

CARNEGIE HALL
Weill Music Institute

Musical Explorers



Teacher



Guide



2021-2022



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Teacher



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Foreword

Welcome to Musical Explorers!

Musical Explorers is designed to connect students in grades K–2 to rich and diverse musical genres as they build fundamental music skills through listening, singing, and moving to songs from all over the world. During the school year, you and your students will meet artists who represent six different musical 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 concert experiences at the end of each semester.

Musical Explorers 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 audio tracks and videos for learning. 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 the following:

- **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 each 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 unit are available through the Musical Explorers webpage at 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 it 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 musicalexplorers@carnegiehall.org.

Pathways for Teachers

There are three suggested pathways for teaching Musical Explorers, depending on the age and skill 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/MusicalExplorersNYC.

Listen to both songs by 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, and more. 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 Core Activities, TG10, by going on sound-discovery walks or making DIY instruments out of found objects.

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



Brianna, Jazz

Born and raised in Peoria, Illinois, Brianna Thomas made her singing debut at age six with her father's band, performing a duet rendition of the jazz classic, "What a Wonderful World." Since graduating from college in 2011, Brianna has performed with many jazz greats including Clark Terry, Wycliffe Gordon, Houston Person, Mulgrew Miller, Wynton Marsalis, The Legendary Count Basie Orchestra, Michael Feinstein, and her longtime hero, Dianne Reeves. Brianna also continues to perform worldwide at venues such as the Apollo Theater, Ginny's Supper Club, Jazz at Lincoln Center, Jazz at Lincoln Center Doha, Minton's Playhouse, and Smoke Jazz & Supper Club, and at the prestigious

Montreux, Umbria, Bern, and Sochi jazz festivals. Brianna was a 2014 musical ambassador for American Music Abroad as a guest vocalist with The Amigos Band, singing folk, bluegrass, gospel, and jazz. *Everybody Knows* is Brianna's 2020 CD, which boasts a pleasing potpourri of reimagined standards and original compositions, played with a vibrant, Mississippi River-blend of blues, jazz, and R&B.



Tanyaradzwa, Zimbabwean Mbira Music

Tanyaradzwa Tawengwa Nzou Mambano is a Zimbabwean gwenyambira (mbira player), scholar, composer, and singer whose creative practice centers African healing and self-liberation. Tanyaradzwa's music is grounded in the ancestral Chivanhu canon taught to her by the generations of svikiro (spirit mediums) and n'anga (healers) in her bloodline. Her internationally performed opera *The Dawn of the Rooster* tells stories of her family during Zimbabwe's Chimurenga (Struggle for Liberation) from 1965 to 1980. Tanyaradzwa is a Hodder Fellow at Princeton University, and has held artistic residencies at National Sawdust and Castle of Our Skins.



Emeline, Haitian

Haitian songstress Emeline Michel is internationally acclaimed for fusing pop, jazz, blues, and traditional Haitian rhythms into deeply moving, joyful music delivered through charismatic live shows. A master entertainer, Emeline has shared her message with audiences for more than 20 years, including appearances at the United Nations, Montreal's International Jazz Festival, and MTV's *Hope for Haiti Now: A Global Benefit for Earthquake Relief*. Hailed by *The New York Times* as a "diplomat of music" and "the dancing ambassador with a voice serene and warm like the breeze," she is now based in New York City, where she was awarded a New York City Council

Proclamation for outstanding activism in the community.



Juan and Julia, Bomba and Plena

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



Starr, Freedom Songs

Starr Busby (who accepts all pronouns said with respect) is a singing, writing, acting, and teaching artist committed to the liberation of all people. They may be seen playing solo shows with their loop station, Francis, or fronting the Brooklyn-based experimental soul band People’s Champs. Starr has also performed with The Gorillaz, Esperanza Spalding, X Ambassadors, Kimbra, and Alice Smith. Selected appearances include *Moby Dick* (American Repertory Theatre), the Drama Desk Award winner *Octet* (Signature Theatre), *Where Love Lies Follow* (The Shed), Apollo Music Café: The Soul Cypher (Apollo Theater), *#BlackGirlMagic Show*, *Mikrokosmos* (Steirischer Autumn Festival and Nottingham Contemporary), and *The Girl with the Incredible Feeling* (Festival dei Du Mondì). They were an Ars Nova 2020–2021 Vision Resident. Starr also enjoys working as an arts educator at Carnegie Hall and Long Island University, where they teach as an adjunct faculty member.



Falu, Indian Classical

Falu is a Grammy Award–nominated, internationally recognized artist who is known for her rare ability to blend a distinctly modern and inventive style with her formidable Indian classical vocal training. Originally from Mumbai, Falu moved to the US in 2000 and was appointed as a visiting lecturer at Tufts University. Since then, she has collaborated with a range of outstanding artists, including Yo-Yo Ma, Wyclef Jean, Philip Glass, Ricky Martin, Blues Traveler, and A. R. Rahman, and has performed for President Barack Obama and First Lady Michelle Obama. Her first album, *Falu*, was featured in the Smithsonian National Museum of Natural History’s exhibit *Beyond Bollywood* as a representative of the voice of an Indian American artist who transcends boundaries. In 2015, she was named one of the 20 most influential global Indian women by *The Economic Times of India*, and she won the Women Icons of India award in 2018. Falu’s Grammy Award–nominated project *Falu’s Bazaar* takes families on a musical journey through South Asia. Falu performs with the band Falu & Karyshma, which is known for its ability to weave together the intensity of rock, the improvisation of jazz, and the intricacies of India’s deepest musical traditions. It released its most recent album, *Someday*, in 2020.

Core Activities

These activities are designed to complement the core curriculum of Musical Explorers, further supporting students' musical curiosity and development as they become true musical explorers. All activities in the digital and interactive formats can be found at carnegiehall.org/MusicalExplorersNYC under Core Activities.

Sing the "Carnegie Hall Musical Explorers Song"

The "Carnegie Hall Musical Explorers Song" is the theme song of the program and is performed at the beginning and end of each concert experience. This song is a great way to introduce students to the world of Musical Explorers and can become a staple in your warm-up.

- Teach students the "Carnegie Hall Musical Explorers Song" on SG1, using **Track 1** as well as the accompaniment, **Track 2**.

The musical score is written in G major and 4/4 time. It consists of seven staves of music with lyrics underneath. The lyrics are: "Ev'-ry song tells a sto - ry. Ev'-ry tune ___ tells a tale. Ev'-ry rhy - thm has a rea - son. Don't you want to know? ___ Don't you want to know what makes the mu - sic go? Come a-long and see. Make your dis-co-ver-y. I can sing it. I can say it. I can dance it. I can play it. I can play it. I can go ___ ex - plore the world of mu - sic at my door. My ci - ty and my neigh-ber-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!"

Chords indicated above the staff: G, Am7, D7sus4, G, G/F#, Em, Am7, F, D7sus4, D7, Am7, Bm7, Am7, D7sus4, D7, G, G/F, C/E, Eb, Eb, C(add9), G, C(add9), G, C(add9), G, F, D7sus4, D7, Am7, Am7/D, G.

Exploring the World of Sound

On SG2–4, you will find 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).

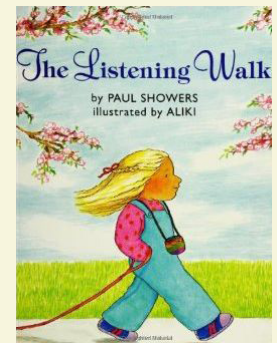
- **Explore the Sounds of Our City**, SG2, gives your students an opportunity to act as musical detectives outside of the classroom, listening for sounds and music in their everyday lives and recording them in the journal provided.
- **Discover Music in Everyday Objects**, SG3, highlights common objects 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 make interesting sounds.
- **Create a Postcard**, SG4, gives your students an opportunity to share what is special about their neighborhoods as they learn about the New York City neighborhoods of each artist and genre.

The Musical Explorers Around the World Map

The Musical Explorers Around the World Map, SG6–7, illustrates the geographic roots of the music you will study this year. There is also an interactive version of that map that can be found at carnegiehall.org/MusicalExplorersNYC, where you can see both this season’s artists as well as artists from previous seasons.

Literacy Extension: The Listening Walk

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



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.

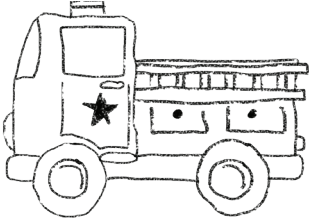


(x2)

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!

Explore the Sounds of Our City

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

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

Discover Music in Everyday Objects

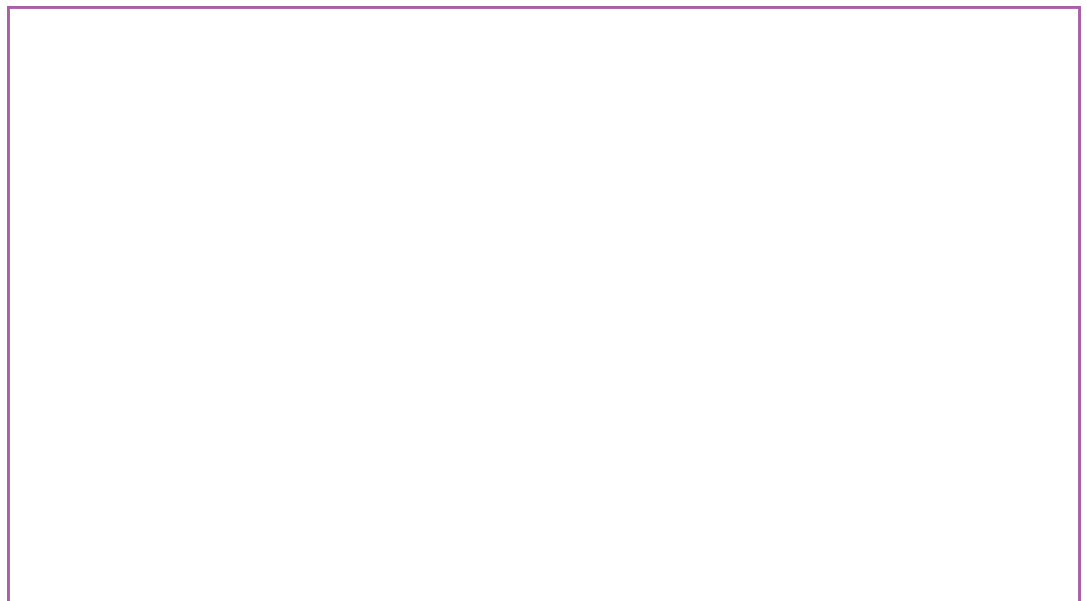
Music is waiting to be found in everyday objects!



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



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



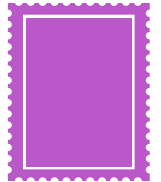
Create a Postcard

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 ...

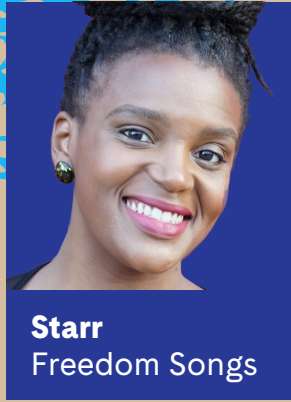
Dear _____

Your friend,



(Artist's name)
c/o Carnegie Hall
881 Seventh Avenue
New York, NY 10019

Musical Explorers



United States

New York

New Orleans

Puerto Rico

Haiti

West Africa



**We can hear music from all around the world in our community.
Where do these types of music come from?**



India



Falu
Indian Classical

Zimbabwe



Tanyaradzwa
Zimbabwean
Mbira Music

Around the World Map

Jazz

New Orleans

Haitian Music

Haiti

Freedom Songs

United States

**Zimbabwean
Mbira Music**

Zimbabwe

Bomba and Plena

Puerto Rico and
West Africa

Indian Classical

India

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. Many of the following activities have accompanying video that can be found at carnegiehall.org/MusicalExplorersNYC under Core Activities.

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.

- While the students continue to keep the steady beat with their feet, create simple rhythmic patterns with your hands (e.g., chest patting, clapping, or snapping). Ask the students to echo them back to you.
- Continue to explore other kinds of body percussion (e.g., hissing or 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.

Rhythm Training School

Master percussionist Tupac Mantilla leads body-percussion and found-object challenges in a suite of direct-to-student videos found at carnegiehall.org/MusicalExplorersNYC under Rhythm Training School. Refer back to Discover Music in Everyday Objects, SG3, to get started.

Jazz with Brianna

Genre and Artist Overview

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

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

Resources for Teachers

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

Listening

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

Videos

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

New York City Resources

There are many resources for jazz in New York City, including:

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

Meet Brianna!



Dear Young Lions of Jazz!

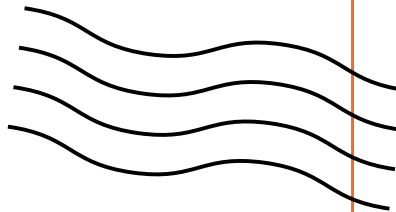
I'm Brianna, and I sing an American style of music called jazz! I grew up in a musical household, as my dad was a musician and my first music teacher. I started learning to scat when I was your age by listening to records by my favorite singers, Ella Fitzgerald and Sarah Vaughan! Now I sing all over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

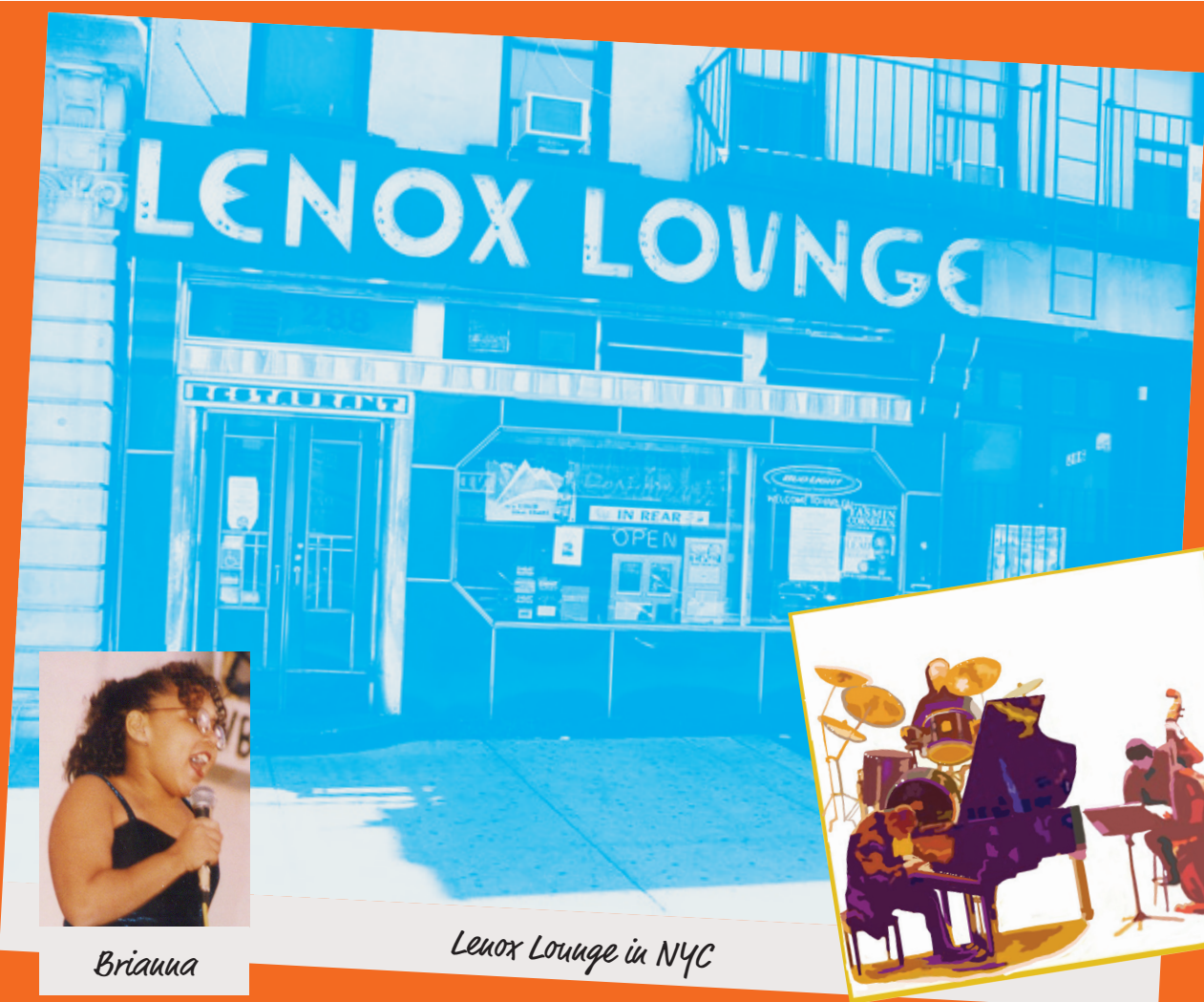
Hugs and much love,

Brianna



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





Brianna

Lenox Lounge in NYC

We asked Brianna ...

What was one of your first experiences with music?

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

Tell us about the instruments that you play.

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

What is your favorite thing about performing jazz?

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

Lesson 1: Learning “Blue Skies”

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

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

Materials: Musical Explorers digital resources, Musical Explorers Student Guide

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

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

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

Sing “Blue Skies”

- Listen to “Blue Skies,” [Track 3](#).
- Sing along to “Blue Skies” chorus, [Track 4](#).
- Discuss the lyrics to “Blue Skies.”
 - *What is the song about?*
 - *How does it make you feel?*

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

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

“Blue Skies”

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

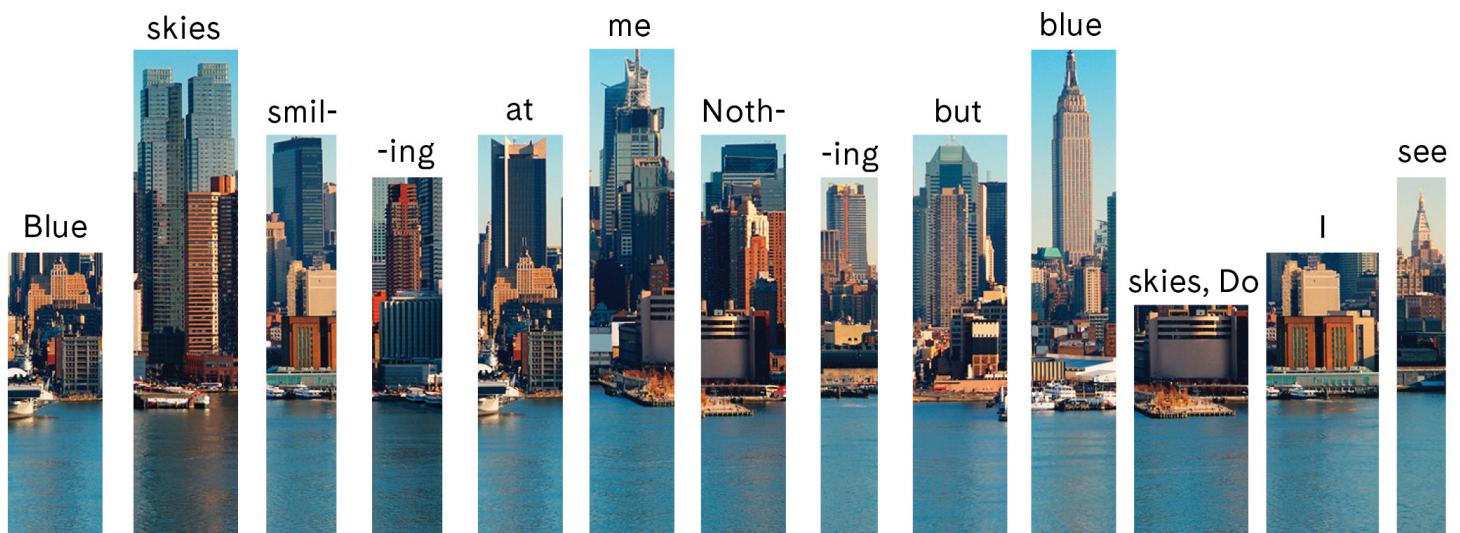
Bluebirds singing a song
 Nothing but bluebirds all day long

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

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

Explore Melodic Contour in “Blue Skies”

- Explain that melodic contour is the shape and direction a melody makes in music.
- Listen to “Blue Skies” melody (vocals only), [Track 5](#). As you listen, use the New York City skyline below to trace the melodic contour.



- *How would you describe the shape of this melody? Is it smooth, jumpy, curvy, jagged, etc.?*
- *When does the melody move by steps? By leaps?*
- Invite volunteers to come up and draw the shape of the melodic contour.
- Listen to “Blue Skies” melody (vocals only), [Track 5](#), again. This time your students can sing along and trace the melodic contour in the air.
- Your students will have an opportunity to create their own melodies based on melodic contour in the My Own Skyline Melody activity on TG28.

Explore Form in “Blue Skies”

- Explain that musical form is the way music is organized. It is like a map or a plan for a piece of music.
- Explain that “Blue Skies” consists of four parts. Three of those parts have the same basic melody; they are called A.
- Listen again to “Blue Skies” melody (vocals only), **Track 5**, letting your students know that this melody will be heard in the A sections of the song.
- Now, listen to “Blue Skies,” **Track 3**. Ask students to identify the A section each time it occurs and make up a movement to represent it. When they hear a section that is different from A, ask them to indicate that by making up a different movement.
 - *How did you know that there was a new section in the song?*
 - *The part in the middle has a different melody. We call that part B.*
 - *What about the B section makes it different from the A section?*
- Explain that this form is called AABA, a common form in jazz and other styles of music.
- Listen again to “Blue Skies,” **Track 3**, with your students performing their movements for each section.

Discover Soloing in “Blue Skies”

- Explain that an important part of jazz is improvisation, in which the musicians make up variations on the melody and rhythm of a song on the spur of the moment.
- Explain that in “Blue Skies,” several of the musicians improvise at different points in the song, which is called “soloing,” while the rest of the band supports them. You can draw connections here to the role of improvisation in the Indian classical unit.
- Listen again to “Blue Skies,” **Track 3**.
- Ask students to raise their hands when they hear the musicians soloing, and identify the instrument (or voice) that is soloing.

Creative Extension: My Own Skyline Melody

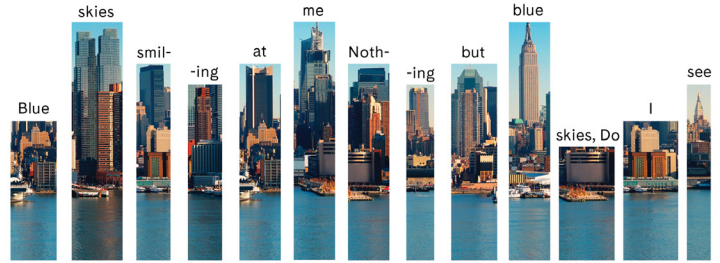
- Using SG10, have your students draw a new skyline with buildings at different levels of their choosing.
- Ask your students to trace the melodic contour of their new skyline.
 - *Where does it go up? Where does it go down? Where are there leaps? Where are there steps? When is the movement curvy, and when is it sharp and jagged?*
- Assist your students in creating a new melody following their melodic contour by singing or playing on an instrument.
- Your students can try out the lyrics from “Blue Skies” with their new melody, write their own lyrics, or try improvising.

Musical Word Wall

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

My Own Skyline Melody

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





Lesson 2: Learning “Take the A Train”

Aim: How is scat used in jazz improvisation?

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

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

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

Vocabulary: rhythm section, scat, soundscape

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

Sing “Take the A Train”

- Listen to “Take the A Train,” [Track 6](#).
 - *This song is about a subway line called the A train, which runs from Queens to the northern tip of Manhattan and stops in the Sugar Hill neighborhood in Harlem.*
- Sing along to “Take the A Train” using [Track 7](#).

The image shows a musical score for the song "Take the A Train" in G major (one sharp) and 4/4 time. It consists of four staves of music. The lyrics are written below the notes, and a blank line is provided for scat singing after each line of lyrics.

Staff 1: You _____ must take the A train _____

Staff 2: To go to Su - gar Hill way up in Har - lem _____

Staff 3: If _____ you miss the A train _____

Staff 4: You'll find you've missed the quick - est way to Har - lem _____

“Take the A Train”

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

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

The rhythm section is the core of most jazz ensembles. Made up of piano, bass, and drums, it establishes the underlying rhythm, harmony, and beat of the music. The rhythm section lays the foundation for the melody and improvisation and gives different jazz styles their distinct character.

Explore Scat Singing in “Take the A Train”

- Explain that scat singing is a technique in jazz in which singers improvise using wordless syllables. Often, they are mimicking with their voice the sounds of the instruments in the jazz ensemble.
- Listen to “Take the A Train” Brianna trumpet scat, [Track 8](#). Note that Brianna uses scat syllables to imitate the trumpet solo.
 - *Which syllables and sounds did you hear Brianna use to imitate the trumpet?*
- Create a list as a class of the scat syllables that were heard. Then add some others that could also mimic the trumpet.
- Using “Take the A Train” trumpet call and response, [Track 9](#), have students take turns echoing the trumpet using their scat syllables.
- Try the same activity, this time imitating a different instrument.
 - *What instrument do you want to be?*
 - *What scat sounds would that instrument make?*
- Listen to “Take the A Train” scat conversation, [Track 10](#). Note that this time, Brianna and the trumpet are having a conversation, in which the trumpet calls, and Brianna responds with her own improvisation. Have students listen for the syllables.
- Add any additional scat syllables heard in this recording to your list.
- Using “Take the A Train” trumpet call and response, [Track 9](#), have students take turns having a scat conversation with the trumpet.

Create Your Own Soundscapes

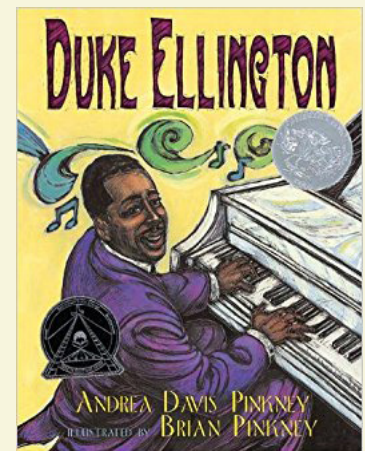
- Listen to “Take the A Train,” [Track 6](#).
 - *How do you know the song is about a train?*
 - *Which instruments do you hear?*
- Explain that this song has a soundscape, which is the section of music that portrays or characterizes the sounds of a specific environment.
- As a class or in small groups, have your students pick a place in your school that has distinctive sounds, for example, the copier running or telephones ringing in the reception office; the squeaks made by feet and bouncing balls in the gym; or the scrapes of food trays in the cafeteria.
- Ask them to close their eyes and listen for the sounds around them for a few minutes. You can have your students use Explore the Sounds of Our City, SG2, to help them record what they have heard.
- Back in the classroom, try to replicate the sounds that were heard by asking them to use their voices, classroom instruments, or additional sound-making items.
- Here’s a tip: If your students do this activity in small groups, when you bring the class together, you can ask the rest of the class to guess the location of the soundscape of each group.

Creative Extension: Jazz Directions

- Using SG11, have your students fill in the blanks in the “Take the A Train” lyrics with a special place in their neighborhood, the name of their neighborhood, and the mode of transportation to get there. Then have them draw a map or a picture of their special place to accompany their lyrics.

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

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



Musical Word Wall

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

Jazz Directions

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

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

Zimbabwean Mbira Music with Tanyaradzwa

Genre and Artist Overview

The mbira is a family of instruments that holds a special and sacred place in the cultures of Zimbabwe. The instruments are made from strips of metal mounted on a gwariva (a wooden board) and placed within a deze (a resonator). They are held in the hands and played with the thumbs and forefingers. According to a Zimbabwean legend, Marimba—the goddess of song—created the mbira from her tears during a war between her son and Nangai, a god who resided on Mount Kilimanjaro. The sound of the mbira was said to stop all the warriors in their tracks and lead them to weep. It is this legend that sets the mbira apart as an instrument used, at times, for healing. Mbira music is built upon complex contrapuntal lines that are played on the instrument and layered with a vocal melody and polyrhythmic percussion primarily performed with hosho (shakers) and kuombera (clapping).

Tanyaradzwa learned mbira music as a young child from her family, but she resisted playing the instrument herself initially. Instead, she began her musical training in the Western classical tradition, starting with the piano at age eight, adding cello at 12, and always singing. It wasn't until she was a teenager that she embraced the tradition of her ancestors, began studying the mbira, and truly came to love it. From that point on, she has continued to weave together these two musical strands, as a performer, composer, and scholar. In addition to performing on mbira and piano and as a singer, she composes pieces for classical chamber groups that are learned by ear rather than notated, combining the aural traditions of her ancestors with the opportunities offered by new technology. Currently completing a doctorate in voice, her thesis will focus on defining a Zimbabwean vocal canon.

Resources for Teachers

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

Listening

- Visit Tanyaradzwa's YouTube channel to hear more of her music.
- Tanyaradzwa Tawengwa Nzou Mambano, "Mudzimu Dzoka"
- Tanyaradzwa Tawengwa Nzou Mambano and Nzou Mambano, "Zvichapera"
- Duramazwi Mbira Group, "Chembere Dzemvura"
- Mbuya Stella Chiweshe, "Rwavasekuru"
- Chiwoniso Maraire, "Zvichapera" and "Rebel Woman"
- Thomas Mapfumo, "Mhondoro," "Gwindingew Rine Shumba," and "Ndanzwa Ngoma Kurira"

Readings

- Dr. Mhoze Chikowero, "African Music, Power, and Being in Colonial Zimbabwe"
- Tanyaradzwa Tawengwa Nzou Mambano, "Cultural Vampires: White Exploitation of Zimbabwean Mbira Music"

Videos

- *Mbira: Spirit of the People*, Simon Bright

New York City Resources

- Africa Center in Harlem, Manhattan

Meet Tanyaradzwa!

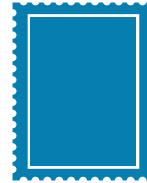


Makadini Vana! (Hello, children!)

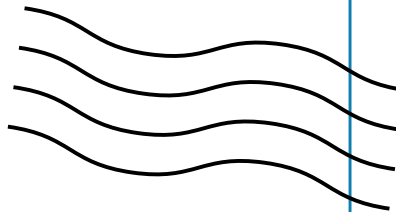
I'm Tanyaradzwa, and I'm a singer, composer, and teacher. You can also call me Nzou Maumbano (nzo-wu mah-ubrah-noh), which means "elephant," since that's my family's mutupo (which means "totem"). A mutupo is a special, sacred animal. Most families in Zimbabwe connect to their ancestors through an animal that is very special to them. I play a special instrument called the ubira. My music honors my culture, and has been sung by my people for thousands of years. I'm so excited to share it with you!

Nerudo Ruzere (with love),

Tanyaradzwa



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





We asked Tanyaradzwa ...

What language did you speak at home with your family?

Growing up in Harare, Zimbabwe, we spoke ChiZezuru and English at home. ChiZezuru is just one of 15 languages spoken in Zimbabwe!

What are your favorite foods from Zimbabwe?

Food is so important to us! We have a deep connection to the land; so we have a profound respect for the food that grows from the soil. I grew up eating Sadza reZviyo (a porridge made from sorghum), matemba (dried, salted fish), and muriwo (sautéed kale with onions and tomatoes).

I also loved to eat Bota rineDovi for breakfast (porridge with peanut butter), fresh avocados from the trees in our garden for lunch, and Mupunga uneDovi nehuku (peanut butter brown rice and a yummy chicken stew) for dinner.

What is your favorite tradition?

The month of November is called Mbudzi. We dedicate the whole month to remembering our ancestors. During this month, we rest. There are no celebrations or ceremonies. We honor our ancestors by displaying their pictures, cooking their favorite foods, and telling our favorite stories about them. I love hearing about the incredible people who came before me.

Lesson 1: Learning “Hurombo Gara Wega”

Aim: How do you build a ChiVanhu song using layers?

Summary: Students will learn the song “Hurombo Gara Wega” and the accompanying rhythmic and melodic layers, and explore the form of the song.

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

Standards: National 1, 4, 5, 6, 7, 11; NYC 1, 2, 3, 4

Vocabulary: ancestor, ChiVanhu, hosho, kushaura, kuombera, kutsinhira, layer, mbira, mutupo, totem

“Hurombo Gara Wega” is part of a genre of spiritual songs in the ChiVanhu tradition, which honor and create a spiritual connection to ancestors. These songs are generally played at ceremonies and rituals called mapira on a special kind of mbira called Mbira dzaVadzimu. The music is built in layers, interweaving the contrapuntal lines played on the mbira with the vocal melody and percussive rhythms played with hosho (shakers), danced with magabvu (leg shakers) and kuombera (clapping). Every aspect of the music talks to each other.

Sing “Hurombo Gara Wega”

- Listen to “Hurombo Gara Wega,” [Track 11](#).
- Learn the lyrics to “Hurombo Gara Wega” using [Tracks 12–13](#).
- Sing the melody of “Hurombo Gara Wega,” [Track 14](#).
- Notice that the song is in call-and-response form. The call is the kushaura line, and the response is the kutsinhira. Your students can focus on learning the kutsinhira line, but they can also learn the kushaura line.

Call

Ndi-u - dzeyi-wo kwa-ka-e-nda va - mwe?

Response

Hu-ro - mbo ga-ra we - ga

“Hurombo Gara Wega”**Kushaura:** Ndiudzeyiwo kwakaenda vamwe?**Kutsinhira:** Hurombo gara wega**Kushaura:** Ambuya vangu vakaendepiko?**Kutsinhira:** Hurombo gara wega**Kushaura:** Sekuru vangu vakaendepiko?**Kutsinhira:** Hurombo gara wega**Kushaura:** Ndiudzeyiwo kwakaenda vamwe?**Kutsinhira:** Hurombo gara wega**“Heartache Stay Away”****Call:** *Where did the others go?***Response:** *Heartache stay away***Call:** *Where did my grandmother go?***Response:** *Heartache stay away***Call:** *Where did my grandfather go?***Response:** *Heartache stay away***Call:** *Where did the others go?***Response:** *Heartache stay away***Explore the Lyrics in “Hurombo Gara Wega”**

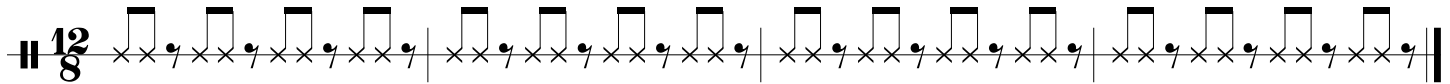
- “Hurombo Gara Wega” honors the memory of our ancestors—all the people that came before us and make us who we are. In Zimbabwean cultures, ancestors continue to be an important presence in a family’s life, even after they are gone. The song is an expression of yearning and is about anyone you miss in your life.
- As a class, explore what students know about their ancestors, starting with parents and grandparents, and discovering whether any students have family stories that reach further back.
- Explain that names can be an important link to our ancestors.
 - *Tanyaradzwa’s family name is Nzou Matemai, which means “elephant.” The elephant is the family mutupo (totem), so it has special meaning for the family.*
- Students will learn more about mitupo (totems) with Your Family Mutupo (totem), SG14.
- Encourage students to talk about their family names at home and share with the class.
 - *What does your last name mean? Where does it come from? Why is it special for your family?*
 - *Where do your first and middle names come from? Are you named after one of your ancestors?*
 - *What family stories do you have about your ancestors?*

Discover Layers in “Hurombo Gara Wega”

- Mbira music is often created by layering different parts, including several interwoven lines performed on the mbira, the vocal line, and the percussion rhythms. The layers are added one at a time, building like a wave to elevate people’s spirits and heighten the energy.
- Your students will learn four of these layers:
 - Basic mbira pattern
 - Vocal melody
 - Hosho (shakers)
 - Kuombera (clapping)
- Listen to “Hurombo Gara Wega,” [Track 11](#), noting when each of the layers enters
- Learn the basic mbira pattern (layer 1), [Track 15](#), which can be played on barred instruments.
 - *Note that the mbira player adds more notes and layers to this basic pattern. The mark of an expert mbira player is how many different interlocking lines she can play.*



- Learn the hosho pattern, [Track 16](#), using any kind of shaker.



- Learn the kuombera pattern (or clapping rhythm), [Track 17](#).



- If your students are ready, try layering two or three of the patterns together and adding the melody.

Creative Extension: Explore the Mbira

- The mbira is made of strips of metal mounted on a gwariva (a wooden board) and set over a deze (a hollow box or resonator). It is played with the thumb and fingers. There are many kinds of mbiras in Zimbabwe. Tanyaradzwa will introduce two of them: the Mbira dzaVadzimu, which is used in sacred and ritual settings; and the Nyunga Nyunga, which is used in more social and recreational settings. Someone who plays the mbira is called a gwenyambira.
- Using the activity on SG14, your students will learn about the mbira.

Creative Extension: Learn about Mutupo, the Family Totem

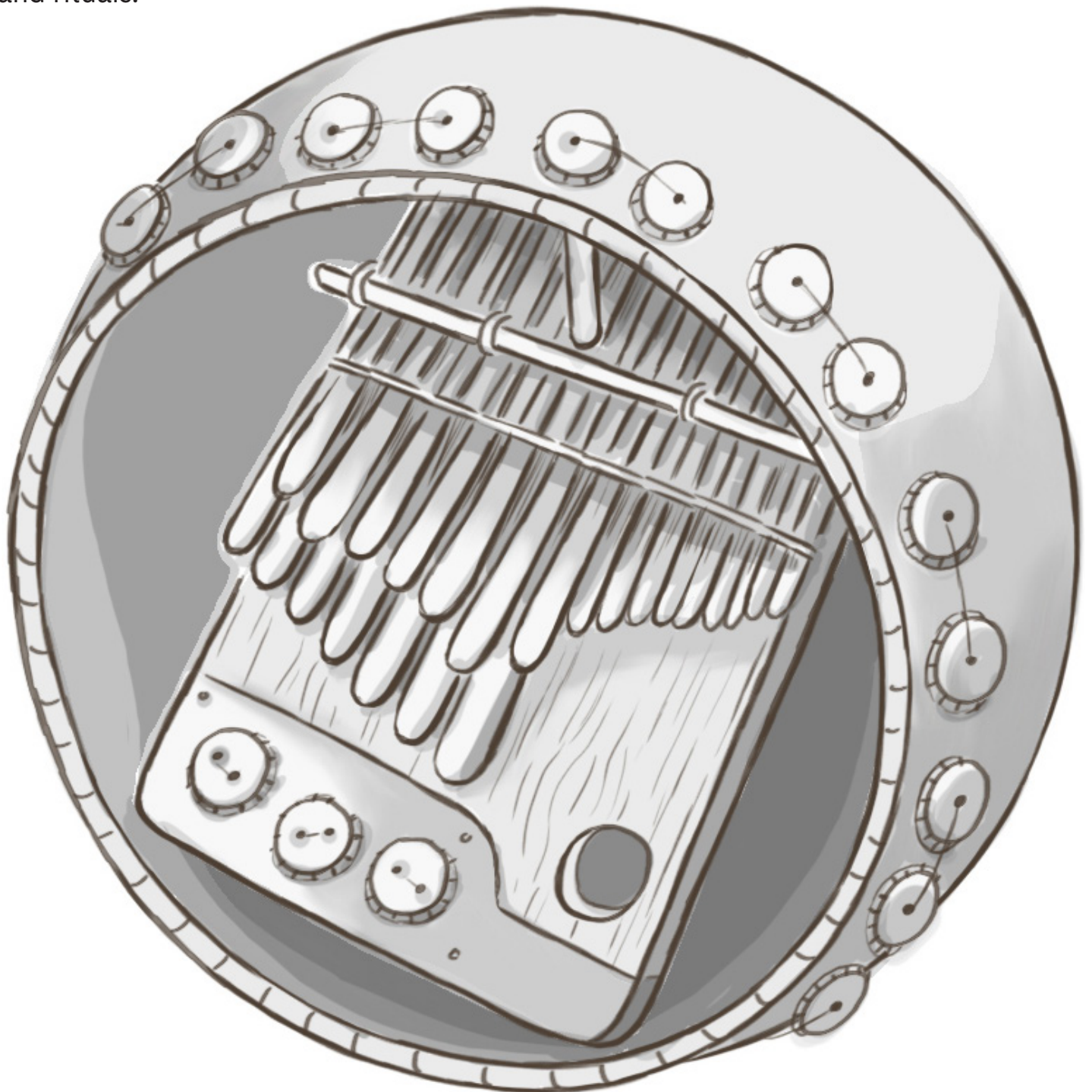
- Each family in Zimbabwe has a totem—an animal that represents the family throughout the generations. The animal is chosen for its special qualities and is very important to the family. It actually becomes part of the family's name. Tanyaradzwa's family totem is the elephant, her family name is Nzou Matemai, and her name is Nzou Mambano. Nzou means elephant.
 - *Why do you think Tanyaradzwa's ancestors chose the elephant to represent their family? What qualities do you think an elephant has?*
 - *Brainstorm other animals and the qualities that make them special.*
 - *What animal would you choose to represent your family and why?*
- Using SG15, have your students choose their mutupo, draw a picture of their family and their totem animal, and describe why they chose this animal to represent their family.

Musical Word Wall

Add the words *ancestor*, *chivanhu*, *hosho*, *kushaura*, *kuombera*, *kutsinhira*, *layer*, *mbira*, and *totem* to the Musical Word Wall.


Explore the Mbira

The mbira is very special instrument in Zimbabwe. It is known as an instrument of healing. Mbira are made from strips of metal mounted on a gwariva, or wooden board, placed in an animal shell or hollow box inside a deze or a gourd. It is played with your thumbs and fingers. Shells, bottle caps, or other objects add a buzzing sound. There are many kinds of mbiras including special ones used in ceremonies and rituals.



Your Own Mutupo

Each family in Zimbabwe has a mutupo—a sacred animal that represents them. The animal is chosen for its special qualities and is so important that it actually becomes part of the family’s name. What animal would you chose for your family? In the space below, draw a picture of your family that includes your totem animal.



Why did you choose this animal for your family?

Lesson 2: Learning “Pamuromo paHaruna”

Aim: How can a song be used to tell a story?

Summary: Students will learn to sing “Pamuromo paHaruna,” explore the storytelling in the song, learn the mbakumba dance, and discover traditional instruments from Zimbabwe.

Materials: Musical Explorers digital resources, Musical Explorers Student Guide

Standards: National 1, 4, 5, 6, 7, 8, 11
NYC 1, 2, 3, 4

Vocabulary: gwenyambira, mbakumba, mushandirapamwe

“Pamuromo paHaruna” is from a genre of songs that are sung at parties and celebrations for fun and recreation. These songs are played with a different kind of mbira called a Nyunga Nyunga, or “sparkle sparkle.” It has fewer keys than the Mbira dzeVadzimu, and the pitches radiate out from the center. The gwariva is embedded in the deze, and the gwenyambira holds the instrument by cupping their hands around the gwariva.

Sing “Pamuromo paHaruna”

- Listen to “Pamuromo paHaruna,” [Track 18](#).
- Learn the lyrics using “Pamuromo paHaruna” pronunciation, [Track 19](#).
- Sing the chorus using “Pamuromo paHaruna” chorus, [Track 20](#), and learn to sing the refrain using [Track 21](#).
- Notice that the song is also in call-and-response form. The call is called the kushaura line, and the response is called the kutsinhira line.
- In the chorus, your students can focus on learning the kutsinhira line, but they can also learn the kushaura line and take turns singing each. In the refrain, your students will learn just the kutsinhira line, notated below. The kushaura line is improvised.

Chorus



Ha-ru-na wo i - ye wo-i - ye-i - ye-ye Ha-ru-na wo-i - ye wo-i - ye-i - ye-ye

Pa-mu-ro-mo pa-Ha-ru-na! We-ren - de hin-de hin-de 'nde!

Refrain



Wo - i - ye wo - i - ye - i - ye-ye Wo - i - ye wo - i - ye - i - ye-ye

“Pamuromo paHaruna”

Kushaura:

Haruna wo-iye wo-iye-ye-ye?

Haruna wo-iye wo-iye-ye-ye?

Kutsinhira:

Pamuromo pa Haruna!

Werende hinde hinde 'nde!

Kushaura:

Wo-iye-ye-ye?

Kutsinhira:

Wo-iye-ye-ye!

“Haruna’s Big Mouth”

Call:*Haruna do you hear me?**Haruna do you hear me?***Response:***Ah! Haruna’s big mouth!**Haruna talks too much!***Call:***Do you hear me?***Response:***Yes, we are listening!**

**Note that wo-iye has a different meaning in this context than in the previous phrases.*

Discover Storytelling in Mbira Music

- Tanyaradzwa explains that it is essential for the gwenyambira (mbira player) to be a great storyteller as well as an accomplished musician. In between singing the song, the gwenyambira will tell an improvised tale based on the lyrics.
- The phrase “Wo-iyé,” which means both, “Do you hear me?” and “Yes, we are listening,” is the storyteller checking in with the audience to confirm that they are listening.
- This song lovingly teases a person named Haruna (the name is gender neutral) who loves to talk.
- As a class, make up a story about Haruna based on the lyrics to the song. Some possible guiding questions include:
 - *Why do you think Haruna loves to talk?*
 - *What do you think Haruna might talk about? Does Haruna say funny things or have important messages to tell? Is Haruna just very friendly?*
 - *Are there other people in the story and what do they do when Haruna talks a lot?*
 - *What happens at the end of the story?*
- Have each student tell a part of the story. When students get to the end of their parts, each can sing the “Wo-iyé” call and response.

Explore the Mbakumba Rhythm and Dance in “Pamuromo paHaruna”

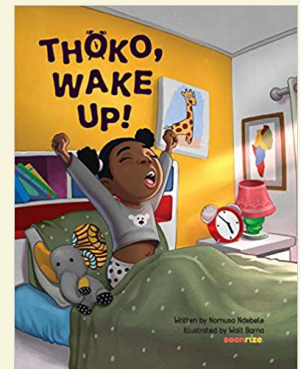
- Mbakumba is a harvest dance that expresses gratitude for the food on our tables.
- Learn the basic mbakumba step using the video on Tanyaradzwa’s artist resource page at carnegiehall.org/MusicalExplorersNYC. Notice that the rhythm of the feet and hand clapping mirrors the rhythm of the lyrics.

Creative Extension: Practicing Mushandirapamwe

- Mushandirapamwe is a Zimbabwean concept that means “working together as one.” It teaches the importance of people from different places and backgrounds coming together, celebrating both unity and diversity. Mushandirapamwe embodies what it means to be a good human being.
- In the 1970s, Tanyaradzwa’s grandfather, Matemai George Tawengwa, established the Mushandirapamwe Hotel—a legendary place to this day—where musicians come together to play music and support the Zimbabwean liberation movement.
- Guide your students in discussing the concept of Mushandirapamwe and how it relates to their lives.
 - *What does Mushandirapamwe mean to you?*
 - *How can we bring the idea of Mushandirapamwe to life in our classroom, school, home and community?*
 - *What challenges can we address using the idea of Mushandirapamwe?*

Literacy Extension: Thoko, Wake Up!

Based on the Ndebele nursery rhyme “Thoko, Thoko Vuka,” *Thoko, Wake Up!* features Thoko, a brave, young Zimbabwean girl who has fun and amazing adventures in which she learns about her culture and heritage.



Musical Word Wall

Add the words *gwenyambira*, *kushaura*, *kutsinhira*, *mbakumba*, and *Mushandirapamwe* to the Musical Word Wall.

Haitian Music with Emeline

Genre and Artist Overview

Haiti's music reflects the different groups that have lived on the island, melding French, Spanish, African, and indigenous influences. There are many different styles of Haitian music. Perhaps the most popular and culturally significant is compas, a complex dance music characterized by the signature tanbou beat. These popular genres grow directly out of Haitian folk traditions, with many folk elements incorporated into contemporary pop music.

Emeline's original music fuses the traditions of her home country with elements of jazz, blues, and R&B, and has lyrics sung in both English and Haitian Creole. She began singing with a gospel choir in Gonaïves, Haiti, where she spent her childhood. After studying at the Detroit Jazz Center, she returned to Haiti where her career blossomed. Now based in New York, Emeline is known as a respected voice for social issues concerning women and children worldwide.

Resources for Teachers

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

Listening

- Visit emeline-michel.com to hear more Haitian songs from Emeline.
- Ti-Coca & Wanga-Nègès, "Gerda"
- Martha Jean-Claude, "Chante Haiti"
- Boukman Eksperyans, "Ke M Pa Sote"
- Beethova Obas, "Rasanble"

Videos

- *Serenade for Haiti*, Owsley Brown
- *The Agronomist*, Jonathan Demme

New York City Resources

- Flatbush, Brooklyn has a large Haitian population.
- Haitian Cultural Exchange, a nonprofit organization in Crown Heights, Brooklyn that develops, presents, and promotes the cultural expression of the Haitian people
- [Radiosoleil.com](http://radiosoleil.com), an internet radio station that distributes news for the Haitian community

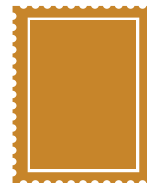
Meet Emeline!



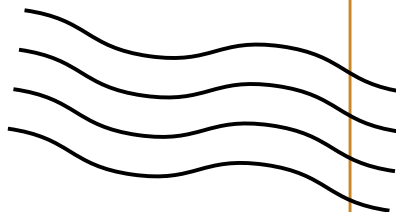
Ahlan, Musical Explorers!

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

*Your friend,
Emeline*



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





We asked Emeline ...

What was your first important musical experience?

On Christmas Eve, when I was 11 years old, I was chosen at my church to sing solo among all the soloists of the choir!

What is your favorite story from your childhood?

My favorite story was “Ti Pye Zoranj” or “Little Orange Tree.” It is a fairy tale about a young girl whose life changes when she plants orange seeds that magically grow when she sings to them.

What is your favorite holiday to celebrate?

Haitian Independence Day, which is on January 1. We have a delicious pumpkin soup called “soupe joumou.” When the French ruled Haiti, African slaves were forbidden to eat this soup. So Haitians eat soupe joumou to celebrate their freedom.

Lesson 1: Learning “A.K.I.K.O.”

Aim: How can we use melody and rhythm to create a chant?

Summary: Students learn the chorus to “A.K.I.K.O.”; explore the concept of melodic variation; and create their own rhythmic chant.

Materials: Musical Explorers digital resources, Musical Explorers Student Guide

Standards: National 1, 2, 5, 7, 10, 11; NYC 1, 2, 3, 4

Vocabulary: chant, variation

“A.K.I.K.O.” is one of Emeline’s signature and best-loved songs. Once, when performing in Japan, Emeline worked with a translator named Akiko. The two built a bond, and Emeline wrote this song as a tribute to her friend who inspired her to imagine a better world during turbulent times.

Sing “A.K.I.K.O.”

- Listen to “A.K.I.K.O.,” [Track 22](#).
- Emeline sings in Haitian Creole, a language that is based predominantly on French but mixed with a bit of Portuguese, Spanish, English, Taíno, and West African languages.
- Learn the pronunciation of the four Haitian Creole letters that make up the lyrics to the chorus.
- Learn to sing the chorus with “A.K.I.K.O.” chorus, [Track 23](#).

The musical notation shows the chorus of "A.K.I.K.O." in 4/4 time. The melody is written on a treble clef staff with a key signature of one sharp (F#). The notes are quarter notes with the following lyrics: A. K. I. K. O. A. K. I. K. O. The first four notes (A, K, I, K) are beamed together, and the last four notes (A, K, I, K) are also beamed together. The final note (O) is a half note.

“A.K.I.K.O.”

E si m' t'anvi chante lajwa
 E si m' t'anvi taye banda
 Rakonte yon bèl istwa
 Nou tout t'a va mande yon lwa
 Pou fè repouse tout pye bwa
 Pou jwe lago kache lespwa, ann chante:

Chorus:

A.K.I.K.O., A.K.I.K.O.

Menm si se vre nou betize
 Moun, save di nou pap sove
 Pèsonn p'ap anpeche m' reve
 Reve yon bèl bato desann
 Ranmase tout moun ki t'ap tann
 Pou nal fè yon bèl fèt ansann

(Chorus)

Bridge:

Si tout moun, tout peyi
 Nan lemond t'a va rive yon jou reyini
 Tankou yon paradi
 Nou t'a jwenn yon pawòl
 On langaj, on mizik, on melodi
 On ti mo, k' fe maji

Fò n' chante pou lavi miyò
 Pou tout sa k'ap dòmi deyò
 Pou tout sa k'ap viv andeyò
 Pou yon jou kap yo ka chanje
 Pou tout timoun kab jwenn manje
 Pou n' krusifye tout prejuje

(Bridge)

(Chorus)

(x4)

(Bridge)

(Chorus)

(x8)

“A.K.I.K.O.”

*What if I want to sing a song of joy?
 What if I want to dance a banda
 And tell you a beautiful story?
 We all would plead for a law
 To make all the trees grow back,
 To play hide and seek at night and sing:*

Chorus:

A.K.I.K.O., A.K.I.K.O.

*If this is true, we messed up.
 Savant says there is no salvation for us,
 But no one can stop me from dreaming,
 Dreaming of a beautiful boat going along
 Picking up everyone waiting
 To make a party together.*

(Chorus)

Bridge:

*If everyone from every country
 In the world was reunited
 As in paradise,
 We would find
 A language, a music, a melody
 A little magical word.*

*We have to sing for a better life,
 For those sleeping in the streets,
 For all those in the countryside,
 For the card to flip,
 For all the children to eat,
 For no more prejudice.*

(Bridge)

(Chorus)

(x4)

(Bridge)

(Chorus)

(x8)

Create Variations of the Melody in “A.K.I.K.O.”

- Through call and response, sing the chorus of “A.K.I.K.O.” Note that it includes just five notes.
- Continue using call and response as you explore the five notes in the melody and using some or all of the following tools:
 - Body scale (refer to TG20)
 - Solfège (sol, do, la, do, sol)
 - Scale degree (5, 8, 6, 8, 5)
- Once the class feels comfortable with the tools above, you can use them to explore variations on the melody. Start by changing one note (e.g. sol, do, do, do, sol) and gradually change more. You can also play with tempo.
- This can become a kind of “Simon Says” game, where you try to stump the class. Invite students to come up and act as the leader.

Explore the Underlying Rhythms in “A.K.I.K.O.”

- Listen to “A.K.I.K.O.” rhythm loop, [Track 24](#). Note that there is a rhythm played by the percussion that acts like a motor, keeping the song moving and making you want to dance. Learn the rhythm as a class, using body percussion or instruments.

step clap ____ clap step clap ____ clap

- Divide students into two groups. One group will keep the steady beat while the other group taps the rhythm. Combine the groups to hear the layers together, and perform with “A.K.I.K.O.” rhythm loop, [Track 24](#). Have the groups switch parts whenever you call, “Switch!”

Creative Extension: The Name Game

- Your students will create rhythmic chants based on the spelling of their names, like Emeline did with Akiko's name. You can demonstrate using your own name first.
 - Chant the letters of your first name, trying out different rhythmic patterns until you find one that you like.
 - Add a simple melody to your pattern; you can choose the notes from "A.K.I.K.O.," or use any other notes you want.
 - Teach the chant to the class through call and response.
 - Ask for volunteers to follow the same process, using their own names.
- Play the name game.
 - Put everyone's names into a hat. Form a circle, and have the class keep a steady beat.
 - Ask for a volunteer to go into the circle, pick a name out of the hat, and create a chant based on that name. Teach the chant to the class using call and response.
 - The student whose name was chanted goes next. Continue until everyone's name is performed.

Creative Extension: Poem of Inspiration

- On SG18, students will have an opportunity to write an acrostic poem about a friend or family member based upon the letters in that person's name.

Musical Word Wall

Add the words *chant* and *variation* to the Musical Word Wall.

Write Your Own Poem of Inspiration

Who inspires you like Akiko inspired Emeline? It can be a friend, someone in your family, or someone famous. Write the person's name by putting each letter in each box below. Then, think of a word or phrase starting with each letter that describes the person.

Lesson 2: Learning “Panama Mwen Tombe”

Aim: How do steady beat and rhythm work together in Haitian folk music?

Summary: Students will learn to sing “Panama Mwen Tombe,” discuss rhythm and beat, and learn about the tanbou drum.

Materials: Musical Explorers digital resources, Musical Explorers Student Guide

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

Vocabulary: tanbou

“Panama Mwen Tombe” is a popular folk song in Haiti with lyrics that seem simple and childlike. But the song is actually believed to refer to the unexpected death of former Haitian President Florvil Hyppolite in 1896. Legend has it that while he was on his way to Jacmel to secure the city from attack, his hat fell off, which is a bad omen in Haiti. Ignoring this, he mounted his horse and continued on his way, but before he got there, he had a heart attack, fell of his horse, and died. The song has been reinterpreted many times, reflecting Haiti’s evolving political situation and offering a warning to politicians about the desire for too much power.

Sing “Panama Mwen Tombe”

- Listen to “Panama Mwen Tombe,” [Track 25](#).
- Learn the lyrics to the chorus using “Panama Mwen Tombe” pronunciation, [Track 26](#).
- Sing the chorus using “Panama Mwen Tombe” chorus, [Track 27](#).

Pa - na - ma mwen tom - be Pa - na - ma mwen tom - be

Pa-na-ma mwen tom - be sa ki dè yè ran-man-se li pou mwen mwen

“Panama Mwen Tombe”

Mwen soti lavil Jakmèl
 M a prale Lavale
 An arivan Kafou Benè,
 Panama mwen tombe

Chorus:

Panama mwen tombe
 Panama mwen tombe
 Panama mwen tombe
 Sa ki dèyè ranmase li pou mwen

“My Hat Fell Off”

*I left the city of Jacmel
 I went to La Vallée
 When I got to the intersection at Bainet,
 My hat fell off.*

Chorus:

*My hat fell off
 My hat fell off
 My hat fell off
 Whoever is behind me, please pick it up for me*

Explore Steady Beat and Rhythm in “Panama Mwen Tombe”

- Listen to “Panama Mwen Tombe” chorus, [Track 27](#), while having the class tap the steady beat on their laps.
- Using [Track 28](#), learn the kongo rhythm, which is the underlying rhythm of the song.

zi - pim zi - pim - ti - pim zi - pim zi - pim - ti - pim

- While the class keeps the steady beat, speak or clap the kongo rhythm.
- Speak or clap the rhythm together as a class.
 - *What did you notice?*
 - *What is the difference between the steady beat and the rhythm?*
- Listen to "Panama Mwen Tombe" chorus, [Track 27](#), again, speaking or clapping the kongo rhythm together.
- Split the class into two groups. As you listen to the full song, [Track 25](#), have half the class tap the steady beat while the other half claps the kongo rhythm. Ask the groups to switch parts after each verse.

Creative Extension: Explore the Tanbou Drum

- The tanbou drum is the national instrument of Haiti. The body of the drum is made from wood. The head of the drum is made from an animal skin, usually from a cow or goat. The tanbou drum is played with your hands. A variety of sounds can be produced depending on what part of the hand is used, and what part of the drumhead is played.
- Explain that the tanbou drum plays the traditional compas rhythms that propel the compas dance.
- Use the activity on SG19 to explore the tanbou drum.

Creative Extension: Explore Superstitions

In “Panama Mwen Tombe,” the president’s hat falls to the ground. In Haiti, that is considered a bad omen. Discuss some other things that some people believe bring bad luck.

- Breaking a mirror
- Opening an umbrella indoors
- Walking under a ladder
 - *Why do you think these things are thought to bring bad luck?*
 - *Do you believe they truly bring bad luck? Why or why not?*

Invite your students to bring this topic home to discuss with their families and learn about any beliefs specific to their cultures. Ask them to share what they learned with the class. Notice how different cultures have different beliefs, and why they may differ.

Literacy Extension: Little Fanfan Sings and Dances in Haiti

In *Little Fanfan Sings and Dances in Haiti* by Susan Gleason Pierre-Louis, Little Fanfan describes Haiti for the reader, from what the island looks like to how its people celebrate Haiti’s birthday on January 1!

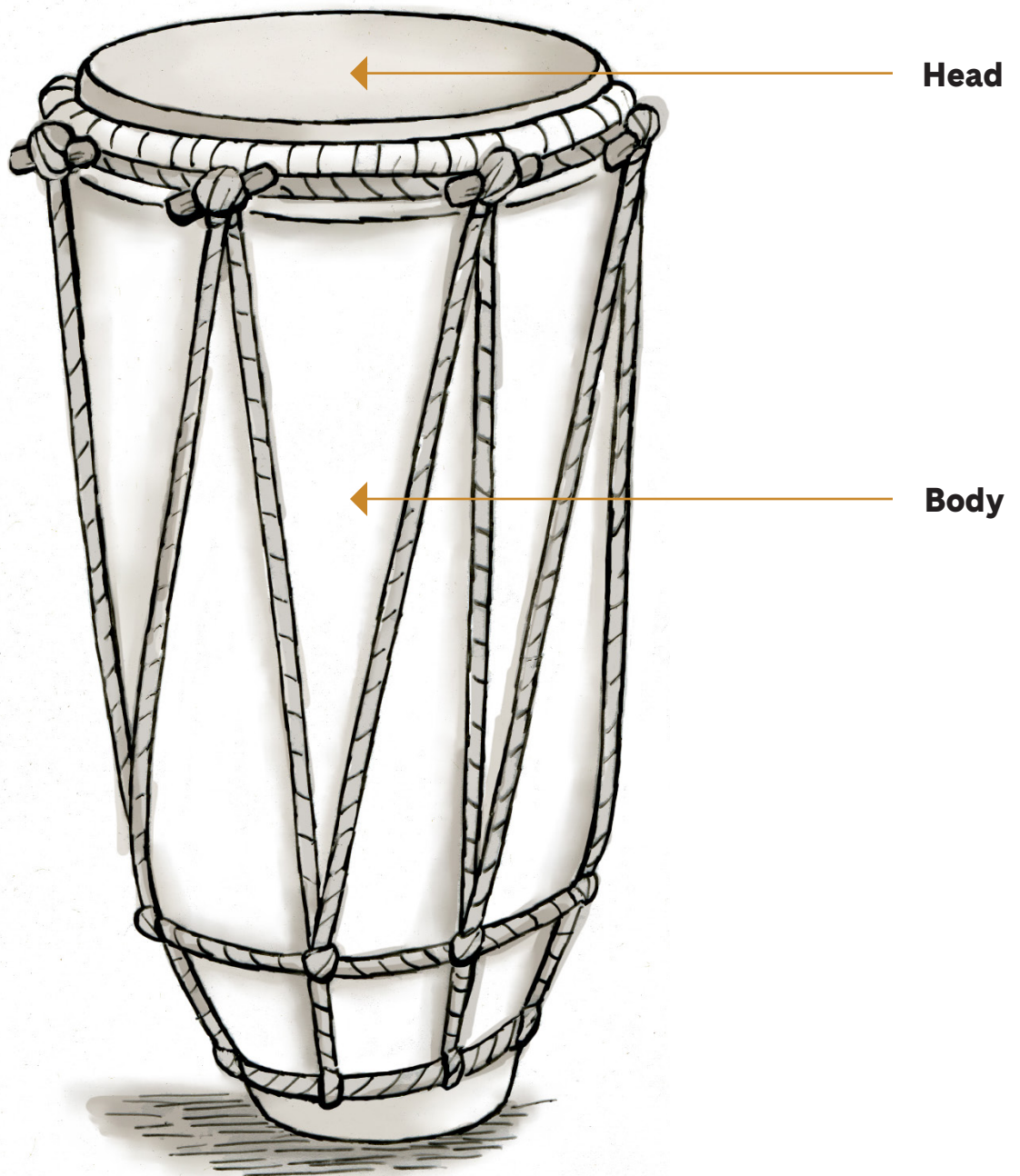


Musical Word Wall

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

Explore the Tanbou Drum

The tanbou drum is the national instrument of Haiti. The body of the drum is made from wood. The head of the drum is made from an animal skin, usually from a cow or goat. The tanbou drum is played with your hands. A variety of sounds can be produced depending on what part of the hand is used and what part of the drum head is played.



Semester 1

Review the three artists and their music.

- Look at SG6–7 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.

- During 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 concert using SG20.

- Note: If you are attending the concert in person, you can help students prepare for their visit with Welcome to Carnegie Hall’s Zankel Hall!, SG36–37.

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 SG21–22.
- Share your students’ reflections by emailing them to musicaexplorers@carnegiehall.org.

It's Concert Time!

Circle things you WILL do while you watch the concert. Put an "X" through things you WON'T do during the concert.

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

Sleep



Dance



Run



Have fun!

Get bored

Open your ears

Cheer!



Sing!

Laugh

Move



Talk during the music

Watch how the musicians play and sing



Follow directions

Listen to the performers

Clap

Eat popcorn



What Did You See and Hear in the Concert?

Draw pictures of your concert experience below.

A large, empty rectangular box with a thin red border, intended for drawing a picture of a concert experience.

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,

Bomba and Plena with Juan and Julia

Genre and Artist Overview

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

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

Resources for Teachers

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

Listening

- Visit losplenerosdela21.org to hear more of Juan and Julia’s and music.
- Los Pleneros de la 21 Albums
 - *Para Todos Ustedes*
 - *Somos Boricuas*
 - *Puerto Rico Tropical*
 - *Puerto Rico, Puerto Rico*
- Bomba
 - Traditional, “Bámbulae Sea Allá”
 - Pedro Ruiz, “Ola de la Mar”
- Plena
 - Marcial Reyes Arvelo, “Puerto Rico, Puerto Rico”
 - Catalino, “Tite”
 - Curet Alonso, “El Leon”

Videos

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

New York City Resources

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

Meet Juan and Julia!



Greetings from

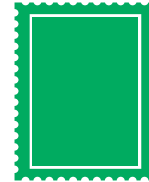
El Barrio, Manhattan!

Saludos Musical Explorers!

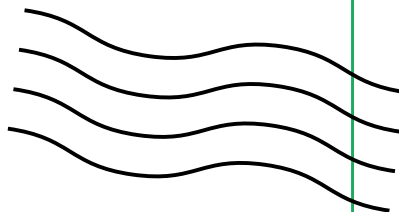
We are so excited to introduce bomba and plena to you! Our ensemble, Los Pleneros de la 21, has been together for more than 30 years. So we are more than a band; we are a musical family. In fact, some of us are even blood. We are father and daughter, passing these traditions down from one generation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

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

Juan and Julia



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





Puerto Rican Day Parade in NYC



Julia



Juan



San Juan, Puerto Rico

We asked Juan and Julia ...

What are some of your earliest memories with music?

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

What is your favorite holiday or tradition to celebrate?

Julia: Christmas celebrations in Puerto Rico run from Thanksgiving through February 2. The best ritual during that period is the parrandas. You and a bunch of friends surprise people in their homes at any time of the night, playing music very loudly until they let you in. You eat all their food and then

the homeowners go with you to the next home. This is done all night long. The parrandas are officially done when the homeowners make an asopao de pollo (chicken stew); then it's off to bed!

What is your favorite thing about performing bomba and plena?

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

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

Lesson 1: Learning “Estoy Buscando un Árbol”

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

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

Materials: Musical Explorers digital resources, Musical Explorers Student Guide


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

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

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

Sing “Estoy Buscando un Árbol”

- Listen to “Estoy Buscando un Árbol,” [Track 29](#).
- Learn the lyrics to the refrain using “Estoy Buscando un Árbol” pronunciation, [Track 30](#).
- Sing the refrain using “Estoy Buscando un Árbol” refrain, [Track 31](#).



The image shows a musical staff in treble clef with a 6/8 time signature. The melody consists of two measures. The first measure starts with a quarter note on G4, followed by a dotted quarter note on A4, and then a half note on B4. The second measure starts with a quarter note on C5, followed by a dotted quarter note on D5, and then a half note on E5. The key signature has one sharp (F#). Below the staff, the lyrics are written: Es - toy bus - can - do'un ár - bol que me de som - bra.

Es - toy bus - can - do'un ár - bol que me de som - bra

“Estoy Buscando un Árbol”

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

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

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

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

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

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

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

“I’m in Search of a Tree”

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

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

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

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

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

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

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

**This can also mean to have pity.*

Explore the Lyrics in “Estoy Buscando un Árbol”

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

Bomba Instruments

In bomba music, the rhythms are played by large, barrel-shaped drums called barriles, which play two roles: the *buleador* role and the *subidor* role. The *buleador* plays the foundational rhythm while the *subidor* (or *primo*) drum improvises and interprets what a dancer is doing with their body musically on the drum. Additional instruments that add rhythmic layers include *cua* sticks, played on the sides of a smaller barril, and the *maraca*, typically played by the lead singer. On SG26, students will have an opportunity to compare and contrast these bomba instruments with the instruments used in plena.

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

- One of the signature aspects of bomba is that it is a conversation, or call and response, between dancers and musicians, and—in a bit of a role reversal—it is the dancer who leads the way. The dancer improvises movements, challenging the *subidor*—or lead drummer—to respond with rhythmic interpretations.
- Learn the movements for “Estoy Buscando un Árbol” at <http://carnegiehall.org/MusicalExplorersNYC>.
- Using “Estoy Buscando un Árbol,” [Track 29](#), try out each of the movements.
- Once students are comfortable with the movements, form a circle and ask for a dancer to go into the middle. Ask the dancer to perform one of the movements from the dance vocabulary or improvise a new movement. Demonstrate the role of the *subidor*, responding to the movement by drumming or clapping a rhythmic phrase. It can be the same rhythm that the dancer performed, or a complementary rhythm.
- Ask for volunteers to take turns playing the role of the dancer and the *subidor*.
- When your students are comfortable, play “Estoy Buscando un Árbol,” [Track 29](#), giving students an opportunity to try out the roles of dancer and *subidor*.

Musical Word Wall

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

Lesson 2: Learning “Ola de la Mar”

Aim: What elements make up a plena song?

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

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

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

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

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

Sing “Ola de la Mar”

- Listen to “Ola de la Mar,” [Track 32](#).
- Learn the lyrics to the chorus using “Ola de la Mar” pronunciation, [Track 33](#).
- Sing the chorus using “Ola de la Mar” chorus, [Track 34](#).

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

Trái-ga-me la pazque mi ple-na va'a so - nar Trái-ga-me la pazque mi ple-na va'a so - nar

“Ola de la Mar”

Chorus:

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

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

(Chorus)

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

(Chorus)

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

(Chorus)

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

(Chorus)

(x2)

“Wave of the Sea”

Chorus:

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

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

(Chorus)

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

(Chorus)

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

(Chorus)

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

(Chorus)

(x2)

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

Explore Rhythmic Layering in “Ola de la Mar”

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

The image shows three staves of musical notation for the foundational rhythm of "Ola de la Mar" in 4/4 time. Each staff begins with a double bar line, a 4/4 time signature, and a repeat sign. The first staff, labeled "Seguidor", shows a sequence of quarter notes with an 'x' above each note, grouped in pairs. The second staff, labeled "Segundo", shows a sequence of quarter notes with an 'x' above each note, grouped in pairs. The third staff, labeled "Güícharo", shows a sequence of eighth notes with an 'x' above each note, grouped in pairs. The notation is repeated twice across the staves.

- Using Panderetas layer 1 seguidor, [Track 35](#); Panderetas layer 2 segundo, [Track 36](#); and Panderetas layer 3 güícharo, [Track 37](#); listen to the three different layers separately, and hear how they come together.
- Using classroom instruments or body percussion, have your students try out each of the rhythms. If they are ready, try layering two or even three of the rhythms together.
- Explain that the smaller pandereta, called the requinto, improvises over the foundational rhythm.
- Demonstrate how the requinto would improvise over one or more of the foundational rhythms.
- As your students get comfortable, have them take turns playing the requinto and improvising while the rest of the class maintains the base rhythm.
- For an added challenge, try adding the chorus to “Ola de la Mar” to the rhythmic layers. You can sing the call, while your students sing the response.

Compare and Contrast Bomba and Plena Instruments

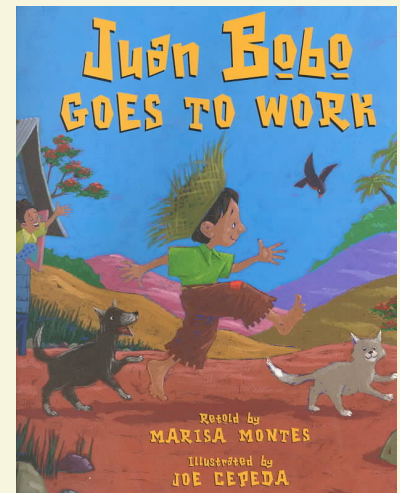
- The instruments played in bomba and plena are distinct for each genre.
- Explore each set of instruments using SG26.
- Discuss the similarities and differences between the two sets, focusing in particular on the differences between the two sets of drums.
- Using some of the listening examples found under Resources for Teachers, TG63, see if your students can identify whether the sample is bomba or plena, based on the instruments.

Creative Extension: The Sung Newspaper

- Plena music is sometimes referred to as “the sung newspaper” because singers improvise lyrics about current events or their own personal experiences, punctuated by an established refrain.
- In this activity, your students will create their own plena song using SG27.
- As a class, decide on a subject for your plena song.
 - *What is an important event that you’d like to tell the world about? Is it something in the news, something that happened in school, or something in your own life?*
 - *If you were writing a story about that event in a newspaper, what would the headline be? The headline will be just a few words, and will become the refrain of the plena song.*
- Using SG24, students can create their own “sung newspaper” by filling in the headline, writing a short story, and then illustrating their story.
- Work with the class to create a chant or melody for the headline. Start with the rhythm of the words and then add pitches if desired, using classroom instruments as available. To establish the underlying rhythm for the chant you can use Panderetas layer 1 seguidor, [Track 35](#); Panderetas layer 2 segundo, [Track 36](#); and Panderetas layer 3 güícharo, [Track 37](#).
- If your students are ready, you can complete your plena song by adding an improvised response to the refrain: A student can read or chant a line or phrase from their story, and the rest of the class will respond with the headline refrain.

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

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



Musical Word Wall

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

Bomba and Plena Instruments

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

Bomba Instruments



Barriles are large, barrel-shaped drums.



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



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

Plena Instruments



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



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

The Sung Newspaper

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

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- -
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Freedom Songs with Starr

Genre and Artist Overview

Freedom songs were anthems of the Civil Rights Movement of the 1960s and a potent catalyst for change. These were songs that were made to be sung together in groups to unify the movement and deliver strong, clear messages of liberation. Musically, they are accessible, direct, and repetitive. They embody a range of emotions—joy, sadness, determination, defiance, hope. Many were originally spirituals, but the lyrics were altered to reflect a renewed purpose.

Starr Busby, who accepts all pronouns said with respect, grew up in Texas, but music has taken them all over the world. Starr truly believes that music and art are a deeply powerful practice; they consider all the music they make an offering or gift to whomever listens. Starr hopes that their songs will help people see themselves, their community, and their current circumstances in a new or different way that encourages people to look not just with their eyes or intellect but also with their hearts. Starr’s goal is to create an entry point to personal liberation which will ultimately lead to collective liberation.

Resources for Teachers

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

Listening

Visit starrbusby.onuniverse.com to hear more of Starr’s music.

- Starr Busby, “Ms. Bland” and “Wishing Tree”
- The Golden Gospel Singers, “O Freedom”
- Pete Seeger, “We Shall Overcome”
- Bernice Johnson Reagon and the Freedom Singers, “Ain’t Gonna Let Nobody Turn Me ’Round”
- Nina Simone, “I Wish I Knew (How It Would Feel to Be Free)”
- Sweet Honey in the Rock, “Eyes on the Prize”
- Bob Dylan, “The Times They Are A-Changin’” and “Chimes of Freedom”
- Staple Singers, “Freedom Highway”
- Odetta, “This Little Light of Mine” and “Freedom Trilogy”
- Joan Baez, “Oh Freedom” and “Birmingham Sunday”

Reading

- Bernice Johnson Reagon, *Music in the Civil Rights Movement*
- Toni Morrison, *The Bluest Eye*

New York City Resources

- Weeksville, Brooklyn is a historic neighborhood founded by free Black Americans.
- The Weeksville Heritage Center in Weeksville, Brooklyn
- The Schomburg Center for Research in Black Culture in Harlem, Manhattan

Meet Starr!

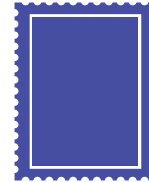


Hello!

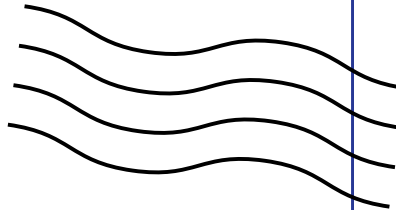
My name is Starr, and I am so excited to sing with you! Singing is my favorite thing to do because it feels good. And when I am free to express myself through song, I know it gives others the chance to be free, too! I love how the power of music can free, heal, and support all people. We're going to have a wonderful time singing together!

Peace and Light,

Starr



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





Gospel Choir

Starr

We asked Starr ...

How did you get the name Starr?

My mother just liked the name! But being an artist, it just so happens to be the right fit. My mom also played the flute and wanted to play in a symphony someday, but life had other plans. So I'm committed to music so that I can perform on her behalf. In a sense, I get to be her "shooting Starr!"

Who in your family inspires you?

I was raised by my grandparents very early on. My grandmother is Creole, so Cajun food and gumbo was a big part of my childhood. Her way of showing her love and care was to cook for our family all the time. Now, I've taken to cooking for

my friends and family, which I never expected to be into. It feels good to know that I got that from my grandmother.

What made you love music?

When I was little, I would go to church with my grandmother. Everyone would be kneeling in prayer, then one person would start a song, and the rest would join in after three notes. Then, a new song would start with a new person and so on. That's where I learned the power of singing together on the spot and that it's not always necessary to have instruments to make great music—you just need your voice. That's when I fell in love with music.

Lesson 1: Learning “Everybody Wants Freedom”

Aim: How can we use lyrics in a song to deliver an important message?

Summary: Students change the message of the song by altering one phrase; they also have an opportunity to write their own song delivering a message that is important to them.

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

Standards: National 1, 4, 5, 6, 10, 11; NYC 1, 2, 3, 4

Vocabulary: freedom song

“Everybody Wants Freedom” is based on a traditional gospel song “Amen.” A snippet of the freedom song was captured as an impromptu moment sung by the demonstrators at the historic march from Selma to Montgomery in 1965. Following in the tradition of freedom singers, Starr expanded the song by adding her own verses to the chorus.

Sing “Everybody Wants Freedom”

- Listen to “Everybody Wants Freedom,” [Track 38](#).
- Learn the words and the melody to the chorus, “Everybody Wants Freedom” chorus, [Track 39](#).

Ev' - ry - bo - dy wants free _____ dom ev' ry - bo - dy wants free _____ dom

ev' ry - bo - dy wants free _____ dom free - dom free - dom

“Everybody Wants Freedom”

If you’re drowning in confusion,
Searching for the light,
Freedom is the companion who’ll make everything alright.
It’ll set your heart at ease and give you peace of mind,
You can make your way in this wild world,
Everywhere a friend you’ll find.

Chorus:

Everybody wants freedom
Everybody wants freedom
Everybody wants freedom
Freedom, freedom

Without freedom people wonder
What this life is for.
A life lived in bondage
That ain’t no life no more.
I been here and there and everywhere
Of one thing I am sure:
When people are free, we can all agree
Life’s easier to endure.

(Chorus)

Don’t know how else to say it.
How can I make it more plain?
We know freedom is the answer to every ache and pain.
Everybody’s got a right
To get what freedom gives.
You’re free to love your neighbor as you love yourself
In freedom we can live!

(Chorus)

Discover New Lyrics in “Everybody Wants Freedom”

- It is a tradition in freedom songs to write new lyrics to address specific events or express personal ideas or feelings.
- Starr did this by writing her own lyrics for the song, which explore what freedom means to her. Reflect on these lyrics with your students.
 - *What does it mean to be free?*
 - *How does freedom make you feel?*
 - *What prevents people from being free?*
 - *What are some things we can do to free ourselves? Our community?*
- In the song “Everybody Wants Freedom,” the phrase “everybody wants” is traditionally replaced with other phrases. Some examples used by other singers include
 - “In the neighborhood, freedom!”
 - “We’re gonna walk and talk freedom.”
 - “We’re gonna sing and dance freedom.”
- As a class or in small groups, write new phrases to replace the phrase “everybody wants” that reflect your students’ concerns and hopes.
 - *Where do we need freedom? Who needs freedom? How will we get freedom?*
- Experiment and play with your phrase until it fits well into the line of music, using “Everybody Wants Freedom” lyric exercise, [Track 40](#).
- Go a step further and write new lyrics to the song, similar to what Starr did. Each group can lead the whole class in singing its version of the song using “Everybody Wants Freedom” instrumental, [Track 41](#).

Creative Extension: Write Your Own Song

- We hope you and your students will be inspired by the study of freedom songs to create a song about change that speaks to you. Send your songs to musicaexplorers@carnegiehall.org.
- Discuss issues on students' minds. They can be issues at home, at school, or in the larger world. No issue is too small or personal. The goal is to change the world somehow, but the world can be defined as locally or as globally as you want.
- Here are some guiding questions:
 - *What is a problem in our lives?*
 - *How does it make you feel?*
 - *What stands in our way?*
 - *What can we do about it?*
- Brainstorm lyrics as a group. You can choose an existing melody and write new lyrics, or you can go all out and write your own melody too.
- Here are some tips for writing a melody:
 - Start with the rhythm of the words. Have students chant the words on a single note.
 - Decide where you want the melody of each line to go up and down, and whether the change will happen gradually (by step) or all at once (by leap).
 - Draw the melodic line, illustrating its contour.
 - Choose a simple chord progression, common to freedom songs and other folk songs. One possibility is to use the chords of "Everybody Wants Freedom" instrumental, [Track 41](#). Responding to your students' guidance and suggestion, shape the melody to fit the chord progression.

Creative Extension: Singers of the Civil Rights Movement

- On SG30, students will learn about some of the great freedom singers of the Civil Rights Movement. Listen as a class to sample songs by each of these artists, which you can find under Resources for Teachers, TG75.

Musical Word Wall

Add the word *freedom song* to the Musical Word Wall.

Great Singers of the Civil Rights Movement

The Civil Rights Movement of the 1960s was a time of great change in the United States, and music helped to bring about that change. There were many important singers who wrote and sang freedom songs and got everyone to sing along with them. Here are some of the great freedom singers of the 1960s:



Bernice Johnson
Reagon and the
Freedom Singers



Nina Simone



Staple Singers



Pete Seeger



Bob Dylan



Joan Baez



Odetta

Lesson 2: Learning “Freedom Highway”

Aim: How are strong beats used in freedom songs?

Summary: Students will learn to sing “Freedom Highway” and some of its musical elements.

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

Standards: National 1, 2, 4, 5, 6, 11; NYC 1, 2, 3, 4

Vocabulary: strong beat

The Staple Singers wrote the song “Freedom Highway” in response to the Civil Rights march from Selma to Montgomery, mere days after it took place. Its first performance, which was at the New Nazareth Church in Chicago, was recorded. Roebuck “Pops” Staples introduced the song by saying, “From that march, words were revealed, and a song was composed. And we wrote a song about the freedom marchers. And we call it the ‘Freedom Highway.’ And we’re dedicating this number to all of the freedom marchers.”

Sing “Freedom Highway”

- Listen to “Freedom Highway,” [Track 42](#).
- Learn the words and the melody to the chorus, using “Freedom Highway” chorus, [Track 43](#). Note that there are two parts to the chorus that everyone sings together, followed by the verses when the lead singer solos.

Musical notation for the chorus of “Freedom Highway” in 4/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The melody is written on a treble clef staff. The lyrics are: “March the free - dom high - way march each and ev'-ry day _____ Made up my mind and I won't turn a-round Made up my mind and I won't turn a-round”. The second line of the chorus has two endings, labeled “1” and “2”, both leading to the same final phrase.

“Freedom Highway”

March the freedom highway
March each and ev’ry day

Made up my mind and I won’t turn around
Made up my mind and I won’t turn around

There is just one thing
I can’t understand my friend.
Why some folk think freedom
Was not designed for all men.

Yes, I think I voted for the right man
Said we would overcome.

Explore Strong Beats in “Freedom Highway”

- Listening to “Freedom Highway,” [Track 42](#), ask students to “march” around the room, as if they are part of the Selma march.
 - *How does your body want to move?*
- Ask students to begin counting the four beats in each measure, from beat one to four, stepping on beats one and three. They can also say those numbers louder for emphasis.
 - *Notice how your body feels as you march on beat one and beat three.*
- As they keep marching and counting, ask students to clap on beats two and four saying those numbers louder if they can. If this is too challenging, you can divide the class into two groups, with half counting and half clapping.
 - *Notice how your body feels as you clap on beats two and four, which are considered the off beats.*
 - *What differences do you notice in your movement since you added the claps?*
- Trace a “freedom highway” in your classroom or school.
 - *What are the landmarks on your freedom highway?*
- March as a class on your “freedom highway,” as you sing and clap, adding percussion instruments to bring out the beat. If you’re marching through the school, encourage others to join the song. You can also carry the protest signs created in the following Creative Extension.

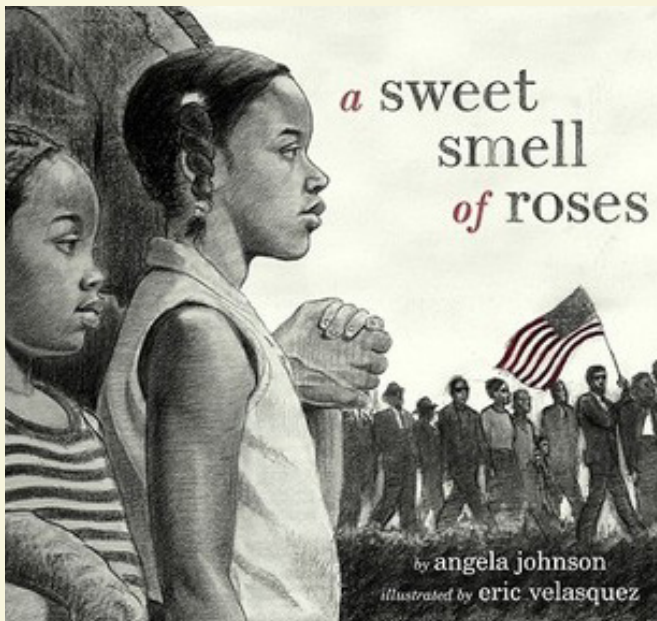
Creative Extension: Protest Signs

- On SG31, your students will have an opportunity to create their own protest sign to express their hopes, dreams, and demands for change to make the world a better place. You can use the same brainstorming process outlined in the activities in Write Your Own Song, TG81. For this activity, they'll need to distill their message into a few words and images. Once they've designed their signs in their student guides, you can adapt them to larger versions to hang up, or if you would like students to experience their own march of protest based on what issues are important to them, they can use them when they "take to the streets."

Literacy Extension:

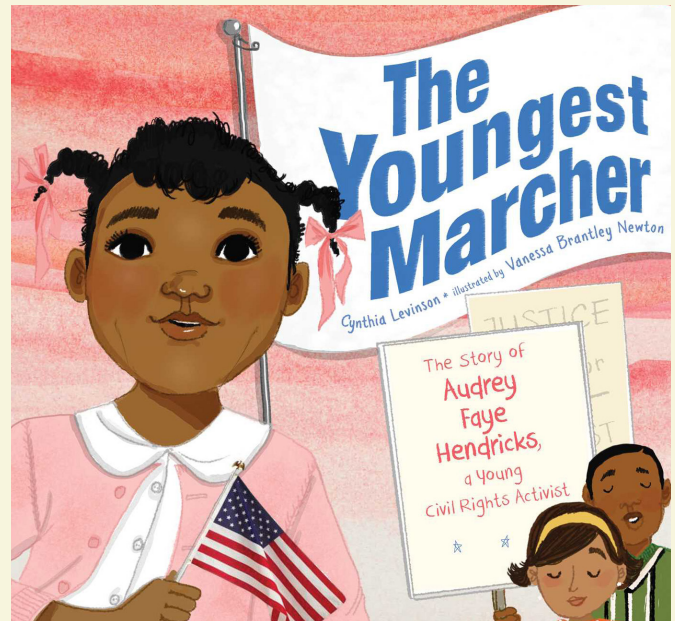
A Sweet Smell of Roses

Angela Johnson's *A Sweet Smell of Roses* offers a perspective on the Civil Rights Movement through the eyes of two Black girls who tell their story of marching with Dr. Martin Luther King Jr.



The Youngest Marcher

Meet the youngest known child to be arrested for a civil rights protest in Birmingham, Alabama, 1963, in Cynthia Levinson's moving picture book that proves you're never too little to make a difference.



Musical Word Wall

Add the word *strong beat* to the Musical Word Wall.

Make Your Own Protest Sign

During the Civil Rights Movement, people marched together to protest and declare that all people are equal. The marchers made and carried signs to deliver their messages. This still happens at protests today.



You can make your own protest sign to deliver a message about a change you want to make. It could be something you want to change at home, at school, or in the world.

Indian Classical with Falu

Genre and Artist Overview

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

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

Resources for Teachers

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

Listening

- Visit falumusic.com to hear more of Falu’s music.
- Falu Shah, *Falu’s Bazaar*
- Ustad Sultan Khan, “Yaman”
- Kishori Amonkar, “Alhaiya Bilawal”

Reading

- Fashion Lady, *Fabric Tour Of India*

Videos

- *Pather Panchali*, directed by Satyajit Ray
- *Raga: A Journey to the Soul of India*, by Ravi Shankar
- *Fabrics of India—Handlooms Tour of All 29 States*, by Gopa Gupta

New York City Resources

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

Meet Falu!

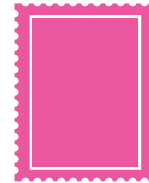


Namaste!

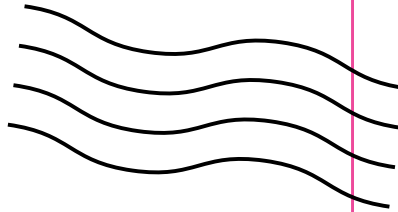
My name is Falu, and I grew up in India where music was incorporated into every moment of our day. I started singing Indian music when I was three years old and then went to college to study Indian classical music in Mumbai. I speak and sing in seven different languages: Sanskrit, Hindi, Gujarati, Urdu,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

Pyaar se (with love),

Falu



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





Falu



Holi



Mumbai, India

We asked Falu ...

What is your earliest musical memory?

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

What musical instruments do you play?

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

What are your favorite holidays?

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

Lesson 1: Learning “Dholida”

Aim: How is ornamentation used in melodies, dance, and fabrics?

Summary: Students will learn to sing and dance to “Dholida” and will experience ornamentation in many forms.

Materials: Musical Explorers digital resources; Musical Explorers Student Guide; a pair of wooden sticks 12–15 inches long; ribbons of various colors and sizes; colorful tape of various colors, designs, and sizes; fishing line, yarn, or string; a feather or beads; and glue

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

Vocabulary: dandiya, garba, improvisation, melody, ornamentation

The song “Dholida” is from Gujarat, a western state of India, and is sung in Gujarati, the language of the state. The song is commonly performed during the annual festival Navaratri, a Hindu tradition that spans nine days. The festival is a dedication to Durga (sometimes known as Shakti or Devi), the mother goddess and protector of good and harmony who battles against evil. Each festival day is dedicated to each of her nine incarnations. The song “Dholida” is about the dhol player (the dhol is a two-sided drum) and celebrates Durga coming down, enjoying the celebration, and giving blessings.

Sing “Dholida”

- Listen to “Dholida,” [Track 45](#). Pay special attention to the sound of the dhol, a powerful, two-sided drum.
- Learn the pronunciation using “Dholida” pronunciation, [Track 46](#).
- Sing the melody “Dholida” unornamented chorus, [Track 47](#).

Dho - li - da, dho - li - da, dho - li - da

Dho-li - da, dho-li - da, dho-li - da, dho li - da

“Dholida”

Chorus:

Dholida, dholida

Dholida, dholida

Dholida dhol dhimo dhimo vagaad na,

dhimo vagaad na

Radhiyali raatdino joje rang jaaye na

(Chorus)

Dhruje a dharani to ramjhat kehevaaya naa ramjhat
kehevay na

Radhiyali raatdino joje rang jaaye na

(Chorus)

Chamakti chaal mane ghughri jhamkar

Nupurna naad sathe taliyo na tal

(Chorus)

Dhruje a dharani to ramjhat kehevaaya naa ramjhat
kehevay na

Radhiyali raatdino joje rang jaaye na

“O Drummer”

Chorus:

O drummer, o drummer

O drummer, o drummer

*O fabulous drummer, play the dhol with
lots of joy*

Let this beautiful night reflect in your playing

(Chorus)

*Mother Earth is shaking by the sound of your dhol
with happiness, so let’s all dance*

Let this beautiful night reflect in your playing

(Chorus)

Mother goddess is walking very gracefully

*Wearing anklets on her feet that match the sound
of your rhythm*

(Chorus)

*Mother Earth is shaking by the sound of your dhol
with happiness, so let’s all dance*

Let this beautiful night reflect in your playing

Explore Melodic Ornamentation in “Dholida”

- Explain that when a musician decorates a melody by adding more notes (called ornaments) it is called ornamentation. In Indian music, singers like Falu add different ornaments to the melody each time they perform. This is a form of improvisation, that is music that musicians make up on the spot.
- Listen to “Dholida” unornamented chorus melody, [Track 48](#).
 - Guide the students as they illustrate the melody with movement. They can use hand gestures, scarves, or full-body movement.
- Listen to “Dholida” ornamented chorus melody, [Track 49](#).
- Guide the students as they illustrate the melody with movement. They can use hand gestures, scarves, or full body movement to investigate how Falu ornaments the melody.
 - *How are the two melodies different? How are they the same?*
 - *Which do you like better and why?*

- Notice that she adds extra notes or pitches.
- Do the extra notes go up or down? Are they fast or slow? Smooth or spiky?
- Demonstrate the process of ornamenting a long note, leading your students through call and response. Experiment with notes that go up and down from the long note. Start with slow, simple ornaments, and get faster and more intricate as your students gain confidence.
- Invite students to make up their own ornaments and explore their own voices.
 - *How does your voice feel when you are singing an ornament?*
- Experiment with ornamenting the melody of the “Dholida” chorus, first demonstrating and then asking for volunteers to give it a try. The rest of the class can add movement to illustrate the ornamentation.

Dance the Garba in “Dholida”

- The garba is a traditional Indian dance from the western part of India, often performed during Navaratri. It is a circle dance, performed in concentric circles.
- Refer to the learning video on Falu’s resource page at carnegiehall.org/MusicalExplorersNYC to learn the dance movements.
- First, learn the hand movements, a special three-clap pattern:
 - Clap once in front of your left eye.
 - Moving diagonally downward, clap once in front of your mouth.
 - Moving diagonally downward again, clap once in front of your right shoulder.
 - Repeat the three claps starting on the opposite side with your right eye.
- Next, learn the footwork.
 - Take three steps forward and one step back.
- The basic footwork can be changed or ornamented by the dancer in the same way a singer ornaments a melody.
 - Have your students experiment with making their own modifications to the garba steps. They can go forward, backward, add a spin, or do whatever feels natural in their bodies.
- Play “Dholida,” [Track 45](#), adding the claps and steps with your new movements.

Create Dandiya Sticks for “Dholida”

- Dandiya sticks are highly decorated percussion instruments that come in pairs and often accompany the garba. Examples can be found under Resources for Teachers on TG87. They represent the swords of Durga in her battle to fight evil against the demon king, Mahishasura.
- Dandiya sticks can be used to play the rhythm in place of the claps during the garba dance. They can be struck together by a single performer or against the dandiya sticks of another performer.
- Your students can create their own personalized dandiya sticks. They will need
 - a pair of wooden sticks about 12–15 inches long
 - ribbons of various colors and sizes
 - colorful tape of various colors, designs, and sizes
 - fishing line, yarn, or string
 - a feather or beads
 - glue

- Follow these steps to create dandiya sticks:
 - Begin by wrapping the sticks with ribbon or decorative tape. You may choose to wrap the entire stick to be one solid color, a portion of the stick, or to make a fun design. Just make sure that the sticks will still make a satisfying sound!
 - Then, create a latkan—a decorative tassel—by tying the fish line, yarn, or string to the end of the stick and attaching the feather or beads to it.
- Once the dandiya sticks are completed, play “Dholida,” [Track 45](#), again, and lead students in playing the clapping rhythm on their sticks. Your students can also experiment with striking the sticks on rhythm with their fellow students.

Creative Extension: Visual Ornamentation

- There are 28 states in India and each state has its own special fabrics with unique designs. Gujarat has three primary fabrics.
- Read *Fabric Tour of India* or watch *Fabrics of India* under Resource for Teachers on TG87 to show your students the fabrics from Gujarat as well as the different fabrics that represent each Indian state.
- Discuss the elements of these various fabrics.
 - *Which designs stick out to you? Why?*
- Have your students identify at least four elements from the fabric examples that they like.
- Now, using My Visual Ornamentation, SG34, guide students in creating their own fabric designs that will represent them. Encourage them to add ornaments to the shapes, using different colors, patterns, and even collage materials.

Musical Word Wall

Add the words *dandiya*, *garba*, *improvisation*, *melody*, and *ornamentation* to the Musical Word Wall.

My Visual Ornamentation

Design your own fabric, decorating or ornamenting it with different shapes, colors, and patterns to make it special to you.



Lesson 2: Learning “Allahoo”

Aim: How are scales used in Indian music?

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

Materials: Musical Explorers digital resources, Musical Explorers Student Guide

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

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

Sing “Allahoo”

- Listen to “Allahoo,” [Track 50](#).
- Lear the lyrics using "Allahoo" pronunciation, [Track 51](#).
- Learn the chorus to “Allahoo” using [Track 52](#).

Al-la - hoo, al-la-hoo, al-la - hoo al-la - hoo, al-la-hoo, al-la - hoo. Al-la

“Allahoo”

Chorus:

Allahoo, allahoo, allahoo

Allahoo, allahoo, allahoo

(x4)

Yeh zameen jab na thi, yeh jahaan jab na tha

Yeh zameen jab na thi, yeh jahaan jab na tha

Chaand suraj na the, aasman jab na tha

Chaand suraj na the, aasman jab na tha

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

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

Tab na tha kuch yahaan, tab na tha kuch yahaan

Tab na tha kuch yahaan, tab na tha kuch yahaan

Tha magar tu hi tu

(Chorus)

(x2)

Laa ilaahaa teri shaan ya wahdahoo

Laa ilaahaa teri shaan ya wahdahoo

Tu khayaal-o-tajassus tu he aarzoo

Tu khayaal-o-tajassus tu he aarzoo

Aankh ki roshni dil ki awaaz tu

Aankh ki roshni dil ki awaaz tu

Tha bhi tu! Hai bhi tu! Tha bhi tu! Hai bhi tu!

Tha bhi tu! Hai bhi tu! Tha bhi tu! Hai bhi tu!

Hoga bhi tu hee tu!

(Chorus)

“The Ultimate Power”

Chorus:

The ultimate power

The ultimate power

(x4)

When this earth and world did not exist

When this earth and world did not exist

When there was no moon, sun, or sky

When there was no moon, sun, or sky

When the secret of the truth was still unknown

When the secret of the truth was still unknown

When there was nothing, when there was nothing

When there was nothing, when there was nothing

There was you

(Chorus)

(x2)

My beloved, you are the splendor you promised

My beloved, you are the splendor you promised

You are the curiosity, you are the desire

You are the curiosity, you are the desire

The light of my eyes, the voice of my heart

The light of my eyes, the voice of my heart

You were! You are! You were! You are!

You were! You are! You were! You are!

And will be only you!

(Chorus)

Discover the Sargam Scale

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

do re mi fa sol la ti do

sa re ga ma pa dha ni sa

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

sa re pa

ga ma pa

ga ma sa

- If your students are ready, you can add the rest of the scale, including the D-flat for the pitch ni, explaining that this is the one note that is different than the major scale.
- Explain that Indian musicians improvise using the sargam syllables, making up melodies on the spot.
- Listen to “Allahoo,” [Track 50](#), where the singers demonstrate this practice.

Explore Instruments from India

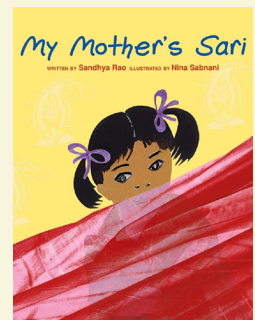
- Using Explore Instruments from India, SG35, learn about the instruments found in Indian Classical music. Use [Tracks 53–55](#) to listen to each of the instruments.
- Listen to “Dholidā” and “Allahoo,” and see if your students can identify some of the instruments heard in these songs.
- In “Allahoo,” the harmonium maintains a drone on the pitch sa, the root of the sargam scale, while also playing the melody. You can have your students experiment with singing that drone as they listen to the song. You will have an opportunity to explore drones further in the Create Your Own Five-Note Melody with Sargam Syllables activity below.

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

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

Literacy Extension: My Mother’s Sari

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



Musical Word Wall

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

Instruments from India

Dhol

The dhol is a double-headed drum that hangs from the player's shoulder and is played using sticks on both sides. The drum heads are made from animal skins, and the barrel of the drum can be made from wood, steel, or plastic. One side makes a deep low sound, and the other side makes a higher pitched sound.



Harmonium

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



Tabla

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





Semester 2

Before the Concert

Review the three artists and their music.

- Look at SG6–7 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.

Learn more about Zankel Hall using SG36–37.

- Note: You can refer back to It's Concert Time!, SG20, to remind students how they will participate in the concert.

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 SG38–39.
- Share your students' reflections by emailing them to musicalexplorers@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!

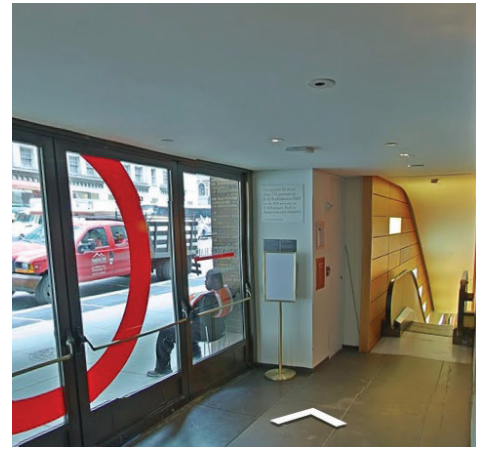


Meet the ushers!

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 in the Concert?

Draw pictures of your concert experience below.

A large, empty rectangular box with a thin red border, intended for drawing a picture of a concert experience.

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

Unit	National Standards	NYC Blueprint Standards
Jazz	1, 2, 3, 4, 6, 7, 10, 11	1, 2, 3, 4
Zimbabwean Mbira Music	1, 4, 5, 6, 7, 8, 11	1, 2, 3, 4
Haitian Music	1, 2, 3, 4, 5, 7, 8, 10, 11	1, 2, 3, 4
Bomba and Plena	1, 2, 3, 4, 5, 6, 10, 11	1, 2, 3, 4
Freedom Songs	1, 2, 4, 5, 6, 10, 11	1, 2, 3, 4
Indian Classical	1, 2, 3, 4, 5, 7, 9, 10, 11	1, 2, 3, 4

National Core Arts Standards for Music

Common Anchor #1 Generate and conceptualize artistic ideas and work.

Common Anchor #2 Organize and develop artistic ideas and work.

Common Anchor #3 Refine and complete artistic work.

Common Anchor #4 Select, analyze, and interpret artistic work for presentation.

Common Anchor #5 Develop and refine artistic techniques and 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 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 through and expression.

- Strand 4 Community and Cultural Resources: Students broaden their perspectives 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 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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“Hurombo Gara Wega,” traditional Zimbabwean song, arranged by Tanyaradzwa Tawengwa Nzou Mambano. Performed by Tanyaradzwa Tawengwa Nzou Mambano and Kanukai Chigamba.

“Pamuromo paHaruna,” traditional Zimbabwean mbira song, arranged by Tanyaradzwa Tawengwa Nzou Mambano. Performed by Tanyaradzwa Tawengwa Nzou Mambano and Kanukai Chigamba.

“A.K.I.K.O.,” music by Mushy Widmaier and Emeline Michel, lyrics by Ralph Boncy and Emeline Michel. Recording from *The Best of Emeline Michel*, courtesy of Emeline Michel.

“Panama Mwen Tombe,” traditional Haitian folk song. Performed by Emeline Michel, Yayoi Ikawa, Rigaud Simon, Gashford Guillaume, and Jean Guy Rene.

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

“Everybody Wants Freedom,” traditional freedom song, arranged by Starr Busby. Performed by Starr Busby, Seth Johnson, Mike LaValle, and Attis Clopton.

“Freedom Highway,” by Roebuck “Pops” Staples © Staples Music/Staples Family LLC (BMI). Performed by Starr Busby, Seth Johnson, Mike LaValle, and Attis Clopton.

“Dholida,” traditional Indian classical work arranged by Falu Shah. Performed by Falu Shah, Gaurav Shah, Deep Singh, Bryan Vargas, and Sami Abu Shumays.

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

Photos

TG8: Brianna Thomas by Matt Baker; Tanyaradzwa Tawengwa Nzou Mambano by Beaven Photography; Emeline by Elénone Coyette. TG9: Julia Gutiérrez-Rivera and Juan Gutiérrez by Andres Rodriguez; Starr Busby by Julian Klepper; Falu Shah by Dima Volkov. TG12: Hand gestures by Anouska Swaray. TG14: 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: Sugar Hill photo by Andrew Hardy. TG25: Brianna childhood photo courtesy of artist; Lenox Lounge by Ryan Davis. TG27: Manhattan Skyline by Giuseppe Milo. TG36: African market photo by Hannah Santisi. TG37: Victoria Falls photo by Fabio Achilli is licensed by [CC BY 2.0](#); market photo by MattiaG; Tanyaradzwa childhood photo courtesy of artist. TG48: Kings Theatre photo by Robert K. Chin. TG49: Emeline childhood photo courtesy of artist; “View of Haitian Landscape” by Michelle Walz Eriksson is licensed by [CC BY 2.0](#); “Dusk Falls on Cap-Haitien, Haiti” by Steve Bennett is licensed by [CC BY-NC 2.0](#). TG64: Car photo by Lee Kowarski is licensed by [CC BY 2.0](#). TG65: Juan childhood photo courtesy of artist; Julia childhood photo courtesy of artist; Puerto Rican Day Parade by Boss Tweed is licensed by [CC BY 2.0](#); San Juan photo by Erik Larson. TG73: Barriles, maracas, and panderetas by Division of Home and Community Life, National Museum of American History, Smithsonian Institution; cua sticks by Uryah and Chris Down/Asenine; güiro by Miguel Andrade. TG76: Weeksville Heritage center by Susan De Vries. TG77: Choir by Western Pennsylvania—United Methodist Church; Starr childhood photo courtesy of artist. TG82: Bernice Johnson Reagon by the United States Government; Nina Simone by Kroon, Ron/Anefo; Staple Singers by Friends of Soul Train; Pete Seeger by Fred Palumbo, Library of Congress; Bob Dylan used with permission from the Carnegie Hall Archives; Joan Baez by Vanguard Records; Odetta by Winston Vargas. TG86: 1963 March photo 1 by Rowland Scherman; 1963 March photo 2 by Warren K Leffler; 1963 March photo 3 by the United States National Archives. TG88: Mithai by Krista is licensed by [CC BY 2.0](#). TG89: Falu childhood photo courtesy of artist; Mumbai by Vidur Malhotra; Holi by lakshmi prasada S. TG99: Dhol by adil113; harmonium by Volra; Tabla by NBaturo. TG102: L. Steven Taylor by Dirty Sugar; Ushers by Rigdzin Pema Collins. TG103: Carnegie Hall by Jeff Goldberg/Esto; Escalator by Google Maps; Zankel Hall by Jeff Goldberg/Esto; Photo of children by Fadi Kheir.

Illustrations

TG11: *The Listening Walk*, written by Paul Showers and illustrated by Alike. TG25: Rhythm section by Suzanne Cerny. TG46: *Duke Ellington: The Piano Prince and His Orchestra*, written by Andrea Davis Pinkney and illustrated by Brian Pinkney. TG46: *Thoko Wake Up*, written by Nomusa Ndebele and illustrated by Walt Barna. TG57: *Little Fanfan Sings and Dances in Haiti*, written by Susan Gleason Pierre-Louis and illustrated by Giovanni Munari. TG72: *Joan Bobo Goes to Work: A Puerto Rican Folk Tale*, written by Marisa Montes and illustrated by Joe Cepeda. TG85: *A Sweet Smell of Roses*, written by Angela Johnson and illustrated by Eric Velasquez. *The Youngest Marcher*, written by Cynthia Levinson and illustrated by Vanessa Brantley Newton. TG98: *My Mother's Sari*, written by Sandhya Rao and illustrated by Nina Sabnani.

All other illustrations by Sophie Hogarth.

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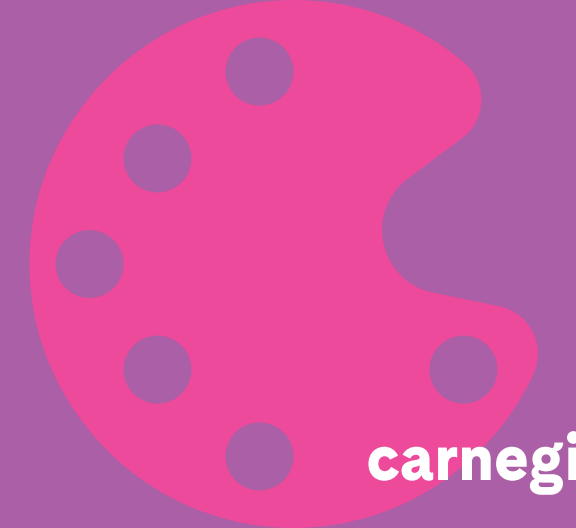
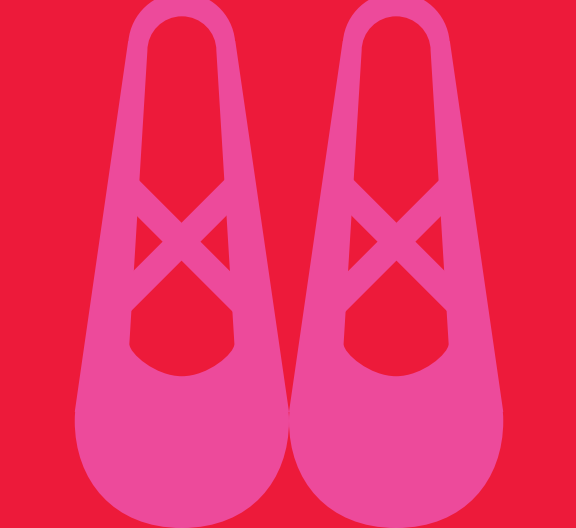
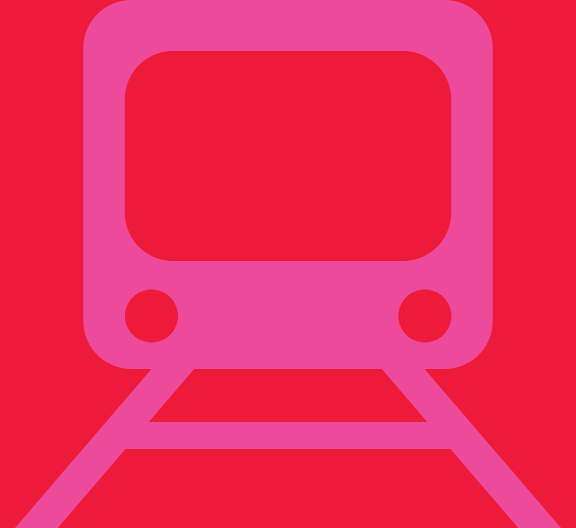
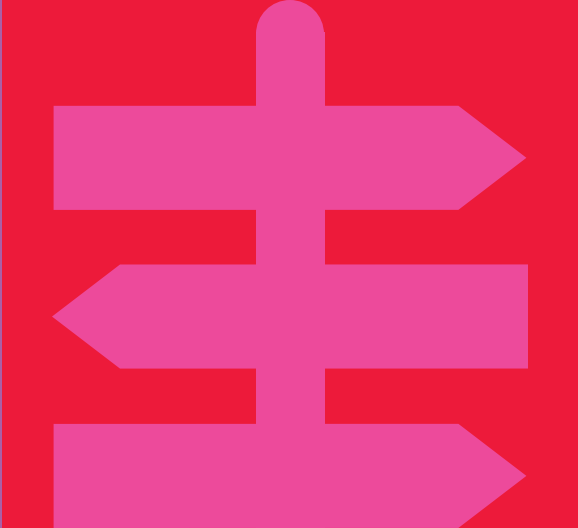
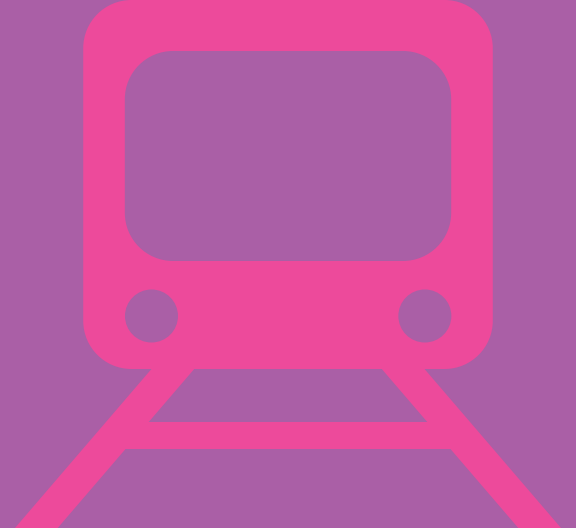
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Track List

1. "Carnegie Hall Musical Explorers Song"
2. "Carnegie Hall Musical Explorers Song" accompaniment
3. "Blue Skies"
4. "Blue Skies" chorus
5. "Blue Skies" melody (vocals only)
6. "Take the A Train"
7. "Take the A Train" chorus (vocals only)
8. "Take the A Train" Brianna trumpet scat
9. "Take the A Train" trumpet call and response
10. "Take the A Train" scat conversation
11. "Hurombo Gara Wega"
12. "Hurombo Gara Wega" pronunciation
13. "Hurombo Gara Wega" additional pronunciation
14. "Hurombo Gara Wega" chorus
15. Basic mbira pattern
16. Hosho pattern
17. Kuombera pattern
18. "Pamuromo paHaruna"
19. "Pamuromo paHaruna" pronunciation
20. "Pamuromo paHaruna" chorus
21. "Pamuromo paHaruna" refrain
22. "A.K.I.K.O."
23. "A.K.I.K.O." chorus
24. "A.K.I.K.O." rhythm loop
25. "Panama Mwen Tombe"
26. "Panama Mwen Tombe" pronunciation
27. "Panama Mwen Tombe" chorus
28. "Panama Mwen Tombe" kongo rhythm
29. "Estoy Buscando un Árbol"
30. "Estoy Buscando un Árbol" pronunciation
31. "Estoy Buscando un Árbol" refrain
32. "Ola de la Mar"
33. "Ola de la Mar" pronunciation
34. "Ola de la Mar" chorus
35. Panderetas layer 1 seguidor
36. Panderetas layer 2 segundo
37. Panderetas layer 3 güícharo
38. "Everybody Wants Freedom"
39. "Everybody Wants Freedom" chorus
40. "Everybody Wants Freedom" lyric exercise
41. "Everybody Wants Freedom" instrumental
42. "Freedom Highway"
43. "Freedom Highway" chorus
44. "Freedom Highway" instrumental
45. "Dholida"
46. "Dholida" pronunciation
47. "Dholida" chorus
48. "Dholida unornamented chorus melody
49. "Dholida" ornamented chorus melody
50. "Allahoo"
51. "Allahoo" pronunciation
52. "Allahoo" chorus
53. Dhol demonstration
54. Harmonium demonstration
55. Tabla demonstration



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