

Teacher
Guide

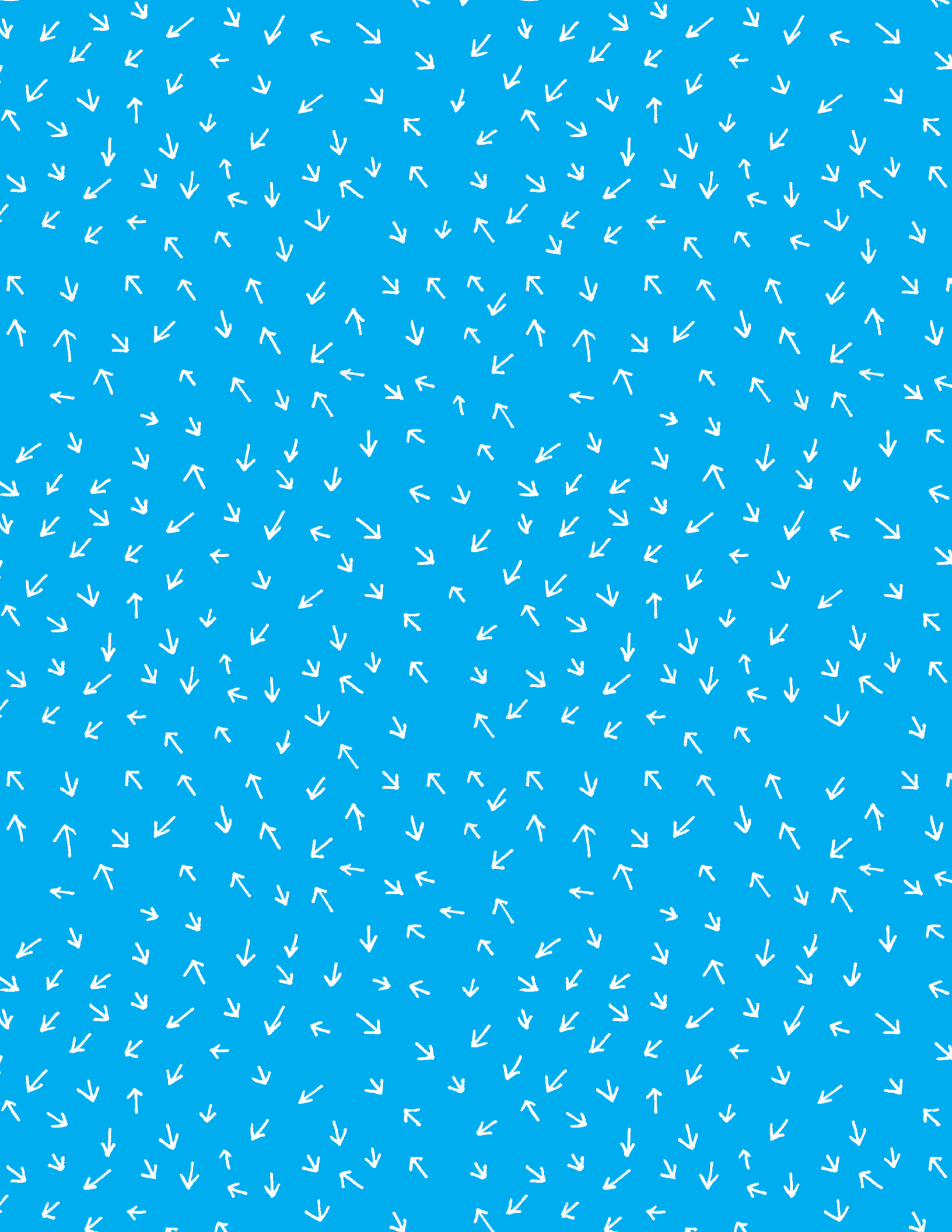
Musical Explorers

My City, My Song

A Program of Carnegie Hall's Weill Music Institute
for Students in Grades K-2



2019 | 2020



CARNEGIE HALL
Weill Music Institute

Teacher
Guide

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WEILL MUSIC INSTITUTE

Joanna Massey, *Director, Learning & Engagement Programs*

Amy Mereson, *Assistant Director, Learning & Engagement Programs*

Anouska Swaray, *Manager, Learning & Engagement Programs*

ADDITIONAL CONTRIBUTORS

Asanté Amin

Teni Apelian

Michael Daves

Shanna Lesniak-Whitney

Yeraz Markarian

Chenits “Chen Lo” Pettigrew

Layth Sidiq

Anaïs Tekerian

Gregorio Uribe

Qian Yi

PUBLISHING AND CREATIVE SERVICES

Eric Lubarsky, *Senior Editor*

Ephrat Seidenberg, *Graphic Designer*

ILLUSTRATIONS

Sophie Hogarth

AUDIO PRODUCTION

Jeff Cook, 2nd Story Sound

Weill Music Institute at Carnegie Hall
881 Seventh Avenue | New York, NY 10019
Phone: 212-903-9670 | Fax: 212-903-0758
musicaexplorers@carnegiehall.org
carnegiehall.org/MusicalExplorers

Lead funding for Musical Explorers has been provided by Fund II Foundation and Ralph W. and Leona Kern.

FUND II FOUNDATION

Additional lead funding for Musical Explorers has been graciously provided by JJR Foundation and JMC MRJ Sorrell Foundation.

Major funding for Musical Explorers has been provided by The Walt Disney Company.



Additional support has been provided by Aryeh and Elana Bourkoff, The Edwin Caplin Foundation, Ella Fitzgerald Charitable Foundation, and KPMG LLP.

Musical Explorers is also made possible, in part, by an endowment gift from The Irene Diamond Fund.

The Weill Music Institute's programs are made available to a nationwide audience, in part, by an endowment grant from the Citi Foundation.

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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 genres, and additional resources in New York City and beyond. Digital resources include the songs from each unit performed by our artists, as well as accompanying 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.

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 and 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 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

Gregorio, Cumbia



Colombian singer, songwriter, and accordionist Gregorio Uribe has forged a unique place in the music scene of both the US and Latin America. Founder and leader of the Gregorio Uribe Big Band, a 16-piece orchestra that blends cumbia and other Colombian rhythms with powerful big band arrangements, he released the album *Cumbia Universal* that features eight-time Grammy winner Rubén Blades. Gregorio's next album will feature a smaller, more organic ensemble that highlights his songwriting and his signature instrument, the accordion. His music has been showcased in documentaries and TV series, including FX's *Mayans M.C.* and CBS's *MacGyver*.

Zulal, Armenian Folk



Zulal, which means “clear water,” is an Armenian a cappella trio that features Teni Apelian, Yeraz Markarian, and Anaïs Tekerian. The trio rearranges and reimagines traditional Armenian folk melodies for stage and recordings. Since 2002, Zulal has performed at venues such as the Kennedy Center's Millennium Stage, Smithsonian Folklife Festival, and The Metropolitan Museum of Art. In addition to performing and arranging, Zulal also creates soundtracks for film and theater, and offers educational workshops for young audiences.

Soul Science Lab, Hip Hop



Soul Science Lab is the multimedia duo of artist, educator, and creative director Chen Lo and multi-instrumentalist, composer, educator, and musical director Asanté Amin. The group's work draws on the full lineage of black American music, from West African roots to contemporary hip hop, jazz, and soul. Between them, they have shared the stage with the likes of The Roots, Common, A Tribe Called Quest, and Wynton Marsalis, and have performed at festivals including SXSW EDU, Chale Wote Street Art Festival, and Many Rivers to Cross Festival, as well as on major stages like BAM, Lincoln Center, and Apollo Theater. Together, they created the groundbreaking production *Soundtrack '63*, combining music and visuals to explore the black experience in the US starting before transatlantic slavery and continuing to the #BlackLivesMatter movement.



Michael, Bluegrass

Michael Daves has been called “a leading light of the New York bluegrass scene” by *The New York Times*. He has worked with Chris Thile, Steve Martin, Tony Trischka, and Rosanne Cash in addition to performing solo and with a band of roots-music innovators. Michael’s 2011 debut album with Thile, *Sleep with One Eye Open*, received a Grammy Award nomination for Best Bluegrass Album. His album *Orchids and Violence* features 12 bluegrass tunes, each recorded in two versions: acoustic and electric.



Qian Yi, Chinese Traditional

Qian Yi began her study of classical Chinese opera (Kunqu) at the Shanghai Theatre Academy’s Chinese Opera School at age 10. Since coming to the US, she has performed classical and contemporary Chinese theater at the Lincoln Center Festival, where she played the lead role in the 19-hour opera *The Peony Pavilion*, and Spoleto Festival USA. She also performed *A Robe for the Moon* at the Kennedy Center for its festival *Page to Stage*. *The New York Times* has called Qian Yi, “China’s reigning opera princess.” In 2008, Qian Yi made her western opera debut in the title role of *The Bonesetter’s Daughter* at the San Francisco Opera. In 2013, she created and produced a contemporary Chinese musical called *Dreaming of the Phoenix* for the Smithsonian Institution’s Arthur M. Sackler Gallery.



Layth, Iraqi Folk

Layth Sidiq is an award-winning violinist, vocalist, and composer who has toured the world and performed with major artists such as Simon Shaheen, Danilo Perez, Javier Limon, Jack Dejohnette, Gary Burton, and others. He directs the Arab Music Ensemble at Tufts University as well as the Center for Arabic Culture Children’s Orchestra; he also leads the Layth Sidiq Quartet. In 2018, Layth was one of the winners of the Zbigniew Seifert International Jazz Violin Competition in Poland.

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.

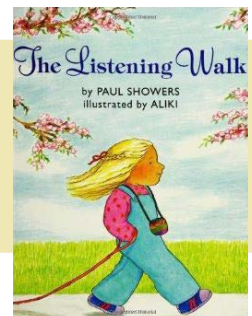
The Musical Explorers Around the World Map, SG4–5, illustrates the geographic roots of the music you will be studying this year.

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 her 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.



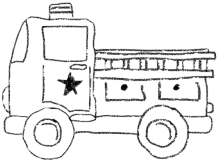
Subway Map © 2019 and MTA New York City subway logo™ Metropolitan Transportation Authority. Used with permission.

Map current as of June 2019.

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

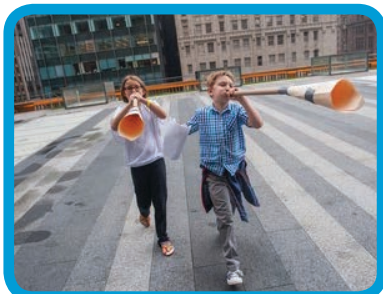
Explore the Sounds of Our City

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?
 <div data-bbox="662 737 824 793">Sirens</div>	<div data-bbox="1076 688 1437 829">on my street going to school</div>

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?

Bluegrass



Michael

New York City

Appalachia

Jamaica

Trinidad

Colombia

British Isles

West Africa

Cumbia



Gregorio

Hip Hop



Soul Science Lab



Chinese Traditional



Qian Yi

Armenian Folk



Zulal

Armenia

Iraq

Iraqi Folk



Layth

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?

Cumbia

Colombia

Armenian Folk

Armenia

Hip Hop

New York City

Jamaica

Trinidad

West Africa

Bluegrass

Appalachia

British Isles

Chinese Traditional

China

Iraqi Folk

Iraq

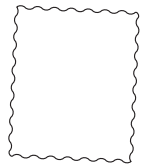
Create a Postcard

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!

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 the 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 steps to F (or as high as your class can continue while maintaining healthy singing).

Wal - king through the woods I hear a hoot owl

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.

The musical notation is divided into four sections, each with a 'Teacher CALL' and a 'Student RESPONSE' line. The time signature is 4/4.

- Section 1:**
 - Teacher CALL: The beat, the beat, the beat is in my feet
 - Student RESPONSE: The beat, the beat, the beat is in my feet
- Section 2:**
 - Teacher CALL: beat is like my heart beat
 - Student RESPONSE: The beat ne-ver chan-ges
- Section 3:**
 - Teacher CALL: You can go fast or slow
 - Student RESPONSE: You can go fast or slow
- Section 4:**
 - Teacher CALL: rhy-thm is in my hands, (here we go now...)
 - Student RESPONSE: (Empty line for 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). Ask the students to echo them back to you.
- Continue to explore other kinds of body percussion (e.g., hissing, clucking).
- 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.

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!

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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!

Cumbia with Gregorio

Genre and Artist Overview

Colombia has been called “the land of a thousand rhythms,” and cumbia is one of the most ubiquitous and enduring of these rhythms. The genre brings together African, indigenous, and, to a lesser extent, Spanish influences. Its origins are somewhat ambiguous and difficult to trace. Some sources cite roots as far back as the late-17th century, others to the 19th century. It is often said that the genre developed in rural environments along Colombia’s Caribbean coast and in small riverside towns—which explains some of the common themes like fishing, farming, and nature—but other documentation points to Cartagena as its birthplace. Cumbia has continued to evolve, mixing with other forms of popular music, and remains a common form of dance music throughout Latin America.

Gregorio Uribe was born in Bogotá, Colombia and came to the US to attend the Berklee College of Music, subsequently putting down roots in New York City. With the Gregorio Uribe Big Band, he combines Colombian rhythms with big band arrangements; he also has a smaller ensemble to highlight his songwriting. In addition to composing and performing with a variety of groups, Gregorio is committed to serving as a cultural bridge to his country. He launched an innovative project of community-based musical tourism where he brings music lovers to small villages to meet, learn from, and enjoy the music of local masters.

Resources for Teachers

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

Listening:

- Visit carnegiehall.org/MusicalExplorers to find a playlist made by Gregorio.
- Los Gaiteros de San Jacinto, “Fuego de Cumbia”
- Totó La Momposina, “Dos de Febrero”

Reading:

- *Music, Race, and Nation: Música Tropical in Colombia*, Peter Wade
- *Cumbia!: Scenes of a Migrant Latin American Music Genre*, eds. Héctor D. Fernández L’Hoeste and Pablo Vila

Videos:

- “Traditional Vallenato Music of the Greater Magdalena Region,” UNESCO
- “Why Shakira Loves This African Beat,” *Vox Borders*
- “How to do Cumbia Dancing: How to do Basic Cumbia Dance Steps,” Expertvillage
- “Danza de Niños en el Festival de la Cumbia,” *Cumbia, Poder & Porro*

New York City Resources:

- Jackson Heights, Queens has a large Colombian population.
- Terraza 7, a venue that presents Latin American music, located between Elmhurst and Jackson Heights, Queens
- ENCUESTRO NYC, an annual Colombian music festival
- FolkColombia Música y Danza at the Center for Traditional Music and Dance, a community dedicated to sharing Colombian traditional dance in Jackson Heights, Queens

Meet Gregorio!



¡Hola amigos!

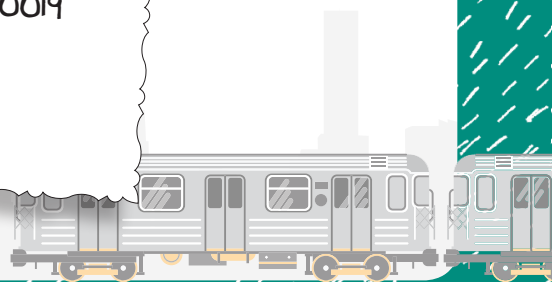
My name is Gregorio, and I'm from Colombia. Because it's in South America, people sometimes think that it must be very hot there. But not all parts of my country are hot. For example Bogotá, where I'm from, is very high up in the mountains, so it gets pretty chilly. That's probably why I like soup so much! I can't wait to share cumbia—one of our most special kinds of music—with you.

As we say in Colombia when we're getting really excited, ¡Wepa!

Gregorio



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



We asked Gregorio ...

What is one of your first musical memories?

When I was very little, a melody came into my head, and I didn't want to forget it. So I grabbed a piece of paper and "wrote" the melody down, using syllables like "la" and "da." To my disappointment when I looked at the paper later on, it didn't help me remember my melody at all, since there were no actual notes or rhythms on it. Oh well! I was probably five or six, so I have to give myself a break. 😊

What is your favorite Colombian food?

It depends on where I am in Colombia. If I'm in Bogotá, I like to have some ajiaco, a chicken soup made with three different types of potatoes, or chocolate con queso, which is hot chocolate with cheese melted in it. But if I'm on the Caribbean coast, I like to eat fried fish with patacones, or fried plantain slices, and drink fresh corozo juice—made from the fruit of the same tree as one of our percussion instruments!

Growing up in Colombia, did you have favorite games that you played?

There were two main games we played at school. One was called "piquis" or "canicas" (marbles), where the school playground would become a bazaar of kids competing and winning marbles from each other. The other was trompo, which is a spinning top. We would see who could make the trompo spin the longest. My friend became a trompo national champion!



Ajiaco



Patacones



Trompo



Arriving at
Jackson Heights, Queens



Lesson 1: Learning “El Pescador”

Aim: What are the basic elements of a cumbia song?




Summary: Students learn to sing “El Pescador” and learn the instruments and basic rhythms of cumbia.

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

Standards: National 1, 3, 4, 5, 6, 10, 11; NYC 1, 3, 4

Vocabulary: accordion, alegre, gaita, llamador, maraca, tambora

Sing “El Pescador”

- Listen to “El Pescador,”  Track 3.
- Learn the words and melody to “El Pescador,” using “El Pescador” pronunciation,  Track 4, and “El Pescador” chorus,  Track 5.
- Notice that the chorus includes a call and response.
 - *What is the call? What is the response? Who sings each part?*
- Sing the chorus once again, trying different ways to perform the call and response. For example, you can split the class into two groups, or give individual students the opportunity to act as a leader.



The musical score is written in 6/8 time with a key signature of two flats (Bb and Eb). It consists of two systems of staves.

System 1:

- Call:** The first staff of the first system. It starts with a treble clef and a key signature of two flats. The melody is: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (half). The lyrics are "El pes-ca - dor".
- Response:** The second staff of the first system. It starts with a treble clef and a key signature of two flats. The melody is: F4 (half), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (half). The lyrics are "Ha - bla con la lu - na".

System 2:

- Call:** The first staff of the second system. It starts with a treble clef and a key signature of two flats. The melody is: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (half). The lyrics are "El pes-ca - dor".
- Response:** The second staff of the second system. It starts with a treble clef and a key signature of two flats. The melody is: F4 (half), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (half). The lyrics are "pla - ya — No tie-ne for - tu - na So - ló su'a - ta - rra-ya —".

“El Pescador”

Va subiendo la corriente
Con chinchorro y atarraya
La canoa de bahareque
Para llegar a la playa
(x2)

Chorus:

El pescador
Habla con la luna
El pescador
Habla con la playa
El pescador
No tiene fortuna
Sólo su atarraya.
(x2)

Regresan los pescadores
Con su carga pa’ vender
Al puerto de sus amores
Donde tiene su querer.
(x2)

(Chorus)

“The Fisherman”

*The current is rising
With hammock and fishing net
The bahareque* canoe
In order to get to the beach
(x2)*

Chorus:


*The fisherman
Talks with the moon
The fisherman
Talks with the beach
The fisherman
Has no fortune
Only his fishing net.
(x2)*

*The fishermen come back
With their catch to sell
To their beloved port
Where they hold their lovers.
(x2)*

Chorus

*This refers most likely to a type of construction on top of the canoe.

Explore Rhythm in “El Pescador”

- Explain that there are three basic rhythms layered together to form the cumbia rhythm. One is played by the tambora drum, one by the llamador drum, and one by the maraca. The alegre drum plays an improvised pattern on top of this rhythmic foundation.
- Using  Tracks 6–9 and the words and phrases that were created by Gregorio as mnemonic devices, learn each layer of the cumbia rhythm.
- Divide the class into three sections to create a “vocal cumbia” ensemble. Have each section sing a different rhythm, layering one atop the other. Students can volunteer to conduct the ensemble, determining when each part enters and exits.
- Play each rhythm using body percussion, classroom instruments, or found objects.
 - The llamador pattern can be tricky, as students may turn it around to play on 1 and 3. You can experiment with playing a “ghost” beat on 1 and 3 or stepping on 1 and 3.

Cumbia with Gregorio Lesson 1

Tambora

First play the shell and then play the skin like this!

Llamador

Cum - bia cum - bia cum - bia cum - bia

Maraca

Stop shake stop shake stop shake stop shake



Creative Extension: Exploring Colombian Instruments

- On SG10, your students will learn about the instruments used to play traditional cumbia. Three percussion instruments—two drums and a maraca—lay down the signature rhythm while a third drum improvises. An accordion and a flute or whistle made from a hollowed-out cactus stem called a gaita add harmony and melody. Use Tracks 10–14 to listen to examples of the instruments.



Creative Extension: Imagine “El Pescador”

- The lyrics in many cumbia songs are poetic and evocative. The chorus to “El Pescador” is one such example. Using SG11, your students can imagine the fishermen, their life on the sea, and their relationship with the natural world.
- Read the lyrics to the chorus aloud.
 - What did you learn about the fisherman?*
 - What kinds of words are used to help you picture him?*
 - What do you think it’s like to be a fisherman?*
- Draw a picture of the scene in the chorus.

Musical Word Wall

Add the words *accordion*, *alegre*, *gaita*, *llamador*, *maraca*, and *tambora* to the Musical Word Wall.

Colombian Instruments

A traditional cumbia includes four percussion instruments, one wind instrument, and an accordion.

LLAMADOR



ALEGRE



TAMBORA



MARACA



ACCORDION

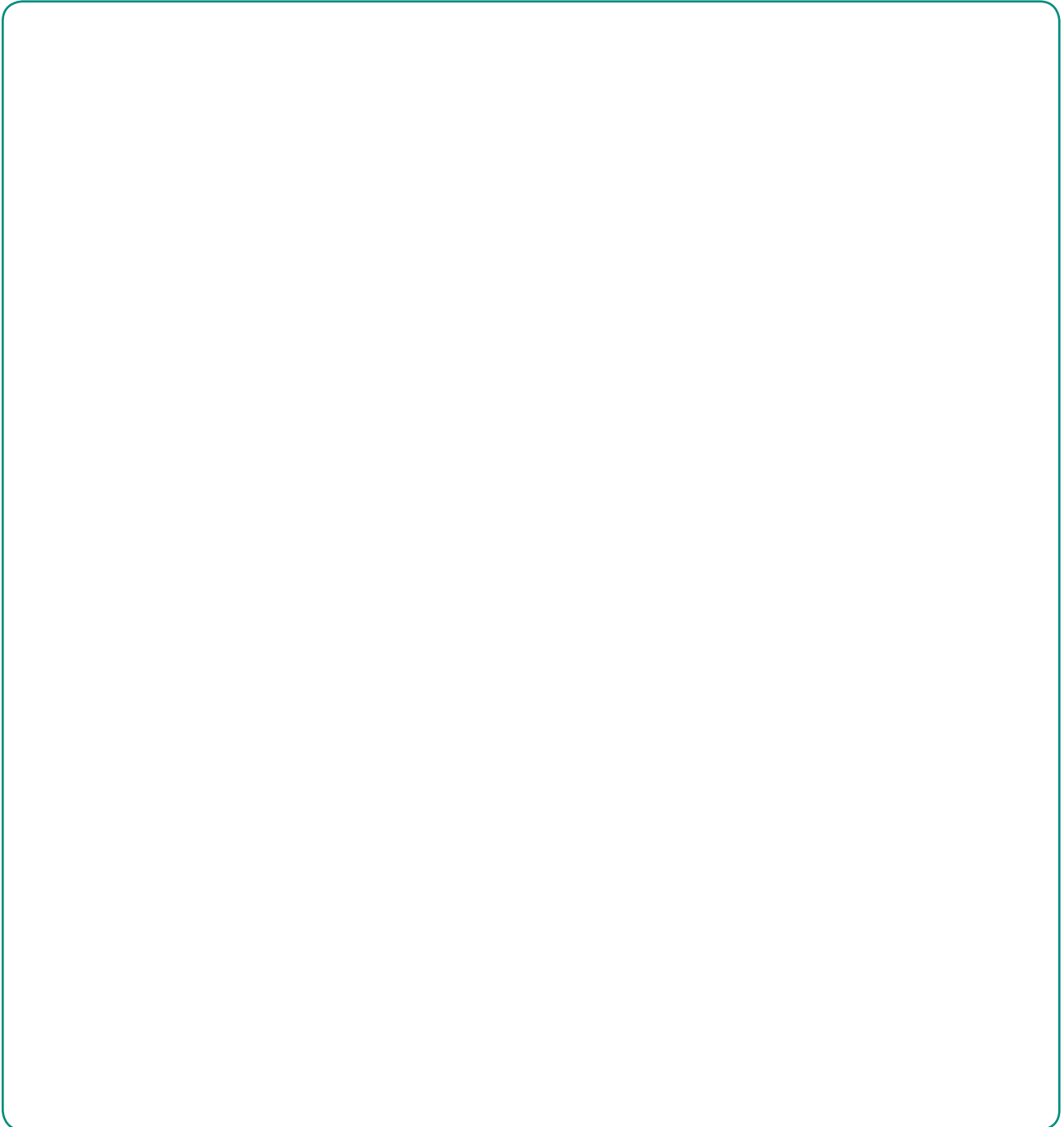


GAITAS



Imagine “El Pescador”

In the song “El Pescador,” the fisherman talks to the moon and to the beach. He is all alone, except for his fishing net. Close your eyes and imagine the fisherman and his life, and then draw what you imagine.



Lesson 2: Learning “La Piragua”

Aim: How is the cumbia rhythm expressed in dance?

Summary: Students learn the cumbia dance and create their own dance rhythms.




Materials: Musical Explorers digital resources, Musical Explorers Student Guide

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

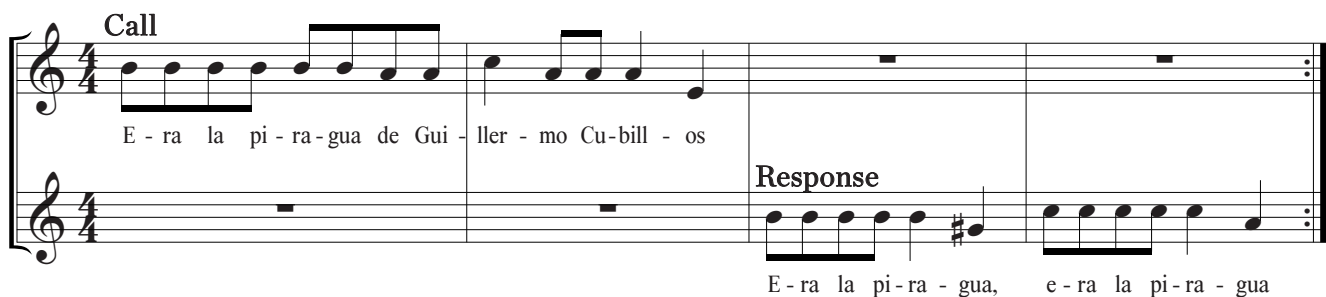
Vocabulary: refrain, rhythmic layers

José Benito Barros is perhaps the most well-known and prolific of Colombian composers, having written more than 800 songs! “La Piragua” is one of his most famous and often sung. It is based on a true story about a businessman named Guillermo Cubillo who moved to a rural area where the roads were impassable and the main mode of transport was small canoes on the river. Cubillo built a giant canoe called a “piragua.” Its launch was a great event, and his business prospered. Fun fact: Barros changed the name of Cubillo’s canoe to Pedro Albundia so it would rhyme with cumbia.

Sing “La Piragua”

- Listen to “La Piragua,”  Track 15.
- Learn the words to “La Piragua” using  Track 16.
- Learn the chorus and the refrain that links to the verses using  Track 17. Note that the chorus is in call-and-response form. Your students can take turns singing in call and response, or they can sing both phrases together.

Chorus



Call

E - ra la pi - ra - gua de Gui - ller - mo Cu - bill - os

Response

E - ra la pi - ra - gua, e - ra la pi - ra - gua

Refrain



“La Piragua”

Me contaron los abuelos que hace tiempo,
Navegaba en el Cesar una piragua,
Que partía del Banco viejo puerto
A las playas de amor en Chimichagua.

Capoteando el vendaval se estremecía
Impasible desafiaba la tormenta,
Y un ejercito de estrellas la seguía
Tachonándola de luz y de leyenda.

Chorus:

Era la piragua de Guillermo Cubillos,
Era la piragua, era la piragua
(x2)

Refrain:

La piragua, la piragua
(x2)

Doce bogas con la piel color majagua
Y con ellos el temible Pedro Albundia,
Por las noches a los remos arrancaban
Un melódico rugir de hermosa cumbia.

Doce sombras, ahora viejas ya no reman,
Ya no cruje el maderamen en el agua,
Solo quedan los recuerdos en la arena
Donde yace dormitando la piragua.

(Chorus)

(Refrain)

“The Piragua”*

*My grandparents told me that long ago,
In the Cesar, a piragua would sail,
It would leave the old port of El Banco
For the beaches of love in Chimichagua.*

*Fighting the gale, it would shake
Impassively it defied the storm,
And an army of stars would follow
Decorating it with light and legend.*

Chorus:

*It was Guillermo Cubillo’s piragua,
It was the piragua, it was the piragua
(x2)*

Refrain:

*The piragua, the piragua
(x2)*

*Twelve rowers with majagua-colored** skin
And with them the fearsome Pedro Albundia,
At night with their rows, they would tear out
A melodic roar of beautiful cumbia.*

*Twelve shadows, now old, no longer row,
The wood no longer creaks in the water,
Only memories are left in the sand
Where the piragua lies asleep.*

(Chorus)

(Refrain)

*Piragua is a type of giant canoe.

**Majagua is a type of tree.

Dance the Cumbia to “La Piragua” and “El Pescador”

- In cumbia, there are traditionally two roles for men and women.
- The cumbia is traditionally danced with props, including a lit candle, a hat for the man, and skirt for the woman. Encourage your students to try out both roles.
 - *Pretend that you have these props as you act out the dance.*
- The basic step is a kind of shuffle walk, stepping on each beat and swinging your hips. The male dancer drags his left foot a bit behind the right as he steps. The female dancer steps evenly.
- The upper body stays still and elegant.
- Smiling throughout the dance is key!
- After you’ve danced to “La Piragua,” you can try dancing to “El Pescador.”
 - Step 1: The man holds a hat in his right hand and candle in his left. He dances towards the woman and gives her the candle, who holds it up high with one hand while holding her skirt with the other.
 - Step 2: Both dance in small circles. Each time the man gets closer to the woman, she puts the candle between them and he dodges it.
 - Step 3: Face in opposite directions with your right shoulders together and dance in a circle; switch directions and repeat.
 - Step 4: Stand side by side and dance to the front and back together while looking at each other.
- View a video of these movements at carnegiehall.org/MusicalExplorers.



Creative Extension: Compose Your Own Dance Rhythm

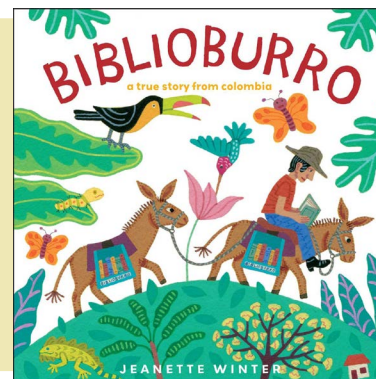
As explored in Lesson 1, the basic cumbia rhythm layers three different rhythms together. As a class, create your own eight-beat dance rhythm by making three rhythms and layering them together. You'll find a digital worksheet for this activity at carnegiehall.org/MusicalExplorers.

- Review the three rhythms that comprise the cumbia rhythm.
- Explain that you will be composing your own class dance rhythm, using the cumbia rhythm as your model. Your class's dance rhythm will have three layers. Create one layer at a time using the following instructions.
- Explain that the new dance rhythm will be eight beats long, just like the cumbia rhythm. For an additional challenge, add an option to subdivide a beat or beats.
 - *Which beats do you want to play? Which beats do you want to keep silent?*
- Note that, in the cumbia rhythm, different beats are played with different parts of the instruments to produce a variety of sounds. Guide the class in choosing what sounds they want to use. They can play classroom instruments, found objects, and body percussion.
- Note that, in the cumbia rhythms, some of the beats are strong and loud, while others are weaker and soft. Guide the class in assigning dynamics to their rhythms.
- Devise a word or phrase that can be used as a mnemonic device to speak the rhythm, just like Gregorio did for the cumbia rhythms. It can be anything that helps you remember the rhythm. For example, you can use students' names, instrument names, kinds of food, or a description of how to play the rhythm (similar to "stop, shake, stop, shake," which Gregorio used for the maraca rhythm).
- Divide the class into three sections to perform your new dance rhythm. Experiment with the instrumental and vocal versions, or combine the two. Invite student volunteers to act as the conductor, cueing the entrances and exits of each of the parts.



Literacy Extension: *Biblioburro: A True Story from Colombia*

Follow the journey of Luis Soriano and his bags of books in *Biblioburro: A True Story from Colombia* by Jeanette Winter. Luis, an avid reader, and his two burros embark on a long trip to El Tormento to deliver children there the gift of books. Luis's love of reading inspired many trips to villages throughout Colombia with his biblioburro, or "burro library."



Musical Word Wall

Add the words *refrain* and *rhythmic layers* to the Musical Word Wall.

Armenian Folk with Zulal

Genre and Artist Overview

In the early 1900s when Armenia was part of the Ottoman Empire, Armenians were devastated by genocide initiated by the government, resulting in the death of as many as 1.5 million people. An additional half million Armenians were forced to flee their homeland, spawning the creation of new Armenian communities all over the world. Many of those who came to New York City congregated on Manhattan's East Side in what came to be known as Little Armenia, and what today is called Little India or Murray Hill. While the Armenian community is now scattered throughout the tri-state area, three Armenian churches remain in Little Armenia. The oldest is St. Illuminator's Armenian Apostolic Cathedral on East 27th Street.

The folk songs sung by the vocal trio Zulal tell stories of traditional village life in Armenia: Girls cast fortunes by moonlight, morning smoke rises from the hearth, young brides weave golden threads through their hair as others spin wool into gossip. These songs were traditionally sung together in unison, accompanied by a single instrument. Over time, polyphony—multiple voices singing in harmony—began to emerge; in the early 1900s, composer, ethnomusicologist, and priest Komitas Vartabed refined that practice. Zulal follows in Komitas's footsteps, reinventing traditional songs by adding new harmonies.

Resources for Teachers

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

Listening:

- Visit zulal.org to hear more of Zulal's music.
- Visit aradinkjian.com to hear the music of Musical Explorers's oud player.
- Shoghaken Ensemble
- Heyrik Mouradian Children's Folk Song and Dance Ensemble

Reading:

- "Hampartsoum: Zulal's Favorite Armenian Holiday"
- *The Talking Fish*, Hovhannes Tumanian

Video:

- "Armenia," *On the Road*, CNN

To Learn More about Armenian Music and Culture:

- thearmenite.com
- armeniapedia.org
- agbu.org

Meet Zulal!

GREETINGS FROM

LITTLE ARMENIA,

MANHATTAN!



Parev, Musical Explorers!

Our names are Tani, Yera, and Ani, and together we make up the vocal trio Zulal. We are all Armenian, but like many Armenians our families haven't lived in Armenia for two generations: Our parents were born in Iraq, Kenya, Palestine, and Egypt, and we three were born here in the U.S. We connect to our Armenian heritage through the songs that we sing. We're so excited that you'll be learning the songs we love, and can't wait to sing with you at Carnegie Hall!

Ts'dsootyoon,

Tani, Yera, and Ani

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



Yera



Leaving from
Jackson Heights, Queens



Ani



We asked Zulal ...

What is your favorite Armenian food?

There is so much delicious Armenian food! Teni loves vospov kufte, which are lentil patties. Yeraz loves mante, which are boat-shaped dumplings cooked in tomato-chicken broth and topped with yogurt and mint. Anaïs loves boreg—buttery pastry triangles filled with cheese.

Do you have a favorite Armenian holiday?

Our favorite holiday is definitely Hampartsoum, when a wonderful fortune-telling ritual called the vijag is performed. It is believed that on that day the seams of the universe loosen so the future can be told. There are many vijag songs that we love to sing!

Did you have a favorite Armenian story growing up?

We all love the story of the talking fish! It is the story of a poor fisherman who saves a fish by throwing it back into the water, and how the fish rewards the fisherman. Ask your teacher to tell you the whole story!



Vospov kufte



Armenian flag



Boreg

Arriving at
Little Armenia, Manhattan



Lesson 1: Learning “Doni Yar”

Aim: How do voices join together to create harmony?




Summary: Students sing the chorus of “Doni Yar” and explore the use of harmony.

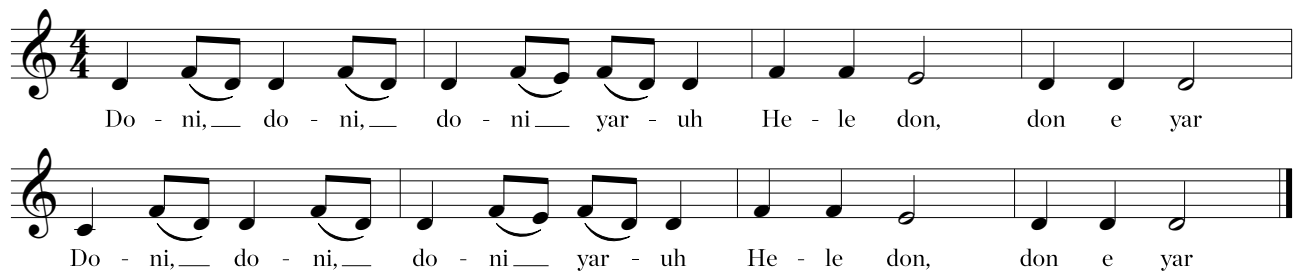
Materials: Musical Explorers digital resources, Musical Explorers Student Guide

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

Vocabulary: call and response, harmony, melody, ostinato, oud, refrain, unison

Sing “Doni Yar”

- Listen to “Doni Yar,”  Track 18.
- Learn the lyrics to the chorus, using  Track 19.
- Learn to sing the chorus, using  Track 20.
- Explain that the song is structured as a call and response, with the same refrain (or response) used in both the chorus and the verses.
- Divide the class into two groups to sing the chorus. Have one group sing the call, “Doni, doni, doni yaruh,” and the other group respond with the refrain, “Hele don, don e yar.” (Students can sing that refrain throughout the song, or only in the chorus.)



Do - ni, do - ni, do - ni yar - uh He - le don, don e yar

Do - ni, do - ni, do - ni yar - uh He - le don, don e yar

“Doni Yar”

Chorus:

Doni, doni, doni yaruh
Hele don, don e yar
Doni, doni, doni yaruh
Hele don, don e yar

Mur dan hediv dzar salori
Hele don, don e yar
Tser dan hediv dzar salori
Hele don, don e yar
Salor ina chu gulori
Hele don, don e yar
Ov vor oodi chu halvori
Hele don, don e yar

(Chorus)

Mur dan hediv dzar mu buntoog
Tser dan hediv dzar mu buntoog
Buntoog ina chu gulori
Ov vor oodi chu halvori

(Chorus)

Mur dan hediv dzar khuntsori
Tser dan hediv dzar khuntsori
Khuntsor ina chu gulori
Ov vor oodi chu halvori

(Chorus)

Ichnink baghchen kaghink khodig
Berink durink musra modig
Desnink vir yarn e khorodig
Im yar kants kon ne khorodig

“My Sweetheart from Doni”

Chorus:

*My sweetheart, lost in thought,
Don your outfit, it's a celebration, sweetheart
My sweetheart, lost in thought,
Don your outfit, it's a celebration, sweetheart*

*Behind our house is a plum tree
Don your outfit, it's a celebration, sweetheart
Behind your house is a plum tree
Don your outfit, it's a celebration, sweetheart
When the plum falls, may it not roll too far
Don your outfit, it's a celebration, sweetheart
May the person who eats it stay young
Don your outfit, it's a celebration, sweetheart*

(Chorus)

*Behind our house is a walnut tree
Behind your house is a walnut tree
When the walnut falls, may it not roll too far
May the person who eats it stay young*

(Chorus)

*Behind our house is an apple tree
Behind your house is an apple tree
When the apple falls, may it not roll too far
May the person who eats it stay young*


(Chorus)

*We go down to the garden to collect grass
Take the grass and put it near the manger
Let's see whose sweetheart is cute
Mine is a treasure, and yours is cute*

Explore the Lyrics in “Doni Yar”

- There are different ways to use the word “harmony.” In music, harmony means that two or more notes are played together, creating a new kind of sound. When people live together in peace and get along, we also say they live in harmony.
- Read the English translation of the lyrics aloud.
 - *Do you think the neighbors share their fruit with each other?*
 - *Do you think the neighbors care about each other?*
 - *Do you think the neighbors live in harmony?*
 - *What makes for a good neighbor?*
 - *Why do you think the lyrics talk about the fruit falling off the tree instead of someone picking it?*
 - *What do the lyrics mean to you?*

Discover Harmony in “Doni Yar”

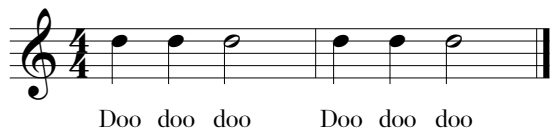
- Listen to “Doni Yar” again,  Track 18, pausing the recording to discuss different elements of the song.
- Notice how all three singers start out singing the melody together, which is called unison.
- Next, listen for the introduction of harmony. Explain that harmony is when two or more notes sound at the same time.
- Explain that all Armenian songs are sung traditionally in unison, but Zual decided to add harmony and instruments to the songs to make them even richer.
 - *How does the harmony sound and feel in contrast to the unison?*
- Note how the singers start as if they were one voice spread out into different parts, and then they come back together at the end. Notice how they always blend and work well together.

Create Musical Harmony

- The following exercise may be more appropriate for older or more experienced students. You will be exploring harmonic intervals by creating an ostinato, or simple repeated pattern, on the first note of the scale, and then experiencing the harmony created by adding different notes in the scale on the same repeated pattern. Using the body scale exercise, TG19, in conjunction with this activity, have students tap the corresponding part of their bodies as they sing their notes.
- Divide the class into two sections. Have one group sing an ostinato, a simple repeated pattern. For example:




- That note will be the first note of the scale, Do; using the body scale exercise, TG19, have students touch their toes as they sing the note.
- While half the class sings the ostinato, ask the other half to sing the same rhythm an octave above, with their hands in the air (as in the body scale), repeating it over and over. For example:



- As they sing, have the two groups switch parts, when you call out, “Switch!”
- Now try the same activity with the third step of the scale (knees) instead of the octave, repeating the pattern multiple times until the students feel secure singing the harmony. Try this with the fifth, fourth, and second scale degrees. If your students are ready, try three-part harmony.
 - *How does it feel to sing each harmony?*
 - *Do the harmonies feel the same or different? How so?*
- Guide the students to think about the space between the notes—how close together or far apart they are.
- If your students are ready, have the first group continue to sing the ostinato on the root while the second group goes up the scale using the same rhythmic pattern, and changing pitches after two rhythmic patterns. Accompany them with either a voiced or pitched instrument if possible.
 - *Notice how the different notes sound and feel against each other. Feel the space that opens up between the pitches as you go up the scale, and how the space closes up as you go down.*
 - *Which ones sound peaceful? Which ones sound dissonant?*
 - *Are some harder to sing than others? Do you have a favorite harmony, and if so why?*



Creative Extension: Explore the Oud

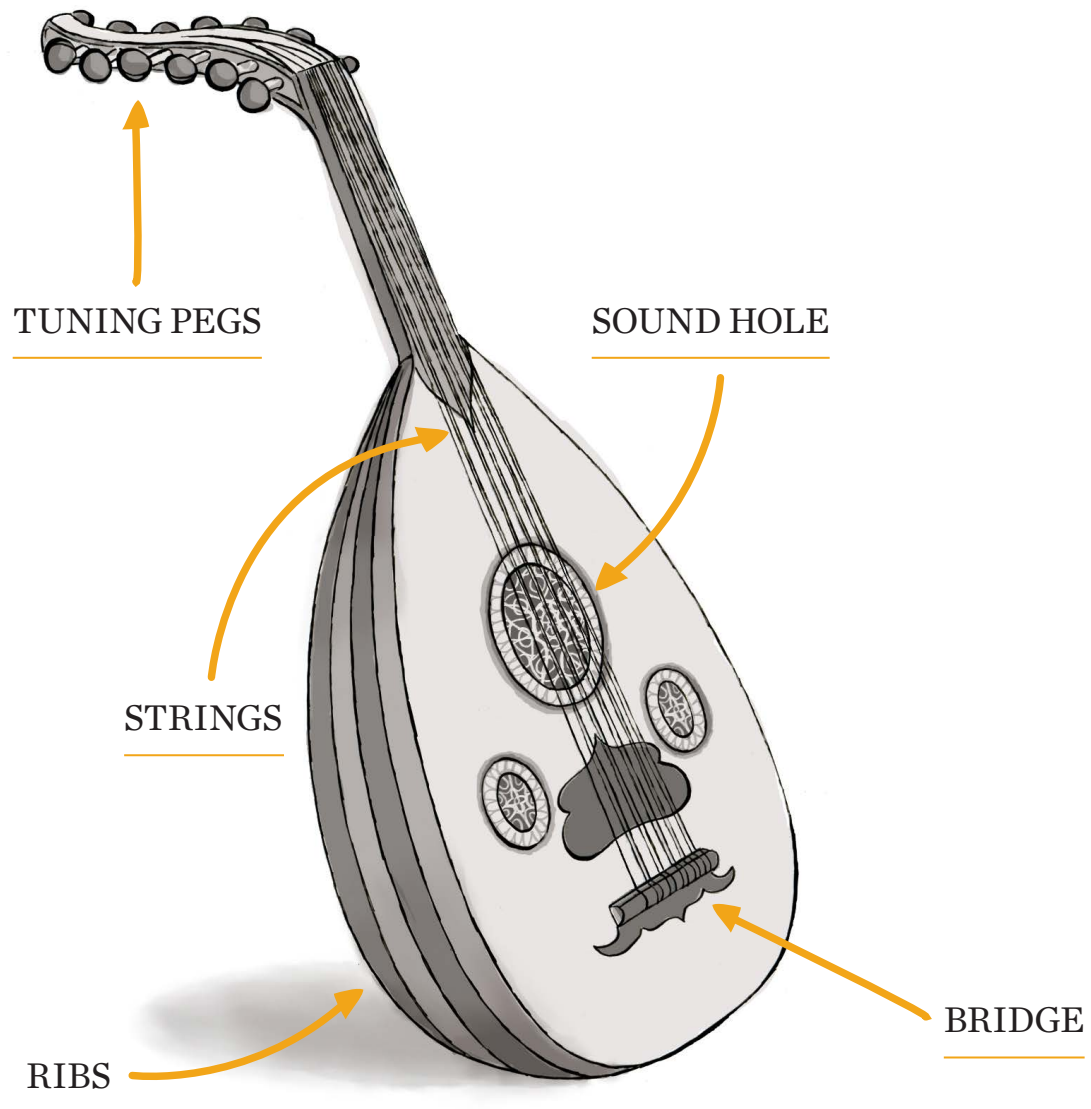
- The **oud** is one of the signature instruments of Armenian music. The oud is also used in a variety of Middle Eastern and North African music.
- Explore the oud on SG14, and listen to the Armenian oud demonstration,  Track 21.

Musical Word Wall

Review the word *refrain*, and add the words *call and response*, *harmony*, *melody*, *ostinato*, *oud*, and *unison* to the Musical Word Wall.

Explore the Oud

The oud is a pear-shaped string instrument with a rounded back and a short neck. While the oud looks like a big gourd, its body is actually made out of many wooden strips—in fact, its name in Arabic means “thin strips of wood”! Ten of the strings are paired together—pairs of strings play the same note—with one low string on its own.



Lesson 2: Learning “Tamzara”

Aim: How can body movement help us learn about music with uneven meters?





Summary: Students learn the song and dance “Tamzara,” and explore the strong and weak beats in an uneven rhythm.

Materials: Musical Explorers digital resources, Musical Explorers Student Guide

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

Vocabulary: measure, meter, strong beats, weak beats

Sing “Tamzara”

- Listen to “Tamzara,”  Track 22.
- Learn the chorus to “Tamzara,”  Tracks 23–25. As an alternative, learn the simple “Tamzara” countermelody,  Track 26. The full chorus with the countermelody is  Track 27.

Chorus

Tam - za - ra bar bar - e - tsek Oo__ser__ nit al shar - zhe - tsek.

Tam - za - ra - yin bar - re - ru I - rar__ goo kan yar - er - u.

Countermelody

Le le le le Tam za ra le le le Tam za ra

“Tamzara”

Le le le le, Tamzara
Aghchig, dugha gu khagha
Asor gusenk Tamzara
Aghchig, dugha gu khagha

Chorus:

Tamzara bar baretssek
Oosernit al sharzhetssek
Tamzarayin bareru
Irar goo kan yareru

Veri bakhchin dantseru
Hop-hop gunen mancheru
Oor vor aghchig mu desnen
Hon gu dzurren fezeru

(Chorus)

Khelkus kulkhes arer a
En aghgegan mazeru
Tamzarayin varbedu
Kughoo, Paloo, Kharpertu

(Chorus)

“Tamzara”

*Le le le le, Tamzara,
Girls and boys play,
We call this the Tamzara,
Girls and boys play.*

Chorus:

*Dance the Tamzara and
Move your shoulders
In the dances of the Tamzara
Sweethearts find each other*

*In the upper pear orchards
The boys go “hop-hop.”
Wherever they see a girl
They tip their fezzes**





(Chorus)

*I’ve lost my head over
The lovely hair of a girl.
The masters of the Tamzara
Are in Kughoo, Palu, and Kharpert*

(Chorus)

*Fezzes are red felt hats.

Explore Distinctive Rhythms of “Tamzara”

- Listen to the simple “Tamzara” countermelody,  Track 26, and count out the nine beats in each measure, accenting the strong beats, as follows: **1 2 3 4 5 6 7 8 9**.
- Invite the students to join in the counting.
- For more advanced and experienced students, you can explain that the set of nine beats is called a measure, and that 9/8 is the meter of the song. (Students do not have to understand these words to participate in this activity.)
- Explain that the strong and weak beats occur in a surprising, unexpected pattern, giving the music and dance a special feel. Contrast this with the familiar steady beat (e.g., **1 2 3 4**) found in many other songs.
- Using “Tamzara” chorus with counts (slow),  Track 25, count the nine-beat pattern again, this time clapping on beats 7 and 8. Then play the “Tamzara” chorus with countermelody,  Track 27, and clap on beats 7 and 8 along with the singers.
- Once the students are comfortable with the pattern, play the full recording,  Track 22, and clap together on beats 7 and 8. If the students are ready, try singing along to the chorus while clapping on beats 7 and 8.

Dance the “Tamzara”

- Visit carnegiehall.org/MusicalExplorers to find a video of the full dance.



Beat 1: Step to the right while waving your arms to the right.



Beat 3: Bring your left foot to meet your right foot while waving your arms to the left.



Beat 5: Step to the right while waving your arms to the right.



Beat 7: Bring your left foot to meet your right. Clap your hands on beat 7 and 8. Hold on beat 9.

Repeat the steps in the opposite direction.



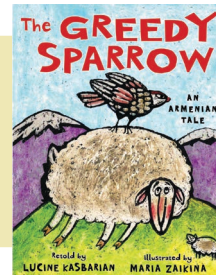
Creative Extension: Armenian Bird Letters

- Armenians have a unique alphabet with 39 letters in it (36 original letters plus three added later on). The alphabet is so beloved in Armenian culture that it's common to find a framed picture of it hanging in Armenian homes.
- There is also a special form of Armenian calligraphy called “trchnakeer,” in which the letters are drawn from the shapes of birds; the word trchnakeer is a composite of the words “bird” and “letter.” At carnegiehall.org/MusicalExplorers, you can find the full Armenian alphabet written in standard lettering and in trchnakeer.
- On SG15, your students will see how the word “song” is written in standard Armenian lettering and in trchnakeer, and then write the word “song” in English, ornamenting their letters with birds.



Literacy Extension: *The Greedy Sparrow: An Armenian Tale*

In *The Greedy Sparrow: An Armenian Tale* by Lucine Kasbarian, a greedy sparrow tricks everyone who offers help—and learns that dishonesty and selfishness never pay.



Musical Word Wall

Add *measure*, *meter*, *strong beats*, and *weak beats* to the Musical Word Wall.

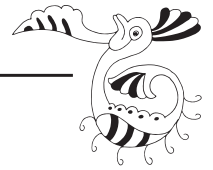
Armenian Bird Letters

The Armenian language has its own alphabet with 39 letters. The Armenian people are so proud of their alphabet that sometimes they draw the letters in the shape of birds. This special writing is called trchnakeer. Here's the word "song" in regular Armenian writing (left) and in trchnakeer (right).

Երգ



You can try trchnakeer! Write the word "song" or your own words (in English), decorating your letters with birds.



Hip Hop with Soul Science Lab

Genre and Artist Overview

Hip hop is the latest iteration of black music in America. Its roots lie in the ancient storytelling traditions of the West African griot, brought to the US during the trans-Atlantic slave trade. Enslaved Africans managed to keep some of these oral traditions of song and poetry alive, and to create new forms of music. During slavery and in the century that followed, the lineage of African American music grew to encompass spirituals, jazz, blues, rock, soul, R&B, and in the late 1970's, hip hop. Pioneered by African American, Latinx, and West Indian teenagers in the South Bronx, hip hop continues the West African practice of telling the stories of the people through rhythm and voice. In Asanté's words, "Hip hop embodies the spirit of revolution and innovation that continues to survive in black and brown people despite challenging social situations and systematic oppression."

As the duo Soul Science Lab, artist, educator, and creative director Chen Lo and multi-instrumentalist, composer, and producer Asanté Amin approach hip hop as the heirs of this deep tradition, calling themselves "Afrofuturist griots." Their role as educators is inseparably intertwined with their role as artists. Soul Science Lab combines music and multimedia performance to create culturally responsive, interactive educational experiences; the project Soul Science Kids speaks directly to an elementary-age audience.

Resources for Teachers

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

Listening:

- Visit soulsciencelab.com to hear more of Soul Science Lab's music.
- Chen Lo, "Alive"
- Fugees, "Fu-Gee-La"
- OutKast, "B.O.B"
- Mos Def, "Umi Says"

Reading:

- *Can't Stop Won't Stop: A History of the Hip Hop Generation*, Jeff Chang
- *The Anthology of Rap*, Adam Bradley and Andrew Dubois
- *The Rose That Grew from Concrete*, Tupac Shakur
- *The Music of Black Americans: A History*, Eileen Southern
- *The Hip Hop Family Tree*, Ed Piskor (a comic book series)

Video:

- *Hip Hop Evolution*, Darby Wheeler, Sam Dunn, and Scot McFadyen
- *Rubble Kings*, Shan Nicholson
- *Nas: Time is Illmatic*, One9
- *Style Wars*, Tony Silver
- *The Art of 16 Bars: Get Ya' Bars Up*, Peter Spirer
- "Rapping, Deconstructed: The Best Rhymers of All Time," Vox

New York City Resources:

- The International African Arts Festival, an annual festival held in Brooklyn
- DanceAfrica Festival, an annual event at BAM
- Schomburg Center for Research in Black Culture, part of the New York Public Library in Harlem, Manhattan
- Bronx Music Heritage Center Laboratory, a center celebrating the rich history and creative spirit of music from the Bronx with many hip hop events
- Graffiti Wall of Fame, a giant wall next to the railroad tracks in East Harlem where graffiti artists have painted their works for more than 20 years
- Village Murals, a series of murals around The Point CDC on Garrison Avenue
- Apollo Theater

Meet Soul Science Lab!



Greetings
from the

South Bronx!



Chen Lo



Asanté

Hey Musical Explorers,

We're Soul Science Lab, also known as Chen Lo and Asanté. We are children of hip hop, and have passion for the power of music. We're here to let you know that it's possible to live your life doing the things you love. We believe you can create your reality with your thoughts and words. We travel the world spreading love by sharing our music. We hope you enjoy the music. We created it just for you! Let's have fun and uplift one another.

Peace and love,

Chen Lo & Asanté



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

Leaving from
Little Armenia, Manhattan



We asked Soul Science Lab ...

When did you first start playing music?

Chen Lo: I wrote my first lyrics as an MC when I was 13. I joined my first band at 15 and began perfecting my performance and songwriting skills.

Asanté: I started playing saxophone when I was 15 years old and started producing musical beats when I was 17.

What is your favorite thing about performing hip hop?

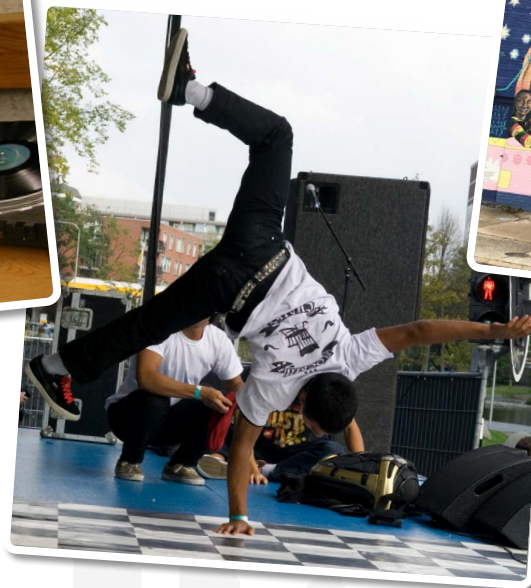
Our favorite thing about performing hip hop is inspiring other people. It's not just about yourself being on stage, but having fun with the audience too. We love getting the audiences to participate and dance, and to see the crowd's reaction to our creative and sometimes tricky lyrics.

What's your favorite food?

Chen Lo: I've always loved the Southern black comfort food my mother and grandmother would make: a spread of fish, collard greens, yams, black-eyed peas, and cornbread. Every time I have these foods, I feel connected to a rich cultural legacy.

What are some games you grew up playing?

Asanté: The dozens is a game of spoken words between two contestants, common in black communities of the US, where participants insult each other until one gives up. It sounds crazy, but we love it.



Arriving at
the South Bronx

Lesson 1: Learning “Hip Hop Hooray”

Aim: What are the basic building blocks of hip hop?

Summary: Students will learn the hook to “Hip Hop Hooray” and learn about key elements in hip hop songs.



Materials: Musical Explorers digital resources, Musical Explorers Student Guide

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

Vocabulary: b-boying/b-girling, beatboxing, DJing, graffiti, hook, MCing

“Hip Hop Hooray” is a famous hip hop song recorded by Naughty by Nature in 1992. Chen Lo and Asanté took the hook and underlying beat from this song and adapted it, adding their own lyrics.

Sing “Hip Hop Hooray”

- Listen to “Hip Hop Hooray,”  Track 28. Using “Hip Hop Hooray” hook,  Track 29, sing along to the hook. A hook is a repeated phrase that returns like a chorus.
- Read the verses of “Hip Hop Hooray.” Discuss the meaning of the lyrics.

“Hip Hop Hooray”

Hook:

Hip hop hooray ... ho ... hey... ho
Hey ... ho ... hey ... ho
(x2)

Chen Lo:

We coming with the magic that'll help you find ya way
Feel it in the rhythm when you hear the music play
We learned it from the storytellers way back in the day
You gotta watch your thoughts and be careful what you say

Asanté:

Be careful what ya say and be the best at what ya do
If yesterday was sad, then let today be brand new
Create a life of love, write a song, and leave a clue
This is the time to feel good for me and you

(Hook)

Chen Lo:

We're doing it with hip hop, but don't forget the jazz
Blues and rock 'n' roll, is where it all began
Now it's in a language that the youth can understand
Say hip hop hooray, everybody raise ya hands

Asanté:

It started with the rhythm, it all started with the beat
And when it's feeling good, you gotta get up out ya seat.
It's time to clap ya hands, shake ya body, move ya feet
And when it's done, take a break, then repeat

(Hook)

Bridge:

We do it for the love, we do it for the fam'
We do it for the fun, we do it for the Gram
We do it for the young, we do it for the old
Hip hop hooray, celebrate around the globe
(x2)

(Hook)

(x2)

Explore the History and Five Elements of Hip Hop

The Five Basic Elements of Hip Hop

DJing: DJs make the beats, which are the core of hip hop music. They use turntables as instruments, “scratching” the vinyl records, and use digital equipment to change, loop, and layer sounds.

B-boying/B-girling: B-boys and b-girls are hip hop dancers; they’re sometimes called “breakers.” The “b” in b-boy and b-girl stands for break. In hip hop, DJs take instrumental breaks from songs and alter them by looping them and mixing them with beats.




MCing: MC stands for Master of Ceremonies. The MC is the rapper. When MCs began rhyming messages and stories over breakbeats at parties, rap was born. MCing has roots in West Africa, where storytellers tell stories over drum beats.

Graffiti: This is hip hop’s visual art form. Graffiti artists paint images with social messages in public spaces for people to see.

Knowledge: This is the abstract, all-encompassing element of hip hop that helps define the culture. Sometimes called “overstanding,” it is ultimately about knowing who you are and how you can bring that to the other four elements of hip hop. Iconic hip hop artist KRS-One says, “Rap is something you do. Hip hop is something you live.”

- Ask students to turn to SG18 and use the page as the basis for a guided discussion about hip hop. Some of your students likely already know about hip hop, and this will be their opportunity to share that knowledge while putting it in a broader context. Here are some examples of questions you might explore:
 - *What can you tell me about hip hop music?*
 - *Who are your favorite hip hop artists?*
 - *What elements of hip hop on SG18 do you recognize?*
 - *What elements of hip hop don’t you recognize?*
 - *One thing that makes hip hop special is that it has a message; it tells an important story. In what ways do hip hop artists tell their stories?*

Explore Beatboxing with “Hip Hop Hooray”

- Beatboxing is a form of vocal percussion in which you imitate the sound of percussion instruments using just your mouth.
- Listen to the basic drumbeat,  Track 30.
- This basic drumbeat uses a bass drum sound and a snare drum sound.
- In beatboxing, we can make the sounds of the drums with our mouths.
- The bass drum sound is made by saying the word “boots.” The snare drum sound is made by saying the word “cats.” Learn the “boots and cats” beatboxing pattern using beatbox demonstration,  Track 31, and SG19. Investigate other sounds your students can make with their mouths to add to these two basic sounds.
- Using the “boots and cats” pattern, as well as any additional sounds the students have created, beatbox along to “Hip Hop Hooray,”  Track 28.



Creative Extension: The Human Orchestra

- Using the beatboxing activity as a foundation, brainstorm other instruments that can be mimicked through beatboxing. For example, describe what a bass or a triangle could sound like with sound only coming from your mouth (e.g. a low-pitched “doom doom,” a high-pitched “ting ting”).
- Create a rhythm with your sound to contribute to the orchestra.
- Divide the class into different “sections” that will perform the various sounds from these instruments. Assign one section to maintain the steady beat with “boots and cats.”
- Select a “conductor” who will bring in each section. Begin with “boots and cats.” Then, have the conductor gradually bring in and take away each section, creating a human orchestra!

Musical Word Wall

Add the words *b-boying/b-girling*, *beatboxing*, *DJing*, *graffiti*, *hook*, and *MCing* to the Musical Word Wall.

Five Elements of Hip Hop



B-boying /
B-girling



MCing

Knowledge



Graffiti



DJing

Learn to Beatbox

You can create your own rhythm track using just your mouth to imitate different percussion instruments.

When you say “**BOOTS**,”



it sounds like a bass drum.



When you say “**CATS**,”

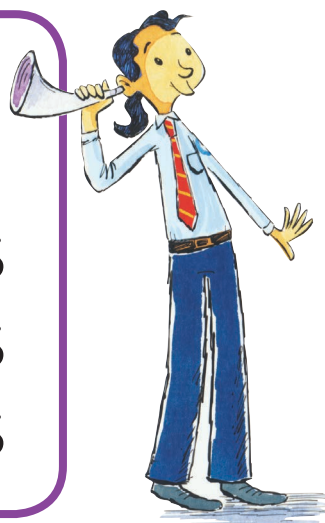


it sounds like a snare drum.



Ready to BEATBOX?

BOOTS and **CATS**
and **BOOTS** and **CATS**
and **BOOTS** and **CATS**
and **BOOTS** and **CATS**



What other sounds can you make with your mouth to add to your beatboxing rhythm?

Lesson 2: Learning “Higher”

Aim: How do we find rhythm in words to create hip hop songs?

Summary: Students explore lyrics and message as they learn “Higher,” and explore ways to create their own hip hop songs.

Materials: Musical Explorers digital resources, Musical Explorers Student Guide

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

Vocabulary: cypher, freestyle, graffiti, message

“Higher” is an original song by Soul Science Lab. The song is a celebration of life and community, acknowledging the past with references to musical greats such as Fela Kuti, Bob Marley, and Paul Robeson. The song also uses elements of African drumming and afrobeat, echoing the commitment of Chen Lo and Asanté to bring their origins into hip hop.

Sing “Higher”

- Listen to “Higher,”  Track 32.
- Sing along to the hook of “Higher,” using  Track 33.

“Higher”

Hook:

We’ve come to take you higher
We’ve come to take you higher
We’ve come to take you higher
Soul Science takes you higher

Now move to the left, to the left, to the left, to the left
Now move to the right, to the right,
Stand up for your rights
Now move to the left, to the left, to the left, to the left
Now move to the right, to the right
Don’t give up the fight

Asanté:

Who got the power (Yeah yeah)
You got the power (Yeah yeah)
We got the power (Yeah yeah)
This is the hour (Yeah yeah)
I hear the whispers (Yeah yeah)
Of my ancestors (Yeah yeah)
We can’t be denied (Yeah yeah)

’Cuz God will provide (Yeah yeah)

I thought I told you that we come to free these minds
Too many people drop the ball for dollar signs
My music is the scripture of the future times
We resurrect the dead and give sight to the blind


Chen Lo:

The time is now they told me it would never come
Now count yourself a member of the chosen ones
My baba told me freedom is a state of mind,
I’m flying high, I’ll see you on the other side
Let’s go to a higher vibration, elevating to a
permanent vacation
On deck, we’re escaping, palace in an undisclosed
location
Celebrating like we’re caught in the rapture,
Living right now like it’s life hereafter
Gotta bring along your visa and your passport,
Higher heights though will require your life force

(Hook)

- Like many hip hop songs, the lyrics of “Higher” have a message—something that the musicians want you to learn.
 - *What do you think the message of the song is?*
 - *Which lyrics communicate that message?*

Explore MCing in “Higher”

- In the song “Higher,” the hook contains lyrics where Asanté and Chen Lo are MCing, instructing the listeners to perform movements during the song. MCs often do this during live performances, encouraging the audience to move to the music. The MC also sometimes will call out a phrase, instructing the audience to respond with certain lyrics.
- Using the hip hop rhythm track,  Track 34, demonstrate the role of the MC using the examples below.

Examples

MC: When I say “hip,” you say “hop.” Hip!

Class: Hop!

MC: Hip!

Class: Hop!

MC: When I say “up,” you say “down.” Up!

Class: Down!

MC: Up!

Class: Down!

MC: When I say “don’t,” you say “stop.”

Don’t!

Class: Stop!


MC: Don’t!

Class: Stop!

- Ask for student volunteers to take on the role of MC. Once they have tried the examples above, either ask them to come up with their own personal call and response or ask them to call out instructions on ways for the class to dance to the beat. Try prompts related to different themes (e.g., names, food, sports).



Creative Extension: Collective Freestyle

- In hip hop, the meaning of the term freestyle has evolved over time. Originally, a freestyle was a verse that was literally “free of style”—it had no particular structure, but was just an opportunity to show off one’s lyrical skill. Today, it is most often defined as an improvisational verse performed on the spot by an artist. Hip hop artists can often refer to people and things in their immediate surroundings as they are creating their freestyle.
- Select a broad topic that students can generate multiple ideas about, (e.g., favorite foods).
- You can either listen to the hip hop rhythm track,  Track 34, or have the class create a rhythm with body percussion using the activity outlined on TG53.
- Have each student speak a word in rhythm, generating a list of the terms that students have created.
- With the unifying theme in mind, have students contribute to creating a simple hook to go with the beat through group brainstorming. The hook can be a few words as in “Hip Hop Hooray,” or a phrase like, “We’re gonna take you higher.”
- Have students create a short freestyle verse to be performed either in groups or individually. It does not need to have any particular form or even rhyme.
- Have students form a cypher, which is a collective circle that is commonly formed during a freestyle to promote community around the artist who is performing. Perform the new verses with the hook.
- For an added challenge, allow individual students to come up with verses on the spot, keeping the same beat. The hook that the class created can be performed as students switch off to perform their verses.





Creative Extension: Create Your Own Graffiti Artwork

- Graffiti has an important role in the culture of hip hop. It started as a highly stylized form of decorative writing that quickly expanded into broader styles of decorative arts. Although sometimes derided as vandalism, artists can use graffiti to communicate messages that they feel are important for their communities to know. One of the original elements of hip hop, graffiti calls for social change just as hip hop lyrics do.
- Using SG20, have your students create their own murals with a message that they would like to impart to their communities.
- Use the following prompts to give your students some inspiration:
 - *Imagine the possibilities of the best version of your community.*
 - *What would it look like?*
 - *How would you feel if your community got to that place?*
- With the messages gathered in the class discussion, you can also create one large class mural.



Literacy Extension: *Chicka Chicka Boom Boom* and *When the Beat Was Born*

The text to the classic children's book *Chicka Chicka Boom Boom* by Bill Martin Jr. and Jim Archambault makes great lyrics for a hip hop song. Using either the basic drumbeat,  Track 30, or the hip hop rhythm track,  Track 34, you can rap the text of *Chicka Chicka Boom Boom*, with the students joining in on the hook: "Chicka chicka boom boom. Will there be enough room?" Students who are at the appropriate reading level can stand in a circle, or cypher, and pass the book around, with each student rapping a different page, and all students joining in the hook.

When the Beat Was Born by Laban Carrick Hill is the true story of DJ Kool Herc, who is credited with creating hip hop in the 1970s. It tells the story of how he came to be a DJ, how kids stopped fighting in order to break dance, and how hip hop was born.



Musical Word Wall

Review the word *graffiti*, and add the words *cypher*, *freestyle*, and *message* to the Musical Word Wall.

Create Your Own Graffiti Artwork

Artists make graffiti to share messages that they feel are important for their communities to know. Create your own graffiti artwork with a message that is important to you and your class.



Semester 1

Before the Concert

Review the three artists and their music.

- Look at SG4–5 and have students find the countries or regions 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 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.
- 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 SG22–23.

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 SG24–25.
- Share your students' reflections by emailing them to musicaexplorers@carnegiehall.org.

Welcome to Carnegie Hall's Zankel Hall!



Meet
Steven!

Hey there, Musical Explorers! My name is Steven, and I'll be your host! I can't wait to go on this journey with you as we discover how music and dance from around the world can bring us all closer together. Join me and get ready to sing, dance, and explore!

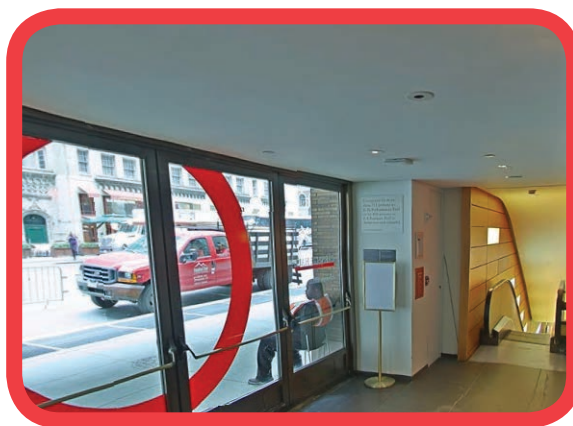
Meet the
ushers!





This is Carnegie Hall.

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,





Bluegrass with Michael

Genre and Artist Overview

Bluegrass is a style of American roots music that dates back to the 1700s, when English, Scottish, and Welsh immigrants settled in Appalachia, and brought with them ballads (unaccompanied narrative songs) and reels (dance tunes accompanied by a fiddle). These came together with African American traditions—first the banjo, which came from West Africa, then elements of blues, and later jazz and gospel. Bluegrass is an acoustic country style rather than an urban one. Bluegrass pioneer Bill Monroe described it as: “Scottish bagpipes and ol’ time fiddlin’. It’s Methodist and holiness and Baptist. It’s blues and jazz, and it has a high lonesome sound.” The classic bluegrass band includes banjo, fiddle (violin), guitar, mandolin, and bass. As in jazz, the instrumentalists take turns playing the melody and improvising around it as the rest of the band accompanies them.

Michael was born in Atlanta, Georgia where he grew up, he says, “in the grand tradition of staying up late, singing real’ loud, and playing music with my parents.” Although he’s since moved north, he says that the humid South remains in his heart and sinus cavities.

Resources for Teachers

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

Listening:

- Visit michaeldaves.com to hear more of Michael’s music.
- *Bill Monroe and the Bluegrass Boys: Live Recordings 1956–1969: Off the Record Volume 1*, Smithsonian Folkways
- *Bill Monroe and Doc Watson: Live Duet Recordings 1963–1980: Off the Record Volume 2*, Smithsonian Folkways

Reading:

- *Bluegrass: A History*, Neil V. Rosenberg
- *Can’t You Hear Me Callin’: The Life of Bill Monroe, Father of Bluegrass*, Richard Smith
- *Hidden in the Mix: The African American Presence in Country Music*, edited by Diane Pecknold
- *African Banjo Echoes in Appalachia: A Study of Folk Traditions*, Cecelia Conway
- *Homegrown Music: Discovering Bluegrass*, Stephanie P. Ledgin

Video:

- *Béla Fleck: Throw Down Your Heart*, Sascha Paladino
- *High Lonesome: The Story of Bluegrass Music*, Rachel Liebling
- *Bill Monroe: Father of Bluegrass Music*, Steve Gebhardt

New York City Resources:

- Rockwood Music Hall: Michael performs every Tuesday night at 10 PM; admission is free. On the first Monday of every month, Michael also hosts a bluegrass jam open to all musicians from beginners to professionals.
- Jalopy Theatre and School of Music

Meet Michael!



Greetings from
**Park
Slope,**
Brooklyn!

Hello Musical Explorers!

My name is Michael, and I am a singer and guitarist who moved to Brooklyn from down south in Atlanta, Georgia. I grew up playing a style of American music called bluegrass with my parents. Some of the songs my parents taught me have been played for hundreds of years! I can't wait for you to hear my band. You might recognize some of our instruments, like the bass, guitar, and violin (or fiddle as we like to call it), but others, like the banjo and mandolin, might be new to you.

See you at the concert!

Michael



Leaving from
the South Bronx



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



We asked Michael ...

What is your favorite memory of listening to bluegrass as a child?

I used to love it when my parents would have music parties and invite all of their musician friends over to jam. There's something special about sitting around in your own house making music with your friends and family. You don't need to always listen to recordings or go to a concert hall to enjoy music—you can also make your own music any time, and share it with friends!

Who are your favorite bluegrass musicians and why?

My favorite bluegrass musician is Bill Monroe, who people call the Father of Bluegrass. A long time ago he made up a new style that no one had ever heard before, and then a lot of people wanted to play it, and to this day, still do. I also love Ralph Stanley. He has such a cool voice that sounds about 200 years old.



Bill Monroe



Arriving at
Park Slope, Brooklyn

Lesson 1: Learning “Uncle Pen”

Aim: What is the form of a bluegrass song?

Summary: Students learn to sing “Uncle Pen” and use movement to identify the different parts of bluegrass song form.



Materials: Musical Explorers digital resources, Musical Explorers Student Guide

Standards: National 1, 3, 4, 6, 7, 8, 10, 11; NYC 1, 2, 3, 4

Vocabulary: banjo, bluegrass, break, chorus, fiddle, mandolin, verse

“Uncle Pen” is a famous bluegrass song written by mandolinist Bill Monroe, who is known as the Father of Bluegrass. Bill Monroe wrote this song as a tribute to his uncle Pendelton “Pen” Vandiver, who was a fiddler and raised Monroe after his parents died.

Sing “Uncle Pen”

- Listen to “Uncle Pen,”  Track 35.
- Learn to sing the chorus of “Uncle Pen” with  Track 36.



Late in the eve - ning a - bout sun-down High on the hill and a - bove the town Unc-le

Pen played the fid-dle, oh, how it'd ring You could hear it talk, you could hear it__ sing

“Uncle Pen”

Oh, the people would come from far away
To dance all night till the break of day
When the caller hollered, “do-si-do”
They knew Uncle Pen was ready to go

Chorus:

Late in the evening about sundown
High on the hill and above the town
Uncle Pen played the fiddle, oh, how it’d ring
You could hear it talk, you could hear it sing


Well, he played an old tune he called the “Soldier’s Joy”
And he played the one he called the “Boston Boy”
Greatest of all was the “Jennie Lynn”
To me, that’s where the fiddlin’ begins

(Chorus)

I’ll never forget that mournful day
When old Uncle Pen was called away
He hung up his fiddle and he hung up his bow
And he knew it was time for him to go

(Chorus)

Explore Form in “Uncle Pen” and Learn About Bluegrass Instruments

- Discuss the four elements of the standard bluegrass song with the students:
 - The introduction is played just by the instruments.
 - The verses tell the story.
 - The chorus is repeated after each verse; it gives you the main idea of the song.
 - The break is the part of the song when the instrumentalists play while the singer takes a break.
- Listen again to “Uncle Pen,”  Track 35, and identify each of the four elements. Then ask the students to raise their hands when they hear the chorus; they can also sing along.

Move to the Form of “Uncle Pen”

- Ask students to stand in a circle. Choose different movements for each section of the song (e.g., raise your hands during the introduction, walk during each verse, skip during the chorus, and do-si-do with a partner during the instrumental break).
- Ask for a student volunteer to stand in the center of the circle and be the “caller,” the person who calls out each section of the song. At the break, the caller also can call out a new movement (e.g., hop, twirl, clap, flap your arms), or the caller can improvise a dance.






Creative Extension: Write Lyrics About How Bluegrass Got Its Name

- Bluegrass musicians often write songs that tell stories about people they know or something memorable that happened.
- As a class, write lyrics to a song that tells a story about the day that bluegrass music got its name. Have each student contribute a line; if your students are ready, you can include the A-A-B-B rhyme scheme found in “Uncle Pen.”
- After you finish your story, share the real story of how bluegrass got its name (not nearly as interesting as your students’ story will be): Bluegrass wasn’t officially named until the 1950s; it refers to a kind of grass that grows in Appalachia called Kentucky bluegrass. The grass is not blue!



Creative Extension: Learn About Bluegrass Instruments

- Listen to the demonstrations for each of the bluegrass instruments on  Tracks 37–40.
- Ask the students to identify the instrument soloing during each break in “Uncle Pen,”  Track 35.
- You also can ask the students to identify the different instruments as they take their solos during the bluegrass jam,  Track 41.
- Students can make their own bluegrass band on SG28.

Musical Word Wall

Add the words *banjo*, *bluegrass*, *break*, *chorus*, *fiddle*, *mandolin*, and *verse* to the Musical Word Wall.

Make Your Own Bluegrass Band

Here are all the instruments you need to make your very own bluegrass band. Draw a picture of your band with instruments. Don't forget to give your band a name!

BANJO



FIDDLE



MANDOLIN



GUITAR



BASS



My bluegrass band's name is _____.

Lesson 2: Learning “In the Pines”

Aim: What gives music its expressive qualities?


Summary: Students learn “In the Pines” and explore expressive qualities in music.

Materials: Musical Explorers digital resources, Musical Explorers Student Guide

Standards: National 6, 7, 8, 10, 11; NYC 1, 2, 3, 4

Vocabulary: emotions, mood, opposites, strong beats, waltz, weak beats

Sing “In the Pines”

- Listen to “In the Pines,”  Track 42.
- Learn to sing the chorus, using  Track 43.



In the pines, in the pines Where the sun ne-ver shines And you shi-ver when the

cold wind_ blows Ooh ooh ooh ooh ooh ooh ooh ooh ooh ooh

“In the Pines”

The longest train I ever saw
Was 19 coaches long
The only girl I ever loved
Is on that train and gone

Chorus:

In the pines, in the pines
Where the sun never shines
And you shiver when the cold wind blows


Little girl, little girl, what have I done
That makes you treat me so?
You caused me to weep, you caused me to mourn
You caused me to leave my home

(Chorus)



I asked my captain for the time of day
He said he threw his watch away
A long steel rail and a short cross tie
I'm on my way back home

(Chorus)


Discover the High Lonesome in “In the Pines”

- “In the Pines” uses an important bluegrass vocal technique called the “high lonesome.” It can be described as a holler or a wail and often has a plaintive and haunting quality.
- Listen again to “In the Pines,”  Track 42, asking students to listen carefully and try to identify the high lonesome.
 - *What part of the song sounds like the high lonesome?*
 - *What does it make you feel? Why do you think there are no words in this section?*
 - *Can you think of other “high lonesome” sounds?*
- Using the “Hoot Owl” warm-up on TG18, have students create their own high lonesome sounds.

Explore Expressive Qualities in “Uncle Pen” and “In the Pines”

- Listen to “In the Pines,”  Track 42.
 - *What is the mood of this song?*
 - *How does the music tell us what the mood is? Is it fast or slow? Loud or soft? Bouncy or smooth?*
- Listen to “Uncle Pen,”  Track 35.
 - *What is the mood of this song? Is it the same or different than “In the Pines”?*
 - *How does the music tell us what the mood is? Is it fast or slow? Loud or soft? Bouncy or smooth?*
- Have students choose a different mood for “In the Pines” or “Uncle Pen” and sing the chorus in a way that reflects this mood.
 - *What did you do to create the new mood?*
 - *Was it faster or slower? Louder or softer?*
 - *What else did you change?*
 - *Why did you choose those expressive qualities to show that emotion?*

Waltz to “In the Pines”

- Explain that “In the Pines” is a waltz, a style of music and dance that is counted in three: Beat 1 is strong, and beats 2 and 3 are weak. In this simplified version of the waltz, the students step down on the strong beat and up on the weak beats (DOWN-up-up).
- Ask students to line up in single file in a circle:
 - Beat 1 (DOWN): Step forward on your right foot and bend your knee as you plant your foot down.
 - Beat 2 (up): Bring your left foot to meet your right, stepping on your tiptoes.
 - Beat 3 (up): Step on tiptoes in place on your right foot.
 - Repeat the three steps, beginning on your left foot.
- Once students are comfortable with the movement and can do it up to speed, play “In the Pines,”  Track 42, again and have them waltz in a circle to the music.
- If they master the waltz moving in a circle, try it paired up.



Creative Extension: Explore Emotions and Opposites Through “In the Pines”

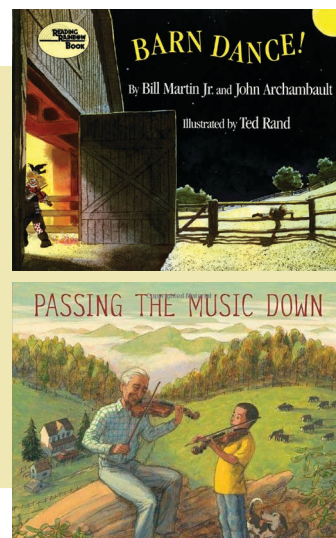
- Read the lyrics of “In the Pines” with the students. Discuss the story and how they might feel when someone in their lives goes away.
 - *What feelings or emotions would you have if someone important to you left for a long time?*
- Write down these emotions on chart paper or on the board (this will be the beginning of the “Emotional Opposites” list).
- Brainstorm opposites for each emotion (e.g., sad/happy, gloomy/funny, serious/silly).
- Have students demonstrate facial expressions to go with each emotion. They can then draw these facial expressions on SG29.



Literacy Extension: *Barn Dance!* and *Passing the Music Down*

In *Barn Dance!* by Bill Martin Jr. and John Archambault, a boy hears a voice outside his bedroom window, sneaks outside, and follows the voice to the barn. There he finds a barn dance in session! And who do you think is dancing?

In *Passing the Music Down* by Sarah Sullivan, a boy goes to Appalachia to meet an old-time fiddler whose music he loves. There he becomes a fiddler himself and carries on the tradition.

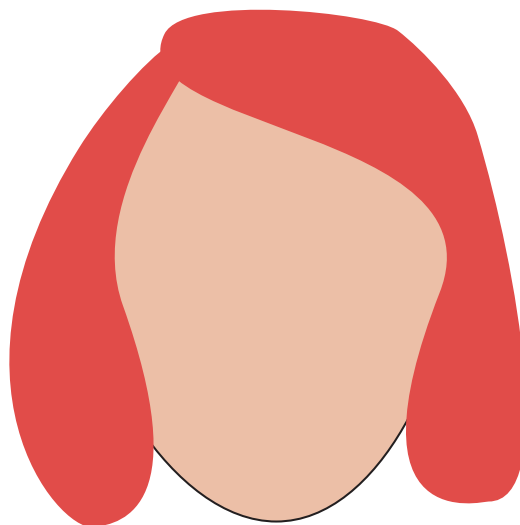
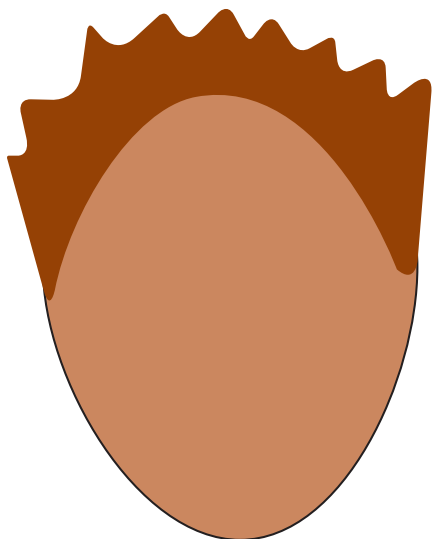
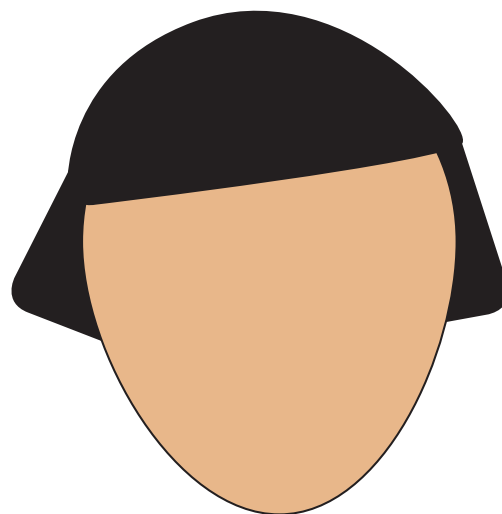
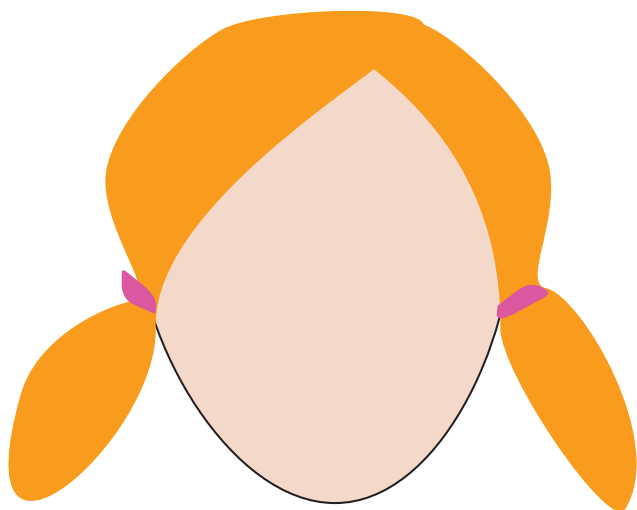


Musical Word Wall

Review the words *strong beats* and *weak beats*, and add the words *emotions*, *mood*, *opposites*, and *waltz* to the Musical Word Wall.

Emotional Opposites

We can feel many emotions when we sing and show these emotions on our faces. On each line, draw an emotion and its opposite. Be sure to write what each emotion is!



Chinese Traditional with Qian Yi

Genre and Artist Overview

Chinese traditional music refers to an array of musical genres performed primarily in rural areas and communities, growing out of the music of peasants during the Imperial Era. These traditions included styles of Chinese opera that were often unique from the operas performed for the emperors. Even when performed by folk troupes in rural towns, Chinese opera brings music together with dance, pantomime, acting, costuming, and staging. Both folk music and opera from China use pentatonic scales, and can include string, woodwind, and percussion instruments. Singers often perform solo or in unison with accompanying instruments. In vocal performance, musicians often place a strong emphasis on expression and melisma.

Qian Yi performs a wide range of Chinese music, but she is most closely associated with opera. She began her study of Kunqu, an aristocratic style of opera, at the Shanghai Chinese Opera School at age 10. She came to the US to perform the lead role in the 19-hour opera *The Peony Pavilion* almost 20 years ago, and has continued to bring her extensive knowledge of Chinese traditional music to American audiences as both a performer and educator ever since.

Resources for Teachers

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

Listening:

- Visit qianyiarts.com to hear more of Qian Yi's music.
- *Chinese Opera: Songs and Music*, Smithsonian Folkways
- *China*, Smithsonian Folkways

Video:

- *Peking Opera*, CCTV
- *Chinese Musical Instruments Part 1*, CCTV
- *Chinese Musical Instruments Part 2*, CCTV

New York City Resources:

- Flushing, Queens; Sunset Park, Brooklyn; and Chinatown, Manhattan all have large Chinese communities, including restaurants, stores, schools, and cultural resources.
- New York Chinese Opera Society and Youth Troupe of the NYCOS, an organization that promotes the artistic development of Chinese culture and opera
- Museum of Chinese in America, a museum dedicated to preserving and telling the history of people of Chinese descent in the US
- Chinese Theatre Works, an organization that promotes original productions, traditional performances, and community education for Chinese theatrical genres

Meet Qian Yi!



*Greetings from
Chinatown,
Manhattan!*

Ni hao, Musical Explorers,

I was born in Shanghai, China, and first began singing in the choir when I was eight years old. When I turned 10, I was picked to go to the Shanghai Opera School. I studied Chinese opera for many years in my home country. Now I love to sing all different kinds of Chinese traditional music, including folk songs. I can't wait to share these songs with you!

Your friend,

Qian Yi



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

P.S. On Bayard Street in Chinatown, there's a garden where Chinese opera can be heard almost every day, and especially on the weekends!

Leaving from
Park Slope, Brooklyn



We asked Qian Yi ...

What was your first memory of hearing traditional Chinese music as a child?

I remember hearing my grandmother singing opera songs at home!

Do you have a favorite Chinese traditional song?

Yes, "Mo Li Hua"!

Did you have a favorite Chinese fairy tale as a child?

I loved the story called "The River Snail Lady." This story is about a poor fisherman who caught a river snail one day and put her in a fish tank in his house. Every day after that when he would come home, there would be warm food waiting for him on the dinner table. One day, he discovered that the snail transformed into a beautiful woman each day while he was away to prepare the food. He and the woman fell in love and lived happily ever after.



Chinese Opera



Arriving at
Chinatown, Manhattan

Lesson 1: Learning “Mo Li Hua”

Aim: How are melodies and movement used in Chinese Traditional music?




Summary: Students learn the song “Mo Li Hua” with its accompanying movements, and create pentatonic melodies and hand gestures of their own.

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

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

Vocabulary: gesture, pentatonic scale, pipa

Sing “Mo Li Hua”

- Listen to “Mo Li Hua,”  Track 44.
- Learn the words to “Mo Li Hua” with  Track 45.
- Sing the chorus to “Mo Li Hua” with  Track 46.



Hao yi duo mei li de mo li hua, Hao yi duo mei li de mo li hua,
Feng - fang mei li man zhi ya, You xiang you bai re ren kua.

“Mo Li Hua”

Chorus:

Hao yi duo mei li de mo li hua,
Hao yi duo mei li de mo li hua,
Feng-fang mei li man zhi ya,
You xiang you bai re ren kua.

Wo you xin cai yi duo dai,
You pa ren xiao wo sha,
Mo li hua ya mo li hua.



“Jasmine Flower”

Chorus:

What a beautiful jasmine flower,
What a beautiful jasmine flower,
Fragrant, beautiful, full branches,
Fragrant and white, everyone praises you.

I want to pick you to wear,
But am afraid people will laugh and think I'm silly,
Jasmine flower, oh, jasmine flower.


Explore Hand Gestures in “Mo Li Hua”

- The song “Mo Li Hua” is about a jasmine flower. In Chinese opera, the performers use formal hand gestures to enhance their performance. Qian Yi drew on this tradition to create gestures for “Mo Li Hua” that allude to a jasmine flower opening and closing.
- Learn the gestures for “Mo Li Hua” as you listen to the song,  Track 44. Try singing along as you do the movements. Visit  carnegiehall.org/MusicalExplorers to watch a video of Qian Yi demonstrating the hand gestures.

Open Flower**Closed Flower****Floating Flower****Landing Flower**

- Compile photos of flowers in various scenarios to provide for your students (e.g., a budding tulip, a fully bloomed rose, or a sunflower that has been rained on). You also can use unusual flowers, like a cactus or Venus flytrap.
- As a class, use photos of the flowers as visual aids to give your students the inspiration to create gestures to mimic the flowers. Encourage them to give these gestures movements, as in “Mo Li Hua.”
- For an added challenge, your students can add simple lyrics describing the flower to accompany the movements they have created.

Discover Pentatonic Melodies in “Mo Li Hua”



- “Mo Li Hua” uses a pentatonic scale, which is made up of five notes. The pentatonic scale is often found in Chinese Traditional music, making up the signature sound heard in this repertoire.
- Introduce the D-major pentatonic scale to the class with  Track 47. Use the body scale activity on TG19 to demonstrate the pentatonic scale. The pentatonic scale corresponds to scale degrees 1, 2, 3, 5, and 6.



- Compare and contrast with the seven-note major scale, which has the additional scale degrees 4 and 7.
 - *How do these scales sound different? What is missing?*
- Refer back to the list of flowers for which you and your students created gestures. Using classroom instruments or the body scale, have your students create short melodic phrases using the five pitches of the pentatonic scale that can illustrate those flowers.
 - *How would you like this flower to sound?*
 - *Should the notes move quickly or slowly?*
 - *Should there be many notes or just a few?*
- For an added challenge, students can add the hand gestures that they created to their new melodies.



Creative Extension: Explore the Pipa

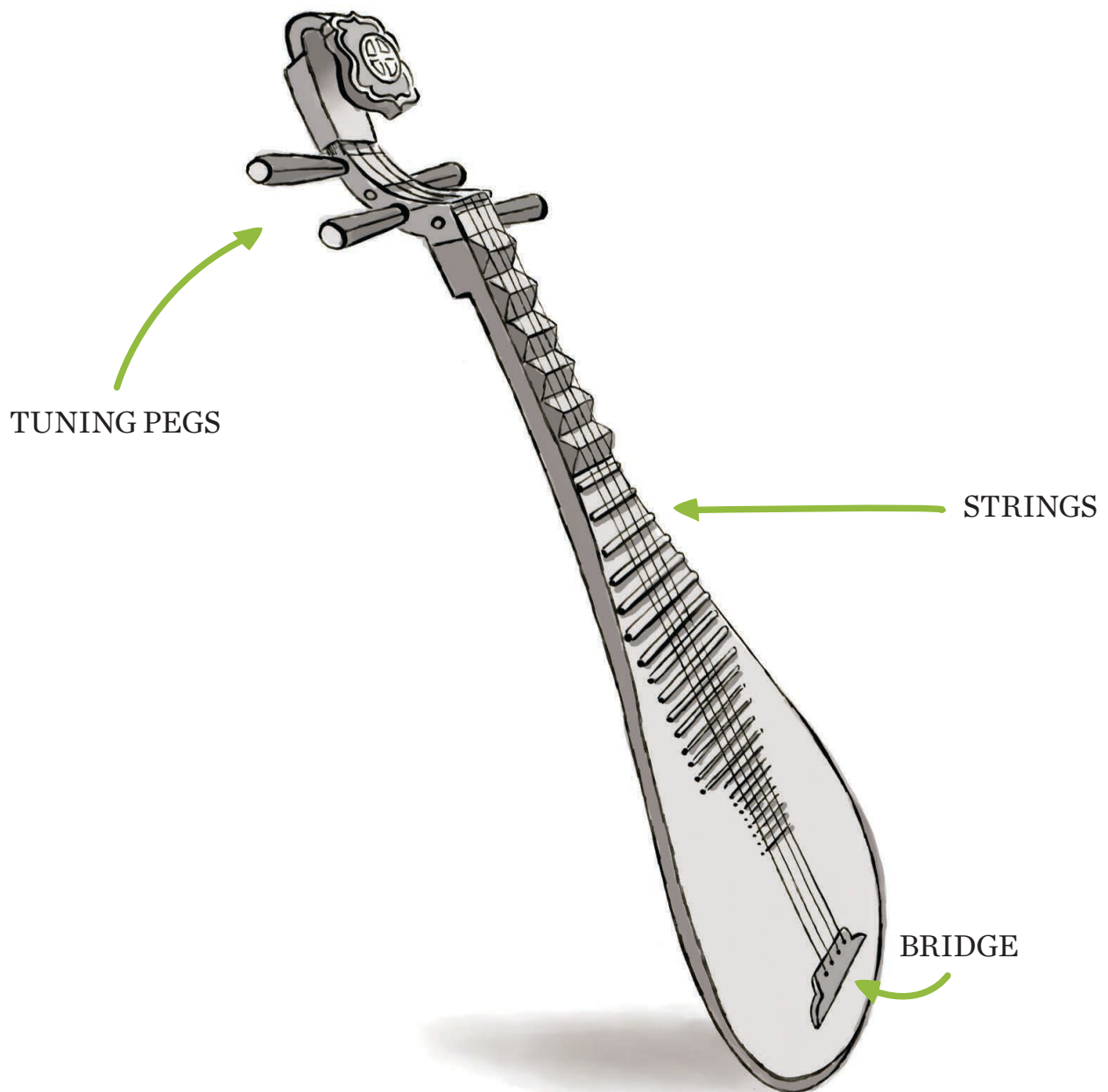
- The **pipa** is one of the most popular traditional Chinese instruments and has been played in China for almost 2,000 years. Sometimes called the Chinese lute, it has a pear-shaped wooden body and four strings. The strings used to be made of soft silk and plucked with the fingernails; today, the strings are steel, so pipa players attach fake fingernails to their fingertips. Pipa players also make percussive sounds by striking the instrument's body or twisting its strings to make a cymbal-like sound.
- Listen to pipa demonstration,  Track 48, and refer to SG32 for your students.
- Listen again to “Mo Li Hua,”  Track 44. Note how the pipa plays the melody in unison with the singer.
 - *How is Qian Yi working with the pipa?*
 - *Describe the different sounds you hear the pipa making.*

Musical Word Wall

Add the words *gesture*, *pentatonic scale*, and *pipa* to the Musical Word Wall.

Explore the Pipa

The pipa is one of the most popular traditional Chinese instruments. It has been played in China for almost 2,000 years. It has a pear-shaped wooden body and four steel strings. Pipa players attach fake fingernails to their fingertips to play it. The pipa can also sound like a drum by striking the instrument's body or like a cymbal by twisting the strings.



Lesson 2: Learning “Gong Xi, Gong Xi”

Aim: How are melodies and movement used in Chinese Traditional music?

Summary: Students explore the different rhythmic elements of a popular Chinese New Year song and its traditions.

Materials: Musical Explorers digital resources; Musical Explorers Student Guide; red and gold markers, crayons, or colored pencils

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

Vocabulary: hongbao, dotted rhythm

The song “Gong Xi, Gong Xi” is most often associated with the Chinese New Year. While the lyrics are celebratory in nature, the original composer, Chen Ge Xin, actually wrote this song at the culmination of the Second Sino-Japanese War in 1945. The references to the “snow melting” and “time for spring” are allegories to the end of a difficult time of turmoil in China, with hope for starting over again. Because of these lyrics, the song became a part of the Chinese New Year repertoire.

Sing “Gong Xi, Gong Xi”

- Listen to “Gong Xi, Gong Xi,”  Track 49.
- Learn the words of “Gong Xi, Gong Xi,” using  Track 50.
- Sing the chorus using  Track 51.



“Gong Xi, Gong Xi”

Mei tiao da jie xiao xiang
 Mei ge ren de zui li
 Jian mian di yi jv hua
 Jiu shi gong xi, gong xi

Chorus:

Gong xi, gong xi, gong xi ni ya
 Gong xi, gong xi, gong xi ni

Dong tian yi dao jin tou
 Zhen shi hao de xiao xi
 Wen nuan de chun feng
 Jiu yao chui xing le da di

(Chorus)

Hao hao bing xue rong jie
 Yan kan mei hua tu rui
 Man man chang ye guo qu
 Ting dao yi sheng ji ti

(Chorus)

Jing guo duo shao kun nan
 Li jing duo shao mo lian
 Duo shao xin er pan wang
 Chun tian de xiao xi

(Chorus)

Mei tiao da jie xiao xiang
 Mei ge ren de zui li
 Jian mian di yi jv hua
 Jiu shi gong xi, gong xi

(Chorus)**“Best Wishes”**

*On every street and lane,
 The first thing you say
 To everyone you meet
 Is best wishes*

Chorus:

*Best wishes, best wishes, best wishes to you
 Best wishes, best wishes, best wishes to you*

*Winter is ending
 What great news
 The warm spring breeze
 Will wake up the land*

(Chorus)

*The ice and snow melts
 And the plum blossoms bloom
 Long and dark nights are gone
 And the rooster sings to the sun*

(Chorus)

*Goodbye to so many
 Troubles and challenges
 We long for
 The arrival of spring*

(Chorus)

*On every street and lane
 The first thing you say
 To everyone you meet
 Is best wishes*

(Chorus)

- The phrase “gong xi, gong xi” means “best wishes.” When saying this phrase during the Chinese New Year, it is usually accompanied by a specific bow.
- Make a fist with one hand and place it in the center of your chest. Cover your fist with your other hand.
- In this position, bow to someone to the left or right side of you.



- Perform “Gong Xi, Gong Xi” using Track 53, but this time bowing during the chorus.


Discover Rhythm in “Gong Xi, Gong Xi”

- In the chorus of “Gong Xi, Gong Xi,” there are two different rhythms that can be heard.
- Play “Gong Xi, Gong Xi” dotted rhythm, Track 52, and have your students speak the words in rhythm, drawing their attention to the length of the words in each phrase. Explain that they will sing the lyrics “gong xi” in two different ways.
- Listen to “Gong Xi, Gong Xi” chorus, Track 51.
 - *What movements can we use to remember the long and short notes?*
- Perform again with the new movements that your students have created.



- This activity can be used for older students who may be starting to use notation. Using dashes and dots, show your students the different note lengths that are found in the chorus.

— • — • — — — — — — • — • — — — — —
 Gong xi, gong xi, gong xi ni ya Gong xi, gong xi, gong xi ni

- Speak the lyrics, following along with the notation.
- Follow the same model with other phrases commonly spoken during Chinese New Year, using Chinese New Year phrases,  Track 54, to practice pronunciation:
 - Xin nian kuai le! (Happy New Year!)
 - Wan shi ru yi! (Ten thousand best wishes come true!)
 - Gong xi fa cai! (Best wishes on making a great fortune in the New Year!)
- Using dashes and dots, have your students decide the note lengths for each syllable and compose different rhythms for the other Chinese New Year phrases. Perform them as a class. You can also try this exercise with other phrases said during holidays that they are familiar with.



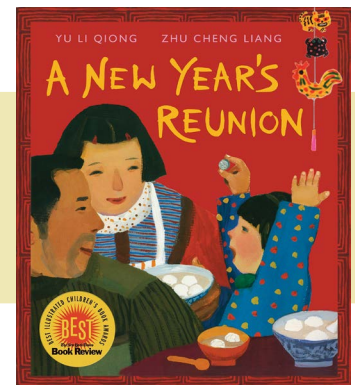
Creative Extension: Chinese New Year Customs

- A major Chinese New Year tradition is to give red envelopes (known as a hongbao) that are full of money to one another. The color red symbolizes good luck and prosperity in China, and often is coupled with gold decorations.
- Red envelopes must always be given with both hands, and the receiver should not open them in the gift giver's presence.
- Using SG33, have your students select one of the popular virtues that they wish for someone in the New Year: good fortune, happiness, or luck. Then, they can color the envelope red and add designs of their choosing using red and gold markers, crayons, or colored pencils.



Literacy Extension: *A New Year's Reunion*

A New Year's Reunion by Yu Li-Qiong brings the reader along for the many traditions of Chinese New Year. Join the family as they prepare for the celebration!



Musical Word Wall

Add the words *hongbao* and *dotted rhythm* to the Musical Word Wall.

Chinese New Year

During the Chinese New Year, it is a tradition to wish someone good things in the new year by giving them red envelopes with gold writing containing money. What do you want to wish someone for the new year? Pick one of the symbols below, and then copy it on the cover of the envelope. Then color your envelope red with your own original gold designs!



福

Good Fortune

幸福

Happiness

幸运

Luck

Iraqi Folk with Layth

Genre and Artist Overview

Present day Iraq sits on the site of what was ancient Mesopotamia. It is a geographical crossroads connecting the Middle East to North Africa and East Asia, making it a cultural melting pot; its folk music draws from these diverse sources. Many of the folk songs that remain popular today date from the late 19th and early 20th centuries. Like other forms of Arabic music, Iraqi music uses the maqam system for melodic structure and a set of 38 fundamental rhythms called iqa'at. Unique to Iraqi folk songs is the inclusion of a wordless refrain linking verse and chorus that brings everyone—musicians and audience—together in song.

Layth Sidiq was born in Baghdad; his family left the political and social turbulence in Iraq when he was a year old and moved to Amman, Jordan. Layth began studying violin at the age of four; by the time he was 10, he was performing before the Jordanian royal family. Today he performs a wide range of music, from Classical Arabic music to jazz. As the director of the Arab Music Ensemble at Tufts University and the director of the Center for Arabic Culture Children's Orchestra, he is committed to keeping the traditions of Arabic music vibrant and alive.

Resources for Teachers

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

Listening:

- *Son of Tigris*, Layth Sidiq
- “Fraghum Bachani,” Hussein al-A'dhami
- *Iraqi Titles Playlist*, Qatar Digital Library
- “Guli Ya Hilu,” Nathom al-Ghazali
- “Sa'alouni el-Nas,” Fairouz
- “Ghaneeli,” Umm Kulthum

Reading:

- Visit maqamworld.com for more information on Arabic music theory and practice.
- Visit maqamlessons.com for more information on the maqam system.
- “Iraqi Music from Everyday Life to Mourning,” Hazel Rowland, *Culture Trip*
- “Dusty Streets and Hot Music in Baghdad: Iraqi Maqam and Chalgi Ensembles,” Rolf Killius, Qatar Digital Library

Video:

- *Our Iraq*, Iraqi and American Reconciliation Project (IARP)
- *Hamid Al Saadi at Old Town School of Folk Music*, Inner-City Muslim Action Network

New York City Resources:

- Bay Ridge, Brooklyn has a significant Arab population

Meet Layth!



Greetings from
Bay Ridge,
 Brooklyn!

Marhaba!

My name is Layth, and I'm a violinist and a singer. I was born in Iraq and raised in Jordan, both countries in the Middle East where people speak Arabic. My name means "Lion" in Arabic, and I have red hair! I'm very excited to teach you about my culture and some of the songs I grew up with.

Salam (peace),

Layth



Layth

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

Leaving from
 Chinatown, Manhattan



We asked Layth ...

What are some of your earliest musical memories?

My mom is a violinist, and my dad is a pianist. When I was growing up, they always hosted concerts at our house. I loved it when their musician friends would come over and play music through the night! I started playing violin when I was four. I had a strict practice schedule, and by the time I was 10, I played a solo with an orchestra for the Jordanian royal family.

What is your favorite holiday?

When I was little, the Muslim holiday of Eid al-Fitr was my absolute favorite! It comes at the end of Ramadan, a month where we fast every day from sunrise to sundown. We would get new clothes and for two or three days, we would celebrate and feast with our friends and family.

What else do you want people to know about you?

People always think I'm Irish or Scottish because I have red hair, and they think that Arab people have dark hair. But many people don't know that the first people with red hair came from the Middle East! It always reminds me that you can't judge someone by the way they look.



Arriving at
Bay Ridge, Brooklyn

Lesson 1: Learning “Tal’a Min Beit Abouha”

Aim: What are the building blocks of an Iraqi folk song?

Summary: Students will learn to sing “Tal’a Min Beit Abouha” and will explore the use of melody, rhythm, and refrains in Iraqi folk music.

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






Standards: National 2, 3, 4, 5, 6, 8, 10; NYC 1, 2, 4

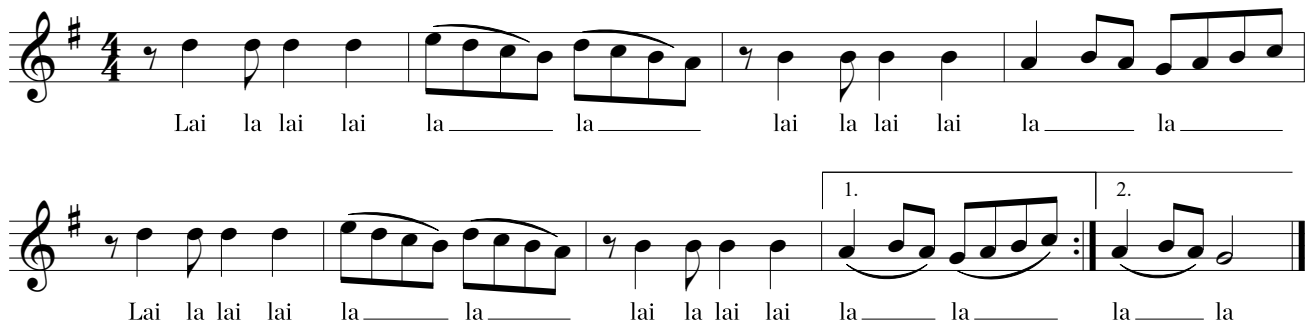
Vocabulary: iqa’, maqam, refrain, unison

Iraqi folk music is characterized by several signature musical elements. The melodic system is based on the maqam, a scale system incorporating microtones that provides the foundation for Arabic music. There are 42 maqamat (the plural of maqam) altogether in the system; each is said to have a different character and emotion. Melodies are sung and played in unison by both singers and instrumentalists, with a unique form of ornamentation. There is also an improvised vocal introduction called a mawwal, or instrumental introduction called a taqsim. Rhythms are based on a series of 38 patterns called iqa’at; a single pattern is called an “iqa’.”

These elements are common to many forms of Arabic music. A defining feature for Iraqi music is the inclusion of a wordless refrain linking the verses and chorus. The refrain is usually based on a musical sequence. It is sung on a syllable such as “lai” or “la” to make it easily accessible, so the whole community can sing along with the musicians. You and your students will learn the maqam, the iqa’at, and the refrain for both songs in this unit.

Sing “Tal’a Min Beit Abouha”

- Listen to “Tal’a Min Beit Abouha,”  Track 55.
- Notice that the improvised introduction is performed by the singer, and is called a mawwal.
- Learn the words using “Tal’a Min Beit Abouha” pronunciation,  Track 56, and the refrain using “Tal’a Min Beit Abouha” refrain,  Track 57.
- Listen again to the whole song,  Track 55, and this time join in on the refrain.
- Once you have mastered the refrain, you can also learn the chorus with  Track 58. The chorus can also be sung with any syllables that the students choose if the Arabic language proves too challenging.
- Note that the melody of the verse is the same as the melody of the refrain. Your students can sing or hum along with the verse as well.
- Note that the lyrics are meant to be sung with a smile as one person teases and pretends to ignore the other in order to get more attention.

Refrain**“Tal’a Min Beit Abouha”****Chorus:**

Tal’a min beit abouha
 Rayhal beitol jeeran
 Faat ma sallam ’alaya
 Yimkinil hilo za’lan
(x2)

Refrain:

Lai la lai lai la la ...

Verse 1:

Gilltilha ya hilwar-weeni
 ’Atshaan mayyas-geeni
 Gilltilha ya hilwar-weeni
 ’Atshaan mayyas-geeni
 Galatti ru ya maskeen
 Galatti ru ya maskeen
 Maynna ma yirwil ’atshan

(Chorus)**(Refrain)****Verse 2:**

Gilltilha ya hilwar-weeni
 ’Atshaan mayyas-geeni
 Gilltilha ya hilwar-weeni
 ’Atshaan mayyas-geeni
 Galattli ruh ya maskeen
 Galattli ruh ya maskeen
 ’Yooni ’yoonil ghizlan

(Chorus)**“She Left Her Father’s House”****Chorus:**

*She left her father’s house
 And went to the neighbor’s
 She passed me without a hello
 Maybe the beautiful one is upset
(x2)*

Refrain:

Lai la lai lai la la ...

Verse 1:

*I told the beautiful one to nourish me
 Give me water for I am thirsty
 I told the beautiful one to nourish me
 Give me water for I am thirsty
 She told me to go away
 She told me to go away
 For our water doesn’t satisfy the thirsty*

(Chorus)**(Refrain)****Verse 2:**

*I told the beautiful one to nourish me
 Give me water for I am thirsty
 I told the beautiful one to nourish me
 Give me water for I am thirsty
 She told me to go away
 She told me to go away
 My eyes are the eyes of the deer*


(Chorus)

Explore the Maqam in “Tal’a Min Beit Abouha”

- Explain that the maqam is a system of scales used in many kinds of Arabic music.
 - *Do we know any scales? How do we sing them?*
- Demonstrate the major scale using scale degrees, solfège, body scales (using the body scale warm-up on TG19), or classroom instruments.
- The maqam used in this song is called maqam Ajam; it is the same as the major scale.

Maqam Ajam

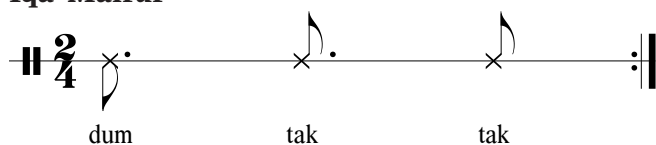




- Listen to maqam Ajam on  Track 59. Explain that there are 42 different maqamat, and each one has a different emotion or mood associated with it.
- You can also note that each maqam also has its own special path, called a “sayr,” that determines which notes are most important, what order the notes appear, and how often each note is heard.
- Sing the maqam using scale degrees or body scales, or play it on classroom instruments.
 - *What mood or emotion do you feel from this maqam?*
 - *Maqam Ajam is considered to be light, happy, and uplifting.*
 - *What color would you picture it to be? What time of day?*
 - *Layth thinks of maqam Ajam as orange, and as a sunset.*
 - *How does this mood relate to the lyrics?*

Explore Iqa’ in “Tal’a Min Beit Abouha”

- Explain that the rhythms in Iraqi folk songs are built upon one-measure patterns called iqa’at.
- Explain that there are many different rhythms—38 of them altogether!
- Explain that each iqa’ is made up of two basic sounds: dum, which is long and deep sounding, and tak, which is short and crisp.
- The iqa’ used in “Tal’a Min Beit Abouha” is iqa’ Malfuf, which means “wrapped around.”


Iqa’ Malfuf



- Using  Track 60, learn the iqa' Malfuf.
 - Speak the rhythms using the syllables “dum” and “tak.”
 - There is also a traditional way to clap the rhythms.
 - Dum is a regular clap.
 - For tak, flip one hand over so the palm strikes the back of the other hand.
- Play the rhythm on classroom percussion instruments, picking different instruments or parts of instruments to make the two different sounds.
- Try out different found objects using both your hands and different strikers until you find a combination that makes each of the distinctive sounds. Play the iqa' using the found instruments.
- Create a percussion orchestra using the different sounds you have discovered. Using “Tal’a Min Beit Abouha,”  Track 55, the orchestra can play the iqa' while listening to the song. A “conductor,” or leader, can pick different sections of the orchestra to play different parts of the song. Everyone can join in singing the refrain.



Creative Extension: Exploring Iraqi Folk Instruments

On SG36, your students will learn about five instruments that characterize Iraqi folk music. Using  Tracks 61–65, listen to examples of each instrument.

- **Oud** means “thin strips of wood” in Arabic, because its pear-shaped body is constructed from wooden strips. It has five pairs of strings, each tuned in unison, and one bass string. The oud is used in many cultures in Asia and North Africa, including the Armenian folk music of Zulal.
- The **qanun** is a kind of Arabic harp that dates to the 10th century. It has 81 strings, with three strings for each note. The strings are plucked with plectra on the forefinger of each hand. Since the qanun only has eight notes per octave, it has to be tuned for each maqam.
- The **violin** has been an important part of Arabic ensembles since the 19th century. It is the same instrument used in Western classical music, but uses a different tuning system and playing style.
- The **riqq** is a small hand drum with cymbals around it, much like a tambourine. It is the only percussion instrument in a traditional Iraqi ensemble; the musician who plays it is called dabet al-iqa', or manager of rhythm. The riqq can be used to play complex rhythms and ornaments using intricate fingering techniques, and can produce many different sounds by utilizing the skin, wood frame, and cymbals.
- The **ney** is a flute made of cane that dates back 4,000–5,000 years, making it one of the oldest instruments still in use. It is the only wind instrument used in traditional Arabic music; it has a warm, breathy sound and is quite difficult to play. Neys come in different lengths, each one tuned to a different pitch.

Musical Word Wall

Review the word *refrain* and *unison*, and add the words *iqa'* and *maqam* to the Musical Word Wall.

Iraqi Folk Instruments

A traditional Iraqi ensemble includes three string instruments, one wind instrument, and one percussion instrument.



oud

A pear-shaped instrument with 11 strings. Its name means “thin strips of wood,” which is what its body is made of.



RIQQ

A small hand drum with cymbals around it. It’s a lot like a tambourine.



QANUN

An Arabic harp that is more than 1,000 years old!

VIOLIN

A four-stringed instrument played with a bow. It’s the same instrument you find in an orchestra, but it’s played and tuned differently.



NEY

An ancient flute made out of cane. It is one of the oldest instruments still in use, and the only wind instrument used in traditional Arabic music.

Lesson 2: Learning “Foag el-Nakhal”

Aim: How are melody, rhythm, and ornamentation used in an Iraqi folk song?





Summary: Students learn the refrain; compare and contrast the maqam and iqa’ used in “Foag el-Nakhal” with those used in “Tal’a Min Beit Abouha”; and explore vocal ornamentation.

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

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

Vocabulary: ornamentation, improvisation, sequence

Sing “Foag el-Nakhal”

- Listen to “Foag el-Nakhal,”  Track 66.
- Notice that this time the improvised introduction is played on the violin, while the introduction in “Tal’a Min Beit Abouha” was sung.
- Learn the words using “Foag el-Nakhal” pronunciation,  Track 67, and the refrain using “Foag el-Nakhal” refrain,  Track 68.
- Listen again to the full song “Foag el-Nakhal,”  Track 66, and join in singing the refrain.
- Note that the melody is a sequence: It is the same phrase repeated three times, starting on different pitches.
 - Sing the first phrase slowly with the students, tracing the melodic contour with your fingers. Then sing the second phrase.
 - *Is the second phrase lower or higher in pitch than the first phrase?*
 - Sing the third phrase.
 - *Is the third phrase lower or higher in pitch than the second phrase?*
 - Sing the full refrain, tracing the shape of the melody with your hand as it descends.
- Once your students have learned the refrain, they can also learn the verse and the chorus. Students can sing these parts on wordless syllables as well.

Refrain



“Foag el-Nakhal”

Chorus / Verse 1:

Foag el-nakhal—foag
Yaba foag el-nakhal—foag
Madri lama’ khaddak, yaba madr-il gomar—foag
Wallah ma reedah—baleeni balwah

Refrain:

La la la la ...

(x2)

Verse 2:

Ballah ya majral may
Yaba sallem ’alehom, ’alehom
Sa’ban el-forga ’alay
Yaba shtagna ilehom, ilehom
Wallah Ma Reedah—Baleeni Balwah

(Refrain)

(x2)

(Chorus / Verse 1)

(Refrain)

(Repeat as needed.)

“Above the Palm Trees”

Chorus / Verse 1:

Above the palm trees
I don’t know if it’s your cheek shining or if
It’s the moon above. I swear I don’t want them.
They’re causing me pain.

Refrain:

La la la la ...

(x2)

Verse 2:

Oh river, go say “Hi” to them for me
The separation is hard for me
I miss them.
I swear I don’t want them.
They’re causing me pain.

(Refrain)

(x2)

(Chorus / Verse 1)

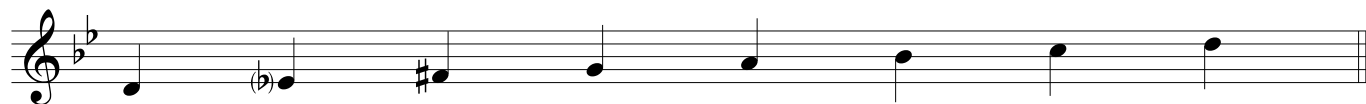
(Refrain)


(Repeat as needed.)


Discover the Maqam and Iqa’ for “Foag el-Nakhal”

- The maqam for “Foag el-Nakhal” is maqam Hijaz.

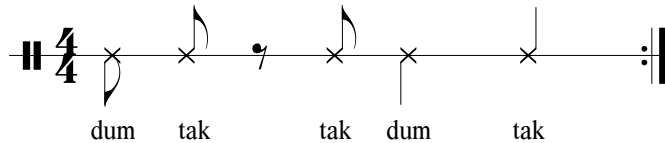
Maqam Hijaz



- Using maqam Hijaz,  Track 69, listen to and then sing the maqam.
 - Is there a mood or character that you feel from this maqam?
 - Maqam Hijaz is felt in different ways. Some people feel that it is melancholy or a little sad. Others feel it is celebratory. And others see it as both!
 - Different people can hear the same thing and feel differently about it.
 - How does maqam Hijaz compare to maqam Ajam, which was used in “Tal’a Min Beit Abouha”?

- The iqa' for “Foag el-Nakhal” is iqa' Maqsum. Use  Track 70 to hear an example of iqa' Maqsum. Explore the rhythm in any of the following ways:
 - Speak the rhythm using the syllables “dum” and “tak.”
 - Clap the rhythm, using the clapping technique explained in Lesson 1.
 - Play the rhythm on classroom percussion instruments or found objects, as explored in Lesson 1.



Iqa' Maqsum



- Using “Foag el-Nakhal,”  Track 66, play the iqa' by speaking, clapping, and playing rhythm instruments, and sing along with the refrain.

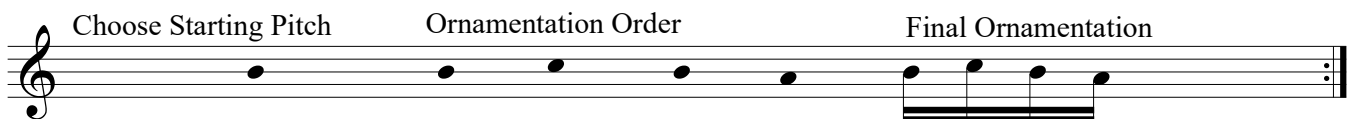
Explore Ornamentation in “Foag el-Nakhal”

In Iraqi folk music, singers and instrumentalists play the melody together in unison. Everyone also ornaments the melody—improvising in the moment and trying to surprise each other—creating a rich and constantly changing texture. There are two main ornaments that are used; musicians can vary these ornaments, and also invent their own.

- Listen to  Track 71, vocal ornamentation demonstration. Your students will hear the refrain from “Foag el-Nakhal” sung without ornaments and then with ornaments.
 - *What is the same in the two versions? What is different?*
- Ornament 1 is used to ornament a single pitch. Using  Track 72, learn how to sing this ornament. Start slowly and then gradually speed up to see how fast your students can go.


Ornament 1

To ornament any note, begin on the note, move up in pitch, return to the starting pitch, and finally move down in pitch.



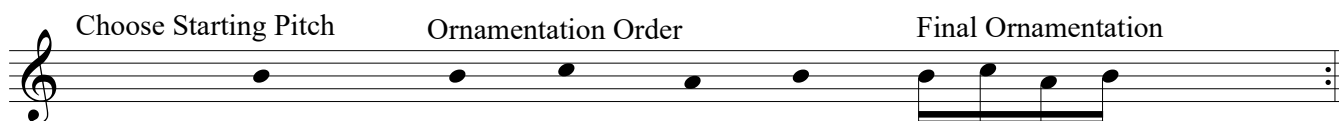
Iraqi Folk with Layth

Lesson 2

- Ornament 2 is used in both descending and ascending passages, adding a note above or below each pitch in the melody. Use  Track 73 to demonstrate this ornament in a descending melody. Once again, start slowly and speed up gradually.

Ornament 2

To ornament any note, begin on the note, move up in pitch, skip down to the note below the starting pitch, and finally return to the original pitch.



Creative Extension: Explore the Arabic Alphabet

Arabic has its own alphabet with 28 letters in it. It is written from right to left. On SG37, your students will be able to trace several words that come from the two songs they are learning—including love, palm tree, and house—and draw pictures that illustrate the words.



Creative Extension: Discover Mesopotamia

The country of Iraq lies in the ancient region of Mesopotamia, often called the “cradle of civilization”; some of the world’s earliest forms of writing, math, science, law, and philosophy were created there. On SG38, your students will learn about some of the innovations that came from the Mesopotamians.



Literacy Extension: *The World Is Not a Rectangle*

The World Is Not a Rectangle by Jeanette Winter tells the story of Zaha Hadid, an Iraqi architect who used natural elements and the world’s curves to inspire her designs. Hadid did not confine herself or her work to societal expectations, possessing courage that is reflected in her original and innovative buildings found throughout the world. Celebrate the life and work of Zaha Hadid with this book!



Musical Word Wall

Add the words *ornamentation*, *improvisation*, and *sequence* to the Musical Word Wall.

Explore the Arabic Language

Arabic has its own alphabet with 28 letters in it. It is written from right to left. The words on this page come from the songs you are learning. Trace the letters, and then draw a picture to illustrate each word.

Hubb
(Love)

حب

Beit
(House)

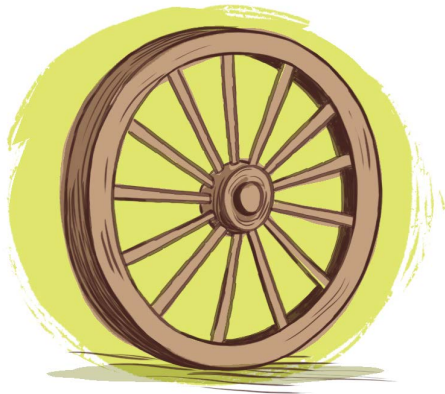
بيت

Nahar
(River)

نهر

Discover Mesopotamia

In ancient times, Iraq was part of a large region called Mesopotamia, which is often called the “cradle of civilization” because of the many things invented there. Here are just a few:



THE WHEEL



MEASURING TIME

(using hours, minutes, and seconds)



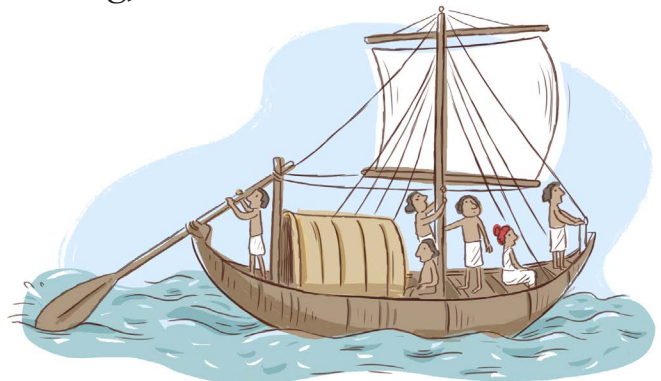
CUNEIFORM

(the first form of writing)



FARMING

(growing food to eat)



SAIL BOATS

Semester 2

Before the Concert

Review the three artists and their music.

- Look at SG4–5 and have students find the countries or regions 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.
- 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 SG39.

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 SG40–41.
- 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

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
Cumbia	1, 2, 3, 4, 5, 6, 10, 11	1, 2, 3, 4
Armenian Folk	1, 2, 6, 7, 10, 11	1, 2, 3, 4
Hip Hop	1, 2, 4, 6, 7, 10, 11	1, 2, 3, 4
Bluegrass	1, 3, 4, 6, 7, 8, 10, 11	1, 2, 3, 4
Chinese Traditional	1, 2, 3, 4, 6, 10, 11	1, 2, 3, 4
Iraqi Folk	1, 2, 3, 4, 5, 6, 7, 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

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“Doni Yar,” Traditional Armenian Folk Song. Arranged by Zulal. Performed by Teni Apelian, Yeraz Markarian, Anaïs Tekerian, and Ara Dinkjian.

“Tamzara,” Traditional Armenian Folk Song. Arranged by Zulal. Performed by Teni Apelian, Yeraz Markarian, Anaïs Tekerian, and Ara Dinkjian.

“Hip Hop Hooray,” original words and music by Vincent “Vinnie” Brown, Keir “Kaygee” Gist, Anthony Shawn “Treach” Criss, Ernie Isley, Marvin Isley, O’Kelly Isley, Ronald Isley, Rudolph Isley, and Christopher H. Jasper. ©1993 WB Music Corp. and Naughty Music. All rights administered by WB Music Corp. ASCAP. This arrangement, ©2019 WB Music Corp. and Naughty Music, used by permission of Alfred Music. All rights reserved. Performed by Asanté Amin, Chenits “Chen Lo” Pettigrew, Jonathan Michel, Warren Fields, Justin Swiney, and Kyle “DJ Scandales” Clinton.

“Higher” by Asanté Amin and Chenits “Chen Lo” Pettigrew. Performed by Asanté Amin, Chenits “Chen Lo” Pettigrew, Jonathan Michel, Warren Fields, Justin Swiney, and Kyle “DJ Scandales” Clinton.

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“Mo Li Hua,” Traditional Chinese Traditional Song. Performed by Qian Yi and Zhou Yi.

“Gong Xi, Gong Xi,” by Chen Ge Xin. © 2005 EMI Blackwood Music Inc. This arrangement © 2019 EMI Blackwood Music Inc. All Rights Administered by Sony/ATV Music Publishing LLC, 424 Church Street, Suite 1200, Nashville, TN 37219. International Copyright Secured All Rights Reserved. Reprinted by permission of Hal Leonard LLC. Performed by Qian Yi, Li Sun, and Liang Wu.

“Tal’a Min Beit Abouha,” Traditional Iraqi Folk Song. Performed by Layth Sidiq, Hadi Eldebek, Zafer Tawil, April Centrone, and John Murchison.

“Foag el-Nakhal,” Traditional Iraqi Folk Song. Performed by Layth Sidiq, Hadi Eldebek, Zafer Tawil, April Centrone, and John Murchison

Photos

TG8: Gregorio Uribe, publicity photo by OneRPM Studios; Zulal, publicity photo by Kathi Littwin; Soul Science Lab, publicity photo by Kamau Ware. TG9: Michael Daves, publicity photo by Wendy George; Qian Yi, publicity photo by David Geffin; Layth Sidiq, publicity photo by Rohith Jayaraman. 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: Gregorio Uribe, childhood photo courtesy of the artist. TG25: Ajiáco by F Delventhal; Trompo by Patricia Alim Riquelme Wolpat; Patacones by David Berkowitz. TG29: Instruments by Hannah Santisi. TG36: Teni, childhood photo courtesy of the artist; Yeraz, childhood photo courtesy of the artist; Anaïs, childhood photo courtesy of the artist. TG37: Vospov kufte by Vasily Kassianides; Armenian flags by young shanahan; Boreg by Alanyadk; Mount Aratat by Bo Stern. TG 45: Tamzara dance photo courtesy of the artist. TG48: Graffiti by Sprayhunter; Chen Lo, childhood photo courtesy of the artist; Asanté, childhood photo courtesy of the artist. TG49: Turntable by Andrew Evans; Breakdancing by Alper Çuğun. TG54: B-boy dance by Wen-Cheng Liu; MCing by Casa Fora do Eixo Minas; Graffiti by Mik photography; DJing by Thomas Hawk. TG60: Mural by Jeffrey Zeldman. TG62: L. Steven Taylor, publicity photo by Dirty Sugar; Ushers by Rigdzin Pema Collins. TG63: Carnegie Hall by Jeff Goldberg/Esto; Escalator by Google Maps; Zankel Hall by Jeff Goldberg/Esto. TG68: Michael Daves, childhood photo courtesy of the artist; Bluegrass by oldcrowgirl. TG69: Bill Monroe by bunky’s pickle; Bluegrass instruments by lothlaurien. TG73: Banjo by Wayne Rogers; Upright bass by Paree; Guitar by Route55; Mandolin by Kseniya Bogdanova. TG80: Paper lanterns by bobistraveling; Qian Yi, childhood photo courtesy of the artist. TG81: Qian Yi performance photo courtesy of the artist; Paper dragon by 蔡滄龍; Chinese opera by bryantwalker72. TG90: Red envelope by Kyle Tsui. TG92: Layth Sidiq, childhood photo courtesy of the artist; Verrazano Bridge by Ajay Suresh. TG93: Eid Mubarak by Frankris; Tigris River by rasoulali. TG98: Oud by Yaser Alamoudi; Qanun by Ozan Yarman; Violin by Somsit; Riqq by Ariadne Barrosa; Ney by Cem Ekiztas.

Illustrations

TG10: *The Listening Walk* Literacy Extension by ALIKI. TG34: *Biblioburro: A True Story from Colombia* Literacy Extension by Jeanette Winter. TG45: *The Greedy Sparrow: An Armenian Tale* Literacy Extension by Maria Zaikina. TG59: *Chicka Chicka Boom Boom* Literacy Extension by Lois Ehlert and *When the Beat Was Born* by Theodore Taylor III. TG77: *Barn Dance!* Literacy Extension by Ted Rand and *Passing the Music Down* by Barry Root. TG89: *A New Year’s Reunion* Literacy Extension by Zhu Cheng Liang. TG102: *The World Is Not a Rectangle* Literacy Extension by Jeanette Winter.

Special Thanks

Special thanks to Sarah Cullen and Emily Reineke.

Track List

1. “Carnegie Hall Musical Explorers Song”
2. “Carnegie Hall Musical Explorers Song” accompaniment
3. “El Pescador”
4. “El Pescador” pronunciation
5. “El Pescador” chorus
6. Cumbia rhythm 1 tambora
7. Cumbia rhythm 2 llamador
8. Cumbia rhythm 3 maraca
9. Cumbia rhythm demonstration
10. Tambora demonstration
11. Llamador demonstration
12. Alegre demonstration
13. Gaita demonstration
14. Maraca demonstration
15. “La Piragua”
16. “La Piragua” pronunciation
17. “La Piragua” chorus and refrain
18. “Doni Yar”
19. “Doni Yar” pronunciation
20. “Doni Yar” chorus
21. Armenian oud demonstration
22. “Tamzara”
23. “Tamzara” pronunciation
24. “Tamzara” chorus
25. “Tamzara” chorus with counts (slow)
26. “Tamzara” counter melody
27. “Tamzara” chorus with counter melody
28. “Hip Hop Hooray”
29. “Hip Hop Hooray” hook
30. Basic drumbeat
31. Beatbox demonstration
32. “Higher”
33. “Higher” hook
34. Hip hop rhythm track
35. “Uncle Pen”
36. “Uncle Pen” chorus
37. Mandolin demonstration
38. Banjo demonstration
39. Fiddle demonstration
40. Guitar demonstration
41. Bluegrass jam
42. “In the Pines”
43. “In the Pines” chorus
44. “Mo Li Hua”
45. “Mo Li Hua” pronunciation
46. “Mo Li Hua” chorus
47. D-major pentatonic scale
48. Pipa demonstration
49. “Gong Xi, Gong Xi”
50. “Gong Xi, Gong Xi” pronunciation
51. “Gong Xi, Gong Xi” chorus
52. “Gong Xi, Gong Xi” dotted rhythm
53. “Gong Xi, Gong Xi” sing along
54. Chinese New Year phrases
55. “Tal’a Min Beit Abouha”
56. “Tal’a Min Beit Abouha” pronunciation
57. “Tal’a Min Beit Abouha” refrain
58. “Tal’a Min Beit Abouha” chorus
59. Maqam Ajam
60. Iqa’ Malfuf
61. Iraqi oud demonstration
62. Qanun demonstration
63. Riqq demonstration
64. Ney demonstration
65. Violin demonstration
66. “Foag el-Nakhal”
67. “Foag el-Nakhal” pronunciation
68. “Foag el-Nakhal” refrain
69. Maqam Hijaz
70. Iqa’ Maqsum
71. Vocal ornamentation demonstration
72. Melodic ornamentation 1
73. Melodic ornamentation 2

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