be clapping the quarter notes of the *Flower Drums in Dance*, CD track #5. The piece begins in a very fast 3/4 so students will clap 1-2-3, 1-2-3, etc. At 00:45 of the track the piece transitions to a 2/4 section where students will clap 1-2, 1-2 etc. Students most likely will not be able to pick up the transition until after a few measures of the 2/4-section pass. A clear cue that the change in **meter** is occurring is an extended high note trill by the lead violin. If that section is too difficult there is an easier section to clap along with that is in 4/4. It occurs 00:51 in CD track #1 and is cued by a clarinet entrance.

Choose four volunteer students. Spread these students out in a line about five or six feet apart. These students will be "human barlines." Give each of the remaining students a card with one of the following time signatures on it – 2/4, 3/4, or 4/4. Have all the students with cards form a line.

At this point, have the cardholders begin clapping a quarter note pulse. One at a time they will walk from one "human barline" to another taking the 2, 3, or 4 steps to reach each barline, the number of steps being determined by the number of beats indicated by the time signature on the card. The steps the students take should be done in time with the clapping. The students should also count the beats as they are walking, accenting the first beat (i.e. "**ONE**-two-three-**ONE**-two-three"). Students should always end up at the next measure on the count of "one."

**Review/Reflection:**

Play any musical selection for the students and have them clap the quarter note beat. Have students try to determine the meter of the music by how often they feel the accented first beat of each measure. Prompt them to use any appropriate new vocabulary when giving their answers.

**Author: Jacob Gunther, Music Teacher P.S. 112, Bronx**



## MUSIC LITERACY

### **Chen Yi - *Sound of the Five* (1998) and *YangKo* (2004)**



Depending on where you are from, these two compositions may sound somewhat familiar – “like music to your ears” – or very strange and perhaps uncomfortable to your *foreign* ears! In 1953, Chen Yi was born into a highly educated Chinese family of doctors with a strong interest in music. She started violin and piano lessons at age three. When the Cultural Revolution (a period in Chinese history when art and artists were not valued by the government) overtook China in the 1960s, she continued her music studies, even if it meant practicing violin at home with a mute attached. For two years, Chen Yi was sent into the Chinese countryside to do forced labor. Of course, she took along her violin and entertained farmers in the fields with operas, which the government approved. At home, however, she secretly practiced Western music. A positive side to this seemingly negative life of labor is the experience and knowledge she gained about the music and people of her motherland.

At 17 years old, Chen Yi returned to her native Guangzhou where she began studying traditional Chinese music and Western classical music theory. At 24, she began to formally study musical composition in Beijing, still keeping up with her violin and traditional Chinese music studies. In fact, in 1986 Chen Yi became the first woman in China to receive a Master of Arts degree in Composition! She then moved to the United States and earned a Doctor of Musical Arts degree from Columbia University, right here in New York City. Since then, Dr. Chen has won several prestigious honors and awards all over the world. (Note: *In China, people say the family name first and the given name second. Therefore, in America, Chen Yi would be called Yi Chen or Dr. Chen.*)



Sort of like putting spaghetti sauce on a taco, Dr. Chen's music is a mixture of Asian and Western influence. Do *Sound of the Five* and *YangKo* sound a little odd to your ear? Does it seem to be from a different place than the music you normally listen to? If so, this is because the melody is written in a **pentatonic scale**. You can make a similar sound if you only play the black keys on a piano.

In *Sound of the Five*, Dr. Chen composes music for Western orchestral instruments to imitate the sound and style of various traditional Chinese instruments! Have you ever heard of musical instruments called lusheng, set bells, hsiao, ch'in, or flower drum? **Lusheng** is a mouth organ with bamboo pipes that range from twelve inches to 23 feet long! Villagers would play the lusheng to celebrate spring holidays. **Set bells** are made from bronze and can be traced back to the Shang Dynasty from the 16<sup>th</sup> Century through the 11<sup>th</sup> Century BC! A group of set bells can be as small as three bells or as large as 64 bells. **Hsiao** is a vertical bamboo flute, and **ch'in** is a two thousand year-old seven-string **zither**. These two instruments are often played together. **Flower drums**, also the name of a Chinese folk dance, hang from the player's waist and are usually played to celebrate happy occasions.

Another form of art, YangKo, is a form of northern Chinese folk dance. The performers sing and dance while playing rhythmic patterns on flower drums. In her composition entitled *YangKo*, set to Western instruments, Chen Yi imagines a warm scene of people dancing YangKo in the distance while a beautiful girl sings. In reality, however, a cello imitates the girl's sweet voice while percussionists both play rhythmic instruments and recite percussive words in the background. Have you ever tried to make your voice sound like an instrument, or like something else completely different? Have you ever heard an instrument sound like human voice?

Dr. Chen so naturally combines influences from both Chinese and Western culture to create a sound of her own. Many of you have families that came from different countries, as well. Do you combine your cultures in any way to create something new and interesting?

## Zhou Long - *Taigu Rhyme* (2003)



Born in 1953 in Beijing, China, it's no surprise that Zhou Long has become a life-long artist. The son of a painter and vocal music teacher, his parents provided him a creative home environment, which included piano lessons at a young age. However, like Chen Yi, Zhou Long also fell victim to the Chinese Cultural Revolution in 1966. His education was interrupted and he was sent away to work on a farm in a remote area of China. The forces of nature, including the roaring winds and the ferocious wild fires, made a lasting impression on a still very young Long. It was music, however, that helped him survive in this difficult, rural environment. The memories, feelings, and sensations he retains from his experiences through those years still influence his musical composition today.

In 1973, Long resumed his musical training by studying composition, music theory, conducting, as well as traditional Chinese music. At age 20, Long enrolled in the

prestigious Central Conservatory in Beijing to study composition. After graduating in 1983 and working in China for two years, he came to the United States in 1985. New York City became his new home while Long continued his composition studies here at Columbia University. He earned his doctorate degree in 1993 and has since received numerous awards and been commissioned by several orchestras and organizations in countries throughout the world including China, Germany, Ireland, Japan, the United Kingdom, and the United States.

One thing that distinguishes Dr. Zhou from other composers is the way he combines the past with the present and perhaps even the future! He draws on the nuances of ancient Chinese music traditions while experimenting with instrumentation, playing technique, rhythm, and sound of contemporary Western music. In fact, one Chinese ethnomusicologist wrote, "Composer Zhou Long has dealt a blow to the established formulas of Chinese music of the last thirty years." It has been said, "His music stretches Western instruments eastward and Chinese instruments westward." In *Taigu Rhyme*, Dr. Zhou attempts to reconstruct sounds of ancient **taigu drum** ceremonies during the Tang Dynasty (618 – 907 A.D.) when the art world was thriving. It is a composition in three **movements**, or parts, written for clarinet, violin, cello, and percussion.

Today Zhou Long is recognized worldwide from the way he has fused Eastern and Western culture through music. Incidentally, Zhou Long is also married to composer and violinist Chen Yi!

**Author: Susan Potoroka, ESL Teacher, M.S. 131, Manhattan**



# MUSIC LITERACY

## Word Search

X S N F X C W O T R Y U O T R C I Y N W P A B T M J D R G E  
Z I I U P J H T Z T T O N B A S J E T H N R G A L A I F N F  
M S F A W C B E I T U H A B I N Z H K S C G W I V O W B I B  
N H L J N D A C N C G Z I Q E V G W O F A N Q W A W U E J K  
X F N L W I K A P Y R G P Y T Y C D H A M N X A B N T W I C  
T G A S E R H W G H I N M E R J M P Y K E N Y N R W X Y E L  
T F M U O B Z C T I F A C O P L Q P X N P Z F D J P I I B O  
O B O Y C U T C N D U U U V L N W U G F A S T Y G W A L L P  
F W W J V X Y E X X U G C J Z I J V Y P I S Y X C N Y C S D  
U E W S J N P Z S N P H N I D U V A G E X P T K H C A T E T  
N O T D D V W D F Q U S T N E M E V O M Q Y J Y W Y H H S U  
O M J J G G Y M T J S S S E W F R U M E S H H Y W P J A S C  
W B U L A I X K P J O P O Y C J N I L D Z R L H F I P X C O  
D Z N N V J C S O L E G J S M U R D U G I A T S X N E Y Z J  
R E H P A R G O E R O H C T G O Z U N U I R C I X K N J Q C  
Z R U T A W L S C P S H V N G U A E P G G P B O R Y T C D C  
Z Y R M D L D U H O U I O E L F L O W E R D R U M S A K H C  
I R C E E Q S K I G O L X M S H A N G H A I A Q M P T S R Z  
T D C C A S H Y N L U H Q U Z I E Q E F M A A H V P O U V Z  
A C G U I O T O I O H X I R G C C A G L X U X H J Z N S C O  
B N W O Q B E N H G O F B T R L H X R H E R D R F G I C E F  
M X N U Y R P Z G D P N T S H I C D C T Z X O B N H C W O R  
H T C H E N C K T O G U H N X P T P L O S V P E V C B L W W  
H F M G C I Y B Q G V P S I I B U W A W M E H N S H K T M Q  
I S I Y C U Q B X H S H X H Y F W N R Y G S H S M T C C R H  
T B I F U G T R W V D Q Y V P D Z H I N U K K C A V X Q M I  
L J Y A N L O R K R N A X U Q X B H N L M M D L R W J Z H V  
W U C Q O S U Y B Y V X H I S L J Z E C G Z E G C O C I X N  
E I J X R C D N E G E L Q Q J S W B T W A H S Y T Z Y Z W F  
U U K C Y E E F L I Y L M H Y A D P D A N C E X Z D F B O O

H.T. Chen  
Beijing  
choreographer  
cello  
folktale  
percussion  
set bells  
Shang Dynasty

Chen Yi  
Taiwan  
taigu drum  
clarinet  
movement  
Guangzhou  
ch'in  
Tang Dynasty

Zhou Long  
China  
violin  
dance  
instruments  
New York City  
hsiao  
pentatonic

Shanghai  
composer  
piano  
legend  
orchestra  
lusheng  
flower drums

**Author: Susan Potoroka, ESL Teacher, M.S. 131, Manhattan**

# DANCE MAKING

## Flowers

### **NY State Arts Standards:**

**Standard 1:**  
*Creating, Performing, and Participating in the Arts:*

**Standard 2:**  
*Knowing and Using Arts Materials and Resources:*

**Standard 3:**  
*Responding to and Analyzing Works of Art*

**NY State ELA Standard 2:**  
*Students will read, write, listen, and speak for literary response and expression*

### **Learning Objectives:**

Students will be able to express a single entity, a flower, through a variety of creative forms – language, visual arts, and movement. Students will be able to connect physical experiences and dance creation to drawing and writing.

### **Materials:**

- Book: *Silent Lotus*, by Jeanne M. Lee
- Websites:
  - [www.lotusflowerimages.com/Lotus\\_Flower\\_002.html](http://www.lotusflowerimages.com/Lotus_Flower_002.html)
  - [www.lotusflowerimages.com/Lotus\\_Flower\\_004.html](http://www.lotusflowerimages.com/Lotus_Flower_004.html)
  - [www.lotusflowerimages.com/Lotus\\_Flower\\_009.html](http://www.lotusflowerimages.com/Lotus_Flower_009.html)
  - [www.lotusflowerimages.com/Lotus\\_Flower\\_012.html](http://www.lotusflowerimages.com/Lotus_Flower_012.html)
  - [www.drawingcoach.com/lotus-flower-drawing.html](http://www.drawingcoach.com/lotus-flower-drawing.html)
- OSL CD track #4, *Sound of the Five*: III. Romance of Hsiao and Ch'in
- CD player
- Optional: Computer and LCD projector, to view photos of lotus flowers and drawing lessons on the websites
- Art supplies, journals
- Space to move

### **Procedures/Activities:**

Read *Silent Lotus*. This picture book is an interesting story that emphasizes the role of the lotus flower in teaching a young girl to dance, and can be made appropriate to older students. Share pictures of lotus flowers with your class. Tell them to notice how the petals attach to the center of the flower, as fingers do to the hands or limbs do to the torso. Have them notice the shapes the petals make, how they overlap, and the difference between buds, new flowers, and those that are fully open.

Ask students to imitate the flower shapes as best they can with their hands. Notice how many different shapes or interpretations they make. Ask them to show how their flower opens from bud to full flowering. Have students teach each other their "flower," using their full body as the flower stem.

Now have the students create a "flower dance." Have them listen to the OSL CD track #4. Ask them, "How does

the music affect your idea of how to create a flower with your hands, arms, or full body? Does it change? Stay the same?" Create the flower shapes again, this time to the music. Create a sequence of flower shapes – one with the hands, one with the arms, one with the full body.

In partners, have students teach each other their individual movement sequence. Have students reorder the shapes and movements in a mutually agreed upon order creating a small dance. Students are not required to maintain the hands-arms-body sequence. The completed series is a "phrase." You can continue this process by combining partners into groups of four or six students. Repeat the process by having each pair teach the balance of the group their phrase. Students complete the choreography through collective decisions regarding how best to reorder the phrases. They can keep phrases in tact or reorder their elements.

Have students perform their "dances" for the each other.

**Review/Reflection:**

Have students draw a picture of a flower in bloom. They may use any medium. In their journals, have them write a brief description reflecting how making the flower with their body did, or did not, alter their idea of how to draw a flower. This reflection allows students to express their discovery about the form of flowers in a different media, giving those less comfortable with movement a chance to explore shape in a different mode.

Play the music again. Ask students to look at the flower picture they drew. Ask them to recall their experience of moving and how the music influenced them. Have students write poems, memoirs, or other types of writing that reflects their experience of expressing a flower through movement. This again encourages students to express their idea of flower in a new format. It also allows students to integrate their physical experience of creating abstract images with the experience of group dance creation tying both to past experiences or other perceptions.

Inform them that choreographer H.T. Chen has created a dance that will be performed by members of his dance company during the OSL concert. The dancers will often-times symbolize different flowers, including the lotus.

**Author: Carrie Stern, OSL Dance Teaching Artist**



## DANCE LITERACY

### H.T. Chen – Choreographer



Born in Shanghai, China and raised in Taiwan, H.T. Chen is a modern dance choreographer who has been living in New York City since 1971. Not only is Mr. Chen a graduate of the University of Chinese Culture in Taiwan, and The Julliard School and New York University (both in New York City), he also studied at the Martha Graham School of Contemporary Dance and won a scholarship at the American Dance Center!

How did he decide to use all his education and experience? Well, he decided to present his own work by forming *H.T. Chen*

*and Dancers* in 1978. Since it's founding, his dance company has performed at notable venues throughout the United States, Europe, and Asia.

Similar to both Chen Yi and Zhou Long, H.T. Chen's mission is to combine ancient Chinese culture and modern Western culture through art. His dances are rooted in Chinese legend and folktales, which enlightens audiences that are both familiar and unfamiliar with Chinese culture.

Mr. Chen also feels that it is very important to provide cultural arts services to his local community. As a result, in 1980 he established the *Chen Dance Center*, a performing arts school in New York City's Chinatown, which specializes in modern dance. The school currently has over 300 students and teachers from China, the United States, and Eastern Europe! Students can take classes in not only dance, but also music and the martial arts. In addition, Mr. Chen established the *Chen Dance Center Theater*, Chinatown's first performing arts venue, in 1988.

In the dances he has choreographed for Chen Yi's *YangKo* and *Sound of the Five* and Zhou Long's *Taigu Rhyme* compositions, H.T. Chen wanted his dancers to represent various kinds of flowers. How will you recognize this? While watching the performance, take note of the dancers' costumes, the props used on stage and, most importantly, carefully observe the dancers' body movements. See if you can identify the type of flower the dancers are representing!



**Author: Susan Potoroka, ESL Teacher, M.S. 131, Manhattan**

# MAKING CONNECTIONS

## Concert Program Notes

### **NY State Arts Standards:**

**Standard 1:**  
*Creating, Performing, and Participating in the Arts.*

**Standard 2:**  
*Knowing and Using Arts Materials and Resources.*

**Standard 4:**  
*Understanding the Cultural Contributions of the Arts.*

### **NY State ELA Standards:**

**Standard 1:**  
*Language for information and understanding.*

**Standard 2:**  
*Language for Literary Response and Expression.*

**Standard 3:**  
*Language for critical analysis and evaluation.*

### **NYC ELA Performance Standards:**

**Standard E1c:**  
*Read and comprehend informational materials.*

### **Learning Objectives:**

Students will create concert program notes in the format of a brochure that will inform, persuade, and/or educate a reader about a particular piece of music and its composer. Students will use facts from the composer's biography and a timeline to give the reader information. Students will decide on the best brochure layout they deem necessary to convey their ideas.

### **Materials:**

- Various concert program notes and brochures, as models
- OSL Study Guide *Chinese Immigration Timeline*
- OSL Study Guide *Composer Biographies*
- OSL CD
- CD player
- Paper, scissors, glue sticks, pencils and/or markers
- Optional: computers and a printer, LCD projector
- Online resources for brochure-making ideas and instructions:

[www.mybrochuremaker.com](http://www.mybrochuremaker.com)

[www.teachingk-8.com](http://www.teachingk-8.com)

### **Procedures/Activities:**

Provide the students with an opportunity to hear the entire repertoire of music on the OSL CD with the goal of each one choosing a favorite piece. Have them justify why they chose the piece. Ask them, "Was it because of the musical elements presented, the instruments that were used, the feeling that it created in them, or a combination of things?"

Provide each student with a copy of the biography of the composer of the musical piece he or she has chosen, as well as a copy of the timeline. You may decide to group students according to the piece that they chose.

Explain to the students that since they have enjoyed the particular piece they chose so much and they know why they like it, they will now make a brochure in which they will inform, persuade, and/or educate another person about this piece, as if they were writing the program notes for the OSL concert. In the brochure they will also include a short

**Standard E2a:**  
Produce a report of information.

**Standard E5a:**  
Respond to non-fiction, fiction, poetry, and drama using interpretive and critical processes

**NYC Social Studies Standards:**

**Standard 2:**  
Students will use a variety of intellectual skills to demonstrate understanding of major ideas, eras, themes, developments, and turning points in world history and examine the broad sweep of history from a variety of Perspectives

**Standard 3:**  
Students will use a variety of intellectual skills to demonstrate understanding of the geography of the interdependent world in which we live—local, national, and global—including the distribution of people, places, & environments over the Earth's surface.

biography of its composer. Give them the full name of the piece of music, which is included in this Study Guide.

Display a variety of concert program notes and brochures. Review the different elements contained in them. Once you are confident that the students understand the purpose of the assignment, explain that they must now use the *Composer Biographies*, *Chinese Immigration Timeline*, and other resources to collect the facts and images they will need in order to complete their brochure.

Explain that they will have to make decisions as to how much text they will use, how the text will be presented, what photographs, maps, or other images they might need. Their brochure should have a title, facts about the composer, their personal thoughts and ideas of that composer's piece of music, and a connection between the composer and events that took place in China that had an impact on his or her decision to immigrate to America. It should also include reference to the history of laws enacted by the United States from 1868 to 1943 that restricted Chinese immigration here, as detailed in the timeline.

To create the brochure have them fold a piece of paper in half or thirds. Have them write text and glue pictures directly onto the page. Let them cut out a picture of the composer from the *Composer Biographies*. Suggest that they go online to download other relevant images to attach to their brochure.

This activity can also be done on a computer, either using Microsoft Publisher or an online brochure-maker like the one referenced above. However, of course, this will require a level of technical proficiency and commitment of time and resources.

**Review/Reflection:**

Through the creation of this brochure the students will have the opportunity to use factual evidence to justify their love of a piece of music and to learn about and convey to others information about its composer's life. They will also have the opportunity to understand how growing up in China influenced both the composer's music and decision to immigrate to America. They will come to understand how immigration to our country, and in particular our city, has a contentious history that continues to this day.

**Author: Jamie Levidis, Teacher, P.S. 19, Queens**

1848

The California Gold Rush begins with the strike of gold at Sutter's Mill, California drawing many Chinese immigrants to the West Coast. They mine gold, and work on farms and railroad construction, as well as other industries.

1868

The United States Congress ratified the Burlingame Treaty, "which allowed the free and unlimited immigration of Chinese but excluded them from naturalization."

1870

The restriction of all immigration into the U.S. to only "white persons and persons of African descent" was enforced through the enactment of the Naturalization Act of 1870. This meant that all Chinese people were placed into a different category, one that made them ineligible for citizenship.

1888

Any Chinese laborers who had temporarily left the U.S. were prohibited by the Scott Act to return, even though they had reentry permits. Most of the over 20,000 Chinese people who were left stranded were on visits to relatives. The Scott Act was repealed in 1894.

1892

The extension of Chinese exclusion is made possible with the Geary Act. In 1902, it is again extended for 10 years, and indefinitely extended in 1904.

1902

Chinese exclusion extended for another ten years.

**CHINESE  
IMMIGRATION &**

1851

At this point there were approximately 25,000 Chinese working in California, the majority of them as part of the "Gold Rush."

1865

Chinese people were recruited by the Central Pacific Railroad to work on the transcontinental railroad.

1877

A report issued by Congress states the influence of Chinese immigrants on crime, labor costs, and issues deemed "morally unmentionable."

1880

The U.S. is given the right to limit but "not absolutely prohibit" Chinese immigration by a treaty signed in 1880.

1882

The Chinese Exclusion Act of 1882 prohibited the immigration of Chinese laborers, whether they were skilled or unskilled, for the next ten years. With this act Chinese were also denied American citizenship. Only teachers, students, merchants, and travelers were exempted.

1890

At this point, after having reached its peak in 1890 with 107,488, the Chinese population began its steady decline.

**THE UNITED  
STATES**



1904

Congress indefinitely extended the various extensions of the 1882 Chinese Exclusion Act, the last of which was in 1902.

1905

Chinese people boycott American products in both the U.S. and China.

1906

Many immigration records were destroyed as a result of an earthquake that struck San Francisco, in turn giving the Chinese leeway to bring others into America from China. Those Chinese already living in the U.S. could then claim themselves citizens, and were entitled to bring their children from China. This widespread practice came to be known as the claiming of false "paper sons."

1905

The number of Chinese immigration cases heard in Federal Court significantly decreased after the Supreme Court case of U.S. vs. Ju Toy that established the Department of Commerce as the final level of appeal and due process for immigrants and returning travelers who claimed U.S. citizenship.

1920

In 1920, the Chinese population fell to a low 62,000 people. Regardless, the Chinese make up the largest Asian population in the U.S. today.

1917

The Asian Barred Zone and Literacy Test created by Congress on February 5<sup>th</sup>, 1917 extended the Chinese Exclusion Act to all other Asians. Further, a literacy test was imposed on immigrants so as to admit only those who could already read and write in English. This act was passed over the veto of President Woodrow Wilson.

1924

The Oriental Exclusion Act enforced a ban on most Asian immigration, including foreign-born wives and children of U.S. citizens of Chinese ancestry. Those American-born women who had married men now ineligible for citizenship also lost citizenship. Furthermore, the wives of merchants were no longer allowed to join their husbands.

1943

In order to repeal the Chinese Exclusion Act of 1882 and as a result of wartime alliance with China, the Chinese Exclusion Repeal Act allowed for the first time in 60 years the legal immigration of Chinese into the U.S.

1964/65

Civil Rights movement in the 1960s, particularly the enactment of the Civil Rights Act of 1964 and the Immigration and Nationality Act of 1965, brought in a new period in Chinese immigration. Now, Chinese immigrants were liberated from a structure of ethnic bias.

# **MAKING CONNECTIONS**

## **Coming To America**

### **NY State Arts Standards:**

**Standard 1:**  
*Creating, Performing, and Participating in the Arts*

**Standard 2:**  
*Knowing and Using Arts Materials and Resources*

**Standard 4:**  
*Understanding the Cultural Contributions of the Art*

### **NY State ELA Standards:**

**Standard 1:**  
*Language for information and understanding*

**Standard 2:**  
*Language for Literary Response and Expression*

**Standard 3:**  
*Language for critical analysis and evaluation*

### **NYC ELA Standards:**

**Standard E1c:**  
*Read and comprehend informational materials*

### **Learning Objective:**

Students will be able to understand and empathize with the feelings of Chinese children who immigrated with their families to America, by creating illustrations that depict these feelings.

### **Materials:**

- Poem: *Far, Far Away*, by Lenora Walters
- Book: *In The Year of The Boar And Jackie Robinson*, by Bette Bao Lord
- Website: [www.poeticwaves.net](http://www.poeticwaves.net)
- OSL CD track #1, *YangKo*
- OSL CD track #2, *Sound of the Five: I. Lusheng Ensemble*
- OSL CD track #3, *Sound of the Five: II. Echoes of the Set Bells*
- OSL CD track #6, *Taigu Rhyme*
- CD player
- OSL Study Guide *Chinese Immigration Timeline*
- Drawing paper, pencils, crayons, markers and/or colored pencils
- Computer, LCD Projector with speakers
- Chart paper and marker

### **Procedures/Activities:**

Ask the children if any of their families moved to America from a different country. Have the children name the places from which their families immigrated. List these countries on chart paper. Ask if any of the children had immigrated here, and if they remember that experience. Have those children share. Have students consider how immigrants feel as they leave their country of origin and arrive here, and what makes their experiences more or less difficult.

Read aloud the poem *Far, Far Away*. Tell the children that the narrator of this poem is a child about the same age as they are. Then give the children art supplies. Have the students illustrate the poem. Tell them that music from the OSL CD may help them create their illustrations. Listen to OSL CD track #1 as they illustrate. Reread the poem. Then play CD track #2. (Each song is about nine minutes long. You may not want to play the entire track of the first one.)

Have the children share their drawings and talk about what feelings they are trying to convey. Write down any key words that they use that have to do with immigration. Post their illustrations around a copy of the poem on a bulletin board with key vocabulary written in large type on sentence strips, distributed around the display.

**Review/Reflection:**

Even if some children have not immigrated to this country, they will be able to relate to the narrator of the poem. As the students describe their illustrations, their feelings should reflect their connection to this topic.

Explore with your students the *Poetic Waves* website and have them listen to the spoken poems and stories (in English and Chinese) of some of the Chinese immigrants detained on San Francisco Bay's Angel Island Immigration Station between 1910 and 1940. Discuss with them some of the feelings that were being expressed. As you encounter photos on the website, especially in the *Gallery*, ask students to respond to them. Refer to the *Chinese Immigration Timeline* in the OSL Study Guide or on the website to examine the nearly one hundred years of discrimination Chinese immigrants suffered under American immigration laws between 1868 and 1965. Discuss with them why something like this was allowed to happen and how discrimination against immigrants from many parts of the world continue to this day both here and in other countries.

A lesson extension could be to have the students work in groups pretending to be families immigrating to America. They are either on a boat, at Angel Island, or being moved off of Angel Island. Using music from the OSL CD, have students move as the music plays. When you stop the music, have the children freeze, and tell the class where they are, and to describe their feelings at that moment. CD tracks #3 (the last five minutes) and #6 are much lighter, and perhaps the children may sense some type of relief as they move to this music.

To spark their imagination you can also use Chapter 2 of the book, *In The Year of The Boar And Jackie Robinson*, where the author describes the journey from China to America. Explain to the students that their journey occurred during the mid-1940s, a time when the United States considered China an ally against Japan. As a result of this alliance, our laws were changed to allow some legal immigration of ordinary Chinese.

## Far, Far Away

By Lenora Walters

We're leaving our home to go far, far away.  
To a place called America, that's much better they say.  
I get on this boat so crowded on the sea, with hundreds of  
people who all want to flee  
from bondage, and poverty, and living in fear.  
Father says in America, there's none of that there.  
America has opportunities for us all to live free.  
We'll be happy, and rich, no bondage, you'll see.  
But while we're on board, I cling to my dad.  
I hold onto my little sister because she's so sad.  
We're leaving the people and places we love and know,  
and we're on a boat that will make us all go  
far, far away from friendly faces and familiar places.  
America will be our new home with no traces  
of family of old and familiar faces.  
Mommy and daddy and sis will be there  
as we start a new life way over there  
far, far away from what I know.  
Off to America, oh my gosh, here we go.

**Author: Lenora Walters, Teacher P.S. 3, Brooklyn**





# MAKING CONNECTIONS

## Mobile Immigration

### **NY State Arts Standards:**

#### **Standard 1:**

*Creating, Per-forming and Participating in the Arts*

#### **Standard 3:**

*Responding to and Analyzing Works of Art*

#### **Standard 4:**

*Understanding Cultural Dimensions and Contributions of the Arts*

### **NY State ELA Standards:**

#### **Standard 2:**

*Language for Literary Response and Expression*

#### **Standard 4:**

*Language for Social Interaction*

### **NYC Performance Standards:**

#### **Standard E5a**

*Respond to non-fiction, fiction, poetry, and drama using interpretive and critical processes*

#### **Standard E3b**

*Participate in group meetings*

**Learning Objectives:** Students will listen to musical tracks from the OSL CD with a critical ear. Students will correlate specific emotions with each of the tracks, and then relate them to three stages of immigration. Students will create a mobile depicting these stages of immigration with corresponding emotions and music.

### **Materials:**

- Books:
  - Chinese in America*, by Alison Behnk
  - Chinese Americana*, by William Daley
  - The Chinese*, by C. J. Shane
- OSL CD:
  - Track #1, *YangKo*
  - Track #2, *Sound of the Five: I. Lusheng Ensemble*
  - Track #3, *Sound of the Five: II. Echoes of the Set Bells*
  - Track #4, *Sound of the Five: III. Romance of Hsiao and Ch'in*
  - Track #5, *Sound of the Five: IV. Flower Drums in Dance*
  - Track #6, *Taigu Rhyme*
- CD player
- Chart paper and marker
- Wire hangers for each student; (optional) short wire pieces or dowel rods
- String
- Paper strips (preferably red and yellow), scissors, pencils, markers or crayons

### **Procedures/Activities:**

Over several days have the students read (or read to them) two or more stories about Chinese immigration to America. Discuss each of the readings, pointing out the three different stages of immigration – the departure, the journey, and the arrival. Chart the reasons for leaving, modes of travel, challenges encountered, prejudices endured, and the effects on families. Display the chart in the room. Discuss the different emotions that were felt by the books' characters during their experiences while in their country of origin, on their journey to America, and upon their arrival here.

Have students listen to all the tracks of the CD, one track at a time. Tell them that as they listen to each selection, they should write down the emotion(s) they feel the music represents. (Make sure they keep note of each track number as they proceed.) Have them associate each of the musical selections with one or more of the stages of immigration, based on what they have learned about those experiences and knowing that immigrants most likely feel different and, perhaps, conflicting emotions during each stage.

Tell the students that they will be creating a mobile, which portrays an immigrant's experience and associated with the music of the CD. Show them how they will use a wire hanger to suspend strips of paper upon which they have written specific information. (Depending on the capability of your group of students, suggest that they may add additional levels of mobile construction with short wires or dowel rods.) Have them attach the strips of paper to the hanger with strings. Before they begin, have the students design their mobile on paper.

They should label each strip of colored construction paper with the stage of immigration, the name of the musical selection from the CD, and the emotion that they feel the music evokes. The attached strips may be in varied order depending on the students' perspective. Display the mobiles in the room.

**Review/Reflection:**

Have a viewing of the mobiles. Have student explain their rationale concerning the order of paper strips attached to their hanger and why they associated the particular emotion(s) and stage(s) of immigration to each musical composition.

Conduct a full class open discussion about the hardships and rewards of immigration. This is a timely discussion, perhaps relative to the experience of many of your students, but most certainly relative to immigration issues affecting our country and world today.

**Author: Marilyn Walker, Teacher P.S. 3, Brooklyn**

Notes

Notes



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**Orchestra of St. Luke's is grateful to the following funders of the Arts Education Program:**

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Thank you to Virginia James, Norman Benzaquen, Martin J. Rose, and Kay Logan  
for their generous program support.

Special thanks to Robert and Joan Arnow for their generous support of PS 112 in the Bronx.

~  
Thank you to students from P.S. 112X for contributing their wonderful artwork.

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Or email [Education@OSLmusic.org](mailto:Education@OSLmusic.org)

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