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Expanding Musical Explorers at Carnegie Hall



INSTITUTE FOR
MUSIC LEADERSHIP



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Expanding Musical Explorers at Carnegie Hall

As the education arm of Carnegie Hall, the Weill Music Institute (WMI) offers a diverse portfolio of music education and social impact programs that reach an international audience of more than 500,000 people each year. In his visionary leadership of the organization, Clive Gillinson, Carnegie Hall's executive and artistic director, has charged the WMI team with sharing music with people of all ages around the world, supporting young artists, and exploring the ways that music can play a meaningful role in people's lives. This case profiles the organization's efforts to make quality music education materials available to a range of partners around the world through creative and interactive programming. One of the institution's signature education programs, Link Up, which serves students in grades 3-5, has achieved success with its expansion from strictly operating in New York City to serving an international audience of 400,000 students and teachers annually through relationships with over 100 partnering orchestras. With the success of Link Up, the WMI team is planning to expand another New York City-based education program, Musical Explorers, which serves students in grades K-2. While Musical Explorers could be scaled using a similar formula to Link Up, the program involves local artists and other considerations that set it apart from its sister program at WMI. After examining the structure of the program, the case unveils different plans for expanding Musical Explorers. The reader is tasked with evaluating the proposed models for increasing the reach of Musical Explorers and presenting a recommendation to Carnegie Hall leadership that delivers both program and institutional goals.

CARNEGIE HALL



This case study was prepared by Eric Michael Laprade. *The Eastman Case Studies* are developed solely as the basis for class discussion. Cases are not intended to serve as endorsements or sources of primary data nor are they to serve as illustrations of effective or ineffective leadership or decision making.

From Building a Hall to Building an Institution

The idea for Carnegie Hall came in 1887 among friends on an ocean liner in the middle of the Atlantic Ocean. It now holds its place as one of the pre-eminent

Carnegie Hall's mission is to present extraordinary music and musicians on the three stages of this legendary hall, to bring the transformative power of music to the widest possible audience, to provide visionary education programs, and to foster the future of music through the cultivation of new works, artists, and audiences.

cultural institutions of our time. Walter Damrosch, the newly-appointed conductor of the Symphony Society and Oratorio Society of New York befriended the newlyweds Andrew Carnegie and Louise Whitfield while traveling to London in the spring of 1887. It was during this trip that Damrosch and Whitfield, a member of the Oratorio Society of New York chorus, convinced the wealthy industrialist Carnegie to create a new concert hall in New York City. Just over three years later, at the cornerstone-laying ceremony for the Hall, Carnegie proclaimed that the Hall “is built to stand for ages, and during these ages it is probable that this Hall will intertwine with the history of our country.” Ever mindful of the connection to the community that he

desired for the institution, Carnegie remarked, “All causes may here find a place.”¹ The Hall opened on May 5, 1891, with a concert conducted by Damrosch and the great Russian composer Pyotr Ilyich Tchaikovsky.

Renamed Carnegie Hall in 1893, the institution remains a center of artistic quality and innovation today. In 1893, Antonín Dvořák's Symphony No. 9, “From

the New World,” premiered at the Hall. The Hall has hosted such notable conductors as Gustav Mahler, Leopold Stokowski, Arturo Toscanini (who conducted at the Hall for 28 years as the music director of the New York Philharmonic), and Leonard Bernstein (who directed over 400 performances at the Hall). The Hall's stellar acoustics, together with its beauty and location in New York City, have attracted the finest artists to the venue, resulting in its top international reputation. Artists from Arthur Rubinstein and Yo-Yo Ma to Maria Callas and Renée Fleming have all graced the stage for performances. In the spirit of Carnegie's call for openness, jazz, folk, and pop artists have regularly given concerts, including Miles Davis, Louis Armstrong, Duke Ellington, Judy Garland, Liza Minnelli, and The Beatles. Honoring the founder's charge that the Hall might be an open forum for speakers, notable figures such as Winston Churchill, Mark Twain, Booker T. Washington, and J.K. Rowling have appeared at the Hall.

With the death of Andrew Carnegie in 1919, the Hall was sold to the wealthy realtor Robert E. Simon in 1925. Simon's family retained ownership of the Hall through some of the most tumultuous times in its history. In the late 1950s, with the announcement that the resident New York Philharmonic would move to Lincoln Center, the institution's future was called into question. After a deal to sell the Hall fell through, the Simon family, lacking the financial capital to operate the Hall, was resigned to its demolition. In the eleventh hour, famed violinist Isaac Stern rallied a small group of civic leaders to help save the Hall from destruction. In 1960, Carnegie Hall was purchased by the city of New York, and the building was declared a National Historic Landmark in 1964. The Hall moved from private ownership to a public trust—its owners were now the residents of New York City.

The organization's restructuring in 1960 marked the start of a new era—a golden age—for Carnegie Hall. Under strong executive and artistic leadership,

¹ “Music's Promised Home,” *The New York Times*, May 14, 1890.

as well as an active and transformative board of directors, Carnegie Hall, over time, experienced a period of unprecedented growth. Since the mid-1980s, significant renovations have been made to the landmark building, resulting in the current Isaac Stern Auditorium/Ronald O. Perelman Stage, which seats 2,800; a new Judy and Arthur Zankel Hall, which seats 599; a refurbished Joan and Sanford I. Weill Recital Hall, which seats 268; and most recently, the new Judith and Burton Resnick Education Wing, which opened on the Hall's upper floors in 2015. Over the last few decades, Carnegie Hall management has embarked on fundraising campaigns to support these capital improvements, programming, and a growing endowment. Artistic excellence remains at the heart of the enterprise today, with more than 170 performances by leading artists presented by Carnegie Hall each season. In celebration of the organization's 125th anniversary during the 2015-16 season, the Hall launched an ambitious 125 Commissions project that will result in the premieres of more than 125 new works over five years. Carnegie Hall's commitment to education in particular was solidified in 2003 with the establishment of the Weill Music Institute (WMI), which offers education and social impact programs for aspiring professional musicians, underserved youth, community members, music educators, students, and families.

Clive Gillinson

Under the current leadership of Executive and Artistic Director Clive Gillinson, Carnegie Hall has redoubled its commitment to share music with people of all ages around the world, to support young artists, and to explore the ways that music can play a meaningful role in society. Prior to his arrival in New York, Gillinson was known as a passionate and forward-thinking leader as the managing director of the London Symphony Orchestra. He was especially committed to music education, having launched the LSO Discovery music education program and its Music Education Center. Reflecting on his decision to move to Carnegie Hall,

Gillinson noted that the potential for the Hall to play a significant role in the world of music education was a major driver. "Carnegie Hall has the power to affect and transform people's lives unlike no other institution in the world." Gillinson described the central role that music education plays in Carnegie Hall's mission "to present extraordinary music and musicians on the three stages of this legendary hall, to bring the transformative power of music to the widest possible audience, to provide visionary education programs, and to foster the future of music through the cultivation of new works, artists, and audiences." As an arts leader, Gillinson believes strongly in developing compelling ideas and visionary thinking, while setting ambitious goals to expand the impact of music education.

"Carnegie Hall has the power to affect and transform people's lives unlike no other institution in the world."

— Clive Gillinson, executive and artistic director, Carnegie Hall

Gillinson's leadership embodies what he calls a "spirit of generosity and service," and he has challenged his leadership team to maximize Carnegie Hall's programmatic offerings to best serve others in society, guided by the institution's core values of excellence and aspiration. As Carnegie Hall continues to expand its sphere of influence, the organization is focused on the most effective ways to share music with others, most notably through the incorporation of groundbreaking technology initiatives. Gillinson's belief in education as a central part of Carnegie Hall's mission manifests in the Weill Music Institute. Led by Sarah Johnson (Director of the WMI), Carnegie Hall's education programs have expanded their annual audience from 100,000 during the 2006-07 season, to roughly 600,000 during the 2015-16 season.

Musical Explorers

With a desire to extend programmatic reach dramatically, the Weill Music Institute has developed initiatives in three areas: Learning and Engagement Programs, Artist Training Programs, and Social Impact Programs. Joanna Massey, Director of Learning & Engagement Programs for WMI, manages a team of ten, who administer programs like Link Up, Musical Explorers, Music Educators Workshops, and PlayUSA. Musical Explorers, a Carnegie Hall music education program for New York City students in grades K-2, was reimagined and relaunched by the WMI team in 2008 with a special focus on highlighting music from the diverse heritage and cultures found in neighborhoods in which the students live. A hallmark of the Musical Explorers curriculum is that it connects students with living artists from local communities. An annual program mirroring an academic year with a fall and spring semester, the curriculum is grouped into six units of study (3 units per semester), each one highlighting a specific musical genre or culture. An artist from the New York City area is enlisted for each unit, allowing students to make personal connections with the musicians and their communities. The Learning & Engagement team works with the featured artists to develop written curriculum, repertoire, video, and audio content. Songs are chosen from a musical genre (such as bluegrass) and are used to introduce students to musical concepts and vocabulary of the specific genre being studied. Carnegie Hall provides the curriculum to educators and schools participating in the program, and the curriculum is delivered to students by music educators in the classroom.

The goals of the Musical Explorers program center around songs, the development of the voice, movement, exposure to a range of music, and an introductory understanding of the elements of music. Within the program, students:

- Become more musical with their voices through singing songs.

- Learn age-appropriate vocal exercises, breathing exercises, and simple dance activities.
- Increase their ability to retain and use music vocabulary.
- Learn fundamental musical concepts such as rhythm and melody to better understand the unique sounds of the artists studied.
- Gain an appreciation of the diverse musical heritage of New York City, helping students make connections through the music to their cultural communities.

Workbooks for the students in Musical Explorers include sheet music, song lyrics, and letters from the artists. **Appendix 1** shows the introductory materials for a unit on Chinese traditional music found in a student workbook, as well as the accompanying lesson plan from the teacher guidebook. In addition to two professional development sessions that they attend, participating teachers receive a curriculum guide that includes lesson plans. Teachers also receive access to online audio and video resources. By designing three pathways for Musical Explorers (Basic, Basic+, and Advanced), the Learning & Engagement team ensures that the curriculum can be tailored to the appropriate student level and even the amount of teaching time available. The culminating experience for each semester of Musical Explorers is a live concert at Carnegie Hall; students attend one concert in the fall and one in the spring. The highly interactive concerts feature the artists that students already encountered in the curriculum during the semester, while incorporating the concepts, terms, and repertoire included during the course. During the 2016-17 season, Musical Explorers surveyed bluegrass music with Michael Daves; Chinese traditional music with Qian Yi; Sudanese celebration songs with Alsarah; Calypso with Etienne Charles, Armenian traditional music with Zulal, and hip-hop with Circa '95.

WMI Director Sarah Johnson speaks to the greater impact and social benefits of the program: “Musical

Explorers embodies the belief that all music is wonderful and connected to who we are as human beings. The program looks at the world's musical traditions evenhandedly and allows young children to

learn about each other's culture through music." Amy Mereson, the Assistant Director of Learning & Engagement Programs and one of the day-to-day managers of the Musical Explorers program, highlighted the effectiveness of the curriculum: "With Musical Explorers, we expose children to a wide range of music and relevant musical concepts. Further, the curriculum connects children with living artists from their community. There is an underlying message throughout the entire program of celebrating diversity and difference."

Since 2008, Musical Explorers has achieved great success in New York City. The program operates at capacity and serves approximately 5,600 students annually with a waiting list of approximately 1,000 additional students. The size of Musical Explorers is limited by hall capacity; Carnegie Hall offers sixteen Musical Explorers concerts annually—split evenly between fall and spring semesters—and

cannot increase the number of Musical Explorers concerts it presents. The demand for the Musical Explorers curriculum at the local level, alongside the success of a program called Link Up at the national

level, has convinced the Learning & Engagement team to scale the program to the national level. The team is considering two vastly different models for how Musical Explorers might be expanded—a partner model and a digital distribution model.

The Partner Model

Link Up is one of Carnegie Hall's most successful and farthest reaching music education programs. As a companion to Musical Explorers, Link Up is a highly participatory program in which students in grades 3-5 learn to play the recorder and sing in their classrooms in preparation for a culminating concert that features them in a performance with a professional orchestra. Similar to Musical Explorers, Carnegie Hall develops all of the curriculum for Link Up, provides workbooks for students, and offers curriculum guides, resources, and training for educators. Link Up also operates within the New York City market, and the students attend a final concert each May at Carnegie Hall.

WMI has developed a highly successful partner program for the Link Up curriculum that extends beyond New York City, offering partner orchestras the opportunity to bring the Link Up program to schools in their communities. The program transforms orchestras' traditional "one-off" education concerts into year-long, curriculum-based learning experiences for students. Like the New York-based program, the outsourced partner model for the Link Up program allows students to play along with the orchestra at various points throughout the final concert. Carnegie Hall provides all curricular materials to students and teachers and offers concert scripts and visuals, online resources, marketing materials, and fundraising guides to partner organizations free of charge. Partner orchestras in turn recruit students, organize the final performance, and deliver professional development for educators. The Link Up national program has grown exponentially since its launch in 2003. The program hit a milestone during the 2017-18 season, with over 100 professional orchestras signing on with Carnegie Hall

"Very few of my students have attended a live concert, so this was a transformative experience for them. Every student that participated was either an immigrant or the child of an immigrant, so hearing about the experiences of immigrant performers who have brought their culture to New York City was tremendously affirming."

*– Karie Brown,
Musical Explorers
participating
educator*

to deliver the curriculum to over 400,000 students and teachers. Partnering orchestras have been domestic and global from the St. Louis Symphony and the Seattle Symphony to the Orquesta Sinfónica de Navarra (Spain) and the Pacific Music Festival (Japan).

The success of the Link Up partner program has made WMI consider a similar partner model for the Musical Explorers expansion. Link Up's exponential growth and the team's familiarity with the process and infrastructure appears to be a logical path to grow Musical Explorers. If this would be entertained, some on the Learning & Engagement team have suggested partnering with music festivals, concert presenters, and performing arts centers to deliver the curriculum. For example, the team sees organizations such as the University Musical Society (Ann Arbor, Michigan), the Newman Center for the Performing Arts (Denver, Colorado), and the Savannah Music Festival as ideal candidates for hosting Musical Explorers. The partner model would also enable the organization to ensure that all children who participate in the Musical Explorers program have a live concert experience.

There is some concern among team members that the suggested types of partnering organizations for Musical Explorers are not as straightforward as those for the Link Up model. Link Up taps orchestras, which often have annual education concerts in place. The orchestras essentially map the Link Up curriculum onto their existing model. With the Musical Explorers partner model, there is no general agreement about who the partners should be or how to deliver the curriculum. While no one questions the value and effectiveness of Musical Explorers, it might require a new set of partners to venture into a realm of programming with which they might have little or no experience, adding complexity and uncertainty to the partnerships.

A partner model for Musical Explorers would, however, enable Carnegie Hall to honor one of the core values

of the program—connecting children with artists from the communities in which they live. In this scenario, the partner organization would enlist artists from their community and then adapt the Musical Explorers curriculum accordingly, incorporating the local musicians into the teaching and learning materials. While this structure delivers Carnegie Hall's vision of the Musical Explorers program, it also poses significant challenges to both the partner organization and to the Learning & Engagement team.

Unlike the Link Up partner model, in which the curriculum is fully developed by Carnegie Hall and is delivered by participating organizations, a Musical Explorers partner model would require these organizations to adapt and customize the curriculum to fit the local artists and genres. Some members of the Learning & Engagement team, along with WMI Director Sarah Johnson, see this as “too heavy of a lift for smaller arts organizations who might not have the resources—human or financial—to identify and engage local artists and to customize the curriculum to fit those artists.” Director of Learning & Engagement Programs Joanna Massey concurs that finding local artists in six different genres each year could be challenging in certain communities. While some of the learning modules that Carnegie Hall has developed, such as the “Classical Music” unit, could be easily integrated into any market, others are less adaptable. Recall, for example, that Musical Explorers featured units on Sudanese Celebration song and Armenian folk music during the 2016-17 season. If a partner organization were unable to locate artists associated with these genres, a gap would result in Carnegie Hall's curriculum. Although the ability to customize curriculum will enable partner organizations to offer more locally relevant units to students, it also puts a substantial burden on partners to execute the program.

The local tailoring of the Musical Explorers program moreover adds an arduous step to the Learning &

Engagement team's work. In order to keep consistency in the curriculum, the partner model requires the team at Carnegie Hall to review, edit, and approve all curriculum materials used by each partner. Assuming a similar participation level as Link Up (100 partner organizations), the team would be tasked with reviewing, editing, and approving some 600 curriculum units per season. Sarah Johnson has questioned the effectiveness and scalability of this model, concerned about the workload it would create internally. She is intent on implementing Gillinson's vision of sharing music with people of all ages around the world but is torn on this matter because of the ineffectiveness the scenario presents for her team and for partnering organizations.

As Carnegie Hall strives to increase its educational impact around the world, Gillinson has insisted that the organization's artistic reputation be maintained in all expansion initiatives. "Carnegie Hall is a brand associated with artistic and educational excellence. In any partnership model, we need to ensure that the organization's core values and standards are upheld to the highest degree." The Musical Explorers expansion exemplifies the organization's balancing act between its commitment to high artistic quality and the level of control yielded to partnering organizations. While the potential of reviewing an unwieldy amount of curricular materials might seem prohibitive to the partner model, it may be what is needed to ensure that the Carnegie Hall standards are upheld.

The Digital Distribution Model

In addition to the partner model, WMI is also considering a digital distribution model for the Musical Explorers expansion. As an institution, Carnegie Hall is exploring and investing in many different digital initiatives, all aimed at bringing the gift of music to the greatest number of people and communities possible. In December 2015 for example, Carnegie Hall collaborated with the Google Cultural Institute to offer a 360-degree video of a performance by The

Philadelphia Orchestra, filmed from the center of the stage. And in May 2016, Carnegie Hall became the first classical music institution to partner with Apple to become an Apple Music Curator. In this role, the organization develops playlists for Apple Music subscribers that feature artists presented by Carnegie Hall. These examples are significant in that they highlight Gillinson's belief that technology should be used to add a new dimension to one's Carnegie Hall experience. By considering a digital distribution model for Musical Explorers, Gillinson anticipates that the team will find ways to use technology to transform and enhance the learning experience for students.

In contrast to the partner model devised for Musical Explorers, a digital distribution model for the curriculum would include three primary components. First, the team would develop a rich, interactive online curriculum for students. Unlike current online materials for Musical Explorers, which include student workbooks (as documents) and some videos of the artists, an entirely new platform would be created to deliver an immersive experience for students studying the various artists. The team envisions an interactive learning platform that includes multiple layers of discovery that incorporates compelling video, imagery, audio, and other activities aimed at accommodating diverse learning styles.

The second component would be additional online professional development resources for teachers,

"Carnegie Hall is a brand associated with artistic and educational excellence. In any partnership model, we need to ensure that the organization's core values and standards are upheld to the highest degree."

- Clive Gillinson, executive and artistic director, Carnegie Hall

which would comprise webinars and best-practice videos for delivering the curriculum. Unlike in the Link Up partner model, where participating organizations administer the professional development curriculum, the digital distribution model for Musical Explorers would enable the WMI team to directly connect with the educators teaching the material. As Carnegie Hall strives to present the Musical Explorers program effectively while undertaking this large-scale expansion plan, the team sees the ability to interact with the educators as a clear advantage of the digital distribution model.

The third component of the digital distribution model would be webcasts of the culminating concerts. Concerts would continue to be held in Carnegie Hall and would be live streamed to all digital distribution partners. The performances would be structured in such a way that students watching the live stream would be able to participate in the concert in a similar fashion as the in-person concert attendees. By retaining ownership of the concert production, the digital distribution model would allow Carnegie Hall to ensure that the high standard of the Musical Explorers concert experience is maintained.

Like the partner model, the digital distribution model raises questions about how and by whom the Musical Explorers educational content would be encountered. Rather than collaborating with music festivals, performing arts centers, and concert presenters, the digital distribution model would enable Carnegie Hall to partner directly with educators and schools, in a similar way that it enlists those parties for the current program based in New York City. However, some on the Learning & Engagement team are calling for an expanded digital model that would make all of the Musical Explorers materials freely available on the Carnegie Hall website. In this scenario, music festivals, school districts, educators, and even individual students and families would be able to come across the Musical Explorers curriculum.

While making the Musical Explorers content readily available to all would garner the widest possible audience, it could also undermine the quality of experience for the individual child. Carnegie Hall prides itself on providing high-quality, meaningful professional development for the educators delivering its curriculum. The Musical Explorers program has achieved such great success not only because of the quality of the curriculum but also because of how it is delivered by the talented educators in the schools.

The digital distribution model threatens two of the core tenets of the Musical Explorers program. It would first cease to be a curriculum featuring local artists from the neighborhoods in which the students live; rather, the focus would remain on New York musical artists. Second, the digital model would culminate not with a live concert experience but with a streamed event. Several team members have suggested that, by moving to the digital distribution model, the overall quality of the product and experience for students will suffer in Carnegie Hall's attempt to reach more people. The organization's mission statement is "to present extraordinary music and musicians on the three stages of this legendary hall." By moving to the digital distribution model for participants outside of the New York area, the Carnegie Hall tenet of high-quality, in-person performances may be called into question.

The concern that many team members expressed about the lack of in-person performances in this model is further compounded by the inconsistency of technology and internet access among schools. Although Carnegie Hall would avoid the physical printing of thousands of student workbooks, its development of an interactive, online curriculum assumes that schools will be able to access the curriculum without a hitch in the music classroom. While Carnegie Hall can hold to high production values and has made investments in high-quality streaming technology, those accessing the Musical Explorers

materials might not have the same consistency of internet access, digital projection, live stream, and audio abilities. Gillinson and Johnson are keen on expanding the reach of Carnegie Hall's educational programs, but the digital distribution model could compromise the quality that the team would normally like to preserve in the process of developing Musical Explorers. While Carnegie Hall will retain greater control of the quality of the curriculum in this scenario, the technological disparities from the subscribers as well as the lack of an in-person performance experience loom over the plan.

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As the Weill Music Institute eyes various initiatives and programs to increase its participants around the world, compelling arguments have been made for how to scale the highly successful Musical Explorers program from the New York City market to the national level. In the partner model, the Learning & Engagement team could draw on its wealth of experience working with partners in the Link Up program. By recruiting other organizations, Musical Explorers would maintain its artist-centered, community-focused curriculum, and the program would continue to culminate with in-person concerts for all students involved. However, the partner model would place a large burden on organizations to identify and enlist artists that would in turn trigger a customized curriculum. Moreover, WMI staff would have to review, edit, and approve all Musical Explorers materials. As Joanna Massey reflects, given the high degree of curriculum tailoring that would be required in the partner model, the program would shift from being Musical Explorers at its core to more of a "Musical Explorers Inspired" model. While customization would ensure relevancy in partner markets, it also has the potential to dilute the strength and quality of the Carnegie Hall brand.

In line with Carnegie Hall's broader portfolio of digital initiatives, the digital distribution model would enable

the institution to standardize a high-quality curriculum and offer a cost-effective path to expanding the Musical Explorers program. The three-part digital distribution model would include interactive online curriculum, professional development, and a culminating webcast. This option likewise has merits, including a reimagined experience for students and strong support for music educators, but it also calls into question two of the core components of the Musical Explorers program. In the digital distribution model, the curriculum would lose its community-based model in which students are linked with artists from their own communities. The final in-person concert would similarly be compromised, replaced by live webcast where students would watch the performance.

The Learning & Engagement Team is deadlocked over which of the proposed expansion models to pursue for the promising Musical Explorers program, and Clive Gillinson would like a recommendation on how to proceed. Keeping in mind Carnegie Hall's institutional mission and goals, how should the team advise Gillinson on the decision to expand Musical Explorers? Are other options available that deliver the program and allay the concerns of team members?

APPENDIX 1

Student Workbook and Teacher Guide for Musical Explorers

SG 12

Meet Qian Yi!



Ni hao, Musical Explorers,

I was born in Shanghai, China, and first began singing in the choir when I was eight years old. When I turned 10, I was picked to go to the Shanghai Opera School. I studied Chinese opera for many years in my home country. Now I love to sing all different kinds of Chinese traditional music, including folk songs. I can't wait to share these songs with you!

Your friend,

Qian Yi

P.S. On Bayard Street in Chinatown, there's a garden where Chinese opera can be heard almost every day, and especially on the weekends!



Musical Explorers

c/o Carnegie Hall

881 Seventh Avenue

New York, NY 10019

Leaving from
Park Slope, Brooklyn



APPENDIX 1 cont.

SG 13

We asked Qian Yi ...

What was your first memory of hearing traditional Chinese music as a child?

I remember hearing my grandmother singing opera songs at home.

Do you have a favorite Chinese traditional song?

Yes, "Mo Li Hua"!

Did you have a favorite Chinese fairy tale as a child?

I loved the story called "The River Snail Lady." This story is about a poor fisherman who caught a river snail one day and put her in a fish tank in his house. Every day after that, when he would come home there would be warm food waiting for him on the dinner table. One day, he discovered that the snail transformed into a beautiful woman each day while he was away to prepare the food. He and the woman fell in love and lived happily ever after.



Here's how you write the word *music* in Chinese. Try writing it yourself by tracing over the lines.

音乐



Arriving at
Chinatown, Manhattan

APPENDIX 1 cont.

Chinese Traditional with Qian Yi Lesson 1

Lesson 1: Learning “Mo Li Hua”

Aim: How can we use hand gestures to interpret a song?

Summary: Students learn to sing “Mo Li Hua” and explore gestures that interpret the song.

Materials: Musical Explorers CD or online audio, Musical Explorers Student Guide

Standards: National 2, 6, 10; NYC 1, 2, 3, 4

Vocabulary: gesture, opera, pipa, unison

Sing “Mo Li Hua”

- Listen to “Mo Li Hua,”  Track 12. Note how the pipa plays the melody in unison with the singer, which is characteristic of Chinese traditional music. You can also listen to a pipa demonstration on  Track 15 and learn about the pipa on SG14.
- Learn the lyrics to “Mo Li Hua” using  Track 13.
- Put the lyrics and melody together by using call and response on “Mo Li Hua” chorus,  Track 14. Refer to the music on the following page.

“Mo Li Hua” Translation

Chorus:

Hao yi duo mei li de mo li hua,
Hao yi duo mei li de mo li hua,
Feng-fang mei li man zhi ya,
You xiang you bai re ren kua.

*What a beautiful jasmine flower,
What a beautiful jasmine flower,
Fragrant, beautiful, full branches,
Fragrant and white, everyone praises you.*

Wo you xin cai yi duo dai,
You pa ren xiao wo sha,
Mo li hua ya mo li hua.

*I want to pick you to wear,
But am afraid people will laugh and think I'm silly,
Jasmine flower, oh, jasmine flower.*

Perform Hand Gestures to “Mo Li Hua”

- In Chinese opera, the performers use formal hand gestures to enhance their performance. Qian Yi drew on this tradition to create gestures for “Mo Li Hua.”
- Learn the gestures for “Mo Li Hua” as you listen to the song,  Track 12. Try singing along as you do the movements

APPENDIX 1 cont.

Chinese Traditional with Qian Yi Lesson 1

Open Gate



Closed Gate



Open Gate



Closed Gate







Orchid Fingers



Hidden Dragon

Create Your Own Hand Gestures for “Mo Li Hua”

Create new hand gestures for “Mo Li Hua” by playing musical freeze tag.

- Play “Mo Li Hua,”  Track 12, and ask students to move just their hands to the music.
- When you stop the music, ask them to freeze and hold their poses.
- Look around the room at all the different poses. Ask several students to name their poses and write down the names.
- After you’ve done this several times, see if the students can remember the gestures based on their names.

Musical Word Wall

Add the words *gesture*, *opera*, *pipa*, and *unison* to the Musical Word Wall.



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