

CARNEGIE HALL

Weill Music Institute

Musical Explorers

My City, My Song

A Program of the Weill Music Institute at
Carnegie Hall for Students in Grades K-2



How Can Music
Represent
the Spirit of
a Community?

2011-2012
TEACHER GUIDE



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How Can Music Represent
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Foreword

Welcome to Musical Explorers!

This curriculum is designed to connect students to the diverse musical community of New York City as they develop listening, singing, and composing skills. Each semester culminates in an interactive concert featuring vocalists from a wide variety of musical styles and from six different New York City neighborhoods.

Musical Explorers combines skills-based and creative activities, and can be integrated into academic and music classrooms. To facilitate planning, this Teacher Guide contains vocal exercises, lesson plans, activity timings, background information about musical styles and artists, and Student Guide pages. In addition, the companion audio CD provides concert repertoire selections and listening examples. Any scripted suggestions appear in [blue](#).

Students will not only be listening to, but also performing songs with the artists during each concert. Printed music and/or lyrics for these songs is included within the lessons, and audio tracks are provided on the CD. Teachers are encouraged to practice these songs regularly with their students so they can have the fullest concert experience possible. In addition, every lesson plan contains tips for helping students develop healthy, age-appropriate vocal technique.

We hope you enjoy the journey!

Exploration

How can music represent the spirit of a community?

Key Objectives

Musical Explorers are students and teachers who look for the answers to this question as they

- meet singers whose music represents different ethnic and cultural communities
- sing and move to their songs
- make connections between the artists' music, their New York City neighborhoods, and their cultures of origin
- explore rhythms that create the unique sound of each artist's music

Information for Teachers

Presenting and Discussing Music in Your Classroom

With your guidance, Musical Explorers develop habits of active and engaged listening through a process that includes using two recurring prompts, follow-up questions, modeling, and short, repeated listenings.

- **Prompts:** Throughout the curriculum, as students encounter new songs, there are two questions to ask them about the music, which are prompted by a  icon. These prompts are purposefully very open, meant to familiarize students with the process of noticing and articulating aspects of the music.
 - How would you move to this music?
 - What did you hear in this music?
- **Follow-Up Questions:** Here are some examples of questions that might be used in addition to the above prompts to draw out your students' ideas. Young students may need to be offered some choices until they develop more confidence in their own vocabulary and abilities. Follow-up questions may include:
 - Can you tell me a little more about that?
 - Can you show me that with your hands by clapping or tapping?
 - Can you sing it for me?
 - What do you think the musicians are feeling? What makes you think that?
 - What are the instrumentalists doing? What is the singer doing?
 - Is the music busy or calm; loud or soft; high or low; smooth or bumpy?
- **Modeling:** At the beginning of the year, it may be helpful to model responding to your own prompts.
- **Repeated Listening:** As you facilitate listening and discussion, it will be helpful to remember these tips for the "What did you hear in this music?" prompt:
 - Play examples more than once. Unfamiliar music takes time to absorb, process, and respond to.
 - Play back short excerpts of the music by pausing the CD player after each section.
 - Offer the prompts while listening to a song, since it may be more difficult for students to recall a musical detail or observation when the music only exists in memory.

About Rhythm

During this year of Musical Explorers, students will focus on rhythm and develop experience with these three musical terms:

- **Pulse:** the simplest, steadiest beat that underlies all other musical ideas and layers
- **Rhythm:** a pattern of sound and silence
- **Rhythmic layers:** simultaneous overlapping rhythms

Making the Invisible Visible

To help our young students actively listen to and engage with music, we look for ways to make the invisible world of music visible, and whenever possible, kinesthetic. In Musical Explorers, these methods include:

- Singing melodies
- Clapping and tapping rhythms (body percussion)
- Counting rhythms
- Drawing sounds
- Connecting narrative ideas with music
- Connecting culture with music

Pathways for Teachers

Basic Program Path (Minimum requirements for concert participation)	Basic+ Program Path (If you have more time)	Advanced Program Path (If you have a lot more time)
Complete Lesson 1 and learn to sing the first song in each unit. Unit 1 <ul style="list-style-type: none">• "Almaya" Unit 2 <ul style="list-style-type: none">• "Lluvia de San Juan" Unit 3 <ul style="list-style-type: none">• "It Don't Mean a Thing" Unit 4 <ul style="list-style-type: none">• "As Mè Jep N'jerè Ujë" Unit 5 <ul style="list-style-type: none">• "La Karidad" Unit 6 <ul style="list-style-type: none">• "Car Song"	Complete Lessons 1 and 2 and learn the first (see Basic Program Path at left) and second (see below) songs in each unit. Unit 1 <ul style="list-style-type: none">• "El Hilwa Di" Unit 2 <ul style="list-style-type: none">• "Iguana" Unit 3 <ul style="list-style-type: none">• "O Pato" Unit 4 <ul style="list-style-type: none">• "Slunce Se Slega Da Zajde" Unit 5 <ul style="list-style-type: none">• "A.K.I.K.O." Unit 6 <ul style="list-style-type: none">• "Promenade"	Complete both lessons, learn both songs, and complete the Creative and Musical Extensions included in each unit.

Options for Teachers

- **Creative Extensions:** These extensions detail steps for creating compositions based on the music learned in the lessons. We encourage you to share these compositions with other classes, parents, members of the school community, and Carnegie Hall staff.
- **Musical Extensions:** Designed for music teachers and music specialists, these extensions provide deeper skills-based activities.
- **Musical Word Wall:** We encourage you to keep a word wall and add each of the below vocabulary words as they are introduced in the lessons, along with any other terms you might choose to add.

Musical Explorers Word Wall		
Introductory Lessons pulse rhythm rhythmic layers humming vibrations	Fall Semester lyrics derbakeh pattern circle dance fandango harp San Jarocho zapateado swing bossa nova	Spring Semester tupan harmony drone Haitian Creole translation rhythmic layers buzz promenade bass jug band

Options for Teachers of Students with Special Needs

- Students can participate in Musical Explorers in a variety of ways and may learn the songs by singing, moving, and/or clapping. You may also want to focus on smaller sections of the song. Since you know your students best, allow them to participate in ways that will help them feel the most successful.
- Encourage students to engage with the music using tangible objects, such as handmade instruments (e.g., cups with beans for shakers), rhythm sticks, drums, etc.
- Allow time for students to experience the music and repeat as often as necessary. The lessons outlined in this curriculum may take additional time and span more than one class period. Use one-step directions and visuals as often as possible to help students understand the concepts.
- Some visual aids are provided within the curriculum and at the Musical Explorers concerts, but you may wish to provide additional resources to help your students engage with the material. If you have ideas for elements we can include in future curricula, please send them to us at musicaexplorers@carnegiehall.org.

Lesson 1: Becoming Musical Explorers

AIM: What can Musical Explorers do?

SUMMARY: Students identify themselves as explorers of New York City's music.

MATERIALS: chart paper, markers

TIME REQUIRED: 40 minutes

STANDARDS: US 1, 5, 6, 7, 8; NYC 1, 2

VOCABULARY: pulse, rhythm, rhythmic layers

BECOME MUSIC EXPLORERS (20 minutes)

- Introduce the Conductor on SG1.
 - [Where is our school on this map?](#)
 - [As we explore our city, what kinds of music do you think we might find?](#)
- Introduce students to the Musical Explorers program by singing the "Carnegie Hall Musical Explorers Song,"  Track 1, SG2.
- Learn the "Carnegie Hall Musical Explorers Song" sign language, SG3.

EXPLORING RHYTHM (20 minutes)

Defining Rhythm

- This year, all Musical Explorers will be exploring rhythm. What is rhythm?
- Collect words and ideas that students associate with rhythm, such as beat, drums, pulse, groove, and notes.
- Improvise examples of rhythm and ask: *Is this a rhythm? How do you know?*
- In music, rhythm is any pattern of sound and silence.
- Let's explore and see what kinds of rhythm we can find on the Musical Explorers CD.

Rhythm Scavenger Hunt

For any track on the Musical Explorers CD and any other music you choose to explore:

- Play the CD.
- Find and define the pulse.
 - Teacher listens for the pulse, then demonstrates tapping along with the pulse while the music plays.
 - *Here is the pulse, pulse, pulse ... do this with me ... pulse, pulse, pulse ...*
 - *Is this pulse fast, medium, or slow?*
- Find and define a rhythm.
 - Listen for any patterns (rhythms).
 - Tap along to a rhythm and name it Rhythmic Layer 1.
 - *What do you notice about this rhythm?*
- Find and define another rhythm.
 - Listen for any other patterns (rhythms).
 - Tap along to another rhythm and name it Rhythmic Layer 2.
 - *How many layers of rhythms can we hear?*
- Layer the rhythms.
 - Divide the class into as many groups as you have rhythmic layers.
 - Use body percussion to clap and tap the layers as the CD plays.
 - One by one, add in each group to layer the rhythms.

MUSICAL WORD WALL

Add the words *pulse*, *rhythm*, and *rhythmic layers* to the Musical Word Wall.

Welcome to Our Musical Trip!

Welcome Musical Explorers!
I'm your conductor, and I'll help
you explore our musical city.
Together, we'll meet our singers
and hear their songs and stories.
Come along with me and make
your discoveries!



Subway map © 2010 and MTA New York City subway logo ™ Metropolitan Transportation Authority. Used with permission.

Carnegie Hall Musical Explorers Song

Music and Lyrics by Daniel Levy

94

The musical score is written in treble clef, G major, and 4/4 time. It consists of nine staves of music with lyrics underneath. Chord symbols are placed above the notes. The tempo is marked as 94. The lyrics are: 'EV' - RY SONG TELLS A STO - RY EV' - RY TUNE TELLS A TALE. EV' - RY RHY - THM HAS A REA- - SON DON'T YOU WANT TO KNOW? DON'T YOU WANT TO KNOW WHAT MAKES THE MU - SIC GO? COME A-LONG AND SEE MAKE YOUR DIS-CO-VER-Y: I CAN SING IT I CAN SAY IT I CAN DANCE IT I CAN PLAY IT I CAN SING IT I CAN SAY IT I CAN DANCE IT I CAN PLAY IT I CAN GO EX-PLORE THE WORLD OF MU - SIC AT MY DOOR MY CI-TY AND MY NEIGH - BOR - HOOD SINGIN' SONGS AND FEEL - IN' GOOD I CAN KNOW WHAT MAKES THE MU - SIC GROW ... I CAN KNOW WHAT MAKES THE MU - SIC GO!

EV' - RY SONG TELLS A STO - RY EV' - RY TUNE

4 TELLS A TALE. EV' - RY RHY - THM HAS A REA-

7 - SON DON'T YOU WANT TO KNOW? DON'T YOU WANT TO KNOW WHAT

11 MAKES THE MU - SIC GO? COME A-LONG AND SEE MAKE YOUR DIS-CO-VER-Y: I CAN

14 SING IT I CAN SAY IT I CAN DANCE IT I CAN PLAY IT I CAN SING IT I CAN

19 SAY IT I CAN DANCE IT I CAN PLAY IT I CAN GO EX-PLORE THE

23 WORLD OF MU - SIC AT MY DOOR MY CI-TY AND MY NEIGH - BOR - HOOD

25 SINGIN' SONGS AND FEEL - IN' GOOD I CAN KNOW WHAT MAKES THE MU - SIC GROW ...

27 I CAN KNOW WHAT MAKES THE MU - SIC GO!

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I can sing it!



I can say it!



I can dance it!



I can play it!

Lesson 2: Exploring Our Voices

AIM: What happens in our bodies when we breathe, hum, and sing?

SUMMARY: Students explore their singing and talking voices. The exercises learned may be done as a warm-up. It may take some time for students to know and feel that their singing and talking voices are very different from each other.

MATERIALS: pencils, markers, crayons

TIME REQUIRED: 50 minutes

STANDARDS: US 1, 6, 7, 8; NYC 1, 2, 3

VOCABULARY: humming, vibrations

WARM-UP: Singing the “Carnegie Hall Musical Explorers Song” (5 minutes)

- Warm up students’ voices by singing the “Carnegie Hall Musical Explorers Song,”  Track 1.
- Begin each class by listening to or performing this song.

What Happens When We Breathe? (10 minutes)

Have students find a partner to explore what happens when taking a breath. Have one student take a few slow, deep breaths into their bellies. Encourage students not to lift their shoulders as they take deep breaths. Have the other student watch what happens.

- What is happening inside your bodies as you breathe?
- Is anything moving? What is moving?
- Can you describe what you feel?
- What happens when you raise both hands in the air, take a deep breath, and then lower your hands while you exhale? Does that feel different? How so?
- What happens when you lean over, touch your toes, and take a deep breath? How does that feel different?

Learning the “Warm-Up Rhyme” (10 minutes)

Teach the “Warm-Up Rhyme,”  Track 2, to your students. Practice this often as a warm-up before beginning to sing.



1

Touch your toes,
(bend over and touch toes)

You're a seed that grows.
(rolling up)



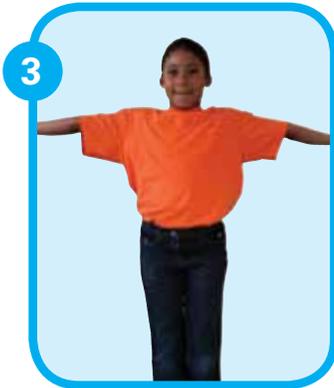
2

Stretch to the sky,
(arms lifted over head,
taking deep breath)

Reach way up high.

Standing tall,

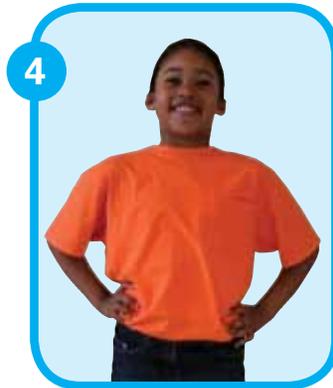
Feel the lift.



3

Arms releasing,
(arms drop downwards,
keeping chest lifted)

Down they drift.



4

Breathing deep,
(deep belly breath,
hands on hips)



5

Fill your lungs.
(stretching arms out
and down, like a ballet
dancer)



6

Smoothly and slowly,
(arms come in and
release the breath)

Out it comes.
(breathe out slowly)

What Happens When We Hum? (10 minutes)

Have students perform a few long sounds by singing or humming, which is singing without opening one's lips. While they hum or sing, tell them to touch their noses, cheeks, throats, necks, backs, and chests.

- What do you feel?
- Does anything change when you hum or sing instead of speak?
- What do you think is happening? Why?

Explain that all sounds are caused by vibrations, or movements, that go through the air. Without vibrations, music and sounds would not exist. By touching our throats when we hum, speak, or sing, we can actually feel the wiggly vibrations created by our vocal cords.

Have students alternate between blowing air (not making sound) and humming, while touching their throats, so that they can feel the difference between vocal cords vibrating and at rest.

Have students use SG4 to document their experiences and sensations by circling the parts of the Conductor that correspond to the parts of their bodies they feel vibrating.

Vocal Exercises and Warm-Ups (15 minutes)

Now that students have felt their own vocal cord vibrations, guide them in discovering what else their voices can do.

- There are four types of voices: talking, singing, whispering, and calling.

Have students explore their voices.

- How would you use your voice in the classroom? In music class? In the library? Outside on the playground?

By doing the following exercises often, students will become comfortable with using their singing voices, both high and low. Feel free to mix and match the following warm-ups, or to create your own to add variety.

“SIRENS”  Track 3: Have students pretend they are police cars on a chase with their sirens on. To do this, start by singing “ooo” on a low pitch and slide up to a high pitch, and then slide back down to a low pitch.

- How can we use our arms to show the different shapes our voices are making?

Try out students' ideas of how sirens can sound and look.

“YAWNING KITTENS”  Track 4: Have students pretend they are sleepy kittens by stretching, yawning, and sighing.

- Model the vocal contour of the yawn and sigh (going from a high to a low pitch).
- Model a swooping contour with your hands and arms.
- Have students mimic you so that they can begin to feel and understand the difference between high and low sounds by using their bodies and voices.

“FLOATING BALLOON”  Track 5: Have students imagine they are a balloon floating in the wind.

- Model the balloon's path by moving your arm.
- Make your voice match the contour of the balloon's path (voice starts low and finishes high). Repeat this several times.
- Have students imitate your arm and vocal movements.
- Experiment with the size and contour of the balloon's arc, matching the movement with your voice.

MUSICAL WORD WALL

Add the words *humming* and *vibrations* to the Musical Word Wall.

Vibrations Feel Wiggly!

The wiggles are called vibrations, which cause sounds. Show where you feel the vibrations by circling the areas that would wiggle on the Conductor when she sings.



Semester 1: Units 1–3

Unit 1: Rhythms in Syrian Music

Find Our First Neighborhood (5 minutes)

The Conductor now takes us on a journey to Morningside Heights, Manhattan, to meet our first singer, Gaida. Have students turn to SG5, and help them do the following:

- Locate your borough and/or neighborhood.
- Locate Gaida on the map in Morningside Heights.
- Complete the activity.

Find Gaida's Neighborhood

It's time for us to begin our musical trip! Find Morningside Heights, Manhattan, where Gaida lives, on the map below. Then, complete the activity to start our journey. Let's go!

MORNINGSIDE
HEIGHTS



BRONX

QUEENS

MANHATTAN

BROOKLYN

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

Gaida

Humming

Layers

Music

Pulse

Rhythm

Syria

Vibrations



Lesson 1: Learning “Almaya”

AIM: What are the rhythm and lyrics of “Almaya”?

SUMMARY: Students meet the artist, sing, and drum rhythms for a traditional Syrian song.

MATERIALS: chart paper, markers, crayons

TIME REQUIRED: 40 minutes

STANDARDS: US 1, 6, 7, 8, 9; NYC 1, 2

VOCABULARY: lyrics, derbakeh, pattern

WARM-UP (10 minutes)

- Warm up the students’ breathing and bodies by performing the “Warm-Up Rhyme,”  Track 2.
- Warm up the students’ singing voices with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,  Tracks 3, 4, and 5.
- Vocal tip: Encourage students to take deep “belly breaths,” where the belly is filled up like a balloon. Encourage students not to raise their shoulders when they take their “belly breaths.”
- Sing the “Carnegie Hall Musical Explorers Song,”  Track 1.

MEET GAIDA (10 minutes)

- Meet Gaida on SG6.

EXPLORE THE “ALMAYA” LYRICS (10 minutes)

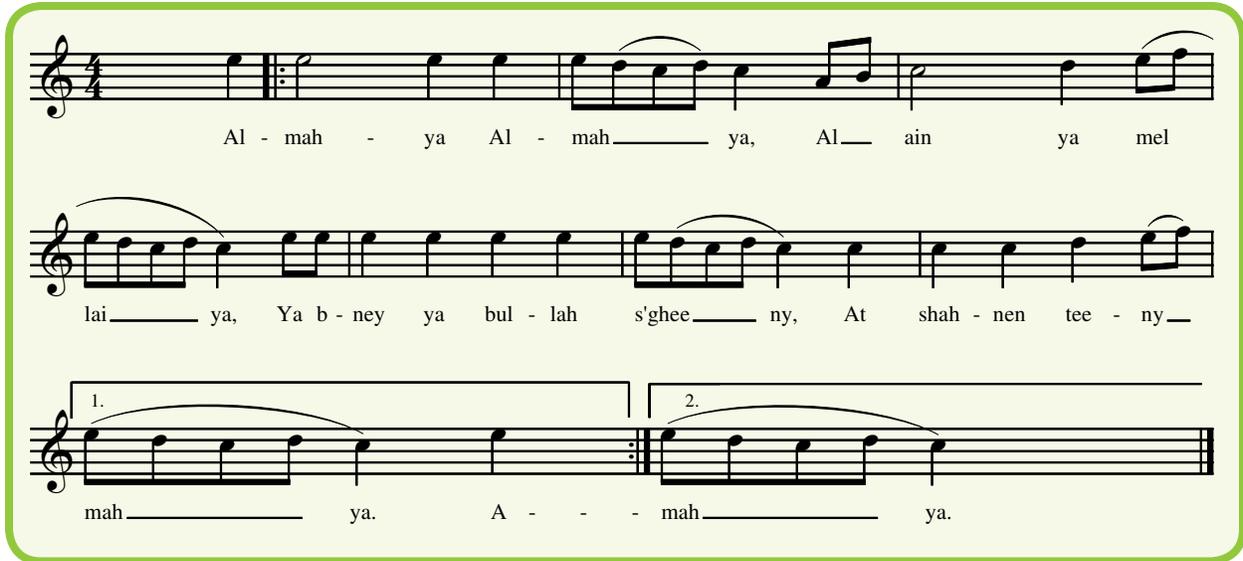
- Gaida is from the city of Damascus, in a country called Syria. Let’s learn the traditional Syrian song “Almaya” (which means “to the water”).
- Read the translated lyrics aloud.

Almaya (traditional Syrian song)

To the spring for the water where she is going to fill—I’m thirsty says he, give me water to drink
Oh her eyes are so beautiful, when she bats her eyelashes, she covers me with beauty
To the spring for the water where she is going to fill—I’m thirsty says he, give me water to drink
Oh she’s gracefully tall like a magical sword; Oh, she will be mine forever
To the spring for the water where she is going to fill—I’m thirsty says he, give me water to drink
Oh I’m distracted by her charm and spell; I will follow her footsteps, no matter what happens
To the spring for the water where she is going to fill—I’m thirsty says he, give me water to drink

- Lyrics are the words of a song. What story do these lyrics tell us?
- What kind of pulse and rhythm would go well with this story?

- Listen to “Almaya,”  Track 6. 
- Sing along as the CD plays.



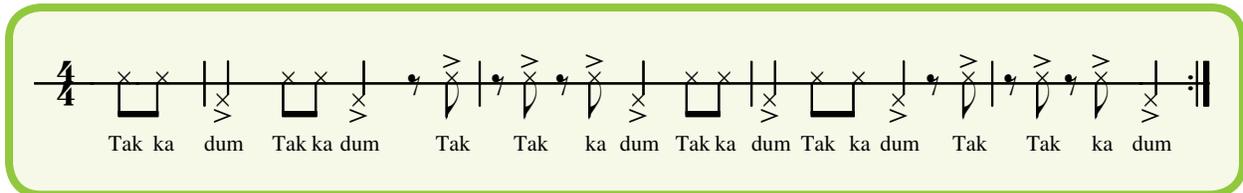
Al - mah - - ya Al - mah _____ ya, Al_ ain ya mel

lai _____ ya, Ya b - ney ya bul - lah s'ghee _____ ny, At shah - nen tee - ny_

1. mah _____ ya. A - - - mah _____ ya. 2.

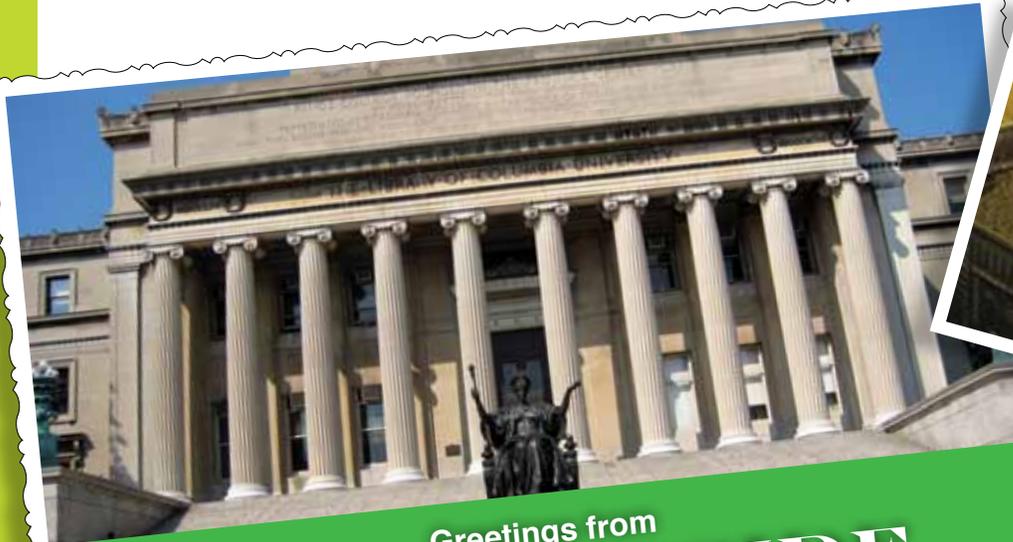
CLAP ALONG WITH GAIDA DURING “ALMAYA” (10 minutes)

- Teach students the clapping pattern that Gaida performs during “Almaya.”
- Listen to  Track 7 and clap along with the dum tak rhythm.



Tak ka dum Tak ka dum Tak Tak ka dum Tak ka dum Tak ka dum Tak Tak ka dum

Meet Gaida!



Greetings from
**MORNINGSIDE
 HEIGHTS**



Dear Musical Explorers,
 Greetings from Morningside Heights!
 I'm a singer and songwriter. I grew
 up in Damascus, Syria, the oldest
 continuously inhabited city in the
 world. When I was a child, my
 mother sang beautiful lullabies to
 me. She taught me my first songs
 and encouraged me to sing at our
 family gatherings. Now, I live in
 New York City and play music with
 my band. If you happen to visit
 Damascus, make sure to listen to
 live music and taste the delicious
 and traditionally made sweets and
 ice cream. At our Carnegie Hall
 concert, you'll get to see and hear
 some of our traditional instruments!

Your friend, Gaida



Musical Explorers
 c/o Carnegie Hall
 881 Seventh Avenue
 New York, NY 10019

Traditional Syrian Patterns



Making Patterns with Traditional Syrian Shapes:

Choose a few shapes from the patterns on the previous page, draw them individually, then use them to create your own pattern.

My Syrian Shapes**My Syrian Pattern**

Lesson 2: Exploring “El Hilwa Di”

AIM: What are the rhythm, dance, and story of “El Hilwa Di”?

SUMMARY: Students sing, drum, and dance to an Egyptian song.

MATERIALS: chart paper, markers

TIME REQUIRED: 40 minutes

STANDARDS: US 1, 2, 4, 6, 7, 8, 9; NYC 1, 2, 3

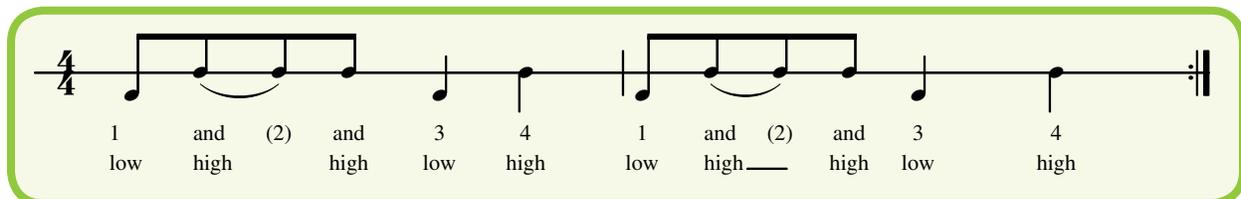
VOCABULARY: circle dance

WARM-UP (10 minutes)

- Perform the “Warm-Up Rhyme,”  Track 2.
- Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,  Tracks 3, 4, and 5.
- Vocal tip: Remind students to take deep “belly breaths.”
- Sing the “Carnegie Hall Musical Explorers Song,”  Track 1.

EXPLORE “EL HILWA DI” (15 minutes)

- Listen to the slow version of the “El Hilwa Di” Derbakeh Rhythm,  Track 9.
- Practice tapping and clapping the rhythm below along with “El Hilwa Di” Derbakeh Rhythm,  Track 9 (tummy tap for the low sound, clap for the high sound).



4/4

1 low and high (2) and high 3 low 4 high 1 low and high (2) and high 3 low 4 high

- Learn about “El Hilwa Di.”
 - Read the note from Gaida and the translated “El Hilwa Di” lyrics below to your students.

“El Hilwa Di” was one of the first songs that I learned and loved as a child. It was written by the legendary Egyptian singer-songwriter, Sayed Darwish. This song became famous among children and adults throughout the Arab world. In English, the song lyrics translate to:

Early in the morning / The beautiful girl wakes up to knead the bread / With the rooster crowing ku-ku ku-ku / Fellow farmers let us begin the day / And may you have a happy morning boss Atiah / Patience is a virtue / Things will change / If the rich have money / The poor have the Lord / In this glorious morning / Not a penny in our pockets / But we are healthy and in good cheer / The door of hope is your door, o merciful one

- What is the setting for the story in this lyric?
- What is life like for the people described in this song?
- Listen to and tap along with “El Hilwa Di,”  Track 10. 

CIRCLE DANCE (15 minutes)

- A circle dance, or dabkeh, is a traditional style of dance that Gaida learned growing up and usually performed at special occasions in Syria.
- Learn the circle dance and practice along with “El Hilwa Di,”  Track 10.



- Dancers form a circle, holding hands.



- The dance moves to the right and uses a six-beat pattern:
1 - and - 2 - and - 3 - 4.



- Each count is one step: **L - R - L - R - L - L.**



- In the first four counts (**1 - and - 2 - and / L - R - L - R**), the left crosses in front of the right foot.

- In the last two counts (**3 - 4 / L - L**), the left foot crosses the right and taps, and then crosses back to tap in starting position.

- Repeat sequence.

MUSICAL EXTENSION (20 minutes)

SUMMARY: Students write a poem and perform it in rhythm.

- “El Hilwa Di” describes the sights and sounds and feelings of early morning in an Egyptian village.
- Create a class poem about how your day begins, using the sights and sounds and feelings that are familiar to your class.
- Say or sing your new poem in rhythm along with the “El Hilwa Di” Derbakeh Rhythm,  Track 9.

MUSICAL WORD WALL

Add the word *circle dance* to the Musical Word Wall.

Unit 2: Rhythms in Mexican Music

Find Our Second Neighborhood (5 minutes)

The Conductor now takes us on a journey from Morningside Heights, Manhattan, to East Harlem, Manhattan, to meet our next singer, Celso. Have students turn to SG9, and help them do the following:

- Locate Gaida in Morningside Heights, Manhattan.
- Locate Celso in East Harlem, Manhattan.
- Complete the maze that takes them from Morningside Heights to East Harlem.

Find Our Next Neighborhood

Find Gaida in Morningside Heights, Manhattan, on the map. In the maze below, draw the path to Celso in East Harlem, Manhattan. Let's go!



QUEENS



Lesson 1: Learning “Lluvia de San Juan”

AIM: How can lyrics tell a story in Mexican song?

SUMMARY: Students meet the artist, sing, and create new lyrics for a Mexican song.

MATERIALS: chart paper, markers

TIME REQUIRED: 40 minutes

STANDARDS: US 1, 2, 4, 6, 7, 9; NYC 1, 2, 3

VOCABULARY: fandango, harp

WARM-UP (10 minutes)

- Perform the “Warm-Up Rhyme,”  Track 2.
- Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,  Tracks 3, 4, and 5.
- Vocal tip: Remind students to take deep “belly breaths.”
- Sing the “Carnegie Hall Musical Explorers Song,”  Track 1.

MEET CELSO DUARTE (10 minutes)

- Meet Celso on SG10.

EXPLORE “LLUVIA DE SAN JUAN” (10 minutes)

- Listen to “Lluvia de San Juan,”  Track 11. 
- Sing along with the chorus at the beginning and end of the song.



L'lu- via de San Jaun L'lu- via de San Juan y to- das gri - tan - do L'lu- via de San Juan

- Use hand or body percussion to fill in the empty spaces at the end of the first, second, and fourth measures with different rhythms. For example:



L'lu- via de San Jaun (clap) L'lu- via de San Juan (clapclap) y to- das gri - tan - do L'lu- via de San Juan (c-c-clap)

CREATE NEW LYRICS FOR “LLUVIA DE SAN JUAN” (10 minutes)

- “Lluvia de San Juan” means “Rain in San Juan.” In the song, the weather and feelings are connected—rain and happiness. That’s right—happiness! In San Juan, it doesn’t rain very much, so the people are very happy when it does.
- What other connections can we make between weather and feelings? (Examples: wind—worried, snow—playful, storm—scary)
- Create new lyrics about New York City weather or seasons using the melody and rhythm from “Lluvia de San Juan”. For example:

The image shows two staves of musical notation in 4/4 time, with a key signature of one flat (Bb). The melody consists of quarter notes and half notes. The lyrics are written below the notes.

Rain falls in New York rain falls in New York
eve - ry - thing gets washed when Rain falls in New York.

- Perform your version of the song with the instrumental version of the “Lluvia de San Juan” Chorus,  Track 12, including the hand and body percussion fills you invented.

MUSICAL WORD WALL

Add the words *fandango* and *harp* to the Musical Word Wall.

Meet Celso!

Dear Musical Explorers,
 Hola from East Harlem! I'm originally from Paraguay, but I grew up in Mexico. I have a very rich musical tradition between the Mexican and the South-American rhythms that I have listened to since I was a baby. I play several string instruments, and I studied violin at music school, but my favorite instrument is the harp. I love it! I love all music, but my favorite is folk. I also love to go to fandangos—they are so fun, and everybody can participate by dancing, singing, or playing instruments. I can't wait to meet you and share some music with you!

Sincerely,
Celso



Musical Explorers
 c/o Carnegie Hall
 881 Seventh Avenue
 New York, NY 10019



Lesson 2: Exploring “Iguana”

AIM: What are the rhythms of Son Jarocho?

SUMMARY: Students clap and dance a traditional Son Jarocho zapateado.

MATERIALS: chart paper, markers

TIME REQUIRED: 40 minutes

STANDARDS: US 1, 2, 6, 7, 8, 9; NYC 1, 2, 3

VOCABULARY: Son Jarocho, zapateado

WARM-UP (10 minutes)

- Perform the “Warm-Up Rhyme,”  Track 2.
- Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,  Tracks 3, 4, and 5.
- Vocal tip: Remind students to take deep “belly breaths.”
- Sing the “Carnegie Hall Musical Explorers Song,”  Track 1.

EXPLORE LAYERS OF RHYTHM IN “IGUANA” (15 minutes)

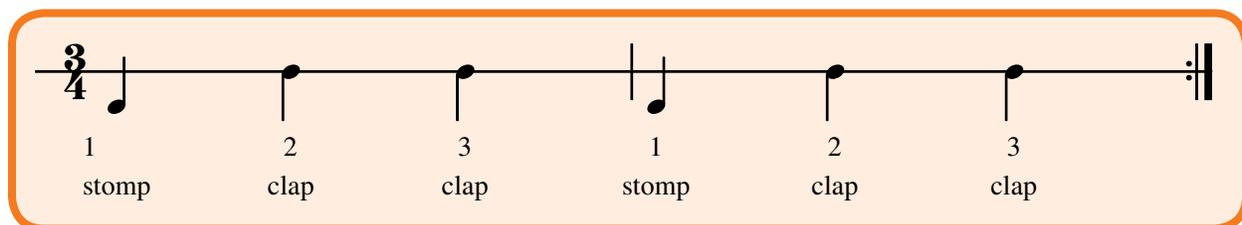
- **What is an iguana?**
- Listen to “Iguana,”  Track 13. 
- **In Mexico, you might hear “Iguana” at a fandango.** Led by musicians, poets, and dancers, communities gather at this special nighttime party where everyone sings and dances: men and women, young people and old people. You can be a part of Celso’s fandango once you learn the “Café con Pan” zapateado.
- Learn to perform (sing, clap/tap, and/or dance) the pulse and zapateado rhythmic layers from “Iguana,” slowly at first, then faster.

“Iguana” Pulse (Rhythmic Layer 1) Track 14

Count:	1	2	3	1	2	3
Move:	left	right	left	right	left	right

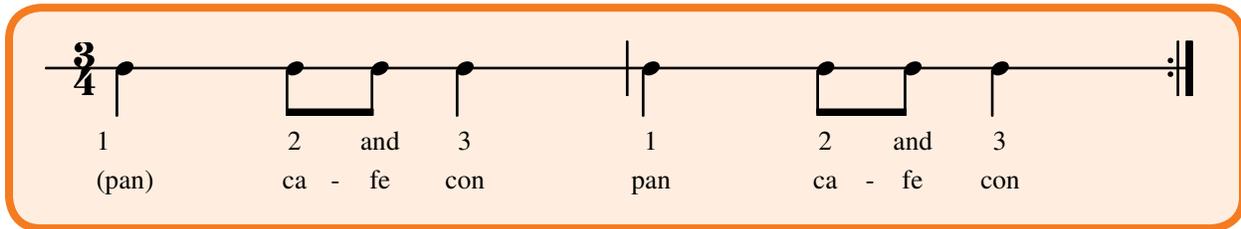
“Iguana” Pulse (Rhythmic Layer 2) Track 14

Count:	1	2	3	1	2	3
Move:	stomp	clap	clap	stomp	clap	clap



“Iguana” Zapateados (Rhythmic Layer 3) Track 15 (slow) and Track 16 (fast)

Count:	pan	café	con	pan	café	con		
Move:	right	left	left	right	left	right	right	left



1 (pan) 2 ca and fe 3 con 1 pan 2 ca and fe 3 con

- Dance along with “Iguana” Zapateados (Rhythmic Layer 3, slow),  Track 15, and “Iguana” Zapateados (Rhythmic Layer 3, fast),  Track 16
- Using the same rhythm, try to dance along with “Iguana,”  Track 13. (It is very fast!)

CREATIVE EXTENSION (20 minutes)

SUMMARY: Students create their own Veracruz-style drawings.

- Have students turn to SG11 and look at the traditional rock carving images.
- “La Lluvia de San Juan” and “Iguana” are examples of a style of music called *Son Jarocho*. *Son Jarocho* music began in Veracruz, Mexico. In Veracruz, the native people have a deep connection with animals, and long ago had a special style of making pictures of them by carving their images into rocks.
- While looking at each drawing, ask the students:
 - *What animal do you think this is? Why?*
 - *How has the artist made the drawing special?* (Examples: drawing feathers as different kinds of lines, showing the wings extended, big round eyes, simple and thick lines instead of thin and complex ones, drawing within an imaginary circle or square and filling it up with the animal)
- Review the ancient Veracruz style of representing animals. Students then choose an animal that is important to them and create their own Veracruz-style animal drawings.

MUSICAL WORD WALL

- Add the words *Son Jarocho* and *zapateado* to the Musical Word Wall.

Traditional Veracruz Rock Carvings

Look at the rock carving images below. Choose an animal that you like and try drawing it in a similar style in the space below!



Unit 3: Rhythms in Jazz Music

Find Our Third Neighborhood (5 minutes)

The Conductor will now take us on a journey from East Harlem, Manhattan, to Grymes Hill, Staten Island, to meet our next singer, Karlie. Have students turn to SG 12, and help them do the following:

- Locate Celso in East Harlem, Manhattan.
- Locate Karlie in Grymes Hill, Staten Island.
- Complete the activity.

Find Our Next Neighborhood

Find Celso in East Harlem, Manhattan, on the map. Next, find Karlie in Grymes Hill, Staten Island. Complete the activity to continue our journey. Let's go!



EAST HARLEM

QUEENS

Celso's favorite kind of party:

F _ N _ A N _ O

Celso's favorite instrument:

H _ R _

Celso's favorite style of dance:

Z _ P _ T _ A D O

BROOKLYN

GRYMES HILL



Karlie



Lesson 1: Learning “It Don’t Mean a Thing”

AIM: What is swing?

SUMMARY: Students meet the artist, and sing and move to a Duke Ellington song to understand swing.

MATERIALS: chart paper, markers

TIME REQUIRED: 40 minutes

STANDARDS: US 1, 6, 7, 9; NYC 1, 2, 3, 5

VOCABULARY: swing

WARM-UP (10 minutes)

- Perform the “Warm-Up Rhyme,”  Track 2.
- Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,  Tracks 3, 4, and 5.
- Vocal tip: Remind students to take deep “belly breaths.”
- Sing the “Carnegie Hall Musical Explorers Song,”  Track 1.

MEET KARLIE (10 minutes)

- Meet Karlie on SG13.

EXPLORE SWING (10 minutes)

- Karlie said she loves a style of jazz music called swing. What is swing?
- Listen to the Straight vs. Swing Demos,  Tracks 17 and 18.
- How can you tell when the rhythm is straight or swing?

SING “IT DON’T MEAN A THING” (10 minutes)

- Listen to “It Don’t Mean a Thing,”  Track 19. 
- Swing is a style of music, but it’s also an energetic feeling that makes you tap your toes and want to dance. Why would a jazz musician say that music “don’t mean a thing if it ain’t got that swing?”
- Play and sing along with “It Don’t Mean a Thing,”  Track 19.

It Don’t Mean a Thing

Music by Duke Ellington and Billy Strayhorn, lyrics by Irving Mills

It don’t mean a thing, if it ain’t got that swing
 (doo-ah, doo-ah, doo-ah, doo-ah, doo-ah, doo-ah, doo-ah, doo-ah)
 It don’t mean a thing all you got to do is sing
 (doo-ah, doo-ah, doo-ah, doo-ah, doo-ah, doo-ah, doo-ah, doo-ah)

CREATIVE EXTENSION (20 minutes)

SUMMARY: Students learn the Jazz Musicians' Secret Language.

- Create a class story about musicians we see in our school or neighborhood. Use the Jazz Musicians' Secret Language to substitute jazz terms for words in the story. (e.g., *This morning when I left my crib for school, I saw my brother carrying his axe to band class.*)
- Which jazz words are your favorites?
- Are there any jazz words that you already knew?
- Which jazz words could you use when you speak with your friends?
- Why would jazz musicians use a special language when they speak with each other?

Jazz Musicians' Secret Language

The Apple: New York City

Axe: an instrument, especially a guitar or saxophone

Cans: headphones

Cats: folks who play jazz music

Crib: apartment or house

Gig: a paying job

Scat: nonsense syllables set to music

Take five: To take a five minute break

(From allaboutjazz.com/speak.htm)

MUSICAL WORD WALL

Add the word *swing* to the Musical Word Wall.

Meet Karlie!



Greetings from GRYMES HILL

Dear Musical Explorers,

Welcome to Grymes Hill, Staten Island! I was born on the other side of the world—in Australia! I love swimming and surfing. I also love singing all sorts of music, especially jazz. Swing and bossa nova are two styles of jazz music that I like best! I began to learn about and love jazz music when I started playing the saxophone. Later, I started singing jazz, too! After the concert, let me know what your favorite part of the performance was.

Your friend,
Karlie



Musical Explorers
c/o Carnegie Hall
881 Seventh Avenue
New York, NY 10019

Lesson 2: Exploring Bossa Nova in “O Pato”

AIM: What is bossa nova?

SUMMARY: Students sing, clap, and create new rhythms and lyrics for a bossa nova song.

MATERIALS: chart paper, markers

TIME REQUIRED: 40 minutes

STANDARDS: US 1, 2, 3, 4, 6, 9; NYC 1, 2, 3

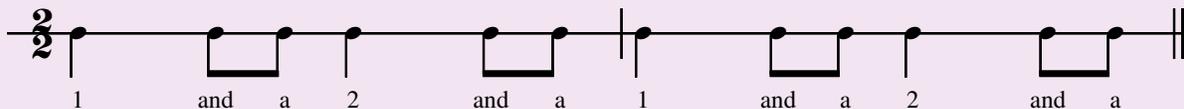
VOCABULARY: bossa nova

WARM-UP (10 minutes)

- Perform the “Warm-Up Rhyme,”  Track 2.
- Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,  Tracks 3, 4, and 5.
- Vocal tip: Remind students to take deep “belly breaths.”
- Sing the “Carnegie Hall Musical Explorers Song,”  Track 1.

EXPLORE BOSSA NOVA (10 minutes)

- Listen to “O Pato” Bossa Nova Rhythm,  Track 20.
- We’re listening to a style of jazz music that Karlie said she loves called bossa nova. This song is called “O Pato.” “Pato” is the Portuguese word for “duck,” and the song is about a duck, a goose, and a swan.
- Play and sing/rub/clap along with “O Pato” Bossa Nova Rhythm,  Track 20.



EXPLORE "O PATO" (20 minutes)

- Listen to "O Pato,"  Track 21 .
- Try singing along to the first verse.

Then a lovely swan swam by in her all majesty,
 then she loosened up.
 Hootchie, cootchie coo, did that swan.
 She joined the duck and goose and did the samba, too.
 You should have seen the kind of samba she could do.
 They did the samba so long, they all fell right in the water,
 while they were swingin' away.

- List other animals and their sounds and movements. Use students' prior knowledge or books you are reading in class as sources.
- Create new animal-inspired lyrics and rhythms to sing and clap along with "O Pato" Bossa Nova Rhythm,  Track 20. For example:

The duck was danc - in' by the wa - ter, quack, _____ quack, quack. _

The hun - gry ca - ter - pil - lar eats a bit _____ too much _

CREATIVE EXTENSION: (20 minutes)

SUMMARY: Students make their own versions of “O Pato.”

- Read aloud the translation of the first verse of “O Pato” lyrics.

**O pato, the duck was dancin’ by the water, quack, quack, quack.
The rhythm made him think he ought to quack, quack.
He was dancin’ to the samba, the samba, the samba.**

- Write or draw your own story about a duck, a goose, and a swan meeting and singing or dancing together.
- Listen to “O Pato” Bossa Nova Rhythm,  Track 20, and speak or sing your story to the rhythm.

MUSICAL EXTENSION: (15 minutes)

SUMMARY: Students explore bossa nova rhythms in other pieces of music.

- [Now that you know the bossa nova rhythm, can you play along with other bossa nova songs?](#)
- Locate or download recordings of these classic bossa nova songs and use the “O Pato” and other invented rhythms to play along.
 - “The Girl From Ipanema” (performed by Astrud Gilberto)
 - “Corcovado (Quiet Nights of Quiet Stars)” (performed by João Gilberto)
 - “The Waters of March” (performed by Art Garfunkel)
- Use hand or body percussion to play along with the recordings.

MUSICAL WORD WALL

Add the word *bossa nova* to the Musical Word Wall.

Concert Preparation

The First Concert

- Review the diverse artists the students have encountered so far this fall.
 - Gaida (Syrian music)
 - Celso (Mexican music)
 - Karlie (jazz music)
- Look at SG14 and have students find the countries represented on the map.
- [What do you remember about the artists and their music?](#) Brainstorm a list of responses with the students.
- Listen to a brief excerpt by each of these artists on the Musical Explorers CD.
- [What rhythms have we learned from each of these artists?](#)
- As a class, brainstorm some questions the students could consider during the concert. Have the students try to answer the questions for one another after attending the performance.
- Lead a discussion with students about the roles of performer and audience member (or listener) during a concert. Brainstorm ideas about these roles and document them on chart paper. Have students narrow down the list by voting on their favorite two ideas per role.
- Divide the class in half, with one half acting as performers and the other half acting as audience members for a song from Musical Explorers. Facilitate a reflective discussion with students about how each group did. Invite the groups to share one aspect of what they liked and one thing that could be improved for themselves and the other group. Perform the song again, switching so that the students take on the opposite role. Repeat the reflection.

Let's Go to Carnegie Hall!

- The Conductor now takes us from each of our artists' neighborhoods to Carnegie Hall in Manhattan, where we will meet and hear our singers, Gaida, Celso, and Karlie. Have students turn to SG15 and help them do the following:
 - Find Gaida in Morningside Heights, Manhattan; Celso in East Harlem, Manhattan; and Karlie in Grymes Hill, Staten Island.
 - Find Carnegie Hall in Manhattan.
 - Complete the maze that takes each of them from their neighborhoods to Carnegie Hall.

Where Are the Countries that We Have Learned About?

The artists came from different places but now live in New York City—just like you!



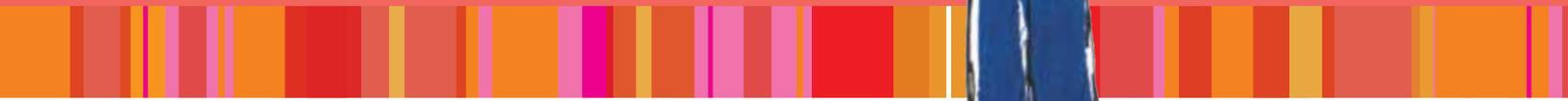
Gaida



Celso



Karlie





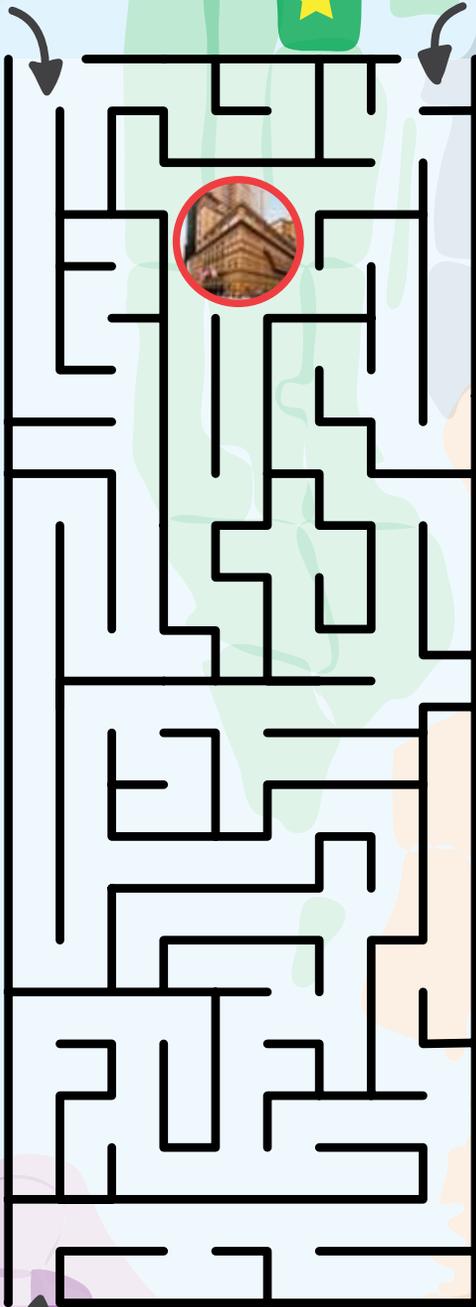
MORNINGSIDE



EAST HARLEM



QUEENS



Find Carnegie Hall

Find Gaida in Morningside Heights, Manhattan; Celso in East Harlem, Manhattan; and Karlie in Grymes Hill, Staten Island. In the maze, draw the path from each of them to Carnegie Hall in Manhattan. Let's go!



GRYMES HILL

BROOKLYN



What Did You See and Hear at Carnegie Hall?

Draw pictures of your trip to Carnegie Hall below.



Who is Your Favorite Artist?

Write a letter to your favorite Musical Explorers artist. Be sure to include your favorite part of the concert and your favorite song from the concert.

Dear _____,

Your friend,



Semester 2: Units 4–6

Unit 4: Rhythms in Balkan Music

Find Our Fourth Neighborhood

The Conductor now takes us on a journey from Carnegie Hall to Arthur Avenue in the Bronx to meet our first singers for this semester, Aurelia and Eva. Have students turn to SG18, and help them do the following:

- Locate Carnegie Hall in Manhattan.
- Locate Aurelia and Eva on the map on Arthur Avenue in the Bronx.
- Complete the activity.

Find Aurelia and Eva's Neighborhood

It's time for the next stop on our trip! Find Carnegie Hall on the map and then find Aurelia and Eva on Arthur Avenue in the Bronx. Then, complete the activity to continue our journey. Let's go!



BRONX

MANHATTAN



QUEENS

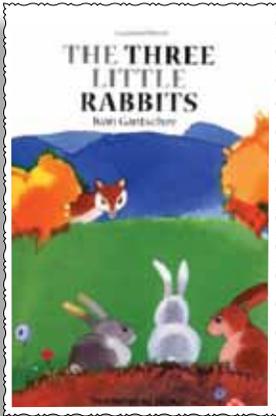
K	A	R	L	I	E	Z	N	C	V
C	Z	Z	A	J	G	N	A	C	D
E	X	B	M	M	N	A	C	I	E
L	V	X	U	A	G	M	I	G	Z
S	H	S	I	R	T	F	X	D	R
O	I	R	O	E	V	G	E	W	A
C	Y	L	B	U	R	D	M	V	H
S	E	V	F	V	N	H	U	L	U
C	Q	K	R	K	Z	O	W	E	Z
C	C	H	P	N	E	H	C	U	L

Gaida
Syrian
Celso
Mexican

Karlie
Jazz
Music



CREATIVE EXTENSION (15 minutes)



SUMMARY: Students experience *The Three Little Rabbits* by Ivan Gantshev, a Balkan version of the popular children’s story of the three little pigs.

- In this Balkan version of the familiar story of the three little pigs, three rabbits venture out into the world with a firm warning from their father: Dig safe rabbit holes that will protect against the fox. The first two rabbits are young and fearless. They don’t follow their father’s advice and narrowly escape the fox. The third rabbit is wiser; he digs a hole as advised, and he outwits the fox, who gets his head stuck in the burrow. The rabbit and the fox strike a deal: The fox will be released if he promises to leave the other rabbits alone, giving them time to dig their own safe havens.
- Work with your students to create your own variation on a popular children’s story.

MUSICAL WORD WALL

Add the word *tupan* to the Musical Word Wall.

Meet Aurelia and Eva!



Hi Musical Explorers!

Welcome to Arthur Avenue, our neighborhood in the Bronx! We are Aurelia and Eva, and we moved to this neighborhood because we love being surrounded by so many different cultures. We were so lucky to meet Peter the accordion player and Yuliyana the dancer and drummer, and together with them we have learned so much about Balkan music and culture. We can't wait to share some songs and dances with you!

Fondly,
Aurelia and Eva



Musical Explorers
c/o Carnegie Hall
881 Seventh Avenue
New York, NY 10019

Lesson 2: Exploring “Slunce se Slega da Zajde (Maro, Mari-e, Mari-e)”

AIM: What are the rhythms of Balkan music?

SUMMARY: Students sing and dance a traditional Bulgarian song.

MATERIALS: chart paper, markers

TIME REQUIRED: 20 minutes

STANDARDS: US 1, 2, 6, 7, 9; NYC 1, 2, 3, 4

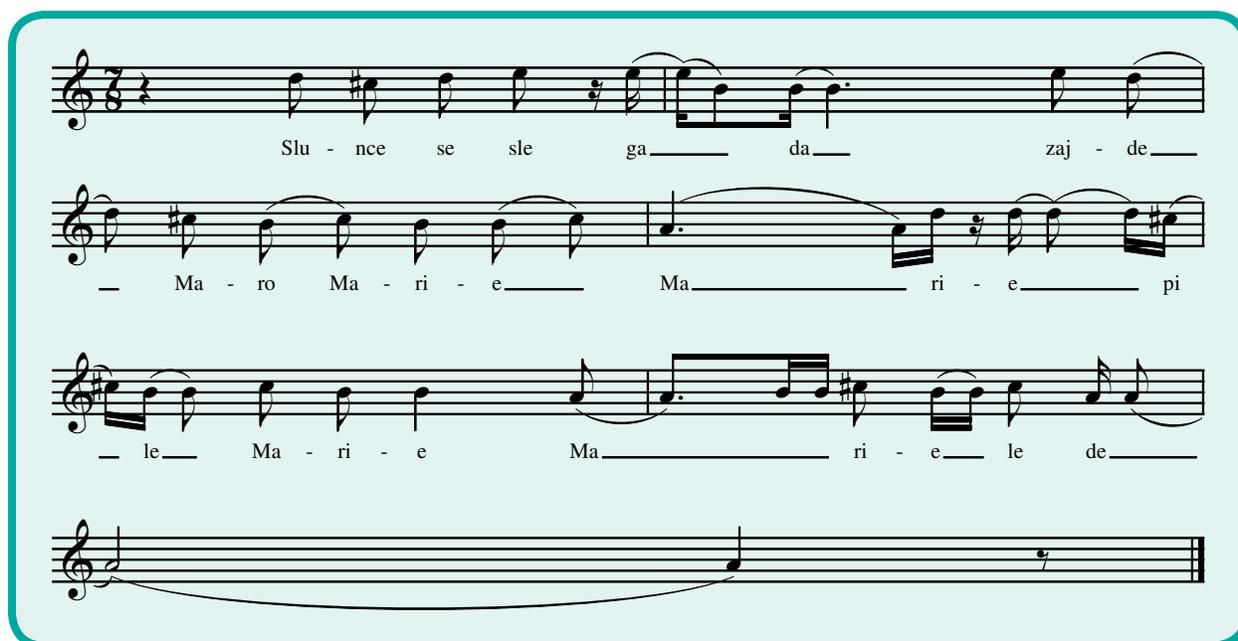
VOCABULARY: harmony, drone

WARM-UP (10 minutes)

- Perform the “Warm-Up Rhyme,”  Track 2.
- Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,  Tracks 3, 4, and 5.
- Vocal tip: Remind students to take deep “belly breaths.”
- Sing the “Carnegie Hall Musical Explorers Song,”  Track 1.

SING “SLUNCE SE SLEGA DA ZAJDE (Maro, Mari-e, Mari-e)” (10 minutes)

- In your family, do you ever use special names or terms of endearment for the people you love? (e.g., Tim-o, honey, my little one)
- “Slunce se Slega da Zajde (Maro, Mari-e, Mari-e)” is a song from Bulgaria. In this lyric, the singer loves a girl named Mara, but calls her Maro, Mari-e, little bird, and sweetie.
- Listen to “Slunce se Slega da Zajde (Maro, Mari-e, Mari-e)”  Track 26. 
- Sing along with “Slunce se Slega da Zajde (Maro, Mari-e, Mari-e)” Chorus,  Track 27.



The musical score is written on four staves in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are written below the notes.

Slu - nce se sle ga _____ da _____ zaj - de _____

_____ Ma - ro Ma - ri - e _____ Ma _____ ri - e _____ pi

_____ le _____ Ma - ri - e Ma _____ ri - e _____ le de _____

Ma ro Ma ri-e, Ma ri-e
mah-roh mah-ri-eh, mah-ri-eh

Pi le Ma ri-e, Ma ri-e le de
pee-leh mah-ri-eh, mah-ri-eh leh deh

Translations

Maro, Mari-e: playful variations of Maria's name

Pile: term of endearment (honey, sweetie, little bird)

Le de: oh you, a sigh

MUSICAL EXTENSION (30 minutes)

SUMMARY: Students practice singing in harmony.

- **Balkan singing is famous for its harmony. What is harmony?**
- Play "Slunce se Slega da Zajde (Maro, Mari-e, Mari-e)" Harmony Line 1,  Track 28, and have students listen to Eva demonstrate the melody line of the song. Play the track again and lead students in singing along.
- Next, play "Slunce se Slega da Zajde (Maro, Mari-e, Mari-e)" Harmony Line 2,  Track 29. On this track, Eva demonstrates singing the drone, which is a single, sustained note. Have students listen to the drone and then lead them in singing along.
- **How are the two versions of "Slunce se Slega da Zajde (Maro, Mari-e, Mari-e)" that Eva sings different from one another?**
- Now, play "Slunce se Slega da Zajde (Maro, Mari-e, Mari-e)" Harmony,  Track 30, for your students.
- **Harmony is when singers blend their voices together. How does the harmony sound different than the versions with Eva singing alone?**
- Have students select a harmony line to try singing along with (the melody or the drone). Divide the class into two groups and lead them in experimenting with singing in harmony.

MUSICAL WORD WALL

Add the words *harmony* and *drone* to the Musical Word Wall.

Unit 5: Rhythms in Haitian Music

Find Our Fifth Neighborhood (5 minutes)

The Conductor now takes us on a journey from Arthur Avenue in the Bronx to Springfield Gardens, Queens, to meet our next singer, Emeline. Have students turn to SG20, and help them do the following:

- Locate Aurelia and Eva on Arthur Avenue in the Bronx.
- Locate Emeline in Springfield Gardens, Queens.
- Complete the maze that takes them from Arthur Avenue to Springfield Gardens.

Find Emeline's Neighborhood

Find Aurelia and Eva on Arthur Avenue in the Bronx, on the map. In the maze below, draw the path to Emeline in Springfield Gardens, Queens. Let's go!

★ ARTHUR AVENUE

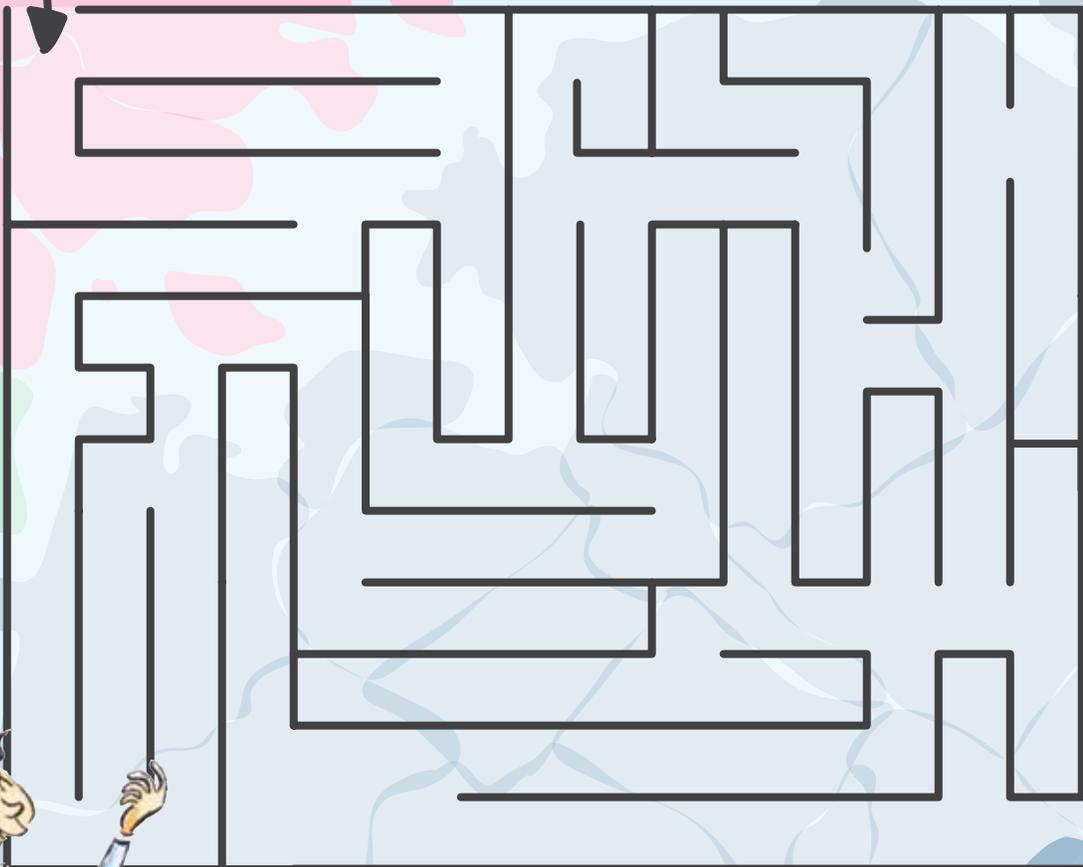
BRONX



Aurelia



Eva



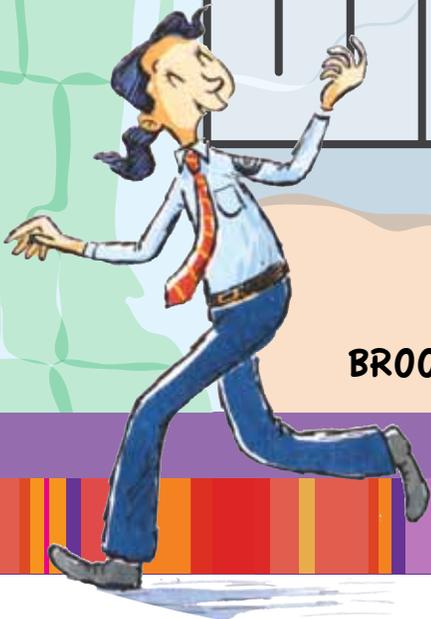
QUEENS



Emeline

★
SPRINGFIELD
GARDENS

BROOKLYN



Lesson 1: Learning “La Karidad”

AIM: How do we sing and speak in Haitian Creole?

SUMMARY: Students meet the artist and sing a song and converse in the artist’s native language, Haitian Creole.

MATERIALS: chart paper, markers

TIME REQUIRED: 40 minutes

STANDARDS: US 1, 6, 8, 9; NYC 1, 2, 3, 4

VOCABULARY: Haitian Creole

WARM-UP (10 minutes)

- Perform the “Warm-Up Rhyme,”  Track 2.
- Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,  Tracks 3, 4, and 5.
- Vocal tip: Remind students to take deep “belly breaths.”
- Sing the “Carnegie Hall Musical Explorers Song,”  Track 1.

MEET EMELINE (10 minutes)

- Meet Emeline on SG21.

EXPLORE “LA KARIDAD” (10 minutes)

- Listen to “La Karidad,”  Track 31. 
- Sing and move to the chorus, using “La Karidad” Chorus,  Track 32.



Zi-pi-ti-pi - ti - pim yon bi - sou Zi-pi-ti-pi - ti - pim men lan-mou nap chan - je
 let ra - kon-tre chak jou an kach - et a la sa te gou Zi - pi - ti - pi -
 ti - pim Yon zye dou Zi - pi - ti - pi - ti - pim de moun fou Zi - pi - ti - pi -
 ti - pim men lan - mou Dim ki les ki ka bli - ye

CREATE A HAITIAN CREOLE HELLO (10 minutes)

- Emeline’s family and Haitian friends all speak a language called Haitian Creole. Her song lyrics are also in Haitian Creole.
- Let’s pretend we are in Haiti, walking to school and meeting and greeting our neighbors.
- Locate Haitian Creole Hello, SG22.
- Construct and rehearse a “hello / how are you?” conversation in Haitian Creole using SG22. (Note: The “goodbye” section will be used in Lesson 2.)
- Have pairs of students stand up and role-play “hello / how are you?” conversations.

Haitian Creole	English	Movement
zi-pi-ti-pi-ti-pim	(playful syllables, no meaning)	
(zi-pi-ti-pi-ti-pim) yon bisou	a kiss	 blow a kiss
(zi-pi-ti-pi-ti-pim) men lanmou	here comes love	 hug self
nap chanje let	we’re exchanging letters	 palms up in front of tummy, shifting around
rakontre chak jou an kachet	and meeting every day	 palms together
(zi-pi-ti-pi-ti-pim) yon zye dou	a gentle kiss	 blow a kiss
(zi-pi-ti-pi-ti-pim) men lanmou	here comes love	 hug self
d’im ki les ki ka bliye	tell me, who can ever forget?	 shoulders up, palms up

MUSICAL WORD WALL

Add the words *Haitian Creole* to the Musical Word Wall.



Meet Emeline!



Springfield Gardens, Queens



Dear Musical Explorers,
I grew up in Haiti, where music is incorporated into every moment of our day. The beautiful language of my country is called Haitian Creole. When you come to Carnegie Hall, it will be so much fun to experience the songs, dance, and language of my country together. I cannot wait to meet all of you. In the meantime: Kembela (keep strong).

Musical Explorers
c/o Carnegie Hall
881 Seventh Avenue
New York, NY 10019

Your friend,
Emeline

HAITIAN CREOLE HELLO



Bonjou!
(Good morning!)



Mwen byen
(I'm well)
or
Konsa konsa
(So, so)
Ki jan ou ye?
(How are you?)

Bonjou!
(Good morning!)
Ki jan ou ye?
(How are you?)



Mwen amann
(I'm fine)
or
Konsa konsa
(So, so)
Ki jan ou ye?
(How are you?)



HAITIAN CREOLE GOODBYE



A demen!
(See you tomorrow!)
or
A pi ta!
(See you later!)

Orevwa!
(Goodbye!)
or
Pòte w byen!
(Take care!)



Lesson 2: Exploring “A.K.I.K.O.”

AIM: What are the rhythms of Haitian Music?

SUMMARY: Students sing “A.K.I.K.O.” and perform Haitian rhythms.

MATERIALS: chart paper, markers

TIME REQUIRED: 20 minutes

STANDARDS: US 1, 2, 4, 6, 7, 9; NYC 1, 2, 3, 5

VOCABULARY: rhythmic layers

WARM-UP (10 minutes)

- Perform the “Warm-Up Rhyme,”  Track 2.
- Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,  Tracks 3, 4, and 5.
- Vocal tip: Tell students to take deep “belly breaths.”
- Sing the “Carnegie Hall Musical Explorers Song,”  Track 1.

EXPLORE “A.K.I.K.O.” (10 minutes)

- Listen to “A.K.I.K.O.,”  Track 33. 
- *Emeline sings her songs all over the world. Once, in Japan, she met a wonderful translator, who helped the Japanese audiences understand Haitian Creole. The translator’s name was Akiko. Emeline and Akiko became such good friends that Emeline wrote this song using Akiko’s name.*
- Sing along with the “A.K.I.K.O.” Chorus,  Track 34.

CREATIVE EXTENSION (10 minutes)

SUMMARY: Students continue a Haitian Creole conversation.

- Emeline’s family and Haitian friends all speak Haitian Creole. Let’s add a goodbye to the conversations we started earlier.
- Locate Haitian Creole Goodbye, SG22.
- Construct and rehearse “hello / how are you? / goodbye” conversations using Haitian Creole Hello and Haitian Creole Goodbye, SG22.
- Pairs of students stand up and role-play “hello / how are you? / goodbye” conversations.

CREATIVE EXTENSION (15 minutes)

SUMMARY: Students imagine a better world and create new lyrics to “A.K.I.K.O.”

- Create and perform new lyrics in the spirit of Emeline’s “A.K.I.K.O.”
- Read the “A.K.I.K.O.” lyric as a story.

“A.K.I.K.O.” by Emeline Michel

What if I want to sing a song of joy?
What if I want to dance a Banda (awakening dance),
And tell you a beautiful story?
We all would plead for a law to make all the trees grow back,
To play hide and seek at night and to sing A-K-I-K-O.
If everyone from every country in the world was reunited, as in paradise,
We would find a language, a melody, a little magical word.
We would sing A-K-I-K-O.
We have to sing for a better life for those sleeping in the streets,
For all those in the countryside, for the card to flip,
For all the children to eat, for no more prejudice.
We all would plead for a law to make all the trees grow back,
To play hide-and-seek at night and to sing A-K-I-K-O.

- What kinds of wishes does Emeline have for the people of the world?
- If you could add to Emeline’s list of ways the world could be a better place, what would you add?
- Create a short list of ways the world could be a better place.
- Try chanting phrases from your list along with “A.K.I.K.O.” Rhythm Loop,  Track 35.

MUSICAL EXTENSION (10 minutes)

SUMMARY: Students explore the rhythmic layers in “A.K.I.K.O.”

- Divide students into two groups:
 - Group One taps the pulse on their lap.

1 lap 2 lap 3 lap 4 lap

- Group Two stomps and claps the Haitian rhythm (step-clap-clap).

1 step a clap and clap 3 step a clap and clap

- Combine the two groups to hear the layers.

1 step a clap 2 step and clap 3 step a clap 4 step and clap

- Play Rhythm Loop, Track 35, and experiment with lap tapping, stepping, and clapping along.

MUSICAL EXTENSION (10 minutes)

SUMMARY: Students create new rhythms using names.

- **Emeline used a friend’s name to make a rhythm. Can we do something similar?**
- Model singing and clapping “A.K.I.K.O.”
- Using the letters of a friend’s name, sing and clap a new rhythm.

A M Y J A C Q U E L I N E S A R A H
 1 and 2 1 2 and 3 eand 4 eand 1 a 3 and 4

- Play and sing your new rhythms with “A.K.I.K.O.” Rhythm Loop, Track 35.

MUSICAL WORD WALL

Add the word *rhythmic* layers to the Musical Word Wall.

Unit 6: Rhythms in Old-Time Swing Music

Find Our Sixth Neighborhood (5 minutes)

The Conductor now takes us on a journey from Springfield Gardens, Queens, to Sheepshead Bay, Brooklyn, to meet our next singer, Michael of The Wiyos. Have students turn to SG23, and help them do the following:

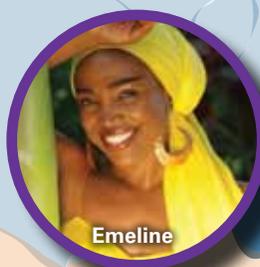
- Find Emeline in Springfield Gardens, Queens.
- Find Michael in Sheepshead Bay, Brooklyn.
- Complete the activity.

Find Michael's Neighborhood

Find Emeline in Springfield Gardens, Queens. Next, find Michael of The Wiyos in Sheepshead Bay, Brooklyn. Complete the activity to take us from Emeline to Michael. Let's go!

MANHATTAN

QUEENS



Emeline

★
SPRINGFIELD
GARDENS

BROOKLYN

Emeline is from: H _ I _ I

Emeline speaks: _ A I _ _ A _ C _ E _ L _

We learned to sing in rhythmic: L _ _ E R _



Michael

★
SHEEPSHEAD BAY



Lesson 1: Learning “Car Song”

AIM: What are the rhythms of old-time swing?

SUMMARY: Students meet the artists, sing, and create new lyrics for a Woody Guthrie song.

MATERIALS: chart paper, markers

TIME REQUIRED: 40 minutes

STANDARDS: US 1, 2, 3, 4, 6, 7, 9; NYC 1, 2, 3

VOCABULARY: buzz

WARM-UP (10 Minutes)

- Perform the “Warm-Up Rhyme,”  Track 2.
- Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises. , Tracks 3, 4, and 5.
- Vocal tip: Remind students to take deep “belly breaths.”
- Sing the “Carnegie Hall Musical Explorers Song,”  Track 1.

MEET MICHAEL OF THE WIYOS (5 Minutes)

- Meet Michael of The Wiyos on SG24.

SING “CAR SONG” (10 minutes)

- Listen to “Car Song,”  Track 36. 
- Have students turn to SG25.
- *While I read, raise your hand if you hear any words that make car sounds or are about car sounds.*
- Read the lyrics aloud.
- *In “Car Song,” The Wiyos use lip buzzing to create the sound of a car chugging down the road. Practice buzzing your lips together.*
- Sing along with “Car Song,”  Tracks 36.

"Car Song" by Woody Guthrie



4 E A

Brm, — brm, brm, brm, brm, brm, brm brm, b, brm

7 B7 E

Brm, brm, brm, brm, brm, brm, brm, b, brm. Brm brm, brm, brm, brm, brm,

10 A B7 E

brm, b brm, brm — brm, brm, brm, brm, brm, brm.

13 E B7

Take Me rid - in' in the car, car. Take — me rid - in in the

16 E A

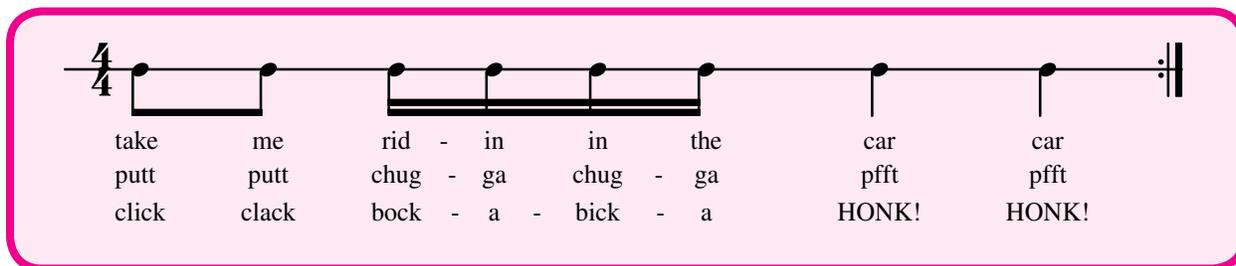
car, car — Take you rid - in in my car, car, — I'll

19 B7 E

take you rid - in' in my car. Brm, —

CREATE NEW RHYTHMS FOR “CAR SONG” (15 minutes)

- Locate My Noisy Old Car, SG26.
 - What are some of the different parts of this old car?
 - Which parts seem to be saying something?
- Read the text aloud: Our old car makes all kinds of noises whenever we go bumping down the road. The motor, the headlights, the wheels, the starter crank—almost every part makes a different noise. Some are loud, some are soft, some are very unexpected.
- Fill in the word bubbles with the sounds that each part of the old car makes when it drives along a bumpy road.
- Play “Car Song” Accompaniment,  Track 37.
- Use your old car noises to make new rhythms that go along with the track. If students can perform the sounds in unison, assign the sounds to different small groups and perform antiphonally. For example:



4/4

take	me	rid -	in	in	the	car	car
putt	putt	chug -	ga	chug -	ga	pfft	pfft
click	clack	bock -	a -	bick -	a	HONK!	HONK!

MUSICAL WORD WALL

Add the word *buzz* to the Musical Word Wall.

Meet Michael!



The Wiyos



Dear Musical Explorers,

Welcome to Brooklyn, where there are people of all stripes and sizes who do all kinds of work, and all kinds of play. There are great places to see music, with venues both big and small. And there are lots of small shops to find all kinds of bric-a-brac to make music with. Pots and pans! Spoons and tin cups galore! And did I mention harmonicas and cigar box guitars? When I was a kid, I took my uncle Max's old cigar box and made my first instrument. I added some strings and a sound hole and away I went! I look forward to introducing you to my bandmates, Seth and Teddy, when we come to Carnegie Hall.

Best,
Michael



Musical Explorers
c/o Carnegie Hall
881 Seventh Avenue
New York, NY 10019

"Car Song" by Woody Guthrie

Brrrm brm brm brm brm brm brm, brrrm b' brrrm,
 Brrrm brm brm brm brm brm brrrm b' brrrm,
 Brrrm brm brm brm brm brm brrrm b' brrrm,
 Brrrm brm brm brm brm brm brrrm.

Take me riding in the car, car; take me riding in the car, car;
 Take you riding in the car, car; I'll take you riding in my car.

Click clack, open up the door, girls; click clack, open up the door, boys;
 Front door, back door, clickety clack, take you riding in my car.

Climb, climb, rattle on the front seat; spree I spraddle on the back seat;
 Turn my key, step on my starter, take you riding in my car.

Engine it goes boom, boom; engine it goes boom, boom;
 Front seat, back seat, boys and girls, take you riding in my car.

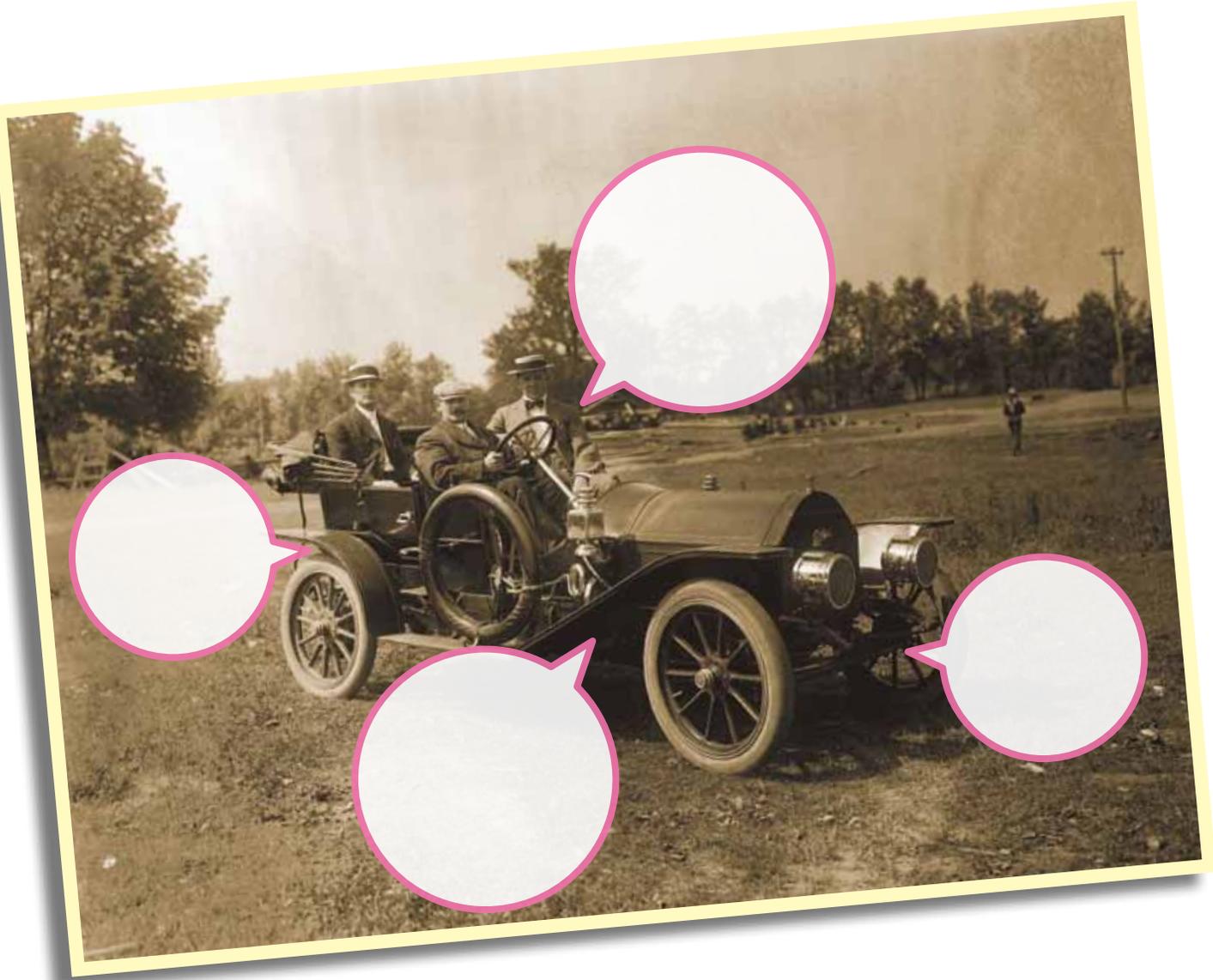
Trees and the houses walk along; trees and the houses walk along;
 Truck and a car and a garbage can, take you riding in my car.

Ships and the little boats chug along; ships and the little boats chug along;
 Boom buhbuh boom boom boom buh boom, take you riding in my car.

I'm a gonna zoom you home again; I'm a gonna zoom you home again;
 Boom, boom, buhbuh boom, rolling home, take you riding in my car.

I'm a gonna let you blow the horn; I'm a gonna let you blow the horn;
 A oorah, a oorah, a oogah, oogah, I'll take you riding in my car.

My Noisy Old Car



Our old car makes all kinds of noises whenever we go bumping down the road. The motor, the headlights, the wheels, the starter crank—almost every part makes a different noise. Some are loud, some are soft, some are very unexpected.



Lesson 2: Exploring “Promenade”

AIM: What are the rhythms of the American jug band tradition?

SUMMARY: Students sing, dance, and explore the rhythms of a traditional two-beat song.

MATERIALS: chart paper, markers

TIME REQUIRED: 40 minutes

STANDARDS: US 1, 2, 6, 8, 9; NYC 1, 2, 3, 5

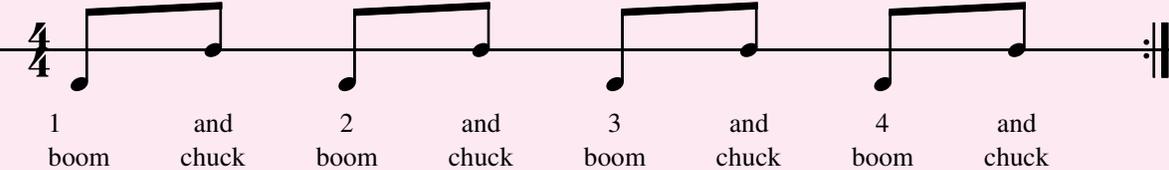
VOCABULARY: promenade, bass, jug band

WARM-UP (10 minutes)

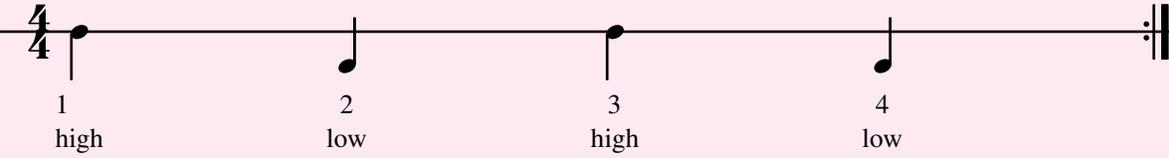
- Perform the “Warm-Up Rhyme,”  Track 2.
- Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,  Tracks 3, 4, and 5.
- Vocal tip: Remind students to take deep “belly breaths.”
- Sing the “Carnegie Hall Musical Explorers Song,”  Track 1.

EXPLORE THE RHYTHMS OF PROMENADE (10 minutes)

- Listen to “Promenade” Rhythm Loop  Track 38.
- Act out and sing the boom-chuck and bass rhythms while the CD plays.



1 boom and chuck 2 boom and chuck 3 boom and chuck 4 boom and chuck



1 high 2 low 3 high 4 low

- Divide the class into “boom-chucks” and “basses”; designate separate but adjacent areas on the floor (example: on the rug, off the rug) for the two instruments to perform in; and invent ways of soloing or combining students’ mimed and sung performances of the instruments. For example:
 - Bases only
 - Boom-chucks only
 - Both together with the recording
 - Both together without the recording
 - Switch instruments
 - Playing slower or faster

EXPLORE “PROMENADE” (10 Minutes)

- Listen to “Promenade,”  Track 39. 
- Dance a promenade to “Promenade,”  Track 39.

Basic promenade position:

- Partners standing side by side
- One arm around each other’s waist
- The other arm in front of tummy, holding hands

Simple promenade dance:

- Two little steps forward, leaning forward
- Two little step backwards, leaning backwards

EXPLORE JUG BAND MUSIC (10 Minutes)

The Wiyos are inspired by American jug band music. What is a jug band?

- Locate What’s in a Jug Band, SG27.
- *A jug band is a band with at least one jug player and a mix of traditional and home-made instruments, ordinary objects like the washtub bass, washboard, spoons, stovepipe, or comb and tissue paper kazoo. Jug band guitars and mandolins were sometimes made from the necks of discarded guitars fastened to large gourds. Early jug bands were typically made up of African American vaudeville and medicine show musicians. They played a mixture of blues, ragtime, and jazz music.*
- Instruct students to label the jug-band instruments shown in the pictures, using words from the Jug Band Word Bank.

CREATIVE EXTENSION (30 Minutes)

SUMMARY: Students learn other types of promenade dances.

- Locate a movement specialist or experienced dancer to teach your class how to do the dances that appear in the “Promenade” lyric: Jitterbug, Charleston, and Lindy Hop. If you don’t have a movement specialist but want to give the dances a try, try searching for them online.

MUSICAL EXTENSION (20 Minutes)

SUMMARY: Students make their own jug band orchestra.

- Collect sound-making objects to create an old-time jug band to play along with The Wiyos’ songs. Take inspiration from what you see in the jug band pictures. You might use a plastic jug or two-liter soda bottle, a wash-tub or cardboard-box bass, a kazoo, a comb covered with wax paper, two spoons (played as percussion instruments by holding them by the handles and bowl to bowl in one hand while slapping them back and forth between your thigh and other hand), a washboard or anything with ridges, pots and pans, and wooden spoons.

MUSICAL WORD WALL

Add the words *promenade*, *bass*, and *jug band* to the Musical Word Wall.

What's in a Jug Band?

Jug Band Word Bank

jug
kazoo
harmonica
washboard

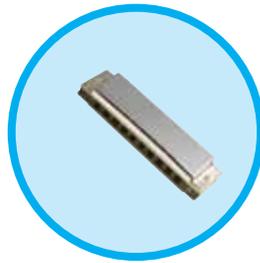
banjo
guitar
ukulele
cigar-box guitar



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.....



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.....



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Concert Preparation

The Second Concert

- Review the diverse artists the students have encountered so far this spring.
 - Aurelia and Eva (Balkan music)
 - Emeline (Haitian music)
 - Michael of the Wiyos (old-time swing music)
- Look at SG28 and have students find the countries represented on the map.
- [What do you remember about the artists and their music?](#)
- Brainstorm a list of responses with the students.
- Listen to a brief excerpt by each of these artists on the Musical Explorers CD.
- [What rhythms have we learned from each of these artists?](#)
- As a class, brainstorm some questions the students could consider during the concert. Have the students try to answer the questions for one another after attending the performance.
- Lead a discussion with students about the roles of performers and audience members during a concert. Brainstorm ideas about these roles and document them on chart paper. Have students narrow down the list by voting on their favorite two ideas per role.
- Divide the class in half, with one half acting as performers and the other half acting as audience members for a song from Musical Explorers. Facilitate a reflective discussion with students about how each group did. Invite the groups to share one aspect of what they liked and one thing that could be improved for themselves and the other group. Perform the song again, switching so that the students take on the opposite role. Repeat the reflection.

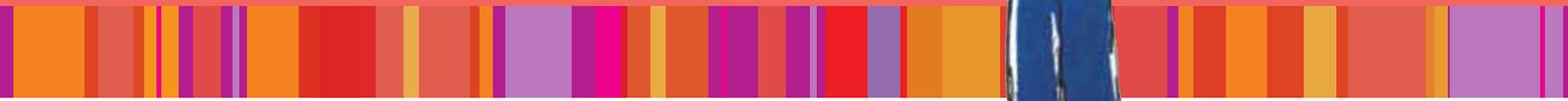
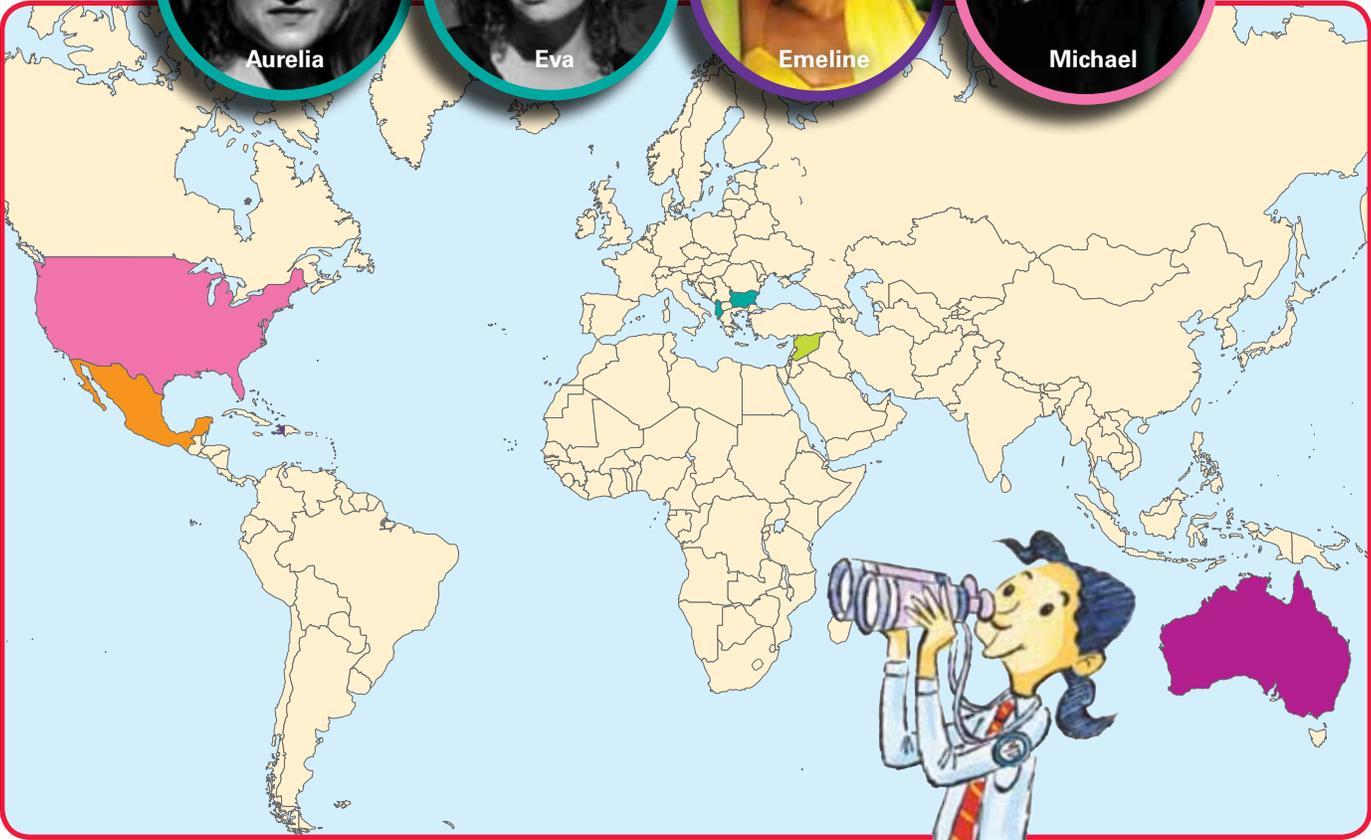
Let's Go Back to Carnegie Hall!

The Conductor now takes us from each of our artists' neighborhoods to Carnegie Hall in Manhattan, where we will meet and hear our singers, Aurelia and Eva, Emeline, and Michael. Have students turn to SG29, and help them do the following:

- Find Aurelia and Eva on Arthur Avenue in the Bronx; Emeline in Springfield Gardens, Queens; and Michael in Sheepshead Bay, Brooklyn.
- Find Carnegie Hall in Manhattan.
- Complete the maze that takes each of them from their neighborhoods to Carnegie Hall.

Where are the countries that we have learned about?

The artists came from different places but now live in New York City—just like you!



Find Carnegie Hall

Find Aurelia and Eva on Arthur Avenue in the Bronx; Emeline in Springfield Gardens, Queens; and Michael in Sheepshead Bay, Brooklyn. In the maze, draw the path from each of them to Carnegie Hall in Manhattan. Let's go!

What did you see and hear at Carnegie Hall?

Draw pictures of your trip to Carnegie Hall below.



Who is Your Favorite Artist?

Write a letter to your favorite artist. Be sure to include your favorite part of the concert and your favorite song from the concert.

Dear _____,



Your friend,

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

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 Meshoor, 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.

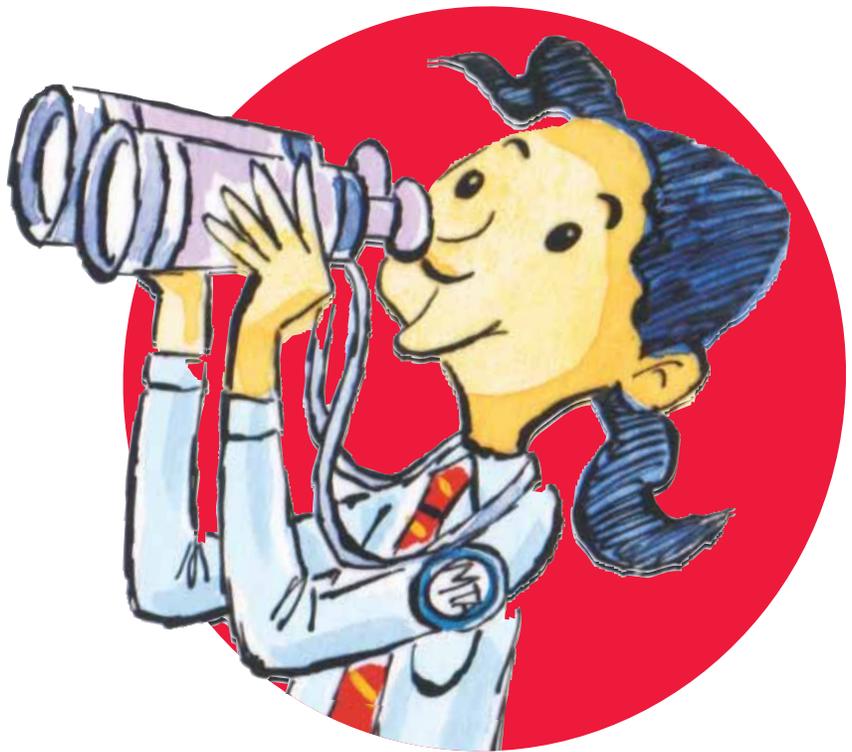
"A.K.I.K.O." Lyrics by Ralph Boncy and Emeline Michel; melody by Mushy Widmaer and Emeline Michel. Recording from the album *The Best of Emeline Michel*, courtesy of Emeline Michel.

"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" Pronunciation (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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