

Teacher
Guide

Musical Explorers

My City, My Song

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



2018 | 2019

CARNEGIE HALL
Weill Music Institute

Teacher
Guide

Musical Explorers

My City, My Song

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



2018 | 2019

Table of Contents

Foreword	4
Introduction to Musical Explorers	5
How to Use the Teacher and Student Guides	5
Pathways for Teachers	6
Active Listening Tips	7
Meet the Artists	8
Becoming Musical Explorers—Student Activities	10
Welcome to Our Musical Trip!	11
Explore the Sounds of Our City	12
Discover Music in Everyday Objects	13
Musical Explorers Around the World Map	14
Create a Postcard	16
Vocal and Body Warm-Ups	17
Carnegie Hall Musical Explorers Song	21
Semester 1	23
Greek Folk with Magda	23
Malian Traditional with Yacouba	35
Indian Classical with Falu	47
Concert Experience: Fall	59
Semester 2	65
Jazz with Brianna	65
Bomba and Plena with Juan and Julia	77
Brazilian with Fabiana	89
Concert Experience: Spring	103
Additional Information	107
Glossary	107
National Core Arts Standards for Music and New York City Department of Education Blueprint for Teaching and Learning in Music	108
Common Core Capacities	109
Acknowledgments	109
Track List	111

Foreword

Welcome to Musical Explorers!

Musical Explorers is designed to connect students in grades K–2 to New York City’s rich and diverse musical community as they build fundamental music skills through listening, singing, and moving to songs from all over the world. During the next year, you and your students will meet New York City–based artists who represent six different musical genres and cultural traditions; many have reinvented these deeply rooted traditions to make them their own. Together, you will learn songs and dances that you will perform along with the artists during culminating interactive concerts at the end of each semester.

The Musical Explorers curriculum encompasses skills-based and creative activities that can be integrated into both general and music classrooms. This Teacher Guide includes lesson plans, background information about the artists and their featured musical styles, and additional resources in New York City and beyond. Digital resources include the songs from each unit performed by our artists, as well as supporting learning tracks and videos. Each student will receive a Student Guide full of hands-on activities, photographs, and illustrations that will support active learning.

We thank you for joining our expedition and hope you enjoy the journey!







Introduction to Musical Explorers

Musical Explorers are students and teachers who will

- meet artists representing diverse musical styles and cultures from around the world
- sing and move to the artists' songs
- make connections among the artists' music, their cultures, and New York City's diverse communities
- learn fundamental musical concepts

How to Use the Teacher and Student Guides


This Teacher Guide (TG) contains six units, each devoted to one of our Musical Explorers genres. Every unit contains two lessons, each focusing on a song; the lessons guide you through the process of learning the songs, as well as teaching relevant musical concepts and exploring the cultural context. Each lesson includes transcriptions in Western notation to assist in learning the music, but note that these are best approximations for diverse traditions that may use different tuning systems or emphasize improvisation. When learning the music, let your ears and the recordings be your guide and be prepared for live variations. There are multiple activities within each lesson; you can choose among them to best suit the needs of your classroom. The complementary Student Guide (SG) pages are incorporated within the Teacher Guide. Additional features that can be found within each lesson include:

- **Audio Tracks:**  Audio tracks can be found online on each artist's resource page.
- **Videos:**  Introductory videos for the artists and their music can be found on each artist's resource page.
- **Resources for Teachers:** Each unit starts with a page of resources that provides background information about the musical genre and culture. Some of these resources are intended to be shared with students; others are for teachers who may want to explore further on their own.
- **Creative Extensions:**  Creative extensions are designed to deepen the exploration of repertoire, culture, and musical concepts.
- **Literacy Extensions:**  Each unit identifies picture books related to the artist's music and culture that you can read with your students.
- **Musical Word Wall:** We encourage you to build a word wall and add vocabulary words as they are introduced in the lessons. A glossary of terms can be found in the back of this Teacher Guide.

The Teacher Guide, Student Guide, artist resource pages, and additional digital resources related to each genre are available through the Musical Explorers webpage

 carnegiehall.org/MusicalExplorers.

Music Educators Toolbox

Carnegie Hall's digital Music Educators Toolbox provides additional activities, worksheets, audio and video resources, and assessments to supplement your teaching. You can browse the Toolbox by grade level or concept, and all activities are tied to national music standards and the New York City Blueprint. These materials are free for use at  carnegiehall.org/toolbox.

Options for Teachers of Students with Special Needs


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

Pathways for Teachers

There are three suggested pathways for teaching the Musical Explorers curriculum, depending on the age and level of your students and the amount of time you can dedicate to the program. Teachers may present the three units within each semester in any order that fits their curriculum.

Explore

(Minimum requirements for concert participation)

Meet the artists by using your teacher and student guides and the Meet the Artist videos found at  carnegiehall.org/MusicalExplorers.

Listen to both songs of each artist.

Learn the parts of the songs that the students will sing at the concert along with any movements that accompany the songs.

Enhance

(If you have more time)

Try out some of the additional activities provided in each unit. There are musical activities as well as activities focused on visual art, social studies, literacy, etc. Choose the activities that speak to you and fit your classroom needs.

Discover

(If you have a lot more time)

Go deeper! If there is a genre that your students particularly love, listen to some of the additional music suggested by the artists or go on a related field trip; you'll find additional resources on the Introduction page at the beginning of each unit. You can also dig into the activities highlighted in *Becoming Musical Explorers*, TG10, by going on sound-discovery walks or creating an everything-but-the-kitchen-sink orchestra.

Active Listening Tips

One of the goals of Musical Explorers is to develop habits of active and engaged listening. You can support your students on this journey by using the following strategies.

Make the Invisible Visible

Look for ways to make the invisible world of music visible and, whenever possible, kinesthetic. These methods include

- counting, clapping, and tapping rhythms (body percussion)
- drawing or painting to music
- connecting the music to narrative ideas
- dancing and moving to music
- connecting cultural ideas with music

Ask Open-Ended Questions

Here are some general suggestions to inspire discussion as students encounter new songs and new sounds. We include additional scripted prompts in blue italics throughout the Teacher Guide as a starting point for further learning and exploration.

- *What do you hear in this music?*
- *How would you move to this music?*
- *What words can you use to describe this music? For example, is it busy or calm, loud or soft, high or low, smooth or bumpy?*
- *How does this music make you feel?*
- *What do you think the musicians are feeling? What makes you think that?*
- *What are the instrumentalists doing? What is the singer doing?*



Meet the Artists



Magda, Greek Folk

Composer, arranger, producer, and vocalist Magda Giannikou was born in Athens, Greece. After studying classical piano for 15 years, she attended Berklee College of Music to hone her love for film scoring, jazz improvisation, arranging, and music production. Magda is the founder and leader of the world music group Banda Magda and has toured the world, performing at such renowned venues as The John F. Kennedy Center for the Performing Arts and such acclaimed festivals as the Vancouver Jazz Festival. Magda has also collaborated on several projects with two-time Grammy Award-winning group Snarky Puppy. She is part of the Sundance Composers Lab and was commissioned to compose a work for and perform with the Kronos Quartet, celebrating the group's 40th anniversary at Lincoln Center. Magda is also committed to music education with artist residencies at various institutions around the world.



Yacouba, Malian Traditional

Yacouba Sissoko was born in Kita, Mali to a long line of jelis. When he was nine, he began playing the kora and learning centuries-old oral traditions from his grandfather; by the time he was 15, he was performing with prominent African bands, which brought him to the US. Yacouba has toured and recorded with well-known African musicians, such as Amy Koïta, Baaba Maal, Sekouba “Bambino” Diabate, and Kerfala Kanté, and also with American musicians including Harry Belafonte, Paul Simon, Lauryn Hill, and Regina Carter. He effortlessly blends Malian traditions with a range of musical styles. In 2017, he released his first solo album *SIYA*.



Falu, Indian Classical

Falguni “Falu” Shah is internationally recognized for her rare ability to seamlessly blend a signature inventive style with a formidable voice trained in the Indian classical tradition. Originally from Mumbai, India, Falu moved to the US in 2000 and was appointed as a visiting lecturer at Tufts University. Since then, she has collaborated with a range of outstanding artists, including Yo-Yo Ma, Wyclef Jean, Philip Glass, Ricky Martin, Blues Traveler, and A. R. Rahman. Her first album *Falu* was featured in the Smithsonian Asian Pacific American Center exhibit *Beyond Bollywood* as representative of the voice of an Indian American trendsetting artist. In 2009, Falu performed at the White House for President Barack Obama and First Lady Michelle Obama. In 2015, she was named one of the 20 most influential global Indian women by the *Times of India*.



Brianna, Jazz

Born and raised in Peoria, Illinois, Brianna Thomas made her singing debut at age six with her father's band, performing a duet rendition of the jazz classic, "What a Wonderful World." Since graduating college in 2011, Brianna has performed with many jazz greats including Clark Terry, Wycliffe Gordon, Houston Person, Mulgrew Miller, Wynton Marsalis, The Legendary Count Basie Orchestra, Michael Feinstein, and her longtime hero, Dianne Reeves. Brianna also continues to perform worldwide at venues such as Jazz at Lincoln Center, Smoke Jazz & Supper Club, Ginny's Supper Club, Minton's Playhouse, Jazz at Lincoln Center Doha, the Apollo Theater, and the prestigious Montreux, Umbria, Bern, and Sochi jazz festivals. Brianna was a 2014 musical ambassador for American Music Abroad, as a guest vocalist with The Amigos Band, singing folk, bluegrass, gospel, and jazz. She teaches with Jazz at Lincoln Center's Jazz for Young People program to educate students in New York City schools about the importance of jazz in American history and today.



Juan and Julia, Bomba and Plena

Puerto Rican-born percussionist, composer, and arranger Juan Gutiérrez was instrumental in helping to bring bomba and plena music to New York City and the rest of the US. In 1983, he met master plena practitioner Marcial Reyes in New York; together they created Los Pleneros de la 21. Juan has remained at the helm of Los Pleneros de la 21 ever since, masterminding its ongoing success, including a 2005 Grammy nomination. For his vision and contributions, Juan was named an NEA National Heritage Fellow. Julia Gutiérrez-Rivera is Juan's youngest daughter. As Los Pleneros de la 21 formed when she was 10 months old, Julia was weaned on bomba and plena, and is now a guiding member of the group and respected bomba and plena dancer and educator.



Fabiana, Brazilian

Fabiana Masili is a vocalist and songwriter who plays a range of Brazilian music, including bossa nova, samba, maracatu, and forró, as well as jazz and rock. Since moving to New York City in 2003, she has worked with a diverse roster of artists, including Claudio Roditi, Cidinho Teixeira, Dom Salvador, Slide Hampton, Jeremy Pelt, and Nation Beat, and created an all-female psychedelic rock band called As Lolas. She has performed at such venues as Dizzy's Club Coca-Cola, SummerStage, Joe's Pub at The Public, and Lincoln Center Out of Doors. She is also dedicated to her work as a teaching artist, sharing Brazilian music and culture with New York City's students.

Becoming Musical Explorers—Student Activities

On SG2–3, you will find two activities to use throughout the year to engage students in discovering music in the world around them. These activities are designed to work individually—both inside the classroom and at home—and as classroom projects (e.g., taking a sound discovery walk or making DIY instruments out of found objects in your classroom).

- Explore the Sounds of Our City, SG2, gives your students an opportunity to act as musical detectives outside of the classroom, listening for sounds and music in their everyday lives and recording them in the “journal” provided.
- Discover Music in Everyday Objects, SG3, highlights common objects found at home or in the classroom that can be used to create DIY musical instruments. For example, a cardboard box can be strung with rubber bands of different sizes to create a string instrument; a set of drinking glasses filled with different amounts of water can be struck with a spoon or a chopstick to create a xylophone-like instrument; and two pot lids can be struck together like cymbals. Encourage your students to discover other objects that can yield interesting sounds.

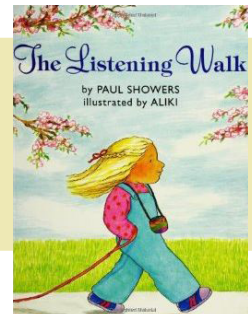
The Musical Explorers Around the World Map, SG4–5, illustrates the geographic roots of the music you will be studying this year.

Create a Postcard, SG6, gives your students an opportunity to share what’s special about their neighborhoods as they are learning about the New York City neighborhoods associated with each of the genres.



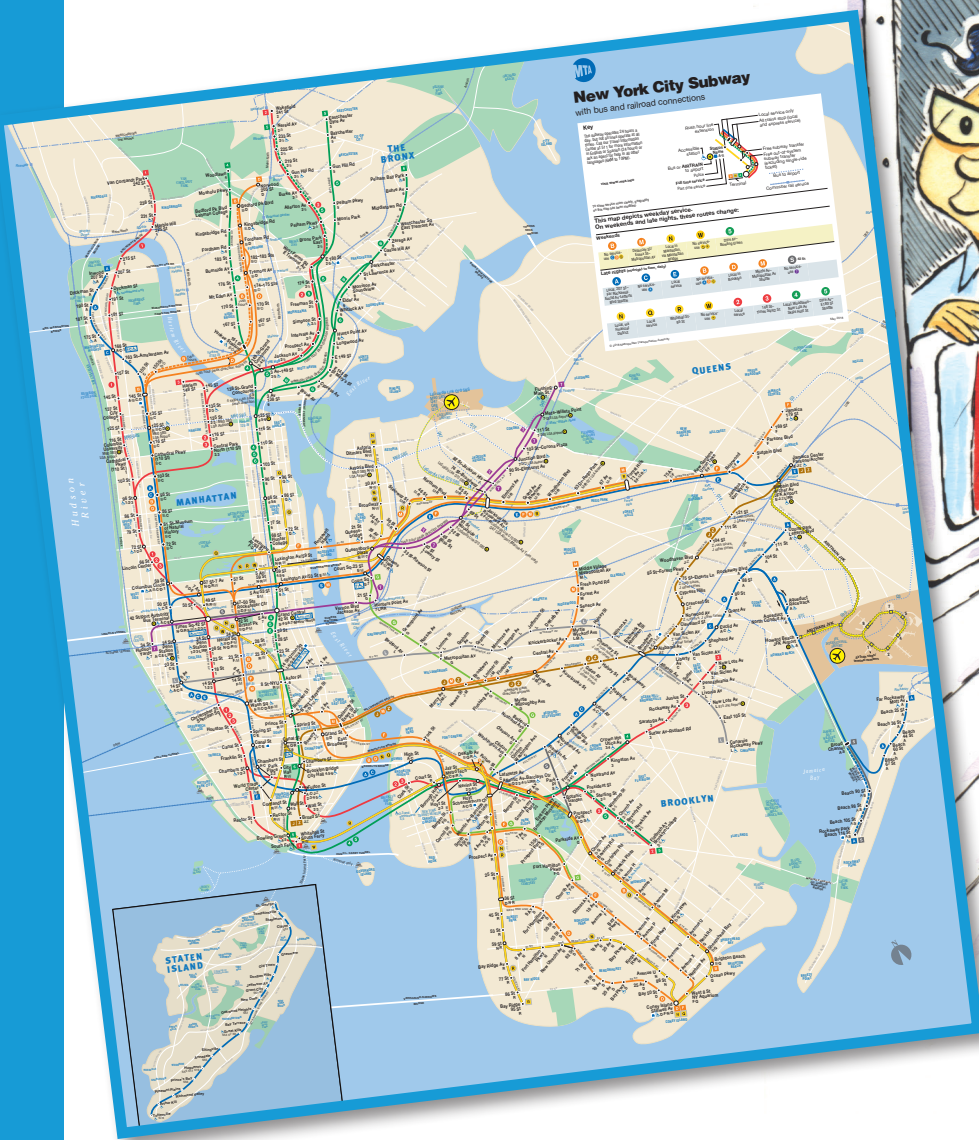
Literacy Extension: *The Listening Walk*

In Paul Showers’s *The Listening Walk*, get immersed in all the sounds around you as you join a girl walking her dog throughout the neighborhood. You may even hear sounds you wouldn’t expect!



Welcome to Our Musical Trip!

Our subway conductor, Melody, will take us to neighborhoods all over New York City, where we'll discover the music and cultures that we will be studying.



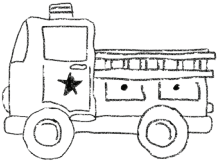
Subway Map © 2018 and MTA New York City subway logo™ Metropolitan Transportation Authority. Used with permission.

Map current as of June 2018.

A current subway map is available at any subway station booth and at the MTA website, MTA.info.

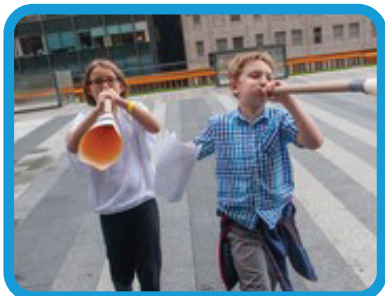
Explore the Sounds of Our City

Music is everywhere! Let's go on a sound exploration. All you need are your ears. You can use this explorer's journal to record what you hear, including car horns and sirens, people singing, the chimes for the subway doors, and even silence.

What did you hear?	When and where?
 <p>Sirens</p>	<p>on my street going to school</p>

Discover Music in Everyday Objects

Music is waiting to be found in everyday objects!



Experiment and see what kinds of sounds you can make with these objects.



What other objects can you find that make interesting musical sounds?



GREEK FOLK



Magda

BOMBA AND PLENA



Juan and Julia

JAZZ



Brianna

MALIAN TRADITIONAL



Yacouba

BRAZILIAN



Fabiana



**INDIAN
CLASSICAL****Falu***India*

Musical Explorers Around the World Map

We can hear music from all around the world in New York City. Where do these types of music come from?

Greek Folk

Greece

Malian Traditional

Mali

Indian Classical

India

Jazz

New Orleans and New York City

Bomba and Plena

Puerto Rico and West Africa

Brazilian

Brazil and West Africa

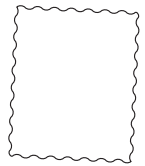
Create a Postcard

Use the space below to draw or paste pictures of some of your favorite things about your neighborhood. Then write a message to one of our Musical Explorers artists describing your neighborhood.

Greetings from ...

Dear _____,

Your friend,



(Artist's name)

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

Vocal and Body Warm-Ups

Teachers are encouraged to start each lesson with warm-ups in order to establish a routine that fosters healthy vocal technique, kinesthetic learning, and active listening. Each of the following warm-ups can stand alone or be combined at the discretion of the teacher to best meet the needs of each classroom.

Finding Your Breath

Smooth and Bouncy Breath

Smooth Breath: Students will explore how to breathe smoothly and steadily.

- Using both hands, have students create an “O” shape by touching index finger to index finger and thumb to thumb.
- Instruct them to put the “O” around their bellybutton and take slow, silent, and deep breaths pushing the “O” out in a smooth motion while keeping their shoulders still.
- Add a “sh” or “th” sound to the breath.

Bouncy Breath: Students will learn to control the breath by bouncing it.

- Taking the “O” from Smooth Breath, have students bounce the “O” in short motions. Add a “sh,” “th,” or “t” sound to the breath.
 - *What is different or the same when you add different letter sounds while you exhale?*
 - *What is happening inside your body as you breathe?*
 - *Is anything moving? What is moving?*

Vocal Warm-Ups

In the following exercises, students will practice healthy singing technique by exploring posture, diction, and the full range of their voices.

Sirens: Students will explore the full range of their voices by pretending they are police cars on a chase with their sirens on.

- Model the vocal contour of the siren (going from a low pitch to a high pitch and back down again), while matching the vocal shape with your hand and arms.
- Ask students to echo you so that they can begin to feel and understand the difference between high and low pitches by using their bodies and voices.
- Once students are comfortable, choose a student leader to “conduct” the sirens with his or her body.

Tongue Twisters: Tongue twisters are a fun way to warm up the lips, teeth, and tongue—our articulation tools. This will help encourage proper diction, making words easier to understand when singing.

- Here are some examples of tongue twisters:
 - *Chester cheetah ate a chunk of cheap cheddar cheese.*
 - *Mommy made me mash my M&Ms.*
 - *Daddy made me dump them down the drain.*
- Ask the class to say a tongue twister slowly at first, and then try to speed up.
- Once the students are comfortable, have them sing the tongue twister on one pitch, starting on middle C and ascending by half steps.

- Once they are comfortable singing the tongue twister, try varying it. For example:
 - Have the class try and sound like one voice as the tongue twister speeds up.
 - Change the beginning consonant in the tongue twister.
 - Have students write their own tongue twisters.

A Posture Song: Proper posture helps keep the breath connected to the voice when singing. When a body is hunched, the air gets stuck.

- Students perform the movements described in the lyrics of “Feet, Feet Flat on the Floor” as they sing.

Feet, feet flat on the floor back a-way from the chair, Eyes up, shoulders down al-ways sing with care!

The musical notation is in 4/4 time, starting on a treble clef. The melody consists of eighth and quarter notes, with a final half note. The lyrics are written below the staff.

Hoot Owl: Students will warm up their head and chest voices while exploring vocal range and legato singing. Head voice often refers to the upper vocal register and can be described as light, floating, and open. Exploring chest voice can help students easily find their head voices.

- Have students place a hand in the middle of their chest (between their sternum and collarbone) and say “huh” in a deep voice. This should produce vibrations in the chest. Explain that this is their chest voice.
- Next, ask students to hoot like an owl. They should no longer feel the chest vibration. Explain that this is their head voice.
- Using their owl (head) voice only, ask students to sing the exercise “Hoot Owl” starting on middle C and ascending by half step to F (or as high as your class can continue while maintaining healthy singing).

Wal - king through the woods I hear a hoot owl

The musical notation is in 4/4 time, starting on a treble clef. The melody consists of eighth and quarter notes, with a final half note. The lyrics are written below the staff.

Explore Different Voices

- Lead a discussion with the class about the four different ways they can use their voices—whispering, talking, calling, and singing.
 - *Where would we use our whispering voice?* (e.g., library or movie theater)
 - *Where would we use our talking voice?* (e.g., classroom, telephone, or dinner table)
 - *Where would we use our calling voice?* (e.g., baseball game, playing sports, or leading a group)
 - *Where would we use our singing voice?* (e.g., Musical Explorers concert, car, or shower)
- Have students explore each vocal quality by using the same sentence and pretending they are in some of the places identified above. (e.g., “Hi, my name is ...”)

Body Warm-Ups

Put Breath, Sound, and Imagination Together

Using the following prompts, guide students through The Apple Tree.

The Apple Tree: Have students imagine they are picking apples.

- *Look up to the ceiling and imagine a big apple tree.*
- *Stretch your right hand up and pick the most beautiful apple you can find.*
- *Clean your apple on your shirt using your breath. Use short, low breaths with a “huh” sound.*
- *Take a huge bite, and make biting and chewing sounds—the more obnoxious the better.*
- *Tell me how delicious the apple is by making “mmm” sounds. The higher the sound, the more delicious the apple is!*
- *Swallow the apple with a gulping sound.*
- *Look at the apple and exclaim (on a vocal siren from high to low), “Ewww, there’s a worm!”*
- *Throw the apple and shake your body out to rid yourself of the gross idea of eating a worm.*
- Repeat the warm-up with the left hand.

Explore Scales and Melodic Contour

- Have students sing the notes of a major scale while touching the corresponding points on their bodies indicated below. This scale can be sung using scale degrees, solfège, or the names of the corresponding body part.

Scale Degree	Solfège	Body Part
1	do	toes
2	re	ankles
3	mi	knees
4	fa	hips
5	sol	waist
6	la	shoulders
7	ti	head
8	do	hands in the air

- Reverse the scale direction, starting from the top and going down the scale.
- You can also try this out with different scales, including minor and pentatonic scales.

Explore Rhythm and Feel the Beat

- Have students count to four in a repeated pattern.
- As they count, have them step in place on beats 1 and 3, maintaining a steady beat.
- As they keep the beat with their feet, have students repeat each phrase of “The Beat Is in My Feet” after you.

The Beat Is in My Feet: Lead students through different rhythms.

Teacher CALL: The beat, the beat, the beat is in my feet The

Student RESPONSE: The beat, the beat, the beat is in my feet

Teacher CALL: beat is like my heart beat The beat ne-ver chan-ges

Student RESPONSE: The beat is like my heart beat The beat ne-ver chan-ges

Teacher CALL: 3 You can go fast or slow but the beat stays the same The

Student RESPONSE: 3 You can go fast or slow but the beat stays the same

Teacher CALL: rhy-thm is in my hands, (here we go now ...)

Student RESPONSE: Begin rhythmic patterns for students to echo back, while everyone continues to keep the steady beat in their feet.

- While the students continue to keep the steady beat with their feet, create simple rhythmic patterns with your hands (e.g., chest patting, clapping, snapping, etc.). Ask the students to echo them back to you.
- Continue to explore other kinds of body percussion (e.g., hissing, clucking, etc.).
- As the students become comfortable with the warm-up, ask for volunteers to act as the leader, creating their own rhythms for the class to echo back.

Sing the “Carnegie Hall Musical Explorers Song”

- Teach students the “Carnegie Hall Musical Explorers Song” on SG7, using Track 1 as well as the accompaniment, Track 2.
- This song can become a staple in your warm-up.

Musical Word Wall

Add the words *explorer*, *melodic contour*, *scale*, *solfège*, and *steady beat* to the Musical Word Wall.

Carnegie Hall Musical Explorers Song

Music and lyrics by Daniel Levy

Ev' - ry song tells a sto - ry. Ev' - ry tune

tells a tale. Ev' - ry rhy - thm has a rea -

- son. Don't you want to know? Don't you want to know what

makes the mu - sic go? Come a - long and see. Make your dis - co - ver - y. I can

sing it. I can say it. I can dance it. I can play it. I can sing it. I can

say it. I can dance it. I can play it. I can go ex - plore the

world of mu - sic at my door. My ci - ty and my neigh - bor - hood,

sing - in' songs and feel - in' good. I can know what makes the mu - sic grow.

I can know what makes the mu - sic go!

Copyright © 2007 Daniel Eliot Levy ASCAP

Carnegie Hall Musical Explorers Song

Every song tells a story, every tune tells a tale.
Every rhythm has a reason, don't you want to know?
Don't you want to know what makes the music go?
Come along and see, make your discovery.

I can sing it.



I can say it.



I can dance it.



I can play it.

(x2)



I can go explore the world of music at my door.
My city and my neighborhood, singing songs and feeling good.
I can know what makes the music grow.
I can know what makes the music go!

Greek Folk with Magda

Genre and Artist Overview

Greece is a country of islands and, as such, has developed many different forms of folk music over hundreds of years. Across all these variations, music and dance are closely intertwined; many Greek folk songs accompany dancing and are performed when people come together in social situations and celebrations. This unit focuses on two of the most popular Greek dances—sirtos and kalamatianos—found in multiple regions of the country. Both are circle dances, with somewhat similar movements. What makes them different are their meters: Sirtos is in 4/4, and kalamatianos 7/8.

Composer, arranger, producer, and vocalist Magda Giannikou was born near Athens in the quiet coastal town of Voula, Greece. Music became paramount in Magda's life because she is the daughter of a music collector and a music educator. Having grown up by the Mediterranean Sea, she plays a lot of music inspired by the water, including the two songs in this unit. Now that she lives in New York City, she created the group Banda Magda, which brings together musicians from all over the world, including Greece, Argentina, Japan, Colombia, and the US. The band's music combines South American rhythms, jazz improvisation, cinematic arrangements, and lyrics sung in seven different languages.

Resources for Teachers

Direct links to these resources can be found at  carnegiehall.org/MusicalExplorers.

Listening:

- Visit bandamagda.com to hear more of Magda's music.
- Alexandros Xenofontos, "Xekina Mia Psaroboulla"
- Manos Hadjidakis, "Gioconda's Smile"
- Petros Klampanis Trio, "Thalassaki"

Videos:

- "Trata," Banda Magda (Live Performance)
- "Yerakina," Banda Magda
- "Trata" (Sirtos) Dance
- "Thalassaki Mou" (Kalamatianos) Dance
- *Geography Now!*: Greece

New York City Resources:

- Astoria, Queens has a large Greek population.
- Onassis Cultural Center in Midtown East, Manhattan
- Greek Cultural Center in Astoria, Queens
- New York City Greek Film Festival, an annual event in locations across the city

Meet Magda!



Greetings from
ASTORIA, QUEENS!

Hi Musical Explorers,

My name is Magda Giannikou, and I was born in the coastal area of Voula, near Athens, Greece. I would swim every day and spend hours and hours playing the piano and singing! The beauty and vastness of the Greek seas always have been a big part of my life and greatly influenced my music. I look forward to singing, clapping, and dancing with you on some of my favorite songs!

Me polli agape (with lots of love)!

Magda



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



We asked Magda ...

What was your first experience with music?

I used to listen to my mother play piano, and I would watch her hands as she played. It made me want to play too, and I started playing when I was five years old.

What is your favorite story from childhood?

The most magical memory of my childhood is the first time I swam at night in the waters of the Greek island of Chios. I was around eight years old, and a group of 20 or so friends jumped in the water under a full moon. It was a dream.

Tell us about the food in Greece.

Some signature foods are a salad called choriatiiki, which means "from a village," and moussaka, which is a combination of potatoes, eggplant, ground meat, tomato, and feta cheese baked in the oven. My favorite Greek food is mayiritsa, a lemon soup we eat on Easter. When I visit home, my mother prepares it regardless of the season!



Moussaka



Acropolis



Voula, Greece



Arriving at
Astoria, Queens



Lesson 1: Learning “Trata”

Aim: How can we use rhythm and voice qualities to create a song?

Summary: Students will sing and dance to “Trata,” and learn about different voice qualities and rhythmic layering.

Materials: Musical Explorers digital resources, Musical Explorers Student Guide

Standards: National 1, 5, 9, 10; NYC 1, 2, 3

Vocabulary: accordion, call and response

A “trata” is a boat used for fishing. During the Easter season, the trata dance is traditionally performed by the women of Megara, a town near Athens, Greece. This dance is performed to wish the fishermen luck on their catch for the day.



Sing “Trata”

- Listen to “Trata,” Track 3.
- Learn the lyrics to the chorus using “Trata” pronunciation, Track 4.
- Sing the chorus using “Trata” chorus, Track 5. Note that the chorus is sung in call and response, with the leader calling out and the group responding.

Call

E - vi-ra mia E - vi-ra thio E - vi-ra tris

Response

sta pa-nia sto ya-lo sto spi-ti tis _____

“Trata” Translation

I trata masi kourelou
I hiliobalomeni
Olo tin ebaloname
Ki olo itan ksilomeni
(x2)

Chorus:

Evira mia, sta pania
Evira thio, sto yalo
Evira tris, sto spiti tis

An to'ksere i mana mou
Pos thouleva stin trata
Tha moustelne ta rouha mou
Ke tin palia mou vraka
(x2)

(Chorus)

*Our wretched boat
Which we have patched a thousand times
We would always mend it
But it would always have holes
(x2)*

Chorus:

*Heave-ho one, on the sails
Heave-ho two, on the coast
Heave-ho three, at her house*



*If my mother knew
That I worked on the boat,
She would send me my clothes
And my old breeches
(x2)*

(Chorus)

Explore Different Voice Qualities in “Trata”

- Explain that “Trata” is a song that women traditionally sang as the fishermen head out to sea. The chorus of the song simulates a group of fishermen working together to pull in their nets.
 - *Which part of the song sounds like they are working together to bring in their nets?*
 - *What about the music in that part would help people work together as a team?*
 - *In “Trata,” the word “evira” is loosely translated as “heave-ho,” a word that fishermen use as a command when pulling a heavy net full of fish out of the water.*
- Discuss the four voice qualities—singing, calling, whispering, and speaking—and how to use them. Refer back to Explore Different Voices, TG18, in the Vocal and Body Warm-Ups section for more on this activity.
 - *Which voice quality is being used in the chorus of “Trata”?*
- Experiment with performing the chorus of “Trata” with different voice qualities. You can also brainstorm different kinds of voices (i.e., animal voices, baby voices, etc.)
 - *How does using different voice qualities change the feeling of the music?*

Dance to “Trata”

- The traditional Greek dance movements to “Trata” simulate fishermen hauling in their nets. The dance is performed in a circle; the dancers interweave their hands to simulate the fishing net.
- Learn the steps to “Trata” at  [carnegiehall.org/MusicalExplorers](https://www.carnegiehall.org/MusicalExplorers).
 - Stand side by side in a circle. Instruct your students to hold the hand of every other person, as follows:
 - Reach your right hand under the arm of the person to your right and take the left hand of the next person over.
 - Reach your left arm over the arm of the person to your left and take the right hand of the next person over.
 - Step on each beat, as follows:
 - Beat 1: Step to the right with your right foot.
 - Beat 2: Cross your left foot in front of your right foot, slightly bending your left knee.
 - Beat 3: Step to the right with your right foot.
 - Beat 4: Point your left toe.
 - Beat 1: Step to the left with your left foot.
 - Beat 2: Cross your right foot in front of your left foot, slightly bending your right knee.
 - Beat 3: Step to the left with your left foot.
 - Beat 4: Point your right toe.
- Repeat the full set of movements; note that the full set covers two measures.
 - Using “Trata,”  Track 3, perform the traditional Greek dance movements during the verses. During the chorus, stop and sing the call and response, with a designated leader singing the call and the class responding.



Creative Extension: Explore the Accordion

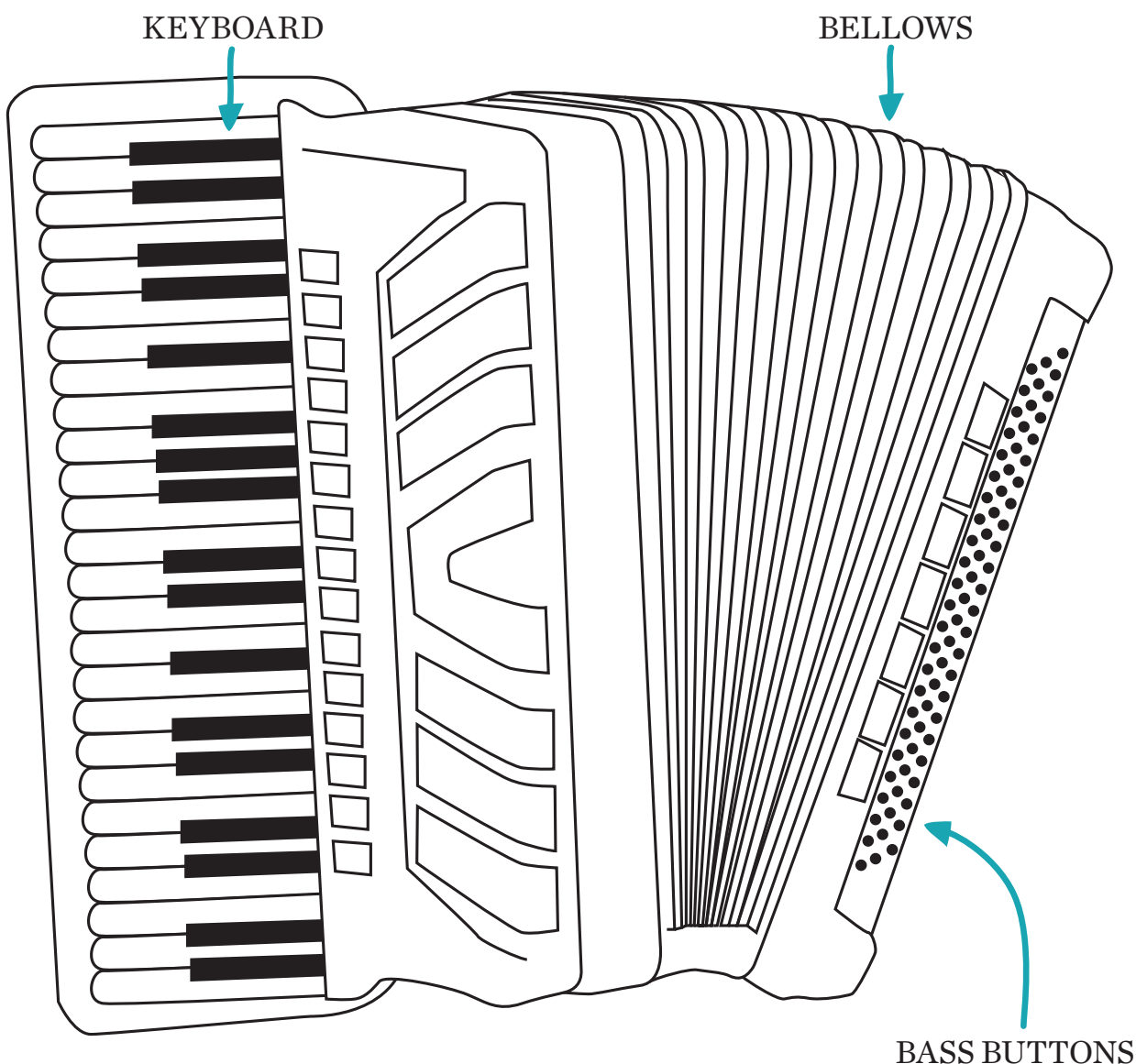
- On SG10 your students will have an opportunity to explore the accordion. Note the similarity to the harmonium, a cousin of the accordion, played in Indian Classical with Falu. Using the listening examples under Resources for Teachers, TG23, play some additional examples of the accordion in Greek music. Ask your students to raise their hands when they hear the accordion being played.

Musical Word Wall

Add the words *accordion* and *call and response* to the Musical Word Wall.

Explore the Accordion

The accordion is a box-shaped instrument that is played by pushing and pulling apart bellows to pump air, while pressing the bass buttons and the keys to play different pitches. It is sometimes called a squeezebox, but the first name for the instrument was harmonika, which is related to the word harmony.



Lesson 2: Learning “Thalassaki Mou”

Aim: How are meter and rhythm expressed in a folk dance?

Summary: Students experience 7/8 meter in the song “Thalassaki Mou,” and explore patterns of strong and weak beats.



Materials: Musical Explorers digital resources, Musical Explorers Student Guide

Standards: National 1, 2, 4, 8, 11; NYC 1, 2, 3, 4

Vocabulary: meter, strong beat, weak beat

“Thalassaki Mou” tells a story from two perspectives. The first half of the song is in the voice of a sailor’s family praying for the seas to be kind when he goes off. The latter half of the song is in the voice of the sailor, wondering if he will make it home to see his family again.

Sing “Thalassaki Mou”

- Listen to “Thalassaki Mou,”  Track 6.
- Learn the lyrics to the chorus using “Thalassaki Mou” pronunciation,  Track 7.
- Learn the melody for the refrain to “Thalassaki Mou,” which is sung at the end of every verse.

Tha - las - sa - ki mou

- Learn the melody for the chorus to “Thalassaki Mou,” which is sung only at the end of the song.
- Sing the chorus using “Thalassaki Mou” chorus,  Track 8.

Tha-las - sa ki'al - mi-ro _____ ne - ro, _____ Na se kse - ha - so then _____ bo - ro. Na se kse -

ha - so then _____ bo - ro, _____ Tha-las - sa ki'al - mi-ro _____ ne - ro.

“Thalassaki Mou” Translation

Thalassa, thalassa, tous
Thalassinous, thalassaki mou
Mi tous thalassothernis.
Thalassonoume
Ya sena ksimeronoume.

Rothostamo, rothostamo
Na yinese, thalassaki mou
Tin porta tous na renis
Thalassaki mou
Ke fere to poulaki mou.

Helithona, xelithonakia ke poulia,
Thalassaki mou
Pou hamilpetate,
Thalassaki mou
Ke fere, to poulaki mou.

An thite tin, an thite tin
Agapi mou, thalassaki mou
Na mou tin heretate
Thalassaki mou
Ke fere to poulaki mou.

Chorus:

Thalassa ki almiro nero,
Na se ksehaso then boro.
Na se ksehaso then boro,
Thalassa ki almiro nero.
(x2)

*Sea, sea
The sailors, my darling sea
Don't beat them with your waves.
I'm out at sea
I stay awake all night thinking of you.*

*Turn into rosewater
My darling sea
To sprinkle on their hair
My darling sea
Bring my bird back to me.*



*Swallows and birds,
My darling sea
You who fly close to the ground,
My darling sea
Bring my bird back to me.*

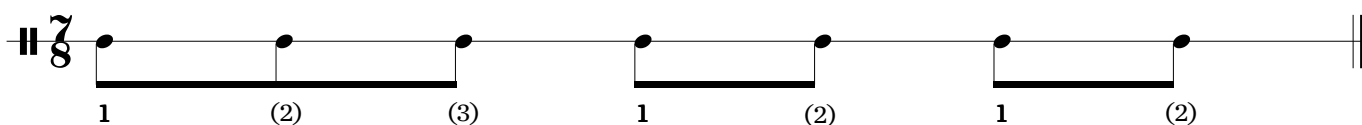
*If you see, if you see
My love, my darling sea
Give her my greetings
My darling sea
Bring my bird back to me.*


Chorus:

*Sea and salt water,
I cannot forget you.
I cannot forget you,
Sea and salt water.
(x2)*


Explore the Distinctive Meter and Rhythm in “Thalassaki Mou”

- Explain that in music, the meter is the number of beats in each measure determined by the pattern of strong and weak beats. In “Thalassaki Mou,” there are seven beats in every measure.
- Listen to “Thalassaki Mou” 7/8 rhythm,  Track 9. Explain that there is a pattern of strong beats and weak beats that form a distinctive meter.
- The strong beats fall on beats 1, 4, and 6, and sound like this: **1 2 3 4 5 6 7.**
- Another way to think about it is in three groups of notes, as follows: **1 2 3 1 2 1 2.**
- Perform the rhythm together, using “Thalassaki Mou” 7/8 rhythm,  Track 9, and clapping on the strong beats.



- Divide the class into two groups and have one group count out beats 1–7 while the other group claps the rhythm.
- Perform with “Thalassaki Mou” instrumental,  Track 10, and switch the groups.

Dance to “Thalassaki Mou”

- In the traditional dance for “Thalassaki Mou,” all the steps are on the strong beats.
 - Form a circle and pick a leader. Everyone holds hands except for the leader, who keeps one hand free to hold and wave a scarf. The leader can add improvisation to his or her movement while continuing to move in a circle. Step on the strong beats, as follows:
 - Beat 1: Step to the right with your right foot.
 - Beat 4: With a slight hop, cross your left foot behind your right foot.
 - Beat 6: Step to the right with your right foot.
 - Beat 1: With a slight hop, cross your left foot in front of your right foot.
 - Beat 4: Step to the right with your right foot.
 - Beat 6: With a slight hop, cross your left foot in front of your right foot.
 - Repeat the movements. Note that the full pattern covers two full measures.
- Perform the traditional Greek dance using “Thalassaki Mou,”  Track 6. Try starting the dance to the left as well; at the concert, we will be changing direction.

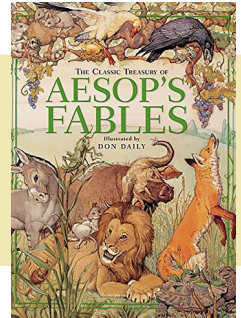
Explore the Greek Language

- Using SG11, your students will learn about the Greek language. They will discover that Greek has its own alphabet and that many English words originated from Greek words.



Literacy Extension: *The Classic Treasury of Aesop's Fables*

The Classic Treasury of Aesop's Fables provides the beautiful collection of fables from Aesop, an Ancient Greek storyteller, whose stories of animals and morals have been told for generations.



Musical Word Wall

Add the words *meter*, *strong beat*, and *weak beat* to the Musical Word Wall.

Explore the Greek Language

The Greek language has its own alphabet with 24 letters. Many English words come from Greek words. Here are some of those words. Trace the words below in Greek and then draw a picture of the word in each box.

astronaut



Αστροναύτης

(astronáftis)

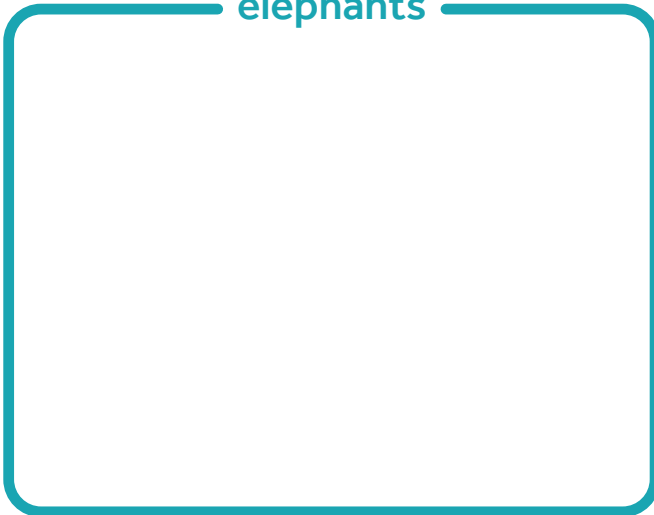
helicopter



Ελικόπτερο

(elikóptero)

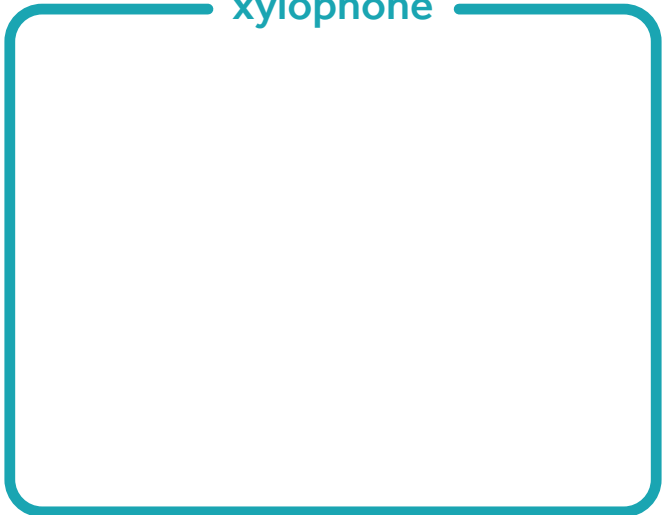
elephants



Ελέφαντες

(eléfantas)

xylophone



ξυλόφωνο

(xylófono)

Malian Traditional with Yacouba

Genre and Artist Overview

For centuries, jelis—also called griots in French—have been the musical storytellers in West Africa, respected as keepers of history, interpreters of current events, advisers to rulers, and connectors of social groups and families. Yacouba Sissoko was born in Kita, Mali to a well-known jeli family; his grandparents, mother, siblings, and many of his cousins are all jelis.

Yacouba started learning the kora and the oral traditions associated with it from his grandfather at the age of nine. When he was 13, he moved to the capital city of Bamako. He eventually went on to attend the National Institute of the Arts. In Bamako, he captured the attention of the music world and began touring with noted international African artists. In 1998, he settled in the US, sharing the music and culture of his ancestors while also learning from the many cultures and styles of music he encountered here, developing his own singular style.

Resources for Teachers

Direct links to these resources can be found at  carnegiehall.org/MusicalExplorers.

Listening:

- Visit yacousiskora.com to hear more of Yacouba's music.
- Oumou Tounkara (Yacouba's mom), "Musu La Ka Lu"
- Ballaké Sissoko, "Famaden"
- Toumani Diabaté, "Kaïra"
- Ali Farka Touré, "Awa dololo"
- Boubacar Traoré (also known as "Kar Kar"), "Kanou"
- Habib Koité, "N'Teri"
- Kassé Mady Diabaté, "Siran Mônia"
- Oumou Sangaré, "Néné"
- Nahawa Doumbia, "Siki Kurun"

Documentaries:

- *The Last Song before the War*, Kiley Kraskouskas
- *Mali Blues*, Lutz Gregor

New York City Resources:

- Little Senegal in Central Harlem, Manhattan includes many different West African peoples and cultures; the Malcolm Shabazz Harlem Market; and many shops that sell traditional African crafts and textiles.
- African Day Parade and Festival, an annual event in Harlem each September

Meet Yacouba!



Awou ni Tiéh,

My name is Yacouba Sissoko. You can call me Yacou (pronounced: YAH koo). I'm from Mali, in West Africa, but have lived in Manhattan for almost 20 years now. I was born into a family of musicians and storytellers called jelis. My grandpa, grandma, and mom were famous singers in Mali, and all my siblings and cousins make music. I grew up with my grandparents, and was lucky to learn a special instrument called the kora from my grandfather starting when I was nine years old. I can't wait to share the songs of my family with you.

Ka An Ben,

Yacouba



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

Leaving from
Astoria, Queens



We asked Yacouba ...

What is your favorite Malian food?

People in Mali mainly eat dishes made from rice, or a special grain we have called fonio. My favorite food is niu-goona, a sauce for rice made of peanut butter and spinach.

What was it like growing up in Mali?

I was a little bit spoiled. I grew up with my grandparents, and I was their favorite. They used to take me everywhere, and trusted me with the stories (and some secrets!) of our ancestors. My grandparents were my best friends.

Were there special traditions in Mali?

When we were kids we had a three-month summer vacation. Two weeks before school would begin again, we would gather outside the city and have a big party and feast.



Arriving at
Morningside Heights, Manhattan

Lesson 1: Learning “Kelefaba”

Aim: How does an instrument accompany a melody?

Summary: Students will sing “Kelefaba,” and learn how a simple, two-note pattern on the kora provides the foundation for the song.




Materials: Musical Explorers digital resources, Musical Explorers Student Guide

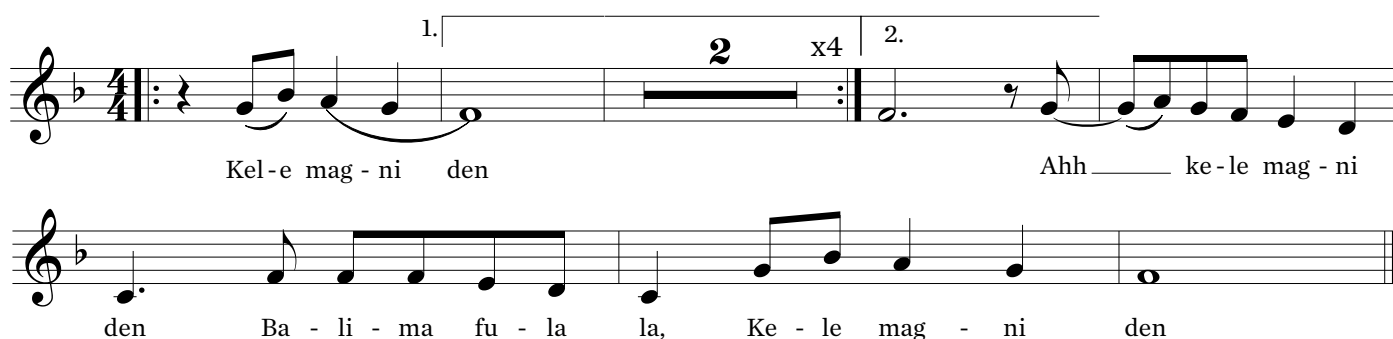
Standards: National 1, 2, 4, 7, 10, 11; NYC 1, 2, 4

Vocabulary: accompaniment, jeli, kora, steady beat

“Kelefaba” is the first song that jelis generally learn on the kora, because of its simple, two-note accompaniment pattern. The lyrics also reflect one of the key roles of a jeli, which is to be a peacemaker within the community.

Sing “Kelefaba”

- Listen to “Kelefaba,”  Track 11.
- Learn the words using “Kelefaba” pronunciation,  Track 12, and sing along to “Kelefaba” chorus,  Track 13, starting with the refrain and adding the rest of the melody if your students are ready.
- Note that the melody changes each time Yacouba repeats it. Below is the opening of the song.



1. | 2. x4 | 2.

Kel-e mag - ni den Ahh — ke-le mag - ni

den Ba - li - ma fu - la la, Ke - le mag - ni den

“Kelefaba” Translation

Kele magni den
(x4)

Fighting will lead to no good
(x4)

Ahh, kele magni den
Balima fula la,
Kele magni den

Ahh, fighting will lead to no good
Two best friends fighting leads to no good,
Fighting will lead to no good

Kele magni den
(x4)
Ahh, kele magni den
Teri ma fula la,
Kele magni den

Fighting will lead to no good
(x4)
Ahh, fighting will lead to no good
Two countries fighting leads to no good,
Fighting will lead to no good

Kele magni den
Kele magni den
Ahh, kele magni den
Djamana fula la
Kele magni den




Fighting will lead to no good
Fighting will lead to no good
Ahh, fighting will lead to no good
Two siblings fighting leads to no good
Fighting will lead to no good

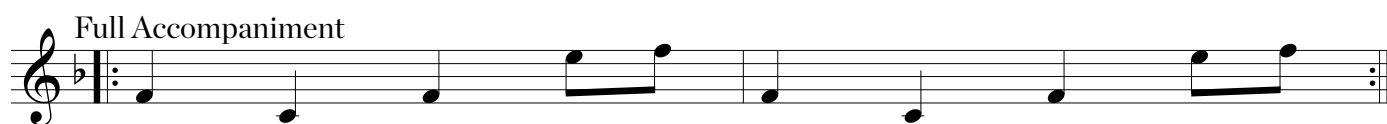
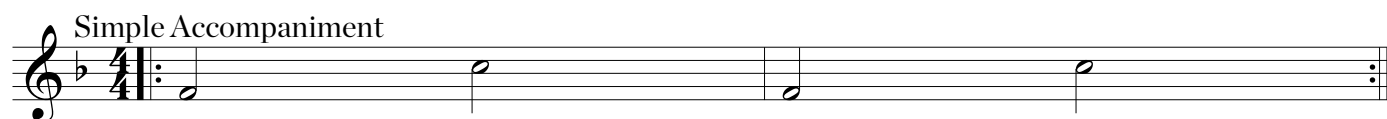
- Read and discuss the lyrics to “Kelefaba.”
 - *What is this song about? Have you ever had a fight with anyone? If so, how did it make you feel? Were you able to make up? If yes, how did you do it?*
 - *What’s the difference between fighting and disagreeing?*
 - *When we have a conflict with someone, how can we make things better? How can we bring about peace?*
- Using the box below, explain that a jeli is a peacemaker, a very special role in Malian culture.
 - *Who are the peacemakers in your school, your family, and your community?*



Yacouba is a jeli (pronounced JAY lee), a person who comes from an ancient line of musicians and storytellers. Jelis have been the keepers of the history and fables of Mali for centuries. Highly respected within their communities, jelis are responsible for making the stories of the past relevant to contemporary audiences. The kora is one of the traditional instruments that jelis play to accompany their songs.

Explore the Two-Note Accompaniment Pattern in “Kelefaba”

- Using SG14, explore the kora with your students.
- Listen together to “Kelefaba” simple accompaniment,  Track 14.
 - *How many different notes do you hear? How would you describe them? For example, are the pitches close together or far apart? Do they move quickly or slowly?*
 - *Notice that the accompaniment establishes a steady beat, or pulse.*
- Ask your students to move around the room as they listen to the two-note accompaniment and notice their gait.
 - *Are you walking, skipping, or running?*
- Listen together to “Kelefaba” full accompaniment,  Track 15, in which the space between the two notes is filled in.
 - *What is different about this accompaniment?*
- Ask your students to move around the room to the full accompaniment.
 - *How are the added notes reflected in your movement?*
- Note that the accompaniment is a repeated pattern that stays the same, providing a structure or foundation for the melody as it changes and moves.
- Listen again to “Kelefaba,”  Track 11, moving and singing through the verses. During the kora solos, have your students stay in place and do their own expressive movement.



**Creative Extension: Compose Your Own Peacemaking Song**

This activity will guide you through writing a peacemaking song.

- Using the box on TG39, explain that a jeli is a peacemaker in Malian society, and “Kelefaba” is a song that promotes peace and helps people to resolve conflicts.
- Brainstorm the message of your class peacemaking song.
 - *What would you like the message of your song to be?*
- Work together to create a short phrase (similar to “fighting will lead to no good”) that conveys your message.
 - *What is a phrase that you can use to encourage people to live in harmony with each other?*
- Using classroom instruments or voices, create a two-note accompaniment for your song.
 - *What pattern of notes gives you a feeling of peace and togetherness? Will you use notes that are close together or far apart? Will they move quickly or slowly, evenly or unevenly?*
- Going back to your phrase, clap out the rhythm of the words together, counting the number of syllables.
- Now create a melody that uses the rhythm of the words. The melody can use the two notes of the accompaniment, plus any notes surrounding those two notes.
 - *What kind of melody gives you a feeling of peace and togetherness? Does the melody move one step at a time, or leap up or down? Is it smooth or jagged, soft or loud?*
- To perform the song, divide the class in half. One group can play or sing the accompaniment while the other half sings the melody.

Explore the Kora

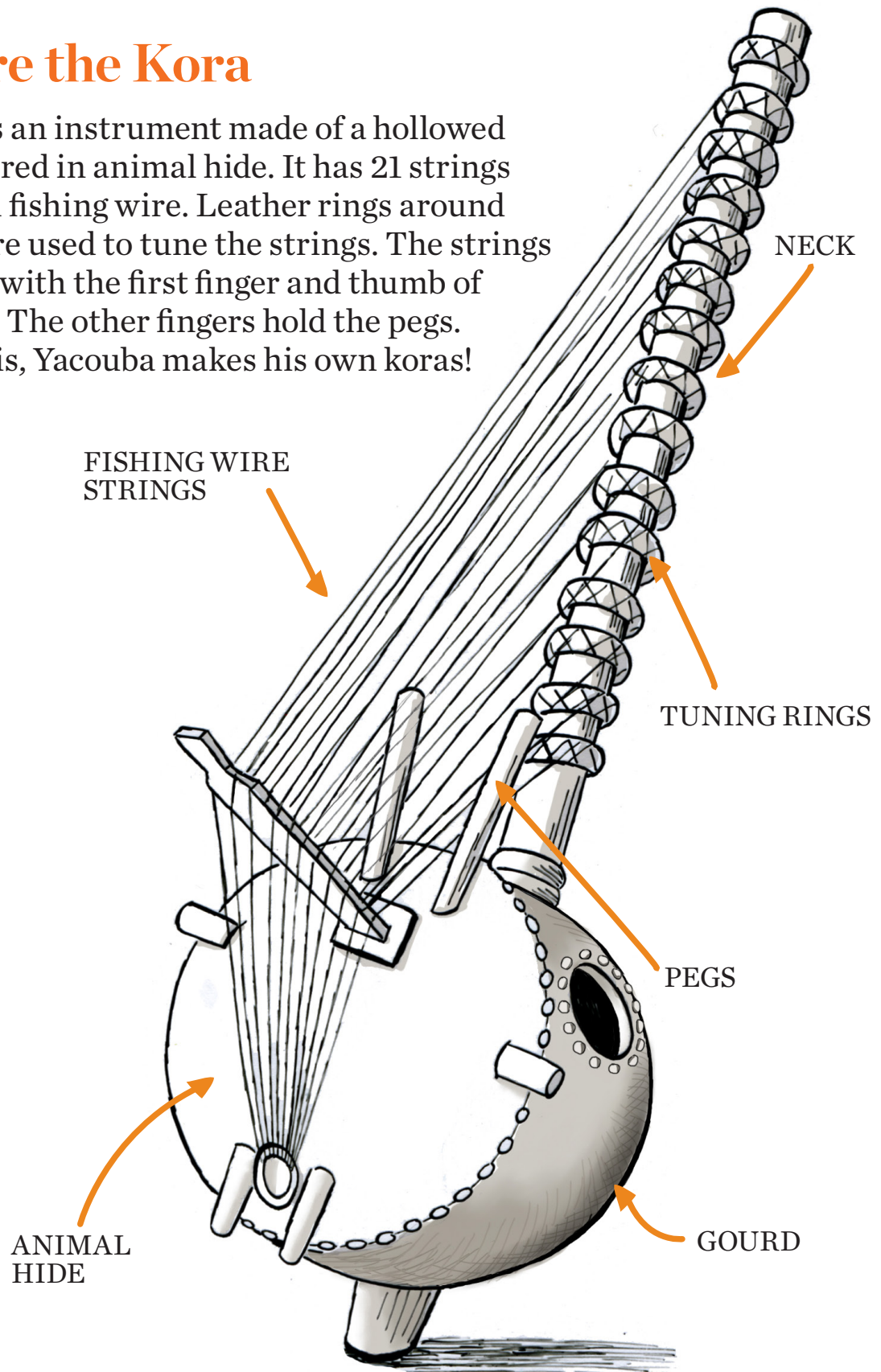
- On SG14, your students will have an opportunity to explore the kora, the instrument that Yacouba plays.

Musical Word Wall

Review the word *steady beat*, and add the words *accompaniment*, *jeli*, and *kora* to the Musical Word Wall.

Explore the Kora

The kora is an instrument made of a hollowed gourd covered in animal hide. It has 21 strings made from fishing wire. Leather rings around the neck are used to tune the strings. The strings are played with the first finger and thumb of each hand. The other fingers hold the pegs. Like all jelis, Yacouba makes his own koras!



Lesson 2: Learning “Wawanko”

Aim: How are movements used to express the message of the lyrics in “Wawanko”?




Summary: Students will learn to sing in call and response and create their own movements.

Materials: Musical Explorers digital resources, Musical Explorers Student Guide

Standards: National 1, 4, 6, 8, 11; NYC 1, 2, 3

Vocabulary: call and response, improvisation

Sing “Wawanko”

- Listen to “Wawanko,”  Track 16.
- Learn the lyrics using “Wawanko” pronunciation,  Track 17, and the call and response using “Wawanko” call and response,  Track 18.
- Divide the class into two groups. Have one group sing the call and the other group sing the response.



Call

Response

A - ma lai lai ko lo, Si-ko lai _ ko, Wa - wan - ko, Si-ko lai _ ko

“Wawanko” Translation

Ama lai lai ko lo,
Siko lai ko,
Wawanko,
Siko lai ko

*I'm going to choose my best friend,
Best friend for eternity,
We'll do the most fun things together,
Fun things for eternity*

Explore the Lyrics to “Wawanko”

- Discuss the lyrics of the song.
 - “Wawanko” is about long-lasting friendship. Think of a special friend.
 - What makes this friend special?
 - What fun things do you like to do together?
 - Why are friends important?
 - How can you be a good friend?


Explore Instrumental Improvisation in “Wawanko”

- Listen to “Wawanko,” 🎧 Track 16. Ask your students to raise their hands each time they hear an instrumental break, when just the instruments are playing and no one is singing.
- Note that each section of singing is followed by an instrumental section, in which one instrument plays a solo.
 - *Is the instrumental part the same every time, or different each time?*
- Explain that the musicians improvise their solos, making up music on the spot based on the accompaniment to the song.
 - *Raise your hand when you hear an instrument’s solo.*
 - *Which instrument is playing?*
 - *Which solo do you like the best and why?*

Creating Movement to “Wawanko”

- Teach your students the simple clapping pattern for “Wawanko.”



- As a class, walk to the steady beat of “Wawanko,”  Track 16, while singing the call. On the response, stop and sing while performing the clapping pattern.
- Discuss how there are two movements for “Wawanko.” The first movement is something you do by yourself, and the second movement connects each person to both their neighbors.
- Guide your students in creating their own two-part movement to perform during the response.
 - *The first part of the movement is something you do by yourself, like the hand claps in the original movement pattern.*
 - *The second part of the movement requires a partner, like the “patty cake” motion in the original movement pattern.*



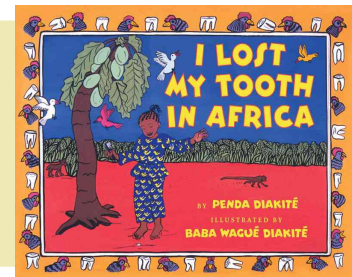
Creative Extension: Communicating in Bambara

- On SG15, your students will have an opportunity to learn a few phrases in Bambara, which have some interesting cultural significance. While French is the official language of Mali, only a small percentage of Malians speak French. Bambara is the first language for the vast majority of Malians.
- In addition to the phrases on SG15, another interesting tradition to explore is “sinankuya,” loosely translated as “joking cousins.” It is a tradition of good-natured teasing that can happen between family groups or between individuals. The most common joke: “You love to eat beans.”



Literacy Extension: *I Lost My Tooth In Africa*

Losing a tooth in Mali brings a whole new adventure for Amina! In *I Lost My Tooth in Africa*—written by Amina’s sister, Penda Diakité, and illustrated by her father, Baba Wagué Diakité—Amina visits her family in Mali and learns about new traditions.



Musical Word Wall

Review *call and response*, and add *improvisation* to the Musical Word Wall.

Communicating in Bambara

Bambara is the most common language spoken in Mali.

When you say good morning to a man in Bambara, he responds “n ba,” which means “my mother,” to thank his mother for being born.



When you say good morning to a woman, she says “n’séy,” which means “my power.”

When you ask for directions, the word for right is “kini bolo,” which means “rice hand,” and the word for left is “numan bolo,” which means “nose hand.” So turning right means going in the direction of the hand you eat rice with; left is the direction of the hand that you wipe your nose with!



And here’s a fun Bambara word: Bele bele ba (pronounced: BILLY BILLY BA), which means “big”! Elephants live in the desert in Mali. They’re bele bele ba!

Indian Classical with Falu

Genre and Artist Overview

There are two primary traditions in Indian classical music: Hindustani from northern India, and Carnatic from southern. Falu is trained in the Hindustani tradition, which places a special emphasis on improvisation. Both traditions are based on the concepts of raga and tala. Raga is the melodic structure, a series of notes akin to modes or scales, which establishes the color and the mood of a piece. There are hundreds of ragas; several dozen are used most widely. Tala (“clap” in Sanskrit) encompasses meter and rhythm, defining how the music moves through time. Changes to harmony are not as important in this tradition as they are in Western classical music. Instead, Indian classical music explores changing melodic shapes and ornaments, and the moods and feelings associated with different ragas.

Falu began her formal musical studies at the age of three in her home town of Mumbai, India. In her early years, Falu trained rigorously under the late sarangi and vocal master Ustad Sultan Khan, and later with the legendary Kishori Amonkar. She came to the US in 2000, and began to integrate her formidable Indian classical training with a range of styles and genres, resulting in a singular sound. Her original songs and reimagining of Indian classics combine the contemporary with the ancient.

Resources for Teachers

Direct links to these resources can be found at  carnegiehall.org/MusicalExplorers.

Listening:

- Visit falumusic.com to hear more of Falu’s music.
- *Falu’s Bazaar* is an album that Falu created specifically for children in three languages—English, Hindi, and Gujarati—to introduce them to Indian culture in New York City (it is available on her website).
- Ustad Sultan Khan, “Yaman”
- Kishori Amonkar, “Alhaiya Bilawal”

Videos:

- Filmmaker Satyajit Ray is considered one of the great filmmakers of his time.
- *Raga: A Journey to the Soul of India* (1971), Ravi Shankar

New York City Resources:

- Jackson Heights, Queens has a thriving Indian community.
- Little India, Manhattan has many Indian restaurants and stores.

Meet Falu!



GREETINGS FROM LITTLE INDIA, MANHATTAN

Namaste!

My name is Falu, and I grew up in India where music was incorporated into every moment of our day. I started singing Indian music when I was three years old and then went to college to study Indian classical music in Mumbai. I speak and sing in seven different languages: Sanskrit, Hindi, Gujarati, Urdu, Marathi, Bengali, and English. I also play a few instruments, including the harmonium, tanpura, and percussion. It will be so much fun to share the songs, rhythms, and languages of my country with you! Sending you all a big hug.

Pyaar se (with love),

Falu



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

Leaving from
Morningside Heights, Manhattan



We asked Falu ...

What is your earliest musical memory?

When I was very little I sang a children's song in a Bollywood movie. I was so small that I could not reach the microphone, and they had to give me a step stool to stand on.

What musical instruments do you play?

I play the harmonium, the tanpura (an Indian stringed instrument), and percussion. But my main instrument is my voice. It's a very delicate, soft, and tender instrument. I can use it anytime because it is a part of my body. I sing in everything I do except when I am sleeping. I walk singing, talk singing, play singing, and work out singing.

What are your favorite holidays?

Diwali and Holi are my two favorite holidays. Diwali is our New Year, and Holi is a spring holiday where we play with watercolors and balloons and eat lots of desserts.



Mumbai, India



Holi



Arriving at
Little India, Manhattan

Lesson 1: Learning “Rabba”

Aim: How can melodies be transformed through ornamentation?




Summary: Students will sing “Rabba,” and learn how melodies can be modified using ornamentation.

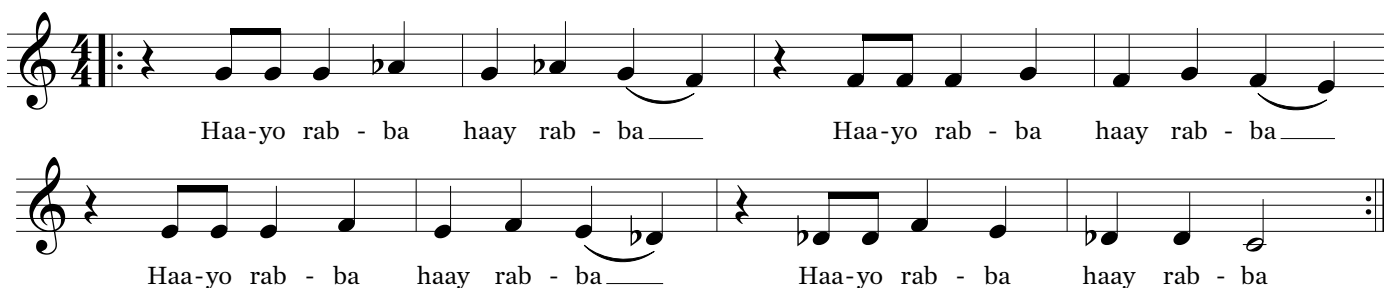
Materials: Musical Explorers digital resources, Musical Explorers Student Guide, chart paper, colored pencils or markers, collage materials, scarves

Standards: National 1, 2, 3, 5, 9, 10; NYC 1, 2, 4

Vocabulary: improvisation, melody, ornamentation



Sing “Rabba”

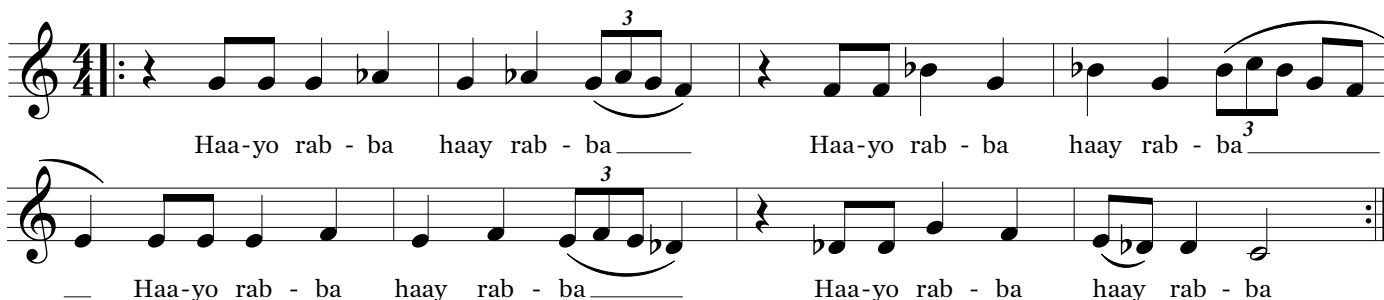
- Listen to “Rabba,”  Track 19. Learn the lyrics using “Rabba” pronunciation,  Track 20.
- Learn “Rabba” unornamented chorus melody,  Track 21.



Haa-yo rab - ba haay rab - ba

Haa-yo rab - ba haay rab - ba

- Listen to “Rabba” ornamented chorus melody,  Track 22.
- Explain that when a musician decorates a melody by adding more notes (called ornaments) it is called ornamentation.
- Listen to “Rabba,”  Track 19 again, and sing along to the ornamented melody on the chorus.



Haa-yo rab - ba haay rab - ba

Haa-yo rab - ba haay rab - ba

“Rabba” Translation

Tere kaaran, tere kaaran, tere kaaran
Tere kaaran, tere kaaran, tere kaaran

*For you, for you, for you
For you, for you, for you*

Main to ho gayi jogan re tere pyaar mein
Main to ho gayi jogan re tere pyaar mein

*I have become a wanderer searching for your love
I have become a wanderer searching for your love*

Mere humdum mere humdum mere humdum,
Mere humdum mere humdum mere humdum,

*My beloved, my beloved, my beloved
My beloved, my beloved, my beloved*

Maine dekh li duniya re tere pyaar mein
Maine dekh li duniya re tere pyaar mein

*I have seen the world searching for your love
I have seen the world searching for your love*

Mhaaro dhola mhaaro dhola, mharo piya

My sweetheart, my love

Chorus:

Haayo rabba haay rabba
Haayo rabba haay rabba
Haayo rabba haay rabba
Haayo rabba haay rabba

(x2)

Chorus:

*O Lord help me
O Lord help me
O Lord help me
O Lord help me*

(x2)

Mere dilbar mere dilbar mere dilbar
Mere dilbar mere dilbar mere dilbar

*My beloved, my beloved, my beloved
My beloved, my beloved, my beloved*

Maine paali duniya re tere pyaar mein
Maine paali duniya re tere pyaar mein

*I have gained the world in your love
I have gained the world in your love*

Mhaaro dhola mhaaro dhola mhaaro piya

My sweetheart, my love



(Chorus)

(x4)

(Chorus)

(x4)

Discover Melodic Ornamentation in “Rabba”

- Listen to “Rabba” unornamented chorus melody,  Track 21.
 - Guide the students as they illustrate the melody with movement. They can use hand gestures, scarves, or full body movement.
- Listen to “Rabba” ornamented chorus melody,  Track 22.
 - Guide the students as they illustrate the melody with movement. They can use hand gestures, scarves, or full body movement.
 - *How are the two melodies different? How are they the same?*
 - *Which do you like better and why?*

Explore Improvisation through Ornamentation

- Explain again that when a musician decorates a melody by adding more notes (called ornaments) it is called ornamentation.
- Explain that in Indian music, singers like Falu add different ornaments to the melody each time they perform. This is a form of improvisation, in which musicians make up music on the spot.
- Investigate how Falu ornaments the melody.
 - *Notice that she adds extra notes or pitches.*
 - *Do the extra notes go up or down? Are they fast or slow? Smooth or spiky?*
- Demonstrate the process of ornamenting a long note, leading your students through call and response. Experiment with notes that go up and down from the long note. Start with slow, simple ornaments, and get faster and more intricate as your students gain confidence.
- Invite students to make up their own ornaments, exploring their own voices.
 - *How does your voice feel when you are singing an ornament?*
- Experiment with ornamenting the melody of the “Rabba” chorus, first demonstrating and then asking for volunteers to give it a try. The rest of the class can add movement to illustrate the ornamentation.



Creative Extension: Visual Ornamentation

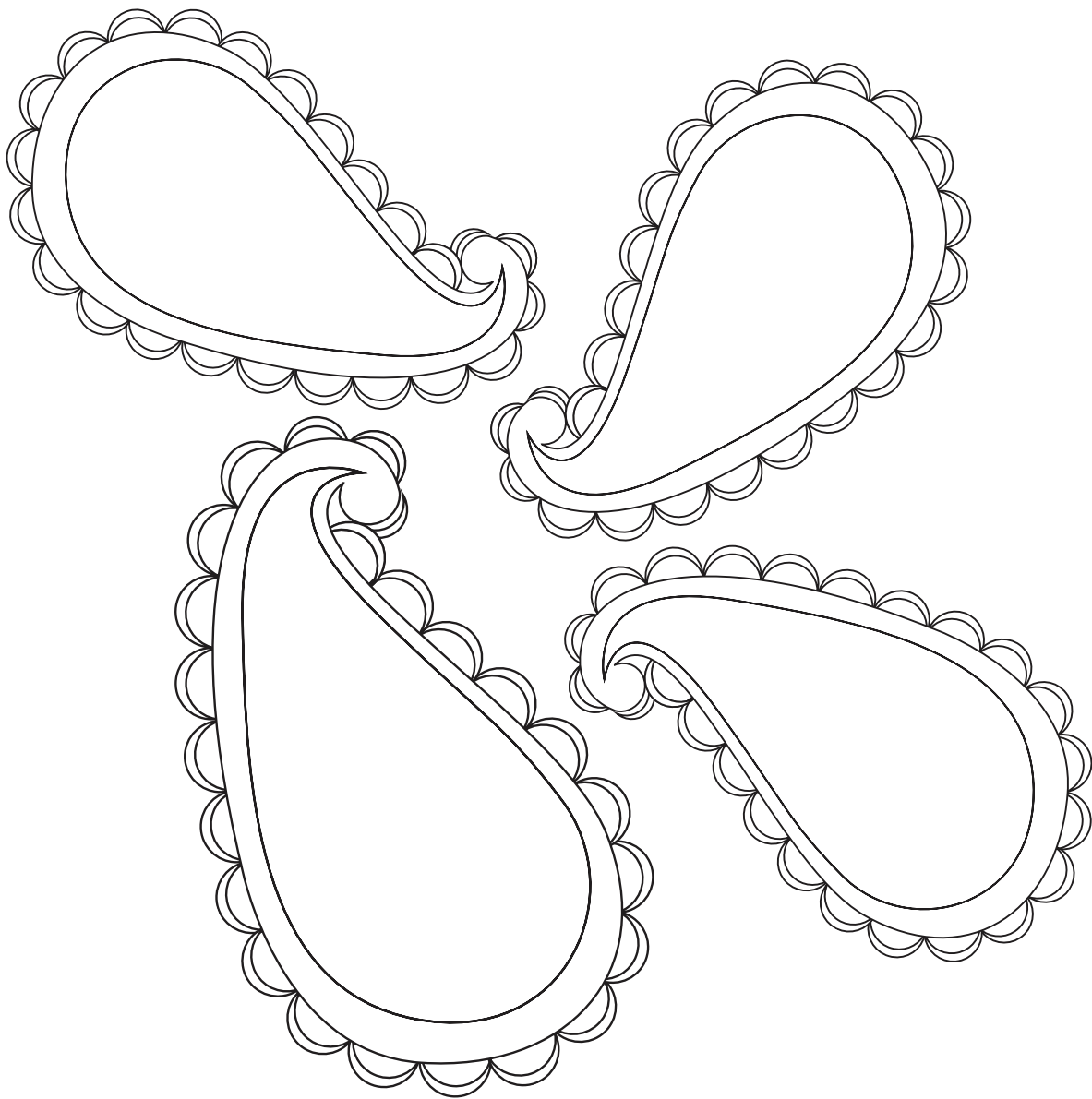
- Start with some simple shapes on chart paper. Invite students to come up one at a time and add ornaments to the shapes, using different colors, patterns, and collage materials.
- Observe and discuss how ornamentation has transformed the basic shapes.
- Using My Paisley Design, SG18, guide students in creating their own paisley designs, using ornamentation.
 - Explain that Indian fabrics often use a traditional shape called paisley.
 - Research and share samples of Indian paisley fabrics.
- Encourage students to add ornamentation both inside each paisley shape and between the shapes, as demonstrated in the fabric.

Musical Word Wall

Review the word *improvisation*, and add the words *melody* and *ornamentation* to the Musical Word Wall.

My Paisley Design

Make your own Indian paisley fabric, ornamenting each paisley shape and the space in between.



Lesson 2: Learning “Allahoo”

Aim: How are scales used in Indian music?

Summary: Students learn “Allahoo,” understand the scale used in the song, and compose melodies using the sargam, a form of Indian solfège.

Materials: Musical Explorers digital resources, Musical Explorers Student Guide

Standards: National 1, 2, 4, 7, 11; NYC 1, 2, 3, 4

Vocabulary: drone, harmonium, sargam, scale, solfège, tabla

Sing “Allahoo”

- Listen to “Allahoo,”  Track 23.
- Learn the chorus to “Allahoo” using  Track 24.



“Allahoo” Translation

Chorus:

Allahoo, allahoo, allahoo
Allahoo, allahoo, allahoo.

(x4)

Yeh zameen jab na thi, yeh jahaan jab na tha
Yeh zameen jab na thi, yeh jahaan jab na tha
Chaand suraj na the, aasman jab na tha
Chaand suraj na the, aasman jab na tha

Raaz-e-haq bhi kisi par, ayaan jab na tha

Raaz-e-haq bhi kisi par, ayaan jab na tha

Tab na tha kuch yahaan, tab na tha kuch yahaan
Tab na tha kuch yahaan, tab na tha kuch yahaan

Tha magar tu hi tu

(Chorus)

(x2)

Laa ilaahaa teri shaan ya wahdahoo
Laa ilaahaa teri shaan ya wahdahoo
Tu khayaal-o-tajassus tu he aarzoo
Tu khayaal-o-tajassus tu he aarzoo

Aankh ki roshni dil ki awaaz tu
Aankh ki roshni dil ki awaaz tu
Tha bhi tu! Hai bhi tu! Tha bhi tu! Hai bhi tu!
Tha bhi tu! Hai bhi tu! Tha bhi tu! Hai bhi tu!

Hoga bhi tu hee tu!

(Chorus)

Chorus:

*The ultimate power
The ultimate power.*

(x4)

*When this earth and world did not exist
When this earth and world did not exist
When there was no moon, sun, or sky
When there was no moon, sun, or sky*

When the secret of the truth was still unknown

When the secret of the truth was still unknown

*When there was nothing, when there was nothing
When there was nothing, when there was nothing*

There was you

(Chorus)

(x2)

*My beloved, you are the splendor you promised
My beloved, you are the splendor you promised
You are the curiosity, you are the desire
You are the curiosity, you are the desire*

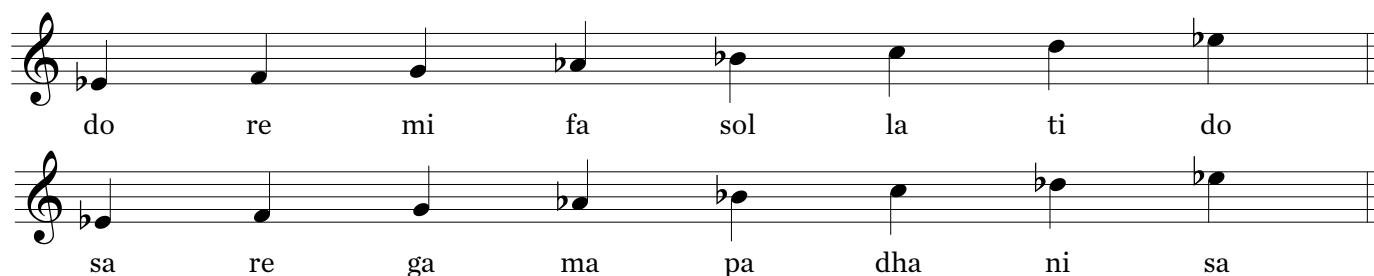
*The light of my eyes, the voice of my heart
The light of my eyes, the voice of my heart
You were! You are! You were! You are!
You were! You are! You were! You are!*

And will be only you!

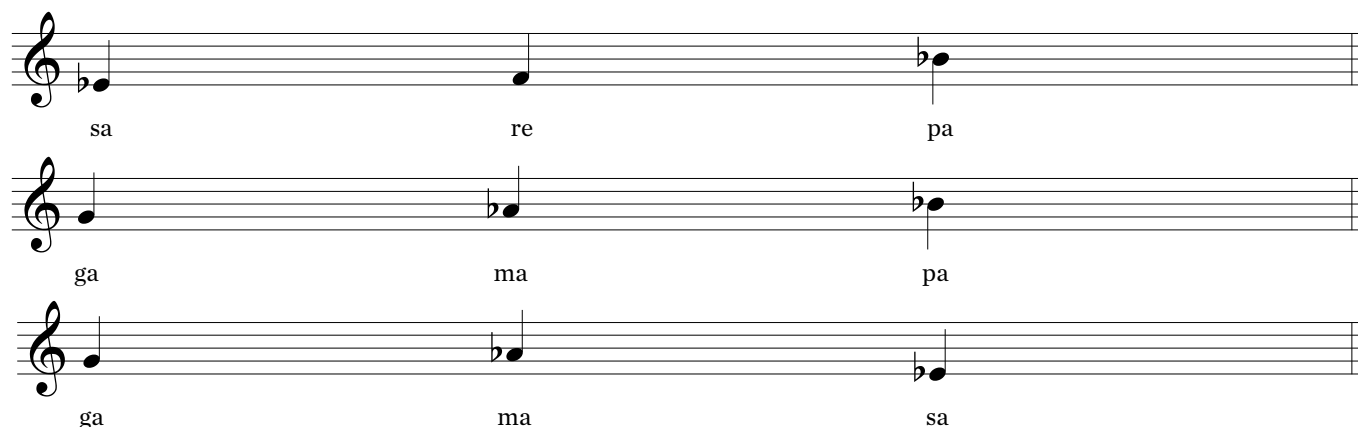
(Chorus)


Discover the Sargam Scale

- Explain that a scale is a set of musical pitches or notes, going up and coming down, that are used to build the melody of a song.
 - *Solfège uses the syllables do, re, mi, fa, sol, la, ti, and do to name the steps of the scale.*
 - *Indian sargam uses sa, re, ga, ma, pa, dha, ni, and sa.*
- Compare the major scale to the specific scale used in “Allahoo.”



- Note that the first five notes are the same for both. Sing them up and down using solfège and then sargam syllables. Practice the sargam syllables until they feel very familiar.
- Using call and response, experiment by singing different musical phrases using the sargam syllables. For example:



- If your students are ready, you can add the rest of the scale, including the D-flat for the pitch ni, explaining that this is the one note that is different than the major scale.
- Explain that Indian musicians improvise using the sargam syllables, making up melodies on the spot. Listen to “Allahoo,”  Track 23, where the singers demonstrate this practice.

Explore Instruments from India

- Using SG19, learn about the harmonium and tabla, two Indian instruments featured in Falu's band.
- Listen to "Rabba" and "Allahoo" and see if your students can identify the harmonium and tabla in these songs.
- In "Allahoo," the harmonium maintains a drone on the pitch sa, the root of the sargam scale, while also playing the melody. You can have your students experiment with singing that drone as they listen to the song. You will have an opportunity to explore drones further in the Creative Extension below.



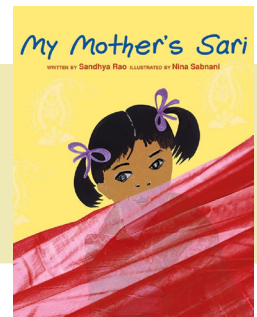
Creative Extension: Create Your Own Five-Note Melody with Sargam Syllables

- Review the five sargam notes from "Allahoo." Sing them up and down, using the sargam syllables.
- Explain that you will be writing a new five-note melody as a class, using any or all of the five notes in any order you want. You can repeat notes more than once.
 - *Do you want your melody to move by step? By leap?*
 - *When will it go up, when will it go down, and when will it stay the same?*
- Have the class establish a drone by singing and holding sa. If your students are ready, have half the class sing sa and half sing pa.
- Explain that a drone is a note or notes continuously sounded throughout the piece.
- As the class holds the drone, have students sing the melody using the sargam syllables. For an extra challenge, students can ornament their melodies, as they learned in Lesson 1.
- Divide the class into small groups. Each group can create a melody and then share it with the class.



Literacy Extension: *My Mother's Sari*

In *My Mother's Sari* by Sandhya Rao, children write an ode to the garment worn by their mothers.



Musical Word Wall

Review the words *scale* and *solfège*, and add the words *drone*, *harmonium*, *sargam*, and *tabla* to the Musical Word Wall.

Instruments from India

The tabla is a set of two hand drums of slightly different sizes and shapes. The daya, or right-hand drum, is tuned to the pitch sa (or do). The baya, left-hand drum, is tuned lower. The pitch changes depending how hard you press on the drum heads with your hands.

The harmonium is a kind of reed organ. It has a keyboard like a piano and a set of bellows that pump air through the reeds, creating the sound. The player uses one hand to play the keyboard and one to pump the bellows. Some harmoniums have special knobs that play the drone.



TABLA



HARMONIUM

Semester 1

Before the Concert

- Review the three artists and their music.
- Look at SG4–5 and have students find the countries represented on the map.
 - *What do you remember about the artists and their music?*
- Listen to each song.
- Brainstorm with students about how to be active listeners, enthusiastic performers, and successful audience members during the concert.
- Prepare for the surprise songs.
 - At the concert, each of the artists will sing a surprise song that the students have not heard or studied. These songs are selected to complement the two songs in the curriculum and to provide students with an active listening experience as they encounter new music for the first time in a concert setting.
 - Explain to students that they are in for some exciting surprises during the concert because there will be three songs that they have never heard before. You can ask them to raise their hands or say, “Surprise!” when they hear a surprise song at the concert.
 - Ask students to guess what the surprise songs by each artist will be like.
 - *Will they be fast or slow? Quiet or loud?*
 - *Will there be movement or dancing?*
 - Explain that you will be seeing how much they remember about the surprise songs after the concert.
- Get ready for your visit to Carnegie Hall using SG20–21.

After the Concert

- Discuss the overall concert experience.
- Discuss the surprise songs.
 - *What surprise songs do you remember?*
 - *What do you remember about these songs? Were they slow or fast, long or short? Was there movement to do? Was there any part that you sang along with?*
 - *Which was your favorite surprise song and why?*
- Reflect on your concert experience by completing the activities on SG22–23.
- Share your students’ reflections by emailing them to musicaexplorers@carnegiehall.org.

Welcome to Carnegie Hall's Zankel Hall!

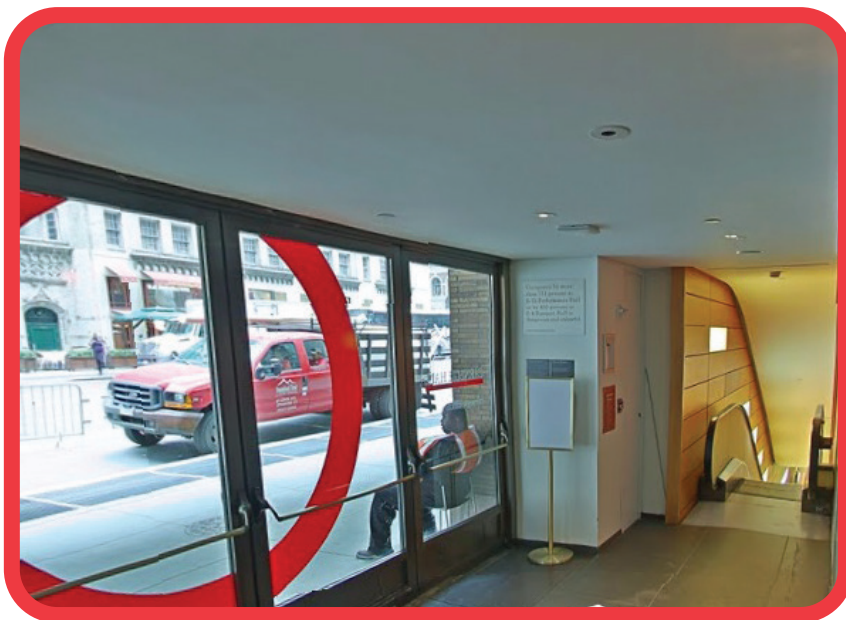


This is
Carnegie Hall.

Meet the
ushers!



You'll enter here
and go down
the escalator.



Your ushers will meet
you at the bottom of the
escalator and guide you
into beautiful Zankel Hall.
Everyone will get a
great seat!

What Did You See and Hear at Carnegie Hall?

Draw pictures of your trip to Carnegie Hall below.



Who Is Your Favorite Artist?

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

Dear _____,

Your friend,





Jazz with Brianna

Genre and Artist Overview

Jazz is a quintessentially American art form. It is a hybrid created by the convergence of African traditions brought by slaves with western European traditions brought by colonists in the new world—and specifically in the ethnic and cultural melting pot that was New Orleans at the turn of the 20th century. The essence of jazz is swing, the inimitable rhythmic lilt that lends jazz its distinctive feel and underlying groove. Jazz spread to cities throughout the US during the Great Migration, the movement of black Americans leaving the southern states after the Civil War. It was during the Harlem Renaissance in the 1920s that jazz established its foothold in New York City; in time New York became the jazz capital of the world.

Brianna grew up surrounded by music. Her father, Charlie Thomas, was a vocalist and percussionist, and Brianna began appearing with his band at the age of six. At eight, she won the first of 13 trophies in area talent shows. Before she reached her teens, she was touring Europe with the Peoria Jazz All-Stars. Brianna's soulful singing is deeply enriched by an understanding of the masterful voices of jazz history. It incorporates the sass, emotionalism, and deep instrumental knowledge of Sarah Vaughan; the coyness of Nancy Wilson; the scatting of Ella Fitzgerald; and the stylistic breadth and vocal grandeur of Dianne Reeves.

Resources for Teachers

Direct links to these resources can be found at  carnegiehall.org/MusicalExplorers.

Listening:

- Visit briannathomas.com to hear more of Brianna's music.
- Ella Fitzgerald and Louis Armstrong, "Don't Be That Way"
- Sarah Vaughan, "Autumn Leaves"
- Count Basie Orchestra, "Every Day I Have the Blues"
- Louis Armstrong and Duke Ellington, "In a Mellow Tone"
- Billie Holiday, "Pennies from Heaven"
- Louis Armstrong, "Where the Blues Were Born in New Orleans"
- Fats Waller, "Ain't Misbehavin'" and "It's a Sin to Tell a Lie"
- Billie Holiday and Louis Armstrong, "Do You Know What It Means to Miss New Orleans"

Videos:

- "What's Jazz?," Ella Fitzgerald and Mel Thormé at the 1976 Grammy Awards
- "Exploring Jazz Vocals and Scat Singing," Jazz at Lincoln Center's Jazz Academy
- "Now You Has Jazz," *Louis Armstrong, Live in Australia* (1964)

New York City Resources:

- National Jazz Museum, in Harlem, Manhattan
- Louis Armstrong House, in Corona, Queens
- Jazz at Lincoln Center, in Midtown, Manhattan
- Smoke Jazz & Supper Club, in the Upper West Side, Manhattan
- Jazz Standard, in Murray Hill, Manhattan
- Village Vanguard, in the West Village, Manhattan
- Cotton Club, in Harlem, Manhattan
- Ginny's Supper Club, in Harlem, Manhattan

Meet Brianna!



Dear "Young Lions" of Jazz!

I'm Brianna, and I sing an American style of music called jazz! I grew up in a musical household, as my dad was also a musician and my first music teacher. I started learning to scat when I was your age by listening to records by my favorite singers, Ella Fitzgerald and Sarah Vaughan! Now I sing jazz all over New York City and the world. I live in Harlem, which is an important neighborhood in jazz and African American history and where a lot of jazz is still performed today. My band and I can't wait to take a trip on the jazz train with you and swing, sing, and do that thing!

Hugs and much love,

Brianna



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



Leaving from
Little India, Manhattan



We asked Brianna ...

What was one of your first experiences with music?

I remember being three years old, watching my father rehearse with his band in our home. I would sing along by listening and repeating what I heard. I made my singing debut with my father's band when I was six years old, singing Louis Armstrong's "What a Wonderful World."

Tell us about the instruments that you play.

My first instruments were the drums and my voice. Today, my voice is my main instrument, but I also use the piano to write my own songs.

What is your favorite thing about performing jazz?

My favorite thing about performing jazz is the freedom involved in it. When jazz musicians improvise, or make up melodies on the spot, we enjoy a great deal of freedom and self-expression.



Arriving at
Harlem, Manhattan

Lesson 1: Learning “Blue Skies”

Aim: How are melodic contour, form, and improvisation used in jazz?

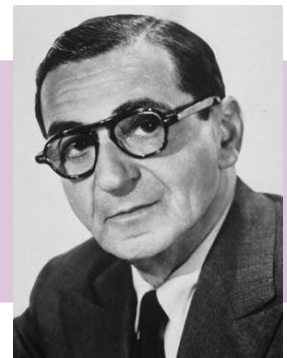
Summary: Students will sing “Blue Skies,” learning about some of the key musical elements found in jazz.

Materials: Musical Explorers digital resources, Musical Explorers Student Guide, flash cards, glockenspiel or other pitched instrument

Standards: National 1, 2, 4, 7; NYC 1, 2, 3

Vocabulary: form, improvisation, lyrics, melodic contour, soloing

Irving Berlin (1888–1989) is considered one of the greatest songwriters in American history. He was born in Russia and came to the US when he was five. Berlin wrote more than 1,500 songs, including hundreds of hits. “Blue Skies” was composed as part of a musical called *Betsy*. Audiences loved the song so much they demanded 24 encores of it on the show’s opening night!



Sing “Blue Skies”

- Listen to “Blue Skies,” Track 25.
- Sing along to “Blue Skies,” Track 25.
- Discuss the lyrics to “Blue Skies.”
 - *What is the song about?*
 - *How does it make you feel?*

Blue skies smil-ling at me Noth-ing but blue skies, Do I see _____

Blue-birds sing-ing a song, Noth-ing but blue-birds all day long _____

“Blue Skies”


Blue skies smiling at me
Nothing but blue skies, Do I see

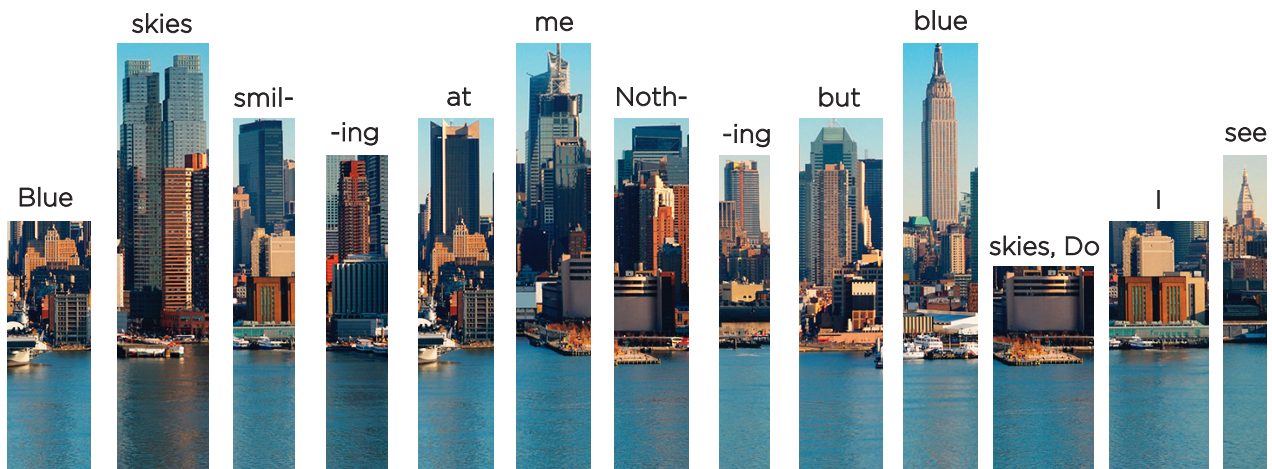
Bluebirds singing a song,
Nothing but bluebirds all day long,


Never saw the sun shining so bright
Never saw things going so right
Noticing the days hurrying by
When you’re in love, my how they fly

Blue days all of them gone
Nothing but blue skies from now on.




Explore Melodic Contour in “Blue Skies”

- Explain that melodic contour is the shape and direction a melody makes in music.
- Listen to “Blue Skies” melody vocals,  Track 26. As you listen, use the New York City skyline below to trace the melodic contour.




- *How would you describe the shape of this melody? Is it smooth, jumpy, curvy, jagged, etc.?*
- *When does the melody move by steps? By leaps?*
- Invite volunteers to come up and draw the shape of the melodic contour.
- Listen to “Blue Skies” melody vocals,  Track 26, again; this time your students can sing along and trace the melodic contour in the air.
- Your students will have an opportunity to create their own melodies based on melodic contour in the Creative Extension, My Own Skyline Melody, TG71.

Explore Form in “Blue Skies”

- Explain that musical form is the way music is organized; it is like a map or a plan for a piece of music.
- Explain that “Blue Skies” consists of four parts. Three of those parts have the same basic melody; those three parts are called A.
- Listen again to “Blue Skies” melody,  Track 27, letting your students know that this melody will be heard in the A sections of the song.
- Now, listen to “Blue Skies,”  Track 25. Ask students to identify the A section each time it occurs and make up a movement to represent it. When they hear a section that is different from A, ask them to indicate that by making up a different movement.
 - *How did you know that there was a new section in the song?*
 - *The part in the middle has a different melody; we call that part B.*
 - *What about the B section makes it different from the A section?*
- Explain that this form is called AABA, a common form in jazz and other styles of music.
- Listen again to “Blue Skies,”  Track 25, with your students performing their movements for each section.

Discover Soloing in “Blue Skies”

- Explain that an important part of jazz is improvisation, in which the musicians make up variations on the melody and rhythm of a song on the spur of the moment.
- Explain that in “Blue Skies,” several of the musicians improvise (called “soloing”) at different points in the song while the rest of the band supports them. You can reflect back on the use of improvisation in the Indian classical and Malian units from the previous semester.
- Listen again to “Blue Skies,”  Track 25.
- Ask students to raise their hands when they hear the musicians soloing, and identify the instrument (or voice) that is soloing.

**Creative Extension: My Own Skyline Melody**

- Using SG26, have your students draw a new skyline with buildings at different levels of their choosing.
- Ask your students to trace the melodic contour of their new skyline.
 - *Where does it go up? Where does it go down? Where are there leaps? Where are there steps? When is the movement curvy, and when is it sharp and jagged?*
- Assist your students in creating a new melody following their melodic contour by singing or playing glockenspiels or another pitched instrument.
- Your students can try out the lyrics from “Blue Skies” with their new melody, write their own lyrics, or try improvising.

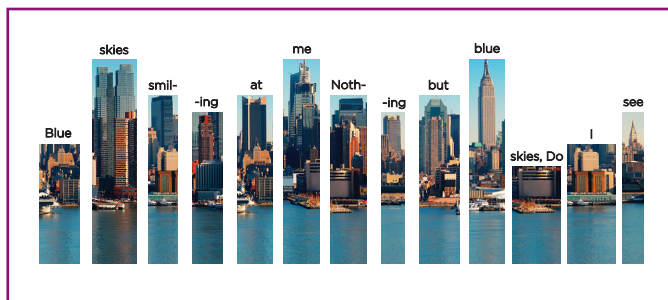
Musical Word Wall

Review the words *improvisation* and *melodic contour*, and add the words *form*, *lyrics*, and *soloing* to the Musical Word Wall.



My Own Skyline Melody

It's your turn to create your own "skyline melody." Draw a skyline with buildings that are as tall or short as you like. Then trace the melodic contour, and perform the melody you created. You can sing the lyrics from "Blue Skies," write your own lyrics, or just improvise!



Lesson 2: Learning “Take the A Train”

Aim: How is scat used in jazz improvisation?

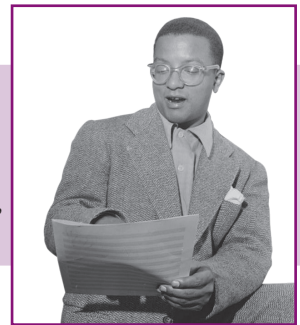
Summary: Students learn “Take the A Train” and how to scat, imitating instruments and creating their own musical language.

Materials: Musical Explorers digital resources, Musical Explorers Student Guide, classroom instruments



Standards: National 1, 2, 3, 6, 10, 11; NYC 1, 2, 3, 4

Vocabulary: rhythm section, scat, soundscape

Billy Strayhorn (1915–1967) was an American jazz composer, pianist, lyricist, and arranger who was a primary collaborator of the legendary bandleader Duke Ellington. When Ellington first met Strayhorn, he wrote Strayhorn directions to his office in Harlem. These directions later became the lyrics for “Take the A Train.”



Sing “Take the A Train”

- Listen to “Take the A Train,”  Track 28.
 - *This song is about a subway line called the A train, which runs from Queens to the northern tip of Manhattan and stops in the Sugar Hill neighborhood in Harlem.*
- Sing along to “Take the A Train” using  Track 28.

You _____ must take the A train _____

To go to Su - gar Hill way up in Har - lem _____

If _____ you miss the A train _____

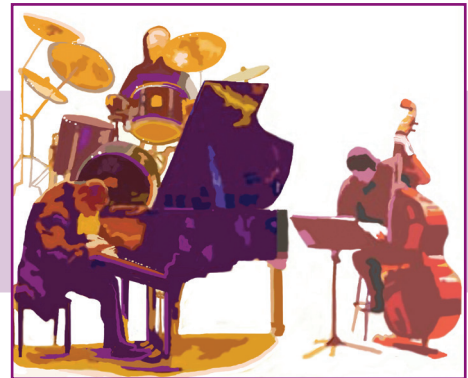
You'll find you've missed the quick - est way to Har - lem _____

“Take the A Train”

You must take the A train
To go to Sugar Hill way up in Harlem
If you miss the A train
You’ll find you’ve missed the quickest way to Harlem

Hurry, get on, now it’s comin’
Listen to those rails a-hummin’
All aboard get on the A train
To go to Sugar Hill way up in Harlem


The rhythm section is the core of most jazz ensembles. Made up of piano, bass, and drums, it establishes the underlying rhythm, harmony, and beat of the music, laying the foundation for the melody and improvisation, and giving different jazz styles their distinctive feel.



Explore Scat Singing in “Take the A Train”

- Explain that scat singing is a technique in jazz in which singers improvise using wordless syllables. Often, they are mimicking with their voice the sounds of the instruments in the jazz ensemble.
- Listen to “Take the A Train” Brianna trumpet scat, 🎧 Track 29. Note that Brianna uses scat syllables to imitate the trumpet solo.
 - *Which syllables and sounds did you hear Brianna use to imitate the trumpet?*
- Create a list as a class of the scat syllables that were heard. Then add some others that could also mimic the trumpet.
- Using “Take the A Train” trumpet call and response, 🎧 Track 30, have students take turns echoing the trumpet using their scat syllables.
- Try the same activity, this time imitating a different instrument.
 - *What instrument do you want to be?*
 - *What scat sounds would that instrument make?*
- Listen to “Take the A Train” scat conversation, 🎧 Track 31. Note that this time, Brianna and the trumpet are having a conversation, in which the trumpet calls, and Brianna responds with her own improvisation. Have students listen for the syllables.
- Add any additional scat syllables heard in this recording to your list.
- Using “Take the A Train” trumpet call and response, 🎧 Track 30, have students take turns having a scat conversation with the trumpet.

Create Your Own Soundscapes

- Listen to “Take the A Train,”  Track 28.
 - *How do you know the song is about a train?*
 - *Which instruments do you hear?*
- Explain that this has a soundscape, which is the section of sounds that portray or characterize a specific environment.
- As a class or in small groups, have your students pick a place in your school that has distinctive sounds, for example, the copier running or telephones ringing in the reception office; the squeaks made by feet and bouncing balls in the gym; or the scrapes of food trays in the cafeteria.
- Ask them to close their eyes and listen for the sounds around them for a few minutes. You can have your students use Explore the Sounds of Our City, TG12, to help them record what they have heard.
- Back in the classroom, try to replicate the sounds that were heard by asking them to use their voices, classroom instruments, or additional sound-making items.
- Here’s a tip: If your students do this activity in small groups, when you bring the class together, you can ask the rest of the class to guess the location of the soundscape of each group.



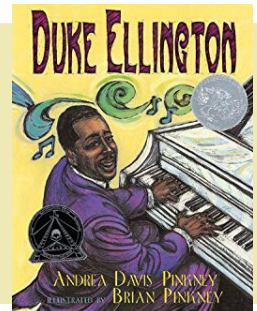
Creative Extension: Jazz Directions

Using SG27, have your students fill in the blanks in the “Take the A Train” lyrics with a special place in their neighborhood, the name of their neighborhood, and the mode of transportation to get there. Then have them draw a map or a picture of their special place to accompany their lyrics.



Literacy Extension: *Duke Ellington: The Piano Prince and His Orchestra*

Andrea Davis Pinkney’s *Duke Ellington: The Piano Prince and His Orchestra* gives us a snapshot of the famous jazz musician’s life. Explore his musical journey from his first piano lesson to his concert at Carnegie Hall!



Musical Word Wall

Add the words *rhythm section*, *scat*, and *soundscape* to the Musical Word Wall.

Jazz Directions

How would you help a friend come visit you? Fill in the blanks to give directions to get to a special place in your neighborhood. Then draw a map or picture to help your friend find the way there.

You must take the _____ to go to _____
(mode of transportation) (favorite place)
in _____. If you miss the _____,
(neighborhood) (mode of transportation)
you'll find you've missed the quickest way to _____.
(neighborhood)



Bomba and Plena with Juan and Julia

Genre and Artist Overview

Bomba and plena stand at the core of Afro–Puerto Rican music. They are often grouped together, but each has its own trajectory and musical identity. Bomba is said to be one of the oldest musical expressions of the Americas, dating back 500 years with direct connection to the African ancestry of slaves. Plena is a product of the early 20th century, growing amid a developing sense of Puerto Rican national identity. Both have been used to voice freedom, individuality, cultural affirmation, and even labor reform. As such, bomba and plena are considered to be the main vehicles that express Puerto Rican resistance, resilience, and pride.

Juan is the founder of Los Pleneros de la 21. Since 1983, the group has been fusing the traditional rhythms and dance of bomba and plena with contemporary and urban styles, like son, salsa, jazz, and hip-hop. The group inspired the creation of dozens of bomba and plena bands in the US. Julia is Juan’s youngest daughter. She has dedicated herself to continuing this tradition and has become a well-respected bomba and plena dancer and educator.

Resources for Teachers

Direct links to these resources can be found at  carnegiehall.org/MusicalExplorers.

Listening:

- Visit lospulnerosdela21.org to hear more of Juan and Julia’s and music.
 - Los Pleneros de la 21 albums
 - *Para Todos Ustedes*
 - *Somos Boricuas*
 - *Puerto Rico Tropical*
 - *Puerto Rico, Puerto Rico*
 - Bomba
 - Traditional, “Bámbulae Sea Allá”
 - Plena
 - Marcial Reyes Arvelo, “Puerto Rico, Puerto Rico”
 - Catalino “Tite” Curet Alonso, “*El Leon*”

Videos:

- *Bomba: Dancing the Drum*, directed and photographed by Ashley James
- *Raíces*, directed by Paloma Suau

New York City Resources:

- Puerto Ricans are the longest standing Latinx group in New York City. There is not one Puerto Rican neighborhood but many, and they are often referred to differently in Spanish than in English.
 - El Barrio (Spanish Harlem), Manhattan
 - El Sur del Bronx (South Bronx), Bronx
 - Loisaída (Lower East Side), Manhattan
 - Los Sures (Brooklyn Navy Yard), Brooklyn
- Julia de Burgos Cultural Center, Los Pleneros de la 21’s headquarters with weekly events
- El Museo del Barrio
- Caribbean Cultural Center African Diaspora Institute
- Casita Rincón Criollo (also known as La Casita de Chema)
- Pregones Theater Puerto Rican Traveling Theater
- BomPlenazo Fest, biennial festival by the Hostos Center for Arts and Culture
- Clemente Soto Velez Center / Teatro SEA

Meet Juan and Julia!



Saludos Musical Explorers!

We are so excited to introduce bomba and plena to you! Our ensemble, Los Pleneros de la 21, has been together for more than 30 years. So we are much more than a band; we are a musical family. In fact, some of us are even blood family. We are father and daughter, passing these traditions down from one generation to the next. Bomba and plena have taught us a lot, not only about ourselves, but also about the world, different cultures, and the power of music, song, and dance. We're so honored to share our music and our culture with you.

Nos vemos pronto, y a gozar con la bomba y la plena!

Juan and Julia



Juan



Julia

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

Leaving from
Harlem, Manhattan



We asked Juan and Julia ...

What are some of your earliest memories with music?

Juan: I first started playing music at age eight, when my father bought me a pair of timbales. So instead of playing with cars and in the park like a lot of my friends, I was busy playing timbales!

What is your favorite holiday or tradition to celebrate?

Julia: Christmas celebrations in Puerto Rico run from Thanksgiving through February 2. The best ritual during that period is the parrandas. You and a bunch of friends surprise people in their homes at any time of the night, playing music very loudly until they let you in. You eat all their food and then the homeowners go with you to the next home. This is done all night long. The parrandas are officially done when the homeowners make an asopao de pollo (chicken stew); then it's off to bed!

What is your favorite thing about performing bomba and plena?

Juan: It is the feeling that I am touching my soul, in some sort of trance, and being able to connect with other musicians.

Julia: Music is like medicine for me. I can be very tired, sad, or even angry, but once I hear the music, and I am surrounded by people that are like family, everything is OK!



San Juan, Puerto Rico



Puerto Rican Day Parade in NYC



Arriving at
El Barrio, Manhattan

Lesson 1: Learning “Estoy Buscando un Árbol”

Aim: What elements make up a bomba song? What is the relationship between music and dance in bomba?

Summary: Students will learn about the rhythms and instruments used in a bomba song, and learn about the relationship of dance to music.

Materials: Musical Explorers digital resources, Musical Explorers Student Guide

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

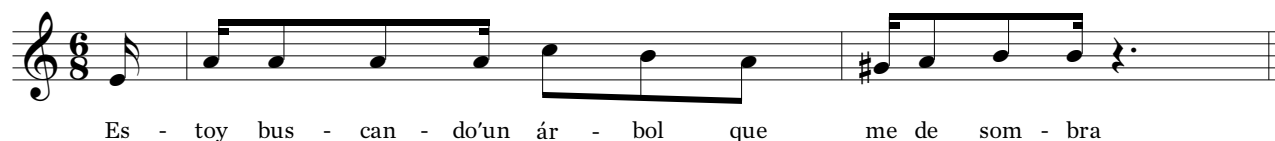
Vocabulary: barril, bomba, buleador, cua sticks, maraca, subidor

Bomba is a traditional style of Puerto Rican music initially created by enslaved Africans and their descendants in the context of the plantation and post-plantation life in early colonial Puerto Rico. It encompasses anywhere from 47 to 56 rhythmic patterns that can be organized within five main rhythmic families. The key to bomba is the way that music and dance intertwine: When improvising, it is the dancer who takes the lead and the musician who responds.



Sing “Estoy Buscando un Árbol”

- Listen to “Estoy Buscando un Árbol,” Track 32.
- Learn the lyrics to the refrain using “Estoy Buscando un Árbol” pronunciation, Track 33.
- Sing the refrain using “Estoy Buscando un Árbol” refrain, Track 34.



“Estoy Buscando un Árbol” Translation

Estoy buscando un árbol que me de sombra
Que me de sombra que me de sombra

*I'm in search of a tree for some shade
To bring me shade, to bring me shade*

Estoy buscando un árbol que me de sombra
Porque es que tengo calor a mi me da

*I'm in search of a tree for some shade
Because I am so tired and hot*

Estoy buscando un árbol que me de sombra
¡Ay! Que si está lindo que me deje besar

*I'm in search of a tree for some shade
And if it's a nice tree, may it let me hug it*

Estoy buscando un árbol que me de sombra
¡Ay! Que si está bueno en mi soledad

*I'm in search of a tree for some shade
And it's a good tree for my solace*

Estoy buscando un árbol que me de sombra
¡Ay! Que sea muy lindo como el Guilán Guilán

*I'm in search of a tree for some shade
For it to be pretty like the Guilán Guilán*

Estoy buscando un árbol que me de sombra
Que no me deje que tenga piedad

*I'm in search of a tree for some shade
One that will not leave me and will be pious**

Estoy buscando un árbol que me de sombra
Que de el sol me pueda tapar

*I'm in search of a tree for some shade
One that will be able to shelter me from the sun*

*This can also mean to have pity.

Explore the Lyrics in “Estoy Buscando un Árbol”




- Read the lyrics aloud. Explain that lyrics in bomba songs often have deep meaning about people's feelings, hopes, and dreams, and that they often use imagery from nature to illustrate or represent their feelings.
 - *What do you think the mood of the singer is? How do you think the singer is feeling?*
 - *What is the singer looking for? What else do you think the singer might need or want?*

Bomba Instruments

In bomba music, the rhythms are played by large, barrel-shaped drums called barriles, which play two roles: the buleador role and the subidor role. The buleador plays the foundational rhythm while the subidor improvises. Additional instruments that add rhythmic layers include cua sticks, played on the sides of a smaller barril, and the maraca, typically played by the lead singer. On SG30, students will have an opportunity to compare and contrast these bomba instruments with the instruments used in plena.



Perform Rhythm and Dance Conversation in “Estoy Buscando un Árbol”

- One of the signature aspects of bomba is that it is a conversation, or call and response, between dancers and musicians; and—in a bit of a role reversal—it is the dancer who leads the way. The dancer improvises movements, challenging the subidor, or lead drummer, to respond with rhythmic interpretations.
- Learn the movements for “Estoy Buscando un Árbol” at  carnegiehall.org/MusicalExplorers.
- Using “Estoy Buscando un Árbol,”  Track 32, try out each of the movements.
- Once students are comfortable with the movements, form a circle and ask for a dancer to go into the middle. Ask the dancer to perform one of the movements from the dance vocabulary or improvise a new movement. Demonstrate the role of the subidor, responding to the movement by drumming or clapping a rhythmic phrase. It can be the same rhythm that the dancer performed, or a complementary rhythm.
- Ask for volunteers to take turns playing the role of the dancer and the subidor.
- When your students are comfortable, play “Estoy Buscando un Árbol,”  Track 32, giving students an opportunity to try out the roles of dancer and subidor.

Musical Word Wall

Add the words *barril*, *bomba*, *buleador*, *cua sticks*, *maraca*, and *subidor* to the Musical Word Wall.

Lesson 2: Learning “Ola de la Mar”

Aim: What elements make up a plena song?

Summary: Students will explore the rhythms and instruments utilized in a plena song, and learn about the social context of plena music.



Materials: Musical Explorers digital resources, Musical Explorers Student Guide, classroom instruments

Standards: National 1, 2, 3, 5, 10, 11; NYC 1, 2, 3, 4

Vocabulary: güícharo, pandereta, plena, rhythmic layers, seguidor, segundo

Plena originated among urban workers of Puerto Rico’s coastal areas, mainly in Ponce and Mayagüez, shortly after Spain lost political control of the island, and thus during the early period of US colonial rule. Like bomba, plena is sung in a call and response style. In plena, the singer, rather than the dancer and drummer, does the improvising. Lyrics are often inspired by current events. Thus, plena has sometimes been called “el periódico cantado” (the sung newspaper). More broadly, the songs relay oral history, and reflect the singer’s own perspectives, beliefs, hopes, and feelings.

Sing “Ola de la Mar”

- Listen to “Ola de la Mar,”  Track 35.
- Learn the lyrics to the chorus using “Ola de la Mar” pronunciation,  Track 36.
- Sing the chorus using “Ola de la Mar” chorus,  Track 37.



O - la de la mar, O - la de la mar, Tráí - ga - me la paz,

Tráí-ga-me la paz que mi ple-na va'a so - nar Tráí-ga-me la paz que mi ple-na va'a so - nar

“Ola de la Mar” Translation

Chorus:

Ola de la mar, ola de la mar
 Traígame la paz,
 Traígame la paz que mi plena va a sonar
(x2)

Entre ola y ola, entre ola y ola
 Mi plena va sonar
 Ola de la mar, traígame la paz
 Traígame la paz que mi plena va a sonar

(Chorus)

Siempre cuento contigo, siempre cuento contigo
 A la hora de la verdad
 Cuando tengo tristeza o si no felicidad.
 Cuando tengo tristeza o si no felicidad.

(Chorus)

Saquen los panderos, saquen los panderos
 Y vamos a tocar
 Ola de la mar traígame la paz
 Traígame la paz que mi plena va a sonar.

(Chorus)

*Siempre que oigo la plena, siempre que oigo
 la plena*
 Me dan ganas de bailar
 Ola de la mar traígame la paz
 Traígame la paz que mi plena va a sonar.

(Chorus)

(x2)

Chorus:

*Wave of the sea, wave of the sea
 Bring me peace,
 Bring me peace that my plena will sound
(x2)*

*In between the waves, in between the waves
 My plena will start to ring
 Wave of the sea, bring me peace
 Bring me peace that my plena will sound*

(Chorus)

*I always count on you, I always count on you
 At the moment of truth
 When I am sad or when I am happy
 When I am sad or when I am happy*

(Chorus)

*Take out the panderos, take out the panderos
 And we will begin to play
 Wave of the ocean bring me peace
 Bring me peace that my plena will sound.*

(Chorus)

*Every time I hear the plena, every time I hear
 the plena
 I feel like dancing
 Wave of the ocean bring me peace
 Bring me peace that my plena will sound.*

(Chorus)

(x2)

The core rhythm instruments in plena are a series of three pandeteras—hand drums similar to tambourines without the jingles—and a güícharo or güiro (scraped gourd). In order from largest to smallest, the pandeteras are the seguidor, the segundo, and the requinto. The seguidor, segundo, and güícharo play a foundational rhythm that remains constant throughout a plena song. The requinto improvises more intricate rhythms on top of the established base rhythm.

Explore Rhythmic Layering in “Ola de la Mar”

- The foundational rhythm in “Ola de la Mar” is made of three rhythmic layers played by the seguidor, segundo, and güícharo. The rhythmic layers are as follows:

The image shows three staves of music, each labeled on the left: Seguidor, Segundo, and Güícharo. All three staves are in 4/4 time, indicated by a treble clef and a 4/4 time signature. The Seguidor staff shows a sequence of eighth and quarter notes. The Segundo staff shows a sequence of quarter and eighth notes. The Güícharo staff shows a continuous eighth-note pattern with accents (marked with a greater-than sign) on every eighth note.

- Using Panderetas layer 1 seguidor, Track 38; Panderetas layer 2 segundo, Track 39; and Panderetas layer 3 güícharo, Track 40, listen to the three different layers separately, and hear how they come together.
- Using classroom instruments or body percussion, have your students try out each of the rhythms. If they are ready, try layering two or even three of the rhythms together.
- Explain that the smaller pandereta, called the requinto, improvises over the foundational rhythm.
- Demonstrate how the requinto would improvise over one or more of the foundational rhythms.
- As your students get comfortable, have them take turns playing the requinto and improvising while the rest of the class maintains the base rhythm.
- For an added challenge, try adding the chorus to “Ola de la Mar” to the rhythmic layers. You can sing the call, while your students sing the response.

Compare and Contrast Bomba and Plena Instruments

- The instruments played in bomba and plena are distinct for each genre.
- Explore each set of instruments using SG30.
- Discuss the similarities and differences between the two sets, focusing in particular on the differences between the two sets of drums.
- Using some of the listening examples found under Resources for Teachers, TG77, see if your students can identify whether the sample is bomba or plena, based on the instruments.



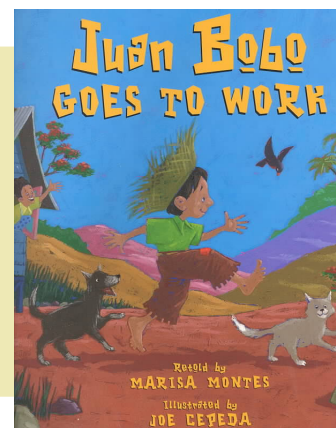
Creative Extension: The Sung Newspaper

- Plena music is sometimes referred to as “the sung newspaper,” because singers improvise lyrics about current events or their own personal experiences, punctuated by an established refrain.
- In this activity, your students will create their own plena song using SG31.
- As a class, decide on a subject for your plena song.
 - *What is an important event that you’d like to tell the world about? Is it something in the news, something that happened in school, or something in your own life?*
 - *If you were writing a story about that event in a newspaper, what would the headline be? The headline will be just a few words, and will become the refrain of the plena song.*
- Using SG31, students can create their own “sung newspaper” by filling in the headline, writing a short story, and then illustrating their story.
- Work with the class to create a chant or melody for the headline. Start with the rhythm of the words and then add pitches if desired, using classroom instruments as available. You can use Panderetas layer 1 seguidor, Track 38; Panderetas layer 2 segundo, Track 39; and Panderetas layer 3 güícharo, Track 40, to establish the underlying rhythm for the chant.
- If your students are ready, you can complete your plena song by adding an improvised response to the refrain: A student can read or chant a line or phrase from their story, and the rest of the class will respond with the headline refrain.



Literacy Extension: *Juan Bobo Goes to Work: A Puerto Rican Folk Tale*

Folk tales about Juan Bobo are Puerto Rican classics. Juan Bobo, or Simple John, is a naïve young boy who can’t seem to follow instructions, leading to lots of funny misadventures. In *Juan Bobo Goes to Work: A Puerto Rican Folk Tale* retold by Marisa Montes, Juan Bobo encounters all sorts of obstacles as he tries to find work on a farm and at a grocery store.



Musical Word Wall

Add the words *güícharo*, *pandereta*, *plena*, *rhythmic layers*, *seguidor*, and *segundo* to the Musical Word Wall.

Bomba and Plena Instruments

Both bomba and plena use percussion instruments, the family of instruments that are played by striking, shaking, or scraping. In what way are the two sets of instruments the same? How are they different?

Bomba Instruments



Barriles are large, barrel-shaped drums.



Cua sticks are any wooden sticks played on the sides of a smaller barril drum.



The maraca is a shaker, typically played by the lead singer.

Plena Instruments



Panderetas are hand drums that look like tambourines without the jingles. From largest to smallest, they are the sequidor, the segundo, and the requinto.

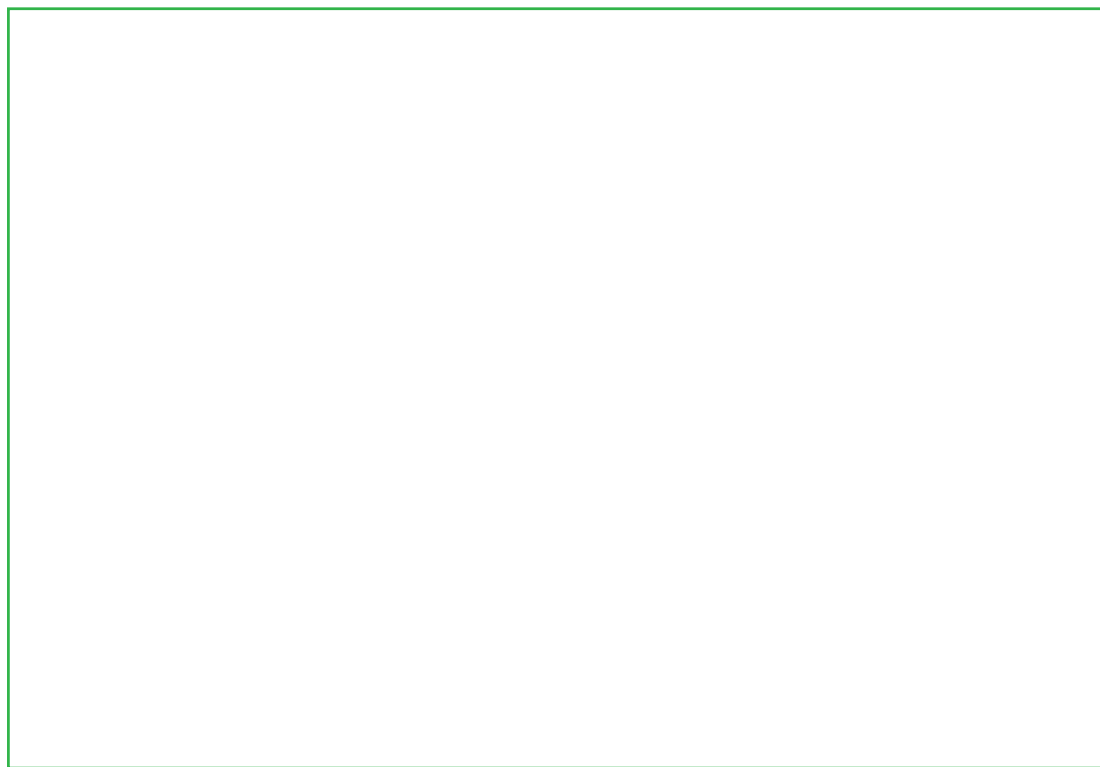


The güícharo, or güiro, is a gourd that is scraped on its side with a stick.

The Sung Newspaper

Plena is sometimes called “the sung newspaper” because people sing about the events happening in their lives. You can create your own newspaper, and then sing it to make a plena song. Put your headline—the refrain for your song—at the top in big letters. Write three sentences to tell your story. Then, draw a picture to illustrate your story.

-
- -
 -



Brazilian with Fabiana

Genre and Artist Overview

The many interconnected styles of Brazilian popular music emerged from different regions of the country, building on musical traditions brought to Brazil by enslaved Africans with European elements introduced by the Portuguese in colonial times. The two songs in this unit focus on the samba, the most iconic of Brazilian musical styles, which is closely associated with Brazil's Carnival parades.

Originally from Rio Claro, near São Paulo in eastern Brazil, Fabiana started out as a flutist and pianist, learning first from her mother who played the organ. Fabiana studied voice at the prestigious University of Campinas in Brazil, then came to the US in 2001 to study at the California Jazz Conservatory in Berkeley, California. Two years later, she moved to New York and has been performing ever since with a range of artists in many Brazilian styles, including samba, bossa nova, forró, and axé, as well as jazz and rock.

Resources for Teachers

Direct links to these resources can be found at [carnegiehall.org/MusicalExplorers](https://www.carnegiehall.org/MusicalExplorers).

Listening:

- Samba
 - Djavan, “Maçã”
 - Ivan Lins, “Abre Alas”
 - Vinicius de Moraes, *Arca de Noé* (samba canção)
- Bossa Nova
 - João Gilberto, “Corcovado”
- Forró
 - Gilberto Gil, “O Canto da Ema”
 - Dominguinhos, “Eu Só Quero um Xodó”
 - Morena Tropicana, “Alceu Valença”
- Axé
 - Daniela Mercury, “Você Abusou”
 - Ilê Aiyê, “O Mais Belo dos Belos”

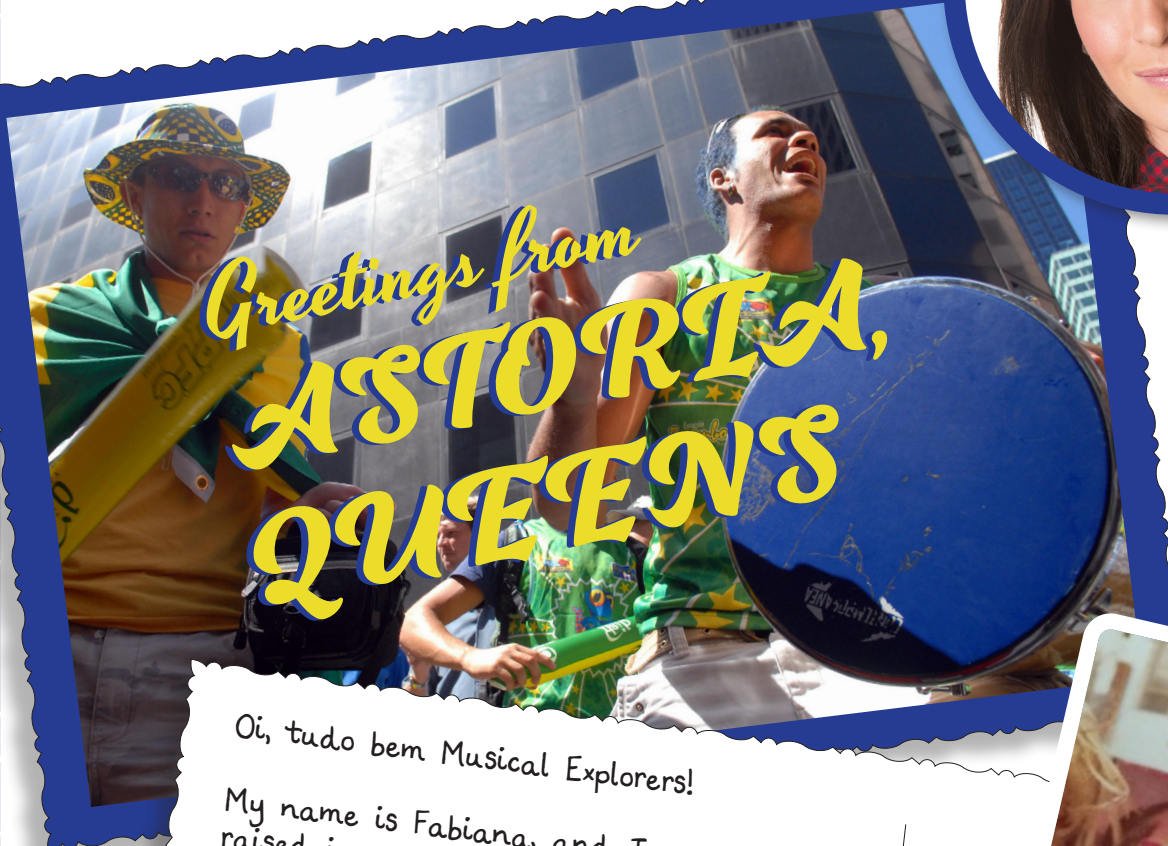
Readings:

- *Bossa Nova Songbook*, Almir Chediak
- *Bossa Nova: The Story of the Brazilian Music that Seduced the World*, Ruy Castro

New York City Resources:

- While Brazilians live throughout New York City, Astoria, Queens has a concentration of Brazilian restaurants and businesses. The Rio Market and Grill on 36th Avenue, a supermarket, gift shop, and restaurant, acts as a center of the community.
- newyorklatinculture.com/Brazilian, an up-to-date list of Brazilian events in New York City

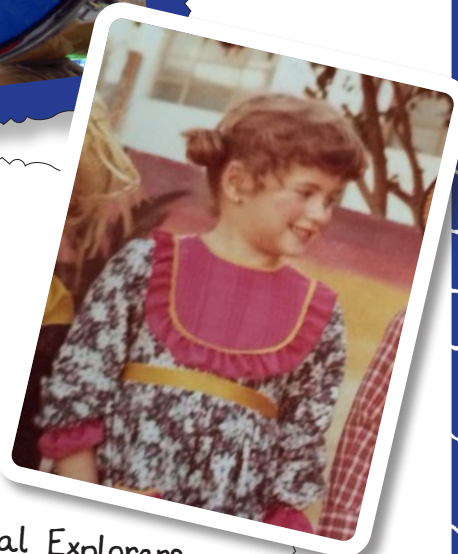
Meet Fabiana!



Oi, tudo bem Musical Explorers!

My name is Fabiana, and I was born and raised in a small city called Rio Claro near the eastern coast of Brazil. I was always surrounded by nature and music. My mom used to play organ for us and that's what enhanced my love for music. Did you know that in Brazil, we speak Portuguese? I can't wait to share a little bit of my culture and sing beautiful songs with you! Hope you're also ready to learn some dance moves. Oba!

Sua amiga,
Fabiana



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

Leaving from
El Barrio, Manhattan



We asked Fabiana ...

When did you start playing music?

My mom played the organ, and I used to sing with her when I was really little. My parents also got me a microphone and an amp so I could sing along with all my favorite songs. I joined the school choir when I was eight, and soon I got my first solo. I had a really good musical memory, so I could learn songs super fast! By the time I was 15, I was traveling around Brazil, performing with different bands.

How did you celebrate Carnival in Brazil?

Carnival is like a big party all over Brazil. When I was little, we would close down our street and have a big block party with music and dancing and lots of food. Everyone dressed up in costumes, and my mom used to make all of my costumes. One of my favorites was when I was a cancan dancer.

What do you like to do when you're not singing?

Animals are my favorite thing in the world (besides music of course!)—especially horses and dogs. I grew up riding and training horses. When I moved to New York, I learned to be a dog trainer. I love working with people and their dogs! I have two 11-year-old Chihuahuas of my own—a sister and brother named Chloe and Ludlow. They're the best.



Arriving at
Astoria, Queens

Lesson 1: Learning “Mas Que Nada”

Aim: What are the rhythmic and cultural elements that define the samba?

Summary: Students learn a samba song and the underlying samba rhythms, and are introduced to the cultural context for the genre.

Materials: Musical Explorers digital resources, Musical Explorers Student Guide, drum, tambourine, desktops, metronome

Standards: National 1, 2, 9, 11; NYC 1, 2, 4

Vocabulary: pandeiro rhythm, samba, samba school, syncopation

“Mas Que Nada,” written in the 1960s by esteemed pop singer-songwriter Jorge Ben, is a classic samba. Samba is rooted in the musical and religious traditions of Afro-Brazilians in Bahia, and grew up in the favelas (extremely poor neighborhoods) of Rio de Janeiro more than 100 years ago. Many subgenres have evolved in the decades since.



Learn to Sing “Mas Que Nada”

- Listen to “Mas Que Nada,” Track 41.
- Learn the chorus lyrics using “Mas Que Nada” pronunciation, Track 42.
- Learn to sing the chorus using “Mas Que Nada” chorus, Track 43.



“Mas Que Nada” Translation

Chorus:

Oariá raiô
Obá Obá Obá
Oariá raiô
Obá Obá Obá

Mas que nada, sai da minha frente
Eu quero passar pois o samba está animado
O que eu quero é sambar.
Este samba que é misto de maracatu
É samba de preto velho
Samba de preto tu.
Mas que nada, um samba como esse tão legal
Você não vai querer que eu chegue no final.

(Chorus)

Chorus:

*Oariá raiô
Obá Obá Obá
Oariá raiô
Obá Obá Obá**

*Oh come on! Get out of my way
I want to pass because the samba is exciting
What I want is to samba.
This samba which is a mix of maracatu
It's an old black man's samba
Black man's samba.**
Oh, come on! A samba like this, so nice
You won't want me to come to the end.*

(Chorus)

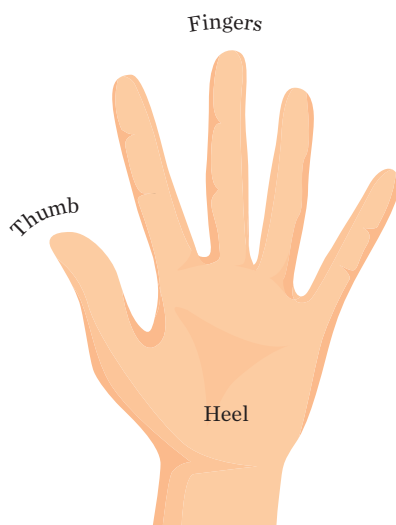
*This is believed to be an incantation for the orixá, or spirit, Obá.

**The preto velho is the spirit of an old, black slave, which is an archetype of the wise old man.

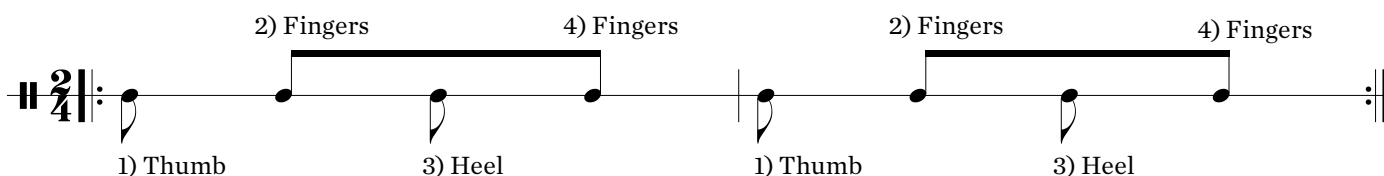
Learn to Play the Pandeiro Rhythm in “Mas Que Nada”

Your students will learn about the pandeiro rhythm, and will explore how it is played on the pandeiro. Note that playing this pattern at tempo is a challenge, and it is not expected that most students will achieve that goal. Instead, the aim is for them to experience the act of drumming using different parts of the hand, and to provide a fun challenge.

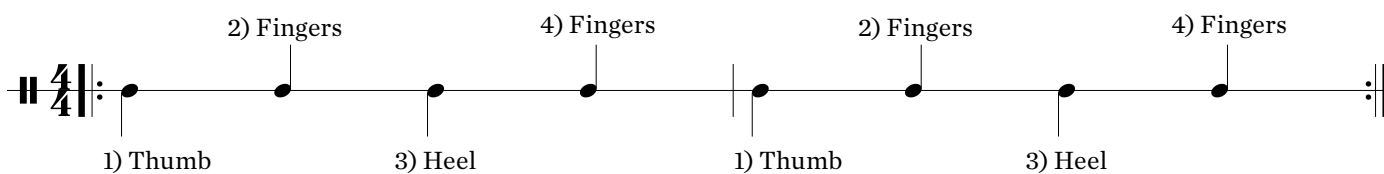
- One of the basic samba rhythms is a constant stream of eighth notes that establish the steady beat. This rhythm is played on the pandeiro, a frame drum that is unofficially referred to as the national instrument of Brazil. It is similar to the tambourine, with jingles that make a drier, crisper sound.
- The pandeiro is held in one hand and played with the other, using four different parts of the hand:




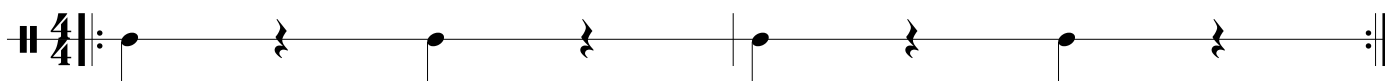
- The pandeiro rhythm is played as follows:



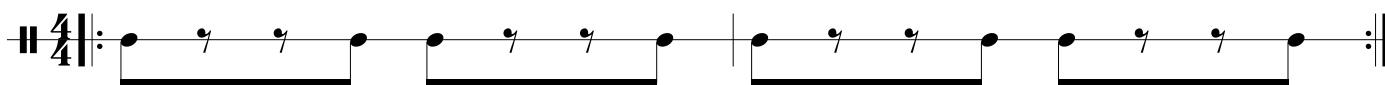
- You can do this activity on a drum or tambourine if you have one. If percussion instruments are not available, the activity can easily be done on a desktop.
- Start out playing the rhythmic pattern slowly, as follows:



- As your students master the pattern, they can gradually get faster. You can clap the quarter notes or use a metronome to set a clear tempo.
- When the class is ready, try playing along with “Mas Que Nada,”  Track 41, using the slower, quarter note version, and attempting the full speed version as well.
- If your students are comfortable with the pandeiro rhythm, there are two additional samba rhythms that can be layered on top, using different percussion instruments or clapping.
- The first rhythm simply outlines beats 1 and 3, which are the strong beats in samba.



- The second rhythm adds syncopation—the “and” of the beat.



Samba Schools: The samba school is a quintessentially Brazilian phenomenon. There are more than 100 neighborhood-based samba schools in Rio de Janeiro alone, and some of the biggest ones have several thousand participants. All year long, these volunteer-led guilds prepare for their appearance in the Carnival parade. At the same time, they function as multidimensional community centers, providing services such as educational programs and medical care; engaging in political activity; and bringing neighbors together.



Creative Extension: Design Your Own Samba School Flag

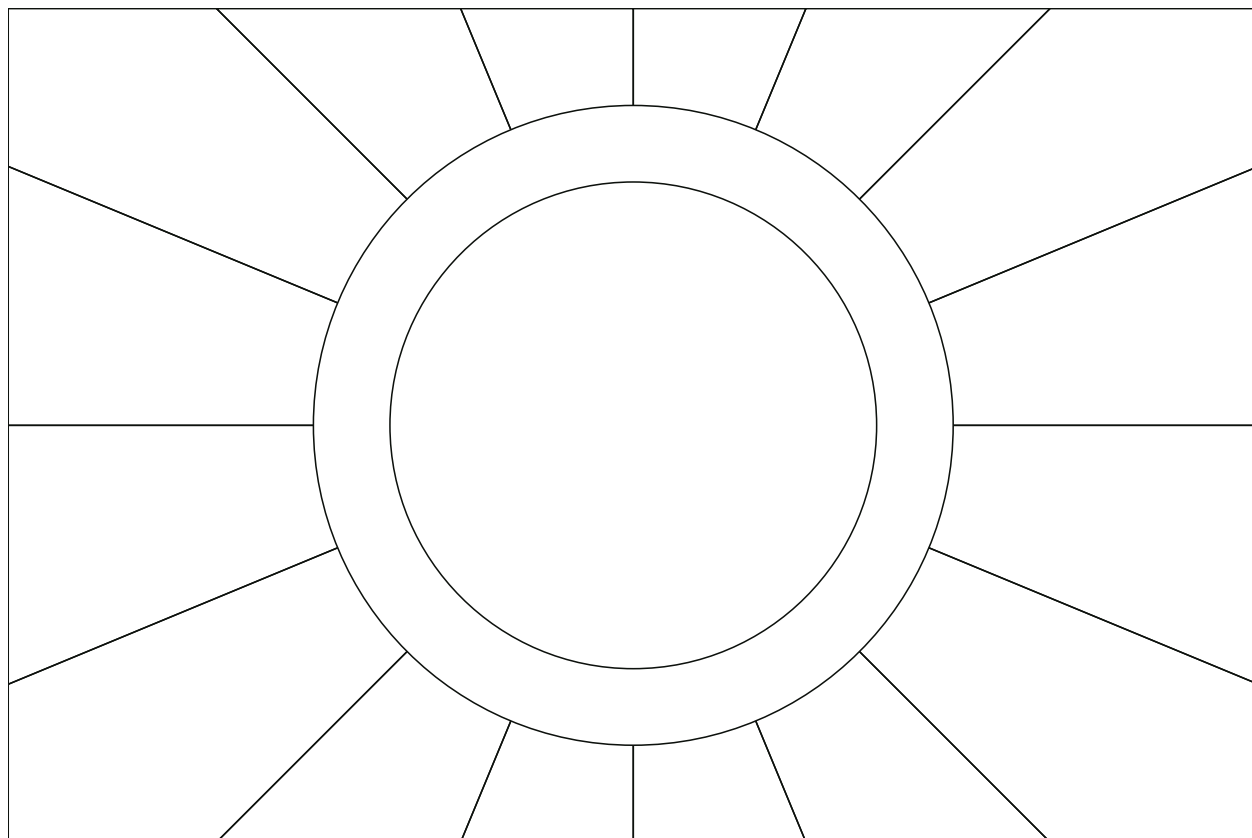
On SG34, your students will have an opportunity to name their own samba school and create a samba school flag. They can do this activity individually, in small groups, or as a class.

Musical Word Wall

Add the words *pandeiro rhythm*, *samba*, *samba school*, and *syncopation* to the Musical Word Wall.

Design Your Own Samba School Flag

Every samba school in Brazil designs its own flag to carry in the Carnival parade. Most of the flags include the shape of a sun. To make your own, pick a name and create a symbol for your samba school. Then choose two colors for the rays of your flag. The name and the symbol of your samba school go in the center.



Lesson 2: Learning “Requebra”

Aim: How is dance integrated with music in the samba?

Summary: Students will learn basic samba movements and create their own dance. They will also explore the cultural context of Carnival in Brazil.





Materials: Musical Explorers digital resources, Musical Explorers Student Guide

Standards: National 1, 6, 7, 10, 11; NYC 1, 2, 3, 4

Vocabulary: Carnival, samba reggae

“Requebra” was written by the samba school Olodum in Bahia, Brazil. In the middle of the 1980s, the group’s head drummer, Negoinho do Samba, mixed Afro-Caribbean rhythms with the traditional Brazilian samba. The result was a new style of samba that came to be known as samba reggae, and it ultimately came to dominate the Bahian Carnival.

Sing “Requebra”

- Listen to “Requebra,”  Track 44.
- Learn the lyrics to the different parts of the song using “Requebra” pronunciation,  Track 45.
- Learn to sing the chorus using “Requebra” chorus,  Track 46.
- Learn the clapping pattern using “Requebra” claps,  Track 47, and add the claps when singing the full song.



“Requebra” Translation

Chorus:

Requebra, requebra, requebra assim
Pode falar, pode rir de mim
Requebra, requebra, requebra assim
Pode falar, pode rir de mim
Requebra!

(x2)

Deusa de marron, jeito sensual
Quando ela passa agita a cidade
Pois é carnaval

(x2)

Eu já falei que te quero,
Não tenho vergonha de te assumir
Pois o homem não vive
Se o seu sentimento não admitir

(x2)

Pode Requebra! Pode Requebra!

(Chorus)

(x2)

Faça o que quiser,
Mas eu não vou te esquecer
Quero você, amor!

(x2)

Requebra
Até no chão!

Embaixo, embaixo, embaixo, ô
Em cima, em cima, em cima, ô

(x2)

(Chorus)

(x2)

Pode Requebra! Pode Requebra!

Chorus:

*Swing it, swing it, swing like this
You can talk, you can laugh at me
Swing it, swing it, swing like this
You can talk, you can laugh at me
Swing it!*

(x2)

*Brown goddess sensual way
When she passes by she, excites the whole town
Because it's Carnival*

(x2)

*I've told you I want you
I'm not ashamed to assume my love for you
Because a man doesn't live
If he can't express his feelings*

(x2)

Swing it! Swing it!

(Chorus)

(x2)

*You can do whatever you want
But I will never forget you
I want you my love!*

(x2)

*Swing it
Down to the ground!*

*Down, down, down, oh
Up, up, up, oh*

(x2)

(Chorus)

(x2)

Swing it! Swing it!

Learning to Dance the Samba

- Learn the steps for the samba at carnegiehall.org/MusicalExplorers.
- Once students have learned the steps for the samba, use “Requebra,” Track 44, to dance the samba.

Create Your Own Dance

In this activity your students will create their own dance, including “instructions” in the lyrics just as they are included in the lyrics of “Requebra.”

- Review the lyrics, noting that “requebra” means to swing or wiggle. Notice how the song practically commands people to get up and dance!
- Note that, at the end of the song, the instructions get more specific, instructing people to move down (“embaixo”) and up (“em cima”).
- Using “Requebra,” Track 44, ask your students to follow the instructions as they dance along to the song, swinging and wiggling each time Fabiana sings the word “requebra,” and going up and down when directed in the last verse.
- Using “Requebra,” Track 44, stand in a circle, and ask for a volunteer to lead from the center. The leader will call out and demonstrate different movements (jump, hop, wave your arms, etc.) in place of “requebra.” The rest of the students will follow the lead. When they get to “embaixo” and “em cima,” they can choose to go in different directions.

Carnival in Brazil is a national party—a six-day festival leading up to the start of Lent, a solemn season in the Catholic church. There are massive parades through the streets with music, dance, costumes and revelry; percussion bands can number in the hundreds of players! Community groups and samba schools spend the entire year preparing—writing songs, creating dances, rehearsing, making costumes, and building floats. Each city or region has its own customs and traditions for Carnival, from Bahia, where Afro-Brazilian roots predominate, to Rio de Janeiro, where the Portuguese influence is stronger.





Creative Extension: Design a Carnival Float

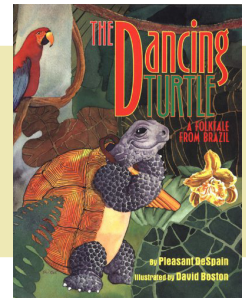
On SG35, your students will have an opportunity to choose their own Carnival theme and imagine what their parade float might look like. Brazilian Carnival themes run the gamut; recent examples include everything from the beauty of Rio de Janeiro, to the origins and mystery of life, to personal hobbies, to criticism of the Brazilian government.

This activity can be done individually or in small groups. You can share some examples of Carnival floats, as well as Carnival costumes on [carnegiehall.org/MusicalExplorers](https://www.carnegiehall.org/MusicalExplorers). Brainstorm ideas with your students about the different ways they could represent their theme, from costumes to props to setting.



Literacy Extension: *The Dancing Turtle: A Folktale from Brazil*

Along the Amazon River, a clever turtle befriends local children with her flute playing and dancing in *The Dancing Turtle: A Folktale from Brazil* by Pleasant DeSpain and illustrated by David Boston.



Musical Word Wall

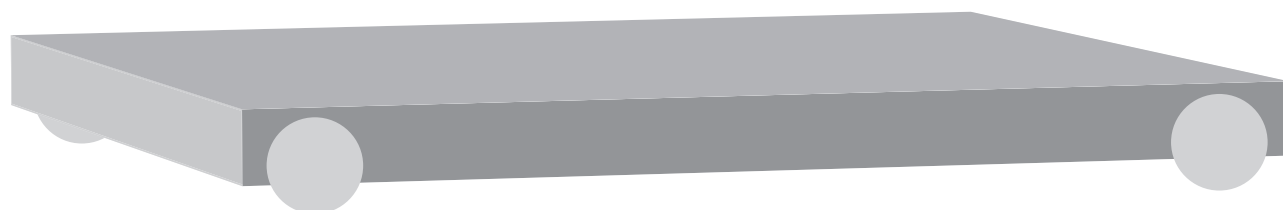
Add the words *Carnival* and *samba reggae* to the Musical Word Wall.

Design a Carnival Float

Every samba school picks its own theme for the Carnival parade. The theme can be about absolutely anything—from your favorite animals, to today's news, to an important person that you respect. Draw your Carnival float below. What is the scene? Who is on the float? What costumes are they wearing? Don't forget to include some musicians on your float!



My Carnival theme is





Semester 2

Before the Concert

- Review the three artists and their music.
- Look at SG4–5 and have students find the countries represented on the map.
 - *What do you remember about the artists and their music?*
- Listen to each song.
- Brainstorm with students about how to be active listeners, enthusiastic performers, and successful audience members during the concert.
- Prepare for the surprise songs.
 - At the concert, each of the artists will sing a surprise song that the students have not heard or studied. These songs are selected to complement the two songs in the curriculum and to provide students with an active listening experience as they encounter new music for the first time in a concert setting.
 - Explain to students that they are in for some exciting surprises during the concert because there will be three songs that they have never heard before. You can ask them to raise their hands or say, “Surprise!” when they hear a surprise song at the concert.
 - Ask students to guess what the surprise songs by each artist will be like.
 - *Will they be fast or slow? Quiet or loud?*
 - *Will there be movement or dancing?*
 - Explain that you will be seeing how much they remember about the surprise songs after the concert.
- Do the It’s Concert Time! activity on SG36.

After the Concert

- Discuss the overall concert experience.
- Discuss the surprise songs.
 - *What surprise songs do you remember?*
 - *What do you remember about these songs? Were they slow or fast, long or short? Was there movement to do? Was there any part that you sang along with?*
 - *Which was your favorite surprise song and why?*
- Reflect on your concert experience by completing the activities on SG37–38.
- Share your students’ reflections by emailing them to musicaexplorers@carnegiehall.org.

It's Concert Time!

Circle things you WILL do at Carnegie Hall. Put an "X" through things you WON'T do at Carnegie Hall.

Sleep



Dance



Use all four kinds of voices:
whispering, talking, calling,
and singing

Have
fun!

Run



Get bored

Talk during
the music

Open your ears

Cheer!

Move

Follow directions

Sing!



Laugh

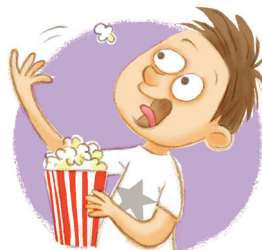


Listen to the
performers



Watch how the
musicians play
and sing

Eat popcorn



Clap



What Did You See and Hear at Carnegie Hall?

Draw pictures of your trip to Carnegie Hall below.



Who Is Your Favorite Artist?

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

Dear _____,

Your friend,



Additional Information

Glossary

accompaniment: a musical part that supports or partners a solo instrument, voice, or group

accordion: a box-shaped instrument with a keyboard and bellows

barril: large, barrel-shaped drum

bomba: Afro–Puerto Rican genre of music played by several barril drums and primarily featuring an improvised exchange between the dancer and the lead drummer

buleador: barril drum that plays the foundational rhythm throughout bomba

Carnival: an annual national six-day festival in Brazil, leading up to the start of Lent

call and response: musical form in which one person sings a musical phrase (call), and the group follows (response) with either an echo or another complementary phrase

cua sticks: percussive instruments played on the side of a barril drum in bomba music

drone: a note or notes continuously sounded throughout a piece

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

form: the order of phrases or sections in music

güícharo: a hollowed gourd that is scraped

harmonium: a reed organ with a keyboard and a set of bellows that pump air through the reeds to create sound

improvisation: a technique in which music is made up on the spot

jeli: a West African storyteller and peacemaker who shares the oral tradition and history of a village or family

kora: a 21-stringed harp-like instrument from West Africa

lyrics: the words in a song

maraca: gourd-shaped container filled with beans, pebbles, or similar objects, that one shakes to create sound

melodic contour: the direction and shape of a melody

melody: the main tune of a piece of music

meter: the number of beats in a measure combined with the pattern of strong and weak beats

ornamentation: decoration that is added to the notes of the melody

pandeiro rhythm: characteristic samba rhythm played on the pandeiro drum

pandereta: hand drum similar to tambourines without the jingles

plena: Afro–Puerto Rican genre of music played with several panderetas and primarily featuring a lead singer improvising the lyrics, often inspired by current events

rhythmic layers: different rhythmic parts that happen simultaneously

rhythm section: the instruments in a jazz ensemble, typically piano, bass, drums, and sometimes guitar, that form the foundation for the melody, harmony, and improvisation

samba: Brazil’s most iconic musical style, most closely associated with Brazil’s Carnival parades

samba reggae: traditional Brazilian samba mixed with Afro–Caribbean rhythms

samba school: Brazilian community center where neighbors prepare all year for their appearance in the Carnival parade

sargam: in Indian classical music, the syllables used to name the steps of the scale

scale: a pattern of musical notes

scat: improvising with the voice using wordless syllables

seguidor: largest pandereta that plays the foundational rhythm in plena

segundo: medium sized pandereta that plays the foundational rhythm in plena

solfège: the use of syllables to name each note in a musical scale

soloing: one singer or instrumentalist performing alone

soundscape: the sounds that portray or characterize a specific environment

steady beat: the pulse in music

strong beat: a beat that is emphasized or accented

subidor: lead drummer in bomba music who responds to the bomba dancer with rhythms

syncopation: stressing a beat that is normally unaccented

tabla: a set of two hand drums of slightly different sizes and shapes, in which the pitches change depending how hard the drums’ heads are pressed

weak beat: a beat that is not emphasized or accented

National Core Arts Standards for Music and New York City Department of Education Blueprint for Teaching and Learning in Music

Unit	National Standards	NYC Blueprint Strands
Greek Folk	1, 2, 4, 5, 8, 9, 10, 11	1, 2, 3, 4
Malian Traditional	1, 2, 4, 6, 7, 8, 10, 11	1, 2, 3, 4
Indian Classical	1, 2, 3, 4, 5, 7, 9, 10, 11	1, 2, 3, 4
Jazz	1, 2, 3, 4, 6, 7, 10, 11	1, 2, 3, 4
Bomba and Plena	1, 2, 3, 4, 5, 6, 10, 11	1, 2, 3, 4
Brazilian	1, 2, 6, 7, 9, 10, 11	1, 2, 3, 4

National Core Arts Standards for Music

Common Anchor #1	Generate and conceptualize artistic ideas and work.
Common Anchor #2	Organize and develop artistic ideas and work.
Common Anchor #3	Refine and complete artistic work.
Common Anchor #4	Analyze, interpret, and select artistic work for presentation.
Common Anchor #5	Develop and refine artistic work for presentation.
Common Anchor #6	Convey meaning through the presentation of artistic work.
Common Anchor #7	Perceive and analyze artistic work.
Common Anchor #8	Interpret intent and meaning in artistic work.
Common Anchor #9	Apply criteria to evaluate artistic work.
Common Anchor #10	Synthesize and relate knowledge and personal experiences to make art.
Common Anchor #11	Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.


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

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.
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.
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.
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.
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.

Common Core Capacities

Through hands-on classroom activities and two culminating interactive performances, Musical Explorers helps to address Common Core Capacities for College and Career Readiness, empowering students through learning activities in which they

- demonstrate independence
- build strong content knowledge
- respond to the varying demands of audience, task, purpose, and discipline
- comprehend, as well as critique
- value evidence
- come to understand other perspectives and cultures

The Musical Explorers curriculum focuses on building music performance skills, content knowledge, and creativity, while developing core capacities in English language arts and mathematics. Through active listening, describing and analyzing repertoire, writing activities, and a focus on the perspectives of other cultures and communities, Musical Explorers provides students with the opportunity to put these core capacities to use in a musical domain. Visit  carnegiehall.org/MusicalExplorers for more information.

Acknowledgments

Recordings

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

“Trata,” traditional Greek folk song, arranged by Magda Giannikou. Performed by Magda Giannikou, Ignacio Hernandez, Marcelo Woloski, and Petros Klampanis.

“Thalassaki Mou,” traditional Greek folk song, arranged by Magda Giannikou. Performed by Magda Giannikou, Panayotis League, Matt Aronoff, and Mavrothi Kontanis.

“Kelefaba,” traditional Malian folk song, arranged by Yacouba Sissoko. Performed by Yacouba Sissoko.

“Wawanko,” traditional Malian folk song, arranged by Yacouba Sissoko. Performed by Yacouba Sissoko, Audrey Hayes, Boubacar Diabate, and David Rajaonary.

“Rabba,” by Falu Shah and Borahm Lee. Performed by Falu Shah, Gaurav Shah, Borahm Lee, Mark Tewarson, Greg Gonzalez, Justin Wallace, and Taoufiq Ben Amor.

“Allahoo,” traditional Indian classical arranged by Falu Shah. Performed by Falu Shah, Gaurav Shah, Deep Singh, Bryan Vargas, and Greg Gonzalez.

“Blue Skies” from *Betsy*. Words and Music by Irving Berlin. © 1927 by Irving Berlin. Copyright Renewed. This Arrangement © 2015 by the Estate of Irving Berlin. International Copyright Secured All Rights Reserved. *Reprinted by Permission of Hal Leonard LLC*. Performed by Brianna Thomas, Wayne Tucker, Conun Pappas, Eric Wheeler, and Darrian Douglas.

“Take the A Train,” Words and Music by Billy Strayhorn. Copyright © 1941 Reservoir Media Music and Billy Strayhorn Songs, Inc. Copyright Renewed. This arrangement Copyright © 2020 Reservoir Media Music and Billy Strayhorn Songs, Inc. All Rights in the US and British Reversionary Territories Administered by Reservoir Media Management, Inc. All Rights Reserved Used by Permission. *Reprinted by permission of Hal Leonard LLC*. Performed by Brianna Thomas, Wayne Tucker, Conun Pappas, Eric Wheeler, and Darrian Douglas.

“Estoy Buscando un Árbol” by Rafael Cepeda Atilas. Copyright © 1979 by Southern Music Publishing Co., Inc. Copyright Renewed. This arrangement Copyright © 2018 by Southern Music Publishing Co., Inc. International Copyright Secured All Rights Reserved. *Reprinted by permission of Hal Leonard LLC*. Performed by Los Pleneros de la 21.

“Ola de la Mar,” by Pedro Ruiz. Performed by Los Pleneros de la 21.

“Mas Que Nada” by Jorge Ben. © 1963 Copyright (c) 1963 by Peermusic do Brasil Edições Musicais Ltda. Copyright Renewed. This arrangement Copyright (c) 2018 by Peermusic do Brasil Edições Musicais Ltda. All Rights Administered by Peer International Corporation. International Copyright Secured All Rights Reserved. *Reprinted by permission of Hal Leonard LLC*. Performed by Fabiana Masili, Wesley Lima De Amorim, Itaguara Brandao, and Fernando Saci.

“Requebra,” by Jose Carlos Conceicao do Nascimento and Pierre Onasis Ramos. © 1993 Warner/Chappell Edicoes Musicais Ltda. (ABRAMUS) This Arrangement © 2018 Warner/Chappell Edicoes Musicais Ltda. (ABRAMUS) All Rights Reserved including Public Performance. All rights administered by WB Music Corp. Performed by Fabiana Masili, Wesley Lima De Amorim, Itaguara Brandao, and Fernando Saci.

Photos

Artist Photos: Magda Giannikou, childhood photo courtesy of artist; publicity photo by Shervin Lainez. Yacouba Sissoko publicity photo by Tom Ehrlich. Falu Shah, childhood photo courtesy of artist; publicity photo by Dima Volkov. Brianna Thomas, childhood photo courtesy of artist; publicity photo by Jonelle Bain. Juan Gutiérrez and Julia Gutiérrez-Rivera, childhood photos courtesy of artists; publicity photos by Martin Cohen. Fabiana Masili, childhood photo courtesy of artist; publicity photo by Tiba Vieira. TG13: Children playing tube trumpets by Stephanie Berger; bucket drummer by Nan Palmero; boy playing straw oboe by Stephanie Berger; kitchen supplies by Hillarie O’Toole. TG24: Greek coffee cups by Great Big Story. TG25: Moussaka photo by Margarita Lopez Barbat; Acropolis photo by Kirk F; Voula photo by Melissa Cross, A Traveler’s Heart Photography, atravelersheartphoto.com. TG26: Greek boat photo by Samuel Loannidis. TG37: Niu-goona by Phil Denton; Malian dancers by Mark William Brunner. TG39: Kora by Babili Kanouté, © 1996 Canadian Museum of History, 2000.139.9, IMG2008-0231-0001-Dm. TG44: Yacouba motions by Rigdzin Pema Collins. TG48: Mithai by Krista. TG49: Mumbai by Vidur Malhotra; Holi by India Picture. TG58: Tabla by NBaturo; harmonium by Volra. TG60: Carnegie Hall Jeff Goldberg/Esto; Ushers by Rigdzin Pema Collins. TG61: Escalator Google Maps; Zankel Hall Jeff Goldberg/Esto. TG62: Audience by Jeff Goldberg/Esto. TG66: Detail, *Spirit of Harlem*, Louis Delsarte 2005 © Courtesy of DPS/Atlanta, GA, photo by Trish Mayo, 2018. TG67: Apollo Theater by RemotelyBoris; Lenox Lounge by Ryan Davis. TG73: Billy Strayhorn photo by William P. Gottlieb. TG78: Car photo by Lee Kowarski. TG79: San Juan by Erik Larson; Puerto Rican Day Parade by Boss Tweed; TG80: Los Pleneros de la 21 by Tom Ehrlich. TG81: Los Pleneros de la 21 by Tom Ehrlich. TG87: Barriles, maracas, and panderetas by Division of Home and Community Life, National Museum of American History, Smithsonian Institution; cua sticks by Uryah and Chris Down/Asenine; güiro by Miguel Andrade. TG90: Brazilian Day Festival by WENN Ltd. TG91: Red Dress by Pixabay; performance photo by Tiba Vieira. TG92: Jorge Ben by Cássio Abreu. TG94: Hand by NYStudio. TG95: Carnival by CP DC Press. TG96: Samba Flags by Gonzales photo, carnaval.com Studios, and CP DC Press. TG99: Samba school parade photo by Alan Betensley. TG101: Carnival photo by Wigder Frota. TG105: Audience by Jeff Goldberg/Esto.

Illustrations

TG10: Literacy Extension by ALIKI. TG33: Literacy Extension by Don Daily. TG45: Literacy Extension by Baba Wagué Diakité. TG57: Literacy Extension by Nina Sabnani. TG74: Jazz painting by Suzanne Cerny, jazzsketches.net. TG75: Literacy Extension by Brian Pinkney. TG86: Literacy Extension by Joe Cepeda. TG100: Literacy Extension by David Boston. All other illustrations by Sophie Hogarth.

Special Thanks

Special thanks to Sarah Cullen and Tyler Cunningham.

Track List

1. “Carnegie Hall Musical Explorers Song”
2. “Carnegie Hall Musical Explorers Song” accompaniment
3. “Trata”
4. “Trata” pronunciation
5. “Trata” chorus
6. “Thalassaki Mou”
7. “Thalassaki Mou” pronunciation
8. “Thalassaki Mou” chorus
9. “Thalassaki Mou” 7/8 rhythm
10. “Thalassaki Mou” instrumental
11. “Kelefaba”
12. “Kelefaba” pronunciation
13. “Kelefaba” chorus
14. “Kelefaba” simple accompaniment
15. “Kelefaba” full accompaniment
16. “Wawanko”
17. “Wawanko” pronunciation
18. “Wawanko” call and response
19. “Rabba”
20. “Rabba” pronunciation
21. “Rabba” unornamented chorus melody
22. “Rabba” ornamented chorus melody
23. “Allahoo”
24. “Allahoo” chorus
25. “Blue Skies”
26. “Blue Skies” melody vocals
27. “Blue Skies” melody
28. “Take the A Train”
29. “Take the A Train” Brianna trumpet scat
30. “Take the A Train” trumpet call and response
31. “Take the A Train” scat conversation
32. “Estoy Buscando un Árbol”
33. “Estoy Buscando un Árbol” pronunciation
34. “Estoy Buscando un Árbol” refrain
35. “Ola de la Mar”
36. “Ola de la Mar” pronunciation
37. “Ola de la Mar” chorus
38. Panderetas layer 1 seguidor
39. Panderetas layer 2 segundo
40. Panderetas layer 3 güícharo
41. “Mas Que Nada”
42. “Mas Que Nada” pronunciation
43. “Mas Que Nada” chorus
44. “Requebra”
45. “Requebra” pronunciation
46. “Requebra” chorus
47. “Requebra” claps



CARNEGIE HALL
Weill Music Institute

