

Appendix

Glossary

bass: low in pitch; a bass voice, singer, or instrument

body percussion: sounds or music you can make without musical instruments, such as clapping, snapping, or tapping

bossa nova: jazz-influenced music of Brazilian origin

buzz: a low, vibrating sound made with your lips

chorus: a repeating musical section in a song

circle dance: traditional dance usually done in a circle

derbakeh: goblet-shaped hand drum used in Syrian music

drone: a single, sustained note in music

explorers: people who use their senses to learn about something

fandango: community celebrations in Mexico that include singing and dancing

Haitian Creole: (or Kreyòl) a primary language spoken in Haiti

harmony: two or more singers or instrumentalists blending their voices or music together

harp: a multi-stringed instrument

hum: to sing without opening one's lips

improvise: to make up music on the spot

jug band: a band with at least one jug player and a mix of traditional and home-made instruments

lyrics: the words in a song

melody: the main tune in a piece of music

pattern: a distinct arrangement of visual designs or sounds (often repeating)

promenade: basic move in square dancing; derived from the French word for "walk"

pulse: the steady beat in music

rhythm: a pattern of sound and silence

rhythmic layers: different rhythmic parts that happen at the same time

scavenger hunt: a game to find specified things

solo: one singer or instrumentalist performing alone

Son Jarocho: a traditional style of music from Veracruz, Mexico, dating back at least 200 years

swing: form of jazz music developed in the early 1930s

tupan: goblet-shaped hand drum used in Albanian music

translation: to change a word from another language into your own

vibration: the movement of air

zapateado: a dance characterized by a lively rhythm punctuated by the striking of the dancer's shoes; derived from the Spanish word zapato for "shoe"

Additional Listening

You can listen to additional songs from these albums.

- *Levantine Indulgence*, Gaida (**Palmyra Recordings, 2009**)
- *From South to South*, Celso Duarte (**Studio Harp, 2007**)
- *Karlie Bruce*, Karlie Bruce (**La Brava Music, 2005**)
- *Æ, Æ* (Aurelia and Eva), (**Æ, 2009**)
- *Rasin Kreyol*, Emeline Michel (**Silva Screen Records Ltd., 2004**)
- *Broken Land Bell*, The Wiyos (**The Wiyos, 2009**)

About the Artists

For more information about the artists studied this year, visit the following websites:

Gaida: gaidamusic.com

Celso: myspace.com/celsoduarte

Karlie: karliebruce.com

Aurelia and Eva: aesings.com

Emeline: emeline-michel.com

Michael: thewiyos.com

National Standards for Music Education

	Units
Standard 1 Singing a varied repertoire of music alone and with others	1, 2, 3, 4, 5, 6
Standard 2 Performing a varied repertoire of music alone and with others	1, 2, 3, 4, 5, 6
Standard 3 Improvising melodies, variations, and accompaniments	3, 6
Standard 4 Composing and arranging music within specified guidelines	1, 2, 3, 5, 6
Standard 5 Reading and notating music	5, 6
Standard 6 Listening to, analyzing, and describing music	1, 2, 3, 4, 5, 6
Standard 7 Evaluating music and music performances	1, 2, 4, 5, 6
Standard 8 Understanding relationships between music, the other arts, and disciplines outside the arts	1, 2, 4, 5, 6
Standard 9 Understanding music in relation to history and culture	1, 2, 3, 4, 5, 6

New York City Department of Education Blueprint for Teaching and Learning in Music

	Units
Strand 1 Music Making: By exploring, creating, replicating, and observing music, students build their technical and expressive skills, develop their artistry and a unique personal voice in music, and experience the power of music to communicate. They understand music as a universal language and a legacy of expression in every culture.	1, 2, 3, 4, 5, 6
Strand 2 Developing Music Literacy: Students develop a working knowledge of music language and aesthetics, and apply it to analyzing, evaluating, documenting, creating, and performing music. They recognize their roles as articulate, literate musicians when communicating with their families, schools, and communities through music.	1, 2, 3, 4, 5, 6
Strand 3 Making Connections: By investigating historical, social, and cultural contexts, and by exploring common themes and principles connecting music with other disciplines, students enrich their creative work and understand the significance of music in the evolution of human thought and expression.	1, 2, 3, 4, 5, 6
Strand 4 Working with Community and Cultural Resources: Students broaden their perspective by working with professional artists and arts organizations that represent diverse cultural and personal approaches to music, and by seeing performances of widely varied music styles and genres. Active partnerships that combine school and local community resources with the full range of New York City's music and cultural institutions create a fertile ground for students' music learning and creativity.	4, 5
Strand 5 Exploring Careers and Lifelong Learning: Students consider the range of music and music-related professions as they think about their goals and aspirations, and understand how the various professions support and connect with each other. They carry physical, social, and cognitive skills learned in music, and an ability to appreciate and enjoy participating in music throughout their lives.	3, 5, 6

Acknowledgments

Scores and Recordings

“Almaya,” Syrian folk song by Diab Meshhoor, arranged by Adel Hinnawi. Recording from Gaida’s debut album *Levantine Indulgence*, courtesy of Palmyra Recordings. Performed by Gaida Hinnawi (vocals), Tareq Abboushi (buzuk), and Zafer Tawil (derbakeh).

“El Hilwa Di,” Egyptian folk song by Sayed Darwish. Performed by Gaida Hinnawi (vocals), Tareq Abboushi (buzuk), and Zafer Tawil (derbakeh).

“Lluvia de San Juan,” by Patricio Hidalgo, arranged by Celso Duarte. Performed by Celso Duarte (guitarra de son, quijada, and vocals), Violeta Ortega (vocals and jarana), Alfredo “Godo” Herrera (jarana, quijada, and vocals), and Rodrigo Duarte (electric cello and vocals).

“Iguana,” traditional Son Jarocho, arranged by Celso Duarte. Recording from the album *De Sur a Sur/ From South to South*. Label: StudioHarp 2007.

“It Don’t Mean a Thing (If It Ain’t Got That Swing)” by Duke Ellington and Irving Mills. © 1932, renewed 1960 Sony / ATV Music Publishing LLC, EMI Mills Music, Inc. All rights on behalf of Sony / ATV Music Publishing LLC administered by Sony / ATV Music Publishing LLC, 8 Music Square West, Nashville, TN 37203. All rights reserved. International copyright secured. Used by permission. Performed by Karlie Bruce, Jerome Jennings, Chris Parrello, and Kevin Thomas.

“O Pato” by Jayme Silva and Neuza Teixeira; English lyrics by Jon Hendricks. Published by Fermata do Brasil / Samba Entertainment. Performed by Karlie Bruce, Jerome Jennings, Chris Parrello, and Kevin Thomas.

“Valle Jarnana (As Më Jep N’jerë Ujë),” traditional Albanian song. Performed by Eva Salina Primack and Aurelia Shrenker (Vocals), accompanied by Peter Stan (Accordion) and Yuliyán Yordanov (Tüpan).

“Slunce se Slega da Zajde,” traditional song from Southwestern Bulgaria. Performed by Eva Salina Primack and Aurelia Shrenker (Vocals), accompanied by Peter Stan (Accordion) and Yuliyán Yordanov (Tüpan).

“La Karidad” by Emeline Michel. Recording from the album *Rasin Kreyol*, courtesy of Emeline Michel.

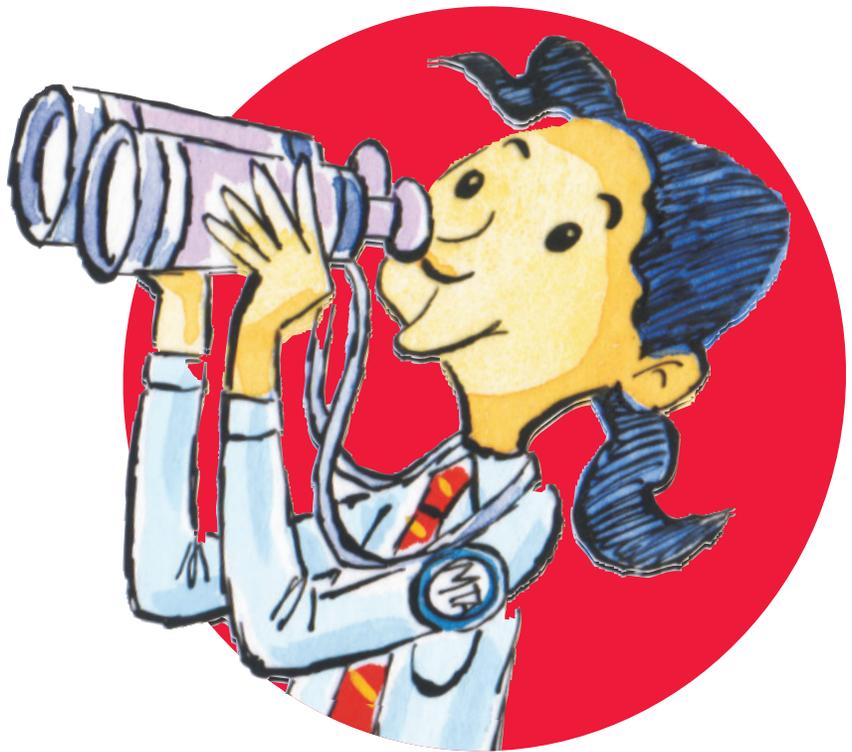
“A.K.I.K.O.” Lyrics by Ralph Boncy and Emeline Michel; melody by Mushy Widmaer and Emeline Michel. Recording from the album *The Best of Emeline Michel*, courtesy of Emeline Michel.

“Riding in My Car (Car Song),” words and music by Woody Guthrie. Published by Woody Guthrie Publications, Inc. (BMI) & TRO – Ludlow Music, Inc. (BMI). Performed by The Wiyos.

“Promenade,” by Theodore Weber. Published by Oompas Conn Music Publishing Co. / ASCAP. Recording from the album *Broken Land Bell* by The Wiyos.

Photos

SG3: Lisa Beth Vettoso. Page 12: David Silva. SG5: Gaida by Nicole Lecorgne. SG6: Syria, Aleppo, Aziziye Streets by syrialooks; NYC - Columbia University: Low Memorial Library by Wally Gobetz; Old damascus spice store by Steven Damron. SG7: Decorative tiles by Anna Romaniak; Wood carved pattern by Alexander Kohlhofer; Syrian tiles by roser_alomar. Page 26: Lisa Beth Vettoso. SG9: Celso Duarte courtesy of Celso Duarte. SG10: Young Celso courtesy of Celso Duarte; Xunantunich Mayan ruins by Amber Karnes; Spanish Harlem, Manhattan by Stephen Faillace; Maracas by Mark Demers. SG12: Karlie courtesy of Karlie Bruce. SG13: Young Karlie courtesy of Karlie Bruce; Grymes Hill scenes by Liv Brumfield. SG18: Eva and Aurelia headshot courtesy of Eva and Aurelia. SG19: Arthur Avenue, Bronx, NYC by bellearielparis; Albanian pasture by godo-godaj; Shipka Russian Church, Bulgaria by Dr. Azlan Ali (Malaysia). SG20: Emeline courtesy of Emeline Michel. Page 59: Lisa Beth Vettoso. SG21: Queensboro Bridge by joseph a. SG23: Michael and The Wiyos by Fionn Reilly. SG24: Sheepshead Bay Subway Station by Wally Gobetz; Sheepshead Bay Road by Lisanne Anderson. SG26: William Creswell. SG 27: Jug by Steve Shaffer/KET; Jug band by Birch Street Pictures, Steve Behrens; Cigar box guitar by Steve Lodefink. All illustrations by Sophie Hogarth.



CD Track List

1. "Carnegie Hall Musical Explorers Song"
2. "Warm-Up Rhyme"
3. "Sirens"
4. "Yawning Kittens"
5. "Floating Balloon"
6. "Almaya"
7. "Almaya" Dum Tak Rhythm
8. "Almaya" Derbakeh Rhythm
9. "El Hilwa Di" Derbakeh Rhythm
10. "El Hilwa Di"
11. "Lluvia de San Juan"
12. "Lluvia de San Juan" Chorus (instrumental)
13. "Iguana"
14. "Iguana" Pulse (Rhythmic Layers 1 and 2)
15. "Iguana" Zapateados (Rhythmic Layer 3, slow)
16. "Iguana" Zapateados (Rhythmic Layer 3, fast)
17. Straight vs. Swing Demo (bass and drums)
18. Straight vs. Swing Demo ("Twinkle, Twinkle Little Star")
19. "It Don't Mean a Thing"
20. "O Pato" Bossa Nova Rhythm
21. "O Pato"
22. "As Më Jep N'jerë Ujë"
23. "As Më Jep N'jerë Ujë" Tupan Rhythm
24. "As Më Jep N'jerë Ujë" Pronunciations (spoken)
25. "As Më Jep N'jerë Ujë" Pronunciations (sung)
26. "Slunce se Slega da Zajde (Maro, Mari-e, Mari-e)"
27. "Slunce se Slega da Zajde (Maro, Mari-e, Mari-e)" Chorus
28. "Slunce se Slega da Zajde (Maro, Mari-e, Mari-e)" Harmony Line 1
29. "Slunce se Slega da Zajde (Maro, Mari-e, Mari-e)" Harmony Line 2
30. "Slunce se Slega da Zajde (Maro, Mari-e, Mari-e)" Harmony
31. "La Karidad"
32. "La Karidad" Chorus
33. "A.K.I.K.O."
34. "A.K.I.K.O." Chorus
35. "A.K.I.K.O." Rhythm Loop
36. "Car Song"
37. "Car Song" Accompaniment
38. "Promenade" Rhythm Loop
39. "Promenade"



Musical Explorers CD

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Weill Music Institute



carnegiehall.org/MusicalExplorers