

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 One and Two



How Can Music
Represent
the Spirit of
a Community?

2010–2011
TEACHER GUIDE



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Musical Explorers is sponsored by Orrick, Herrington & Sutcliffe, LLP

Delivery of the Weill Music Institute's programs to national audiences is funded in part by the US Department of Education and by an endowment grant from the Citi Foundation.



TABLE OF CONTENTS

Foreword	4
Program Timeline	5
Introduction	6
Semester 1: What Words Can We Use to Talk About Music?	
Unit 1: Musical Opposite Words	15
Unit 2: Musical Expression Words	27
Unit 3: Musical Movement Words	38
Concert Preparation	48
Semester 2: How Can We Be Musical With Our Voices?	
Unit 4: Our Voices Together	53
Unit 5: Our “Inside” and “Outside” Voices	64
Unit 6: Our Decorated Voices	75
Concert Preparation	90
Appendix	96
Glossary	
National Standards for Music Education	
New York City Department of Education Blueprint for Teaching and Learning in Music	
Additional Listening	
About the Artists	
Acknowledgments	99
CD Track List	100



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: My City, My Song 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.

Each lesson plan includes the specific learning standards addressed in the National Standards for Music Education and the benchmarks of the New York City *Blueprint for Teaching and Learning in Music*.

Students will not only be listening to, but also performing some songs with the artists during each concert. Printed music for these songs is highlighted 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.

Throughout the curriculum, as students encounter new songs, there are three questions to ask them about the music, which will be represented by a  icon. These questions are:

- What did you hear?
- What does this remind you of?
- How would you move to this music?

These questions will help students develop a vocabulary about music. Remember to refer to the Musical Word Wall when asking these questions and add new vocabulary words.

Any scripted suggestions—especially all questions—appear in “blue” with quotation marks.

Musical Extensions, designed for music teachers and music specialists, are included throughout the lessons and provide deeper skills-based activities.

Creative Extensions detail steps for creating compositions based upon 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.

We hope you enjoy the journey!

Weill Music Institute at Carnegie Hall

Program Timeline

We hope you will use this timeline as a calendar for your yearlong planning. The information is organized to help you know what is expected of you in advance of the two concerts. Whenever possible, we have included dates for the activities. Please choose dates for other lessons based on your own classroom timeline.

DATE	ACTIVITY
September 14, 2010	Professional Development Workshop No. 1
September 16, 2010	Professional Development Workshop No. 2
September 18, 2010	Professional Development Workshop No. 3
	Introduction Unit
	Unit 1
	Unit 2
	Unit 3
	Concert Preparation
November 15, 2011 through November 19, 2011	Musical Explorers Concert No. 1 (Students should be prepared to sing the "Carnegie Hall Musical Explorers Song"; "O'ro the Rattlin' Bog"; "Ev'ry Time I Feel the Spirit"; and "Carnavaliando." Students also should be familiar with "Johnny's Gone for Soldier"; "Wade in the Water"; and "Tu Voz.")
January 5, 2011	Professional Development Workshop No. 4
January 8, 2011	Professional Development Workshop No. 5
January 25, 2011	Professional Development Workshop No. 6
	Unit 4
	Unit 5
	Unit 6
	Concert Preparation
April 26, 2011 through April 29, 2011	Musical Explorers Concert No. 2 (Students should be prepared to sing the "Carnegie Hall Musical Explorers Song"; "Thula Mdwana"; "The Lonely Goatherd"; and "Rabba." Students should also be familiar with "Inqola"; "Les Berceaux"; and "Dhun.")

Notes

Teachers must attend one professional development workshop in the fall and one in the spring. Students are required to participate in the concerts by singing, clapping, and dancing.



Lesson 1: Becoming Musical Explorers

AIM: What can Musical Explorers do?

SUMMARY: Students investigate the meaning of exploration and learn the methods we use as Musical Explorers to discover New York City and the music of its neighborhoods.



MATERIALS: chart paper

TIME REQUIRED: 45 minutes

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

VOCABULARY: explorer, listening, looking, creating, scavenger hunt, pitch, dynamics, tempo

WARM-UP: Welcome to Our Musical Trip! (10 minutes)

Introduce students to the “Carnegie Hall Musical Explorers Song,”  Track 1, on page 8. 

- Begin each class by listening to or performing this song.
- Look at the lyrics to the song. Referring to the line, “Don’t you want to know?” ask students: “What do you do when you want to know something?”
- Look at the picture of the Conductor on SG1.
- “The Conductor will introduce us to the different communities of New York City, where we will meet vocalists and learn about their music. The Conductor is an **explorer**, someone who uses the five senses to learn about something.”

Our Steps as Musical Explorers (10 minutes)

Introduce three important steps to help explore music, found on SG2:

LISTENING (closely listening to sounds and music)

LOOKING (carefully observing the world around you)

CREATING (making something new using what you have heard, seen, and learned)

Keep in mind that responding and reflecting are part of each step.

LISTENING: What Can a Musical Explorer Discover? (25 minutes)

- “Musical Explorers use their sense of hearing the most. Let’s do some activities that use our ‘exploring ears.’”

Invite students to go on a musical **scavenger hunt** outside the classroom to find and identify the many sounds of your school’s neighborhood, or open a door or a window of the classroom and listen for 45 seconds to the different types of sounds that can be heard.

- “What kinds of sounds did you hear?”

With your students, place the sounds into various categories on chart paper or on the board:

- high or low sounds (**pitch**)
- loud or quiet sounds (**dynamics**)
- fast or slow sounds (**tempo**)
- transportation sounds (examples: airplanes, buses, car, trains)
- people sounds
- nature sounds
- other sounds (invented categories)
- “Were any of these sounds similar to the sounds you hear in the neighborhood?”
- “Were any different?”
- “Can you imitate any of these sounds with your voice?”

MUSICAL WORD WALL

Create a Musical Word Wall—a space in the classroom to display terms that are new to the students. Add the words *explorer*, *listening*, *looking*, *creating*, *scavenger hunt*, *pitch*, *dynamics*, and *tempo* to the Musical Word Wall.

Carnegie Hall Musical Explorers Song

Music and Lyrics by Daniel Levy

94

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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Welcome to Our Musical Trip!

Welcome to Musical Explorers!
I'm the Conductor, and I'll be
guiding you on a musical trip
through New York City. Together,
we'll hear music, explore places,
and meet some special people.
Come along with me!



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



Our Steps as Musical Explorers

We will be doing the following as we explore music:



LISTENING: What do we hear?



LOOKING: What do we see?



CREATING: What can we make?

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.

LOOKING: 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?”

LOOKING AND LISTENING: 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,

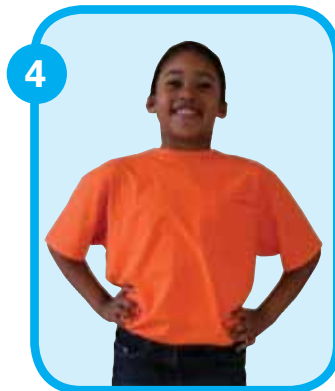
Feel the lift.



3

Arms releasing,
(arms drop downwards,
keeping diaphragm 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)

LOOKING: 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 SG3 to document their experiences and sensations by circling the parts of the Conductor that correspond to the parts of their bodies they feel vibrating.

CREATING: 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

Overarching Question:

What words can we use to talk about music?

Unit 1: Musical Opposite Words

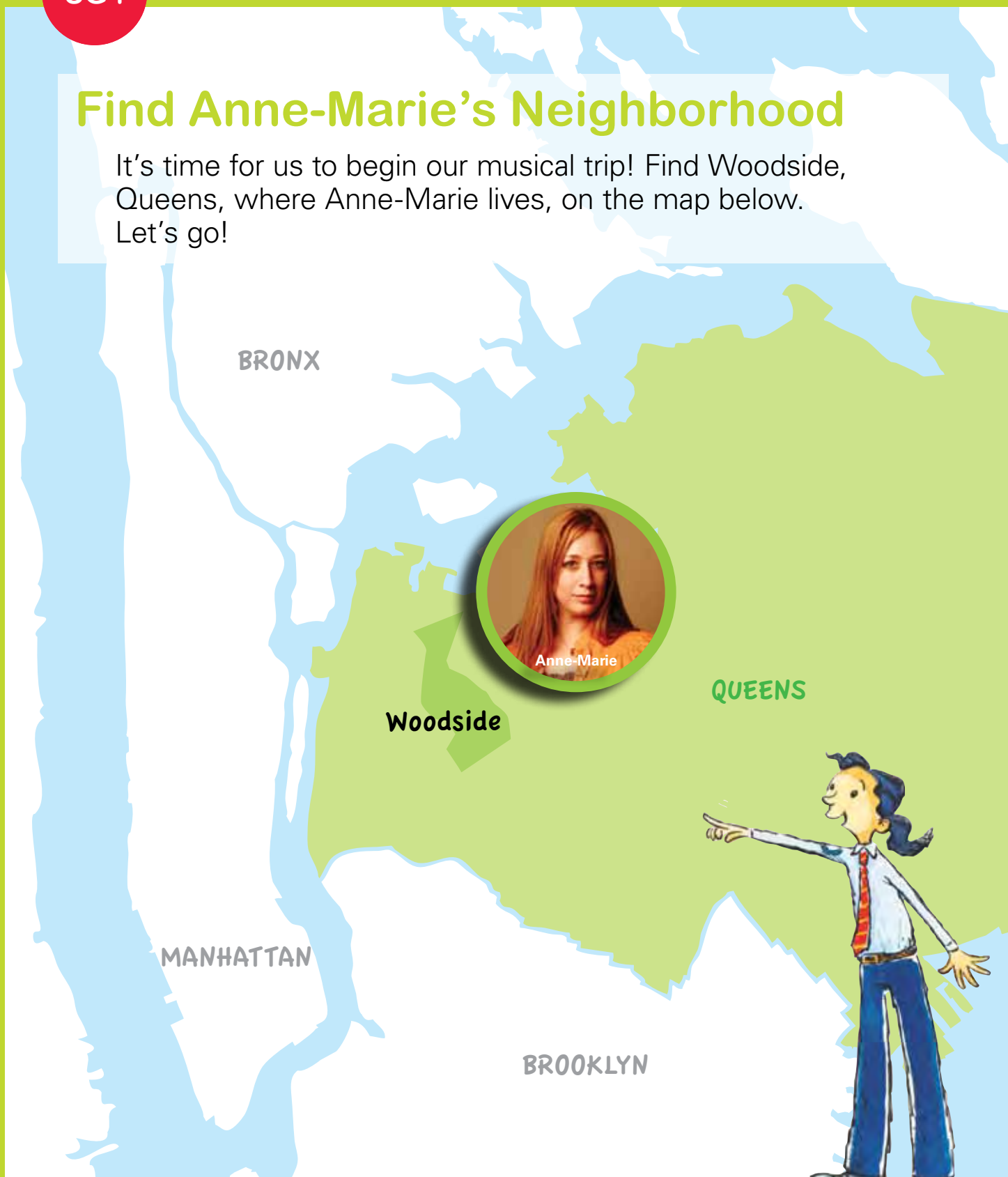
Find Our First Neighborhood

The Conductor now takes us on a journey to Woodside, Queens, to meet our first singer, Anne-Marie. Have students turn to SG4, and help them do the following:

- Locate their neighborhoods or boroughs.
- Locate Anne-Marie’s picture on the map in Woodside.

Find Anne-Marie's Neighborhood

It's time for us to begin our musical trip! Find Woodside, Queens, where Anne-Marie lives, on the map below. Let's go!



Lesson 1: Learning “O’ro the Rattlin’ Bog”

AIM: What words can describe what we hear as we sing “O’ro the Rattlin’ Bog”?

SUMMARY: Students learn to sing and move along with “O’ro the Rattlin’ Bog” while building vocabulary to describe musical opposites.




MATERIALS: chart paper, markers

TIME REQUIRED: 45 minutes

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

VOCABULARY: opposites, steady beat, melody, bog

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.

CREATING: Our Musical Opposites List (5 minutes)

Opposites are things that are very different from each other. Create a Musical Opposites List on chart paper, such as:

- Loud/soft
- Fast/slow
- Silences/sounds
- Smooth/choppy
- High/low

LISTENING: Explorer Ears (10 minutes)

- Listen to “O’ro the Rattlin’ Bog,”  Track 6, encouraging students to use their “exploring ears” to listen for clues about the music. 
- Invite students to share what they notice (e.g., a woman is singing, there is a drum, the music is fast and excited, she sings about trees and animals).
- Listen to a portion of the piece once more, asking students to use their Musical Opposites List to identify some elements they notice about the song.
- Next, while they sing, students can feel whether the piece is fast or slow by tapping along with the **steady beat**, or pulse, and examine high/low by tracing the movement of the **melody**, the main tune, in the air.

LOOKING AND CREATING: Experimenting with Musical Opposites (10 minutes)

- Return to the students’ Musical Opposites List.
- In groups, invite students to change their performance of the song by selecting a word from the list (slow, choppy, etc.).
- “Instead of singing it fast, let’s try singing it _____.”

- Have students perform their versions of “O’ro the Rattlin’ Bog” for each other. As students listen, have them guess which word from the Musical Opposites List was selected to change the song.

LOOKING AND LISTENING: Musical Movements (10 minutes)

- “‘O’ro the Rattlin’ Bog’ is an Irish song about a **bog**, a wet swampy place where lots of plants and animals live. Each time we sing through the song, we add on another thing that is found in the bog.”
- Students can examine pictures of a bog on SG6.
- With students, create a simple motion or movement that represents each item in the song. Students can look at SG7 for help as they do this. Go through the sequence of items once with just motions. Next, sing the song while performing the motions at the same time.

Chorus:

O’ro the rattlin’ bog, the bog down in the valley-o,
O’ro the rattlin’ bog, the bog down in the valley-o.

Verse 1:

And in that bog, there was a tree, a rare tree, a rattlin’ tree,
With the tree in the bog, and the bog down in the valley-o.

Chorus

Verse 2:

And on that tree, there was a limb, a rare limb, a rattlin’ limb,
With the limb on the tree, and the tree in the bog, and the bog down in the valley-o.

Chorus

Verse 3:

And on that limb, there was a branch, a rare branch, a rattlin’ branch ...

Chorus

Verse 4:

And on that branch, there was a twig, a rare twig, a rattlin’ twig ...

Chorus

Verse 5:

And on that twig, there was a nest, a rare nest, a rattlin’ nest ...

Chorus

Verse 6:

And in that nest, there was an egg, a rare egg, a rattlin’ egg ...

Chorus

Verse 7:

And in that egg, there was a bird, a rare bird, a rattlin’ bird ...

Chorus

Verse 8:

And on that bird, there was a feather, a rare feather, a rattlin’ feather ...

Chorus

Verse 9:

And on that feather, there was a flea, a rare flea, a rattlin’ flea ...

Chorus

MUSICAL WORD WALL

Add the words *opposites*, *steady beat*, *melody*, and *bog*, to the Musical Word Wall.

Meet Anne-Marie!



Greetings from
Woodside

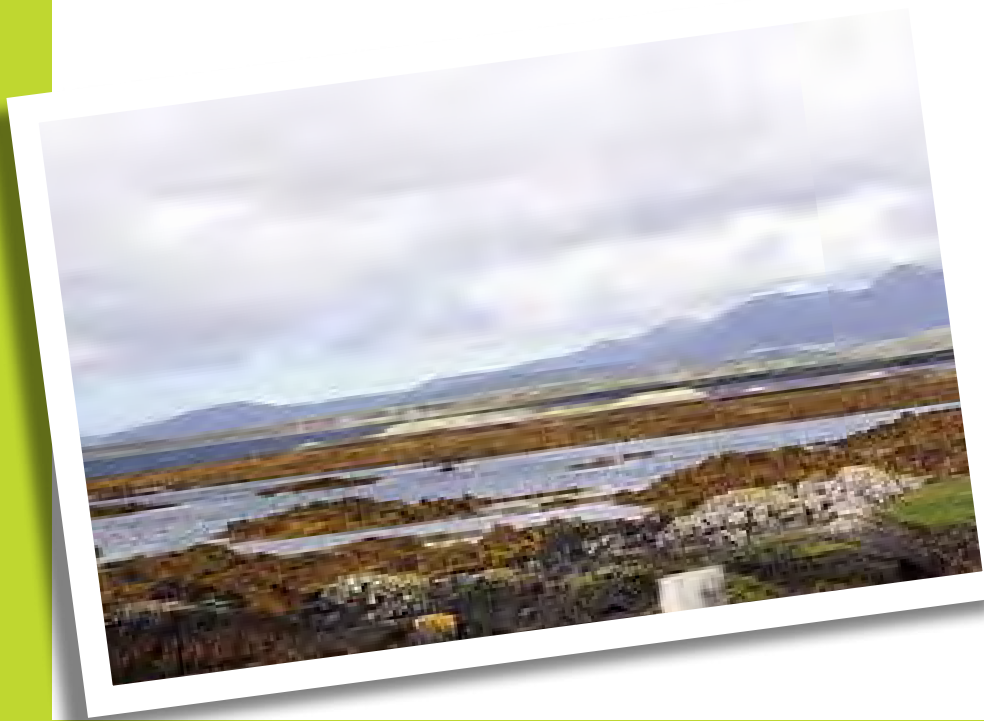


Dear Musical Explorers,
 Welcome to Woodside!
 This neighborhood is
 so alive. It is full of
 churches, restaurants,
 people walking all around,
 and lots of places to
 hear music. I have a
 wonderful time with
 other Irish musicians in
 Woodside. I look forward
 to meeting you soon!
 Your friend, Anne-Marie



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

LOOKING: These are pictures of an Irish bog. What do you think lives in a bog?



LOOKING AND LISTENING: So many things live in the rattlin' bog! Here are pictures of each one. Can you follow the pictures as you sing?



bog

tree

limb

branch

twig



nest

egg

bird

feather

flea



Lesson 2: Exploring “Johnny’s Gone for Soldier”

AIM: How can we describe the music and emotion of “Johnny’s Gone for Soldier”?

SUMMARY: Students examine “Johnny’s Gone for Soldier” by exploring musical and emotional opposites.





MATERIALS: chart paper, markers, Musical Opposites List (from Lesson 1)

TIME REQUIRED: 40 minutes

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

VOCABULARY: emotions

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, and “O’ro the Rattlin’ Bog,”  Track 6.

LOOKING AND LISTENING: Emotions and Opposites (10 minutes)

- Share the lyrics of “Johnny’s Gone for Soldier” with the students. Discuss the idea of someone in the students’ lives going away.

Oh I wish I were on yonder hill
It’s there I’d sit and cry my fill
‘Till every tear would turn a mill
My Johnny’s gone for soldier
Well, Johnny, my love, he went away
He would not heed what I did say
He won’t be back for many’s a day
My Johnny’s gone for soldier

Chorus

Shule, shule, shule a gra
Oh shule, oh shule, and he loves me
When he comes back, he will marry me
My Johnny’s gone for soldier

I’ll sell my rack, I’ll sell my reel
I’ll sell my only spinning wheel
And buy my love a sword of steel
My Johnny’s gone for soldier
I’ll dye my petticoat, I’ll dye it red
Around the world I’ll bake my bread
‘Till I find my love alive or dead
My Johnny’s gone for soldier

(Chorus)

But now my love, he has gone to France
To try his fortune to advance
If he returns, it is but a chance
My Johnny’s gone for soldier



(Chorus)

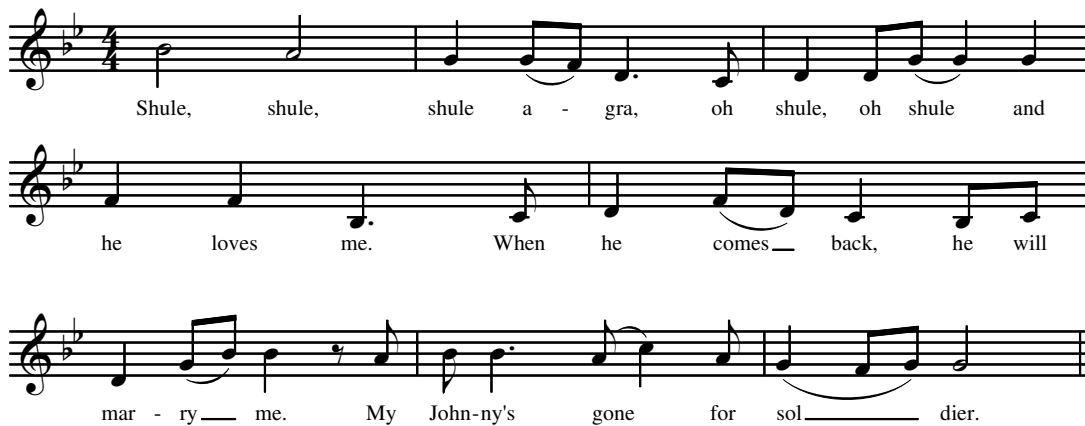
I wish, I wish, I wish in vain
I wish I had my heart again
‘Tis gladly I would not complain
My Johnny’s gone for soldier

My Johnny’s gone for soldier

- “What **emotions**, or feelings, would you feel if someone important to you had to leave for a long time?”
- Write down these emotion words on chart paper. This will be the beginning of the Emotional Opposites List.
- Now brainstorm opposites for each of these emotion words (i.e., sad/happy, gloomy/funny, silly/serious). Record them on the Emotional Opposites List. Have students demonstrate facial expressions to go with each word and draw them on SG8.

LISTENING: Musical Opposites (10 minutes)

- Hang the Musical Opposites List next to the Emotional Opposites List. Listen to “Johnny’s Gone for Soldier,”  Track 7, asking students to refer to their two lists as they listen. 



Shule, shule, shule a - gra, oh shule, oh shule and
 he loves me. When he comes back, he will
 mar - ry me. My John-ny's gone for sol - dier.

- “Which words from both lists would you use to describe the song?”
- Try singing exaggerated versions of the students’ choices (i.e., slow with a sad face) as a class using the chorus of the song.
- “How does this song compare to ‘O’ro the Rattlin’ Bog’? Are there any ways in which ‘Johnny’s Gone for Soldier’ is an opposite of ‘O’ro the Rattlin’ Bog’? If so, in which ways are they opposites?”

CREATING: Trying out Musical and Emotional Opposites (10 minutes)

- In groups, ask students to create their own versions of the chorus of “Johnny’s Gone for Soldier,” using one Musical Opposite word and one Emotional Opposite word (e.g., some students might create a version that is fast and happy).
- Have students share with each other and reflect on their choices.
- Have students write two of their favorite ways to sing “Johnny’s Gone for Soldier” on SG9.

CREATIVE EXTENSION (20 minutes)

SUMMARY: Students use the Emotional Opposites List to create a composition.

- Create a short poem based on the idea of emotional opposites from your list.
- Recite the poem, exploring musical opposites to add interest (e.g., recite two lines loudly, then two lines quietly.)
- Ask students to make musical choices (e.g., fast, choppy, or high pitched reading for excited sections) that support the emotions their poem conveys.

MUSICAL EXTENSION (30 minutes)

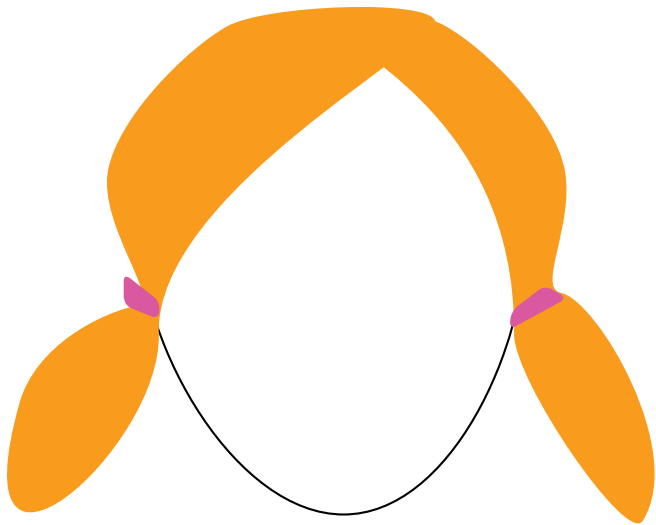
SUMMARY: Students compose variations of the “Carnegie Hall Musical Explorers Song” and perform with ostinato, or repeating pattern, accompaniment.

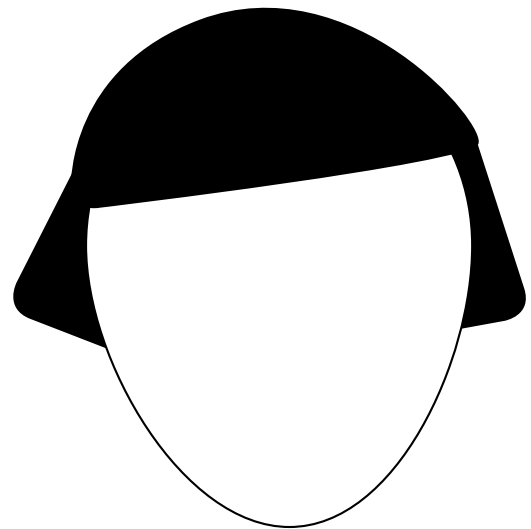
- Create several different variations of the chorus from the “Carnegie Hall Musical Explorers Song” by making choices from the Musical Opposites List.
- Perform each variation one after another to create a short piece.
- If you have more time, go back to the list of sounds of the neighborhood from the introductory unit. Choose one and create an ostinato out of it.
- Divide the class into two groups. Have one group perform the ostinato while the other performs variations of the “Carnegie Hall Musical Explorers Song,” then switch.
- Experiment with the ostinato by applying different musical choices (e.g., loud, slow, smooth).

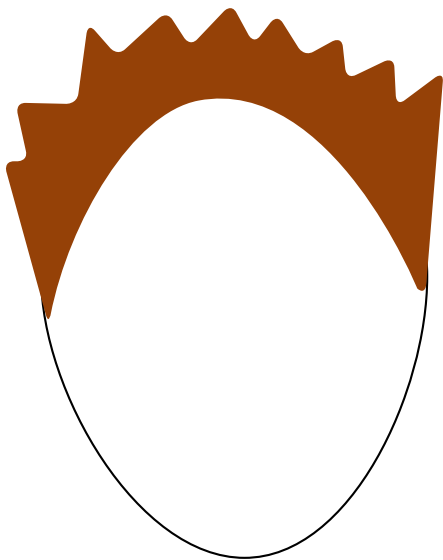
MUSICAL WORD WALL

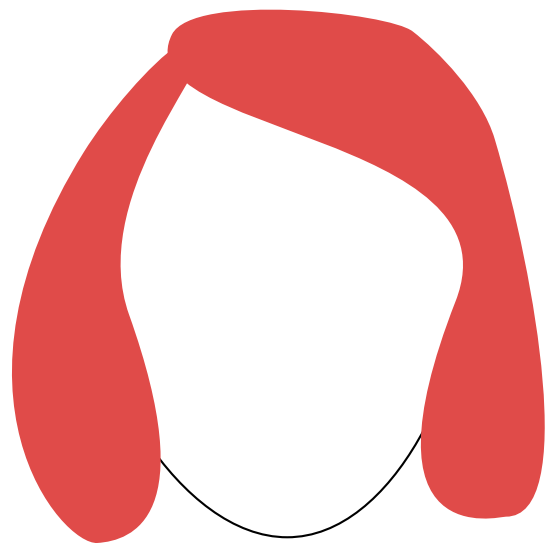
Add the word *emotions* to the Musical Word Wall.

LOOKING AND CREATING: We can feel many emotions when we sing. Draw some emotions and their opposites on the faces below. Be sure to write what each emotion is!











CREATING: We can sing “Johnny’s Gone for Soldier” in different ways. Write down two of your favorite ways to sing this song.

I can sing it _____ and _____.

I can sing it _____ and _____.



Unit 2: Musical Expression Words

Find Our Next Neighborhood

The Conductor now takes us on a journey from Woodside, Queens, to Harlem, Manhattan, to meet our next singer, DeAndre.

Have students turn to SG10, and help them do the following:

- Find Anne-Marie in Woodside, Queens.
- Find DeAndre in Harlem, Manhattan.
- Complete the maze that takes them from Woodside to Harlem.

Find Our Next Neighborhood

Find Anne-Marie in Woodside, Queens, on the map. In the maze below, draw the path to DeAndre in Harlem, Manhattan. Let's go!

Harlem

X FINISH



DeAndre



Anne-Marie

X START

Woodside

QUEENS

MANHATTAN

BROOKLYN



Lesson 1: Learning “Ev’ry Time I Feel the Spirit”

AIM: How can we express feelings when we sing?

SUMMARY: Students learn to sing the chorus of “Ev’ry Time I Feel the Spirit,” as well as the accompanying movements.





MATERIALS: Emotional Opposites List from Unit 1, chart paper with lyrics from “Ev’ry Time I Feel the Spirit” (below), markers

TIME REQUIRED: 60 minutes



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

VOCABULARY: spirituals, slaves, chorus, expressing, lyrics

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 brighten their eyes. They should lift their eyebrows and smile when singing.
- Sing “O’ro the Rattlin’ Bog,” , Track 6, and the “Carnegie Hall Musical Explorers Song,” , Track 1.

LISTENING: Decoding Expression (10 minutes)


- “We are about to explore **spirituals**—a type of music originally sung by African American slaves as a way to express their emotions during times of difficulty. **Slaves** were people who were bought and sold as property and forced to work for another person without pay or basic rights. They sang because they were not allowed to do other things, like learn to read or write.”
- Listen to DeAndre sing the **chorus**, or repeated section, of “Ev’ry Time I Feel the Spirit,” , Track 8, while looking at your Emotional Opposites List. 
- “Which emotions from the list do you think he is **expressing**, or singing about? How do you know?”
- Listen again, and this time, join DeAndre in singing the chorus.




Ev - ry time I ___ feel the spir - it mov - ing in my heart, I will
pray, ___ Ev' - ry time I ___ feel the spir - it mov - ing in my heart, I will pray.

- Pick two opposites from the Emotional Opposites List (e.g., peaceful/troubled) and write them on chart paper. Brainstorm different ways students could express these two emotions (e.g., with their bodies, voices, facial expressions, and motions). Create a word web around each word and record the students’ expression ideas.
- Invite students to experiment with several different ideas from the word web.

LISTENING: Exploring the Lyrics of “Ev’ry Time I Feel the Spirit” (10 minutes)

- Invite students to select one form of expression from their word web (i.e., smiling) and perform the chorus along with  Track 8 while doing it. Try a few different forms of expression, noting the ones that work best or are students’ preferences.

LOOKING AND CREATING: Singing with Expression (15 minutes)

- Refer to the **lyrics**, or words, of “Ev’ry Time I Feel the Spirit” on chart paper.
- “When DeAndre sings this song, he adds hand motions to some key words (‘time,’ ‘spirit,’ ‘heart,’ and ‘pray’) to help him express the meaning of the song.”
- Teach hand motions to students for these key words and have them perform the song with the motions along with  Track 8.



The image displays a musical score for the song "Ev'ry Time I Feel the Spirit" in G major (one sharp) and 4/4 time. The score is divided into four lines of music, each with corresponding lyrics and a circular photograph of DeAndre performing a hand motion. The lyrics are: "Ev' - ry time I _____ feel the spir - it mov - ing in my heart, I will pray, _____ Ev' - ry time I _____ feel the spir - it mov - ing in my heart, I will pray." The hand motions shown are: 1. Arms crossed (under "I"), 2. Arms raised in a V-shape (under "spir - it"), 3. Clapping hands (under "heart,"), 4. Arms crossed (under "I"), 5. Arms raised in a V-shape (under "spir - it"), 6. Clapping hands (under "heart,"), and 7. Clapping hands (under "pray.").

CREATING: Movements and Lyrics (15 minutes)

- Brainstorm things a singer can do to express the meaning of a song (i.e., dance, close their eyes, etc.) and record these ideas on chart paper.
- “Remember that acting out feelings is another way we can express them.”
- In groups, have students come up with an “expressive” performance of “Ev’ry Time I Feel the Spirit.” It should include DeAndre’s hand motions, but it also may include anything else from the list they just created.
- Have small groups share with the class. Reflect on the emotions conveyed by each group’s interpretation.
- “Which performances seemed the most expressive? Why?”
- Invite students to draw one way they can be expressive on SG13.

CREATIVE EXTENSION (30 minutes)

SUMMARY: Students add expression to songs from Units 1 and 2.

- Choose a favorite song from Unit 1 or Unit 2. Pick two words from the Emotional Opposites List that describe that piece.
- Brainstorm different ways of being expressive for each emotion (e.g. dancing, specific hand motions, having a smile while you sing). Document the students’ ideas in a word web around each word.
- Using the song from Unit 1 or Unit 2, have small groups of students experiment with a new way of being expressive.
- Invite small groups to teach their expressive ideas to the class. Perform together.

MUSICAL WORD WALL

Add the words *spirituals*, *slaves*, *chorus*, *expressing*, and *lyrics* to the Musical Word Wall.

Meet DeAndre!

Dear Musical Explorers,

Welcome to Harlem! I've been singing my whole life. My family says I was singing before I could even talk! Growing up in Louisiana and California, I often sang in my church, and also at home together with my family. When I was young, I also played the piano and the cello. I love to sing all kinds of music, including opera and spirituals. Let me know which of my songs you like to sing the most. See you soon at Carnegie Hall!

Sincerely,

DeAndre



LOOKING: Can your hands match DeAndre's?



CREATING: Draw something you can do to be expressive when you sing.



Lesson 2: Listening to “Wade in the Water”

AIM: How can songs express hidden meaning?

SUMMARY: Students listen to “Wade in the Water” and explore how a song can express a hidden meaning.






MATERIALS: word web from previous lesson, read-aloud books (such as *Follow the Drinking Gourd* by Jeanette Winter; *Sweet Clara and the Freedom Quilt* or *Under the Quilt of Night* by Deborah Hopkinson; *The Patchwork Path: A Quilt Map to Freedom* by Bettye Stroud; *Journey to Freedom: A Story of the Underground Railroad* by Courtnei Crump Wright; or *From Slave Ship to Freedom Road* by Julius Lester), chart paper

TIME REQUIRED: 40 minutes



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

VOCABULARY: motions, clues, wade, obstacles, rondo


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 smile and brighten their eyes.
- Sing “Ev’ry Time I Feel the Spirit,”  Track 9; “O’ro the Rattlin’ Bog,”  Track 6; and the “Carnegie Hall Musical Explorers Song,”  Track 1.

LISTENING: Songs with Hidden Meanings (10 minutes)

- Refer back to the class word web from the previous lesson and review the different ways to be expressive while singing.
- “Does our web include any movements or actions that help us be more expressive? Using movements, or **motions**, can help us to express our emotions.”
- Listen once to “Wade in the Water,”  Track 10.  Ask students to create a hand motion for the words *wade* and *water*. Play the song again and have them use these hand motions each time they hear those words.
- “What do you think the song might be about? How can you tell? What **clues**, or hints, support your guess?” (To **wade** can mean to walk into water up to your knees or it can mean to move with difficulty.)
- “Slaves often wrote songs that had hidden meanings. Many times, these songs provided clues to help other slaves escape from captivity.”
- Listen one more time, and see if students can guess the hidden meaning.
- Explain to the students that one of the **obstacles**, or challenges, that the slaves encountered when trying to escape was the trackers, the people and dogs trying to catch them. Because the slaves were considered to be property, the slave owners did not want to lose their property. Dogs were trained to pick up the scent of the slaves and lead the trackers. The song is meant to offer a piece of advice to escaping slaves: that they must “wade in the water,” such as the Ohio River on the journey north, in order to make it more difficult for the trackers to follow their scent. The slaves’ struggle for freedom was a difficult journey.

CREATING: Imagining Obstacles and Creating Lyrics and Motions (20 minutes)

- Have students imagine that they need to escape from their classroom because of an emergency and must get to the playground. As a class, chart the steps of how to get from the classroom to the outdoors (i.e., open the door, walk down the hall, etc.). Make a list of obstacles they might face on their way (long hallways, many people, etc.).
- In groups, have students create their own advice song to a student escaping from their class using the melody of “Wade in the Water.” Fill in the two key words (*wade* and *water*) with words to help other students escape (e.g., *walk quickly* in the *hallway*). Students can record their advice on SG14.
- Have students create hand motions for their two key advice words.
- Share and perform each group’s version of the chorus, using  Track 11 as accompaniment.
- Refer to the list of escape directions and have students put their advice songs in sequential order to describe the entire escape route. Practice performing the entire escape sequence.


CREATIVE EXTENSION (30 minutes)

SUMMARY: Students compose their own hidden meaning song.

- Share one of the following read-a-loud books with your class: *Follow the Drinking Gourd* by Jeanette Winter; *Sweet Clara and the Freedom Quilt* or *Under the Quilt of Night* by Deborah Hopkinson; *The Patchwork Path: A Quilt Map to Freedom* by Bettye Stroud; *Journey to Freedom: A Story of the Underground Railroad* by Courtnei Crump Wright; or *From Slave Ship to Freedom Road* by Julius Lester.
- Create a short, simple poem describing the journey or escape in the book. Be sure to use coded language.
- As a class, decide on a simple melody shape that can be used for each line. Draw the melody shape on chart paper and practice tracing in the air as you sing.
- Add more expression to the composition by using DeAndre’s hand motions from “Ev’ry Time I Feel the Spirit” or select from the class’s “Wade in the Water”-inspired hand motions.

MUSICAL EXTENSION (20 minutes)

SUMMARY: Students expand their advice song from Lesson 2 to create a spiritual **rondo**, a musical form with a repeated section that alternates with new sections.

- Review “Wade in the Water,”  Track 10.
- “We want to make a piece of music that has a pattern. Our pattern is going to start with the chorus of “Wade in the Water.””
- Assign a symbol to the chorus, such as a square or the letter A, and draw it on chart paper.
- Choose one of the students’ own advice songs to sing next. Assign it its own symbol as well, such as a triangle or letter B, and draw it on chart paper also. Return to the original chorus, rewriting its symbol on the chart paper. Again, choose a different student’s advice song to sing, assign it a symbol, and record it on the chart paper. The pattern should look something like ABAC, or square, triangle, square, circle, etc.
- “Do you notice a pattern in our song? What do you think we should sing next?”
- Continue charting and choosing new sections to alternate with the chorus from “Wade in the Water” to create a rondo form piece. The structure should be similar to ABACADA.

MUSICAL WORD WALL

- Add the words *motions*, *clues*, *wade*, *obstacles*, and *rondo* to the Musical Word Wall.

CREATING: Draw a picture of an obstacle you must overcome to escape.



What is your advice to others who are escaping as well?



Unit 3: Musical Movement Words

Find Our Next Neighborhood

The Conductor will now take us from Harlem, Manhattan, to Jackson Heights, Queens, to meet our next singer, Marta. Have students turn to SG15, and help them do the following:

- Find DeAndre in Harlem, Manhattan.
- Find Marta in Jackson Heights, Queens.
- Complete the maze that takes them from Harlem to Jackson Heights.

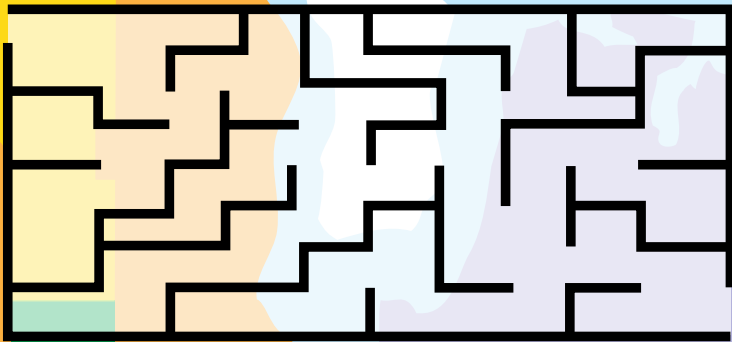
Find Our Next Neighborhood

Find DeAndre in Harlem, Manhattan. In the maze below, draw the path to Marta in Jackson Heights, Queens. Let's go!

BRONX

Harlem

START X



Jackson Heights

FINISH

QUEENS



DeAndre



Marta

MANHATTAN

BROOKLYN



Lesson 1: Learning “Carnavaliando”

AIM: How can we play with melodic shapes in “Carnavaliando”?

SUMMARY: Students learn to sing “Carnavaliando” and use movement to explore its melodic shape.






MATERIALS: chart paper, markers

TIME REQUIRED: 40 minutes

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

VOCABULARY: Carnival



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: Encourage students to sing with a beautiful singing voice.
- “Sing with light and clear sound like a beautiful bird. No shouting!”
- Sing “Ev’ry Time I Feel the Spirit,”  Track 9, “O’ro the Rattlin’ Bog,”  Track 6, and the “Carnegie Hall Musical Explorers Song,”  Track 1.

LOOKING AND CREATING: Singing Shapes (15 minutes)

- Have students brainstorm a list of different shapes they know (e.g., circle, square, diamond, triangle) and record the shapes on chart paper. Practice drawing each of these shapes in the air.
- As students trace each shape from their shapes list again, encourage them to sing what each shape might sound like (e.g., for a triangle, the voice might start low at the bottom, move higher, then lower, then stay the same for the flat base at the bottom of the shape). In this way, students will sing the “melody” of the shape.
- “As our hands move up, our voices move higher, and as our hands move down, our voices move lower.”
- Invite students to perform their shape melodies as a class.
- From your list of shapes, create and sing a short pattern as a class (e.g., square, triangle, square, diamond, square, triangle, square, diamond).
- Students can draw their favorite shape melodies and patterns on SG17.

LISTENING AND LOOKING: Moving With the Melody (15 minutes)

- “Carnival is a festive time of year when people celebrate with parades, costumes, singing, and dancing.”
- Students can explore images from Carnival celebrations on SG18.
- “As we listen to Marta sing “Carnavaliando,” we will dance along by showing the shape of the melody with our bodies.”
- Listen to the chorus of “Carnavaliando,”  Track 12, while modeling the movements for the melody.  Invite students to join in.

La la la la la la la la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la

- “How does the melody move? Does it move like any of the shapes we made before? What kinds of shapes are we making now? Do you notice any patterns?”
- Practice singing along with the movements, Track 12, reminding students that their voices should be making the same shapes as their bodies.

CREATIVE EXTENSION (20 minutes)

SUMMARY: Students use shape melodies to create a composition with musical layers.

- As a class, create a pattern of shape melodies (e.g., circle, square, circle, diamond, circle). Choose a sound with which to sing each shape, such as “la” or “loo.”
- Experiment with different ways to sing the pattern, referring to the Musical Opposites List and Emotional Opposites List. Decide on several ways of performing the pattern and document the choices on chart paper.
- Divide the class into two groups and have each group perform the shape melodies for the other.
- “Performing music with musical layers is one way we can work together as a team to make music.”
- Choose one shape melody and create another layer by adding body percussion. Have one group of students perform the shape melody while the other does the body percussion. Switch groups and repeat.

MUSICAL WORD WALL

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

Meet Marta!



Jackson Heights, Queens



Dear Musical Explorers,

Hello from Jackson Heights, Queens! I am originally from Colombia. It is a very musical country, and music was always a part of my daily life. Growing up, I sang in my school choir. My school music teacher not only taught me to sing, but to love and respect music as well. I also play several instruments, and the guitar is my favorite. When you come to Carnegie Hall, you'll get to meet the rest of my band too! See you soon!

Your friend,
Marta



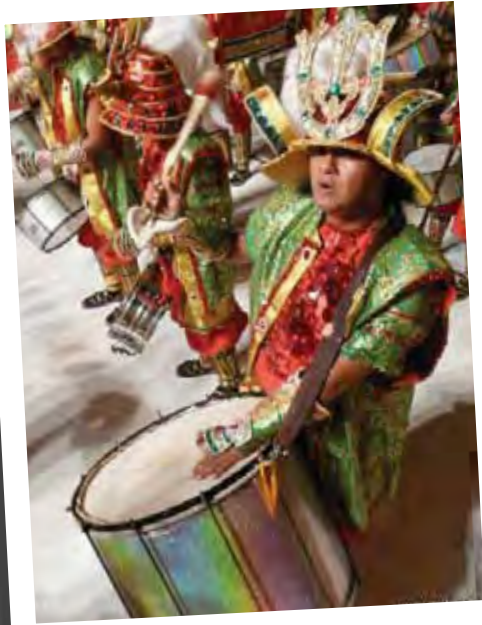
Musical Explorers
c/o Carnegie Hall
881 Seventh Avenue
New York, NY 10019



CREATING: We can sing many different shapes! Draw your favorite shape melodies and patterns.



LOOKING: Here are pictures of people celebrating Carnival. What are some of the ways they are celebrating?



Lesson 2: Exploring “Tu Voz”

AIM: What kinds of sound patterns can we sing in “Tu Voz”?

SUMMARY: Students explore and create sound patterns inspired by “Tu Voz.”







MATERIALS: chart paper, markers

TIME REQUIRED: 55 minutes





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

VOCABULARY: improvises



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 sing with a beautiful voice.
- Sing “Carnavaliando,”  Track 12, “Ev’ry Time I Feel the Spirit,”  Track 9; “O’ro the Rattlin’ Bog,”  Track 6; and the “Carnegie Hall Musical Explorers Song,”  Track 1.

LISTENING AND CREATING: Sound Patterns in Different Songs (20 minutes)

- Review “O’ro the Rattlin’ Bog,”  Track 9, asking students to listen for patterns as they sing.
- “What patterns do you hear in the lyrics? What patterns do you hear in the rhythm and melody?”
- “We can also use other vocal sounds to create patterns to say and sing.”
- Listen to the refrain of “Tu Voz,”  Track 14.
- “What sounds do you hear repeating in a pattern?”
- Record the sound pattern lyrics on chart paper and invite the students to sing along with Marta,  Track 14.  Have students create and perform original patterns using “ta,” “ka,” and “que” (KAY).

LISTENING AND CREATING: Composing and Improvising Patterns (25 minutes)

- Brainstorm a list of sounds students could use to create patterns, and write them on chart paper. Be sure to include “ta,” “ka,” “que,” and “la.”
- “In some parts of ‘Tu Voz,’ Marta **improvises** different sound patterns, which means she makes the patterns up right on the spot.”
- Listen to the complete version of “Tu Voz,”  Track 15. Have students listen for other sounds Marta uses as she improvises (e.g., “ah,” “yoyo,” “de,” “laila,” “nono,” “lay,” etc.). Add these sounds to the list. Listen more than once if needed.
- In small groups, create several new patterns using combinations of sounds from the list. Students can record these patterns on SG19. Share patterns with the class.
- Listen again to the complete version of “Tu Voz,”  Track 15, singing along with the “ta,” “ka,” and “que” refrain. Invite students to improvise or perform their group sound patterns along with Marta’s improvisations.


CREATIVE EXTENSION: (20 minutes)

SUMMARY: Students improvise sound patterns in pieces from this semester.

- Review the Emotional Opposites List. Have students choose several emotion words that describe “O’ro the Rattlir’ Bog,” “Ev’ry Time I Feel the Spirit,” and/or “Carnavaliando.” Record their choices on chart paper.
- Using the list of sounds brainstormed by the students earlier in this lesson, decide which sounds best fit with their chosen emotion words (e.g., “ta,” “ka,” and “que” might sound more excited, whereas “la” and “yoyo” might sound more sleepy). Write down the sounds next to the emotion words for each piece.
- Sing through each song, but replace the lyrics with improvised sound patterns based on the sounds chosen by the students.
- “Do our improvised sounds change the emotions of each piece? Which sounds worked best? Why?”

MUSICAL EXTENSION: (25 minutes)

SUMMARY: Students experiment with rhythmic layers and improvisation in “Tu Voz.”

- Brainstorm a list of different percussion sounds students can create using their bodies and mouths (e.g., tapping, snapping, clucking their tongue, popping their lips).
- Invite students to create and perform different short sequences of sounds.
- As a class, choose one pattern to perform with the refrain of “Tu Voz,”  Track 14.
- During the vocal improvisation sections of the song, invite students to improvise their own rhythmic patterns and sequences using the sounds they explored earlier. Incorporate some moments of solo student improvisation as well as times for the entire class to improvise together.

MUSICAL WORD WALL

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

CREATING: Make your own patterns using "ta," "ka," and "que."



Concert Preparation

The First Concert

- Review the diverse artists the students have encountered so far this fall.
 - Anne-Marie (Irish music)
 - DeAndre (African American spiritual music)
 - Marta (Colombian music)
- Look at SG20 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 words have we learned to help us talk about music?” (e.g., melody and steady beat in Irish music; expression and hidden meaning in spirituals; musical shapes in Colombian music; etc.)
- 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 for 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 Jackson Heights, Queens to Carnegie Hall in Manhattan, where we will meet and hear our singers, Anne-Marie, DeAndre, and Marta. Have students turn to SG21 and help them do the following:

- Find Marta in Jackson Heights, Queens.
- Find Carnegie Hall in Manhattan.
- Complete the maze that takes them from Jackson Heights 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!



Anne-Marie



DeAndre

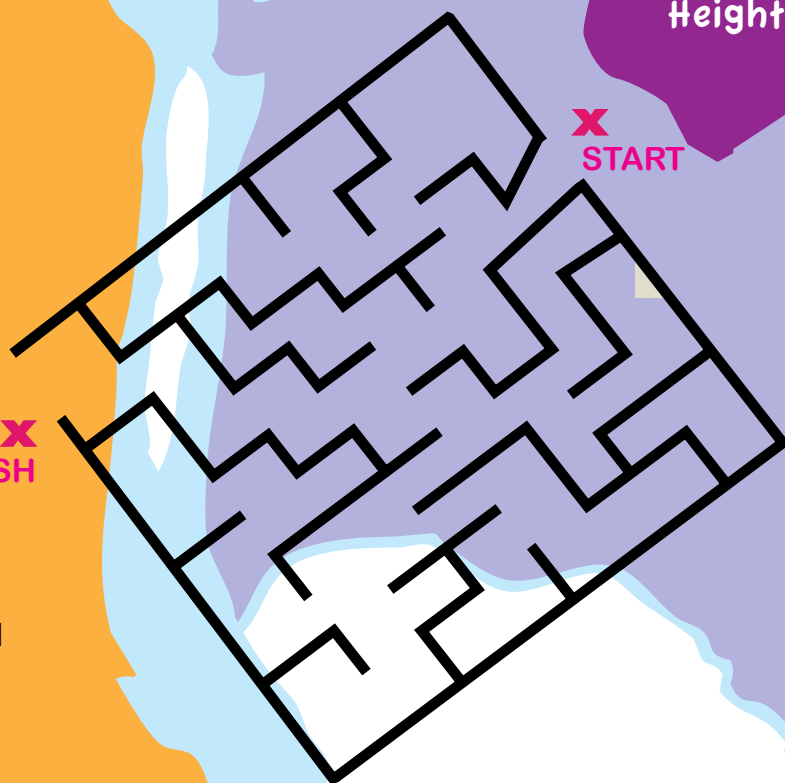


Marta



Find Carnegie Hall

Find Marta in Jackson Heights, Queens, on the map. In the maze below, draw the path to Carnegie Hall in Manhattan. Let's go!



Jackson Heights

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 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

Overarching Question: How can we be musical with our voices?

Unit 4: Our Voices Together

Find Our First Neighborhood

The Conductor now guides us to the next stop on our musical journey through New York City. We will start at Carnegie Hall and travel to Morningside Heights, Manhattan, to meet our next singer, Tshidi. Have students turn to SG24, and help them do the following:

- Find Carnegie Hall in Manhattan.
- Find Tshidi in Morningside Heights, Manhattan.
- Complete the maze that takes them from Carnegie Hall to Morningside Heights.

Find Our Next Neighborhood

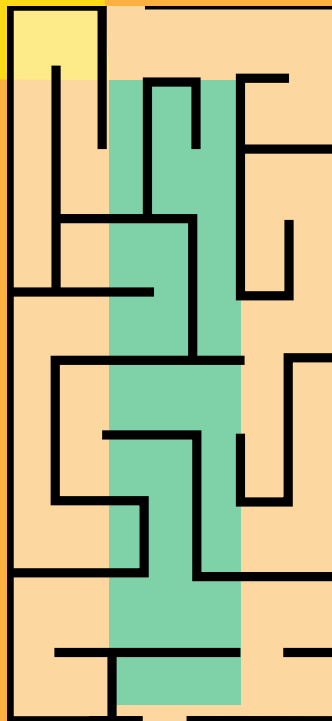
It's time for the next stop on our trip! Find Carnegie Hall in Manhattan on the map. In the maze below, draw the path to Tshidi in Morningside Heights, Manhattan. Let's go!



Tshidi

Morningside Heights

X FINISH



X START



Carnegie Hall

MANHATTAN

QUEENS

BROOKLYN



Lesson 1: Our Voices Together

AIM: How can we work as a team as we sing “Thula Mdwana”?

SUMMARY: Students explore ensemble singing while learning the first half of “Thula Mdwana.”




MATERIALS: chart paper, markers

TIME REQUIRED: 60 minutes

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

VOCABULARY: mood, call and response, solo, duet



WARM-UP (10 minutes)

- Perform 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: When speaking and singing, students should form their vowel and consonant sounds clearly.
- Sing a favorite song from the fall concert. See page 99 for the CD Track List.
- Sing the “Carnegie Hall Musical Explorers Song,”  Track 1.

REFLECTING ON THE FALL (5 minutes)

- Review the shape melodies with body percussion layers from the Creative Extension in Unit 3, Lesson 1.
- “As a class, how did we work together to sing our shape melodies and perform the body percussion?”


LISTENING: New Moods (5 minutes)

- Listen to “Thula Mdwana,”  Track 16.  There are two parts to the song, each expressing a slightly different **mood**, or feeling. Encourage students to listen for when and how the mood changes.
- “The first part of the song is music that a babysitter would sing to children to comfort them when their parents leave them alone.”
- “What in the music tells us that the parents have returned home? What moods do you hear in the second part of the song?”



LISTENING: Learning the Melody (10 minutes)



Thu - la, thu - la mdwa - na ____ thu-la ____ thu - la - mdwa-na thu - la, thu - la-mdwa-na thu - la.

- Learn the melody and lyrics through **call and response**,  Track 17. Call and response is a common way to learn a new song. One person sings part of the song, another person repeats it, and so on.
- Practice the song with the call and response tracks until students are comfortable singing the song.


LISTENING: Comparing a Solo to a Duet (10 minutes)

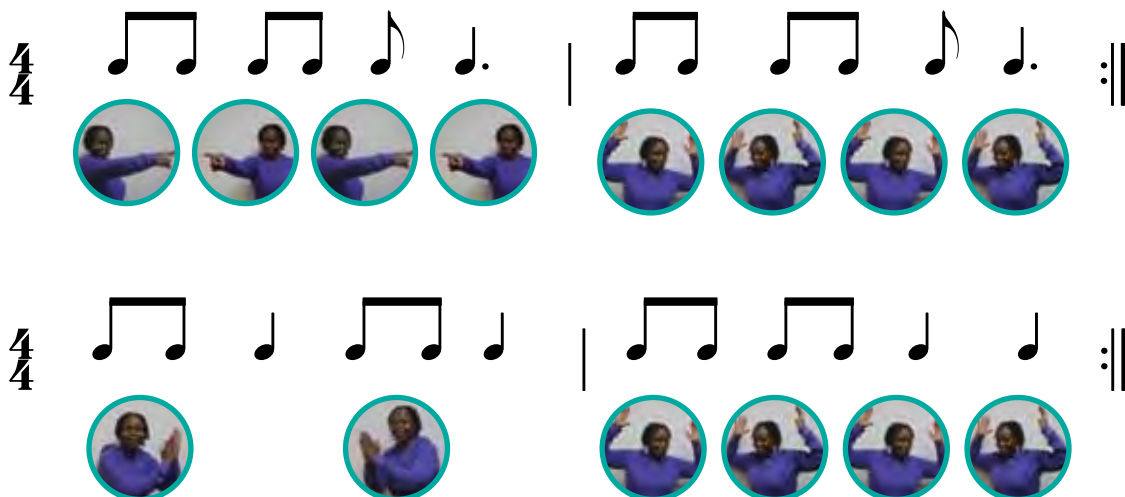
- Listen to Tshidi’s solo version of “Thula Mdwana,”  Track 18.
- “A **solo** is when one person is making music alone.”
- Compare to the duet version with Tshidi and her friend Bongzi,  Track 16. Tell students that a **duet** is when two people are making music together. Ask students how the duet version with both singers sounds different from the solo version with just Tshidi.

LOOKING: How Do Teams Work Together? (5 minutes)


- Facilitate a discussion with your students about teamwork.
- “When have you worked together in teams? What are some of the things that can only be accomplished by more than one person?”
- “Has anyone experienced making music with other people (e.g., playing in a musical group or singing at home)? What was it like to work with other people?”
- Document students’ thoughts and facilitate a reflection on them.
- Students can explore teamwork further on SG26.

LOOKING AND CREATING: Moving Together (15 minutes)

- “In ‘Ev’ry Time I Feel the Spirit’ and ‘Carnavaliando,’ we used hand movements to be more expressive. Motions can also help us share the mood of a piece of music.”
- Teach the students the hand motions for the second half of “Thula Mdwana,”  Track 16. Students also can look at the motions on SG27.



The image shows two musical staves in 4/4 time, each with a corresponding row of hand motion photos. The first staff has a melody of quarter notes: G4, A4, B4, C5. The second staff has a melody of quarter notes: G4, A4, B4, C5. The hand motion photos show a person in a purple shirt performing specific gestures for each note.

- Create an enactment of the parents’ homecoming with students. Perform along with  Track 16, alternating the groups so that students get a chance to act out each part.

MUSICAL WORD WALL

Add the words *mood*, *call* and *response*, *solo*, and *duet* to the Musical Word Wall.

Meet Tshidi!



Dear Musical Explorers,
 Have you heard of the Broadway musical called The Lion King? I sing in that show! I live in Morningside Heights, but I grew up far away, in a country called South Africa. When I was your age, I sang all the time, and even made instruments from things that I found in my neighborhood. I really enjoy making music with my friends, so I have invited my pals Bongji and Junior to perform with me at Carnegie Hall. Write to me and let me know what you think about the concert!

Your friend,
 Tshidi



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

LOOKING: Circle places in these pictures where you see teamwork taking place.



LOOKING: Can you do the motions to "Thula Mdwana"?



Lesson 2: Exploring Layers in “Inqola”

AIM: How do we combine our voices to create layers in “Inqola”?

SUMMARY: Students learn sounds from the Zulu language and make musical layers with them.





MATERIALS: chart paper, markers

TIME REQUIRED: 50 minutes


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

VOCABULARY: patterns, Zulu, conduct, musical layers, interlude, body percussion, ABA form



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 sing and speak clearly.
- Sing “Thula Mdwana,”  Track 16, and the “Carnegie Hall Musical Explorers Song,”  Track 1.




REFLECTING ON THE FALL (5 minutes)

- Review “Wade in the Water,”  Track 10, asking students to listen for things that repeat.
- “Do you hear anything in the lyrics that repeat? Do you hear anything in the melody that repeats? Are there any patterns?”

LISTENING: Finding Patterns and Repeated Sounds (15 minutes)

- Listen to the call and response version of the chorus to “Inqola,”  Track 19. Sing along until students are comfortable with the melody.
- Invite students to describe or perform the patterns they notice. **Patterns** are a distinct arrangement of sounds that generally repeat.
- Listen to the full version of “Inqola,”  Track 20, encouraging students to find other sounds that repeat.

LISTENING AND CREATING: Mixing and Layering (20 minutes)

- “Like ‘Thula Mdwana,’ ‘Inqola’ also comes from South Africa. One language spoken in that country is **Zulu**, which uses several very special sounds. Tshidi and Bongzi are from South Africa and both speak Zulu, and they use these sounds when they sing and perform their music.”
- Learn three Zulu sounds,  Tracks 21, 22, and 23. Create symbols to represent each one and document them on SG28.
- Arrange the Zulu sounds in different patterns and practice them. In groups, invite students to create their own patterns of the Zulu sounds and share them with the class.
- **Conduct**, or lead, a class performance by layering different groups’ patterns on top of one other to create **musical layers**. You can also choose a student conductor.
- In groups, have students create their own patterns to layer over the “Inqola” chorus. Have them write out their patterns on SG29 using the symbols they created on SG28. Play “Inqola,”  Track 20, having each group perform its layered patterns for or with the class. 


CREATIVE EXTENSION (20 minutes)

SUMMARY: Students expand a composition from the fall by adding an interlude.

- Review and sing the students' original shape melody composition from the Unit 3, Lesson 1 Creative Extension or the hidden meaning composition from the Unit 2, Lesson 2 Creative Extension.
- Compose an **interlude**—a short musical section that can be performed between repetitions of the original composition. Create the interlude using layers of Zulu language sounds and **body percussion** patterns composed as a class. Body percussion can be created by clapping, snapping, or tapping anywhere on the body.
- Organize the class piece in **ABA form**: the original composition (section A), the new interlude (section B), and the original composition again (section A).
- Perform together. Repeat the interlude again to create a longer pattern, if desired.

MUSICAL EXTENSION (15 minutes)

SUMMARY: Students add more layers of sounds to “Thula Mdwana.”

- Listen to “Thula Mdwana,”  Track 16. Now that the students have more experience listening for layers in music, reflect again on what they hear.
- “Do you hear any other sounds in “Thula Mdwana” that you didn’t notice before?”
- Add body percussion and Zulu language sound patterns to “Thula Mdwana,” creating a more layered piece.
- Divide the class into small groups and assign roles as percussionists, soloists, and conductor.

MUSICAL WORD WALL

Add the words *patterns*, *Zulu*, *conduct*, *musical layers*, *interlude*, *body percussion*, and *ABA form* to the Musical Word Wall.

CREATING: We know three Zulu sounds! Write the symbols and how they sound.



CREATING: We made our own Zulu sound patterns!
Our patterns look like this.



Unit 5: Our “Inside” and “Outside” Voices

Find Our Next Neighborhood

The Conductor now takes us from Morningside Heights, Manhattan, to St. George, Staten Island, to meet our next singer, Lynne. Have students turn to SG30, and help them do the following:

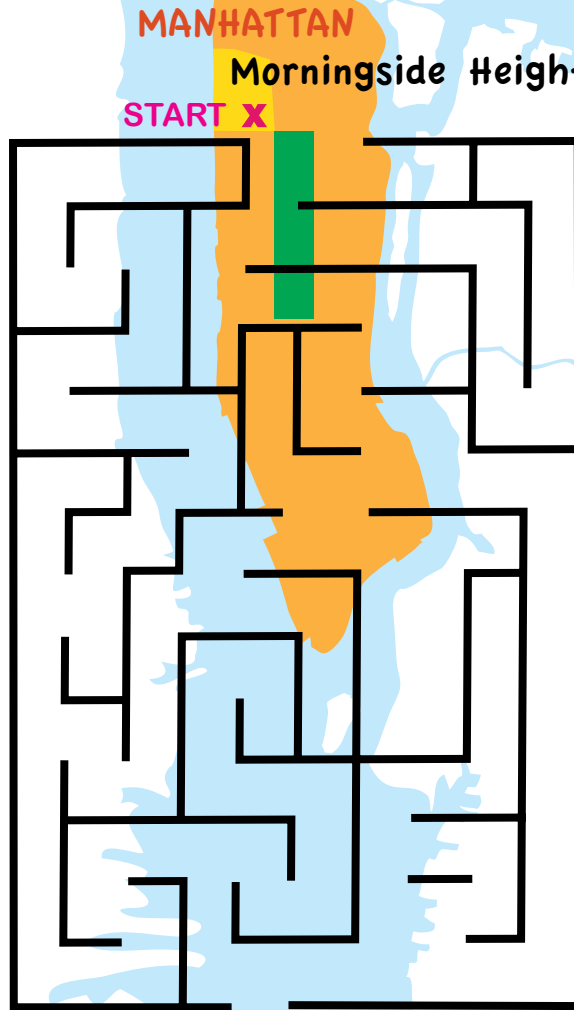
- Find Tshidi in Morningside Heights, Manhattan.
- Find Lynne in St. George, Staten Island.
- Complete the maze that takes them from Morningside Heights to St. George.

Find Our Next Neighborhood

Find Tshidi in Morningside Heights, Manhattan, on the map. In the maze below, draw the path to Lynne in St. George, Staten Island. Let's go!



Tshidi



Lynne

Lesson 1: Learning “Les Berceaux”

AIM: How can we sing “Les Berceaux” to portray the feeling of a lullaby?

SUMMARY: Students learn to sing a section of “Les Berceaux” with a gentle voice quality.






MATERIALS: chart paper, markers, Musical Opposites List, Emotional Opposites List

TIME REQUIRED: 55 minutes


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

VOCABULARY: lullaby, rocking, calm



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: Students should blend their voices with the sound of their neighbor’s voices. Encourage students to sing along with their neighbor’s voice. They should also focus on starting and stopping as a group.
- Sing “Thula Mdwana,”  Track 16, “Inqola,”  Track 20, and the “Carnegie Hall Musical Explorers Song,”  Track 1.

REFLECTING ON THE FALL (5 minutes)


- Review “Johnny’s Gone for Soldier,”  Track 7, encouraging students to think of words to describe how the music sounds. Look at the Musical Opposites List and Emotional Opposites List, and choose a few words that best describe the song.

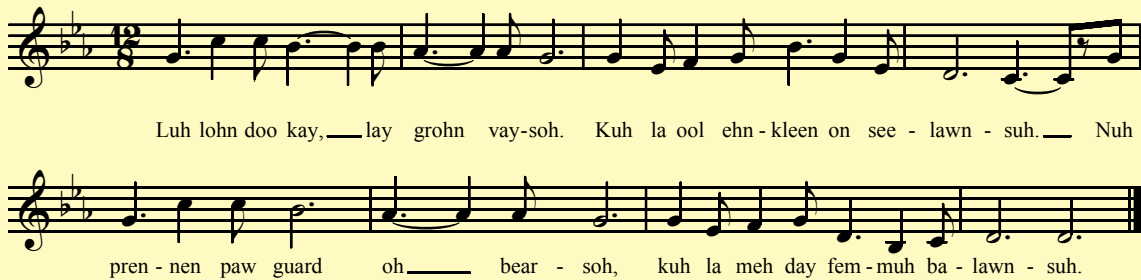
LOOKING AND LISTENING: Lullaby Shapes (10 minutes)

- Invite students to act out how they move when they start to feel sleepy, are falling asleep, or are listening to a lullaby. A **lullaby** is sung to help someone fall asleep.
- Encourage students to imagine different kinds of **rocking**, or swaying—in a boat in a calm or still sea, in a hammock, in a rocking chair, or rocking a baby. Act out each type of rocking.
- Listen to “Les Berceaux,”  Track 24, and have students try out a few different types of rocking motions while they listen. 

LOOKING AND LISTENING: Lullaby Sounds (20 minutes)

- Ask students how many of them have a younger brother or sister. Have them share what kind of voice they use when they are trying to put their sibling to sleep. Have the class mimic these voice sounds.
- Brainstorm and record words to describe this kind of voice (soft, high, gentle, sweet, etc.).
- “When we speak gently, our voice is very **calm**.”
- Write the lyrics to “Les Berceaux” on chart paper along with the English summary. Using this same calm and gentle voice quality, have the students repeat each spoken line after you. Still speaking, begin to try out the words in rhythm, and have students repeat after you.

- Use call and response to teach the melody, still encouraging students to use their most calm and gentle voice,  Track 25.
- Perform “Les Berceaux” together, inviting students to choose their favorite rocking motions (boat, cradle, etc.) and to rock while they sing along.
- “How does it feel to sing with a gentle and calm voice? Are there other songs you know where you might use a singing voice like this?” If so, try these songs out.



Luh lohn doo kay, — lay grohn vay-soh. Kuh la ool ehn - kleen on see - lawn - suh. — Nuh

pren - nen paw guard oh — bear - soh, kuh la meh day fem - muh ba - lawn - suh.

Les Berceaux

FRENCH LYRICS

Le long du quai, les grands vaisseaux,
Que la houle incline en silence,
Ne prennent pas garde aux berceaux,
Que la main de femmes balance.

Mais viendra le jour des adieux,
Car il faut que les femmes pleurent,
Et que les hommes curieux,
Tentent les horizons qui leurrent!

Et ce jour-là les grands vaisseaux,
Fuyant le port qui diminue,
Sentent leur masse retenue
Par l'âme des lointains berceaux.

The Cradles

ENGLISH SUMMARY*

There are big boats at the dock.

They pay no attention to the
cradles the mothers are rocking.

But soon, the mothers will have to
wave goodbye as the sailors leave.

When the ships sail away, they
feel the cradles pulling them back
to the shore.

* **Note:** The English version is not a literal translation of the French lyrics.

LISTENING AND CREATING: Lullaby Choices (10 minutes)

- Using the Musical Opposites List and Emotional Opposites List, review the opposite pairs, demonstrating them if needed.
- Invite students to choose one word from each list. Try to sing through “Les Berceaux” using each of their choices (e.g., loud and happy, slow and sleepy).
- “Remember, a lullaby is a song meant to help someone fall asleep. Which words from our list should we choose to create the best lullaby?”
- As a class, choose the most appropriate emotional and musical words to create a gentle and calm lullaby. Students can record these words on SG32. Sing “Les Berceaux” again with these words in mind.

CREATIVE EXTENSION (15 minutes)

SUMMARY: Students explore their gentle voice by applying it to “Thula Mdwana.”

- Review “Thula Mdwana.” Have students choose words from the Musical Opposites List and the Emotional Opposites List that best describe the song.
- “‘Thula Mdwana’ is also song meant to calm little children. Do you think it sounds calm like the lullaby ‘Les Berceaux’? Why?”
- Practice singing “Thula Mdwana” using a gentle voice as well as the musical and emotional words students used to describe “Les Berceaux.” Discuss how this changes the mood of “Thula Mdwana.”
- Create a version of “Thula Mdwana” where the mood changes as the music repeats (e.g., first time is gentle and slow, second time is gentle and fast, third time is loud and excited).

MUSICAL WORD WALL

Add the words *lullaby*, *rocking*, and *calm* to the Musical Word Wall.

Meet Lynne!



Dear Musical Explorers,
 Greetings from St. George! Music is an important part of my family's life: We sing, play instruments, and listen to music together all the time! Music helps us to stay connected as a family. I enjoy all kinds of music—anything from classical to Broadway and jazz. What are some of your friends' favorite kinds of music? Write to me and let me know!
 Enjoy the concert!
 Your friend,
 Lynne



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 881 Seventh Avenue
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LOOKING: These babies are falling asleep. If we sang them a lullaby, how would it sound?



Write some words that describe our lullaby "Les Berceaux."

Lesson 2: Exploring “The Lonely Goatherd”

AIM: How can we use our outdoor singing voice?

SUMMARY: Students learn to yodel through call and response.







MATERIALS: chart paper, markers

TIME REQUIRED: 55 minutes



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

VOCABULARY: indoor voice, outdoor voice, echo, yodeling

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 sing along with their neighbor’s voice.
- Sing “Les Berceaux,”  Track 24; “Inqola,”  Track 20; “Thula Mdwana,”  Track 16; and the “Carnegie Hall Musical Explorers Song,”  Track 1.


LISTENING AND LOOKING: Using Our Voices to Attract Attention (20 minutes)

- Brainstorm a list of sounds the students might make to attract someone’s attention (e.g., whistling, yelling, “Hey!” etc.), and record students’ ideas on chart paper. Experiment with each of these sounds. You can try using your **indoor voice** (talking, whispering, and singing) and **outdoor voice** (calling) voices as you experiment.
- Divide the class in two. Have one side of the class experiment with different attention-getting sounds, and have the other side **echo**, or imitate, the sounds made by the first group. Students can further explore different uses of indoor and outdoor voices on SG33.
- Listen once to “The Lonely Goatherd,”  Track 26.  Ask students to identify any attention-getting sounds in the song.
- Try out some of those sounds as a class.
- Listen again, and ask the students to listen for and identify parts that are echoed.

LISTENING AND CREATING: Creating Echoes (10 minutes)

- “The kind of singing we just heard is called **yodeling**. This special music mimics the sounds of the echoes bouncing off the mountains when someone who herds goats is singing outdoors. Yodeling is common in the Alps mountain range in Europe, in countries such as in Austria.”
- Return to the list of sounds students can make to attract someone’s attention. Brainstorm other sounds students learned this year that also could attract someone’s attention (e.g., Zulu sounds, “Yawning Kittens,” etc.). Add these ideas to the list.
- Have several student leaders each act as a “caller” by selecting one short “call” from the list and having the class echo their sounds.

LISTENING AND CREATING: Exploring Yodeling (15 minutes)

- Teach the yodeling section of “The Lonely Goatherd” through call and response,  Track 27.
- Offer different students the opportunity to be the “caller.”
- Divide the class into two groups and move them as far apart from each other as the room allows. Try the yodeling and reflect on what students had to do to their voices in order to be heard.
- Add words to describe these indoor and outdoor voices to their Musical Word Wall.


CREATIVE EXTENSION (20 minutes)

SUMMARY: Students create a call and response composition.

- Create a short poem based on what students know about outdoor and indoor voices. Recite each line using a “caller,” and have the class respond.
- Choose one simple melodic shape that can be used for each line of the poem, or two melodic shapes that could alternate for more interest. Practice singing each line, still having a “caller” first, followed by the whole class responding.
- Decide whether all lines should be performed using indoor voices or if outdoor voices could also be used. Use the Musical Opposites List to help describe each line’s sound.
- Add a yodeling section.

MUSICAL EXTENSION (30 minutes)

SUMMARY: Students use movements to add expression to “The Lonely Goatherd.”

- Have students listen carefully to the lyrics of “The Lonely Goatherd,”  Track 26.
- Discuss the story that is being told in the song.
- Decide on key moments or characters that could be expressed through movement (e.g., high on a hill, a girl in a pale pink coat).
- Create a movement to represent the yodeling. Choose a student or students to act as the “caller.”
- Perform “The Lonely Goatherd” with expressive movements.

High on a hill was a lonely goatherd
Layee odl, layee odle layeeo
Loud was the voice of the lonely goatherd
Layee odl, layee odleo

Folks in a town that was quite remote heard
Layee odl, layee odl layeeo
Lusty and clear from the goatherd’s throat heard
Layee odl layee odlo

Hodi lay ee, Hodi lay ee
Hodi lay ee, Hodi lay ee

One little girl in a pale pink coat heard
Lay ee odl lay ee odl lay hee hoo
She yodeled back to the lonely goatherd
Lay ee odl lay ee odl-oo

Soon her Mama with a gleaming gloat heard
Lay ee odl lay ee odl lay hee hoo
What a duet for a girl and goatherd
Lay ee odl lay ee odl-oo

Hodi lay ee, Hodi lay ee
Hodi lay ee, Hodi lay ee
Hodi lay ee, Hodi lay ee
Hodi lay ee, Hodi lay ee

Hodi lay ee, ode lay-ee odl lee e odl lay.
Hodi lay ee, ode lay-ee odl lee e odl lay.

MUSICAL WORD WALL

Add the words *indoor voice*, *outdoor voice*, *echo*, and *yodeling* to the Musical Word Wall.

LOOKING: Which voice would you use? Draw a line connecting each picture to the right kind of voice.



Indoor Voice

Outdoor Voice

Unit 6: Our Decorated Voices

Find Our Next Neighborhood

The Conductor now takes us on a journey from St. George, Staten Island, to Little India, Manhattan, to meet our next singer, Falu. Have students turn to SG34, and help them do the following:

- Find Lynne in St. George, Staten Island.
- Find Falu in Little India, Manhattan.
- Complete the maze that takes them from St. George to Little India.

Find Our Next Neighborhood

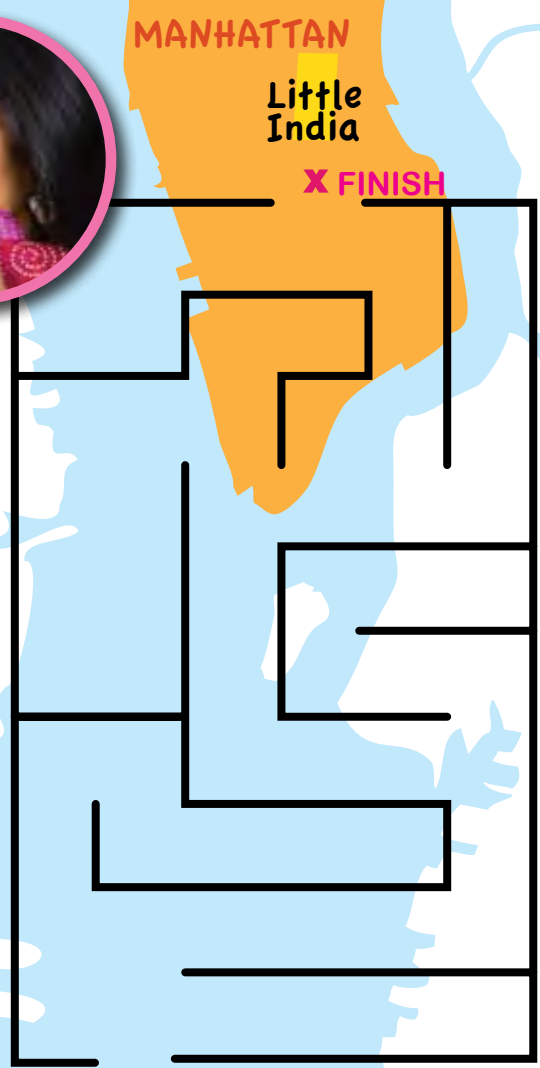
Find Lynn in St. George, Staten Island, on the map. In the maze below, draw the path to Falu in Little India, Manhattan. Let's go!



Falu



Lynne



X START
St. George

MANHATTAN

Little India

X FINISH

QUEENS

BROOKLYN

STATEN ISLAND



Lesson 1: Learning to Sing “Rabba”

AIM: How do our voices move when we sing “Rabba”?

SUMMARY: Students learn the chorus of “Rabba” while exploring melodic shape and ornamentation.







MATERIALS: chart paper, markers, crayons, pencils, Musical Opposites List

TIME REQUIRED: 50 minutes

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

VOCABULARY: decoration, fancy, ornamentation, plain, step



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.
- Review all the vocal tips from this year.
- Sing “Les Berceaux,”  Track 24; “Inqola,”  Track 20; “Thula Mdwana,”  Track 16; and the “Carnegie Hall Musical Explorers Song,”  Track 1.

LOOKING AND CREATING: Decoration and Ornamentation (10 Minutes)

- Have students look at images of fabrics from India on SG36.
- “What do you notice about the images?” (e.g., bright colors, specific shapes, fancy, etc.)
- “Indian artwork uses a lot of **decoration**—something added to make an item more beautiful or more **fancy**.”
- Have students discuss ways they can decorate something to make it fancier.
- “One way to decorate something is through **ornamentation**, or adding something beautiful to something **plain**.”
- Demonstrate ornamentations by drawing a simple shape or line on chart paper. Add something to the drawing to ornament it—another shape, a new color, etc. Invite individual students to come up and ornament the shape as well.
- Decorate the rug on SG37 by ornamenting the different shapes.

LISTENING: Music Moves (15 minutes)

- Referring to the Musical Opposites List, remind students of the musical opposites pair high/low. Do some simple singing warm-ups that highlight the difference between singing with a high voice and with a low voice, such as “Yawning Kittens,”  Track 4.
- Draw a staircase on chart paper, showing that the top **step**, or level, is high, and the bottom step is low. Students can also look at the steps on SG38.
- “To get from high to low, or low to high, we have to move up or down on the steps—and we move up and down with our voices too.”
- Have the students sing a simple series of notes up and down, tracing in the air in front of them how they are moving up and down the steps.
- Listen, sing, and trace along with different melody movements on  Tracks 28, 29, and 30. Allow a few different students to come up and “conduct” their own melody shapes.

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

- Listen to the unornamented version of “Rabba,” Track 31. Have students trace to the shapes Falu makes with her voice. Explain to the students that this is the plain version of her song. Practice singing it together using Track 34.
- Add the words *plain* and *fancy* to the Musical Opposites List.

LISTENING AND CREATING: Ornamenting with Our Voices (15 minutes)

- Model singing the “Rabba” melody while moving between the notes in a fancy way (e.g., swooping from one note to the next, moving back and forth between two notes rapidly before landing on one, etc.). Continue to have students trace along with you. Have students try it out.
- Listen to the ornamented version of the “Rabba” melody, Track 32.
- “Falu’s voice moves up and down the steps in very interesting and beautiful ways as she sings the melody.”
- As they listen, invite students to trace the movement of the musical line in the air. Students can draw the fancy ornamented “Rabba” shape on SG40.
- Listen to the full version of “Rabba,” Track 33, encouraging students to find moments when Falu uses ornamentation and inviting them to add some of their own ornamentation to the chorus when they sing.

CREATIVE EXTENSION (30 minutes)

SUMMARY: Students create ornamented versions of a song from Unit 1.

- Review the chorus of either “O’ro the Rattlin’ Bog” or “Johnny’s Gone for Soldier.” Have students trace the melodic shape as they sing.
- As a class, choose which words from the song to highlight through ornamentation (e.g., bog, valley-o, shule, me). Invite students to demonstrate different ways of ornamenting the words by tracing their ornaments in the air in front of them. Record the different ornamentation ideas on chart paper.
- Sing through the chorus several times, choosing different styles of ornamentation for each repeat.
- “Which ornamentation matched best with each word? Why? How did ornamenting change the sound of the chorus?”

MUSICAL EXTENSION (20 minutes)

SUMMARY: Students make emotional choices and apply them to their performance of “Rabba.”

- Review the Emotional Opposite List from Unit 1.
- “What emotion word from our list matches the way you feel when we sing ‘Rabba’? Why?”
- Choose a different emotion word from the list and discuss ways of creating that feeling as you sing “Rabba.” Be sure to also explore how ornamentation could be changed to better match the new chosen emotion.
- Try to sing “Rabba” several times with different emotions.
- “How did choosing different emotions change how ‘Rabba’ sounds?”

MUSICAL WORD WALL

Add the words *decoration*, *fancy*, *ornamentation*, *plain*, and *step* 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

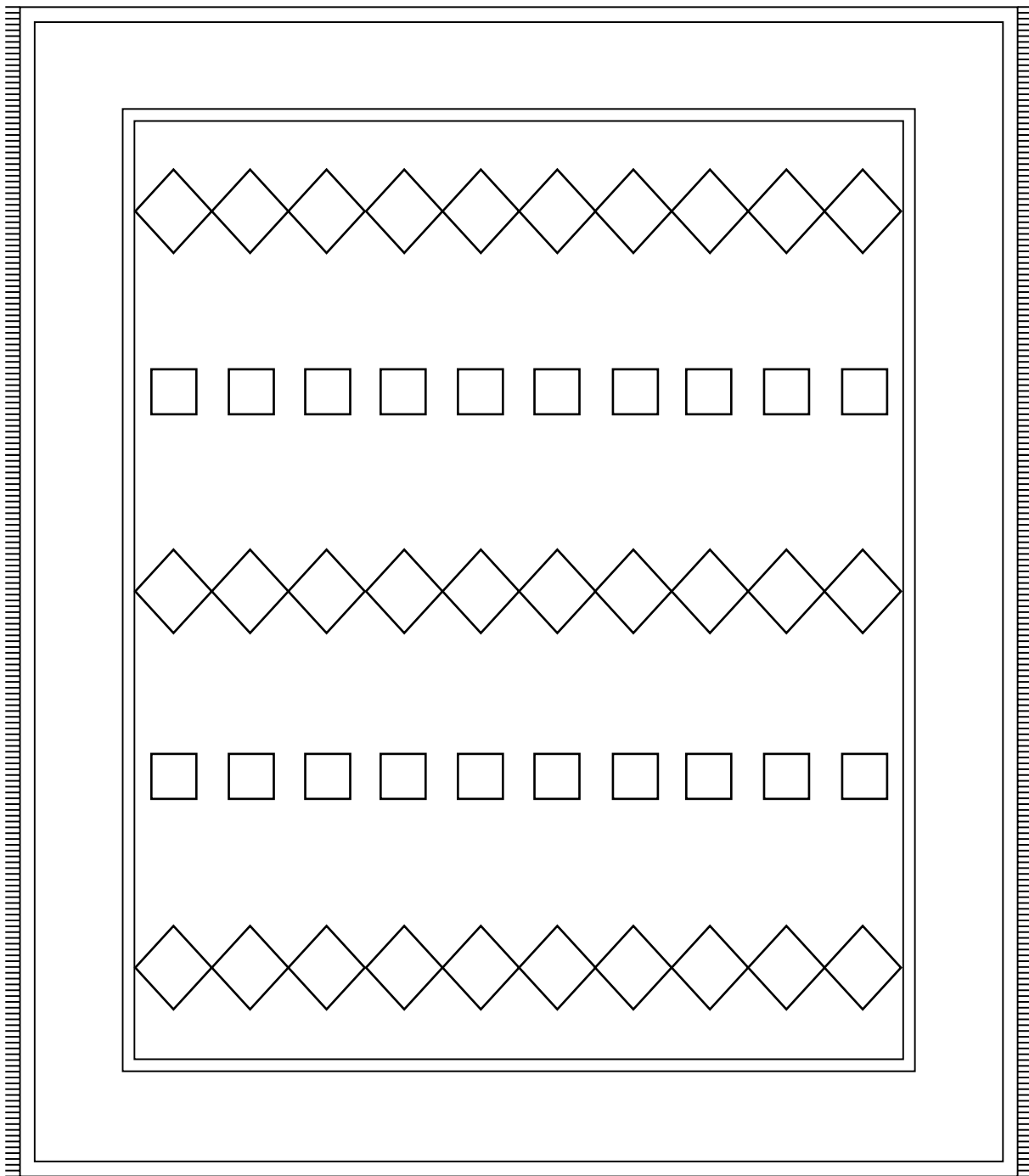


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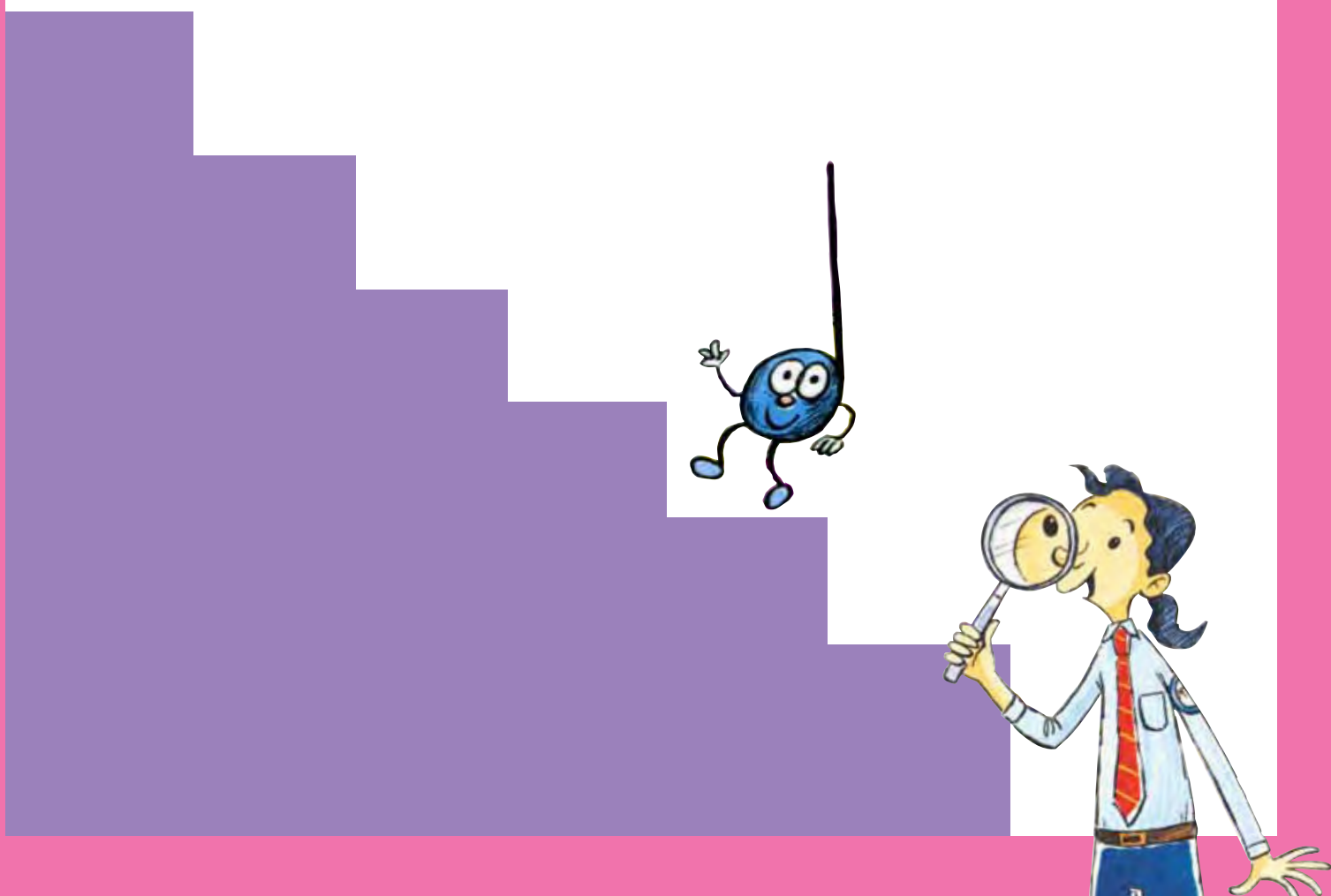
LOOKING: Here are beautiful fabrics from India. What do you notice in these pictures?



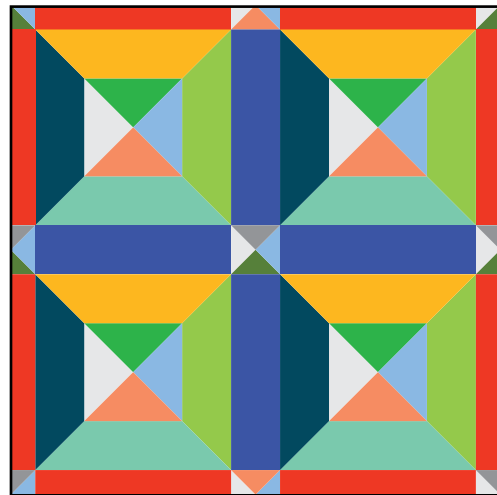
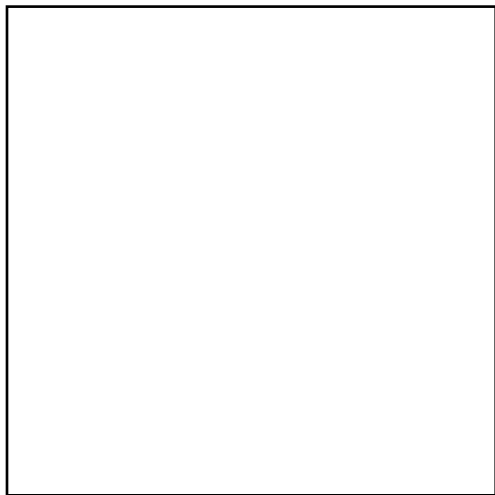
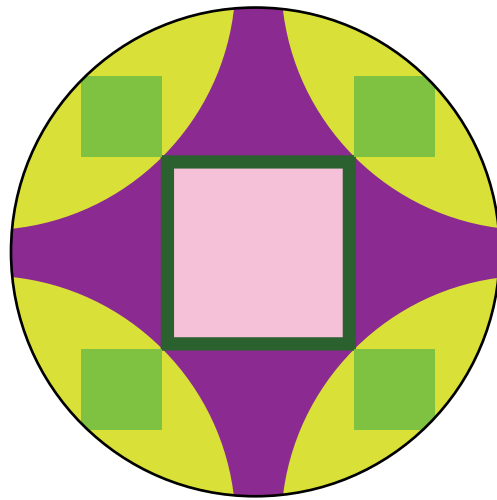
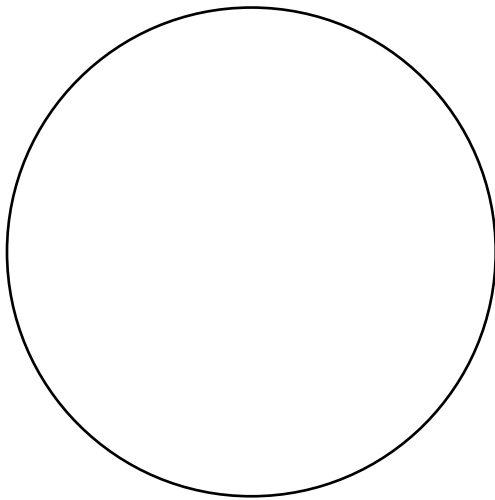
CREATING: Here is a rug. Can you make it fancy by ornamenting the shapes?



LOOKING AND LISTENING: This is our musical staircase!
Climb up and down the steps to make a melody.



LOOKING: Here are shapes that were plain but became fancy with ornamentation.



CREATING: This is the shape of our plain “Rabba” melody.



We ornament the “Rabba” melody to make it fancy!
It looks like this.



Lesson 2: Ornamenting Our Voices in “Dhun”

AIM: What vocal ornamentation can we hear and create in “Dhun”?

SUMMARY: Students explore “Dhun” by learning to ornament the melody.








MATERIALS: two long pieces of string (about 6–10 feet in length)

TIME REQUIRED: 45 minutes


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

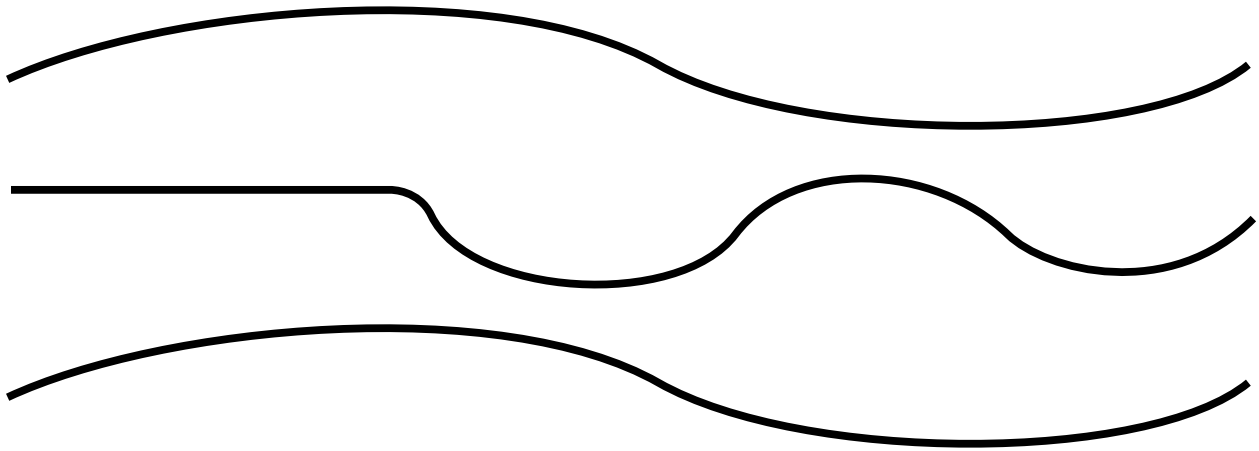
VOCABULARY: drone, harmonium, pattern


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.
- Review all the vocal tips from this year.
- Sing “Rabba,”  Track 33; “Les Berceaux,”  Track 24; “Inqola,”  Track 20; “Thula Mdwana,”  Track 16; and the “Carnegie Hall Musical Explorers Song,”  Track 1.

LISTENING: Ornamenting with Our Voices (15 minutes)

- With a long piece of string, create a straight line shape. Ask a student to sing what that straight line shape might sound like.
- “In music, when there is a single sustained note, it is called a **drone**.”
- Listen to the **harmonium**, an organ-like traditional Indian instrument, creating the drone,  Track 35. Have a student from the class trace along the straight line as you listen.
- Invite several students to help hold the second piece of string in the shape of the “Dhun” melody.



- “How does this line move between high and low? Can you sing what this shape might sound like?”
- Listen to Falu sing this melody without ornamentation,  Track 36, and have a student in your class trace along. Try it again and have students sing along while tracing the melody.
- Divide the class into two groups, one for the drone and one for the melody. Sing and trace the parts together, then switch sides.

Shree Ram Jay Ram Jay Jay Ram

Shree Ram Jaya Ram Ja - ya Ja - ya Ram

LISTENING AND CREATING (20 minutes)

- Listen to the harmonium drone, 🎧 Track 35, and Falu singing the “Dhun” melody, 🎧 Track 36. Have students trace along with each on SG41. 🗨️
- Listen to Falu sing the melody again, this time with ornamentation, 🎧 Track 37. Invite students to ornament the melody line by adding squiggles or other shapes on SG42 to show what Falu is doing with her voice.
- Try singing the ornamented version along with her, while tracing the melody in the air.
- In small groups, invite students to create their own fancy version of the melody by ornamenting the line. Students can draw their ornamented lines on SG42. Have other students sing the drone beneath them while they share their ornamented version of the melody.

CREATIVE EXTENSION (20 Minutes)

SUMMARY: Students create their own melody shape patterns with lyrics and ornamentation.

- Review the melody of “Dhun,” 🎧 Track 38. As students sing, remind them to trace the melody.
- Create an original simple melody shape that can be repeated as a **pattern**. Add your own lyrics, possibly using the poem composed in the Creative Extension from Unit 1.
- Invite students to add simple ornamentation as the pattern repeats.
- Practice performing with and without a drone.
- “How does adding a drone change the sound of our composition?”

MUSICAL WORD WALL

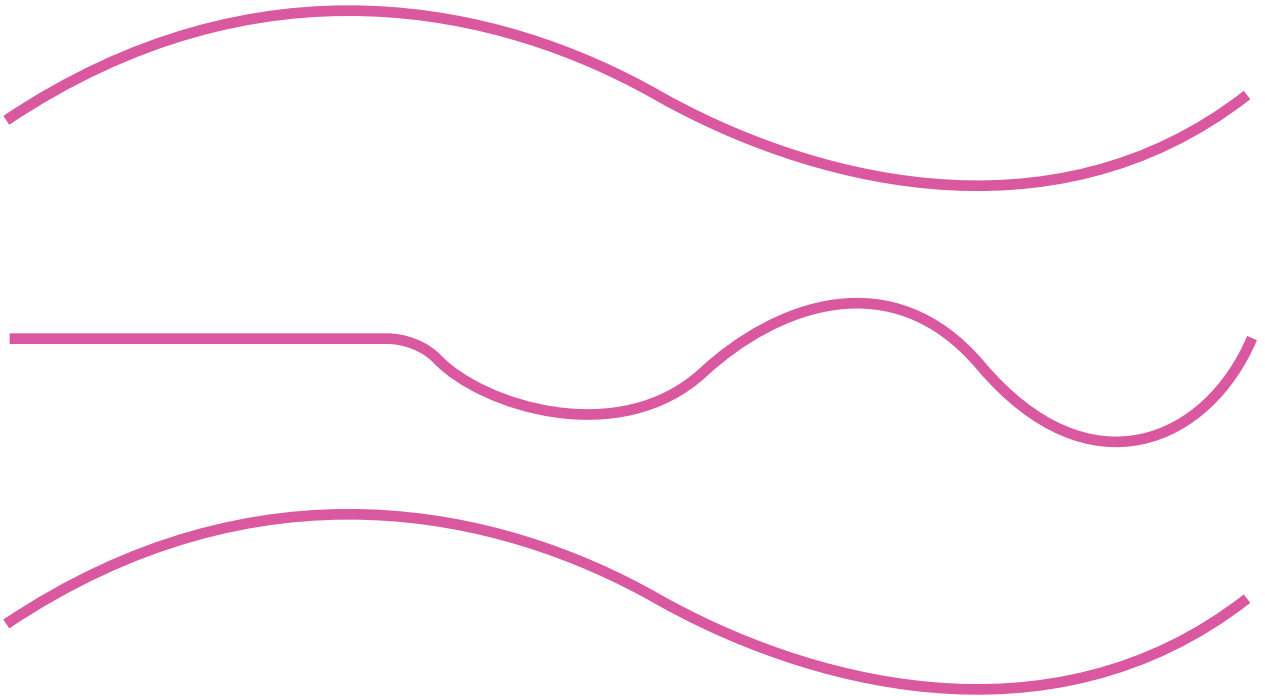
Add the words *drone*, *harmonium*, and *pattern* to the Musical Word Wall.

LOOKING AND LISTENING: Here are two parts of the song "Dhun":

The drone line played by the harmonium

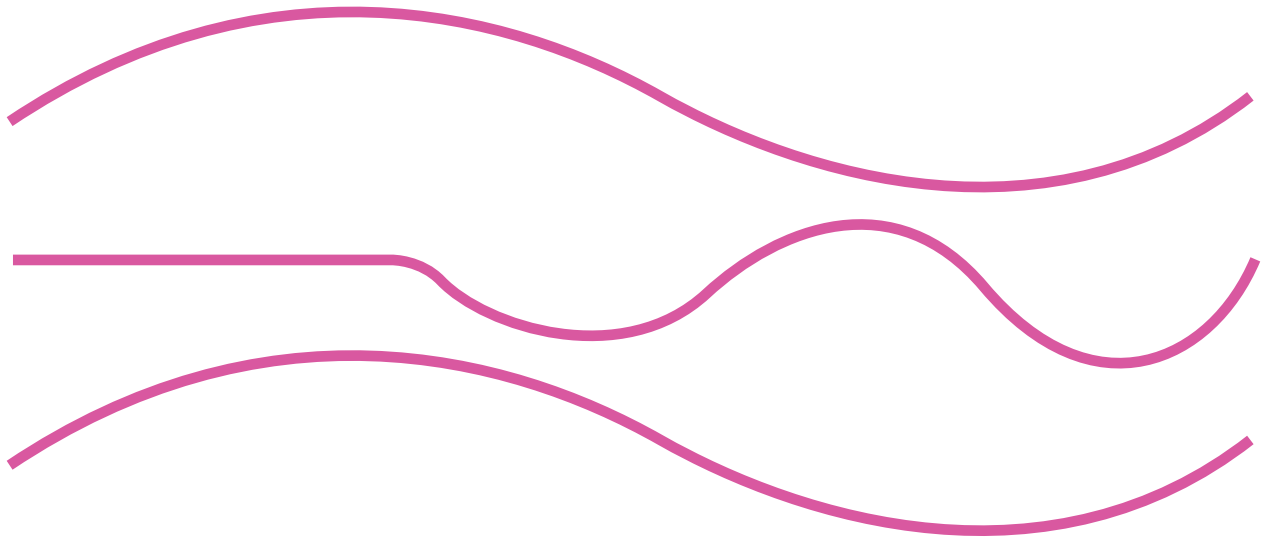


The melody line sung by Falu



Can you trace them as you listen?

CREATING: Ornament Falu's melody from "Dhun" to make it fancy!



Now draw what your own fancy melody looks like.

A large empty rounded rectangular box with a pinkish-purple border, intended for drawing a melody.

Concert Preparation

The Second Concert

- Review the diverse artists the students have encountered so far this spring.
 - Tshidi (South African music)
 - Lynne (classical music)
 - Falu (Indian music)
- Look at SG43 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. 🗣️
- “How can we be musical with our voices?” (e.g., use “outdoor” and “indoor” voices, call and response, Zulu sounds, ornamented melodies, etc.)
- 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 having them vote 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.

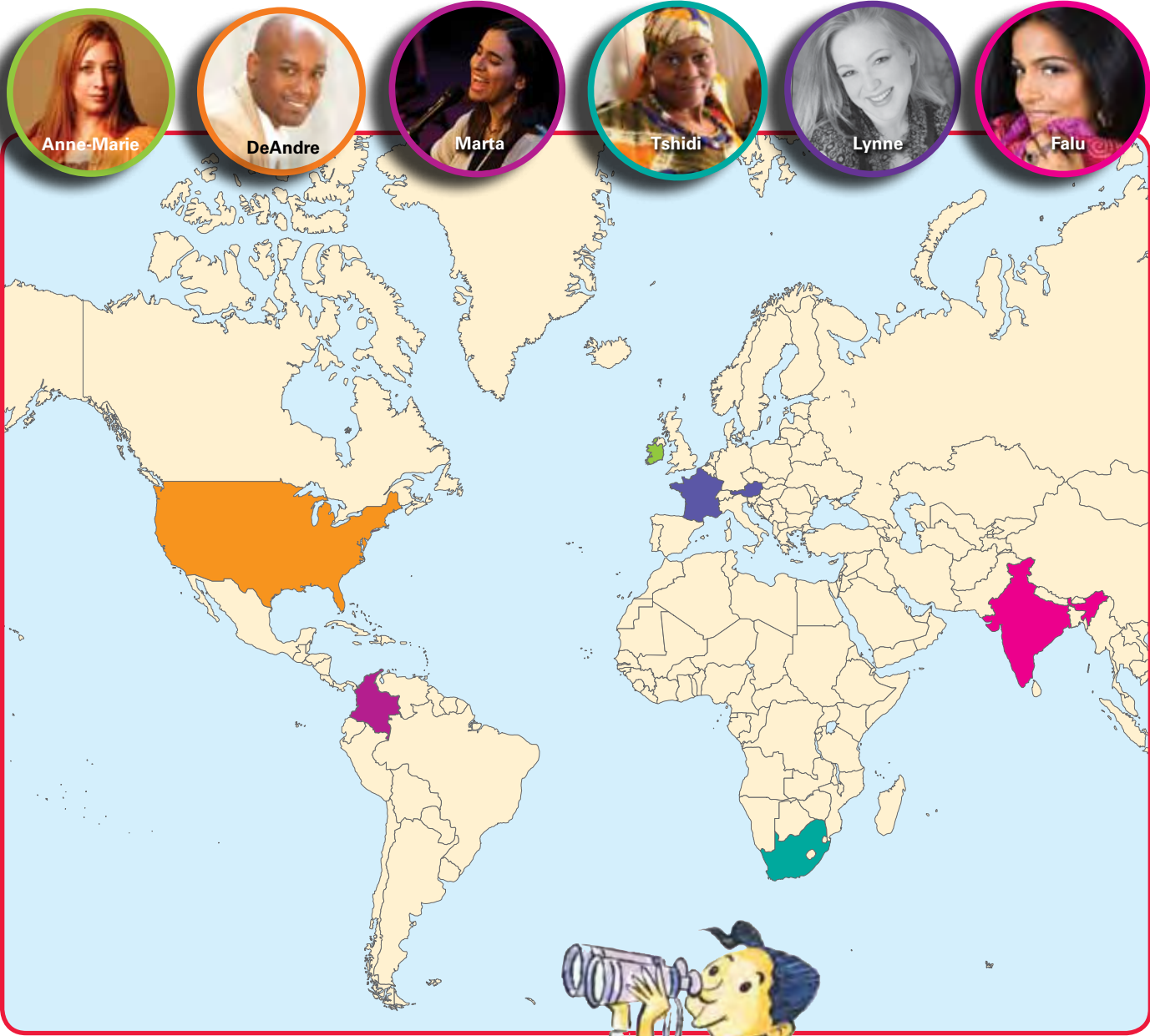
Let's Go Back to Carnegie Hall!

The Conductor now takes us from Little India, Manhattan, to Carnegie Hall in Manhattan, where we will meet and hear our singers, Tshidi, Lynne, and Falu. Have students turn to SG44, and help them do the following:

- Find Falu in Little India, Manhattan.
- Find Carnegie Hall in Manhattan.
- Complete the maze that takes them from Little India 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 Falu in Little India, Manhattan. In the maze below, draw the path to Carnegie Hall in Manhattan.



Tshidi

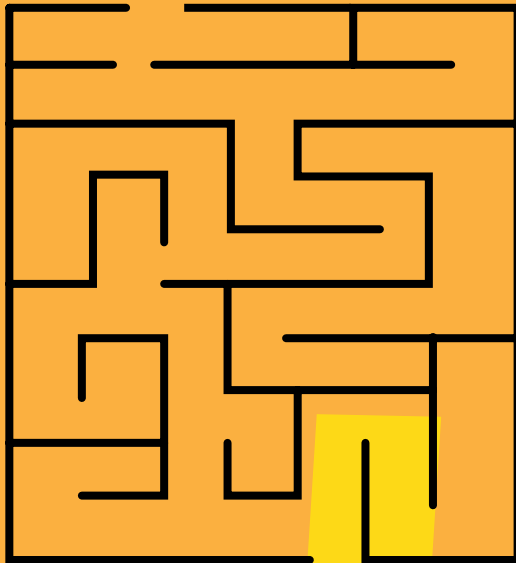


Lynne



Carnegie Hall

X FINISH



X START

Little India



Falu

MANHATTAN

QUEENS

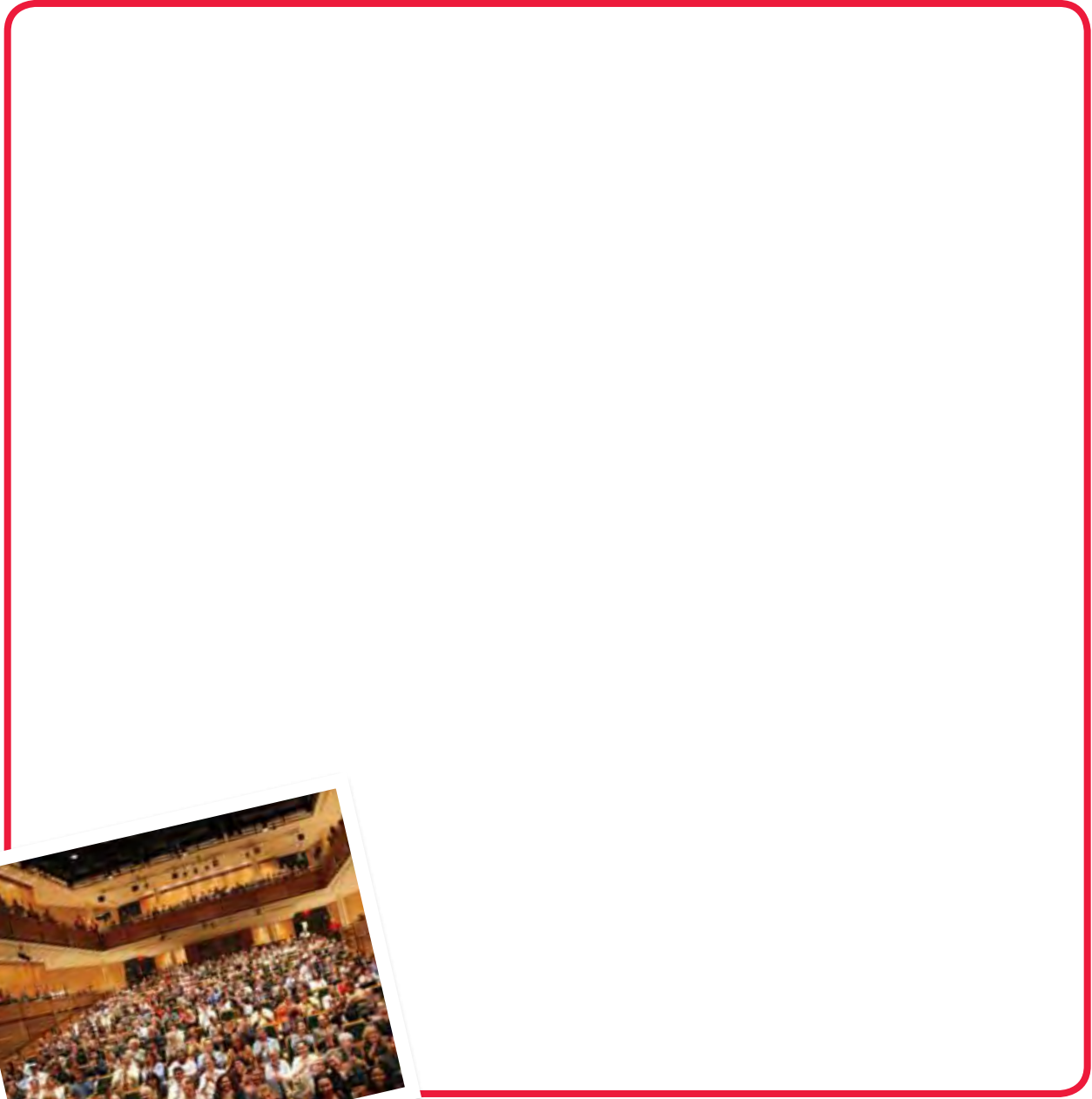
BROOKLYN

LISTENING: You have heard and learned many wonderful songs!



What Did You See and Hear at Carnegie Hall?

Draw pictures of your trip to Carnegie Hall below.



Appendix

Glossary

ABA form: a type of musical organization with an opening section (section A), followed by a contrasting section (section B), followed by the opening section again (section A)

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

bog: a wet, swampy place where lots of plants and animals live

call and response: a common way to learn music in which one person sings part of the song (call), and another person repeats it (response), and so on

calm: gentle or still

Carnival: a festive time of year celebrated with parades, costumes, singing, and dancing

chorus: a repeating musical section in a song

clues: hints that help you figure something out

conduct: to lead a group in making music

creating: making something

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

drone: a single, sustained note in music

duet: when two people are making music together

dynamics: volume (loud or quiet)

echo: to imitate exactly something that was heard before

emotions: feelings

explorer: a person who uses his or her senses to learn about something

expressing: the act of communicating feelings

fancy: the opposite of plain

harmonium: a traditional Indian instrument that resembles a small organ and plays drones

humming: singing without opening one's lips

improvises: to make up music on the spot

indoor voice: a voice used for whispering, talking, and singing—typically used indoors

interlude: a section of music that goes in between other sections

listening: hearing and paying attention to sound, speech, or music

looking: carefully observing something with your eyes

lullaby: a song you sing to help someone fall asleep

lyrics: the words in a song

melody: the main tune in a piece of music

mood: the feeling of a piece of music

motions: gestures or movements that go along with music

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

obstacles: challenges

opposites: things that are very different from each other

ornamentation: making something fancier in music; decorating

outdoor voice: a “calling” voice that is typically used outdoors

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

pitch: how high or low a sound is

plain: something that is simple or undecorated

rocking: gently swaying side to side

rondo: a piece organized so that a repeated section (theme A) is alternated with new material (themes B, C, D, etc.) to create a form similar to ABACADA

scavenger hunt: a game to find specified things

slaves: people who are forced to work for other people without pay and without basic rights

solo: one singer or instrumentalist performing alone

spirituals: music originally sung by African Americans who were enslaved, as a way to express their emotions during times of difficulty

steady beat: the pulse in music

step: a musical level or interval

tempo: the speed of music

vibrations: the movement of air

wade: to walk in water up to your knees or to move with difficulty

yodeling: a kind of special singing that is used outdoors, and is common in the Alps mountain range in Europe, in countries such as Austria

Zulu: a language spoken in southern Africa

National Standards for Music Education

Units

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

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
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
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
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
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.	2, 3, 4

Additional Listening

You can listen to additional songs from these albums.

- *Rough Guide to the Music of Irish Folk* (Rough Guides, 1999, RGN1226)
- *Falu* (Monsoon Records, 2007, 200701)
- *Rise, Shine!* Fisk Jubilee Singers Live in Concert (Fisk University Jubilee Singers, 1999, CD19901)
- *Musiquita*, Marta Gómez (Aluna, 2009)
- *South African Legends* (Putumayo World Music, 2000, B00004SBZ4)
- *Rough Guide to the Music of South Africa* (World Music Network, 2006, B000IJ7GNC)

About the Artists

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

Anne-Marie Hildebrandt: amhmusic.com

Marta Gómez: martagomez.com

Tshidi Manye: playbill.com/celebritybuzz/whoswho/biography/14257

Lynne Abeles: www.lynneabeles.com

Falu: falumusic.com

Acknowledgments

Scores and Recordings

"Carnegie Hall Musical Explorers Song" by Daniel Eliot Levy. Performed by Daniel Eliot Levy © 2007 Daniel Levy and ASCAP.

"O'ro the Rattlin' Bog," traditional Irish song. Performed by Anne-Marie Hildebrandt.

"Johnny's Gone for Soldier," traditional Irish song. Performed by Anne-Marie Hildebrandt.

"Ev'ry Time I Feel the Spirit," by H.T. Burleigh. Performed by DeAndre Simmons and Shane Schag.

"Wade in the Water," traditional African American spiritual. Performed by DeAndre Simmons and Shane Schag.

"Carnavaliando," by Marta Gómez. Performed by Marta Gómez, Claudio Ragazzi, Juancho Herrera, Roberto Cachimuel, and Sofia Tosello.

"Tu Voz," by Marta Gómez. Performed by Marta Gómez, Gema Corredera, and Pavel Urquiza.

"Thula Mdwana," traditional South African tune. Performed by Tshidi Manye, Sbongiseni Duma, and Junior Wedderburn.

"Inqola," by Sbongiseni Duma. Performed by Tshidi Manye, Sbongiseni Duma, and Junior Wedderburn.

"Les Berceaux," by Gabriel Fauré. Performed by Lynne Abeles and Shane Schag.

"The Lonely Goatherd," by Richard Rodgers. Performed by Lynne Abeles and Shane Schag.

"Rabba," by Falu and Borahm Lee. Performed by Falu.

"Dhun" performed by Falu and Guarav Shah.

Photos

Page 12: David Silva. SG5: Seán Óg's and deli by Stefan Cohen, Anne-Marie Hildebrandt and family courtesy of Anne-Marie Hildebrandt. SG6: Irish bog 1 by Roy Mazucco, Irish bog 2 by radiationalley. SG10–SG11: DeAndre Simmons courtesy of DeAndre Simmons, Apollo by Stefan Cohen. SG12: David Silva. SG15–SG16 Marta Gómez courtesy of Marta Gómez. SG16: Matthew J. Kuhnert and Sam Meyer. Page 41: David Silva. SG18: Carnaval Corrientes by Myben.be, street fiesta by Szymon Kochanski. SG24: David Silva. SG25: Morningside Heights by Stefan Cohen. SG26: soccer by gcsearcy, football by Binary Bliss, choir by Cadland, painting by Michael A. Faegans, brushing teeth by Evelyn Ochoa. SG30–SG31: Lynne Abeles courtesy of Lynne Abeles. SG31: Verrazano-Narrows Bridge by Jeff Li. SG32: bedtime by Evelyn Ochoa, Guarani baby by Jatucá Reté Woty, Sleeping baby by Nishikawa Yoshiyasu, Nap Please by Andrew Bardwell. SG33: whispering by Cameron Maddux, reading aloud by Judy Baxter, Yankee Stadium by John Palmeri, swing by Susan Sermoneta. SG34–SG35: Falu courtesy of Falu. SG35–SG36: Stefan Cohen.

Special Thanks

Special thanks to Patricia, "Scooter," and Dianne Scott; to Dianne Berkun of the Brooklyn Youth Chorus for preparing the child singer(s); Rosie Russo; vocalists Veronica Towers-Dioso, Imani Isaac, Erin Hartnett, and Eve Kummer-Landau; and to pianist Shane Schag.

CD Track List

1. "Carnegie Hall Musical Explorers Song"
2. "Warm-Up Rhyme"
3. "Sirens"
4. "Yawning Kittens"
5. "Floating Balloon"
6. "O'ro the Rattlin' Bog"
7. "Johnny's Gone for Soldier"
8. "Ev'ry Time I Feel the Spirit" (chorus only)
9. "Ev'ry Time I Feel the Spirit"
10. "Wade in the Water"
11. "Wade in the Water" (no lyrics)
12. "Carnavaliando"
13. "Carnavaliando" (call and response)
14. "Tu Voz" (refrain only)
15. "Tu Voz"
16. "Thula Mdwana" (duet version)
17. "Thula Mdwana" (call and response)
18. "Thula Mdwana" (solo version)
19. "Inqola" (call and response)
20. "Inqola"
21. Zulu Sound 1
22. Zulu Sound 2
23. Zulu Sound 3
24. "Les Berceaux"
25. "Les Berceaux" (call and response)
26. "The Lonely Goatherd"
27. "The Lonely Goatherd" (yodeling call and response)
28. Melody Movement 1
29. Melody Movement 2
30. Melody Movement 3
31. "Rabba" (unornamented)
32. "Rabba" (ornamented)
33. "Rabba"
34. "Rabba" (call and response)
35. Harmonium Drone
36. "Dhun" (unornamented)
37. "Dhun" (ornamented)
38. "Dhun"



Musical Explorers CD

CARNEGIE HALL
Weill Music Institute



carnegiehall.org/musicaexplorers