

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?



2012-2013
TEACHER GUIDE

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How Can Music Represent
the Spirit of a Community?

2012–2013 TEACHER GUIDE

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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 three 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 *italics*.

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 are 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

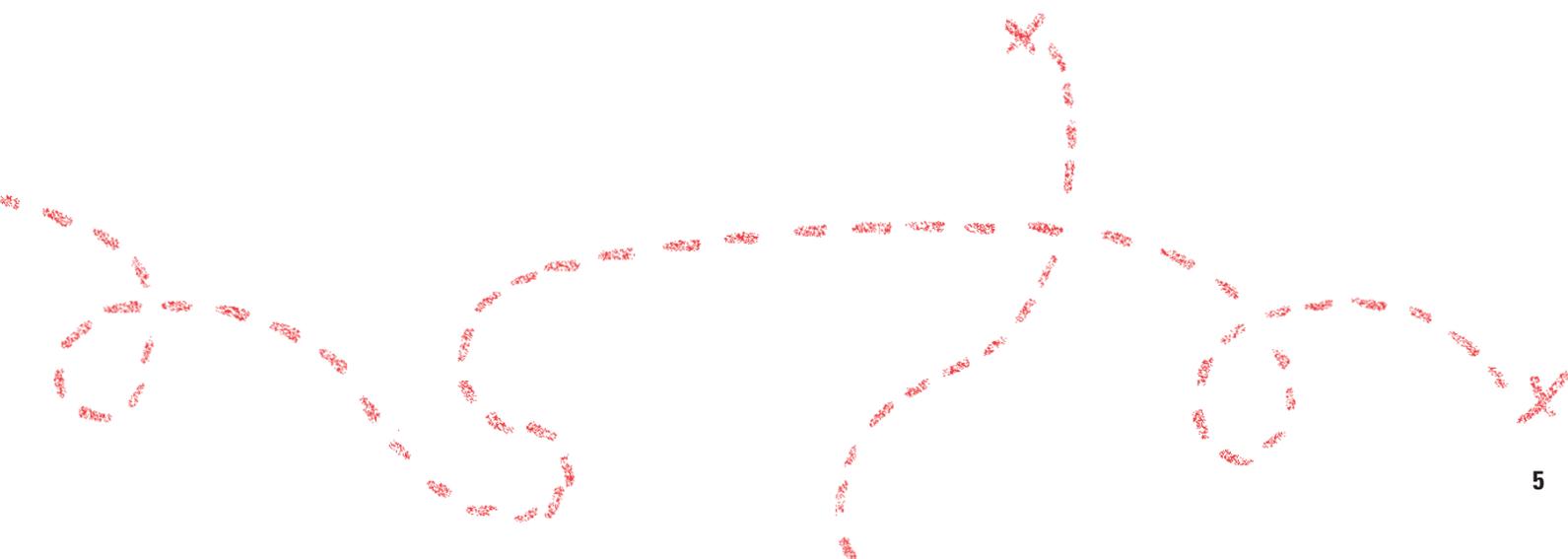
- meet singers whose music represents different ethnic and cultural communities
- sing and move to their songs
- make connections between the artists' music, their New York City neighborhoods, and their cultures of origin
- explore musical patterns that create the unique sound of each artist's music

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. 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.



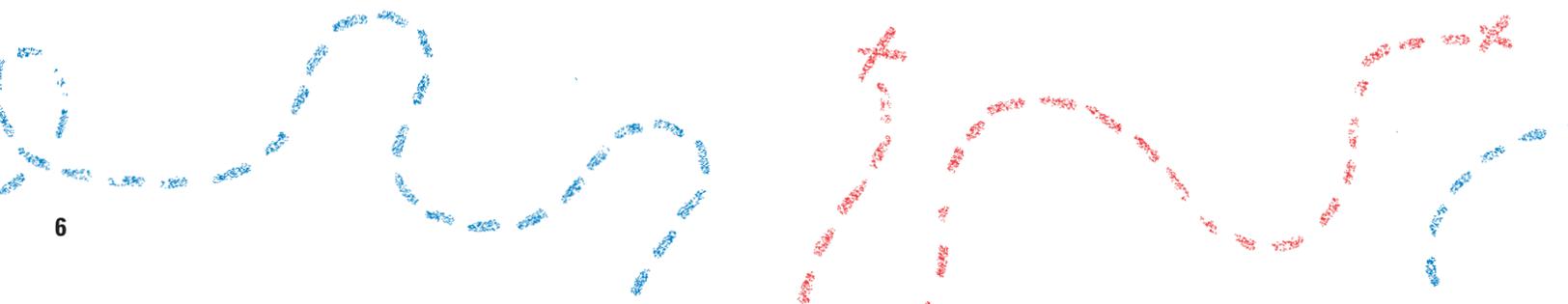
Making the Invisible Visible

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)
<p>Complete Lesson 1 and learn to sing the first song in each unit.</p> <p>Unit 1</p> <ul style="list-style-type: none">• "This Land is Your Land" <p>Unit 2</p> <ul style="list-style-type: none">• "Guantanamera" <p>Unit 3</p> <ul style="list-style-type: none">• "Tik Tik Tak" <p>Unit 4</p> <ul style="list-style-type: none">• "Mo Li Hua" <p>Unit 5</p> <ul style="list-style-type: none">• "Oh, What a Beautiful Morning" <p>Unit 6</p> <ul style="list-style-type: none">• "Rabba"	<p>Complete Lessons 1 and 2 and learn the first (see Basic Program Path at left) and second (see below) songs in each unit.</p> <p>Unit 1</p> <ul style="list-style-type: none">• "Adonde Pertenezco" <p>Unit 2</p> <ul style="list-style-type: none">• "Son de la Loma" <p>Unit 3</p> <ul style="list-style-type: none">• "Trata" <p>Unit 4</p> <ul style="list-style-type: none">• "Xia Shan" <p>Unit 5</p> <ul style="list-style-type: none">• "Chim Chim Cher-ee" <p>Unit 6</p> <ul style="list-style-type: none">• "Allahoo"	<p>Complete both lessons, learn both songs, and complete the Creative and/or Musical Extensions included in each unit.</p>



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 patterns humming vibrations	Fall Semester chorus lyrics verse bilingual cha-cha guiro congas claves rhythmic layers improvise accordion	Spring Semester Chinese opera pantomime Broadway musical scene character decoration ornamentation melody scale

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 musicalexplorers@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, 2, 6, 7, 8; NYC 1, 2, 3, 5

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.

Introduction Unit: Lesson 1

EXPLORING PATTERN (20 minutes)

Define Pattern

- This year, all Musical Explorers will explore patterns.
- *What is a pattern? Where do we find patterns?*
- Collect words and ideas that students associate with patterns, such as *repeating*, *same*, and *different*.
- Look at examples of patterns on SG4.
- *How do you know that these pictures are a pattern?*

Pattern Scavenger Hunt

- Invite students to look around the school and identify some of the patterns they observe.
- Have students draw the patterns they find on SG4.
- Students can also create their own patterns using shapes, designs, colors, or blocks.

Introduce Musical Patterns

- Improvise a rhythmic pattern.
- *Is this a pattern? How do you know?*
- Play Rhythmic Patterns,  Track 7. For each example, discuss.
- *What do you notice about this pattern? Are the notes short or long? Which rhythms repeat?*

MUSICAL WORD WALL

Add the word *pattern* 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!



Carnegie Hall Musical Explorers Song

Music and Lyrics by Daniel Levy

♩ = 105

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!



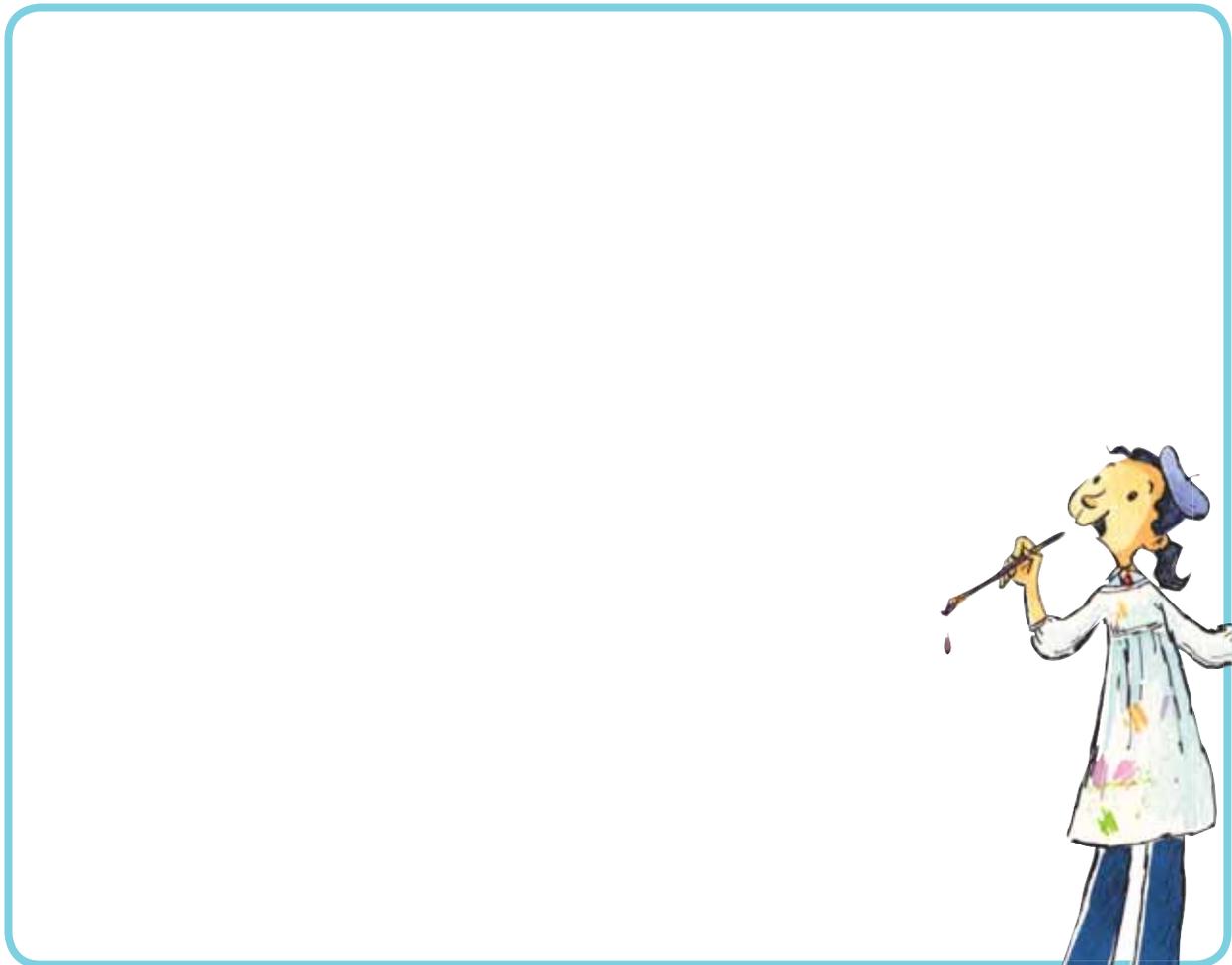
I can play it!

Exploring Patterns

What patterns do you see in these images? How do you know it's a pattern?



Draw other patterns you see in your school or classroom.



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, 2, 6, 8; NYC 1, 2, 3, 5

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 3, 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 SG5 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 4: 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 5: 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 6: 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: Patterns in American Folk Music

Find Our Neighborhood (5 minutes)

The Conductor now takes us on a journey to Park Slope, Brooklyn, to meet our first singer, Joe. Have students turn to SG6, and help them do the following:

- Locate your borough and/or neighborhood.
- Locate Joe on the map in Park Slope, Brooklyn.
- Complete the activity.



Find Joe's Neighborhood

It's time for us to begin our musical trip! Find Park Slope, Brooklyn, where Joe lives, on the map below. Then complete the activity to start our journey. Let's go!



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

CHORUS	ENGLISH
JOE	LYRICS
MUSIC	PATTERN
SPANISH	VERSE

Lesson 1: Learning “This Land is Your Land”

AIM: What patterns can we find in “This Land is Your Land”?

SUMMARY: Students meet the artist and sing a song with rhythmic patterns in the melody and lyrics.

MATERIALS: chart paper, markers

TIME REQUIRED: 30 minutes

STANDARDS: US 1, 2, 3, 4, 5, 6, 7, 8, 9; NYC 1, 2, 3, 4, 5

VOCABULARY: chorus, lyrics, verse

WARM-UP (5 minutes)

- Perform the “Warm-Up Rhyme,”  Track 3.
- Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,  Tracks 4, 5, and 6.
- Sing the “Carnegie Hall Musical Explorers Song,”  Track 1.

MEET JOE JENKS (5 minutes)

- Meet Joe on SG7.

SING “THIS LAND IS YOUR LAND” (10 minutes)

- Listen to “This Land is Your Land,”  Track 8.
- *This song describes many beautiful places in the United States. What places do you hear mentioned?*
- Have students turn to SG8 and locate some of the places described in the song. Have students ever visited any of these places? Which one(s)?
- *Does this song have a message for us? What message?*
- *Play the CD again and sing along with Joe on the chorus.*

FIND PATTERNS IN “THIS LAND IS YOUR LAND” (10 minutes)

- Have students look at the “This Land is Your Land” lyrics and patterns on SG9.
- Speak the lyrics in rhythm.
- *What patterns do you see and hear in “This Land is Your Land”?*
- Invent movements that make the pattern visible. (For example, the rhythmic pattern *short short short long long* might be expressed by students’ hands gesturing *point point point wave wave*)
- Perform your pattern-inspired movements along with “This Land is Your Land,”  Track 8.

CREATIVE EXTENSION (15 minutes)

- Create a class song for New York City.
 - Brainstorm a list of places in your neighborhood.
 - Use the listed location names to fill in the missing syllables in the verse lyric on SG10.
 - Perform your version of the song along with “This Land is Your Land” (accompaniment),  Track 9.

MUSICAL WORD WALL

Add the words *chorus*, *lyrics*, and *verse* to the Musical Word Wall.

Meet Joe!



Greetings from Park Slope

Dear Musical Explorers,

Hi from Park Slope, Brooklyn! I come from a big family, and my brothers, sisters, and parents all enjoy singing. When I was a boy, we would sing lots of Irish and American folk songs together as a family. I also loved music class! My elementary school music teacher taught me lots of songs. What are your favorite songs to sing in school? When you come to Carnegie Hall, I will be singing some songs that I love. Let me know which songs you like the best!

Sincerely,
Joe



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

Can you find the places mentioned in “This Land is Your Land”?



“This Land is Your Land” by Woody Guthrie

Verse

• • •	— —	• • •	— —
As I was	walk - ing	that rib-bon of	high - way
• • •	— —	• • •	— —
I saw a-	bove me	that end-less	sky - way
• • •	— —	• • •	— —
I saw be-	low me	that gol-den	va - lley
• — •	— • • •	—	
This land was	made for you and	me	

Chorus

• • •	— —	• • •	— —
This land is	your land	this land is	my land
• • •	— —	• • •	— —
From Cal-i	forn - ia	to the New York	is - land
• • •	— —	• • •	— —
From the red-wood	for - est	to the Gulf Stream	wa - ters
• — •	— • • •	—	
This land was	made for you and	me	

“This Town is Your Town”

Create new lyrics for a song about neighborhoods in New York City.

Verse

As I was walking

I saw a _____

I saw a _____

This town was made for you and me.

Chorus

This town is your town,
This town is my town
From the top of uptown

To the bottom of downtown
From the Inwood forest
To the harbor waters
This town was made for you and me.

Lesson 2: Exploring “Adonde Pertenezco” (“Where Do I Belong?”)

AIM: How can we use different languages to create patterns?

SUMMARY: Students sing and discover patterns in a bilingual song.

MATERIALS: chart paper, markers

TIME REQUIRED: 25 minutes

STANDARDS: US 1, 2, 3, 4, 5, 6, 7, 8, 9; NYC 1, 2, 3, 4, 5

VOCABULARY: bilingual

WARM-UP (5 minutes)

- Perform the “Warm-Up Rhyme,”  Track 3.
- Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,  Tracks 4, 5, and 6.
- Sing the “Carnegie Hall Musical Explorers Song,”  Track 1.

EXPLORE MEANING IN “ADONDE PERTENEZCO” (10 minutes)

- Listen to “Adonde Pertenezco,”  Track 10.
- *Who might be singing this song?*
- *What do you think this song is about?*
- *Why do you think Joe is singing in English and Spanish?*
- This song reflects feelings that many students and immigrants to the United States experience.
- *When we meet new people in our communities, how can we make them feel more welcome?*

SING “ADONDE PERTENEZCO” (10 minutes)

- Learn the chorus to “Adonde Pertenezco” using  Tracks 12 and 13.
- Listen to the entire song and sing along with “Adonde Pertenezco,”  Track 10.



Where do I ___ be- long ___ A - don-de per-ten-ez - co ___

Where ___ do I ___ come from ___ De don - de ___ ven -

- go ___ where will I ___ go ___ from here ___ pa-ra ___

don-de i-re ___ de a ___ qui ___ de a ___ qui ___

CREATIVE EXTENSION (20 minutes)

- *Many students come to New York City from all over the world and speak many different languages. What languages are spoken in our classroom?*
- Choose two languages and create a multilingual class poem using language patterns.

MUSICAL WORD WALL

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



Unit 2: Patterns in Cuban Music

Find Our Neighborhood (5 minutes)

The Conductor now takes us on a journey from Park Slope, Brooklyn, to Fordham, Bronx, to meet our next singer, Rolando. Have students turn to SG11, and help them do the following:

- Locate Joe in Park Slope, Brooklyn.
- Locate Rolando in Fordham, Bronx.
- Complete the activity.



Find Rolando's Neighborhood

Find Joe in Park Slope, Brooklyn, on the map. In the maze below, draw the path to Rolando in Fordam, Bronx. Let's go!

BRONX

Fordam

MANHATTAN

QUEENS

Park Slope

BROOKLYN

Rolando

Joe

Lesson 1: Learning “Guantanamera”

AIM: What are the rhythmic patterns in “Guantanamera”?

SUMMARY: Students sing “Guantanamera” and perform a simple dance pattern.

MATERIALS: pencils, markers, crayons

TIME REQUIRED: 40 minutes

STANDARDS: US 1, 2, 4, 5, 6, 7, 8, 9; NYC 1, 2, 3, 4

VOCABULARY: cha-cha

WARM-UP (5 minutes)

- Perform the “Warm-Up Rhyme,”  Track 3.
- Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,  Tracks 4, 5, and 6.
- Sing the “Carnegie Hall Musical Explorers Song,”  Track 1.

MEET ROLANDO (5 minutes)

- Meet Rolando on SG12.

SING “GUANTANAMERA” (15 minutes)

- Listen to “Guantanamera,”  Track 14.
- *“Guantanamera” is one of the best known patriotic songs from Cuba. It is about a girl from the countryside in the Guantánamo region of Cuba.*
- Practice singing the chorus of the song using  Tracks 15, 16, and 17.

DANCE TO “GUANTANAMERA” (15 minutes)

- Listen to the full version of “Guantanamera,”  Track 14.
- Learn to perform a simple cha-cha dance to “Guantanamera.” To see a video of this dance pattern, visit the Carnegie Hall web site at carnegiehall.org/MusicalExplorers.

Rhythm:	Slow	Slow	Fast-Fast	Slow	Slow	Slow	Fast-Fast	Slow
Move:	Right	Left	Right-Left	Right	Left	Right	Left-Right	Left

MUSICAL WORD WALL

Add the word *cha-cha* to the Musical Word Wall.

Meet Rolando!



BRONX ZOO
 THE NEW YORK BOTANICAL GARDEN
Greetings from Fordham



Dear Musical Explorers,
 My name is Rolando and I am from Cuba. Now I live in Fordham, in the Bronx. When I was growing up, music making was important to my family. As a child, my favorite hobbies were listening to music and playing ball. Now I enjoy being the lead singer of a musical group called Son de Madre. I look forward to meeting all of you at Carnegie Hall for some musical exploration!

Sincerely,
 Rolando



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

Lesson 2: Exploring “Son de la Loma”

AIM: How can we create layers with rhythmic patterns?

SUMMARY: Students listen to and perform rhythmic layers in the song “Son de la Loma.”

MATERIALS: pencils, markers, crayons, rhythm instruments

TIME REQUIRED: 25 minutes

STANDARDS: US 1, 2, 4, 5, 6, 7, 8, 9; NYC 1, 2, 3, 4

VOCABULARY: guiro, congas, claves, rhythmic layers

WARM-UP (5 minutes)

- Perform the “Warm-Up Rhyme,”  Track 3.
- Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,  Tracks 4, 5, and 6.
- Sing the “Carnegie Hall Musical Explorers Song,”  Track 1.

EXPLORE “SON DE LA LOMA” (5 minutes)

- Listen to “Son de la Loma,”  Track 18.
- *What is the feeling or spirit of this music?*

EXPLORE PATTERNS IN “SON DE LA LOMA” (15 minutes)

- *“Son de la Loma” and “Guantanamera” both use rhythmic patterns called sones. Sometimes those patterns are combined to create rhythmic layers.*
- Listen to the three different rhythmic patterns in “Son de la Loma” played on the guiro, congas, and the claves,  Tracks 19, 20, and 21.
- Locate SG13 and have students imitate each instrument’s rhythmic patterns. They may choose to make different sounds with their voices, clap the rhythm, add words to the sounds, or play them on classroom instruments.

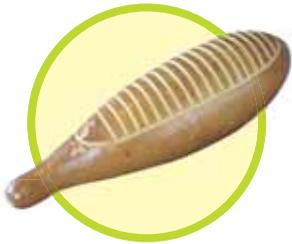
MUSICAL EXTENSION (20 minutes)

- Divide the class into three groups. Establish a different pattern with each group. Select a student leader for each group to help the patterns stay together.
- Once each group has successfully established its rhythm, listen to Cuban Rhythmic Layers,  Track 22, and perform the layers as a class.

MUSICAL WORD WALL

Add the words *guiro*, *congas*, *claves*, and *rhythmic layers* to the Musical Word Wall.

Rhythmic Patterns in "Son de la Loma"



Guiro

—	••	—	••	—	••	—	••
ta	ti-ti	ta	ti-ti	ta	ti-ti	ta	ti-ti
1	2	3	4	1	2	3	4



Congas

*	+	▲	+	*	+	■	■	*	+	▲	+	*	+	■	■
ta	pa	TA	pa	ta	pa	go	go	ta	pa	TA	pa	ta	pa	go	go
1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4



Claves

	●	●		●	●	●	●
	clap	clap		clap	clap	clap	clap
1	2	3	4	1	2	3	4

Unit 3: Patterns in Greek Music

Find Our Neighborhood (5 minutes)

The Conductor now takes us on a journey from Fordham, Bronx, to Astoria, Queens, to meet our next singer, Magda. Have students turn to SG14, and help them do the following:

- Locate Rolando in Fordham, Bronx.
- Locate Magda in Astoria, Queens.
- Complete the activity.



Find Magda's Neighborhood

Find Rolando in Fordham, Bronx, on the map. Next, find Magda in Astoria, Queens. Complete the activity to continue our journey. Let's go!



Rolando

Fordham

BRONX

MANHATTAN

Astoria

Magda

QUEENS

BROOKLYN

Rolando is from: C _ B _

Rolando plays an instrument called: _ U I _ O

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

Lesson 1: Learning “Tik Tik Tak”

AIM: What kinds of sound patterns can we sing in “Tik Tik Tak”?

SUMMARY: Students learn to sing “Tik Tik Tak” and improvise new sound patterns.

MATERIALS: chart paper, markers, pencils, crayons

TIME REQUIRED: 25 minutes

STANDARDS: US 1, 2, 3, 4, 5, 6, 7, 8, 9; NYC 1, 2, 3, 4, 5

VOCABULARY: improvise

WARM-UP (5 minutes)

- Perform the “Warm-Up Rhyme,”  Track 3.
- Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,  Tracks 4, 5, and 6.
- Sing the “Carnegie Hall Musical Explorers Song,”  Track 1.

MEET MAGDA (5 minutes)

- Meet Magda on SG15.

SING “TIK TIK TAK” (15 minutes)

- *Magda sings many folk songs from Greece. This song is about someone who is in love, and every time they see the person they love, their heart beats like a drum, tiki tiki tak.*
- Listen and sing along to the chorus of “Tik Tik Tak,”  Track 23.



Tik tik ti-ki ti-ki tak ka ni kar dia mou San se vi-e-po...

na dia ve... nis Tik tik ti-ki ti-ki tak

the-lo pou-li mou... Na ma-tha-i-no... pou pi-gai neis

“Tik Tik Tak” English Translation

Tik tik tiki tiki tak ... is the sound of my heart when I see you passing by.

Tik tik tiki tiki tak ... I would like, my bird, to know where you are going.

I want, my bird, to ask you, but I am afraid to make you sad.

And every time I look at you, my heart makes this sound: Tiki tiki tak.

Every time I look at you, my heart makes this sound: Tiki tiki tak.

CREATIVE EXTENSION (20 minutes)

- The lyrics “tik tik tak” are nonsense syllables and don’t have a specific meaning, similar to “pitter patter.” We can substitute other sound patterns for these lyrics.
- Brainstorm a list of other sounds students could use to create patterns and write them on chart paper.
- In small groups, create several new patterns using combinations of sounds from the list. Students can record their patterns on SG16. Share patterns with the class.
- Play “Tik Tik Tak” (accompaniment),  Track 26. Invite students to improvise or perform their new sound patterns with the music.

MUSICAL WORD WALL

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



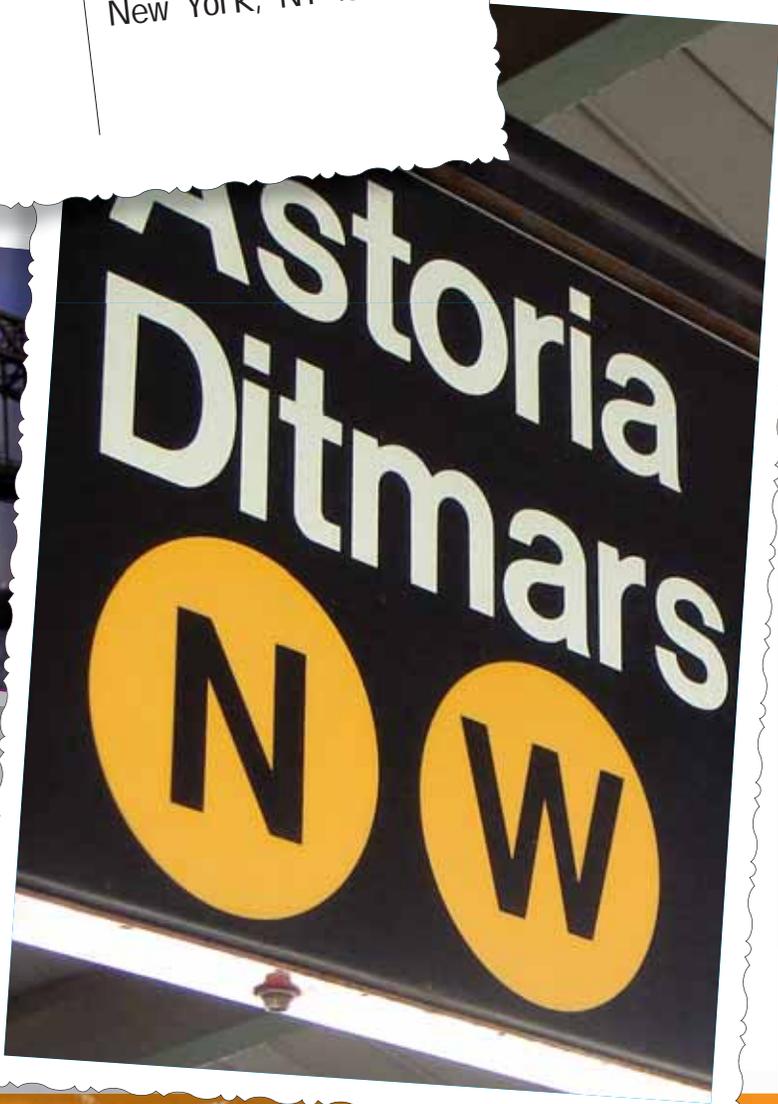
Meet Magda!

Dear Musical Explorers,
 Welcome to Astoria, Queens! I grew up in Greece, where I would swim every day and spend hours and hours playing the piano and singing! When I came to New York, I was so inspired by all the different cultures and styles of music that one can listen to! I started playing my grandmother's accordion and tried to sing in as many languages as I could. My bandmates—Marcelo, Ignacio, and Petros—and I are so excited to see you all at Carnegie Hall and experience the songs, dance, and language of my country together. We cannot wait to meet all of you.

Your friend,
 Magda



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



My Sound Patterns

Make your own sound patterns using nonsense syllables like "tik" and "tak."



Lesson 2: Exploring “Trata”

AIM: How can we use dance patterns to explore Greek music?

SUMMARY: Students learn to sing “Trata” and perform a traditional Greek dance.

MATERIALS: pencils, markers, crayons

TIME REQUIRED: 40 minutes

STANDARDS: US 1, 2, 3, 4, 5, 6, 7, 8, 9; NYC 1, 2, 3, 4, 5

VOCABULARY: accordion

WARM-UP (5 minutes)

- Perform the “Warm-Up Rhyme,”  Track 3.
- Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,  Tracks 4, 5, and 6.
- Sing the “Carnegie Hall Musical Explorers Song,”  Track 1.

SING “TRATA” (10 minutes)

- Listen to “Trata,”  Track 27.
- *“Trata” is a traditional Greek song about a fisherman and his boat.*
- Learn the chorus to “Trata” using  Tracks 28 and 29.
- Listen to the entire song and sing along with Magda on the chorus, using “Trata,”  Track 27.



Leader Group Leader Group Leader

E - vi - ra mia Sta - pa - nia E - vi - ra dio Sto ya - lo E -

Group

vi - ra tris Sto spi - ti tis

“Trata” English Translation

Our shaggy boat has been mended so many times.

We mend it, but then it breaks again and again.

Shout one on the sails, shout two on the beach, shout three to her house.

If my mother knew that I am working on this boat,

She would have sent me my clothes and my old pants.

Shout one on the sails, shout two on the beach, shout three to her house.

EXPLORE MOVEMENT PATTERNS IN “TRATA” (15 minutes)

- Listen to “Trata,”  Track 27.
- Perform traditional Greek dance movements as you sing along with Magda.



Stand side by side with arms outstretched on shoulders.



The dance moves to the right using a four-beat pattern.
Each count is one step: R-L-R-L
(Kick the left foot out on the last beat.)



Repeat the sequence moving to the left: L-R-L-R
(Kick the right foot out on the last beat.)

LEARN ABOUT THE ACCORDION (10 minutes)

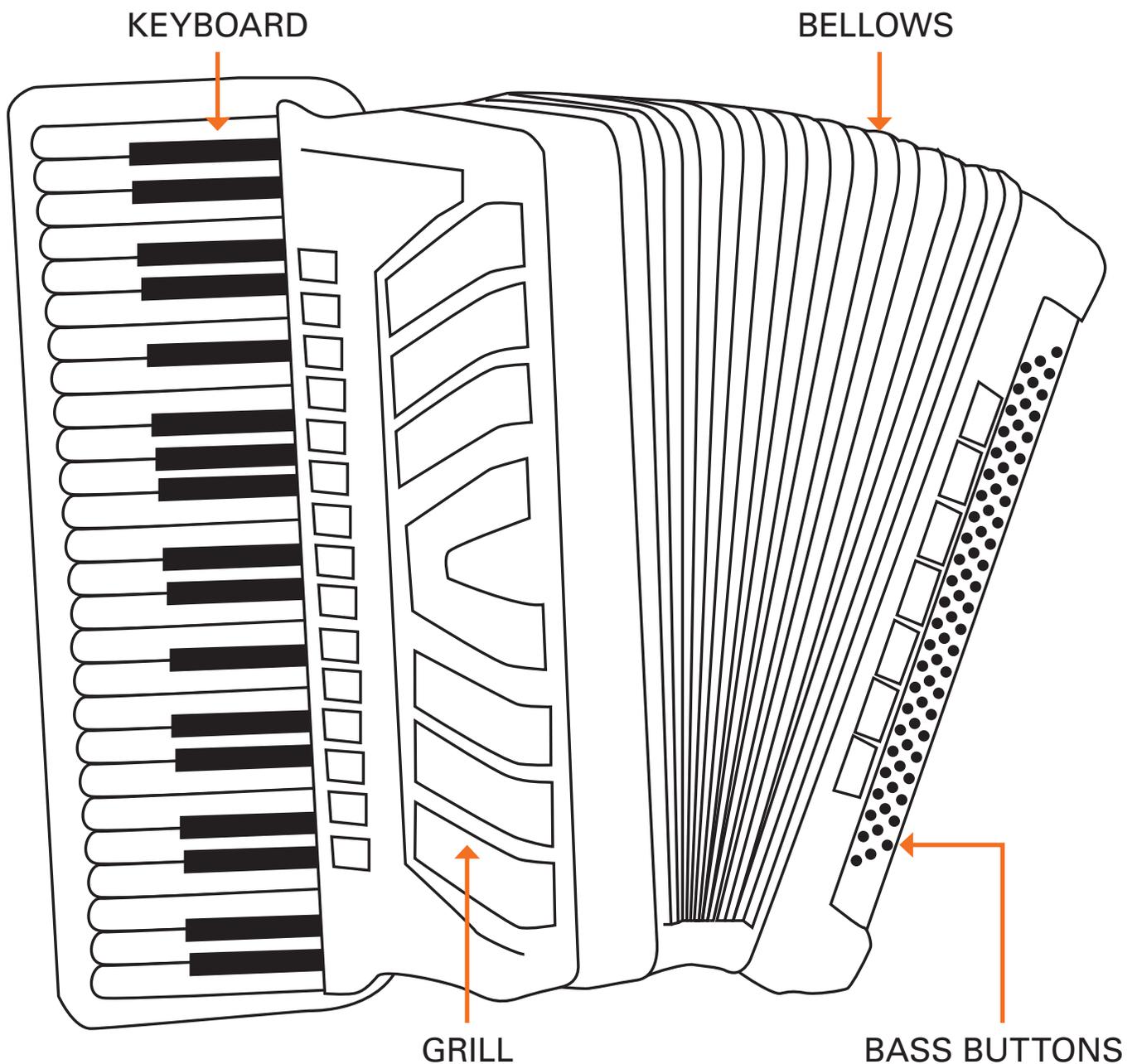
- *When Magda performs, she often plays the accordion while she sings.*
- Listen to Magda play the accordion on  Track 30.
- Learn about the accordion and color your instrument on SG17.

MUSICAL WORD WALL

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

The Accordion

The accordion is a box-shaped musical instrument and is sometimes called a squeezebox. The instrument is played by pushing and pulling apart the bellows while pressing buttons or keys. The performer usually plays the melody on the keyboard and the accompaniment on the bass buttons.



Concert Preparation

The First Concert

- Review the diverse artists the students have encountered so far this fall.
 - Joe (American folk music)
 - Rolando (Cuban music)
 - Magda (Greek music)
- Look at SG18 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, Joe, Rolando, and Magda. Have students turn to SG19 and help them do the following:
 - Find Joe in Park Slope, Brooklyn; Rolando in Fordham, Bronx; and Magda in Astoria, Queens.
 - 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!



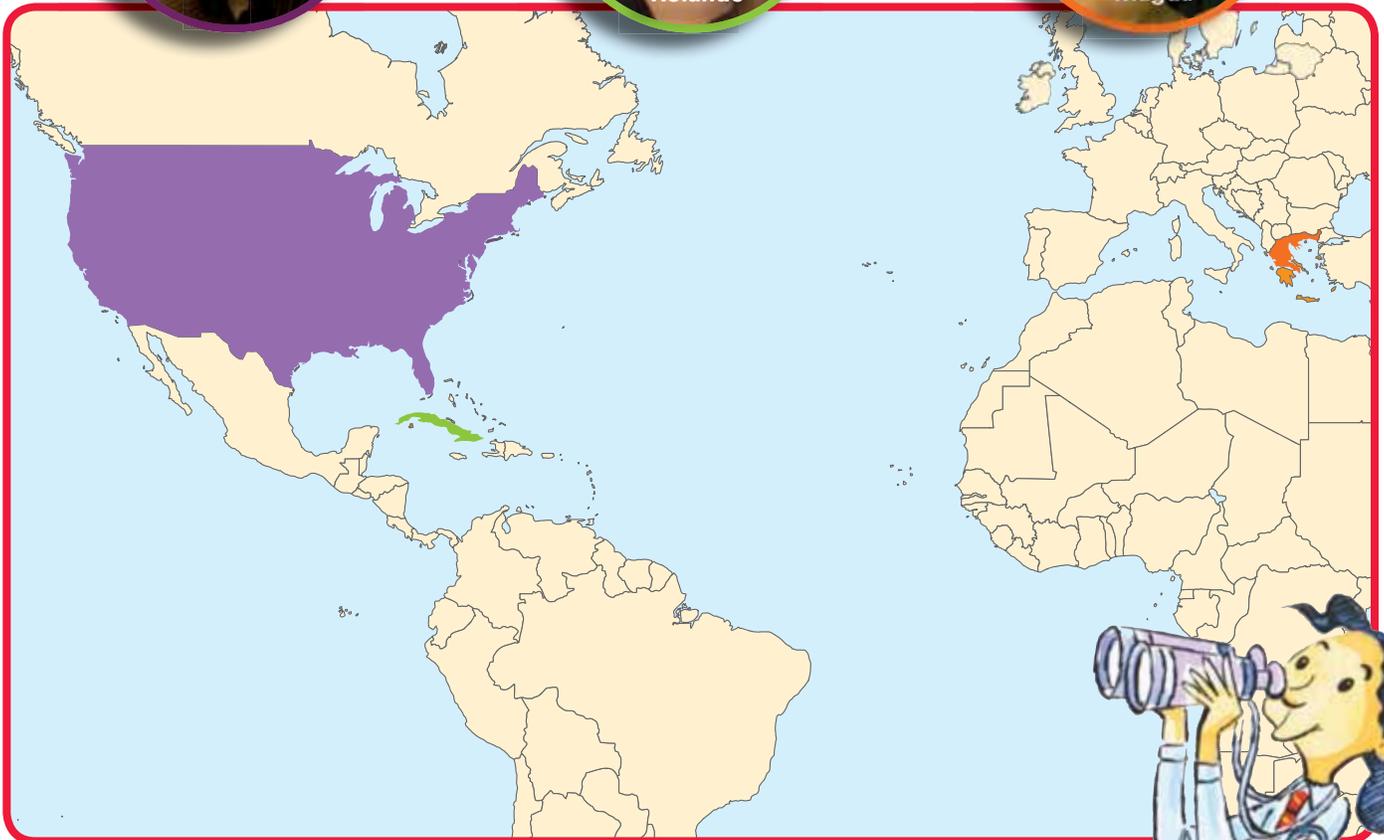
Joe



Rolando



Magda



BRONX

Fordham



Rolando

QUEENS

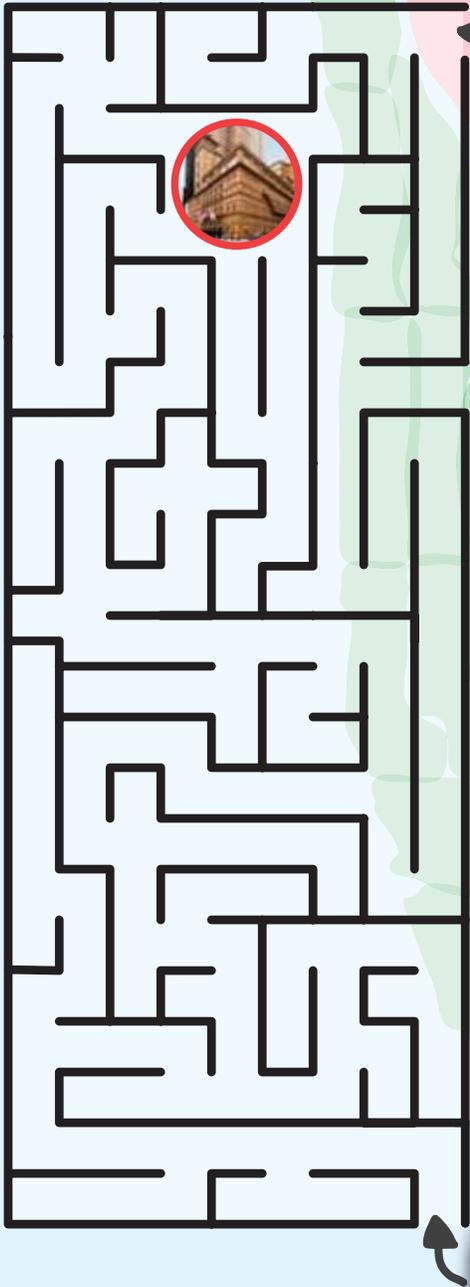


Magda

Astoria

Find Carnegie Hall

Find Joe in Park Slope, Brooklyn; Rolando in Fordham, Bronx; and Magda in Astoria, Queens. In the maze, draw the path from each of them to Carnegie Hall in Manhattan. Let's go!



Park Slope

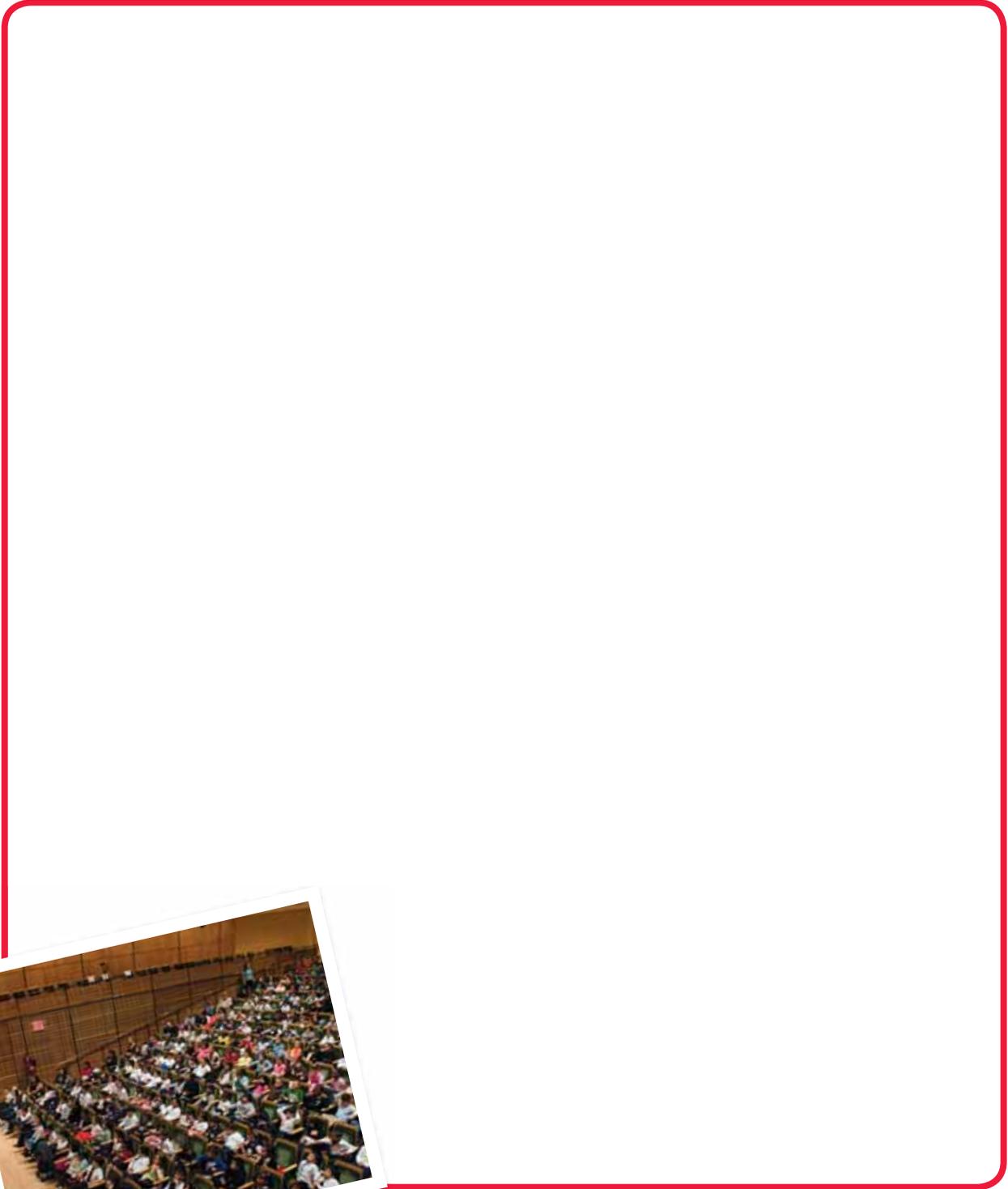


Joe

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: Patterns in Chinese Music

FIND OUR NEIGHBORHOOD (5 minutes)

The Conductor now takes us on a journey from Carnegie Hall to Flushing, Queens, to meet our first singer for this semester, Fang Tao. Have students turn to SG22, and help them do the following:

- Locate Carnegie Hall in Manhattan.
- Locate in Flushing, Queens.
- Complete the activity.



Find Fang Tao's Neighborhood

It's time for the next stop on our trip! Find Carnegie Hall on the map and then find Fang Tao in Flushing, Queens. Then, complete the activity to continue our journey. Let's go!



Carnegie Hall

Flushing



Fang Tao

QUEENS

MANHATTAN

BROOKLYN

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

CHINESE CONGA
 JOE LAYERS
 MAGDA OPERA



Lesson 1: Learning “Mo Li Hua” (“Jasmine Flower”)

AIM: How can movement patterns help us learn Chinese songs?

SUMMARY: Students learn to sing “Mo Li Hua” and perform traditional Chinese opera gestures.

MATERIALS: pencils, markers, crayons

TIME REQUIRED: 30 minutes

STANDARDS: US 1, 2, 3, 5, 6, 7, 8, 9; NYC 1, 2, 3, 4

VOCABULARY: Chinese opera

WARM-UP (5 minutes)

- Perform the “Warm-Up Rhyme,”  Track 3.
- Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,  Tracks 4, 5, and 6.
- Sing the “Carnegie Hall Musical Explorers Song,”  Track 1.

MEET QIAN YI (5 minutes)

- Meet Fang Tao on SG23.

SING AND MOVE WITH “MO LI HUA” (20 minutes)

- Learn to sing “Mo Li Hua” using  Tracks 32, 33, and 34.

茉莉花

CHINESE LYRICS

好一朵美麗的茉莉花
好一朵美麗的茉莉花
芬芳美麗滿枝芽
又香又白惹人誇

“MO LI HUA”

ENGLISH SUMMARY

Fair, beautiful jasmine flower
Fair, beautiful jasmine flower
How sweet and lovely your blossoms are
White and fragrant, all people adore you.

- Learn the traditional Chinese opera hand movements (shown on SG24).
- Sing and move along with “Mo Li Hua,”  Track 31.

Open Gate



Closed Gate



Open Gate



Closed Gate



Hao yi duo mei - li de mo li - hua Hao yi duo mei - li de mo li - hua

Fen fang mei li - man zhi ya You xiang - you bai - re ren - kua



Orchid Fingers



Hidden Dragon

CREATIVE EXTENSION (15 minutes)

- Create a pattern of colors and symbols on a traditional Chinese fan on SG25, as inspired by the shapes and symbols listed.

MUSICAL WORD WALL

Add the word *Chinese opera* to the Musical Word Wall.

Meet Fang Tao!



Greetings from
Flushing

Main St Station

7



Dear Musical Explorers,

Hello from Flushing, Queens! I am originally from Chengdu, China, where panda bears live. I started singing as a little girl while my mother played the piano. I also love math, reading, painting, dancing, and playing ping-pong. I studied opera for many years in my home country, and I love singing this traditional music. There are many melodies and movements in Chinese music. I can't wait to share some of them with you! After the concert, please write to me and tell me what your favorite song was!

Your friend,
Fang Tao



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

Chinese Opera Hand Movements



Open Gate



Closed Gate

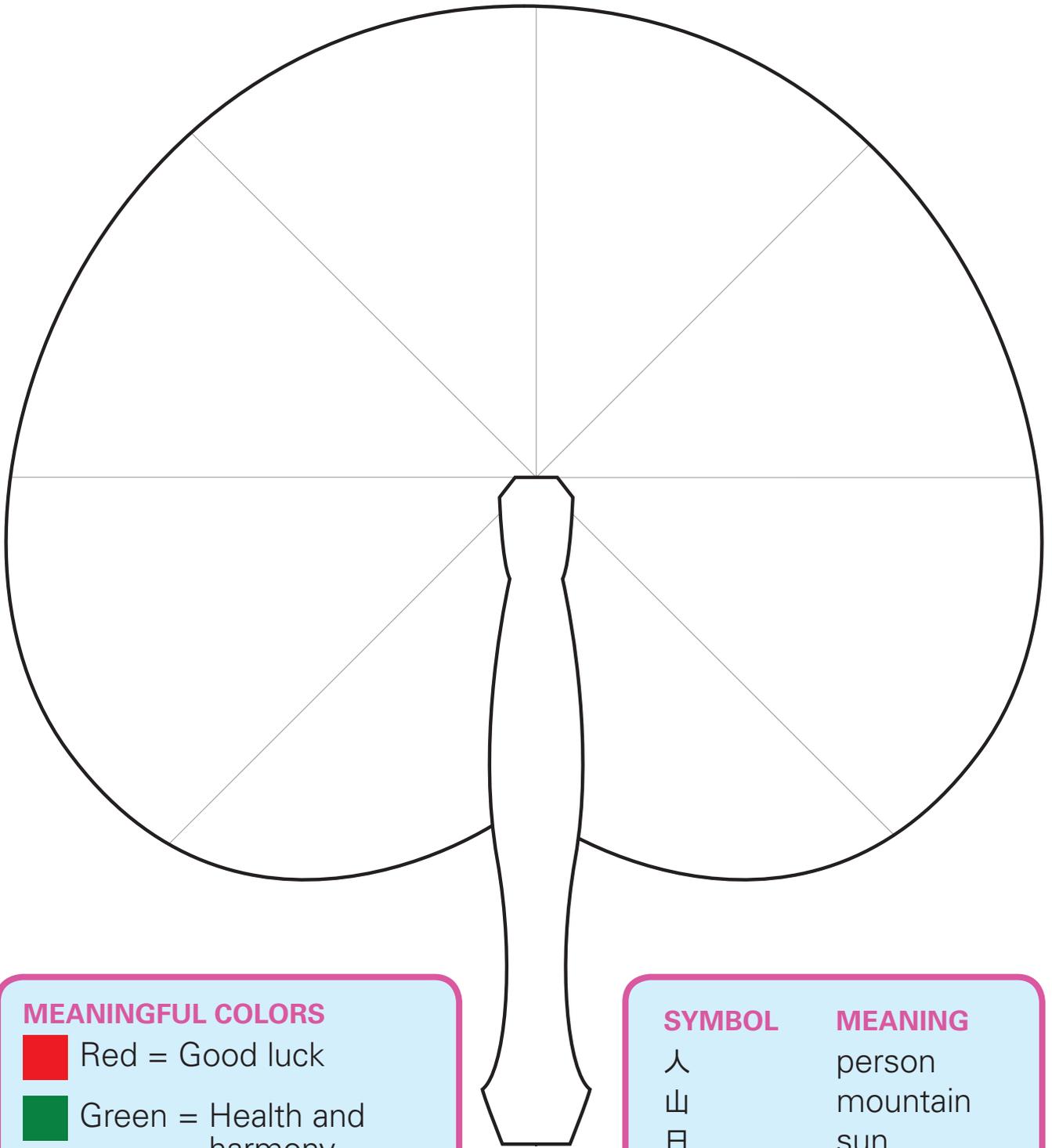


Orchid Fingers



Hidden Dragon

My Chinese Fan



MEANINGFUL COLORS

-  Red = Good luck
-  Green = Health and harmony
-  Yellow = Royalty

SYMBOL

- 人
- 山
- 日
- ☸
- 音乐

MEANING

- person
- mountain
- sun
- long life
- music

Lesson 2: Exploring “Xia Shan”

AIM: In Chinese music, how can we use movement patterns to accompany words?

SUMMARY: Students explore the meaning of good and bad fortune and create a simple pantomime to represent the story in “Xia Shan” (“Coming Down the Mountain: The Song of an Escaped Nun”).

MATERIALS: chart paper, markers, crayons

TIME REQUIRED: 30 minutes

STANDARDS: US 1, 2, 3, 5, 6, 7, 8, 9; NYC 1, 2, 3, 4

VOCABULARY: pantomime

WARM-UP (5 minutes)

- Perform the “Warm-Up Rhyme,”  Track 3.
- Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,  Tracks 4, 5, and 6.
- Sing the “Carnegie Hall Musical Explorers Song,”  Track 1.

EXPLORE THE MEANING OF “XIA SHAN” (10 minutes)

- Listen to “Xia Shan,”  Track 35.
- Read aloud the English translation of the lyrics to “Xia Shan,” a song about a nun who escapes down a mountain and wonders whether she will be lucky in her life.
- *Have you ever experienced good luck? Bad luck?*

“Xia Shan” English Translation

“Coming Down the Mountain: The Song of an Escaped Nun”

I escape from the temple and run down the mountain
 The good-luck bird sings to me: Ya! But the bad-luck bird sings, too.
 I don’t know if I will be lucky now that I have escaped.
 I don’t know what will happen to me tomorrow.

CREATE A PANTOMIME FOR “XIA SHAN” (15 minutes)

- Invent pantomime gestures for the nun’s story.
- Choose words in the text to illustrate and develop a gesture for each word.
- Perform the text as a recited poem with movement.
- Play “Xia Shan,”  Track 35, and perform your pantomime along with the music.
- Invite students to draw pictures of the scene from the song on SG26.

MUSICAL EXTENSION (15 minutes)

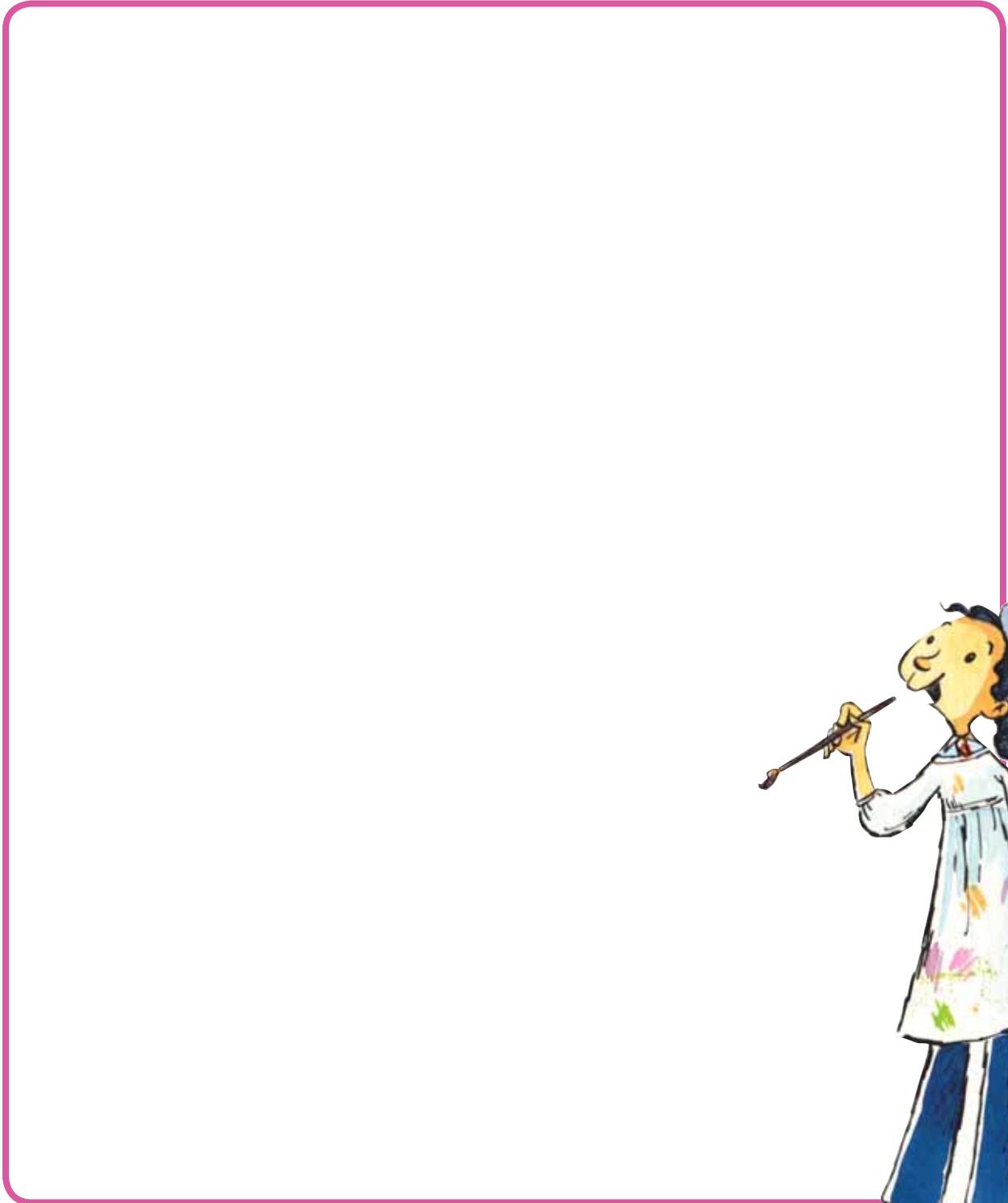
- Create brief pentatonic melodies based on the “Xia Shan” story using Orff instruments.
- The music should consist of three short musical phrases to represent the nun, the bird of good luck, and the bird of bad luck.
- Repeat the phrases to create a pattern.

MUSICAL WORD WALL

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

My Scene from “Xia Shan”

What does the scene look like in your imagination?



Unit 5: Patterns in Musical Theater

Find Our Neighborhood (5 minutes)

The Conductor now takes us on a journey from Flushing, Queens, to Times Square, Manhattan, to meet our next singer, Nate. Have students turn to SG27, and help them do the following:

- Locate Fang Tao in Flushing, Queens.
- Locate Nate in Times Square, Manhattan.
- Complete the activity.



Find Nate's Neighborhood

Find Fang Tao in Flushing, Queens, on the map. In the maze below, draw the path to Nate in Times Square, Manhattan. Let's go!

MANHATTAN



Nate

Times Square

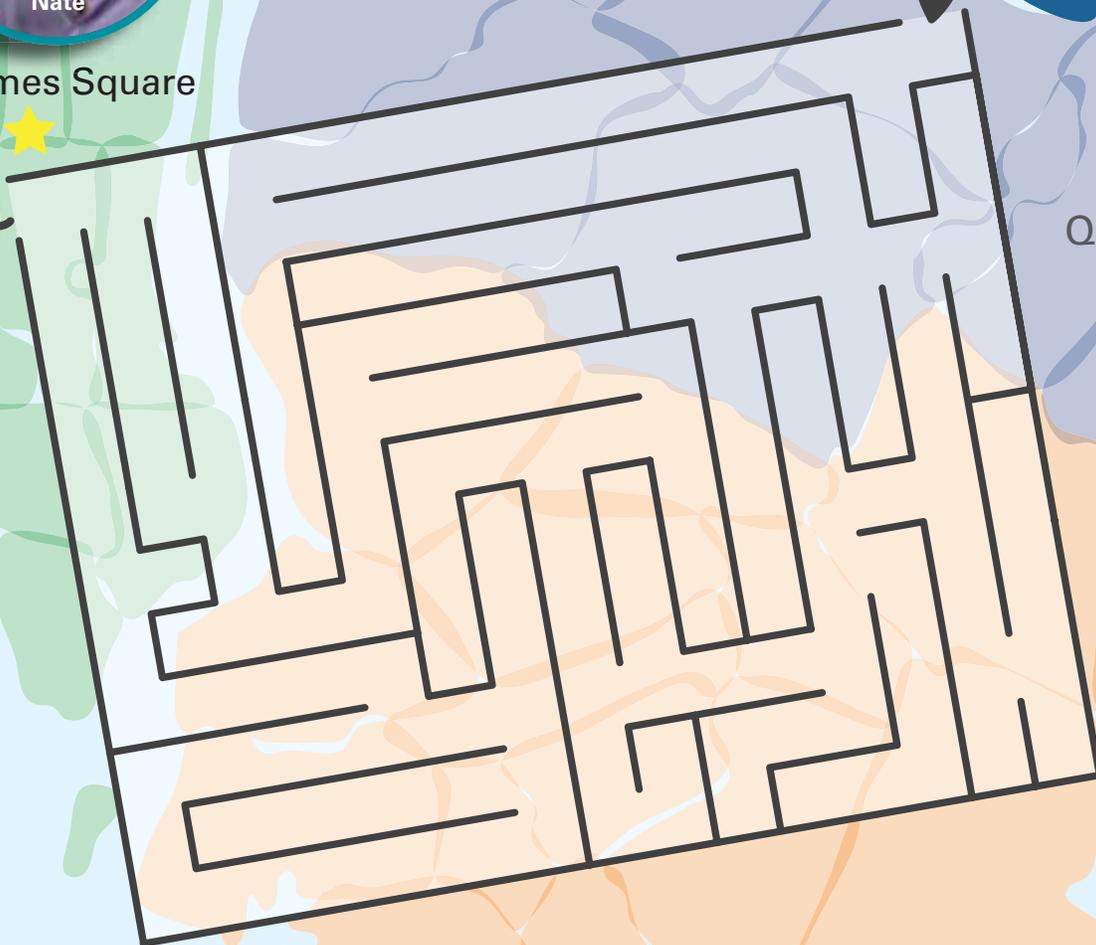


Flushing



Fang Tao

QUEENS



Lesson 1: Learning “Oh, What a Beautiful Morning”

AIM: How can we use rhyming words to learn a musical theater song?

SUMMARY: Students learn to sing “Oh, What a Beautiful Morning” and explore rhyming word patterns in the lyrics.

MATERIALS: pencils, markers, crayons

TIME REQUIRED: 30 minutes

STANDARDS: US 1, 2, 5, 6, 7, 8, 9; NYC 1, 2, 3, 4, 5

VOCABULARY: Broadway musical, scene

WARM-UP (5 minutes)

- Perform the “Warm-Up Rhyme,”  Track 3.
- Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,  Tracks 4, 5, and 6.
- Sing the “Carnegie Hall Musical Explorers Song,”  Track 1.

MEET NATE (5 minutes)

- Meet Nate on SG28.

SING “OH, WHAT A BEAUTIFUL MORNING” (10 minutes)

- Learn the chorus to “Oh, What a Beautiful Morning” using  Track 36.

FIND PATTERNS IN “OH, WHAT A BEAUTIFUL MORNING” (10 minutes)

- *How do we know if words rhyme? What are some examples of rhyming words?*
- Discuss examples of rhyming word patterns with students.
- Listen to “Oh, What a Beautiful Morning,”  Track 36.
- *What rhyming word patterns do you hear?*
- Invent movements that make the patterns visible.
- Play  Track 36 again and sing and perform your movements along with the recording.

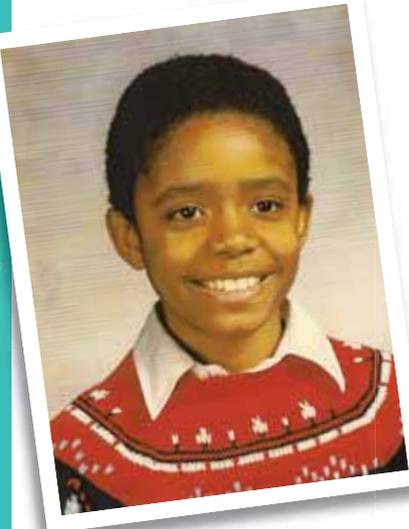
CREATIVE EXTENSION (15 minutes)

- *“Oh, What a Beautiful Morning” is from the musical Oklahoma!, in which the actor plays a cowboy named Curly, who is walking on the farm on a beautiful morning.*
- Invite students to imagine what this scene might look like in the Broadway musical. Draw a picture of Curly singing this song on stage on SG29. Use the lyrics as the inspiration for your images.

MUSICAL WORD WALL

Add the words *Broadway musical* and *scene* to the Musical Word Wall.

Meet Nathaniel!

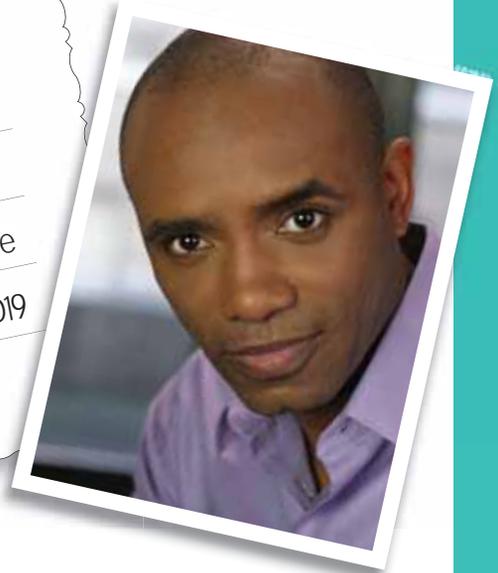


Dear Musical Explorers,
 Welcome to the Theater District of New York City! I was born in California and grew up in Wisconsin. I perform several times each week on Broadway. I love singing many types of music, including opera and gospel. I am the oldest of five children and we grew up singing together as a family. Have fun exploring the music of Broadway. I will see you at Carnegie Hall soon!

Sincerely,
 Nathaniel



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



My Scene from “Oh, What a Beautiful Morning”

Draw a picture of Curly singing “Oh, What a Beautiful Morning.”



Lesson 2: Exploring “Chim Chim Cher-ee”

AIM: How do movement patterns help set the scene in musical theater?

SUMMARY: Students will learn to sing “Chim Chim Cher-ee” and create movement patterns to describe the scene.

MATERIALS: chart paper, markers, DVD of *Mary Poppins*

TIME REQUIRED: 35 minutes

STANDARDS: US 1, 2, 5, 6, 7, 8, 9; NYC 1, 2, 3, 4, 5

VOCABULARY: character

WARM-UP (5 minutes)

- Perform the “Warm-Up Rhyme,”  Track 3.
- Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,  Tracks 4, 5, and 6.
- Sing the “Carnegie Hall Musical Explorers Song,”  Track 1.

EXPLORE “CHIM CHIM CHER-EE” (10 minutes)

- Listen to “Chim Chim Cher-ee,”  Track 37.
- “Chim Chim Cher-ee” is from the Broadway musical *Mary Poppins*. This song is about a character named Bert, who sings about his life as a chimneysweep.
- *What is a chimney? Why would it need to be swept?*
- *How does Bert feel about being a chimneysweep? Would you want to be a chimneysweep?*

FIND PATTERNS IN “CHIM CHIM CHER-EE” (10 minutes)

- Listen again to “Chim Chim Cher-ee,”  Track 37.
- *What patterns do you hear in this song?*
- *Similar to “Oh, What a Beautiful Morning,” “Chim Chim Cher-ee” also has some rhyming word patterns. What rhyming words do you hear?*

SING AND MOVE TO “CHIM CHIM CHER-EE” (10 minutes)

- Learn to sing the chorus of “Chim Chim Cher-ee” using  Tracks 38 and 39.
- Create simple movements to perform along with the chorus.
- Practice singing and moving to “Chim Chim Cher-ee,”  Track 37.



Chim chim - in - ey, chim chim-in - ey, chim chim cher - ee! A
sweep is as luck - y, as luck - y can be.
Chim chim-in - ey, chim chim-in - ey, chim chim cher - oo! Good
luck will rub off when I shake 'ands with you, Or
blow me a kiss and that's luck - y, too.

CREATIVE EXTENSION (10 minutes)

- Listen to “Chim Chim Chim-ree,”  Track 37, again.
- *What do you imagine is happening during this scene in the musical?*
- Watch the scene of Bert and the other chimneysweeps singing “Chim Chim Cher-ee” in chapter 17 of the *Mary Poppins* DVD.
- *What did you notice in the scene?*
- *How is it the same or different from what you imagined when you listened to the song?*

MUSICAL WORD WALL

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

Unit 6: Patterns in Indian Music

Find Our Neighborhood (5 minutes)

The Conductor now takes us on a journey from Times Square, Manhattan, to Little India, Manhattan, to meet our next singer, Falu. Have students turn to SG30, and help them do the following:

- Locate Nate in Times Square, Manhattan.
- Locate Falu in Little India, Manhattan.
- Complete the activity.



Find Falu's Neighborhood

Find Nate in Times Square, Manhattan. Next, find Falu in Little India, Manhattan. Complete the activity to take us from Nate to Falu. Let's go!



Nate

★ Times Square



Little India ★



Nate sings on: **B _ O A _ W _ _**

In musicals, the characters perform in **S C _ N _ _**

In Mary Poppins, Bert is a

C H _ M _ E Y _ W _ _ P

Lesson 1: Learning “Rabba”

AIM: How can we decorate melodic patterns in Indian music?

SUMMARY: Students learn to sing “Rabba” while exploring melodic patterns and ornamentation.

MATERIALS: chart paper, markers, crayons, pencils

TIME REQUIRED: 35 minutes

STANDARDS: US 1, 2, 3, 4, 5, 6, 7, 8, 9; NYC 1, 2, 3, 4

VOCABULARY: decoration, ornamentation, melody

WARM-UP (5 minutes)

- Perform the “Warm-Up Rhyme,”  Track 3.
- Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,  Tracks 4, 5, and 6.
- Sing the “Carnegie Hall Musical Explorers Song,”  Track 1.

MEET FALU (5 minutes)

- Meet Falu on SG31.

SING “RABBA” (10 min)

- Listen to “Rabba,” Track 40.
- Learn to sing the chorus using  Track 43.



Ha yo Rab ba Hay Rab ba _____ Ha yo Rab ba Hay Rab ba _____

Ha yo Rab ba Hay Rab ba _____ Ha yo Rab ba Hay Rab ba _____

EXPLORE ORNAMENTATION IN “RABBA” (15 minutes)

- Have students look at images of fabrics from India on SG32.
- *What do you notice about the images?* (e.g., bright colors, shapes, etc.)
- *Indian artwork uses a lot of decoration—something added to make an item more beautiful or more fancy.*
- *Falu uses her voice to decorate the melodies in her songs. We call this ornamentation.*
- Listen to the unornamented or plain version of “Rabba,”  Track 41. Have students trace the plain melody in the air using their finger as Falu sings.
- Listen to the ornamented or fancy version of “Rabba,”  Track 42. Have students sing along with Falu as they trace the fancy melody in the air.

CREATIVE EXTENSION (10 minutes)

- Model ornamentation by drawing a simple shape or line on chart paper. Add something to the drawing to ornament it or make it fancy.
- Invite students to decorate plain shapes on SG33 by ornamenting them with additional shapes, patterns, and colors.

MUSICAL WORD WALL

Add the words *decoration*, *ornamentation*, and *melody* to the Musical Word Wall.



Meet Falu!



Falu



Greetings from Little India, Manhattan



Dear Musical Explorers,
Greetings from Little India!
Music has always been a way
of life in my family. Both my
mother and grandmother were
singers. While growing up, I
would sing for fun. I went
to college to study Indian
classical music, and there
I met my husband Gaurav.
Today we make music together
all over New York City.
Your friend,
Falu



Musical Explorers

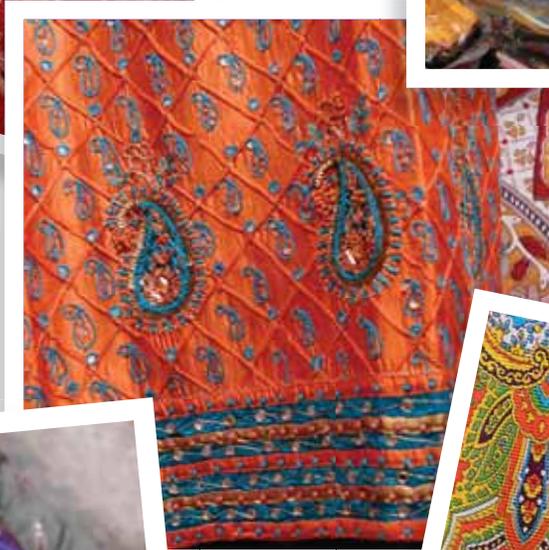
c/o Carnegie Hall

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New York, NY 10019

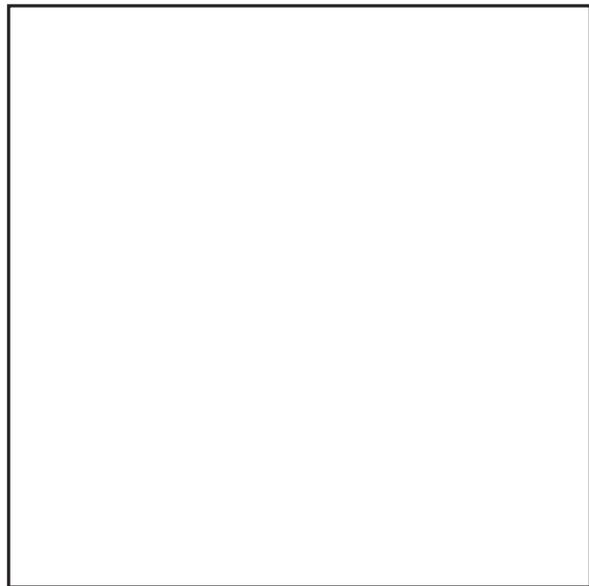
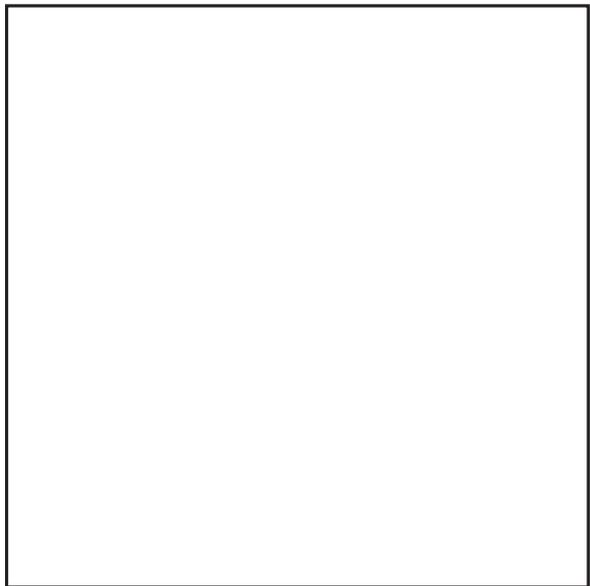
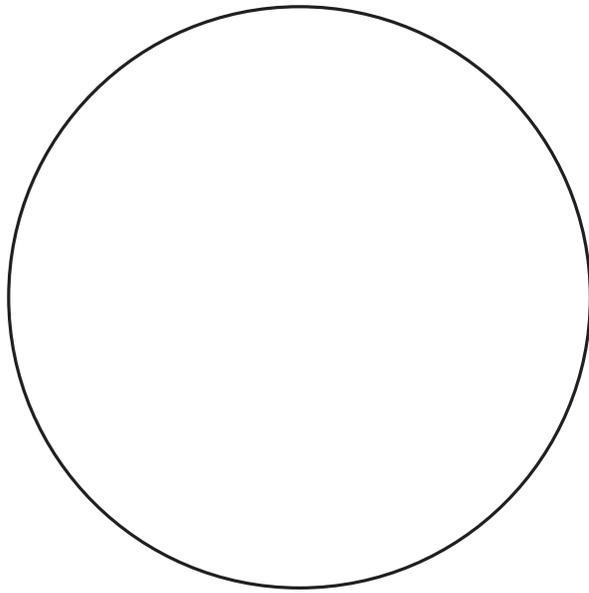
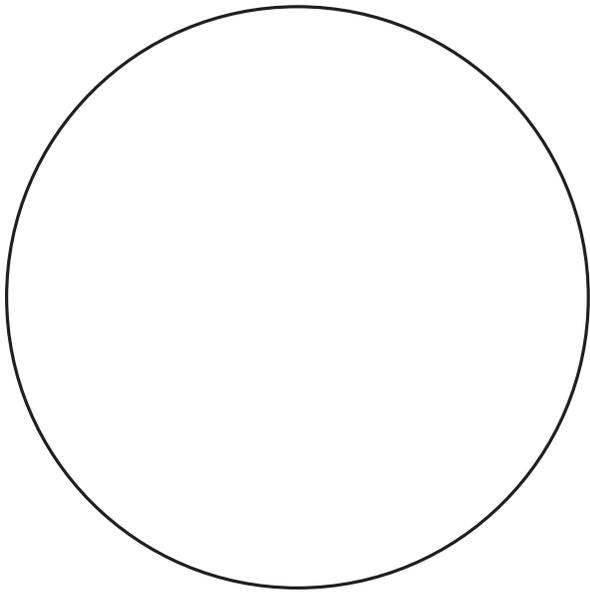
Indian Fabrics

Here are beautiful fabrics from India. What do you notice in these pictures?



My Ornamentation

Decorate the plain shapes below by ornamenting them with other shapes, patterns, and colors.



Lesson 2: Exploring “Allahoo”

AIM: How can we use note patterns to explore Indian music?

SUMMARY: Students explore the Indian five-note scale and learn to sing “Allahoo.”

MATERIALS: chart paper, markers, pencils, crayons

TIME REQUIRED: 40 minutes

STANDARDS: US 1, 2, 3, 4, 5, 6, 7, 8, 9; NYC 1, 2, 3, 4

VOCABULARY: scale

WARM-UP (5 minutes)

- Perform the “Warm-Up Rhyme,”  Track 3.
- Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,  Tracks 4, 5, and 6.
- Sing the “Carnegie Hall Musical Explorers Song,”  Track 1.

SING “ALLAHOO” (15 minutes)

- Learn the chorus to “Allahoo” using  Track 44.
- Listen to the entire song, and sing along with the first and last verse, using  Track 44.

EXPLORE SCALE PATTERNS (20 minutes)

- Review and sing the first five-note scale on SG34—Do, Re, Mi, Fa, Sol—using  Track 45.
- Learn and sing the Indian five-note scale on SG34 using  Track 46.
- Experiment with the notes of the scale using call and response and patterns such as these:

Sa Re Pa,  Track 47



Ga Ma Pa,  Track 48



Ga Ma Sa,  Track 49



- As a class, create an original melody by reorganizing the syllables. Notate the melody on chart paper.
- Practice singing your new class melody and use your voices to ornament the melody.

MUSICAL WORD WALL

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

Five-Note Scales



Let's practice the five-note scale below.



A musical staff in treble clef showing a five-note scale. The notes are placed on the lines of the staff: C on the first line, D on the second line, E on the third line, F on the fourth line, and G on the fifth line. Below each note is its name in both solfège and letter notation.

Do	Re	Mi	Fa	Sol
C	D	E	F	G



In India, musicians also use five-note scales. Let's practice the one below:



A musical staff in treble clef showing an Indian five-note scale. The notes are placed on the lines of the staff: Sa on the first line, Re on the second line, Ga on the third line, Ma on the fourth line, and Pa on the fifth line. Below each note is its name in letter notation.

Sa	Re	Ga	Ma	Pa
----	----	----	----	----

Concert Preparation

The Second Concert

- Review the diverse artists the students have encountered so far this spring.
 - Fang Tao (Chinese music)
 - Nate (musical theater)
 - Falu (Indian music)
- Look at SG35 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.

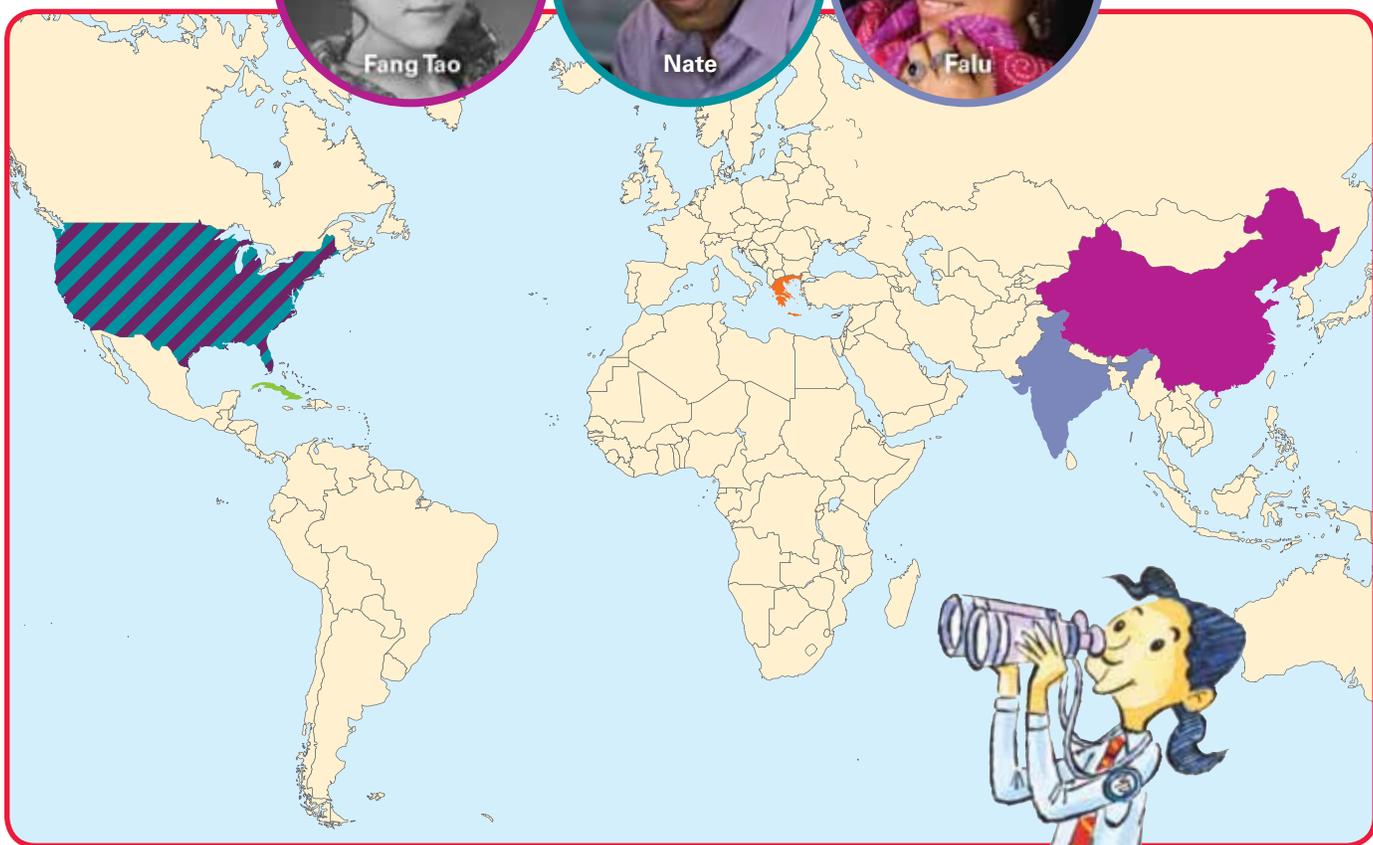
Let's Go Back to Carnegie Hall!

The Conductor now takes us from each of our artists' neighborhoods to Carnegie Hall in Manhattan, where we will meet and hear our singers, Fang Tao, Nate, and Falu. Have students turn to SG36, and help them do the following:

- Find Fang Tao in Flushing, Queens; Nate in Times Square; and Falu in Little India, Manhattan.
- 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?

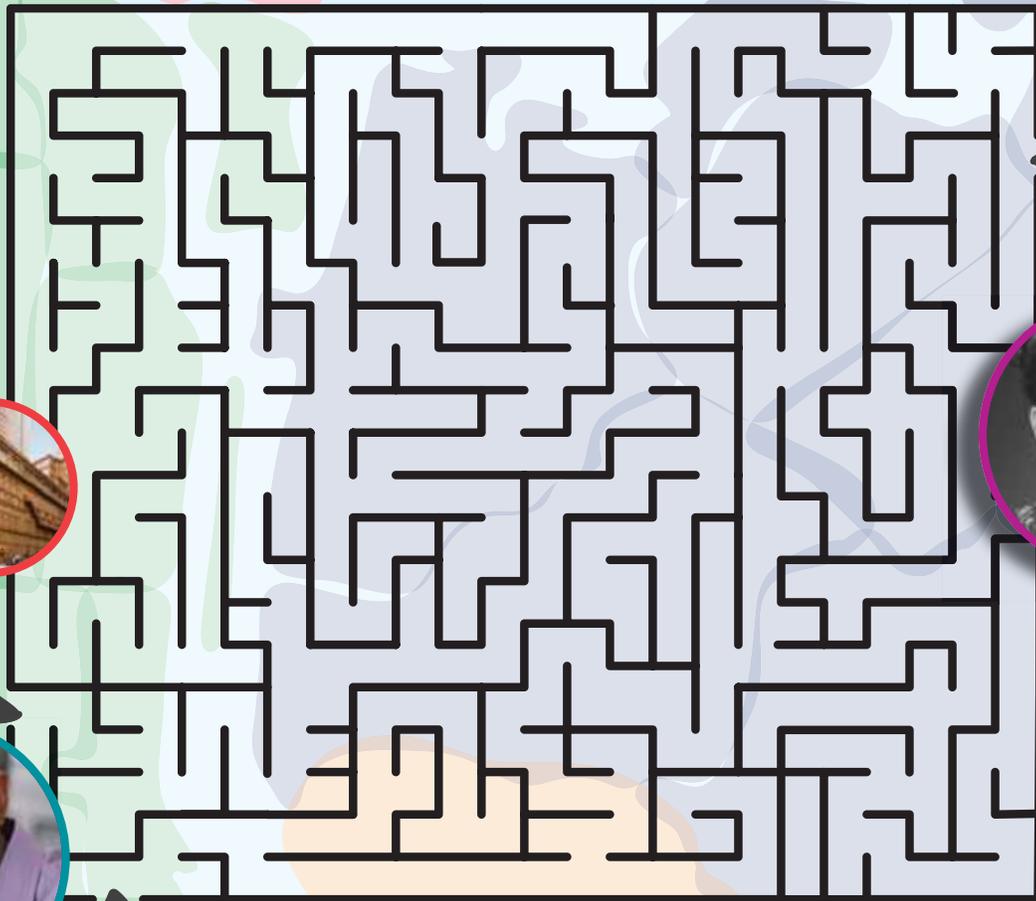
The artists came from different places. Now they live in New York City—just like you!



Find Carnegie Hall

Find Nate in Times Square; Falu in Little India; and Fang Tao in Flushing, Queens. In the maze, draw the path from each of them to Carnegie Hall in Manhattan. Let's go!

BRONX



Flushing



Fang Tao



Times Square



Nate



Little India



Falu

QUEENS

MANHATTAN

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

Dear _____,

Your friend,



Appendix

Glossary

accordian: a portable, box-shaped musical instrument that is played by pushing and pulling apart bellows while pressing buttons or keys.

bilingual: singing or speaking in two languages

cha-cha: a rhythmic dance from Latin America that involves small steps and swaying

character: a person that is represented in a play or musical

Chinese opera: a dramatic musical form that originated in Beijing, China, and includes singing, dancing, acrobatics, and pantomime

chorus: a repeating musical section in a song

claves: a pair of wooden sticks that are struck together to accompany music and dancing

congas: Cuban drums played with the hands

decoration: something added to make an item more beautiful or more fancy

explorers: people who uses their senses to learn about something

guiro: a Latin American percussion instrument made of a hollow gourd with a grooved surface that is scraped with a stick

hum: to sing without opening one's lips

improvise: to make up music on the spot

lyrics: the words in a song

melody: the main tune in a piece of music

musical: a play with musical songs

ornamentation: making something fancier in music; decoration

pantomime: a play or song that is expressed with gestures

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

scale: a pattern of musical notes

scene: a part of a play or musical where actions take place between the characters

rhythmic layers: different rhythmic patterns that are played at the same time

verse: the music that alternates with the chorus in a song

vibration: the movement of air

About the Artists

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

Joe: joejencks.com

Rolando: sondemadre.com

Magda: bandamagda.com

Fang Tao: fangtaojiang.com

Nate: broadwayworld.com/people/Nathaniel_Stampley

Falu: falumusic.com



National Standards for Music Education

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

Acknowledgments

Scores and Recordings

“Carnegie Hall Musical Explorers Song,” by Daniel Eliot Levy. © 2007 Daniel Levy and ASCAP. Performed by Shanna Lesniak-Whitney and Shane Schag.

“This Land is Your Land,” music and lyrics by Woody Guthrie. Performed by Joe Jencks. Published by Ludlow Music, Inc.

“Adonde pertenezco” (“Where Do I Belong?”), music and lyrics by Joe Jencks. Performed by Joe Jencks. © 2007 Joe Jencks and ASCAP.

“Guantanamera,” traditional Cuban song. Performed by Son de Madre.

“Son de la Loma,” by Miguel Matamoros. Performed by Son de Madre.

“Tik Tik Tak,” traditional Greek song. Performed by Banda Magda.

“Trata,” traditional Greek song. Performed by Banda Magda.

“Mo Li Hua” (“Jasmine Flower”), traditional Chinese song. Performed by Qian Yi and Zhou Yi.

“Xia Shan (“Coming Down the Mountain”), traditional Chinese song. Performed by Qian Yi and Zhou Yi.

“Chim Chim Cher-ee,” music and lyrics by Robert Sherman and Richard Sherman. © 1963 Wonderland Music Company, Inc. (BMI). Copyright renewed. All rights reserved. Performed by Nate Stampley and Shane Schag.

“Oh, What a Beautiful Morning,” by Oscar Hammerstein II and Richard Rodgers. Performed by Nate Stampley and Shane Schag. Published by Williamson Music Company, a division of The Rodgers & Hammerstein Organization.

“Rabba,” by Falu and Borahm Lee. Performed by Falu.

“Allahoo,” traditional Indian song. Performed by Falu.

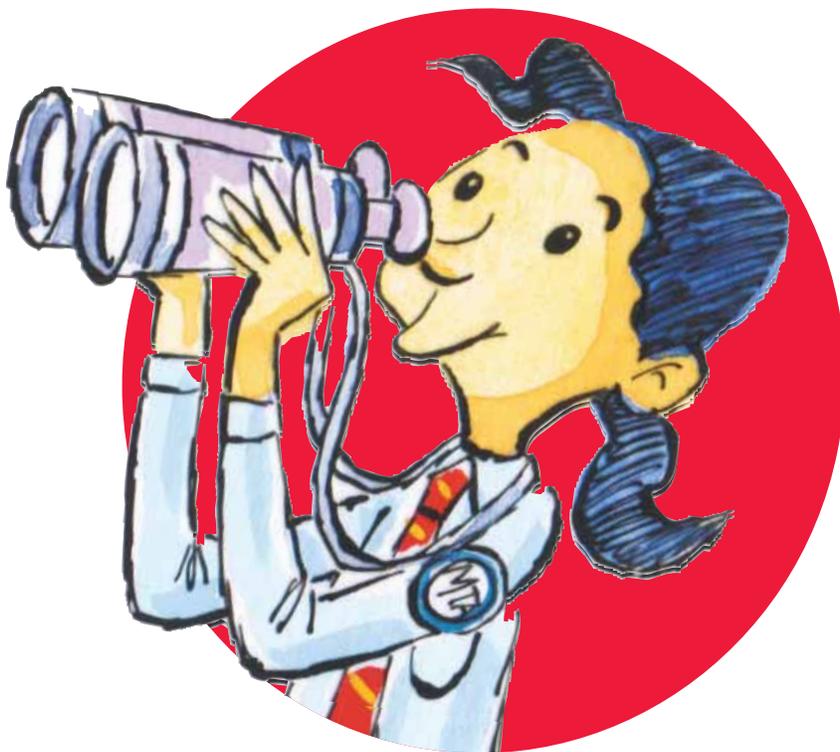
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Photos

Artist photos: Joe Jencks courtesy of Joe Jencks, Rolando de los Reyes courtesy of Son de Madre, Magda Giannikou courtesy of Magda Giannikou, Fang Tao courtesy of Fang Tao, Nate Stampley courtesy of Nate Stampley, Falu courtesy of Falu. Other photos: bathroom tile by Gürkan Sengün, garden maze by Daytonarolexboston, Adolphus Hotel by Joe Mabel, child by David Silva, Park Slope scenes by Liv Brumfield, The Alamo by John Koetsier, Mount Rushmore National Memorial by Dean Franklin, Statue of Liberty by Koshy Koshy, Fordham scenes by Liv Brumfield, Astoria photos by Eweri and NickCPrior, Carnegie Hall by Jeff Goldberg, Zankel Hall by Chris Lee, Flushing scenes by Liv Brumfield, hand positions by Christopher Amos, Carnegie Hall by Jeff Goldberg, Theater District by Liv Brumfield, Indian fabrics courtesy of Falu.

Special Thanks

Special thanks to Dianne Berkun of the Brooklyn Youth Chorus for preparing the child singers.



CD Track List

1. "Carnegie Hall Musical Explorers Song"
2. "Carnegie Hall Musical Explorers Song" (accompaniment)
3. "Warm-Up Rhyme"
4. "Sirens"
5. "Yawning Kittens"
6. "Floating Balloon"
7. Rhythmic Patterns
8. "This Land is Your Land"
9. "This Land is Your Land" (accompaniment)
10. "Adonde Pertenezco"
11. "Adonde Pertenezco" (spoken)
12. "Adonde Pertenezco" (call and response)
13. "Adonde Pertenezco" (chorus only)
14. "Guantanamera"
15. "Guantanamera" (spoken)
16. "Guantanamera" (call and response)
17. "Guantanamera" (chorus only)
18. "Son de la Loma"
19. Cuban Rhythm (guiro)
20. Cuban Rhythm (conga)
21. Cuban Rhythm (claves)
22. Cuban Rhythmic Layers
23. "Tik Tik Tak"
24. "Tik Tik Tak" (spoken)
25. "Tik Tik Tak" (chorus only)
26. "Tik Tik Tak" (accompaniment)
27. "Trata"
28. "Trata" (spoken)
29. "Trata" (chorus only)
30. Accordion
31. "Mo Li Hua"
32. "Mo Li Hua" (spoken)
33. "Mo Li Hua" (call and response)
34. "Mo Li Hua" (chorus only)
35. "Xia Shan"
36. "Oh, What a Beautiful Morning"
37. "Chim Chim Cher-ee"
38. "Chim Chim Cher-ee" (call and response)
39. "Chim Chim Cher-ee" (chorus only)
40. "Rabba"
41. "Rabba" (unornamented)
42. "Rabba" (ornamented)
43. "Rabba" (call and response)
44. "Allahoo"
45. C-Major Scale (ascending)
46. Indian Scale (ascending)
47. Indian Scale 1 (call and response)
48. Indian Scale 2 (call and response)
49. Indian Scale 3 (call and response)



Musical Explorers CD

CARNEGIE HALL
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